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A

FORMAL ANALYSIS

OF

FORTUNATA Y JACINTA

(A Study in the

Long Novel Form)

by
Thomas Clarke Meehan

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of the requirements for the degree of
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PART I: THE THEORY

THE LONG

WIDE-ANGLE NOVEL

I. INTRODUCTION: THE LONG, WIDE-ANGLE NOVEL

"La épica también puede escribirse en prose."
Don Quijote

"Every masterpiece is a new genre."
Paul Goodman, The Structure of Literature"

Future literary historians may well refer to the nineteenth century in Europe as "The Classical Age of the Novel". One need only consider a few of the most outstanding among the myriad of truly great fictional master works which came out of that period to appreciate the truth of this statement, for the following novels now display every indication of becoming classics, in the full sense of the term, literary monuments which have stood the test of time, being re-read and cherished by generations: War and Peace, Anna Karenina; Crime and Punishment, The Brothers Karamazov; Les Misérables; La Cousine Bette; Illusions perdues; Le Rouge et le Noir, La Chartreuse de Parme; Germinal, La Terre, La Débâcle; La Regenta; Fortunata y Jacinta; I Promessi Sposi; Vanity Fair; A Tale of Two Cities, etc. Nineteenth-century Europe saw the novel emerge and become the predominantly written and read literary genre. Indeed, in our own age, the narrative form still evinces no

sign of giving place to the lyric or the drama, despite the growing interest in the latter and in a more recent "narrative" art form, the movies. A continuity of modern generic option would thus seem to be in evidence.

In his illuminating study of Realism, Harry Levin has pointed out what is perhaps the most enduring truism of the novel as a literary genre - its polymorphism. Like Don Quixote's enchanters, it can assume almost any form conceivable. We quote the Harvard critic-scholar at some length for the pertinence of his words to our subject:

> . . . the career of the novel itself, though comparatively short, has been versatile and multiform. On occasion it has assimilated the exterior features of many other literary forms: essays and letters, memoirs and chronicles, dialogues and rhapsodies, religious tracts and revolutionary manifestoes, sketches of travel and books of etiquette, every kind of prose and some kinds of verse. It has been so polymorphic that it now seems amorphous, so informal that it seemed "lawless" to André Gide, who deliberately borrowed the English word to underline its unconventionality: "The sole progress that it envisages is to come closer and closer to nature." It can therefore be distinguished not by uniformities of structure but by variations of growth, not by morphology but by physiology. None of the handbooks has managed to establish a structural norm. . . . James himself would have reaffirmed that the house of fiction had many windows, while the less fastidious Kipling was even more broadly permissive:
>
> > There are nine and sixty ways of constructing tribal lays, and-every-single-one-of-them-is-right!
>
> Under such conditions, the exceptions are bound to outweigh whatever rules there may be.[1]

To his list of forms, Professor Levin might easily have added the picaresque, the pastoral, the historical novel, the prose poem, the thesis novel, the serial novel, the cyclical novel, the roman fleuve, the stream-of-consciousness novel, and numerous others. It is interesting to note that Levin calls our attention to the fact that novelistic forms must be distinguished by what he calls "variations of growth". It will be our purpose to scrutinize one of those "growths" or offshoots, the freakish, overgrown sibling of a very large family known as the novel.

From a perusal of the above list of works of the past century emerge two characteristics which they appear to share in common - their considerable voluminousness or bulking size and their panoramic conception or vision. Both of these denominators would seem to point to the existence of a unique and definite novelistic form which we shall, for lack of a better term and for present purposes of analysis, refer to as the long novel, a type which found numerous interpreters and enjoyed widespread popularity and vogue in the nineteenth century. It will be our purpose to study this novelistic form. The first part of our investigation will be a theoretical and descriptive inquiry into the form, and the second will be an application of our findings to a detailed analysis of a Spanish representative of the long novel form, Fortunata y Jacinta (1886) by Benito Pérez Galdós.

One factor should be made manifestly clear at the outset. The long novel is not a literary phenomenon of any one particular

period of literary history, for one can easily find long (or short) narrative pieces both before and after the nineteenth century. Centuries or periods do not necessarily have forms or styles, although critics have been able to speak of the Baroque, the Neo-Classical, or the Romantic periods and are able to characterize the peculiarities and accoutrements of forms, styles and literary conventions for which such chronological literary periods showed a preference and favoritism. However, one can study certain forms as they manifested themselves in this or that period, which is quite different. Why, then, do we single out the long novel form of the nineteenth century as the object of our investigation? For two reasons: the predominance of this form as a conscious art form in that period, and, more importantly, for the coincidence of form and vision which emerges from such fictional works of that century. An earlier writer has also taken note of this peculiarly nineteenth century literary phenomenon. In an interesting chapter titled "De Morfología Novelística", Menéndez y Arranz describes what he calls the gran novela[2] as being a typically nineteenth century creation: "Entre las creaciones de gran aparato que produjo el siglo XIX está la gran novela. La novela de complicado artificio constructivo, en la que aparecen representados de modo principal el ambiente físico y la sociedad cuyas influencias se creen decisivas en la vida de los seres humanos."[3]

We may, for obvious reasons, discount the similarly lengthy Medieval and Renaissance narrative, written under the aegis of

far different aesthetics. From the time of its second emergence into the changed world of eighteenth century England, until near the end of the nineteenth century, the European novel as a generic form frequently aspired to "fatness" and comprehensiveness. One historian of the novel speaks of the "usual three-volume novel" of the times, and points out that the removal of literature from aristocratic patronage and its placement under the control of the laws of the market-place, together with a pandering to the new emerging middle class tastes and preferences soon contributed to "the development of one of the characteristic technical innovations of the new form - its copious particularity of description and explanation".[4] He goes on to add:

> Once the writer's primary aim was no longer to satisfy the standards of patrons and the literary elite, other considerations took on a new importance. Two of them, at least, were likely to encourage the author to prolixity: first, to write very explicitly and even tautologically might help his less educated readers to understand him easily; and secondly, since it was the bookseller, not the patron who rewarded him, speed and copiousness tended to become the supreme economic virtues.[5]

Economic, intelligence, and literacy factors thus doubtlessly contributed to the taste for prolix tales. In addition to England, the same may be said for the narrative literature of most of the European nations of the continent. However, critics were also early aware of what Watt calls "formal realism". Richardson's verboseness in Clarissa was commended by a critic of the time who wrote: "Nothing but Fact could authorise so much particularity..."[6]

By the end of the nineteenth century, new literary styles and new sociological and economic factors were beginning to work their influence on the narrative genre. The heyday of the long novel was over. Writers were scaling their works down considerably, fiction was becoming, on the whole, less ambitious. Concerning the new aesthetic canons, a Spanish writer was able to observe:

> Como recordarán los lectores, antes de terminar el siglo XIX, ya la gran novela cedía el paso a otros modos de novelar. Mejor dicho, ya dejaba de ser el tipo de novela indiscutible. ... Para nuestro objeto, basta con apuntar que la novela se vuelve menos ambiciosa. Se aligera. Se estiliza. Arroja, como lastre inútil, para ganar en intensidad y eficacia expresiva, muchas cosas que eran parte integrante de la gran novela.[7]

In addition to formal mutations in novelistic vision and content, wrought by the artists themselves, transformations in taste and preferences on the part of readers were taking place. The demands of the latter quite frequently influence, to a great extent, the type and volume of fictional productions.[8] Consumers of fiction were beginning to call for shorter novels and to have less and less patience with the protracted form. Despite increased leisure time, the average reading public chose to dedicate little of it to novel-reading, especially long novel reading. Furthermore, the publication of lengthy books was becoming more expensive. Indeed, that other, even more extrinsic sociological factors affect the form of the novelistic genre at times, there seems little doubt.[9] For example, tastes may even differ radically from one country to another. Concerning the

varying national attitudes toward the length of novels, Kayser perceives a general inclination in Germanic societies toward "la novela extensa" while the Latin peoples seem to evince a marked preference for the shorter novel.[10] Perhaps no more dramatic demonstration could be shown for the popularity of the long novel in the past century and its decline toward the century's end than observations made by the German scholar-critic. Looking to the first half of the period in question, he remarks that: "La primera novela de Charlotte Brontë, The Professor, fué al principio rechazada sobre todo porque constaba de un solo volumen y el público estaba habituado a novelas que abarcaran varios."[11] Turning his attention to the end of the century, the author of Interpretación y Análisis de la Obra literaria records a curious historical event which influenced, by way of shortening, the life of the long novel form in England:

> En 1894 aparecieron en Inglaterra nada menos que 184 novelas de tres volúmenes cada una. Si, tres años más tarde, solo se publicaron cuatro de este tipo, este gran descenso se explica por la declaración de las grandes bibliotecas inglesas de préstamo, hecha en 1894, anunciando que, en adelante, no aceptarían más novelas de tres volúmenes - prueba concluyente de la influencia de factores literario-sociológicos en la producción.[12]

Our interest lies between these two chronological extremes.

The long novel was one which would ordinarily comprise five to six-hundred pages or more. Although an arbitrarily selected number of pages, one immediately notes the more extensive quality and comprehensive conception and vision of such a novel when contrasted with the typically stylized contemporary

novel, the "art novel",[13] usually made up of a streamlined two to three-hundred pages, but often less. However it should be made manifestly clear at the outset that quantity or sheer length is not necessarily the principal gauge or characteristic of this novelistic form, nor is mere length of itself any aesthetic criterion. But a long novel which combines a particular vision of reality is a measure and touchstone of literary form. To be sure, such works are certainly long from the standpoint of number of pages. However these novels are vast, often gigantic, not only in their execution, but also complex and inclusive in their very scope and vision.

The eye of the long novel's usually omniscient narrator reached out in ever-widening and sweeping arcs to encompass more and more of the substance of public reality and annex it to the domain of narrative literature. Writers of the nineteenth-century long novel constantly strove to render an increasing illusion of what may be termed "total reality", admitted the impossibility of reproducing "total reality" in any art form given the basic creative elements of artistic selection and composition. The all-embracing vision of this novelistic form coupled with what reveals itself to be an intention of social and historical recreation on the part of its authors are basic characteristics of the long novel, and will be of central interest to our inquiry into this fictional form. The principal norms of the long novel thus become both quantitative and qualitative.

The fictional form under study here might well be called

the "epic novel", for a traditional feature of the realistic narrative genre was precisely its panoramic or "epic"[14] quality and character. One of the eighteenth-century English continuators of the work begun by Cervantes, Henry Fielding, certainly was preoccupied with a conception of the novel along epic lines, which even led one scholar to title a chapter "Fielding and the Epic Theory of the Novel", at the outset of which he makes the following remarks:

> Fielding's celebrated formula of 'the comic epic in prose' undoubtedly lends some authority to the view that . . . the novel is essentially a continuation of a very old and honoured narrative tradition. This view is certainly widely enough held . . . to deserve consideration. It is evident that since the epic was the first example of a narrative form on a large scale and of a serious kind, it is reasonable that it should give its name to the general category which contains all such works: and in this sense of the term the novel may be said to be of the epic kind. One can perhaps go further, and, like Hegel, regard the novel as a manifestation of the spirit of epic under the impact of a modern and prosaic concept of reality.[15]

Fielding was certainly one of the contributors to the broadening of the novel form through his inclusion of the careful development of character in addition to plot. Levin also calls our attention to the fact that Hegel referred to the novel as "the modern burgher epic". The Harvard scholar-critic then stresses the traditionally epic character of the novel as a genre: "An analysis of the third significant form of fiction, the novel, should be no less dependent on continued cross-reference to the bourgeois age, and to our own state of social

organization. Epic, romance, and novel are the representatives of three successive estates and styles of life: military, courtly, and mercantile."[16] The individual creators of long novels are simply novelists who take their epic role very seriously.

To continue our analogy with the epic, the writers of the long novel set out to include the whole social community's breadth and depth in truly life-sized portraits, pictures of man in all of his personal, historical and social reality. These are writers who see, and attempt to confine within the limits of their art, large segments of the total reality surrounding them. This inclusive impulse and vision frequently resulted in a fundamental swelling in the very size and scope of a novel, in a voluminous, comprehensive, highly explicative piece of fiction with a weighty cargo of the brick and mortar stuff of reality. The more one "sees", either in exterior reality or in the area scanned by the mind's eye (the creative imagination), the more one is able to relate and describe. Form is thus adjusted to vision; form becomes the exterior expression of artistic vision. As one critic states it: "Vision is not bound to comply with given forms, but form is the pliable creation of vision. It was such particular pliability, the faculty to expand and to conform to any range of vision that made the novel the dominant literary form of the last century."[17]

Now the vast transformation in man's view of reality and the world, initiated in the Renaissance, was nearing completion

in the early years of the nineteenth century. His earlier cosmology had been corroded and dissolved away over a period of three centuries by a triumvirate of forces which one intellectual historian lists as Protestantism, Humanism, and Rationalism.[18] "The unified world picture of the Middle Ages," as Watt tells us, was replaced with "another very different one - one which presents us, essentially, with a developing but unplanned aggregate of particular individuals having particular experiences at particular times and at particular places."[19] The men of earlier periods had "accepted the general premise . . . that, since Nature [Reality] is essentially complete and unchanging, its records, whether scriptural, legendary or historical, constitute a definitive repertoire of human experience".[20] Such a vision of reality had prevailed in Europe until the nineteenth century, and writers of those earlier times took their themes and plots from "the great tradition", from mythology, history, legend or previous literature.[21] But at the beginning of the nineteenth century there emerged triumphant what, for two centuries, had been "a growing tendency for individual experience to replace collective tradition as the ultimate arbiter of reality; and this transition would seem to constitute an important part of the general cultural background of the rise of the novel".[22] Modern literary realism was born with the discovery of the particular (in contrast to the universal or ideal) reality, with the "position that truth can be discovered by the individual through his senses".[23]

Now in the last century, the triumph of such a new concept

was an exciting, ambitious, challenging discovery and notion. It was especially so for literary men, for they could now strike out on their own. Their originality depended, for the first time, upon their own initiative in the exploration and discovery of new realities instead of upon the "new twists" or personal treatment which they might give to time-honored, and venerated traditional plots and themes. All the world now became their laboratory, and they labored to know and comprehend the totality of the circumstances which they beheld around them. One and all, the realistic novelists of the past century felt the vital connection between literature and life. Hence they poured <u>all</u> of their knowledge, vision, and intuition into their novels and out to their readers - readers who were likewise interested in seeing <u>all</u> of themselves and their world depicted in literature. The lengthy fictitious form responded to an aesthetic taste of the time, to what might be described as a <u>Zeitgeist</u>, an intellectual and spiritual temporal climate, or <u>clima espiritual</u> which materialized in an eagerness and longing to see all, know all, and express all. As Philo Buck has pointed out: The nineteenth "is a century of bewildered, perhaps, but always exciting search. In its quest it covered as extensive a field as the range of human life and interest."[24] In the past commentators have often brought to bear (and perhaps wrongly) against the long novel writer the accusations of prolixity, verboseness, and plain long-windedness. But these authentically "epic" narrators would not permit the bridling of the spontaneous enthusiasm they generated over the plenitude

of the world and its fascinating events. Intuitively and tenaciously they defended themselves against limitations which would impoverish their vision. The long novel became their instrument.

The long novel, a true fictional form, is, in essence, a vast tapestry or mural of exterior, often historical and social reality, upon which is traced the particular, fictional reality of a plot trajectory created by the individual genius of the novelist. His immense powers of observation become manifest in the tapestry while his artistic imagination and creative powers hold sway in the fictional plot he is constructing. We shall see, however, that the two components were often linked and interwoven, thus rendering an entangled, artistic complex of imaginative fiction and factual reality, all intended to give the reader "the whole thing". This type of novel might well be termed "the wide-angle novel",[25] for in the observed, recognizable reality which forms the foundational background, often the bulk of the novel, the writer may be said to affix to his eyes a panoramic type of lens, while his lens becomes more narrowly focussed upon turning his attention to the individual, fictional reality which constitutes his "story". The term "long novel" will, therefore, be used interchangeably throughout this study with the term "wide-angle novel". While the former clearly and adequately describes the <u>quantitative</u>, external aspects of the form, the latter more closely identifies the <u>qualitative</u> features and the inclusive internal vision and conception of the type.

Although their worlds might seem, at times, slightly naïve to the sophisticated contemporary reader, now accustomed to an entirely different type of narrative art, one must bear in mind that, placed in proper historical context, the Realistic aesthetic creeds and excitingly new literary programs of these writers were viewed, in their day, as original, daring and ambitious by their Neo-classical and Romantic forebears. We shall see that the challenging, new plan of these titanic novelists included not only the desire to present to their readers an entertaining story, but also the attempt to make the reader suspend his disbelief for a considerable while, enter into the spacious "real" milieu of their fictional world, and vicariously live, albeit temporarily, with its multiple imaginative denizens. For them, as for Forster, the "whole intricate question of method" resolved itself ". . . into the power of the writer to bounce the reader into accepting what he says. . ."[26] In accomplishing this objective, however, they were not infrequently aware of complex novelistic structure and form, for their novels are often brilliantly architectured. Realistic manifestoes notwithstanding, these men were artists, not mere journalists.

These narrative craftsmen felt intuitively the necessity of showing their reader, in panoramic style, his own enveloping "total reality", everything which ebbed and flowed about him, thus rendering with kaleidoscopic effects, the illusion of complete exterior and interior reality. As a Spanish writer has suggested: "La <u>gran novela</u>... aspiraba, con miras vastísimas,

a representar la vida en su infinita complejidad."[27] They were interested in getting everything down on paper before the constant flux and flow of events could alter and change what lay before their gaze. This impression of "total reality" they succeeded in congealing into mammoth works of fictional art which have withstood and are withstanding the test of time.

The phenomenon of the long, wide-angle novel form cannot be denied. It exists as a fictional entity, both as a quantitative and qualitative form. One need only recall such works as War and Peace, Les Misérables, Illusions perdues, La Chartreuse de Parme, Le Rouge et le Noir, La Débâcle, A Tale of Two Cities and La Regenta to affirm this. To this exemplary list may be added another Spanish example, Fortunata y Jacinta, which will later be studied in some detail. It should be made clear that the long or wide-angle novel is not to be considered here as a novelistic genre, but as an intra-generic form to which certain acclaimed European novelists had recourse at a given moment in history, the nineteenth century, and at a given moment in their novelistic careers. To be sure, all of these writers wrote other long or short novels, but during one instant in their individual creative trajectories they turned to this form for expression. In most of these instances the employment of the long novel form resulted in artistic works which are considered to be the respective masterpieces of these individual writers due to the power and majesty of their creative scope.

Herein we are not attempting to trace the history of the

long narrative form in each and every one of its European manifestations. Nor shall we be trying to establish inter-influences among any of these artists. Their mutual influences are well known. Rather, our interest is in that "one moment" when different European writers turned to a given novelistic form to express their panoramic vision of reality. Our primary interest remains with the individual narrative artifact.[28] For this literary reason, and owing to the obvious practical reasons which must limit the scope of such an inquiry as the present, we have singled out for analysis what we believe to be a superb Spanish representative of the long, wide-angle fictional form of the nineteenth century.

The following chapter will consist of a general discussion of the social, scientific and literary forces bearing upon the long novel and the rise of Realism. The theoretical first part of our investigation will then conclude with two chapters describing the collective structural composition of the long novel form. The first will consider briefly the external or quantitative characteristics of the form, and the last will establish its internal or qualitative features. The former looks at the first denominator of the form - "long" -, and the latter considers its second designation - "wide-angle". Thus, "The View from Without" and "The View from Within". In the second part of our study, we shall put to practice the theory herein established. Thus, we will be following a "theory and practice" approach, proceeding from general to specific, from theory to individual work of literary, novelistic art. The

bulk of our effort is thus directed first toward the definition and then toward the technical analysis of a fictional form - the long, wide-angle novel.

NOTES

1 Harry Levin, The Gates of Horn: A Study of Five French Realists (N.Y.: Oxford University Press, 1963), pp. 24-25.

2 Juan Menéndez y Arranz, Un aspecto de la novela «Fortunata y Jacinta» (Madrid: Martín Villagroy, 1952), pp. 13-16. When the Spanish adjective grande appears before the noun, it is apocopated to gran and usually means "great" in the sense of "famous", although it may also signify "big" in certain usages. In this instance, it is apparent that Menéndez's use of the word bears singular overtones relating to the volume, scope and imposing, bulking shape of the novel. Nevertheless, the English word "great" may also connote size. Therefore the term, "The Great Novel" would likewise not be amiss in reference to the long novel.

3 Ibid., p. 13. In a footnote to this page, the author points out that the Spanish novelist-critic, "Clarín" (Leopoldo Alas), once said, referring to Benito Pérez Galdós' novel, Realidad: "Pues hoy, sin que deje de dominar la gran novela épica ..." Menéndez refers to the gran novela as being "la novela típica del XIX", which began in France with Balzac, and continued with Zola, Daudet and others: "... y en España la representa mejor que nadie Galdós." It is especially interesting, indeed curious, that Menéndez includes this chapter on "Morfología Novelística" and the gran novela as the introductory chapter in a monograph dedicated to an investigation into Pérez Galdós' masterpiece, Fortunata y Jacinta, which shall presently become the principal subject of this study as a Spanish representative of the long novel form. The "aspecto" of Menéndez's title is the theme of maternity in Galdós' master work, and by no means obviates the present study.

4 Ian Watt, The Rise of the Novel: Studies in Defoe, Richardson and Fielding (London: Chatto and Windus, 1957), pp. 43 and 56. (Italics mine).

5 Ibid.

6 Ibid., p. 57.

7 Menéndez y Arranz, op. cit., p. 40. (Italics mine except gran novela.) In a footnote the author remarks that the waning of the gran novela in France occurred between the years 1885 and 1890 with the triumph of the novels of Bourget, Anatole France, Barrés and others. Ibid.

8 See especially A.A. Mendilow, Time and the Novel (London: Peter Nevill Ltd., 1952), pp. 65-68.

9 A recent critic of what might be termed a "contemporary epic novel" (which he views as an "anachronism") points to the necessary presence of certain components in the social structure for the appearance of such a novelistic form. Writing about the English translation of the Austrian, Heimito von Doderer's Die Daemonen (The Demons, 1956), Frederic Morton postulates the prerequisites of "a society of sufficient moral coherence" and a dense "social texture and emotional substance". As the writer states: "He [Doderer] has produced an epic, a literary species nearly extinct in our time. Steinbeck's Grapes of Wrath and Faulkner's great composite legend of Yoknapatawpha County are among the rare American examples of the genre. There is probably good reason for this dearth. An epic, even a twentieth-century one, postulates a society of sufficient moral coherence to invest the flaws and virtues of the protagonist with heroic stature. A generation ago, both the Old South and the American working class possessed enough social texture and emotional substance for the purpose. Both had a certain definition - and epic possibilities. Today they and all of us, on both sides of the Atlantic, are dissolving into amorphousness, into a middle class of vague identity and uncertain pride, into a welter of mutually isolated "consumers". (Italics mine). Frederic Morton, Review of The Demons by Heimito von Doderer, The New York Times Book Review, September 24, 1961, pp. 4-5, 38. Despite Morton's mention of the "dearth" of "epic novels", with Die Daemonen we are made patently aware of the fact that the writer's taste for the extended, panoramic form has not completely expired in our own time. Indeed, in his above remarks our reviewer makes reference to other contemporary appearances of the wide-angle novel in the United States. We shall have occasion to see that Wolfgang Kayser also noted the same quality of the copious "larger reality", that "perspective más amplia" suggested in The Grapes of Wrath. Thus we find that what Morton simply calls the "epic" Kayser refers to as the "novela de espacio". See Wolfgang Kayser Interpretación y Análisis de la Obra literaria, trans. M.D. Mouton and V.G. Yebra (2ª ed. rev., Madrid: Editorial Gredos, 1958), pp. 581 ff. A third writer on the narrative genre,

Edwin Muir, included certain qualities of what we choose to term the long novel or wide-angle novel under the categories of "Chronicles" and "Period Novels". Kayser was certainly aware of the similarities between his "novela de espacio" and Muir's "Chronicle". (Kayser, p. 577). It is interesting to note that Muir's designations more clearly allude to what we will designate "atmospheric historical recreation", and which will presently be dealt with as one of the most important intrinsic qualitative features of the wide-angle novel. See Edwin Muir, The Structure of the Novel (N.Y.: Harcourt, Brace and Co., 1929). There are, at any rate, certainly more contemporary examples of the form under discussion than Morton suspects. We would cite Gone With the Wind, The Grapes of Wrath, Dos Passos' The 42nd Parallel, Thomas Wolfe's Of Time and the River, Thomas Mann's Buddenbrooks, Alfred Döblin's Alexanderplatz Berlin, Hans Fallada's Kleiner Mann, Was Nun? Los cipreses creen en Dios by José María Gironella, Eduardo Mallea's Simbad and Leopoldo Marechal's Adan Buenosayres. Other readers will doubtlessly be able to list other contemporary long, wide-angle novels. I am indebted to Professors José F. Cirre and Enrique Anderson-Imbert for calling my attention to several of the above-listed works. It will be noted that the works of Proust, Jules Romains, Romain Rolland and other creators of the roman-fleuve are not mentioned, for reasons to be explained later. In this regard it is interesting to note that a recent Dictionary of French Literature has the following entry concerning the roman-fleuve: "This term, referring to a cyclic novel, is not necessarily synonymous with the long novel, although the roman-fleuve does contain numerous personages and does not end abruptly." Sydney D. Braun (ed.), Dictionary of French Literature (Greenwich, Conn.: Fawcett Publications, Inc., 1964), p. 404. (Italics mine).

10 See Kayser, op. cit., p. 275.

11 Ibid.

12 Ibid., pp. 275-276. Thus the reduction in the bulk of the novel occurred roughly simultaneously in France and in England. (See above, note 7.)

13 René Wellek and Austin Warren, Theory of Literature (N.Y.: Harcourt, Brace and Co., 1942), p. 222.

14 "Epic" in the sense in which Kayser uses the term. That is, as being "patentizadora de mundo", or "inclusive". "En la épica [by which he means both narrative epic poetry and the novel], la narración sirve para crear mundo." See Kayser, op.

cit., p. 219. Conceived along epic lines originally, the novel is the epic art form of modern society. It was designed and developed to meet the needs of modern man, to express his desires and to picture his expanding and turbulent world. The novel serves to broaden man's knowledge and consciousness of himself, his fellows, and his circumstances. It would seem that human aesthetic nature demands satisfaction and expression in the epic form. Brought into being to satisfy that demand, the novel is at once our most typical and our greatest literary creation.

15 Watt, op. cit., p. 239.

16 Levin, op. cit., p. 32.

17 Erich Kahler, "The Transformation of Modern Fiction," Comp. Lit., VII, No. 2 (Spring, 1955), p. 127.

18 See Crane Brinton, Men and Ideas: The Story of Western Thought, 2d. Ed. (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1963), pp. 286-87.

19 Watt, op. cit., p. 31.

20 Ibid., p. 14.

21 Ibid.

22 Ibid.

23 Ibid.

24 Philo M. Buck, The World's Great Age (N.Y.: The Macmillan Co., 1936), p. 376.

25 I am indebted to Professor Robert J. Niess for this term.

26 E. M. Forster, Aspects of the Novel (N.Y.: Harcourt, Brace and Co., 1954), pp. 78-79. Cf. Carl H. Grabo, The Technique of the Novel (N.Y.: Charles Scribner's Sons, 1928), p. 71: ". . . the essential stuff of which the story is com-

posed is the illusion of character and scene."

27 Menéndez y Arranz, op. cit., pp. 17-18. (Italics mine)

28 A work of literary art may be considered as an autonomous entity which exists in and for its own intrinsic worth, with its sole purpose being to tender aesthetic pleasure to its reader. It is, then, to the analysis of the single, autonomous piece of literature that the initial efforts of the literary scholar or critic should be directed in order to understand and better appreciate the nature and value of the artistic complex which the writer places before him. All literary endeavor should ideally begin with a detailed scrutiny of the individual work. René Wellek and Austin Warren have very cogently stated: "The natural and sensible starting point of work in literary scholarship is the interpretation and analysis of the works of literature themselves. After all, only the works themselves justify all our interest in the life of an author, in his social environment and the whole process of literature." Op. cit., p. 139.

II. THE ENLARGEMENT OF THE FOCUS: THE EXPANDING SOCIAL AND LITERARY WORLD OF THE NINETEENTH CENTURY

The nineteenth century was an exhilarating, expanding age that had been striving for new life values ever since the storming of the Bastille and Waterloo. This age saw the emergence of western man from his shell of provincialism and self-sufficiency. Great sweeping social trends and changes were taking place before his very eyes. Nineteenth-century man witnessed the astounding, almost incredible scientific discoveries and hypotheses of Darwin and numerous others as they confirmed scientifically the doctrine of "progress", an inheritance from the Enlightenment.[1] He watched psychologists, the forerunners of William James and Freud, roll back the frontiers of the human mind and begin to probe into its farthest and darkest reaches. He heard the disciples of Marxism turn the Hegelian "idealistic dialectic into the materialistic dialectic"[2] and begin to preach an economic and social gospel of apparent hope to the underprivileged and downtrodden. Great political and military leaders appeared in many places offering revolutionary and Utopian panacea. In Spain, the first Spanish Republic was brought into being and snuffed out during this era. It was a time of great political unrest and ferment everywhere, witnessing the emergence upon the European

scene of two more sovereign national states, Italy and Germany, both recently unified after centuries of disunity and fragmentation. Spain was also the scene for numerous uprisings, revolutions and civil wars. The old feudal order, with the land owning class in control for the large part, was slowly and reluctantly giving way to the new industrial democracies and societies.

A large middle class was appearing with the impact of the Industrial Revolution, while social crusaders and even creative artists such as Charles Dickens and Leo Tolstoy took a keen interest in the welfare of large human groups and the poverty-stricken masses. A whole new social conscience was being forged with a sympathy for the unfortunate debris of human society. Philosophical and scientific Positivism ran concurrently with other, more essentially idealistic philosophies. It was at the very moment that the theories of Comte and Taine were being applied to all manners of endeavor in France that an essentially idealistic philosophy such as Krausism was sinking roots in Spain. The titanic Romantic individualist was giving way before the "Everyman" hero in the literature of the times. An awareness of the basic, spiritual brotherhood of man stalked the lands of Europe, for everywhere men began to see themselves as members of ever-growing, mushrooming groups and societies. In a fascinating literary-sociological treatise, Kahler has perspicaciously revealed this tendency toward the "collectivization" of society in the late eighteenth and nineteenth centuries with its subsequent

repercussions in literature:

> It remains to point to certain trends in modern literature and art registering the tendency toward collectivization. The first indications of such a trend may be found far back in the nineteenth century, in Balzac's and Dickens' sociological digressions, and later in Zola's experimental novels and Tolstoy's War and Peace, which show in different ways the collectivistic widening of the narrative. Both Zola, in his attempt to make the novel scientific, and Tolstoy, in his attempt to unfold the historic panorama of a gigantic national event thereby illuminating all its social strata, deal no longer as much with individual destinies per se as with the interrelation and interdependence between individual and collective happenings.[3]

It was not until almost the end of the century that men began to lose hope in the doctrine of "progress", the watchword of the time. But throughout a large part of the century, a whole brave new world seemed to be in the offing. The men of the nineteenth century accepted literally the optimistic eighteenth-century ideal - the "belief that all human beings can attain here on this earth a state of perfection hitherto in the West thought to be possible only for Christians in a state of grace, and for them only after death".[4] Their new science armed them with the weapon they needed to achieve this goal. With the advent of "true history and archaeology", nations were proudly achieving historical perspectives on their own pasts, thus contributing to what was, in essence, a vision of the totality and continuity of life and history. They were possessed of an expanding view of time and reality, seeing themselves as only one step in the incessant march of civiliz-

ation. The nineteenth century was an age of tremendous accomplishment in laboratory science and industry, in the fields of governmental legislation and agriculture, in education, the arts, and research. It was probably no accident that the great scholarly medieval studies of epic poetry and the origins of the novel were initiated during this time in Spain by Menéndez Pelayo and in France by Foulché Delbosc. Such delving into knowledge in all areas of specialization is typical of the adventurous spirit of the time.

The nineteenth-century world was an expanding world. A spontaneous expansion in all areas of the natural and social sciences and in society itself was taking place all over Europe. The very "stuff" of exterior and interior reality, the entire world of nature and the spirit, was conceived as swelling and evolving in the world of our grandfathers since science was laying bare more and more of its substance and constitution with each passing day. In addition to the tremendous proliferation of knowledge, there was a sharp increase in new usable goods and inventions. As Brinton observes: "Almost everywhere in the Western world, you could see 'things' multiplying around you."[5] It is small wonder that Professor Levin has emphasized the etymological origin of the word "Realism" as deriving from the Latin root word res (thing), for the realistic novelists soon to appear on the scene certainly concerned themselves with things:

> Shunted between two extreme positions which claim the same title, we may turn from epistemology to etymology, and take the Latin root word res as our starting point. It is well to remember that the

> word contains, as it were, the thing. It is not altogether far-fetched to observe that, semantically speaking, "realism" is distantly connected with "real-estate". That quasi-legal connection is tangibly supported by the bonds of interest that tie so many novelists to the realistic tradition: by Balzac's sense of property, Dickens's inventories and Tolstoy's estates, Henry James's preoccupation with 'things'."[6]

Nineteenth century man inherited the view of the universe as the perfect Newtonian "machine governed by laws of unvarying regularity",[7] a view generally held by his ancestors of the Enlightenment. Revolutionary scientific principles of the time such as the indestructibility of matter and the conservation of energy furthered this picture: the universe was now "not only a mechanism but a self-contained machanism". However, it now became theoretically possible to disassemble the machine and observe its working parts, that is, to understand and explain the whole of nature and reality. Furthermore, the new science asserted no difference between the laws of matter and those of the spirit. Both were included within the laws of nature, and therefore within the reach of human knowledge. That nineteenth century man not only trusted in the capacity of his science, but also revealed a sort of confident, almost naïve belief and trust in the reality uncovered by that science, is evident in the attitude prevailing during Comte's new age of Positivism which dictated that "man will content himself with the knowable, the things within the reach of his reason and experience. These he has now learned to control by what he calls the scientific method, which is only the right way

to ask questions. Ask nature the right kind of question, and there will always be an answer. The sum of these answers is Science."[8] One need only compare this exciting new vision of a complex but knowable world paradise with the rather candid, simplistic view of some vague promised Utopia held by the eighteenth century to appreciate the strides that were being taken in all areas of nineteenth-century existence. The major difference in the two centuries was that the "heaven on earth" ideal of the Enlightenment now seemed, for the first time, to be within the reach of man in a foreseeable future.

The scientific minds of the past century therefore proceeded to probe into every corner of that "mechanism", exploring all of its minute workings. The old distinction between theoretical, or pure, science and applied science having gradually been broken down, the result was the practical application of world-shaking scientific discoveries to the production of new inventions. There was inaugurated during the years of the past century a procedure of wholesale modernization and streamlining of life which affected the private lives of human beings everywhere - a process which has continued without interruption to the present day. Mentioning only a few of the numerous astounding machines and inventions which made their first practical appearance in the past century, we may acquire some notion of the far-reaching effects of the marvelous changes wrought in the every-day life of the individual man: the steam-engine locomotive and trains, the steamship; gas-light later followed by the incandescent electric light; the

telegraph and telephone; the submarine cable; cheaper, more rapid methods of refining steel, and the internal combustion engine. Not to be excluded are administrative reforms as simple as the bank note and the prepaid postage stamp which revolutionized distant and rapid communication, bringing it within the reach of all classes of people. The little friction match, a thing so common and insignificant today that we take it for granted, ignited its first spark of warmth and light in the world of the nineteenth century.

To fully appreciate the distinct transformations which occurred in the material conditions of life between the eighteenth and nineteenth centuries, we need only recall that "the daily routine of the average human life" which prevailed in "the age of Voltaire and Frederick the Great was closer to the days of Julius Caesar than to our own". Agricultural methods, power, industry, transportation and communication were all in a comparatively primitive state in the world of the Encyclopedists. The trade and commerce of those days was still very much "limited to the capacities of the sailing vessel and the stagecoach". Cities were still relatively small, Paris and London being not "appreciably larger than ancient Rome".

To comprehend still more profoundly another aspect of the dramatic, expanding world of Europe in the nineteenth century, we harken back to Ortega y Gasset's reminder of the economist, Werner Sombart's statistics on the phenomenal rise of the European population during that centenary. The incredible increase in the number of human souls inhabiting the

continent is no doubt partly due to the massing of populations in large urban centers, marshalled there by the growing industrial factories and the regimentation of labor. But it was also brought about by improved sanitation and medical knowledge which produced a substantial decrease in the death rate. As Ortega exclaims:

> El dato es el siguiente: desde que en el siglo VI comienza la historia europea, hasta el año 1800 - por lo tanto, en toda la longitud de doce siglos-, Europa no consigue llegar a otra cifra de población que la de 180 millones de habitantes. Pues bien: de 1800 a 1914 - por lo tanto, en poco más de un siglo - la población europea asciende de 180 a¡460 millones![9]

Apart from the vast, expanding alterations and advances in laboratory science, industry, population, and living conditions, the life sciences, biology and geology, equipped with astonishing new theories such as evolution, environment, and heredity, also furnished a picture of an expanding, unfolding world, "a world of gradual but incessant change". In the philosophical realm, Hegel's popularized dialectic idealism, with its thesis, antithesis, and synthesis, is essentially a dynamic, moving system of thought, picturing a world evolving. As Professor Brinton tells us: "But for us the important point to note is that even formal philosophical idealism, which tends to emphasize the static over the dynamic, the unchanging over the changing, seemed in this nineteenth century to have to accomodate itself to strong feeling for time, process, change, progress, evolution."[10] Darwin's theory of evolution quickly passed over into other fields and "fundamentally altered all

social theory." Social classes and institutions were no longer accepted as fixed or unalterable. A rising bourgeois middle class produced an overall levelling and amalgamation of previously well-defined social groups and classes.

The proclaimed aim of science was to discover the established, calculable laws of nature, existence, and the cause-and-effect relationships between things. Biologists, physicists, chemists and astronomers boldly set out to observe, examine, classify and catalogue all plant and animal life and all matter in general. Man's expanding universe was now being catalogued. Indeed, Comte even categorized the sciences themselves:

> As nature in all its range manifests itself from the simple to the complex, so there will be a hierarchy of science, from the simplest science to the most complex. And, in theory at least, each will depend upon the findings of its predecessor. Mathematics which is abstract, referring to no particular relations, is the first. Then comes astronomy. After follow in order chemistry, biology, psychology, and the series ends with sociology, the latest comer and the last. Thus we catalogue the laws of nature, from the purely physical, where nature is inert, to the plant and animal, until it comes to man himself, and finally to human society, a digest of law, a complete exposition of how things go in this vast complex from atoms to human institutions. Nothing was to be left out, such was the program. Every happening, whether the fall of a star or a poet's song or a revolution in the state, or a new fashion in millinery, was calculable, if astronomer, or psychologist, or sociologist only asked the right question.[11]

Herein we see that a new science, sociology, arose to explore social, human relations in much the same way that the physical sciences studied biological laws. By working in the

scientific manner, historians[12] and sociologists were merely imitating their fellow scientists and applying (perhaps wrongly) natural law to human institutions - a procedure which is still vehemently debated. In short the program of all branches of knowledge became one of gathering information of all types in order to roll back the frontiers of man's ignorance and discover the nature of all reality.

In the expanding world of the nineteenth century, a literary "enlargement of the focus" was also to be expected. It was the spontaneous artistic counterpart of the broadening going on in all other aspects of life. Where does one turn to uncover the literary theory and attitudes behind the expanded scope of the long novel in the nineteenth century? In order to find the origins of the "broadening of the focus" in the novel, indeed in all literature, we must go back to certain late eighteenth and early nineteenth century literary postures and tendencies. The roots of modern literature lie deep in the aspirations of a handful of German, English and French critics and theorists.

Before the advent of the German Romantics, the realm of artistic beauty embraced a rather restricted area. Professor Levin neatly synthesizes the restrictive classical aesthetic based upon the Greek philosophers, as it had been interpreted by writers whose opinions held sway from the Renaissance through most of the eighteenth century:

> The way in which the imagination idealizes was first suggested by Aristotle, when he maintained that poetic truth is superior to historical truth. He was defending poetry against the strictures

> of Plato, who, as a metaphysical idealist, held a less idealistic conception of art. When nature is conceived as an imitation of ultimate ideas, then the imitation of nature is only the dream of a shadow. Aristotle, regarding nature itself as the reality, regarded art as the embodiment of a higher reality. The historian might concern himself with particulars, with what has happened; the poet was concerned with universals, with what might happen. To decide what was universal and what was particular, to differentiate the probable from the unlikely, would be the concern of the critic. The canon of verisimilitude, as expounded by Aristotelians, attained its highest level of generality by restricting the subject-matter of literature, fixing the characters and standardizing the themes that were considered worthy of literary treatment. Nature . . . was fixed in its most idealized manifestation by the classical doctrine of la belle nature, the notion that artists should limit themselves to copying the beautiful. Whenever realists have attempted the unrestricted reproduction of the ugly or the trivial, traditionalists have reasserted the principle of artistic selection. In the sense that art is inherently selective, they have been right. In the sense that the selective process could represent a wider range of probabilities than they were willing to admit, they have been wrong. In a world where truth is many-sided and still changing, the eternal verities need to be reformulated from time to time.[13]

It was nineteenth century literature, from Romanticism to Impressionism that revealed the profoundest awareness to date of the "wider range of possibilities" and the "many sidedness" of truth and reality. In deriving the "roots" of Romanticism and Realism, Mary Colum directs our attention to the fact that it was Lessing who first "noted the necessity for the extension of the boundaries of art . . . to include not only the naturally beautiful but the whole of nature and humanity".[14] With

Lessing's protestation the old classical aesthetic canons began to crumble. The inherently beautiful was seen as now constituting only a small part of all the reality which might be incorporated into the domain of art. Even natural ugliness and sordidness became worthy of the attention of the transfigurative faculties of the artistic mind. The whole of nature, reality and humanity had to be given its place and expression in literature.

Thus "the sphere of the probable"[15] was expanded, and Romantic protest became the tool for the expansion. Other critics such as Herder, Wordsworth, Coleridge and Madame de Staël soon took up Lessing's appeal to extend the boundaries of literature and literary expression to include the familiar life of the ordinary man. With the development of fictional writing, it was evident that the achievement of the depiction of "the larger reality" was rapidly becoming easier. It became readily apparent that, owing to its basic and inherent quantitative flexibility, it was primarily in the budding, elastic new genre that the "enlarging of the focus" could most effectively take place. Madame de Staël's theory of literature as the "expression of society . . . was to work very well when applied to the new form of writing . . . - the novel."[16] In effect, what all these writers from Lessing to Zola were saying amounted to the same thing - "Let us bring into literature more and newer subjects." At the heart of this rearrangement of literary values and aesthetic ideals lay "the inner dominating idea . . . which stood for the expression of everything in life,

everything that touched men, whether this was beautiful or ugly, beneficient or evil, whether it represented noble passions or base ones, sordid human experiences or grand ones."[17]

Here was revealed a novel literary attitude toward man and society which may well be termed "catholic" in the basic sense of the word. The democratization of literature was under way when common man began to see himself depicted in plays, poems and novels. Indeed the appearance of ordinary man in literature even preceded the recognition of his political rights.[18] With the storming of the threshold of literature by all levels of society and all nature and reality, the writer soon saw himself unfettered and unlimited as to what and how much he might express. From that moment on, the artistic mission of narrative literature became a quest for fresh new subjects, an incessant annexation to the domain of written art of everything previously excluded in the old literature. Writers could now deliberately say: "This slice of life or man has not yet been expressed; this or this tendency, this or this attitude to life, which was not in the ancient world, has not yet been revealed - let us find a way to do it."[19] In effect, one of the underlying themes of Auerbach's thesis, in addition to the development of a serious respect for all types of reality as worthy of literary mimesis, is that the ancient and modern history of literary realism reveals a broadening and expansion of the artistic vision to take in more and more of the objects and circumstances that may be solemnly, and with dignity, included and treated in books, from the celebrated scar of the heroic Odysseus to Virginia Woolf's insignificant

little brown stocking.[20] The whole trajectory of literary realism is a trail of signposts marking the road from an exclusive to a totally inclusive position regarding the acceptability of subject matter. Indeed, the search for new material has never ceased, and has continued on into our own century with accompanying changes in narrative techniques and vision, as Kahler well perceives: "The crucial achievement of the new sensibility that sprang from them [the psychologists] was the conquest of new reality, a reaching into new levels of reality. . . . True art is, . . . and has to be, an act of conquest, the discovery of a new sphere of human consciousness, and thereby of new reality."[21]

In discussing briefly the "enlargement of the focus" in literature, we have hinted at one of the most important qualitative characteristics of the long novel, to be considered in the next chapter - the "illusion of a larger, broader, more inclusive reality", which, without a doubt, attains a more adequate rendition in the wide-angle form. With the relaxation of restrictions as to what and how much could be expressed in literature, writers were now empowered to represent in words the impression of a much wider area of life than previously, thus conjuring up in the minds of their readers that "larger reality" we have spoken of previously.

Although the writers from Romanticism to Naturalism were seeking essentially the same thing - the broadening of the focus-, the focus itself needed adjustment before the triumph in the second half of the century, of the realistic long novel,

which is our principal interest here. The long, wide-angle novel is primarily a product of literary realism, and is linked to that movement. A total acceptance of reality was therefore called for. Romanticism supplied the initial impetus toward expansion, but the vision of reality itself also needed to undergo a profound transformation, for the way they were looking at the world was out of focus. The trajectory from Neo-Classicism to Realism marks the steps in the progress of that transformation.

For the eighteenth century neo-classicists, things are what they are, it is true, but they can be admitted to literature only as long as they obey the laws of propriety and probability. This implies rigorous literary control and restriction. The universe makes sense to the men of the Enlightenment. Nature (reality), in their scheme of things, was the "orderly, untroubled, beautifully simple working of the universe <u>properly understood</u>"[22]. The instrument of this "proper understanding" was Reason. Reason and its handmaiden, mathematics, would help them, they firmly believed, "to penetrate from appearances to reality", and would "clear up the mess that superstition, revelation, faith (the devils of the rationalists) have piled up here on earth"[23]. Hence the predominant tone and quality issuing from the literature of that time are <u>cerebral</u>. Reality must always be viewed in the cold light of reason, which, paradoxically, already distorts the image by rejection, insofar as it eliminates the subjective feelings of the heart. Another critic enumerates other recurring classical characteristics

which amount to the same thing: "Grace, self-knowledge, self-control; the sense of form, the easy wearing of the chains of art hidden under flowers . . .; idealism steadied by an unfaltering sense of reality . . ."[24] But distortion was produced in another way in the literature of the eighteenth century. Although one may not speak of "escapism" with relation to Neo-Classicism with the same sureness with which it may be applied to Romanticism, there is clearly a nostalgic return to the literary world of classical antiquity in search of literary subjects. Since that world was viewed as well-nigh perfect, the matter of its literature was accepted as perfect also. But it was, above all, a restricted repertoire of content, themes, and characters, which distorts the vision of reality by limitations as surely as does a wavy pane of glass.

Romanticism, representing a violent reaction to Classicism, goes to the opposite extreme, and in attempting to adjust the focus, actually distorts it in another direction. Previously predominated by reason, literature is now placed under the aegis of imagination. As one critic writes:

> The eighteenth century had always had at its ear two voices, like the warning Daemon of Socrates; one whispering "That is not intelligent", the other, "That is not done". Romanticism seems to me, essentially, an attempt to drown these two voices and liberate the unconscious life from their tyrannical repressions. Like the accompanying French Revolution, it is the insurrection of a submerged population of the mind.[25]

Romantic works are, therefore, highly subjective, and the motto is now "things as I see them or as my fancy sees them". With

uncontrolled emotion and imagination, the Romantic turns to unbridled passion and the things of the heart, previously systematically excluded. Such a turn naturally colored his vision of reality and the universe: "Nature was no longer the neat, the orderly, the mathematical; it was . . . the external world untouched, or little touched, by men, untrimmed, untamed, wild, spontaneous, and quite unmathematical."[26] Instead of the cold, ordered neoclassical world "out there", the Romantic distorts nature by internalizing it, making it an accomplice of his hyperbolized, personal feelings.[27] Contrary to all the laws of nature, it is difficult to find a night in all of romantic literature which is not moonlit[28] in order to match the mooning melancholy of its heroes. And thus Don Álvaro o La fuerza del sino by the Duque de Rives can end in a crescendo of human passion accompanied by a similarly turbulent, stormy nature. Consequently, a nature sympathetic to man becomes one of the Romantic's two refuges of escape. Man is spoiled and sullied by urban civilization; so the romantic hero becomes natural man, the noble savage. Escaping spatially, the scene is usually placed in some exotic, remote place - "anywhere but here"! Reaccepting what the classicists had rejected, a second, temporal escape is found in the mysterious medieval world of superstition, revelation, and faith - "any time but now" ![29] The literature again registers recurring characteristics which are the antithesis of those of Neo-Classicism. One perceives the extremist quality, the note of unreality emerging from the following: "Remoteness, the sad delight of desolation,

silence and the supernatural winter and dreariness; vampirine love and stolen trysts, the flowering of passion and the death of beauty; Radcliffe horrors and sadistic cruelty, disillusion, death, and madness; the Holy Grail and battles on the Border; the love of the impossible."[30]

Rather then portraying the world they see around them Romantics give vent to the dream worlds they carry inside them. They dredge up from the unconsciousness those elements of life, of desire and fancy suppressed by convention and propriety. Lucas' definition of Romantic literature makes this point: "Romantic literature is a dream-picture of life; providing sustenance and fulfilment for impulses cramped by society or reality."[31] Compare this to the sober, wakeful world of Rationalism. Drunk with the wines of passion, imagination, and dreams (sometimes even opium dreams), the Romantic gives us, either a rose-colored picture of reality in his literature or, in the later Romanticism, another, very different, nightmarish world of sensationalism, satanism, and sadism, the "three maladies" of Romanticism.[32] Driven by a consuming desire to know and register ever more exotic and unusual experiences, the Romantics and their literature dipped into decadence. Now the vision of drunkards and dreamers is blurred, but the healthy contributions of the Romantics were secured for literature: The world of imagination had been unfettered, and the focus had been broadened to take in more of man's total reality.[33] The final adjustment of the focus was about to be made.

Around the middle of the century new currents of intellect-

ual thought were in the air. The new science and the collective industrial and social life previously described were in evidence everywhere. In literature Romanticism was merging into Realism. Indeed some critics have viewed Realism only as an outgrowth of the previous movements.[34] Certainly the new school of literature takes from the eighteenth century its belief in an ordered, mechanistic world, but it adds a new factor - the wholesale explanation of the world. From Romanticism, the Realists take the tendency to include more of reality, but this too is carried a step further - nothing is to be alien to literature now. The expansiveness of Romanticism, its inclusion of common subjects and language is thus "one strand that is continued in realism"[35]. Another avenue to Realism is the romantic probing of "the area of local color and the primitive"[36]. It was the Romantics' love for "realistic décor and setting, furniture and local colour", as Lucas points out, "that provided one source of Naturalism in the later novel. They grasped the importance of environment, the power of material adjuncts over the soul"[37]. In building this detailed environment or "milieu" (to use a popular word of the times) around his characters, the novelist expanded his vision to take in more and more of what he saw around him. The Romantics had pursued violent feelings. The Realists do also, but they are more likely to find them in "the crudities of reality" than in the "fantasies of dream"[38].

However, although certain areas of interest are continued and various avenues of approach are further pursued, there is

something basically new in the latest adjustment of the nineteenth-century literary focus, and this is the sharply distinct intellectual position, or the climate of philosophical opinion underlying Realism. As Becker asserts:

> Romanticism must ultimately be found to rest on an idealist metaphysics and its view of art to be one that is consonant with that metaphysical position. Realism came into being in the ferment of scientific and positivist thinking which characterized the middle of the nineteenth century and was to become what Zola always spoke of as the major current of the age. Realism really did constitute a fresh start because it was based on a new set of assumptions about the universe. It denied that there was a reality of essences or forms which was not accessible to ordinary sense perception, insisting instead that reality be viewed as something immediately at hand, common to ordinary human experience, and open to observation. This attitude demanded that its readers and adherents abandon a host of preconceptions about human nature, about the purposes and mechanism of the universe and above all about the role of art.[39]

What is the nature of this new intellectual ferment which legislated ideas in the second half of the century, and what is its impact on literature? August Comte's Cours de Philosophie Positive was completed in 1842, ten years before the advent of the Second Empire, but its main literary influence was exerted throughout the second half of the century. Comte's concepts represent a systematization of the common view of history held in the eighteenth and nineteenth centuries as a successive progress and freedom of man from religious and metaphysical servitude by means of reason and science. His

basic assumption, common at the time, was that ". . . the phenomena of human thought and of social life are continuous with the phenomena of the inorganic and organic world of nature and therefore susceptible of investigation by analogous methods which will yield comparably reliable results"[40]. This is to imply that scientific ". . . empirically verified knowledge - however incomplete and hypothetical it may be - is the sole type of human knowledge"[41]. The implications are, therefore, that Positivism is not only a sociological method scientifically oriented, but is also "a conception of the world and of man,"[42] a way of viewing and explaining human reality. What was original about Comte's system was his working out of it by means of two interlocking and interdependent propositions: The Law of the Three Stages and the Hierarchy of the Sciences.

Comte systematized the ascension of the human spirit or mind, throughout the ages of man, into precise degrees of ascending superiority. The human mind has used three methods of explaining the universe: 1) the theological, which explained the world in terms of the will of anthropomorphic gods, was the necessary point of departure for human intelligence; 2) the metaphysical was a transitional stage which understood the world in terms of metaphysical abstractions; 3) finally, the positive stage, in which the mind explained everything according to scientific truth, was the perfect, fixed and definitive stage of the development of human comprehension.[43]

Since all forms of human intellectual endeavor had to pass through these three stages, Comte saw the necessity of

classifying the sciences (departments of human knowledge) into a rigorous hierarchy according to his stages, showing the particular level each one had reached in its progressive historical development, and according to its degree of complexity and interrelatedness with the other sciences: "But the mind did not traverse these stages with respect to all knowledge simultaneously, but rather in one discipline at a time, in a definite order, the order of their decreasing generality and increasing interdependence and complexity, namely, mathematics, astronomy, physics, chemistry, biology, sociology."[44]

The whole point of Comte's life and work was that the final phase of man's fullest development, the arrival at the third and final stage of all knowledge, was about to occur. Biology was the most recent science to reach the Positivist stage, and now it was the turn of Sociology.[45] It is interesting to note that, due to its complicated subject matter - human organization, this new science, which Comte named, is the most complex and most intricately related to all of the others. It is to be the study of the origin, development, organization and functioning of human society. It is, therefore, placed at the top of the list of sciences, and all scientific effort of all others is now to be directed toward the betterment of human society in general. Science (or knowledge) and philosophy do not, then, exist for their own sakes, but must work in the service of humanity.[46] In turn, the sociologist could, in the pursuit of social knowledge, apply the scientific (or positivistic) method. He could

proceed, as a scientist, to gather factual data, observe it objectively, and deduce workable laws from his observation. By studying society objectively, its ills could be diagnosed and cured. Working in this way, sociology would enter into the Positive stage, share in its glory, and benefit all of mankind. Thus Comte concluded that the Utopia dreamed of for two centuries was almost at hand.

Comte naturally saw himself as the instrument of this last step. He believes himself a kind of Messiah leading humanity to the ultimate Utopia. But the last step was also the first step of a new phase - "that of creating the philosophy of the various sciences and of science as a whole, and this is what 'philosophy' was to Comte: a system, a doctrine derived from, based on, the 'positive' sciences, hence 'Positivism'. This work, also, Comte himself would do; he was the founder both of the final science and of the philosophy based on the complete set of the sciences."[47]

The most urgent requirement of humanity was nothing less than the reorganization of society, which had been Comte's ultimate aim from the beginning. In this regeneration, mental and moral change had to precede the social and political transformation. The leader here was also to be Comte himself. He would be the high priest of the new "Religion of Humanity", which was actually diffused and propagated through tabernacles of disciples throughout Europe.[48] In his later life and writings, Comte worked out the details and provisions for the happy regulation and proper functioning of private and public life.

But this is beyond the scope of our interest.

Men of letters, whose domain, like that of Sociology, is humanity and society, saw the immediate applicability of certain of Comte's notions to literature. First of all sociology taught them to see man as part of his total milieu, and in their writings, they set out to place him in his physical environment more than had ever been done in earlier literature. The construction of total milieus is significant in the rise of the long novel for the verbal realization of the portrayal of a detailed environment tended to lengthen works and to broaden their scope. Writers also admired and wished to "imitate the scientific virtues of impersonality, objectivity, observation and careful documentation",[49] and, furthermore, since at this very time they were weary of the emotional, subjective manner of Romantic literature, such notions were made to order. In addition, "writers were attracted by the scientific attitude because in various ways it appealed to their personal leanings. Science was free of conventional morality and of any didactic motive . . ."[50] Novelists now set out to build their fictional edifices in the mode of the sociologists, on the objective observation and documentation of society. They would conduct an anatomical study of society, describing all the relations and interrelations of man and his world with the same analytical rigor and zealous pursuit of the little details as the experiments carried on in laboratories. Scientific "objectivity and impartiality resembled their own determination to avoid sentimentality and an open display of personal feeling. Above

all perhaps, and especially in the guise of philologie, it offered a new source of poetic inspiration and opened to the imagination a stimulating world of newly discovered facts"[51]. In this way, science came to influence many of the novelists and their literary creations.

Comte also had very definite ideas about art, which are summarized by one art historian in the following manner:

> Comte's great historical laws applied to art as to everything else. Naturally Saint-Simon's old secretary viewed art as a function of its social and religious surroundings, affected like everything else by the nature of the great stages of historical evolution which he had discovered. . . . In this positive stage, the origins of art and hence its nature can be seen to lie in certain physiological tendencies or needs: like language, art begins by imitating nature, in response to instincts that drive us to express our feelings and to reproduce the sights, sounds, and objects around us. Over a long period of time, refinement and abstraction turn these crude beginnings into language, writing, style, and all the other things we connect with art and communication. From this the superficial conclusion could follow that, born of a physiological need, developed on scientifically ascertainable lines, art, like medicine, can and should proceed "like science."[52]

The striking note of this passage is the deterministic aura which surrounds Comte's view of art. Indeed Charlton underlines determinism as the underlying premise of three separate descriptions of Positivistic thought put forth by Lalande, Comte himself, and John Stuart Mill[53]:

> In all three definitions, one may note, there is the same underlying presupposition, explicitly declared here by

> Mill, an assumption which is the basis of all scientific investigation. This is the view that phenomena *are* related, that they *are* linked in terms of cause and effect. Science assumes until it has no proof to the contrary, and therefore the positivist theory of knowledge assumes with it, that *the world of phenomena is a determined world*, a world in which if B has constantly been observed to follow A in certain conditions, then, given exactly the same conditions, we are entitled to suppose that B will again follow A.[54]

It is small wonder that literary creation during such an aura of intellectual belief tended to disregard any telic, supernatural facets of man's existence, and harkened only to the purely visible, exterior facts which could be ascertained only by careful scrutiny!

The deterministic factor cannot be overemphasized, for it was significant not only for the later outgrowth of Realism - Naturalism, but also for the whole Realistic movement.[55] It was this aspect of Comte's doctrines which most likely influenced the thought of Hippolyte Taine,[56] the most important single legislator of intellectual and literary thought in the second half of the nineteenth century. Indeed, determinism is a solid link between these two figures, for Taine's debt to Comte is revealed largely in his [Taine's] "famous theory of 'milieu', his emphasis on the total condition of a society"[57]. Accepting from Comte the notion that the character of artist and artifact alike are determined, Taine proceeded to show how. For this he elaborated a three-pronged *faculté maitresse* consisting of *race*, *milieu*, and *moment*, or heredity, environment,

and the historical moment or cultural momentum and tradition. Taine would appear to have added the first and the third factors to Comte's concern with the second - society or milieu. These dogmatic laws were established in Taine's introduction to his History of English Literature (1864) where he writes:

> There is then a system in human sentiments and ideas; and this system has for its motive power certain general traits, certain marks of the intellect and the heart common to men of one race, age, or country.
> . . . . . .
>
> Three different sources contribute to produce this elementary moral state - the race, the surroundings, and the epoch. What we call the race are the innate and hereditary dispositions which man brings with him to the light, and which, as a rule, are united with the marked differences in the temperament and structure of the body.
> . . . . . .
>
> Having thus outlined the interior structure of a race, we must consider the surroundings in which it exists. For man is not alone in the world; nature surrounds him, and his fellow-men surround him; accidental and secondary tendencies come to place themselves on his primitive tendencies, and physical or social circumstances disturb or confirm the character committed to their charge. In course of time the climate has had its effect.
> . . . . . .
>
> There is yet a third rank of causes; for, with the forces within and without, there is the work which they have already produced together, and this work itself contributes to produce that which follows. Beside the permanent impulse and the given surroundings, there is the acquired momentum. When the national character and surrounding circumstances operate, it is not upon a tabula rasa, but on a ground on which marks are already impressed. According as one takes the ground at one moment or another, the imprint is different; and this is the cause

that the total effect is different.[58]

In terms of novelistic creation, these exciting new notions were momentous, for now, in addition to placing their fictitious creature - man - in his total milieu or environment, with all of its attendant circumstances, writers were also to seek out the hereditary (racial) and historical factors weighing upon his nature and manner of being. Spurred on by a passionate desire to possess knowledge and to understand rationally and objectively, writers now go in quest of <u>facts</u> pertaining to the three constituent elements of man's total reality, in order to explain him as fully as possible. One writer affirms that "the motive behind the collector's mania is a vital one: the belief in fact as a way to truth is fundamental to realistic writing"[59]. Indeed, they had found the stimulus and encouragement in the writings of their master, Taine, who had pointed out the way for them:

> . . . the search for causes must come after the collection of facts. No matter if the facts be physical or moral, they all have their causes; there is a cause for ambition, for courage, for truth, as there is for digestion, for muscular movement, for animal heat. Vice and virtue are products, like vitriol and sugar; and every complex phenomenon has its springs from other more simple phenomena on which it hangs. Let us then seek the simple phenomena for moral qualities, as we seek them for physical qualities. . .[60]

Thus it was that science gave the new material civilization it had created radically different and more comfortable modes of life, together with an expanded view of reality and its

essence. In addition, we see that, with facts becoming the matter of literature, science and philosophico-historical speculation also contributed to the new literary doctrine of Realism which became the predominant aesthetic in the latter half of the century. In the acceptance of the "little fact" into literature we see the importance of the general impact of science and intellectual endeavor upon literature:

> It was in the early nineteenth century that it first seemed credible that the experimental study of facts, of data, would in the end explain everything - man, nature, God and the universe - that it would not only explain everything but bestow everything humanity longed for - happiness, health, security. Facts, which began by being the matter of science, proceeded to become the matter of literature, and Taine with his doctrine of the 'little facts' became, from about 1865, the most celebrated and influential of the legislators of ideas.[61]

The novelist, like the scientist, now sought to observe and explain[62] the totality of existence around him. His method became objective and even photographic to a large extent. His highly detailed, explicative artistic production began to burgeon out, to swell in volume and panoramic scope in accord with this new challenging vision of the world. It is important to understand this explanatory component of Realism, for, as we shall see, it is intimately linked to one of the most important stylistic characteristics of the long novel - the prevalence of lengthy "descriptive usage" for the purposes of "literal and total imitation"[63]. It is quite frequently the wholly integral, structural unit of the long descriptive

passage (just as frequently the despair of numerous readers!) which prolongs and extends the narration of the long novel. To appreciate it as a compellingly necessary novelistic technique of its time is to accept the long description structurally, that is, aesthetically.

Modern Realism as a literary movement may be roughly dated from the decade of the 1850's.[64] The principal charge the Realists leveled against prevailing Romantic literature was that it had become "thin and lifeless because it had lost touch with ordinary, everyday life"[65]. They were determined to look at Nature (reality) with a lens that did not distort, and to present life as it is, things as they are, in contrast to the stated views of the previous two movements. At this juncture, "the sense of reality, of the outer world, of the existence of society as well as the individual"[66] come rushing back on the new literary tide. The Realists would now add those forgotten elements of man's earthly existence to the already expanded repertoire of subjects introduced by the Romantics. Doctor Johnson had said that the business of poetry was "to make new things familiar or familiar things new". The Romantics had become obsessed with the first half of the phrase. The Realists would remind readers of its second half by looking around them and recording what they saw. Let us consider further the new subject matter of the realist movement.

In order to "make familiar things new", vast areas of virgin territory, subject matter and social circumstances

heretofore untouched were now pioneered by the realist writers. Whole segments of life such as urban slums, commercial life, miners and farmers, retail trade, labor conflicts, the military - the list is unending - were now opened up. These and many more could now be afforded novelistic treatment. Complete representation of total reality became the goal of the movement.[67] In this regard, the novel became an open-ended genre, for the areas of exploration were limitless. The human lives and the possible combinations for conflict existing in the new literary territory were innumerable, and cried out for depiction. This factor was highly significant in the growth of the long, wide-angle novel, for any chosen area could be exhaustively treated.

Certain other beliefs concerning the new subject matter also became part of the realistic credo. The above list of topics illustrates their insistence that "the ordinary and near at hand are as suitable for literary treatment as the exotic and remote"[68]. The realists now welcomed back the prodigal son of "the here and the now", proscribed from literature by sterner romantic fathers. In addition there was violent reaction against any idealization or embellishment of reality.[69] Since direct observation[70] and precise depiction were governing principles of the realist's approach, he was compelled to render reality as is.

The observation principle led to the consistent portrayal of three major social entities closest at hand to the predominantly middle class novelists who formed the core of the group

which was writing.[71] There was, first, a tendency to concentrate on the common, average man, whom they viewed as primarily a physiological, sensual being, wholly capable of explanation. This "John Doe" could, furthermore, be the average man in relation to his whole society, he could be shown at any particular level of the social spectrum, or he could become the object of a psychological, probing in depth, such as the "underground man" of Dostoevsky.[72]

Secondly, since the middle class was closest to the heart, and most available to the purview of the realist novelist, it became the target for most of his scrutiny. In addition, in the early days of the revolt against Romanticism, the bourgeoisie was a literary novelty, and an exciting source of interest for writer and reading public alike.[73] Finally the tendency to look downward instead of upward on the social scale led the realists to the first serious consideration of the literary potential of the masses, that huge proletariat where most of life was taking place anyway, at least according to their scheme of things. "Emphasis on the lowest common denominator of human experience was in fact what gave Zola his dominant position and made the final breach in the concept of literary decorum."[74] In the preface-manifesto which they prefixed to their novel, Germinie Lacerteux (1865), the Goncourt brothers advocated the need to portray the lower levels of human existence. Its translation records the following plea: "Living in the nineteenth century, in a time of universal suffrage, democracy, and liberalism, we asked ourselves whether what are called 'the lower classes'

did not have a right to the Novel, whether this world beneath a world, the people, must remain under literary interdict and the disdain of authors, who up to now have kept silence about whatever heart and soul the people might have."[75] In our consideration of Fortunata y Jacinta, we shall see that Galdós obviously possessed similar sentiments, for he too was led to a broadening of the focus which would include the pueblo - "the people". Thus, as one critic asserts, "the taste for the humble and the ordinary" became "one of the hallmarks of the movement"[76].

One final note concerning subject matter: the determination to record what they saw was equalled by their insistence upon rendering exactly what they heard also. Hence the language of narration and the dialogue of vulgar speech cleared the way for a thoroughly honest portrayal of life, but it also led to sensationalism. The "effort at accuracy in the depiction of human behavior and human motives"[77] went a long way in freeing literature from the taboos and restrictions of the past.

Realism has been defined as "a formula of art which, conceiving of reality in a certain way, undertakes to present a simulacrum of it on the basis of more or less fixed rules"[78]. The conception of reality held by the realists goes a long way in telling us what types of content matter we may expect to encounter in their novels. The Swarthmore literary historian poses four classes of reality, broadly conceived, and points out that the true Realist or Naturalist flatly rejects the first two: (1) absolute essence as asserted by Plato or the Transcendentalists; (2) that which is unique in individual experience and has

its essential being out of time, as asserted by Proust; (3) that which inheres in external phenomena; (4) that which has its being in some kind of relation between external phenomena and perceiving consciousness.[79] The third type was the generator of literary realism and has nourished the movement for a century. The fourth, a type of psychological realism has, of course, produced such interesting contemporary narrative art as the stream-of-consciousness novel. It should be emphasized, therefore, that internal reality may be just as real to the realistic novelist as external phenomena, provided that it is grounded, as Becker warns, upon "the norm of human experience"[80]. Any resort, however, to the first two categories would be a betrayal of literary Realism's fixed rules. Working within his own uniquely concrete version of what constitutes reality, the Realist was free to describe and relate anything in an unbiased manner. Here is the classic realist position with the key words italicized.

The above definition of Realism included, however not only a specific conception of reality, but also touched upon the whole question of Narrative method or approach to literary expression. What is the realist's posture before his subject and what is the new technical apparatus the realistic novelist employs in rendering a fictional imitation of his own unique view of reality? Postures first: the "fixed rules" are by now well known, but will bear repeating. First Realism is grounded in three prevailing attitudes which characterize most of its literary harvest. It has (1) a democratic attitude toward society; (2) an experimental attitude toward nature; and (3) a self

critical attitude toward the bourgeois class.[81] The striking underlying note in all three of these tendencies or attitudes is their open-mindedness, their eagerness to explore, to comprehend, and to criticize, even when it means self-criticism. The social class which gave birth to the novel and became its principal source of subject matter thus transcends itself and continuously points out its own defects. Whatever else the realistic novel is, it is usually critical of society in one way or another. Secondly, the realists are able, with this credo, to range widely among all social categories, taking seriously their own belief that "new areas of experience should be intensively cultivated"[82].

Adding up these open-minded attitudes produces a sum which is the basic ideal of Realism - rigorous objectivity in presentation. This is the closest approximation to a philosophical stand that the Realists achieve. They must see and present <u>things as they are</u> without interjecting personal interpretation or prejudice, without subjective involvement or commitments. Guided by aloof scientific observation, they were obliged to reject all the traditional, theistic, subjective, idealistic, supernatural notions that had preceded them. They accepted the scientific belief that nothing in the realm of external phenomena could escape the laws of causality, and since man was part of the physical continuum, he also was subject to its laws. Therefore he was not tending <u>toward</u> any supernatural end, but rather was, at the present moment, the result or the <u>effect</u> of some previous <u>cause</u>.[83] Therefore, since man possessed no

supernatural telic motion, the Realist must look for causes and effects rather than for the ends, those "deep mysteries of life" which intrigued the Romantics. His literature becomes analytic. He must explain rather than stand in awe. "In the simplest possible terms, while there was no specific official position philosophically maintained by realists, it was inescapable that if they looked around them, if they subjected traditional views to the rigorous test of experimental method and observation, they would be forced to deny it. Their determinism was a direct reflection in literature of the prevalent mechanistic science of the age."[84] This position led to the many conflicts and polemics of the age, for men of letters and the reading public had long been accustomed to "the idea that it was the function of art to represent the ideal . . ."[85].

The observable causes or "laws" which determined man were heredity and environment, and the realist-naturalist devotes many pages of his long novels in clinically building up the constituent elements and circumstances of these factors. Now we have here touched upon the logical extreme outcome of nineteenth-century Realism, known in literary history as Naturalism. We shall not go into further detail concerning this movement, but will accept with confidence its definition as "an emphatic and explicit philosophical position taken by some realists, showing man caught in a net from which there can be no escape and degenerating under those circumstances; that is, it is pessimistic materialistic determinism"[86].

What about the technical innovations of Realism? Proce-

dures and methods also contributed to the adjustment of the focus. The attitude of rigorous objectivity forms the cornerstone of the realistic novel's technical edifice. All other techniques derive from this approach. The facts should be allowed to speak for themselves without any authorial commentary.[87] Hence the realist eliminates "fancy and intuition, is reluctant to go beyond the facts, and is zealous in pursuit of all the facts"[88]. Completeness of treatment certainly bears significance in relation to the emergence of the long, wide-angle novel as a popular fictional type. This rejection of fancy meant, furthermore, that a writer was now to be lauded not for his inventive powers, but for his precision in a faithful recording of what he saw - how "real" the fictional subject seemed to the reader. The degree of the reading public's acceptance of this aesthetic canon of Realism may be measured by the fact that it still remains in the popular mind as the one most important attribute of all art.

Ideally, then, the best novel becomes one that dips into the mainstream of life at any point or moment, dredges up a goodly quantity of vital matter, and places it before the reader. The long novel will follow this so-called "slice of life" approach in that it represents a healthy, considerable slice of life. The realist, hence, plunges us in media res of human existence. His most typical piece of fiction becomes all middle, without beginning or end, for life goes on, and the novel too could supposedly just continue, even at the point it apparently ends. This, together with his objective posture,

forces the realist to avoid romantic artificialities of plot structure such as the use of coincidence and the neatly packaged denouement. Everything which is contrived, false-appearing and artificial (in the semantic sense of the term) is now to be shunned.[89]

One of the most reproachable artificialities of previous literary movements was the conception of the literary personage. The change in focus we have been speaking of is perhaps best seen in the evolution of the idea of the hero from the tragic Neo-Classical nobleman through the idealized and sentimentalized romantic hero, on through the realistic middle-class protagonist to the determined naturalist proletariat victim. Distortion of the human figure took place in different ways in earlier movements. Throughout Neo-Classicism it was effected by neglect and simple non-representation. The people portrayed in literature were simply not representative of the largest part of human reality. The typical protagonist of the eighteenth century was of high social rank and was the man of reason and common sense. The writers of that era did not reject the lower ranks of society, but they instinctively relegated them to the comic stage. No middle class or proletarian figure could be taken seriously, but only as an object of laughter and ridicule.[90] They completely overlooked any tragic, pathetic or dramatic potential in the lives of the unknown little man of the masses. This is tantamount to seeing only one side of human nature, whatever the class depicted, and is a form of falsification.

Romanticism remedied this to some extent, but misrepresented

and distorted in another direction - that of magnified emotions. The typical romantic hero, if not of high social rank, at least usually possessed considerable personal stature. If he was a man of the people, he was over sentimentalized. If, as happened frequently (but not always), he was a mysterious aristocrat, he was blown out of all proportion by his unduly subjective creator. He became a highly individualized, over-heroic superman; he was a giant among men, often a satanic devil, now gloomy and melancholy, now frantic and passionate, always leaving a trail of demonic evil, desolation and heartbreak in the wake of his desperate quest for some unknown ideal or quantity. Rebellious to ordinary social norms, he is frequently an outcast, ostracized and drummed out of the polite company of society. A man of destiny, stalked by fate, he frequently ended in madness or suicide. Napoleon in reality and Goethe's Werther in fiction became the prototypes of an age. As Professor Levin remarks: "The romanticists, rallying to long-lost causes, generously turned villains into heroes. They lost no occasion to repeat the grand gestures of rebellion: to ratify Faust's compact with the devil, to take Cain's curse upon themselves, to revive the ancient struggle of Prometheus."[91] The number of sinister, diabolical types is legion, Byron's Cain and Zorrilla's Don Juan Tenorio being exemplary. Or the romantic hero might be the opposite - the symbolic but exaggerated embodiment of virtue, goodness, and perfection. At any rate he was generally a superior human being seen out of focus, usually enlarged. It was as though the romantic writer drew his figures with a compass attached

to his hand which, while his fingers attempted to trace a normal-sized man, the outer point of the instrument always etched a superhuman, titanic giant. His female counterpart was inevitably the beautiful, pale dame fatale.

The realistic reaction against romantic titanism and sentimentalism effected the final adjustment of the focus in the vision of the hero. The realist age had, however, its own archetypes and heroes, to be sure. There could still be a central personage in books, but it was now an ordinary man of the people or of the rising bourgeoisie merchant class who won the sympathy and admiration of readers. He was one of their own, one with whom they could identify.[92] However, the "protagonist remains a hero in a purely technical sense; his bourgeois environment affords little scope for exploits and passions . . ."[93]. The realist hero becomes the man to whom nothing eventful ever really happens. He has no colossal adventures. His is a prosaic, humdrum existence, yes, but the accolade must certainly be awarded to the realists for finding the potential tragedy and heroism in this new segment of human reality, and for seeing its protagonist in an undistorted serious manner.

The hero of the mercantile world, dressed in his frock coat and top hat, now replaced the superhuman men of action and the titans of Romanticism as the ruling personages in realistic fiction. Rather than enlarge him, however, the realists frequently satirized him, belittled him, and fulminated against him. His idiosyncrasies and little falacies became the

object of detailed attention. The realist novel thus became highly critical of its middle-class personages. "Flaubert transposed the revolt of the individual against society into a personal quarrel between the artist and bourgeoisie."[94] Another writer rings the death knell of the romantic protagonists and the advent of their realist successors in the following manner:

> This slice-of-life approach spells the death of the hero as he has traditionally been presented. The hero is by definition heightened, that is, distorted, for effect. He is a center of good or evil force demanding our identification to an intense degree. But the power of exemplary quality of the realistic novel rests on its typicality. If a single life is presented - and how many realistic works might be given Maupassant's title Une Vie - it must be characteristic in its uneventfulness, its mediocrity.[95]

Because the realist had more interest in the typical and the ordinary rather than in the superior individual, his attention was frequently drawn to the spectrum or kaleidoscopic effect with a consequent broadening of the focus. The long, wide-angle novel, especially, is often a work "in which there is no single protagonist and in which no outcome of a life is necessarily more important or better than another"[96]. Anonymous multitudes, armies of men, and whole populations now replace the single, enlarged protagonist. Indeed, Levin informs us that "Thackeray's subtitle for Vanity Fair, "A Novel Without a Hero", would be equally fitting for most other novels"[97] of the time. The hero en masse became a major contributor to the panoramic effect of the wide-angle form. As Becker states:

> The ability to handle crowds has become a kind of artistic touchstone for the realist's skill. Stendhal had suggested the way in his description of the Battle of Waterloo, where Fabrice is inconspicuous against the huge, impersonal landscape of war. Tolstoy and Zola gave even more impressive examples of this, as did Jules Romains in Men of Good Will, perhaps the most memorable sections of which are those showing Paris as an entity. It is hardly necessary to observe that the depersonalization brought about by war and urban life, two of the favorite realist subjects, demands this crowd technique.[98]

Thus the depersonalization of later Realism or Naturalism, led to a deemphasis of any central character, and to the ultimate extinction of the novelistic hero. By the advent of Naturalism "the novel was more concerned with man's place in nature than with man's place in history, and no man could be a hero to the naturalist"[99]. Following the cause and effect rules of nature, man could only be viewed as a determined creature, crushed by the circumstances of his heredity and environment. In the evolution of the concept of the literary protagonist we have seen that the novel went from the state of a chronicle of privileged beings and actions to a more inclusive depiction of whole peoples in given moments of their national existence, from the Romantic conception of life to the positivistic, explicative vision.[100] We shall see presently how this characteristic becomes central to the composition of the long, wide-angle novel.

Two other techniques were part of the realist's stock in trade. His rigorous objectivity prescribed his reliance on an external view. He found the key to the chain of causality in

a man's manifested words and deeds shown against a broadening background of other men and their words, actions and things. These external events and the physical milieu lent themselves easily to minute descriptions, which tended to lengthen narratives. Hence we encounter in the realistic long novel the heaping up of visible physical data - the detailed verbal painting of domiciles and job processes, together with everything else which constitutes the minutiae of man's daily existence. One finds a physical density of things, facts and people in realistic fiction which is overwhelming. The realist does not tell us what life in a certain place is like. He makes us experience the same ennui of monotonous routine that his characters undergo by making us feel and live it through the sheer weight of external evidence. This method is especially effective with new subject matter. Once the reader is familiar with an area of existence or experience previously unknown to him, however, it no longer produces the same impact on his sensibility.[101] Thus literary Realism is an endless search for new material, just as Romanticism became. However, while the romantic sought out the unique and the bizarre, the realist looks for the ordinary and matter-of-fact, which he, with his creative talent, may convert into something interesting and new. Human thought and emotion were ultimately to become part of their resources also. It is thus the same quest, but with new postures and approaches. In this sense, Realism does grow out of Romanticism insofar as both are a constant broadening of the focus.

One final technique of the realist was necessitated by the objective approach - the reliance on observation and documentation. Rather than invent human experience, the realist seeks to observe it around him and record it accurately. Thus he must rely on his storehouse of contacts with reality and his memories of them to construct the natural, social, and historical complexes he lays before us.[102] Such men of rich vital knowledge were Tolstoy, Balzac, Zola, Dickens and Galdós, the forgers of the long, wide-angle novel.

The objective transcription of reality raises the question of whether realistic fiction is art or photographic journalism. Any artist must shape life into some kind of an appealing pattern or form. Even a camera, which supposedly reproduces reality, still selects, composes and orders what it reproduces. A work of art has been defined as having four attributes: it is "a made thing without immediate utility, the contemplation of which gives pleasure which is somehow different from the pleasure of the senses"[103]. Just as the camera, the long, wide-angle novel cannot, of course, reproduce nature in its entirety, but it can give a more plenary illusion of a given total reality which is pleasing to behold, and herein lies its aesthetic impact. We shall see, in our study of Fortunata y Jacinta, how Galdós achieves the large view and still succeeds in imposing an artistic shape upon an unwieldy narrative mass. This peculiar coincidence of form and vision - long and wide-angle - has been seen slowly developing out of the Neo-Classical into

the Romantic, and then on into the Realist-Naturalist-Positivist explanations of reality. It finally emerges triumphant in the lengthy explicative realist novel of the second half of the nineteenth century.

That Spain gave birth to the modern novel is a truth recognized by most literary historians. Following close upon the heels of the triumph of Cervantes' Don Quijote, and the rich harvest of picaresque novels of the late sixteenth and seventeenth centuries, the narrative genre dipped into decline throughout the Neo-classical eighteenth century. Aside from Padre Isla's Fray Gerundio (1758; 1768), and certain novelistic and picaresque elements of Diego de Torres Villarroel's Vida (1743), there is little that merits attention in this century. The Romantic movement, which came late to Spain and was of brief duration, produced little in the way of fiction of lasting value. It was largely a period of translation and imitation of foreign models. Heading the list of popular translated writers were Walter Scott and Manzoni. Several Spanish writers turned their hand to the historical genre in imitation of Scott with loud but ephemeral success. Among them were Ramón López Soler, who wrote one of the first historical novels, Los bandos de Castilla, and the witty satirist, Mariano José de Larra, with his El doncel de don Enrique el doliente (1834). The best romantic historical novel was El señor de Bembibre (1844), by Enrique Gil y Carrasco.

Flourishing throughout the first half of the nineteenth century and exercising an enduring influence on later literature was a tendency known as Costumbrismo, or the literary painting

of local customs, manners, character types, and regional folkways. The costumbrista genre itself was a literary sketch - an artículo or cuadro de costumbres - short prose pieces written in a satirical, picturesque, realistic manner which enjoyed widespread popularity with the reading public. The three most important costumbristas were Serafín Estébanez Calderón, who wrote Escenas andaluzas (1847), Mariano José de Larra with numerous satirical artículos, and Ramón de Mesonero Romanos, who contributed his Escenas matritenses, later published in several volumes under the title, Panorama matritense. It is seen from a pair of these titles that these sketches are largely regional in nature. Each author wrote about the province, area, region, or city that he knew best.

Besides its own inherent literary value, Costumbrismo is more important historically for its relationship with the renaissance of the realistic novel effected in the second half of the century. The costumbristas laid a solid groundwork, through their observation of the local real scene, for subsequent significant developments in narrative prose. The so-called Regional Novel and the Realistic movement in fiction thus gradually grew out of Costumbrismo. While Realism in other countries had been a discovery of reality, it was in Spain, in effect, a "rediscovery of Spanish reality".[104] The Realists took up where the Picaresque novelists of the seventeenth century left off. Professor Montesinos emphasizes: "La [razón] más importante es que los costumbristas, antes de

que hubiera novela entre nosotros, se aplicaron a la observación de una realidad que va a ser luego la de la gran novela del siglo XIX. La importancia del costumbrismo como educador de la sensibilidad y del gusto de novelistas y público es considerable."[105]

Realism grew out of Costumbrismo in the sense that the realistic novel in Spain remained largely regional in nature. Writers continued to treat realistically the local customs, manners, and human types of the places they knew best, but now broadened and lengthened the scope of their narratives. Indeed the first well-known, regional novel, La gaviota (1849), by Fernán Caballero (Cecilia Böhl von Faber y Larrea), was structured upon a series of individual cuadros de costumbres strung together by a slim plot. Its newest element was struck in the words of its authoress: "La novela no se inventa, se observa". Having been shown the way by Fernán Caballero, the Realistic movement was now underway, and it remained for a handful of truly outstanding novelists, who appeared on the scene almost simultaneously, to forge the modern Spanish novel. Among these were Juan Valera and Pedro Antonio de Alarcón, both Andalusians like Fernán Caballero; José María de Pereda, the most regional writer of the group, concentrated his attention largely on the montaña region around Santander; Leopoldo Alas, known by his pen name, "Clarín", was also a northerner from Asturias, as was Armando Palacio Valdés. The only woman novelist of the group was the Countess Emilia Pardo Bazán, who wrote of her native province, Galicia, and is largely

credited with the introduction of an attenuated form of French Naturalism into Spain. Vicente Blasco Ibáñez was from Valencia, and his best works deal with La huerta region around this city. In their aggregate these writers wrought a vigorous new, realistic Spanish novel of unique and lasting interest.

Paradoxically, an outsider was destined to become the greatest member of the above group. Benito Pérez Galdós was born in the Canary Islands, and emigrated to the peninsula at the age of nineteen. It was perhaps this factor which gave him the broad, external perspective needed to grasp the whole "big picture". He took all of Spain for his spatial arena and all of the nineteenth century as a temporal background for his great historical novels, the Episodios Nacionales. In a second series of works which he called the Novelas españolas contemporaneas, he narrowed the spatial focus to Madrid, but probed in depth the total moral makeup of his people. Fortunata y Jacinta (1886-87) is the masterpiece of the latter group, is the most ambitious, and is, we believe, an excellent Spanish representative of the long, wide-angle novelistic form.

With the literary, theoretical way paved, and a method provided, or at least suggested, by science and thought, it remained for European novelists of the past century to envisage sizeable segments of reality previously excluded from literature and then find the technical devices and an ample arena for their presentation. "The real goal of the movement," Colum insists, "the expression of every man and every side of him -" [and, we

might add, the expression of all nature] - made headway only in proportion as the technique for accomplishing this was discovered."[106] The focus had now been expanded and adjusted. The terrain was ready for the realistic long, wide-angle novel - the formal novelistic technique which would answer the call most adequately.

In conclusion, the past century was an era of great activity in all spheres of human endeavor. The new scientific methods proceeded to explain man's entire world for him. Appropriately and significantly, the novelist, too, felt compelled to "explain" everything, and hence his medium often expanded to comply with and accomodate this mission. Applied to literature, the scientific processes of observation, investigation, exploration and explanation resulted in vast novelistic canvasses depicting every facet of man's reality and environment. An ever-expanding universe was being laid before the eyes of anyone in the nineteenth century who was there, and was willing and desirous of beholding and recording it all. Such men were those of the stature and caliber of Tolstoy in Russia, Hugo, Stendhal, Balzac and Zolá in France, Dickens in England, and Benito Pérez Galdós in Spain. The all-embracing gaze of these writers watched the panorama of their century with keen, perceptive interest and insight, coupled with tremendous humanitarian concern for their fellow-man. In their great novels, they literally measured the pulse-beat of their times, and transcribed the historical, political, and social evolutions of their respective nations and peoples. They eagerly put pen to paper in a feverish desire to capture and crystallize,

often in lengthy tales, what was, perhaps unknown to them at the moment, a rapidly-changing and even vanishing way of life. These giants of nineteenth century fiction were endowed with a Weltanschauung and an artistic urge of such vast scope that their expression had, of necessity, to be sought in a literary form with dimensions proportional to the scope of their vision. The long novel form responded to this impulse and obeyed the demands of such encompassing sight. Writers such as these felt compelled to render artistically an illusion of the total reality of the life of their times as they saw it, and the long wide-angle novel form, made prominent in the nineteenth century by them, became the vehicle for the achievement of this goal.

NOTES

[1] Brinton, op. cit., p. 324.

[2] Ibid., p. 375.

[3] Erich Kahler, The Tower and the Abyss (N.Y.: George Braziller, Inc., 1957), p. 43. (Italics mine)

[4] Brinton, op. cit., p. 289.

[5] Ibid., p. 321.

[6] Harry Levin, "What Is Realism?", Comp. Lit., III, no. 3 (Summer, 1951), p. 194.

[7] See Chapter XVII, "The March of Industry" and Chapter XXII, "A Century of Science" in A.E.R. Boak, Albert Hyma, and Preston Slosson, The Growth of European Civilization, Vol. II: From the Reformation to the Present (3d ed.; N.Y.: F.S. Crofts and Co., 1947), pp. 300-314 and pp. 410-423. All quotes throughout this discussion of science in the nineteenth century are taken from this reference unless otherwise noted.

[8] Buck, op. cit., p. 249. (Italics mine) Cf. Wellek's inclusion, as part of his definition of nineteenth century literary realism, of "a rejection of the improbable, of pure chance, of extraordinary events". The eminent co-author of Theory of Literature adds that "reality is obviously conceived at that time, in spite of all local and personal differences, as the orderly world of nineteenth century science, a world of cause and effect, a world without miracle, without transcendence even if the individual may have preserved a personal religious faith". See René Wellek, "The Concept of Realism in Literary Scholarship," Neophilologus, XLV (1961), p. 10. Speaking of "realism", it is often naively assumed that a novel's subject is identical with "real life". An author

does not copy reality slavishly; he rearranges, elaborates, and reorders it into his own work of art. We shall not here go into an involved discussion of realism, but it will be noted that I have, in speaking of the "larger reality", always been careful to render the term suspect by referring to it as "the illusion of a larger reality". Certainly this illusion is the result of the creative artist's own broader, more comprehensive vision.

9 José Ortega y Gasset, La Rebelión de las Masas (Décima-cuarta edición; Madrid: Espasa-Calpe, S.A., 1958), p. 60.

10 Brinton, op. cit., p. 331.

11 Buck, op. cit., pp. 249-50.

12 Buck shows that even "the history of the human race became a series of events as scientifically related and explicable as the life history of a plant. . . . It was a new, true variety of history, a record not of events and dates, but of the gradually transforming social conditions". Ibid., pp. 250-251.

13 Levin, The Gates of Horn, pp. 28-29. (Italics mine)

14 Mary Colum, From These Roots (N.Y.: Charles Scribner's Sons, 1938), p. 45.

15 Levin, Comp. Lit., III (1951), p. 195.

16 Colum, op. cit., p. 87.

17 Ibid., p. 145. (Italics mine)

18 Ibid., p. 143.

19 Ibid., p. 96. Cf. Wellek, Neophilologus, XLV (1961), p. 10: "The term 'reality' [as understood in the nineteenth century] is also a term of inclusion: the ugly, the revolting, the low are legitimate subjects of art. Taboo subjects such as sex and dying (love and death were always allowed) are now admitted into art." (Italics mine)

20
Erich Auerbach, Mimesis: The Representation of Reality in Western Literature (Garden City, N.Y.: Doubleday and Co., Inc., 1957). Cf. Enrique Anderson Imbert, "Teoría de la novela realista", Sur, num. 233 (marzo-abril, 1955), pp. 81-83: "En el fondo, la belicosidad del realismo consiste en incorporar seriamente a la literatura una realidad que hasta entonces todos veíamos fuera de la literatura."

21
Kahler, The Tower . . ., p. 151. (Author's italics)

22
Brinton, op. cit., p. 290.

23
Ibid.

24
F.L. Lucas, The Decline and Fall of the Romantic Ideal (N.Y.: The Macmillan Co., 1936), p. 28.

25
Ibid., p. 42.

26
Brinton, op. cit., p. 310.

27
Despite the fact that the Romantics saw in Nature wildness, savage joy, and spontaneous exuberance where Neo-Classicists had seen serenity, quiet fields, order and uniformity, one view they held in common concerning Nature: It was for both "a comforting ally of man, just on the point of overcoming once and for all his unnatural enemies." Ibid., p. 332.
It remained for the age of Realism and Positivism with the new science to cement the bond of man with Nature. Rationalism began to question the religious conception of the universe with its dread superstitions. Romanticism saw an end and a design in it. It remained for the Positivists who, instead of seeing ends, saw causes and effects. Their mission would be to explain for man the accepted, ordered universe of the Rationalists. (A new intellectual crisis has developed in our day where Surrealists and Existentialists see no meaning, but only absurdity in the universe.)

28
Lucas, op. cit., p. 35: "As soon as the sun sets, the more Romantic luminary is ruthlessly hauled above the horizon. Similarly Chateaubriand, describing to a friend an evening's journey, adds with a flash of candour: 'Je sens bien que si la lune n'avait pas été là réellement, je l'aurais toujours mise dans ma lettre.'

Even the private letters of Romantics, it appears, cried for the moon."

29 Speaking of Romanticism, Lucas writes: "... its true enemy is the hackneyed and humdrum present, whether squalid or academic . . ." Ibid., p. 47.

30 Ibid., pp. 24-25.

31 Ibid., pp. 35-36.

32 Ibid., p. 120.

33 The foregoing points made in this paragraph represent Lucas' main theses concerning Romanticism. See especially pp. 55, 277.

34 See especially Colum, op. cit.

35 George J. Becker (ed.), "Modern Realism as a Literary Movement", Introduction to his Documents of Modern Literary Realism (Princeton, N.J.: Princeton University Press, 1963), p. 5.

36 Ibid.

37 Lucas, op. cit., pp. 13-14.

38 Ibid., p. 15.

39 Becker, op. cit., p. 6.

40 W.M. Simon, European Positivism in the Nineteenth Century: An Essay in Intellectual History (Ithaca, N.Y.: Cornell University Press, 1963), p. 4.

41 D.G. Charlton, Positivist Thought in France During the Second Empire 1852-1870 (Oxford: At the Clarendon Press, 1959), p. 9.

42 Simon, loc. cit.

43 The stages were further subdivided, particularly the first (fetichism, polytheism, monotheism, etc.), but a bare outline will suffice for our purposes here.

44 Simon, loc. cit.

45 Ibid., p. 5.

46 Ibid.

47 Ibid.

48 Ibid., p. 8.

49 Charlton, op. cit., p. 10.

50 Ibid.

51 Ibid. (Italics mine)

52 Eugen Weber (ed.), "The Positivistic Reaction", Introduction to Part II of his Paths to the Present: Aspects of European Thought from Romanticism to Existentialism (N.Y.: Dodd, Mead and Co., Inc. 1960), p. 127. (Italics mine)

53 We cite the three definitions for their establishment of basic doctrines and characteristics of Positivism. In his Vocabulaire technique et critique de la philosophie, André Lalande wrote: "que seule la connaissance des faits est féconde; que le type de la certitude est fourni par les sciences expérimentales; que l'esprit humain, dans la philosophie comme dans la science, n'évite le verbalisme ou l'erreur qu' à la condition de se tenir sans cesse au contact de l'expérience et de renoncer à tout a priori; enfin que le domaine des 'choses en soi' est inaccessible, et que la pensée ne peut atteindre que des relations et des lois." Comte himself had stated it just as clearly in his Cours ...: "Dans l'etat positif, l'esprit humain, reconnaissant l'impossibilité d'obtenir des notions absolues, renonce à chercher l'origine et la destination de l'univers et à connaître les causes intimes des phénomènes, pour s'attacher uniquement à

découvrir, par l'usage bien combiné du raisonnement et de l'observation, leurs lois effectives, c'est-a-dire leurs relations invariables de succession et de similitude." Finally John Stuart Mill, the champion of Utilitarianism and most representative follower of Comteian thought in England, defined the nucleus of the French thinker's ideas in his study Auguste Comte and Positivism (1866) in this way: "We have no knowledge of anything but Phaenomena; and our knowledge of phaenomena is relative, not absolute. We know not the essence, nor the real mode of production, of any fact, but only its relations to other facts in the way of succession or of similitude. These relations are constant; that is, always the same in the same circumstances. The constant resemblances which link phaenomena together, and the constant sequences which unite them as antecedent and consequent, are termed their laws. The laws of phaenomena are all we know respecting them. Their essential nature, and their ultimate causes, either efficient or final, are unknown and inscrutable to us." Cited in Charlton, op. cit., pp. 6-7.

54
Ibid. (Italics mine)

55
Weber calls Taine "the philosopher of Realism par excellence". Op. cit., p. 128.

56
Charlton points out that determinism hardens into a reality in Taine's thought. Op. cit., p. 7.

57
Simon, op. cit., p. 128. (Italics mine)

58
Hippolyte Taine, "The Principles of Historical Analysis," Introduction to History of English Literature, tr. by N. Van Laun. Included in Weber, op. cit., pp. 151, 153-156.

59
Becker, op. cit., p. 28.

60
Taine, op. cit., p. 150. Again, we note in passing the suggestion of the possibility of applying scientific method to human and spiritual phenomena.

61
Colum, op. cit., p. 223.

62
Indeed, the seeds of the explicative trend may be traced back even further to Sir Walter Scott who had asserted much

earlier (albeit under a different aesthetic vision) that "the most marked distinction between a real and a fictitious narrative [is] that the former, in reference to the remote causes of the events it relates, is obscure . . . whereas in the latter case it is a part of the author's duty to . . . account for everything." Cited by Wellek and Warren, Theory..., p. 225. We shall see later the changing aesthetic in the historical novel.

63 Wellek, Neophilologus, XLV, pp. 11; 14.

64 Becker, op. cit., p. 7. The first use of the word "realism" in England apparently appeared in an article on Balzac in an 1853 number of the Westminster Review, while the phrase "realist school" had been used but not defined two years earlier in Fraser's Magazine. In France the term was still new in the 1850's, and was frequently italicized signifying that it was a neologism. In 1855 the painter Courbet proclaimed "Du Réalisme" as the title for his one man exhibition. Edmond Duranty began a review called Réalisme in 1856, but it was short-lived. In 1857 Champfleury, an ardent supporter of Courbet and the new literature, published a volume of critical essays with the title Le Réalisme. The publication of Flaubert's Madame Bovary in 1856 lent the needed prestige and impetus to launch the new movement officially. Watt antedates the first use of the term in France to 1835, as an aesthetic description to denote the "vérité humaine" of Rembrandt as opposed to the "idealité poétique" of neo-classical painting. Op. cit., p. 10.

65 Becker, op. cit., p. 5.

66 Lucas, op. cit., p. 127.

67 Becker, op. cit., pp. 26-27.

68 Ibid., p. 23.

69 Ibid., p. 24.

70 It is said that Zola always carried a notebook on his person in the event that he should wish to record what he might see. Galdós was conducted by sanitation officers through some of the more repugnant of Madrid's slum areas in gathering material for his novel, Misericordia.

71 Brought out by Becker, Documents ..., p. 24.

72 Ibid., p. 26.

73 Ibid., p. 24.

74 Ibid., p. 25. (Italics mine)

75 Documents..., p. 118.

76 Ibid., p. 24.

77 Ibid., p. 27.

78 Ibid., p. 36.

79 Ibid.

80 Ibid.

81 Levin, Comp. Lit., no. 3 (Summer, 1951), p. 199.

82 Becker, op. cit., p. 9.

83 Ibid., p. 34.

84 Ibid., p. 35.

85 Ibid., p. 6.

86 Ibid., p. 35.

87 Ibid., p. 28.

88 Ibid., p. 29. (Italics mine)

89 Ibid.

90 See Levin, The Gates of Horn, pp. 58-64. Also Comp. Lit., III, no. 3 (Summer, 1951), p. 195.

91 Levin, The Gates..., p. 60.

92 Levin indicates that the "medium that most completely mirrors the increasing stature of the middle class has been, of course, the major vehicle of literary realism, the novel". Comp. Lit., III (1951), p. 195.

93 Levin, The Gates..., p. 58.

94 Ibid., p. 62. In another place Levin states that "when the bourgeois regime and the realistic movement came in, the romantic individualist went underground". Ibid., p. 63.

95 Becker, op. cit., p. 29.

96 Ibid., p. 30.

97 Levin, The Gates..., p. 58.

98 Becker, op. cit., p. 30.

99 Levin, The Gates..., p. 59.

100 The same trajectory may be seen in the evolution of the historical novel from Walter Scott's romantic variety, with its medieval, knightly heroes, men of action to the transitional (romantic and realistic) historical novel, Salammbô of Flaubert. Amado Alonso sees this as a progression from a subjective, romantic attitude toward archaeology, toward a triumphant, more purely objective, realist, informative posture toward the details and facts of archeology. The earlier form reveals a personal delight in the exaltation of heroes and their warlike accoutrements, while the later works of the genre betray a more explicative, scientific interest in showing the details of the life of remote eras to its readers. See Amado Alonso, Ensayo

sobre la novela historica, Tomo III, Colección de estudios estilisticos, Facultad de Filosofía y Letras de la Universidad de Buenos Aires, Instituto de Filología (Buenos Aires: Imprenta y Casa Editorial Coni, 1942), pp. 43-48. At any rate, the detailed construction of a cultural and historical background in both periods of the historical novel called for extensive description, thus leading to an overall swelling and lengthening of the realistic narrative genre in general, which was welcomed by the public in its own scientific curiosity and passion (typical of the century) to know. In the next two chapters we shall make certain distinctions between the historical novel and other novelistic forms which might be confused with the form we are investigating.

101 Becker, op. cit., pp. 30-31.

102 Ibid., pp. 31-32.

103 Ibid., p. 37.

104 See José F. Montesinos, Costumbrismo y novela: Ensayo sobre el redescubrimiento de la realidad española (Valencia: Editorial Castalia, 1960).

105 Ibid., p. 12.

106 Colum, op. cit., p. 145.

III. THE VIEW FROM WITHOUT: EXTERNAL CHARACTERISTICS OF THE LONG NOVEL

It is here that we shall briefly consider the fictional form under discussion in its purely quantitative, external aspects. Taking into account only these features, it will be recalled that the form is best referred to as "the long novel". In the next section the form will be discussed from the point of view of its qualitative traits; hence under its designation as "the wide-angle novel". One must bear in mind that such "external" considerations are those which are proffered from outside the portals of the book itself. The analyst, in making such observations from here, can enter no further than the novel's threshold, its table of contents. His perspective, of necessity, remains "the view from without", and from such a limited view, he may discern only the visible scaffolding and superstructure of the edifice.

Before commencing, however, to describe certain exterior aspects of the long novel, perhaps it should be stated what the long novel is <u>not</u>. Definite and distinct variations of the form might immediately spring to mind with the mention of the term "long novel". We may be safe in terming most of these variations either "episodical works" or "series-novels" of one type or another despite varying designations by literary his-

torians and critics. Some of these varieties were more typical of earlier narrative art while other types made their début only on the nineteenth century literary scene. While in both their quantitative and qualitative features some of these unique morphological types bear striking similarities and characteristics in common with the long or wide-angle novel, it is clear that they distinctly differ in other respects. For example: they may be similar in their depiction of long durations of time; the intention of social and historical recreation; vast casts of characters; the impression of intensely filled, broadly inclusive space; reappearing characters, etc. However, they are different primarily in that they consist of multiple volumes[1] in a more-or-less continuous series, published separately and sporadically over a considerable period of time. Others may differ in their basic internal structure.

Certainly such earlier works as Don Quixote, some of the Spanish picaresque novels of the late sixteenth and early seventeenth centuries (e.g. Guzmán de Alfarache by Mateo Alemán), and their eighteenth-century English progeny (Fielding's Tom Jones; Smollett's Roderick Random; Defoe's Moll Flanders; Swift's Gulliver's Travels) may all definitely be considered "long" novels. However, their internal structure excludes them from a place in our considerations. These works are, in general, novels constructed on the principle of a juxtaposition of theoretically endless, separate adventures and episodes, strung together by a thin plot line involving a peripatetic hero who is common to each episode. The rogue novel does not

qualify, then, because it is merely episodical. The picaresque genre might even be considered "wide-angle" or panoramic in scope, since it lays before the reader broad sections of society. However, here too we must exclude them, for the intention is frequently only satirical. Length does coincide with panoramic vision in this case, but it is not a vision based upon a realistic, serious desire to place man in his total environment as a means to explaining both man and milieu, their interrelatedness, and to create an illusion of broader reality for its own aesthetic effect.

A distinction must also be made between two types of long nineteenth-century series novels which might come to mind upon mention of the form being investigated: the cyclical novel and the installment or serial novel. Concerning the former, one immediately thinks of Balzac's long Comedie Humaine, a cycle of novels representing a complete social history of France in his own day by means of depicting the lives of typical individuals of a cross-section of the social classes - redacted in numerous volumes. In Spain, Pérez Galdós set out to write a more strictly historical type of cyclical fiction with his five series of forty-six volumes titled the Episodios Nacionales, in which he traces the causes of the deplorable condition of his country from its roots in the conflicts between liberals and conservatives in the early part of the century up through his own times. Brenan tells us that "we may consider each of the series of ten episodes as a single novel".[2] The forty-six volumes were published over a period of thirty-nine years (1873-1912). Later in the century, another

Frenchman, Emile Zola, "scientifically" traced the complete natural and social history of a family of the Second Empire in his Rougon-Macquart cycle of twenty novels, which took twenty-two years (1871-1893) in their publication. Now such cyclical novels are frequently considered as one novel, as is evinced in Brenan's remark above. However, it is extremely doubtful whether any reader ever read the component volumes as one novel, from first to last at one time!

The second nineteenth-century form to be distinguished from the long, wide-angle novel is the installment or serial novel, known in French as the Roman-Feuilleton and in Spanish as the folletín, novela folletinesca, or novela por entregas. Such fiction by installments was first published on a "tune-in-tomorrow" basis in daily newspapers and magazines, and was later printed in separate fascicles containing one chapter sent by mail to subscribers. The latter would clamor for more and more episodes, and the length of a novel could thus be extended endlessly by writers who were being paid on a quantitative basis for their efforts. The subject matter was largely romantic, action-packed, and sensational, occasionally introducing certain historical, whimsical, social or moral elements.[3] Many notable writers of the past century such as Dickens, Meredith, Alexandre Dumas (père), Eugene Sue, and Manuel Fernández y González, got their start in this way, and, indeed, augmented their income throughout their career by contributing to the feuilleton rage.[4] Due to its trite content matter, and its episodical nature (similar to the picaresque genre in this

respect), we cannot include the installment novel as representative of the form being studied here.[5]

The long novel form importantly distinguishes itself from these interesting variations primarily in the fact that it accomplishes in one bulky volume what the different types of series or episodical novels may accomplish in multiple volumes or chapters. That is to say, in the long novel a similar type of achievement to that of the cyclical novels, the illusion of a larger reality, is contrived and realized within the boundaries and limits afforded by the covers of one single tome. Although certain component novels of the cyclical type may often be read individually with understanding and appreciation, they are more dependent for their plenary meaning and appreciation upon all the other volumes of the cycle which precede and follow them. The long novel, on the contrary, is planned and executed by its author as a single autonomous structural unity and entity. Although some of its multitudinous characters may have appeared elsewhere, it continues to constitute its own integral world. Although its limits may seem to vibrate and stretch themselves, attempting to burst open, extending and fusing the novel's world into and with that of other novels and even the empirical world, releasing sounds which reverberate in bigger areas than those in which they have just been confined, its frontiers, nevertheless, remain fixed and inscribed. The long novel may be read as an independent, complete structural unity - consummate in and of itself - without essential necessity of reference outside itself to other preceding or subsequent volumes.

Having differentiated the long novel from certain other forms of fiction with which it might be confused, let us now look at "the view from without" - the external shape of the elongated narrative. That the quality of a certain length is an inherent feature of the epic genre is an assumption that has been suggested or hinted at by various critics on no few occasions. In his definition of the novel, E.M. Forster includes the norm of "une certaine étendue" (inherited from Abel Chevalley) in his conception of the genre. "Any fictitious prose work over 50,000 words"[6] is, to be sure, an arbitrary quantity, and perhaps even an unmeditated statement. However, it does demonstrate that writers on the novel have evinced a certain peculiar concern or preoccupation with its length.

The American critic, Leslie Fiedler sees prolongation and extension as even more essentially innate characteristics of the novel despite the "longeurs" or tediousness they might create: "It is essential to the novel that it aspire to fatness and ambition; and the boredom it creates is one source of its authority, a warranty of its commitment to truth and the dull reality we all inhabit."[7]

The eminent Spanish philosopher, Ortega y Gasset, roundly asserts on one occasion:

> Hay que aceptar las cosas como son. La novela no es un género ligero, ágil, alado. Debiera haberse entendido como un guiño orientador, el hecho de que todas las grandes novelas que hoy preferimos, son, desde otro punto de vista, libros un poco pesados. El poeta puede echar a andar con su lira bajo el

> brazo, pero el novelista necesita movilizarse con una enorme impedimenta como los circos peregrinos y los pueblos emigrantes. Lleva a cuestas el attrezzo ["furnishings" or "equipment"] de un mundo.[8]

Kayser would also seem to intimate something similar to these statements when he antithetically uses the terms "novela corta" and "verdadera novela".[9] This would lead one to believe that the German scholar also considers the longer, more ponderous form as the true ("verdadera") novel.

What is the initial aesthetic experience conveyed from writer to reader of a long novel before the latter even turns to the first page, as he stands at the "threshold" of the multitudinous lines of print before him? What can the reader intuitively take in with that first surveying glance at the impressive literary mass looming before him? As the space between thumb and fingers extends in order to grasp in one hand the big tome of a long novel, a certain peculiar something is curiously, but definitely evoked by the artist which can only be described as an aesthetic reaction. The reader becomes consciously aware, from the mere external voluminous shape and bulking appearance of the book he is handling, that he is in the presence of an immensely ambitious literary program, whatever it may be, in which all component "aspects", as Forster would say, will be greatly multiplied and magnified. He knows that an artistic intention of great proportions is at hand. Here, then, is the expectation of lengthy narrative time (for the novel is a temporal art) perceived immediately, instantan-

eously through the category of space. As we prepare to read a long novel, merely upon holding it in our hands, weighing it, taking the measure of the girth of its world, we are promised the extended company of its people, that feeling of accompaniment so important to nineteenth-century readers who loudly protested the premature disappearance or elimination of a beloved protagonist.[10] One feels, upon commencing a long novel, that he is embarking on a grand adventure, on a long trip which may be perilous, or even a mistake; which may be painful and even disagreeable, but which may also hold the promise of pleasant experiences in the companionship of enjoyable fellow voyagers. There may be a hesitation or fear of futile hardships, but these will be counterbalanced by the filling of many empty, long and lonely hours. There is definitely a unique and distinct set of aesthetic anticipations to be experienced at the outset of the reading of a long piece of narrative fiction.

Compare this aesthetic response to the experience sensed upon picking up a "thin" novel: we justly suspect a smaller, more limited (albeit more intense) intention of purpose; we anticipate a rapid development of action with brief episodes held to a minimum; the rhythm, intervals, and transitions will be swift, and there will be little peripheral material such as long descriptions, elaboration and development of sub-themes and secondary plots, and interpolation of extra-literary subject matter. In a short novel, we know that everything will and must contribute to a tightly-knit structure, a rapid climax, denouement, and conclusion. Gullón tells us that a writer

pressed by haste, with the exigency of having to follow the incidents closely, must, of necessity, renounce all hope of a more detailed analysis of circumstances.[11] Quite the contrary in a long novel: there everything is approached on a grand scale, beginning with its numerous characters. Add to these all their many private sentiments, interests, thoughts, growth, development, interaction with other characters and their circumstances, and the fictional matter begins to mushroom in all directions. In a medium of large proportions, the novelist has ample room to move around, to expand and develop all these elements as he sees fit.

The foregoing is tantamount to saying that if the long novel is massive in its whole, it is also massive and multiple in its parts. It will frequently be composed of long "books", "parts", and chapters, which may be gleaned from a perusal of the name over its threshold - its table of contents. Indeed most long novels probably contain sufficient substance and material for one or more shorter novels. One of their "books", sub-themes or sub-plots might well be lifted out of place bodily and elaborated to maturity in their own novel.

Massiveness on all levels is thus paramount in the construction of a long novel, from the large parts with which it is built to the vision it encompasses. The mass scene thus becomes a typical component: mob scenes, the portrayal of vast sections of society, teeming city populations, and the marshalling of huge armies of men over expansive geographical tracts. (Here one immediately thinks of novels such as War and Peace and La Débâcle

by Zola.) The long novel's very principle of composition will be the narration and juxtaposition of multitudinous incidents, characters and details. The innumerable episodes and other pluralistic elements become the essence of the form as the writer guides and ushers them all forward along lines visible (sometimes) only to him, now advancing and complicating this line of development, now picking up and bringing to the fore that thread of minor action or character, all in a magnificently organized, well-orchestrated mass which he controls at all times. Such is the nature of a novelistic form obviously structured from the point of view of the multiple, open world, or "space", as Muir would say.

To dip into a long novel is to be immersed in life. In other words, a long novel is highly characterized by an illusion of extreme density, brought about by its profundity of events and its vast symphonic construction. In retrospect, we may not be able to remember the principal characters of the story, or even the story itself, just as we find it impossible to remember the entire "story of life" and all its people. A profusion of detail along with a complicated and diversified action may have blurred or completely obscured both story and personages in our memory. When brought very close to objects and persons, as we are in a long novel, it becomes difficult for us to later focus on any given detail, to recall any particular incidents, or even to place our finger on what we would call a major episode. Again, by way of contrast, we may easily recall the fable of a shorter novel. It may be evoked in its entirety - scenes, episodes, mood, characters - after an interim

of years.

However, we do come away from a long novel with something else: a profound impression of actuality. Its general richness of content matter produces an illusion of restless, teeming life and a density which bulk large in memory, and which may properly be called "epical". In its aggregate the long novel may more justly be said to create what is known in the study of literature as a "world".[12] Here, then, is our illusion of the larger reality. Indeed, this density and strong impression of actuality, which are characteristic of the long novel, may sometimes prove to be stumbling blocks to the memory even before the reading of the novel is terminated. The sense of crowded space and multiple scenic locations within the generally large spatial scene itself oten take on an astounding depth for the reader. This is aesthetically sound and rewarding, provided that the reader can make a connection, remembering on page 630 a conversation that took place on page 43, and which has now become decisive or functional to the composition or the structural unity of the narrative. Depth and density must be carefully observed and scrutinized. For this task, the conscientious reader (or analyst) would do well to provide himself with a "road-map" or "chronological chart" of the main lines of action together with an "index of characters" or a "genealogical tree" to help keep everyone in his place![13]

Definite technical devices are employed for creating the effect of density: a richness of content, a multiplicity of plot and action, a profusion of detail, numerous characters,

and the illusion of broad, crowded space. To these may be added two more: a heavy weight of emotional experience and a slow tempo or fictional time. Another temporal aspect, which contributes to the illusion of density realized in a long novel, must also be taken into account. This is the reading time or "chronological duration of the reading".[14] As Grabo points out: " . . . the sense of exceeding slowness [that is, the illusion of actuality and density] is achieved in part by the actual bulk of the narrative, the time it takes to read it."[15]

It goes without saying that the mere clock hours, the chronological duration of time necessary to complete a long novel is much longer than that required for a short novel. The former are very large pieces of fiction which often took a long time in the writing,[16] and may rightly be expected to take not an equal, but a very considerable proportion of time in their digestion. One recalls Forster's witty observation about reading time in reference to any novel: "Books have to be read (worse luck, for it takes a long time); it is the only way of discovering what they contain."[17] Although true of all books in general, this facetious little remark takes on a much more serious meaning when applied to the long novel. For not only the reader's depth of vicarious experience, but also that impression of compactness and solidity are greatly enhanced by an extended contact with a text. As one critic has appropriately observed:

> We may note, of course, that a fifty-hour novel has the advantage of achieving a certain density, that "solidity

> of specification" which James admired, simply because the reader has lived with it longer. Because its mode of beholding allows stops and starts, thumbing back, skipping, flipping ahead, and so lets the reader set his own pace . . .[18]

Nevertheless, besides the advantage of greater density afforded, a prolonged reading time may also create certain problems. With the limited reading time available to the average reader nowadays, long novels are, unfortunately, not as popular as in the past. When one disposes of only three or four hours a week for the reading of fiction, it would be unwise to begin War and Peace or Fortunata y Jacinta, for we are aware that by the next time we return to it, we may well have forgotten relationships of characters, story lines, etc., despite all the helpful aids to reading which editors and publishers may provide. Obviously, such fictional works cannot be read in one session or even in a limited number of sittings. An evening or an afternoon can not see the work of a long novel brought to a close. It cannot even see it well begun in many cases.

A restricted amount of available reading time may, moreover, seriously jeopardize our fullest aesthetic appreciation of a long novel. One of the first and most perceptive critical minds to come to grips with novelistic art emphasizes the evanescent, transient fugaciousness of a novel's aesthetic image:

> To grasp the shadowy and fantasmal form of a book, to hold it fast, to turn it over and survey it at leisure - that is the effort of a critic of books, and it is perpetually defeated. Nothing, no power, will keep a book steady and motionless before us, so that we may have time to examine its shape and design. As

> quickly as we read, it melts and shifts in the memory; even at the moment when the last page is turned, a great part of the book, its finer detail, is already vague and doubtful. A little later, after a few days or months, how much is really left of it? . . . The form of a novel . . . is something that none of us, perhaps, has ever really contemplated. It is revealed little by little, page by page, and it is withdrawn as fast as it is revealed; as a whole, complete and perfect, it could only exist in a more tenacious memory than most of us have to rely on.[19]

Due to hits highly temporal nature, literature (the novel in particular), therefore, defies an instantaneous surveyal and perusal of its form such as one may enjoy while contemplating a painting or a statue. It is not difficult to descry that the problem here posed by Lubbock is infinitely exacerbated, greatly multiplied and magnified in a long novel. Hence, we cannot completely agree with Bluestone who would simply let "the reader set his own pace". This brings up the question of a <u>sustained reading time</u>.

Despite the fact that the long novel's "mode of beholding allows stops and starts", interruptions in reading time should be held to a minimum insofar as possible if one would hope to mentally retain, as a whole vivid image, even a portion of all the richness and depth of the protracted fictional form. Given the nature of the human mind and memory, "it is generally agreed that a mood of rapt contemplation cannot be sustained during the reading of a long novel or epic poem".[20] Unfortunately this is precisely what is required if one is to appreciate completely a long piece of fiction - a "mood of rapt contemplation", and that sustained over a period of as few prolonged

reading sessions as possible. Only thus may a reader more fully "grasp the shadowy and fantasmal form of a book ... hold it fast, ... turn it over and survey it at leisure". To do so with a clear mind, one's reading time should rightly be a free summer, a period between academic semesters, a week of vacation, or at least an extended week-end.

The foregoing would seem to suggest that the role of the reader of a long novel is a special one. Does the long form require a particular type of reader, or a reader possessed of certain attributes in addition to ample time? Kayser introduces the fact that "el papel del lector" has only recently begun to be cultivated by researchers, and that the reader's role "tiene singular importancia para el arte narrativo, y en particular para la novela".[21] There certainly seems little doubt that a lengthy novel lavishes difficulties upon its reader. The memory and coordinating powers of such a person are taxed to the limit. He is obliged to keep track of innumerable characters, remember important episodes amidst a bewildering galaxy of incident, and make cross-references of all types backward and forward, over and across the surface of a drawn-out narration. Whereas Forster gently chides the "caveman" class of curiosity needed to follow a story, the simplest structural aspect of a novel, he seriously emphasizes the dual importance of intelligence and memory in grasping the plot since, as the British critic points out: "Memory and intelligence are closely connected, for unless we remember we cannot understand."[22] Forster takes up the latter intellectual faculty initially:

> Intelligence first. The intelligent novel-reader, unlike the inquisitive one who just runs his eye over a new fact, mentally picks it up. He sees it from two points of view: isolated, and related to the other facts that he has read on previous pages. Probably he does not understand it, but he does not expect to do so yet awhile. The facts in a highly organized novel . . . are often of the nature of cross-correspondences and the ideal spectator cannot expect to view them properly until he is sitting up on a hill at the end.[23]

Again, one easily discerns the magnification of the problem and task of picking up and relating the "new fact" when many, many pages have intervened between the latter and the fact or episode which may have occurred much earlier and to which it is being related. The jocular novelist-critic of Aspects of the Novel continues on to discuss the important significance of the role of memory in perceiving the aesthetic value of the plot and pattern:

> And over it, as it unfolds, will hover the memory of the reader (that dull glow of the mind of which intelligence is the bright advancing edge) and will constantly rearrange and reconsider, seeing new clues, new chains of cause and effect, and the final sense (if the plot has been a fine one) will not be of clues or chains, but of something aesthetically compact, something which might have been shown by the novelist straight away, only if he had shown it straight away it would never have become beautiful.[24]

In addition to an able and agile memory and intelligence, what other qualification is necessary to fill the role of reader of a long novel? Menéndez y Arranz mentions that few people today can appreciate the long, prolix descriptions, and involved

prose of the past century.[25] He submits that most people who read Galdós and other nineteenth-century writers today are those older than the age of fifty, who read them nostalgically. The latter suggestion is certainly less true than the former concerning contemporary impatience with nineteenth-century prose style. However, the last fifteen or twenty years have witnessed a widespread reawakening of interest in the literature of the past century. On one hand, the novelist of that period wrote largely for his contemporaries, who thrilled to see themselves and their whole world reflected in his novels. They sentimentally identified with his personages, vicariously lived the latters' experiences and adventures, and clamored for more of the same to fill the hours of their leisure time. Novels, written by middle-class authors about middle-class people, were lengthened to please the ladies and gentlemen of polite bourgeois society. The novelist gave his public what they wanted.

On the other hand, any artist creates in the hope of gaining immortality. That is, he writes for posterity as well as for his contemporaries. Not knowing the world of the future, however, he can only write of his own world, and bequeath to future generations his unique, personal vision of it. It is an interest in those singular artistic angles upon reality which the contemporary, younger reader must substitute for his grandfather's thrill and nostalgia. To see and understand what the artist saw in his world, the way he saw it, what he emphasized about it, what he approved and condemned in it - these will be our stimulus and purpose in approaching those gigantic

works of nineteenth-century fiction. As students of literary art, we shall also be concerned with discerning and aesthetically enjoying the way the writer has constructed his fictitious world. A formalist study should certainly take into account the shape, design or pattern the artist has imposed upon his narration.

Not having lived in the past century, a contemporary reader must, therefore, substitute an ardent curiosity about its ways of life. But, more importantly, he must cultivate an empathy with the mind of the writer and those of the latter's fictional entities. He must plunge himself into their times, and live life (the fictional life) as they did, seeing their world as they would have seen it. Above all, he must feel a deep sympathy and understanding for the perhaps quaint, even irksome modes of thought, behavior, outlook, and turns of expression (both social and literary) of a bygone era. Kayser speaks of the "ideal reader" who reads "con el alma": "El libro no ha sido escrito para quien no pueda leer así."[26]

Besides sufficient time, a good memory combined with intelligence, and a sympathy for the historical time (in all its aspects) about which one is reading, our ideal contemporary reader of the long novel must also be equipped with patience. Owing to its extreme diffuseness, an extended work of fiction may often be characterized by two features which, since they run contrary to the canons of modern fiction, frequently place a burden upon the patience of a contemporary reader. The

second grows out of the first: a lack of constant and sustained dramatic appeal, and secondly, the long novel's incapacity, due to its extension, to maintain the reader at a high and even pitch of aesthetic emotion. The latter recalls Poe's contention that the phrase "a long poem" was a contradiction in terms since "the value of a poem lay in its elevating excitement, and as all excitements are, through a psychical necessity, transient, no excitement could last all through a long poem".[27] Thus, the reader of a long novel must be prepared for moments of emotional letdown, gaps of time when there is not that plenitude of dramatic action and aesthetic response which the histrionic never fails to command; for just as the reader cannot always expect to be in a high state of emotional tension, likewise the long novel-writer could not always produce a narrative which is constantly highly stirring. Indeed, in more than one way, "Even Homer nodded". Having now surveyed "the view from without", let us cross the threshold into the wide-angle novel.

NOTES

1 The Spanish novel, Fortunata y Jacinta, which will later become the principal subject of this study, was also originally published in four parts. The dates of the four publications are: January, 1886; May, 1886; December, 1886; and June, 1887. It is important to note, however, that the entire novel was published in a relatively short period of time, especially when compared to the many years which were required for the publication of the long series-novels. Thus, although not originally published all at once in one volume, it is clear that Fortunata y Jacinta was conceived and executed as a single literary entity and a structural unity. In subsequent editions, the four parts have always been published and sold together, the novel being always considered as one.

2 Gerald Brenan, The Literature of the Spanish People: From Roman Times to the Present Day (N.Y.: Meridian Books, 1957), p. 389.

3 S.D. Braun, op. cit., p. 404.

4 Galdós' novel Tormento (1884) humorously satirizes the writer of novelas por entregas in the figure of Ido del Sagrario, who will reappear in Fortunata y Jacinta. It is interesting to note that when Ido does appear on the scene in the latter work, Galdós places these words of rejection of the folletín genre in the mouth of Juanito Santa Cruz: "Ya le dije que no me gustan libros por suscripción. Se extravían las entregas y es volverse loco... Prefiero tomar alguna obra completa." (Fortunata y Jacinta, Part I, Chap. VIII, part IV)

5 In the contemporary period, another type of cyclical novel emerged in France known as the "Roman fleuve" or "river-novel", a lengthy work in several volumes, written and published over a long period of years. It usually deals with a given set of characters as they, likewise, live through a goodly temporal portion. Thus, both the fictional time depicted and the writing and publishing time of the "Roman fleuve" bear witness to its name. It is truly immersed in

the "river of time". Most prominent and representative of the "Roman fleuve" in France is A la Recherche du temps perdu by Marcel Proust, redacted over fifteen years (1913-1928). An English example of the "Roman fleuve" is Dorothy Richardson's Pilgrimage, appearing in twelve volumes published from 1915 to 1938. Another contemporary variation of the series novel is the trilogy or the quartet, a group of volumes much smaller in number than the usual cyclical novel or the "Roman fleuve", but still consisting of more than one imposing volume. Although each member of a trilogy or quartet may, in a sense, be complete in itself, there may also often be a close mutual relationship between parts; for example, a thematic or perspectival inter-voluminal nexus which requires an awareness and knowledge of the other two or three parts in order to render its full meaning and appreciation complete to the reader. This contention becomes clear in a very technically adroit and interesting contemporary British example of the quartet, which has appeared recently under the title The Alexandria Quartet by Lawrence Durrell. In a "Note" to the reader of the second volume of the quartet, titled Balthazar, Durrell proclaims his program and artistic intentions, making it clear that the first three books are to be "deployed spatially" and considered as "siblings", not sequels. Only the fourth is a true sequel, linked to the first three volumes in time. The author is thus experimentally offering us "three sides of space and one of time", in an effort to produce what he terms "a four-decker novel". However, the central topic of all four novels being "an investigation of modern love", it is readily seen that the quartet exhibits, together with a cleverly shifting perspective, a tight thematic unity, and despite the publisher's exhortations that each part "may be enjoyed without reference" to the others, it remains clear that the "group of novels" is "intended to be judged as a single work", as we are informed in the author's "Note", to the fourth volume, titled Clea. In this "Note", Durrell emphatically differentiates his "Space-Time" quartet from the traditional "serial form" of the "Roman fleuve".

> Among the workpoints at the end of this volume I have sketched a number of possible ways of continuing to deploy these characters and situations in further installments - but this is only to suggest that even if the series were extended indefinitely the result would never become a roman fleuve (an expansion of the matter in serial form) but would remain strictly part of the present word-continuum. If the axis has been well and truly laid down in the quartet it should be possible to radiate in any direction without losing the strictness and congruity of the continuum. But to all intents and purposes

> the present set of four volumes may be judged as a completed whole.

It is thus evident that the author himself clearly views the four novels as one literary entity. See Lawrence Durrell, The Alexandria Quartet: Justine; Balthazar; Mount Olive; Clea (N.Y.: E.P. Dutton and Co., Inc., 1960). We must bear in mind with these contemporary variations, however, that the vision is distinct. The Existentialist chaos, absurdity and meaninglessness of life has come to replace the wide-angled, enthusiastic, explicative vision of total life maintained by the realists.

6 Forster, op. cit., p. 6.

7 Leslie Fiedler, "Foreword" to Caesar Blake's Dorothy Richardson (Ann Arbor: University of Michigan Press, 1960), p. viii. (Italics mine)

8 Ortega y Gasset, Ideas sobre la novela (Madrid: Revista de Occidente, 1925), p. 141. His descriptions of the novel as "un género esencialmente retardatario [slow-mov ng]" (p. 97) and "género difuso" (p. 117) would seem to bear out this declaration.

9 Kayser, op. cit., pp. 568; 579.

10 Sherlock Holmes is a case in point. In this sense, the reader of the nineteenth century long novel was actually a co-author of the works he demanded, for his influence thus tended to lengthen narratives.

11 Ricardo Gullón, Galdós, Novelista Moderno (Madrid: Taurus, 1960), p. 232.

12 See Wellek and Warren, Theory . . . , p. 221.

13 Certain editions of such a novel as War and Peace frequently come provided with just such tools for the reader of short memory. See the Inner Sanctum edition (N.Y.: Simon and Schuster, 1942). The present reader of Fortunata y Jacinta has seen fit to equip himself with family trees of all characters and written summaries of principal incidents, chapter by chapter. Although seemingly ludicrous, such "aids to analysis" often prove quite useful in the perception of structure in the protracted novelistic form.

14 See Mendilow, op. cit., pp. 65-68.

15 Grabo, op. cit., p. 218.

16 See Mendilow's discussion of "writing time". Op. cit., pp. 68-71.

17 Forster, op. cit., p. 13.

18 George Bluestone, "Time in Film and Fiction," The Journal of Aesthetics and Art Criticism, XIX, No. 3 (Spring, 1961), p. 312.

19 Percy Lubbock, The Craft of Fiction (N.Y.: The Viking Press, 1958), pp. 1; 3.

20 Walter Sutton, "Contextual Theory and Criticism as a Social Act," Journal of Aesthetics and Art Criticism, XIX, No. 3 (Spring, 1961), p. 319.

21 Kayser, op. cit., p. 552.

22 Forster, op. cit., p. 88.

23 Ibid., p. 87

24 Ibid., p. 88.

25 Menéndez y Arranz, op. cit., p. 10.

26 Kayser, op. cit., p. 552.

27 Colum, op. cit., p. 202.

IV. THE VIEW FROM WITHIN: INTERNAL CHARACTERISTICS OF THE WIDE-ANGLE NOVEL

As the focus narrows to survey "the view from within", the qualitative characteristics of the long form now occupy center-stage, and the form will here be considered under its designation as "the wide-angle novel". In this section we shall discuss the technical apparatus employed to render that illusion of the larger total reality frequently referred to in the foregoing pages. It will be seen that both the subject and the expression of it, the content and the form, the "what" and the "how" are instrumental in the composition of the protracted fictional form with a panoramic vision.

The Big Subject

Menéndez y Arranz has probably summarized the internal characteristics and subject matter of the long novel more satisfactorily that any other critic, and, in spite of the lengthiness of his description, it is worth quoting in full at this point:

> La gran novela - pienso en la última fase de su evolución, 1850 a 1890 - había de ser como un microcosmos, como un reducido mundo de ficción en el que los simulacros de los seres humanos y de las cosas estuviesen regidos por leyes trasunto de las que gobiernan el mundo real, y los hechos imaginarios transcurrieran, aparentemente, en el mismo espacio de tiempo que los verdaderos. Tenía que presentar la plurali-

> dad de la vida en múltiples escenarios y escenas más o menos relacionados con lo que los personajes principales hacían o con lo que les acontecía. No era necesario que el protagonista estuviese presente de continuo y en acción, sino que, en ocasiones, sabíamos de él después de habernos narrado el autor, en páginas y páginas, una larga serie de sucesos ajenos, al parecer, al argumento de la novela, y habernos hecho circunstanciadas descripciones de interiores hogareños, de calles, paisajes, etc., cuya lectura suscitase en nosotros imágenes de distintos ambientes. Había de ser sociología, historia, estudio psicológico, médico. ... El novelista, naturalmente, tenía para componer el mundo de su novela que fijarse primero en determinados sucesos y cosas que el infinito río de la vida trae a diario en su incesante fluir, y luego, entresacarlos de la corriente y hacer manifiestas las significantes relaciones que entre ellos hubiera. De otro modo no habría arte posible. Pero se esforzaba en ocultarlo.[1]

What is most impressive in the above remarks is the note of inclusiveness that is prevalently struck throughout in regards to content matter. It is seen that nothing is to be considered as alien to the confines of the long novel. All is admitted. Careful selectivity was undoubtedly the least of the long novelist's virtues!

Kayser coincides with Menéndez y Arranz on this point, suggesting that in a "forma épica larga", a rich, motley, variegated world is narrated by means of three "world-creating" elements: character, incident, and space.[2] To these three, he might have added a fourth, time, the back bone of every novel. Now when the former two elements are present in large numbers, and when the

latter two are extensive and abundant, the reader is usually treated to a long novel, and one with that wide-angled perspective about which we have been speaking. The aesthetic result is that the reader usually comes away having been treated to the literary depiction of a broad, comprehensive exterior and interior reality as we know them. That is to say, the subject itself, what the novel is about, is often vast and inclusive in a wide-angle novel, large contours therefore being required to exploit it to the fullest and to execute it with adequacy. In this connection, one is immediately reminded of Percy Lubbock's perceptive definition of form and subject:

> The best form is that which makes the most of its subject - there is no other definition of the meaning of form in fiction. The well-made book is the book in which the subject and the form coincide and are indistinguishable - the book in which the matter is all used up in the form, in which the form expresses all the matter.[3]

Thus, the resulting maxim would seemingly be: start with a vast subject, and in order to "use up", "to express all the matter", your created object is bound to take on a full profile. This is an important point in the aesthetic of the wide-angle novel, for novels of this type all have one thing (at least) in common - a vast subject. Accordingly, their vision and execution are, and must be, adjusted to it. Let us now proceed to an enumeration and consideration of the internal technical devices deemed essential to the construction of a long, wide-angle novel.

1) Long Encompassed Fictional Time Span:

This first internal characteristic of the novelistic form

under discussion is one of the most essential, for upon it so much else depends. The primary constituent element of a big novel's structure will be, then, that its action takes place during a substantial chunk of time, much more so than in most novels, a period enclosed by a specific, frequently historical, temporal beginning and end. As Goodman puts it:

> The writer cuts himself a piece of this world or of some other, of his own age or one past or future, which contains some occurrence of greater or less magnitude and complexity. I say he cuts this off, because, although the events will seem to be affected by the irrelevancies and interruptions of our life on earth, he knows that nothing of the sort is true. In a sense of "plot" curiously like the surveyor's use of the word, he has a terrain set out and dedicated to a certain fixed purpose. Because this area is isolated from the flux of worldly things, and because the illusion of happenings will be entirely <u>within</u> the terrain, I have called such illusion static. Presumably that is what Joyce meant by what he called the "stasis" of a work of art. It is somewhat like a map, somewhat like a stage-setting between performances, somewhat like an old battlefield preserved as an open-air museum. A great deal of work may go into the preparation of the static illusion.[4]

To "cut himself out" a piece of time is to imply that the artist <u>had</u> a particular period of time and its life in mind that he deliberately selected to transcribe. He may have perceived certain human, national, or universal values and meanings in that period which he felt merited fictitious rendering. The novelist is determined to present a plenary illusion of the life, spirit or atmosphere of that entire era as he knew it, and "life" implies "time". Time to include a

multiplicity of events and occurrences; time to cut across generations of families and include several decades, thus rendering an overall temporal broadening of the vision. In such cases the novelist has the advantage of a slow pace or tempo, for the action will usually register no sense of haste or urgency. Closely approximating and coinciding with the casually unfolding, serene rhythm of life itself in the nineteenth century, everything may be allowed to develop slowly, almost sluggishly, but always moving with deliberateness, like the waters of a broad channel, toward inevitable conclusions. In short, the long encompassed fictional time span, accompanied by a slow tempo, enhances the illusion of life unfolding as we perceive it in reality.

On the other hand, the writer may be seeking to capture and congeal a more precise (albeit also more limited) historical moment which held weighty significance and great fictional potential for him. The tempo will consequently be somewhat quickened in such a work. Time then presses more urgently upon human existence, and the reader is more aware of the exigent presence of the temporal factor. The novel will become, in short, more dramatic. Whatever the case, the novelist always has his sight trained upon <u>both</u> the particular, internal life and the public history of a definite, completed (though not remote) time which attracted him for its innate interest and artistic possibilities. This brings us to the second technical characteristic of the wide-angle novel, but first a word about artistic intention.

Artistic Intention

Previously mentioned (p. 90) have been the "immensely ambitious literary program," the "artistic intention of great proportions" which the reader is able to intuit upon merely handling a big novel. What is this artistic intention, and can the "intention" of any literary craftsman ever be calculated or conjectured? Concerning the latter question, if a writer is dead, and has left no written pronouncements on his narrative method, then artistic intention can only be painstakingly gleaned, indirectly, through the assiduous perusal of technique. The literary critic does not study the intention from a psychological, but from an aesthetic viewpoint, as evidence in the text. The work is the "patient" which is analyzed. Evidence of this notion is supplied by a recognized aesthetician when he writes: "But also what we learn about the nature of the object itself is indirect evidence of what the artist intended it to be, and what we learn about the artist's intention is indirect evidence of what the object became. . . Internal evidence is evidence from direct inspection of the object."[5] Thus we can know (albeit indirectly) what a writer's program was by observing his finished product, and the techniques he employed to put it together. The literary intention takes shape and becomes manifest in the form. Form becomes the outer expression of content. Joseph Warren Beach would seem to imply something analogous to this when he says:

> It is of course impossible to discuss novelistic technique without some regard

> for the subject matter, the intentions, of the writers considered. For obviously the object of technique is to help realize the artistic intention, and we shall see over and over again how the specific effect sought by the artist determines the technical methods consciously or unconsciously chosen.[5]

2) Linking of History and Fiction:

> "The brain-stuff of fiction is internal history."
> George Meredith

> "Nada mejor que el arte mismo puede facilitarnos la aprehensión directa y cabal de lo interno y recóndito de un tiempo y un ambiente, de aquello que en vano buscaríamos en la historia al uso."
> Francisco Giner de los Ríos

Technique, then, being the functional realization of artistic intention, it would thus appear that a certain underlying intention of the writer often had a great deal to do with his recourse to the long, wide-angle novelistic form. In addition to subsidiary or even main "themes", "stories", and "subjects", one begins to notice a recurring pattern of literary intention in the background of many of these novels which might be termed "time and place recreation". The writer seems intent upon recreating, and incorporating into one novel, an illusion of the whole life, spirit or atmosphere of an entire era as he knew it, or in depicting the milieu of an entire society to the limit of his powers to do so, the illusion of a "total reality", so to speak. This is the second and most important qualitative char-

acteristic of the wide-angle novel, and it is with its technical implementation that we shall be concerned in a large part of this study. Such broad ambitions are bound to seek their narrative expression in a medium of colossal proportions and vision. The long wide-angle novel fulfilled these ambitions. Furthermore, the creation of an image of a whole time and place, now enriched by distance, time and nostalgia after its demise, also serves another aesthetic function: the bestowal of a unifying backdrop to the imagination of these writers. Such motivation naturally stimulated in them an instinct for the large statement. They all preferred the mural to the mere picture. We therefore see that the form of a wide-angle novel is, to a large extent, determined by its subject, what the artist intended to create.

A writer, more than any other type of artist, expresses (besides himself) his era, his country, and his people. What he forges in words is the verbal expression of all that is most vital in the spirit of his time. This was especially true in the nineteenth century. Now when a novelist is one who has completely mastered the spirit and the reality of his life and times, he is certainly equipped to transmit his perception of life; his own particular vision of a larger reality literally imposes itself onto his reader's retina. Such power was possessed by the writers of the wide-angle novel, who are able to introduce us into all the contemporary directions of national activity of their times: ideas, purposes, feelings, movements, and motivations. These novels do not just give us

a secondhand traveller's account of what a time and a place were like. They virtually transport us into the very spiritual center of the animated, living reality of the time, putting us in intimate, immediate contact with the wholeness of its actuality. We are placed in direct contemplation of the particular, "internal history, the inner life of a time and place", to paraphrase the words of Giner de los Ríos and George Meredith which serve as epigraph to this section. Indeed, good fiction must treat the particular, the personal, the inner side of history. As Kayser affirms: "El lector atiende como persona particular, y en consecuencia se le cuentan vivencias personales. Incluso cuando el asunto - como sucede en muchas novelas históricas - es todavía un gran acontecimiento que abarca pueblos enteros, en esta dirección se tratará de vivencias personales."[7]

The writers of the wide-angle novel possessed astounding ability to set their fictional characters living and moving in a real world. But we must bear in mind that it is the "real world" of the nineteenth century, a world which still had faith in a real world. These books revive for us dashingly old-fashioned societies and civilizations with a tranquil, gilded, yes, even somewhat naïve and simplified way of life which we can now only look back upon with nostalgia and perhaps a bit of longing from our complex contemporary age with its Existentialist vision of reality as chaos, life as absurd, the universe as meaningless, and man as a filthy creature with debased motives and behavior. Even the characters of these novels (indeed the characters most of all!) preserve and bespeak the amenities and

graces from an older order of things. Their moral orientation betrays the ethical outlook of a century long gone-by, an outlook perhaps now permanently irretrievable. It is with these things that the contemporary reader must certainly be able to sympathize and identify in order to accept and fully appreciate the wide-angle nineteenth-century novel.

That the illusion of the "larger reality" was a definite narrative intention of the wide-angle novelist has been attested to by other critics such as Wolfgang Kayser and Edwin Muir in their classifications of the "Novela de espacio", the "Character Novel", "Chronicle" and the "Period Novel". Kayser declares that:

> En diferentes países se produjo en el siglo XIX la costumbre de presentar en la novela, no un acontecimiento que se va desarrollando en el tiempo, sino una simultaneidad, una situación, por ejemplo, el estado de la "sociedad" en determinada época. La "novela de sociedad" o la "novela de época" (que abarca un sector más amplio que el de la novela de sociedad) son, realmente un nuevo tipo de novela propio del siglo XIX.[8]

As a typical example, Kayser cites Theodore Fontane's Frau Jenny Treibel, a "simple love story, setting in movement but few accessory figures", but which made it possible for Fontane to carry out his real intention: "describir la vida de la sociedad de Berlín en el último cuarto de siglo XIX."[9] The German critic later concludes that the so-called "novela de época" and "novela de sociedad" are really only essential types of his own "Novela de espacio". (Kayser is clearly alluding to Muir's "Period Novel" and "Character Novel". See pp. 20-21, Note 9.) Nevertheless, one perceives from the description of

his "Novela de espacio" that its literary program is quite similar to that of the wide-angle novel:

> La novela de espacio alcanza en el siglo XIX un colorido especial. ... Como meta se presenta ahora muchas veces la representación de este mundo acutal, contemporáneo, con frecuencia en un sector exactamente delimitado. Lo que ordinariamente se designa como novela de época y novela de sociedad no son más que tipos especiales de la novela de espacio.[10]

The wide-angle novel also shares the illusion of the "larger reality", "the big subject" in common with certain characteristics of several of Muir's fictional categories. Like his "Character Novel", its object is "to suggest a picture of society", to display "a concern with the life of society".[11] Its vision bespeaks a "mode of seeing life in space - socially".[12] As Muir says: "The main object of the one plot [that of the "Character Novel"] is to proceed by widening strokes, and to agree that it does so is to imply Space as its dimension."[13] Muir cites the example of Thackeray's Vanity Fair in which the character remains, in general, static (i.e., shows little personality development), but a vivid impression of space is rendered through the static character appearing in many scenes, both fictional and historical. In examining the method of Pérez Galdós in Fortunata y Jacinta we shall presently see that this "procedure by widening strokes", this method of narrative amplification is a technical artifice peculiar to the wide-angle form, and can be, in the hands of a literary genius, one of the cleverest and most aesthetically rewarding, artistic devices in fiction.

Like Muir's category of the "Dramatic Novel", the wide-angle novel also usually contains (at least) one large main plot which operates and is developed in a strict temporal dimension in which "everything is borne forward to an end".[14] Possessing a subject which gives "a comprehensive picture of life both in time and space",[15] then, the wide-angle novel therefore becomes akin to Muir's "Chronicle" novel also. Similar to the British critic's "Period Novel", our form often "shows us a section of contemporary society", and may show it, "moreover, in transition."[16] However, related as it is, in this respect, to the wide-angle novel, we cannot agree with the manner in which Muir belittles the literary value of his "Period Novel". He tells us that this type of novel "is not audacious enough to attempt a picture of society valid for all time".[17] We would submit that to paint a mural-like portrait of society valid even for only its own time, and of solid literary interest to future curious readers, is no small artistic feat. Surely it is an adequate accomplishment that such a novel can artistically evoke for us a plenary image of life in a given time and place. Although (as Muir admits) its object is more "modest and specific",[18] although "it is content with a society at a particular stage of transition, and characters which are only true in so far as they are representative of that society",[19] the "Period Novel" certainly triumphs aesthetically in rendering the larger subject.

Thus we see that the very subject of the wide-angle novel (or any other term critics might employ to describe this form, such as those suggested by Kayser and Muir) would seem to

betoken a second level of reality, a "bigger reality", something transcendental to, beyond the microcosmic fictional reality on its primary plane. In any artistic complex there may indeed often be more than appears at first sight, and the ultimate secrets of a long novel's structure may only be completely revealed to us when our glance simultaneously takes in both the particular incidents of the first plane and that "otro mundo más amplio", as Kayser puts it,[20] which lies in juxtaposition to it. The observant German scholar leads the way for us by pointing to this important technical device of structuring on varying broad levels in the long epic form:

> ¿Pero qué es lo que en el proceso épico se añade como esencial y como específicamente épico a la acción de primer plano, que nunca falta, e influye sobre la estructuración? Es, precisamente, la ampliación, la introducción de los personajes y de los acontecimientos del primer plano en un espacio amplio y lleno, en un mundo mayor. El narrador tiene una visión completa no solo del tiempo pasado, sino también del espacio; todo lo que sucede y va a ser narrado está permanentemente ligado a un mundo mayor, sumergido en un mundo más amplio. ... la novela larga se caracteriza por abarcar un mundo bastante amplio.[21]

To illustrate his theory of varying planes of reality, which serve to amplify the vision in a long epic form, Kayser chooses two examples. Despite their length we shall quote his discussions here in their entirety, due not only to their relevance to the subject at hand, but also for their intrinsic merit and interest. The first is a nineteenth century novel, Flaubert's Education sentimentale.

> Lo mismo ocurrió con las novelas de Flaubert, que fueron censuradas muchas veces por su

> composición poco conexa. Walter von Wartburg ha demostrado en un artículo ["Flaubert als Gestalter," Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte, XIX (1941)] que la composición de Education sentimentale está determinada por la juxtaposición de dos series de acción: la vida, es decir, especialmente la vida amorosa de Fréderic, en la que representan el papel decisivo las cuatro mujeres, Madame Arnoux, Rosanette, Madame Dembreuse y Luise, y en segundo término, la historia de la nación francesa entre 1840 y 1852. Von Wartburg llega a la siguiente conclusión: "Las dos líneas de la evolución, al principio escasamente relacionadas entre sí, se aproximan cada vez más decisivamente. ... Desde el momento en que se tocan, quedan estrechamente vinculadas; entre los dos momentos en que Fréderic y la nación toman su destino en sus propias manos, y después capitulan de nuevo, está la posibilidad de despertar a una vida libre e independiente. El segundo momento hace que la novela termine con una desilusión infinita, tanto en la vida personal como en la vida pública. La estructura de Education sentimentale ... es vertical y deja que los dos grandes temas se desarrollen paralelamente con un ritmo determinado. Pero este desarrollo paralelo, las superposiciones y los encuentros dan también a esta segunda gran novela de Flaubert una estructura claramente reconocible y buscada por el autor."[22] (Italics mine)

As we have previously seen (pp. 20-21), some contemporary writers also prefer (with varied accompanying modern techniques) the vast mural as subject matter. The author of Interpretación y análisis ... selects a twentieth century American classic as the second example of his theory of amplifying levels of reality in the novel:

> Uno de los mayores éxitos novelísticos de los últimos tiempos ha sido el libro del americano John Steinbeck Grapes of Wrath. En esta novela se describen las desgracias de una familia de granjeros que

> emigran de su tierra natal y, atraídos por seductoras promesas, en medio de mil dificultades, llegan a California en busca de una nueva y más dichosa existencia. Pero antes de cada capítulo de los que describen una nueva fase en la senda dolorosa de la familia se intercala regularmente otro capítulo, que se desarrolla en plano diferente, o con una perspectiva más amplia: háblase en ellos de los granjeros en general y de los propietarios de California, de los especuladores, de los jugadores de bolsa, de las medidas del gobierno, de la opinión pública; en resumen, de todas las fuerzas que actúan sobre el espacio en que se desarrolla el sino de la familia desplazada. La alternancia regular de los dos planos ... puede interpretarse como señal de una tenaz y clara voluntad constructiva [Note Kayser's "indirect calculation of artistic intention" through study of technique. See pp. 112-13, this study.] y el rigor con que se desarrollan la perspectiva más amplia sobre las fuerzas del destino y la otra más limitada sobre las criaturas que sufren sus violencias hace que nos preguntemos hasta qué punto esta novela se aproxima a la epopeya. ... En el género narrativo hay algo más que el simple acontecimiento del primer plano."[23]
> (Italics mine)

Thus it is seen that the over-all structure of the wide-angle novel is not always determined solely by the trajectory of the particular, fictitious action on its primary plane. In this fictional form, the latter may be intimately fused with and accompanied by a much more encompassing vista. This being so, the analysis of a short novel, which usually tends toward concentration and horizontal tension, is easier in one respect since its structure may be frequently determined by a single incident and its development. As Kayser puts it:

> En la novela larga, la estructura está determinada por el proceso épico, que es más complejo. El análisis no puede guiarse

> siempre por el hilo de los acontecimientos del primer plano. Lo que, desde ese punto de vista, es mero episodio, puede ser, desde el punto de vista del proceso épico, justamente el punto más importante.[24]

However, the fusing and meshing of the levels of reality in Flaubert's Education sentimentale bear witness to the fact that the varying planes of reality and action will not always be as neatly and conveniently separated and delineated as they are in Steinbeck's Grapes of Wrath. It will more often likely be the task of the critic to untangle and unravel the "widening strokes" from the narrower reality of the novel's primary level. We shall later have occasion to see how such a consummate artist as Benito Pérez Galdós technically succeeds in blending his purely fictional level of reality with the secondary plane of that "mundo mayor".

Now this implicit background intention of the "big subject", this illusion of a broader reality on a secondary plane is obviously (and necessarily) social and historical in nature. In this connection we would do well to recall the counsel of an eminent literary theorist concerning one of the inherent characteristics of nineteenth century literary realism itself:

> One last criterion promises well: it is the demand that realism be "historic". . . What is new in the nineteenth century is due largely to the historical position of its productions, to its consciousness of the upheavals of the turn of the eighteenth and nineteenth centuries: the industrial revolution, the victory of the bourgeoisie (anticipated in England during the eighteenth century), the new historical sense which came with it, the far greater consciousness that man is a being living in society. . .[25]

The words of another distinguished scholar bear out Wellek's

contentions concerning the essentially historistic quality of the realistic movement:

> . . . the embedding of random persons and events in the general course of contemporary history, the fluid historical background - these, we believe, are the foundations of modern realism, and it is natural that the broad and elastic form of the novel should increasingly impose itself for a rendering comprising so many elements.[26]

It is primarily in this function of "time and place recreation" that the wide-angle novel is most closely related to the historical novel.[27] Amado Alonso certifies that a historical novel is "... específicamente aquella que se propone reconstruir un modo de vida pretérito y ofrecerlo como pretérito, en su lejanía, con los especiales sentimientos que despierta en nosotros la monumentalidad."[28] Although the wide-angle novel shares with the historical novel its mission of "representar ilusionistamente con vivacidad, colorido y emoción la historia de una época,"[29] certain clear distinctions must be drawn between the two types to obviate any confusion as to this basic qualitative aspect of the form here being treated.

It is the relationship between the writer and the time he is depicting, the author's temporal vantage point, which unequivocally sets off the wide-angle novel from the historical novel. In the latter, the author deals with an era quite remote and distant in time (and often in space) from himself and his own time. The historical novelist seeks out the persons and things of long bygone epochs and presents them precisely because of their intrinsic antiqueness and singular archaeological

interest.[30] The wide-angle fictionist, while still depicting a closed period of time, will deal with his own era or, at least, with a very recently concluded period of history. Most wide-angle novelists are not too distant in time from what they are going to narrate, but yet sufficiently removed to include a fully enclosed panorama. His temporal proximity to his subject gives the wide-angle novelist a grasp of and insights into it which the historical writer's product can only possess by way of research, travel and brilliant historical speculation and conjecture on the part of its author. The renowned Spanish critic-scholar emphatically supports this distinction: "No cuento como históricas novelas que pinten los tiempos del autor, aunque contengan episodios reales, ya de la vida privada, como en el Werther de Goethe, ya de la pública, como en la Amalia de Mármol."[31]

Auerbach contributes to Alonso's dichotomy with two very interesting terms clearly applicable to the two types of fiction now being compared.[32] "Atmospheric Historism", the reconstruction of a milieu remote in time and space, accurately describes the purpose of the historical novel, while the "closely connected" term, "Atmospheric Realism", growing out of the nineteenth century's "organic comprehension of the atmospheric uniqueness of its own period", creates a plenary illusion of the present or the recent past in time and of the "here" in space. The wide-angle novel reaches back at most only a few years or a few decades. The protracted fictional form, then, clearly fits within the framework of literary realism or "atmospheric

realism", and is definitely not part of the romantic historical novel's effort to escape in time.[33]

Furthermore, unlike the historical novel, the wide-angle novel is not laden with that "actitud historicista, intelectual y crítica"[34] which Amado Alonso decries as the one blemish of the historical genre which precludes its achieving the "supremo rango que llamanos poesía".[35] Owing to his considerable intuitive capacity to create and set moving engaging, imagined, individual lives (against a "fluid historical background"), the wide-angle novel's creator shares in the glory which Alonso reserves for "los genios".[36] In effect, dealing, as he is, with contemporary time, the wide-angle novelist eschews the oppressive intellectual tasks of historical and archaeological investigation and conjecture.[37] He thus relieves his fictional product of the burdensome cargo of concept, and may turn out a truly poetic, intuitive work, despite the presence of real historical incident in its background. Both the primary, fictional plane and the secondary, background, historical level are now seen as mutually drawing strength from and nourishing each other in one unified, artistic composition. Alonso assures unhesitatingly on this point: "Pues ningún razonamiento ... puede hacernos renunciar a nuestra evidencia de que la poesía no se deja anular porque tome su materia de entre las cosas realmente sucedidas."[38]

The pages of a wide-angle novel are, then, crowded with contemporary allusion. Real, historical people, places, and incidents appear in the background or even, as is often the case, participate or figure in the fictional action of the primary plane.

When real and fictional mingle, the result is naturally one of broader vision and a consequent heightened illusion of realism. The author enhances the verisimilitude of his ensuing action by relating or linking it to significant moments of national or world history. His story may be heaped with names of real or historical personages and momentous events, each of which may, in turn, trigger off still further associations (real or imaginary) in the mind of the reader. (We are immediately reminded of Muir's "procedure by widening strokes".)

Now it may be argued that this novelistic "name-dropping is merely journalistic cataloguing; that the historical people and incidents alluded to remain simply the raw material of fiction since they have not yet been assimilated and transmuted by the imagination into art. However, when they are skilfully woven into the story (as von Wartburg demonstrated with Flaubert's Education sentimentale), when the writer reveals his own personal outlook on life and reality through his fictional characters' reactions and relations to their own historical circumstances, and when he perceives a more universally significant meaning in those historical events, then the elements of historical reality assume, almost by "contagious" contact with fictional beings and things, an aura of artistry. Speaking about the use of historical characters and incidents in a work of fiction, Amado Alonso has written:

> En estricto sentido, estos personajes y sucesos de la poesía que llamamos históricos y reales son, a lo más, como los históricos o reales. En verdad son íntegra y legítimamente poéticos, o como dice Aristóteles, hechos por el poeta, porque están contemplados y configurados

> en su valor universal, aunque afuera, en el heterogéneo dominio de la historia, encontremos otros similares.[39] (Italics mine)

Hence the "story" on the fictional plane is not just a pretext for giving us a documentary of the times, a framework on which to hang vivid descriptions and allusions. Rather the nature of the historical background is more subtly implied and insinuated in numerous, deliberately designed touches in the story. The two levels are commingled and fused into one artistic whole. The foundational, fictional plane runs its course against, and is embedded in a "fluid historical background", thus rendering what Auerbach calls "Atmospheric Realism". The interaction between the "real" and fictional characters; the interweaving of imagined situations into an historical context; these will comprise the art of the wide-angle novel.

3) Multi-purposiveness and Subsidiary Content Matter

The student of literature and the student of social history or any other discipline may all find a target for their perusal and contemplation in the wide-angle novel. There are thus present in its pages multiple intentions. Grabo tells us that "A novel may be many things - entertainment merely, an historical record, an engine for reform - a tract - and, rarely, while all or some of these, also a work of art."[40] And again: ". . . the aim of the novelist is seldom single and precise. Novels are both works of art and social commentaries."[41] We may safely say that the wide-angle novel may be both and several more, for it is, with its inclusive scope, capable of evoking our imaginative

sympathy and interest on many levels.

The multi-purposiveness of the long novel is especially conspicuous in its abundant bodies of subsidiary (non-literary) content matter. It may be used (or abused) as an instrument of moral propaganda; it may treat social problems and theses, or it may be purely descriptive, waiting for others with more evidence later to extract the lesson. The long novel's wide scope and ample opportunity for comment and illustration shows it to be an instrument capable of embracing all of these purposes and more. To paraphrase the words of Austin Warren, the "extras" did have their place in the aesthetic of past-century novelists. As the eminent theorist points out:

> The responsibility of the nineteenth century novelist was to offer his readers a "story"; apart from that, and within the bounds of Victorian taste, he might provide what extras he would - sociological, psychological, moral. Sweeping his puppets aside, he might preach the new ethics, expound the nature of things, prophesy the future actions of his characters or the future of human character; returning again to his puppets, he was free to pass in and out of their minds, now seeing through this pair of subsidiary eyes, now through that, now exerting the omniscience of his own sight.[42]

Thus the long nineteenth century novel was theoretically conceived as legitimately possessing a great wealth of intercalated, seemingly extraneous material having little or nothing to do with the story: a sort of fringe-area content which widens the perspective and, consequently, lengthens the narrative. (Tolstoy's treatise on history in War and Peace immediately comes to mind in such a discussion.) Concerning this secondary subject matter, a brief behest for caution by Ortega is apropos:

> Uno de los puntos que dejo intactos fuera mostrar cómo es la novela el género literario que mayor cantidad de elementos ajenos al arte puede contener. Dentro de la novela cabe casi todo: ciencia, religión arenga, sociología, juicios estéticos - con tal que todo ello quede, a la postre, desvirtuado y retenido [derealized and confined] en el interior del volumen novelesco, sin vigencia ejecutiva y última [without actual and effective validity]. Dicho en otra forma: en una novela puede haber toda la sociología que se quiera; pero la novela misma no puede ser sociológica. La dosis de elementos extraños que pueda soportar el libro depende en definitiva del genio que el autor posea para disolverlos en la atmósfera de la novela como tal.[43]

It is our contention that the "atmósfera" of the long, wide-angle novel we shall presently turn our attention to is dense enough and cleverly enough contrived to absorb and dissolve certain extra-fictional content matter which the author may have seen fit to include.

A word about content in general. The nineteenth century novelist was not nearly as preoccupied with precision and cleverness of form as his contemporary descendants. "Saying something" (content) was frequently of weightier import to him, and to understand the aesthetical canons of nineteenth century fiction, we must be aware of this fact and be willing to bear with the development of content, both fictional and subsidiary, throughout the novel. The well-known co-authors of Theory of Literature are expressing something similar to this idea when they say:

> To tell a story one has to be concerned about the happening, not merely the outcome. There is or was a kind of reader who must look ahead to see how a story "comes out"; but one who

> reads only the "concluding chapter" of a nineteenth-century novel would be somebody incapable of interest in story, which is process - even though process toward an end.[44]
> (Italics mine)

What is in the novel was put there for a reason and must be read. It is all part and parcel of the same vision and unified artistic complex.

It is undoubtedly true that novels so rich in subsidiary content matter will prove interesting and valuable to the student of social history as portraits of the events and conditions of a bygone time. As Grabo has vigorously stated: "Any competent novel, realistic in its method, is necessarily to some degree a social commentary. . ."[45] Indeed, these novels, with their depiction of "inner history", are often far more engaging, animated, and graphic than many of the books written by social historians dealing with the same body of material. It is small wonder then that they turn to them in search of evidence for their own studies.

But a perfect formula for great fiction must include both a richness of content and concern for form, the former never coming in second, and the latter never completely lacking. Otherwise the result becomes chaos and not art. An excessive emphasis upon form leads to fictional "gymnastics", while an excess of content leads to journalism. The unified balance between form and content is what makes great novels.

4) Vast Cast of Characters:

Mary Colum informs us that from the latter part of the eighteenth century on, "what was meant by progress in literature was to

be progress towards the revelation in language, in poetry and prose, of the mass of men, [and] of their lives and experiences."[46] This romantic ideal was to reach its greatest fruition in the novels of the realistic period published all over Europe. The hordes of inconspicuous little men that history never mentions suddenly became a subject worthy of writers' attention, and they consequently came hustling and jostling one another into the pages of great novels. Permitting the average middle-class man to become the hero of the future, the idealized "everyman" protagonist of fictional works of literature, was to initiate the artistic depiction of the multitudes. Numerous people now crowded between the covers of novels which became like huge canvasses or murals in their inclusive coverage of the human scene. There was a "new stirring of vitality"[47] in the masses as they saw themselves and their everyday life portrayed in art. Scott, Hugo, Balzac, and Manzoni are certainly nineteenth century precursors of the technique of the vast cast of characters.

To compare once again, in a shorter novel, with a more limited vision, a few characters only occupy the stage, and these few are very closely observed, probed, analyzed, and developed. The novelist unravels one or, at best, a few threads from the broad skein of life and intimates to us that many others remaining in the fabric resemble them. In a long novel, it might be said that there is an effort to disentangle and pull apart the whole intricately patterned weave (or large segments of it), and then put it back together again in a more finished and finely worked manner. The network of social relationships being

complex, the long, wide-angle novel is a literary vehicle adequately suited to give us much more than the story of just one single life. Indeed, it often sports no less than ten to twenty major figures swarming in complex movements across the muddy surface of a shifting story line.

Furthermore, the background also is dense and populous with minor personages, fictitious characters there mingling with historical figures. However, owing to the spaciousness of its confines, the long novel never sees itself obliged to sacrifice character analysis and development for quantity (of characters) and a resulting thinness. Quite the contrary, the writer now has sufficient room in which to analyze numerous characters in some depth rather than just a few. The secondary figures may also loom larger now since they may continue longer in the action and since there is now time for their development as well as for that of the "stars". Large casts of characters and multiple characterization are seemingly simple techniques, and yet they are deliberately calculated ones which gratify the aesthetic sense and are thus artistic insofar as they further buttress the illusion of the "larger reality". Or as Grabo puts it: " . . . a novel so peopled with minor characters and mere hangers-on achieves just that shadowy degree of reality which the author professedly seeks."[48] What Edwin Muir has said about Dickens' typical "Character Novels", concerning their thickly populated human tapestries, might very appropriately be applied to the illusory crowded effect of the wide-angle form:

> There is . . . a feeling of intensely

> filled space. . . . The almost nightmare luxuriance of life in Dickens' London; the mob of characters who jostle one another in his books, so that the scene seems crammed to bursting-point: . . . When we think of the world of characters, the picture that comes before us is something like those crowded frontispieces which used to adorn the collected editions of Dickens' novels, where we see standing side by side, and one behind the other, the forms of Mr. Pickwick, Pecksniff, Micawber, etc. . . until the page seems to be unable to hold any more. . . . None of them ceases to occupy his place when another appears; all existing permanently, all exist contemporaneously; and even if they have their places in separate novels, we think of them together. It is as if the talent of the character novelist could only propagate itself by fission. . . . We think of Dickens' and Thackeray's characters as all living at the same time, and as all living forever, and we think of them, therefore, as a crowd.[49]

Menéndez y Arranz points out another advantage which is derived from the vast cast of characters.[50] Built as it is on a large scale, involving several groups of interrelated people, the wide-angle form may achieve what the Spanish critic refers to as "profundidad, volumen; algo así como la tercera dimensión". The main characters may safely be permitted to recede into the background while minor figures occupy the foreground or "front-stage" for awhile. The protagonist no longer needs to be in a prominent position at all times, for he is supported by a cast large enough (and, one hopes, interesting enough) to relieve him of such obligations. When such a withdrawal of the main characters occurs, it is not then overly difficult for the reader to remain aware of simultaneous "off-stage" episodes involving the

principals while his attention is diverted by the foreground action concerning the supporting cast. This "action in the wings" bestows upon the wide-angle novel the depth, volume and that "third dimension" of which the Spaniard speaks. Grabo expresses this interesting facet of the procedure by "widening strokes" most cogently: "When the story shifts from one sub-plot to another, the characters abandoned pursue an unrecorded existence which, when we again recur to them, has endowed them with greater actuality, as if, indeed, we had passed the interval in their society though thinking of something else".[51]

One aspect of the novelistic cast of characters remains to be briefly discussed here - the technique of the reappearing character. Employed extensively by Balzac,[52] this fictional device became increasingly popular in nineteenth century European novels, whereas its popularity has now waned to the point where it is but little used in contemporary works. That the reappearing character is now considered an elementary, somewhat hackneyed technique only pays tribute to its conception and widespread vogue during the past century. Nevertheless, it is within the literary context of that period that we must evaluate the stratagem.

The reappearing character is utilized in the wide-angle novel with most singular results, and its aesthetic effects upon the reader will be our principal concern here. One's reaction to any recognizable aspect of a work of art is always both gratifying and welcome. To be able to identify something or someone with which we were previously familiar is undoubtedly part of the

pleasure of art and the artistic experience. It gives one a feeling of accomplishment and comfort, and one feels that he is establishing contact and rapport with the creator, reacting to him and his vision. We are then able to proceed from the known to the unknown with greater confidence.

Amidst the strangeness and strangers of the novelist's world, we cheerfully greet the appearance of a familiar figure, face, or name. An identifiable character, one whom we know from another novel (another "world"), whether he be hero or villain, is like an old friend that we warmly embrace after a long absence. Furthermore, he arrives bearing his aesthetic baggage of memories and associations from that other "world" wherein we knew him. Parts of that other world are now, as if by magic, grafted onto and fused with that of the novel we are reading, thus enlarging still further the latter's already immense cosmos.[53]

It is clear, then, that the technique of the reappearing character, when it is employed in the wide-angle novel, also serves the function of expanding the vision by "widening strokes." It is as though the frontiers of the novel's world were non-existent, as though there were no hard, fast line between the life in this book and that in other books (and the empirical world). The already broad horizon of the wide-angle form is now broadened still further by personages who are seemingly free to come and go as they please, passing over the thresholds of their own fictional worlds and weaving their way in and out of various other novels, constantly acquiring, in the manner of human beings, their own biographies, their own "past", and

thereby enveloping themselves with more and more of an aura of "real" existence.

5) Comprehensive Space: An Open and Expansive World

It is important, as a recent critic has pointed out,[54] that the novel be perceived and evaluated in space as well as in time. There is a "where" as well as a "when" in fiction. In the wide-angle novel the reader is presented with a carefully detailed and deliberate depiction of the physical environment of its scene and the atmosphere of its society which were believed to be decisive in the life of human beings.[55] Furthermore, in this novelistic form, the author must of necessity make use of a more considerable area of space in which to set in motion his vast cast of characters, which, in some instances, may be the entire population of a city or a country. A larger spatial locale therefore buttresses measurably the illusion of a broader, more inclusive geographical reality in which numerous personages will live, work and die. In addition, the arena of the action is frequently depicted as one in process of expansion, such as a growing town or city, or the vast stretches encompassed by armies in action.

Space being, therefore, a medium as significant as that of time in the protracted form, the former is definitely conceived of as an open sector, contrary to the shorter novel with its often peculiarly confined physical arena.[56] To be fully apprised of the "open world" of the wide-angle novel, one need only consider, in contrast, the typical contemporary "stream-of-consciousness novel" with its antithetical "closed world" wherein everything

is locked up, contained and enclosed in the mind of a character. The reader, confined within the limits of the mental processes of someone, may feel restricted and circumscribed. In the wide-angle form he meanders freely with diverse fictional entities (and an omniscient author) along urban streets and country roads, through fields, parks, marketplaces, stores and houses. The topographical configurations of a boundless rural landscape or the nooks and crannies of sprawling cities become paramount features of the novelist's world with which we become, in the course of the narrative, intimately acquainted. Indeed space may become a principal actor in the wide-angle novel. And in the background, on a different strata, there is always felt the pulse and vibrations of a circumjacent nature, society and history. In the clear open atmosphere of this novelistic form, one might almost say that there is room enough for the sun to shine and for fleecy clouds to hang on a distant horizon. Here the reader, a visitor in the fictional world of the novel, will certainly not feel constrained should he suddenly decide to stretch!

With broader space at hand, the author is free to amplify his picture. He may now ensconce his episodes in a larger variety of scenes in heterogeneous, multiple settings. As one may see in a novel such as Zola's La Débâcle, the reader traverses the whole French countryside with the routed imperial troops. In Dickens' A Tale of Two Cities, the writer and his fictional personages are at liberty to cross international boundaries or even span waters and continents. The vast stretches of Russia play an important role in War and Peace. A world of open,

expanding space is the characteristic which makes the wide-angle novel most deserving of its name.

6) Omniscient Perspective and Composite Point of View:

The inclusive quality and the vast comprehensive vision of the wide-angle novel are characteristics which foreordain, indeed almost dictate, its employment of the well-known and traditional[57] all-seeing narrative point of view. When a writer is handling multiple and mass materials with a broad scope in time and space, in order to manage and control them well, he is inclined to use a mode of narration which can embrace it all with verisimilitude. The omniscient author is simply a more flexible technique or narrative convention, for it places no limitations on the knowledge of the narrator. By placing himself in the role of one of his characters, the writer is immediately restricted as to what and how much that personage may be aware of and can communicate in respect to the action and motivation of his fictitious peers.

Despite the fact that first person narration (with a character narrating) is more realistically analogous to our own individual relation to life, it is also a double-edged sword, for any violation of restraint on the limited knowledge of the storyteller may also destroy the illusion. Grabo indirectly states the case for the necessity of the omniscient narrator in the wide-angle form with its immense vista when he says: "A point of view restricted wholly to the hero is narrow. Besides the technical difficulties in the manipulation of incident it denies the reader that large purview, that sense of God-like knowledge

which is half the pleasure of the spectator at the play and of the reader of a story."[58] The reader (or spectator) always feels more at ease (hence, more aesthetically satisfied) by knowing more than the fictional beings before him. By seeing with the borrowed "God-like" eyes of the omniscient narrator, the reader also perceives more clearly the illusion of the "larger reality" which this type of novel is intent upon transmitting.

However, the presence of an all-knowing narrator does not preclude the use of subordinate tellers in the lengthy tale. At any time, provided the transitions are smooth and well contrived, the powers of speech or the omniscient perspective may be temporarily relinquished, and handed over to a "narrator sparingly omniscient",[59] to an impartial (or partial) objective witness, or to a principal or secondary character within the story.[60] Within the Realist-Naturalist, explicative (and even somewhat scientific) conception which nineteenth-century novelists had of the world, it was likewise not unusual for the narrator to have recourse to the well-known novelistic devices of so-called "eye-witnesses", legacies, memoires, intimate personal diaries, letters and other documents which "he found", and which would permit him to shade his omniscient-author perspective with other points of view. Such tricks of the trade strengthened the Realist's desire for verisimilitude. They "documented" his novel. Varying and numerous points of view give the wide-angle novel an overall accrued quality of multiplicity in the perspective which bestows upon it something of the air of a "community project", a multi-

plicity in the point of view which enhances its claim to reality. Or, at other times in the narration, the novel may become completely dramatic, the characters revealing themselves and their thoughts strictly through dialogue and behavior. Then, when he sees fit, the fictionist may again resume the narration himself under the guise of omniscient author, or as Menéndez y Arranz puts it: "El autor no se propone ser objetivo ni subjetivo. Son cosas éstas en las que no piensa. Cuando bien le parece, quita la palabra a sus criaturas y habla por su cuenta."[61]

Contrary to damaging the work, the employment of multiple posts of observation in the wide-angle novel, what might be termed the "composite point of view",[62] simply serves to further enhance the comprehensive vision of reality which is already therein being depicted. Forster, in remarking that critics, more than readers, are apt to object to a changing perspective, demonstrates that the multiple observation point may well buttress the illusion of reality in the novel:

> Indeed this power to expand and contract perception (of which the shifting viewpoint is a symptom), this right to intermittent knowledge: - I find it one of the great advantages of the novel-form, and it has a parallel in our perception of life. We are stupider at some times than others; we can enter into people's minds occasionally but not always, because our own minds get tired; and this intermittence lends in the long run variety and colour to the experiences we receive.[63]

7) A World In Transition:

It will be recalled that the long encompassed fictional time span was presented as one of the most important internal

characteristics of the wide-angle novel because so much depended upon it. The present quality, in addition to certain aspects of characteristics four and five, is totally dependent upon the extensive period of time recorded in the novel. Everything in the world of the long novel is seen as in transition: customs, people, social classes, ideas of all types (political, social, etc.), governmental regimes, even empirical reality.

With both human perceptual categories, space and time, being vastly augmented in the long, wide-angle novel, the writer may achieve a striking illusion of density and reality impossible in a shorter piece of fiction which reduces both of these categories. In Ulysses, by no means a short novel, Joyce was wise enough to reduce only the time span, -to twenty-four hours-, but the spatial coverage of the novel takes place in all of Dublin, and thereby maintains an unusual sense of comprehensiveness.[64] On the other hand, the same effect might possibly be achieved by a novel taking place in an extremely reduced ambit, but during a very long period of time, but it is more doubtful. One immediately sees the advantages of a novel containing both catagories on a large scale - a novel such as War and Peace, for example.

Now it may be said that any novel is made up of time, the novel being temporal art par excellence, and that time implies process and change. However the creator of a long novel, who slowly plays out an action submerged in a lengthy and protracted chunk of time, has an advantage, in this respect, over a novelist who, seeking a tight unity of time, dramatic intensity and compression, reduces his narrative to a series of events occuring

in one place within a relatively short temporal period. Therefore, it is the twin notes of gradualness and duration which can be conveyed to the reader in this fictional form which sets it apart from shorter novels with an abbreviated duration.

Almost every vital process involving gradual change, as humans perceive it, takes place by degrees, almost imperceptibly: growth, age, pregnancy, corporeal and physiognomical change, illness, insanity, etc. This was a truth Proust knew well, and he was a master at rendering it artistically. But the nineteenth-century writers of long novels were in on the secret also, although they presented it in a different way. It is these life processes which the long novel can record with unusual verisimilitude simply owing to their long time span and sheer length of their fictions. The novelist may, in this form, as closely as possible approximate a perfect illusion of the very pace of life unfolding before us. We will be witnesses to a kind of gradual transformation or evolutionism of every constituent element of the fictional world before us. This is a technical procedure which requires time, many pages, and careful preparation. The reader will accept changes of this nature when they are accompanied by gradualness, because that is how he perceives them in the real world. He needs to make no sudden adjustment for the abrupt statement, typical of a short novel, "Ten years have passed and John is now old and gray", for he will have lived those ten years with John.

Concerning the "empirical reality" of a long novel (if we may be permitted to speak of such a thing), it also will be in

process of evolution. We may see streets and buildings change with the years, cities may grow, and landscapes may be transformed as war passes back and forth over them. Strange new social, political or educational ideas may be seen evolving gradually in a long novel. All of this may be expressed to the reader without any abrupt break in the illusion of reality achieved due to another illusion - the illusion of a gradualness approximating that of life itself, and based upon the long encompassed fictional time span.

8) Massive, Loose Structure and Secondary Fictional Elements

The foregoing general technical aspects all point to this facet of the long novel. The form is characterized by a complicated, diffuse structure and surface texture.[65] Instead of a straight chain of simple lineal episodes we are introduced to a constructive complex composed of bewildering layers and strata of actions all being borne forward simultaneously, the novelist now turning his attention to this group of characters, now to that group; now picking up this thread of his narrative, now returning to that.[66] The long novel writer's mission is, according to Menéndez y Arranz, to "inventar escenarios, bien dispuestos en distintos términos, y enlazados hábilmente los unos con los otros de modo que en el transcurso de la ficción vayan y vengan por ellos con desembarazo los personajes".[67] Resembling the diverse wings of a huge rambling mansion, the long novel may even consist of several distinct stories as those which Grabo has perceived in George Eliot's Middlemarch.[68] Heaped together,

but linked and related to one another thematically, diverse stories may thus acquire more richness and weightiness in their social and artistic implications than if they had been produced separately.

Thus the tight, closely knit structure of shorter novels that we are accustomed to is missing in the longer form. The writers of the lengthy novel were certainly masters in their craft, however, and if they broke a few of the rules they did so with an eye to fitting their narrative form to the grandeur of their imagination, and our pardon must surely be forthcoming. The more of life one tries to include in a work of art, the more shapeless it perhaps becomes. Indeed, it may often become difficult to perceive the structural purpose of certain chapters, episodes, scenes, or descriptions in a long novel. But life must inevitably be disposed in some kind of pattern if it is to become art. "It is axiomatic", as Muir tells us, "that the pattern of no novel, however formless, can ever be so formless as life as we see it; for even Ulysses is less confusing than Dublin."[69] Even an apparently shapeless novel will, then, have some contours and lines of coherence because it "makes a statement, and life does not".[70] Consequently the critic must seek different standards of structure and form which bestow unity, purpose and meaning to the protracted narrative. We shall have occasion to see some possibilities of long novel architecture in our study of Fortunata y Jacinta.

We have seen that nothing is to be considered as alien to the confines of the long novel. All is to be permitted in its

highly "open form". This mosaic, additive feature is a necessary structural principle of the form, for its profusion of plots, themes, incidents, settings, and personages constitutes one of its most intrinsic characteristics. The bulkiness of the form itself, together with the looseness of its structure leaves a margin for episodes and characters which do not always contribute directly to the ensuing continuity of the principal action. The reader may be taken far afield from the main line of development, straying through tortuously laberinthine collateral plots, descriptions and events, In contrast to the shorter novel and the drama, the long novel's looser structure will not only permit and support such subsidiary material without undue harm to itself, but may also reap the advantages therefrom of a denser luxuriance and an enhanced illusion of realism. It might accurately be said that it is constructed on "the large lines of a Gothic cathedral, whose symmetry is undisturbed by the efflorescence of gargoyle and stained glass. A fine scene in nature may likewise bear a considerable burden of irrelevant detail without artistic loss, with gain even of exuberance".[71]

9) Stylistic Characteristics

Since the present investigation is not a stylistic, but a formalist study, we will not be able to include considerations of this characteristic in our examination of Fortunata y Jacinta, and would only point to this facet of its composition as an area of possible future research. Indeed, Galdós' style is one of the few areas of his novelistic craft which has not received

due attention. Nevertheless, we must include the following remarks concerning this important internal characteristic of the long, wide-angle novel as a fictional form. A complete and exhaustive analysis of Fortunata y Jacinta, which the present inquiry does not claim to be, would include stylistic considerations.

(a) Detailed Description:

We have previously marked the impact of science upon literature in the nineteenth century with its acceptance of the concept of the "little fact" as a literary tool. The great quest of facts by the Realists betrays the desire to understand life utterly, and the accompanying "explanatory impulse" in Realism soon led to the prevalence of the extended descriptive passage as an integral and functional structural unit of the long novel. The detailed description is a stylistic expedient which, in large part, accounts for the extensiveness of these fictional works. In spite of the tediousness of reading minute verbal portrayal, it remains for the critic to view this procedure in terms of an artistic resource wholly of its own time, which, while not without its detractors, was still stoutly defended by others. A voice from the past supports our last statement while bearing witness to the fact that intelligent literati of the time did esteem the artistic value of good description and its place in the novel:

> Primeramente, la descripción es un medio de belleza, que el artista debe explotar para hacer su obra más notable y dotarla de más atractivos, porque ¿qué duda cabe de que siendo campo del Arte toda la Naturaleza y teniendo esta mil y mil cosas

> bellas inexplotadas, aquel que sea verdadero artista debe recogerlas y presentarlas á la admiración de sus conciudadanos?
>
> A esta razón de conveniencia hay que agregar una poderosa razón de necesidad, y es ella, que teniéndose que presentar en la novela a los personajes con exacta verdad, es preciso no descuidar el fondo de que el cuadro sea completo y perfecto, pues como es bien sabido, es muy difícil formarse idea de una escena si no se conoce el escenario.
>
> Se objeta contra las descripciones de las modernas novelas, que á fuerza de no olvidar nada, y de amontonar detalles y accidentes, se ha llegado á convertir la descripción en soporífero inventario. No es preciso meditar gran cosa para deshacer esta objeción, porque el inventario es un recuento ordenado y sin gracia alguna, de los objetos que en un determinado sitio se contengan, al paso que la descripción, como hija de lo que la visual del artista vá descubriendo en un sitio, está dotada del mismo poético desorden con que es dirigida esa visual, á más de que la descripción debe ir adornada de todas las galas del ingenio y de toda la elegancia de que sea capaz el buen gusto del literato. En el inventario, por muy riguroso que sea el orden que se siga, resultan los objetos inventariados, sueltos y desunidos, de manera que se hace imposible formarse idea del conjunto; en la descripción, por el contrario, tienen un enlace y una unidad tal los objetos descriptos, que quien lee, concibe perfectamente cada uno de los objetos, y al mismo tiempo su conjunto, resultando así la armonía entre la variedad y la unidad, ó lo que es igual, resultando belleza.[72]

The italicized words in the above passage clearly point to the fact that the artist, in employing lengthy description, was attempting to evoke the whole unified scene, the "total reality" of both character and scene, in the mind of his reader, give him a complete sense of background and foreground. This was

"literal and total imitation", as Wellek would say,[73] for the purpose of the illusion of reality. Or, as the distinguished co-authors of Theory of Literature put it in another place: "Verisimilitude in detail is a means to illusion . . ."[74]

That the long descriptions in novels may spring from the writer's desire to do with his medium (words) what the pictorial artist does with his paints is attested to by Mary Colum:

> There has always been a tendency in the minds of the art-conscious to confuse the various arts, to suppose that the effects of one art can be produced in another. Sometimes, it has been thought that the effects of a landscape as presented in a painting can be reproduced in words. From this notion sprang the long descriptions of places, or things, that have from time to time been the fashion in both poetry and prose.[75]

Now when we ask the question - What is the particular "effect of a landscape as painted in a painting" that the literary artist would like to be able to "reproduce in words"? - the only answer that would seem to be forthcoming is its "completeness" or the successful "impression of totality" which it is able to render. Thus imitating the painter's approach, the novelist's product becomes, in large part, pictorial also, for what the writer now engages in might be termed "word painting".

Consequently, the eye for detail and its full literary rendition becomes one of the leading characteristics of the realistic long novel writers. Particularity of detail becomes, in itself, interesting and vivid. It may invoke further sense memories in the reader and stimulate his imagination to conjure up the scene the writer is attempting to create. The long novel

author elatedly pauses at each step of his narrative way to fill in the scene taken in by his sidewise glances. His pen untiringly delineates, one by one, now the kettles, pots and pans of a kitchen, now the intricate design of a wall-paper or upholstery pattern. Nevertheless, the twentieth-century reader must be wary; for, despite the comprehensiveness of the sweep of this eye, despite its exhaustive (and often exhausting!) coverage, much of what is described is not infrequently significant. That is to say, this description of "things" also becomes expansive in itself because, accompanying the physical description like a silent partner, the moral, symbolical, or historical atmosphere of a scene is often implied or indirectly suggested. Thus the physical description may become merely an instrument, a means to a higher end - that of creating a more transcendental reality on another plane.[76] (We once again recall Muir's "procedure by widening strokes" and Kayser's structuring on planes.)

(b) Involved Syntax:

Last but not least of the techniques and aspects which contribute to the fullness of profile in the long novel and the elaboration of its vast subject is the complex nineteenth-century syntax. Simplicity of sentence structure was neither a virtue nor an ideal of the times! On the contrary, rhetoric and bombast often dominated the pages of the fiction read by our grandparents as it did the oratory of the time. The very phrasing of narration and description is frequently long and

complicated, with numerous concatenated principal and subordinate clauses and multiple sentence parts. One noun, verb or modifying adjective never sufficed, but were inevitably pluralized. The literary artist seemed intent upon a personal plenitude of expression that was not to be denied him.

Having now discussed the long, wide-angle novel in general terms, defined it, and observed some of the literary and social reasons for its genesis together with certain of its internal and external characteristics, we shall now turn our attention to a Spanish representative of this novelistic form. This inquiry will be a detailed formal study of Pérez Galdós' Fortunata y Jacinta as a means of illustrating practically the theoretical discussion which has preceded.

NOTES

[1] Menéndez y Arranz, op. cit., p. 16. (Italics mine)

[2] Kayser, op. cit., p. 563.

[3] Lubbock, op. cit., p. 40. (Italics mine)

[4] Theodore Goodman, The Writing of Fiction (N.Y.: Collier Books, 1961), pp. 67-68.

[5] Monro C. Beardsley, Aesthetics: Problems in the Philosophy of Criticism (N.Y.: Harcourt, Brace and Co., 1958), p. 20. See also pp. 17-21 on "The Artist's Intention". For an interesting counter-argument, see W.K. Wimsatt, "The Intentional Fallacy" in The Verbal Icon (N.Y., The Noonday Press, 1958), pp. 3-18.

[6] Joseph Warren Beach, The Twentieth Century Novel, Studies in Technique (N.Y.: Appleton-Century-Crofts, Inc., 1932), p. 3. (Italics mine)

[7] Kayser, op. cit., pp. 574-75.

[8] Ibid., p. 118.

[9] Ibid., p. 119. We shall presently see that Pérez Galdós' intention in Fortunata y Jacinta was not unlike that of his Teutonic contemporary.

[10] Ibid., p. 582. (Italics mine)

[11] Muir, op. cit., pp. 32-33. In their concern with offering a broad picture of the life of their times, the "Character Novel" and the wide-angle form are undoubtedly related to the picaresque genre, both in its original Spanish representatives

and in its eighteenth century English manifestations. Its innumerable episodes, its "novela sin fin" quality, as well as its intention to offer a (sometimes satirical) panoramic tour through society qualify the rogue novel as a definite predecessor of the long or wide-angle novel. See Muir, pp. 23-24.

12 Ibid., p. 63

13 Ibid., p. 64. (Italics mine)

14 Ibid., p. 41.

15 Ibid., p. 94.

16 Ibid., p. 116.

17 Ibid.

18 Ibid.

19 Ibid., pp. 117-18.

20 Kayser, op. cit., p. 282.

21 Ibid., pp. 278-79. (Italics mine)

22 Ibid., p. 282.

23 Ibid., pp. 277-78.

24 Ibid., p. 279. (Italics mine)

25 Wellek, Neophilologus, XLV, pp. 16-17. (Italics mine)

26 Auerbach, op. cit., p. 434. (Italics mine) It is interesting to note the adjectives ("broad and elastic") with which the author of Mimesis describes the new form only then being fully explored. The flexible novel was considered in

the nineteenth century to be the generic tool most effective for the rendering of the "fluid historical background". (See p. 35, this study.)

27 Indeed, Menéndez y Arranz sees the bulking historical novels of Scott and Manzoni as precursors of the gran novela: "Las novelas que antes se escribían eran de estructura sencilla. Si no estoy mal informado, la novela empieza a ser de más complicado artificio y a imitar con mayor minuciosidad lo externo de las cosas a partir de Walter Scott." Op. cit., pp. 13-14. Also: "Desde el punto de vista también morfológico, la magnífica novela Los Novios [I Promessi Sposi], de Manzoni, es otro precedente de la gran novela." Ibid., footnote, p. 14.

28 Alonso, op. cit., pp. 143-44.

29 Ibid., p. 81.

30 Ibid., pp. 125-26.

31 Ibid., footnote, p. 145.

32 Auerbach, op. cit., p. 417. See also pp. 418-423.

33 See Buck, op. cit., p. 93.

34 Alonso, op. cit., p. 125.

35 Ibid., p. 9.

36 Ibid., p. 81.

37 Ibid., footnote, p. 145.: "El conflicto entre la información y la invención [creation and intuition] no existe cuando los temas son de un pasado reciente. ..."

38 Ibid., p. 118.

39 Ibid., p. 112. See also pp. 111, 115, 118, and 124.

40 Grabo, op. cit., p. 194.

41 Ibid., p. 240.

42 Austin Warren, Rage for Order (Chicago: The University of Chicago Press, 1948), p. 119.

43 Ortega y Gasset, Ideas sobre la novela, pp. 148-49. (Italics mine)

44 Wellek and Warren, Theory of Literature, pp. 222-23.

45 Grabo, op. cit., p. 242.

46 Colum, op. cit., p. 79. Carl Grabo adds that the "traditional purpose of the novel [is] to portray the life of an individual in relation to society." Op. cit., p. 269.

47 Colum, op. cit., p. 33.

48 Grabo, op. cit., p. 300.

49 Muir, op. cit., pp. 85-86.

50 Menéndez y Arranz, op. cit., p. 15.

51 Grabo, op. cit., pp. 214-15. (Italics mine)

52 See Ethel Preston, Recherches sur la Technique de Balzac: Le retour systématique des personnages dans La Comédie Humaine (Paris: Les Presses Francaises, 1926).

53 Balzac himself wrote: "En voyant reparaître dans le Père Goriot quelques-uns des personnages déjà créés, le public a compris l'une des plus hardies intentions de l'auteur, celle de donner la vie et le mouvement à tout un monde fictif dont les personnages subsisteront peut-être encore alors que la plus grande partie des modèles seront morts et oubliés." Quoted from Preston, ibid., Préface by Marcel Bouteron, p. xiv. (Italics mine)

54
See Joseph Frank, "Spatial Form in Modern Literature", The Sewanee Review, LIII (1945), pp. 221-240, 433-456, 643-653.

55
Menéndez y Arranz, op. cit., p. 13.

56
See Kayser, op. cit., p. 569.

57
Wellek and Warren point out that the "privilege of comment and generalization" goes back to the traditional medieval "epic teller". The nineteenth century novelists adapted this privilege to what the authors refer to as the "essayistic first person" (in contrast to the "lyrical first person"), even though the individual writer more often than not eschewed the convention of the first person narration. Theory of Literature, p. 223.

58
Grabo, op. cit., p. 79. (Italics mine)

59
Ibid., p. 48.

60
The opposite direction in the shifting of view-point (from limited to omniscient) is the restrictive and dangerous one, for reasons stated above. In short, the result is the loss of the story illusion.

61
Menéndez y Arranz, op. cit., p. 15.

62
Grabo, op. cit., pp. 40-41.

63
Forster, op. cit., p. 81.

64
See Frank, op. cit.

65
There were, of course, long nineteenth-century novels characterized by a rigorous structure. One thinks of the astounding architecture of some of Thomas Hardy's novels. Nevertheless, one must bear in mind our double criteria - long and wide-angle. That is, one would have to examine carefully these landmarks of nineteenth-century fiction to ascertain whether they also possessed the panoramic vision so essential

to the form under discussion. We would certainly point to such books as War and Peace, A Tale of Two Cities, La Débâcle, Le Rouge et le Noir, La Chartreuse de Parme, La Regenta, Illusions perdues, and Vanity Fair as the most outstanding European examples of the form.

66
Kayser (op. cit., p. 584) points out that the lack of causality between scenes is a characteristic of his "novela de espacio", a type we have likened to our wide-angle novel (pp. 116-17, this study). In a curious and unknown, though interesting little treatise on the contemporary novel of his time, a nineteenth century Spanish theorist also boldly asserts that the action of the realistic novel was to be conceived as a "sucesión desordenada" in which "no haya otro enlace que el que la lógica de la realidad exige." See José Benjumea y Pareja, Caracteres y tendencias de la Novela Contemporánea (Sevilla: Establecimiento Tipográfico, 1888), p. 46.

67
Menéndez y Arranz, op. cit., p. 14. Note, however, that Menéndez, contrary to Benjumea y Pareja, decrees an intended structural purpose or design on the part of the writer insofar as his "distintos términos" (planes) are to be "enlazados hábilmente". (bound; linked)

68
Grabo, op. cit., pp. 27-28.

69
Muir, op. cit., p. 11.

70
Ibid., p. 10.

71
Grabo, op. cit., p. 255.

72
Benjumea y Pareja, op. cit., pp. 57-58. (Italics mine) For further useful information concerning the functional use of description in the novel, see D.S. Bland, "Endangering the Reader's Neck: Background Description in the Novel", Criticism, III (1962), pp. 121-139, and Eduard J. Gramberg, "Tres tipos de ambientación en la novela del siglo diecinueve," Revista Hispánica Moderna, XXVIII (1962), pp. 315-326.

73
Wellek, Neophilologus, XLV, pp. 11; 14.

74
Wellek and Warren, Theory of Literature, p. 220.

75
Colum, *op. cit.*, pp. 34-35.

76
The brilliant German scholar, Erich Auerbach, has demonstrated the ingeniousness of this descriptive technique in Balzac's *Le Père Goriot*. See *Mimesis*, pp. 413-17.

PART TWO: THE PRACTICE

FORMAL

ANALYSIS

OF

FORTUNATA Y JACINTA

THE VIEW

FROM

WITHOUT

V. INTRODUCTION AND EXTERNAL CHARACTERISTICS

It will be the purpose of the second part of this study to analyze the Galdosean novel Fortunata y Jacinta in the light of the long, wide-angle novel form. We will show that Galdós' masterpiece is a representative Spanish work of fiction which responds to the formal requisites of the type of narrative art described and defined in the theoretical, descriptive first part of the dissertation.

The second part of the investigation will consist of seven chapters divided into two sub-divisions, corresponding to "The View from Without" and "The View from Within", or external and internal considerations. Our direction is thus seen as proceeding from general to specific, from external to internal, from historical to fictitious. In the first sub-part, the present (fifth) chapter serves as a brief introduction and will include a discussion of some purely external features of the novel. Chapter VI will treat the work's "Genesis and Antecedents". The seventh chapter, "The Story", is a resumé of the main action of the novel which admittedly can only represent an inadequate synopsis of the immense artistic world created by the writer.[1] This "story", then, represents the first plane of the work's structure, its vast and lengthy fictitious level,[2] its novelesque content

matter. Our summary of the novel's fictitious action will be related according to narrative order, that is according to the arrangement and disposition which Galdós chose to tell his tale, not according to the "real", the chronological or abstract calendar sequence of the action.

The total structure on two planes of a long, wide-angle novel might well be likened to a woman's embroidery work on a frame, the canvas material stretched taut representing the historical background of the novel, and the artistic pattern embroidered representing the fictitious tale woven into the foreground, both aspects being temporal in nature, for temporality is the backbone of any novel. Thus "The Canvas" and "The Weave", the titles of Chapters VIII and IX.

Chapter VIII will take into account the chronological historical background of the times (on a secondary level) against which the action of "the story" on the primary plane runs its narrative course and sequence. This chapter will thus set the spatial and temporal framework, the "where" and the "when" of the narration, deemed important to a larger, more penetrating understanding of the work as a wide-angle novel.

This brings us to "The View from Within". Proceeding from external to internal considerations, the similarity between Chapter VII ("The Story") and Chapter IX ("The Weave") will be readily discerned since both deal with the fictitious content matter. Chapter IX will differ from the seventh chapter, however, in that we shall, in the former, focus strictly upon the temporal

aspect of the story. We shall therein first attempt to untangle the "real", the "natural", the calendar or chronological sequence from the entangled threads of the "narrative order" followed in Chapter VII. Strictly speaking, therefore, Chapter IX, being a study of what we might call Galdós' temporal plotting, pacing, and patterning, might well be titled "The Plot", or "The Pattern", in the sense in which Professor Anderson-Imbert has used the terms.[3] Hence this chapter will secondly suggest a "design" or "pattern" we have seen emerging from the total literary reality of the book. Nevertheless, it will be seen that Fortunata y Jacinta, typical of most nineteenth-century novels of the Realist period, obeys, in large part, a rather scrupulously chronological order. The third purpose of Chapter IX will be, by noting the textual references to calendar time, to trace in detail the "extensive encompassed fictional time span"[4] of the action, the bulky temporal foundation of the novel's narrative movement and construction, thus rounding out the previously mentioned fictitious plane of the world of Fortunata y Jacinta.

The manner in which Galdós relates, interlaces and links the fictional and broader threads of his vast composition or tapestry, in order to render that illusion of the "larger reality", will occupy our attention in Chapter X entitled "Form: The Tapestry Embroidered (Interweaving of History and Fiction)". Chapter XI, continuing our study of the novel's form, will be dedicated to a consideration of other internal aspects of the work set forth in Part I of our study which also contribute to its classification within the context of the novelistic form we have been examining.

Critical Endorsement

Before embarking upon our analysis of the "Dos historias de casadas" (subtitle of the work) as a Spanish representative of the novelistic form here under consideration, we pause briefly to adduce some critical opinion, by way of review of what has been said of the work, in support of the contention that Fortunata y Jacinta meets the requirements. Let us here recall certain remarks of several renowned literary historians and critics of both past and present who have, in their writings, partially touched upon and hinted at certain characteristics and aspects of the work which bear out the thesis that Galdós' masterpiece is a long, wide-angle novel. What these scholars have to say certainly bears out our judgment concerning the epic nature of the work - that the novelist was consciously attempting to recreate, in one massive narrative, the illusion of the entire life of Madrid from at least the Revolution of 1868 to the Bourbon Restoration.

As was to be expected, one of the first to comment publicly on don Benito's most recent novel was his friend and devoted disciple, Leopoldo Alas, better known by his pen name "Clarín". Shortly after the appearance of the last part of Fortunata y Jacinta in June, 1887, Clarín published a short review of the work in El Globo under the guise of an open letter to the author, entitled "Una carta y muchas digresiones".[5] The satirical creator of La Regenta concentrates most of his attention on the primary characteristic of the novel, and one which certainly concerns us here - its length. Diverging somewhat from his typical, excessively eulogistic tone toward his master, Clarín takes Galdós to task for the long, but excellent

novel he has written: "Fortunata y Jacinta tiene un gran defecto para España; sus cuatro tomos."[6] Alas lashes out severely at the petty critics (like Ponce in the novel) whom he knows will attack Galdós for "choking the action in a multitude of details",[7] and ironically adivses: "... recoja tomos, trabaje por ser breve, aunque se haga obscuro".[8] He euphemistically counsels "abbreviating, not supressing".[9] However, the interesting thing about the mordant critic's article is that he vacilates, contradicts himself, and finally completely repents for even having suggested that Galdós "jettison, not cut, which is savagery",[10] any part of the superb novel. Alas concludes by ultimately recanting, almost in the middle of a sentence, his dictum of excessive prolixity when his own novelist's sense of artistic unity at last perceives that "everything contributes toward the enhancing of the illusion of reality":

> Por lo demás, sobrar, lo que se llama sobrar, no sobra nada, y todo contribuye (y en esto hay que fijarse) a que sea más interesante la ilusión de realidad - suprema aspiración del arte imitativo - de ese pedazo de vida que usted acaba de dar a la estampa. Pensando en esto, casi estoy arrepentido de haber dicho que se podía haber aligerado la obra. No las tengo todas conmigo. Mire usted, acaso no; acaso no había nada que quitar, o muy poco. Por otra parte, ¿qué hombre que se precie de amar la belleza se atreve a decir que en un libro sobran episodios que, a más de no ser impertinentes, son hermosísimos?[11]

The review was obviously written in haste, but it reveals that one of the most perceptive literary critics and most aesthetically sensitive spirits of nineteenth century Spain discerned and appreciated the structural indispensability of the novel's length and lavishly detailed canvas. At the end of his review, Clarín

promises to write about Galdós' new novel at greater length, a promise which was, unfortunately, never kept.

However, another contemporary critic of Galdós, Pedro Muñoz Peña, published a more complete series of four analytical articles dedicated to the novel in La Libertad of Valladolid[12] just six months after the redaction of the work's fourth and final part. Reassembling his essays in a monograph,[13] Muñoz goes straight to the heart of the matter in perspicaciously apprehending the epic intention of the novelist:

> En nuestro juicio el propósito principal del autor, al crear y dar vida á esta fábula novelesca, ha sido seguramente el que fuera ocasión y motivo para hacer una pintura y descripción exacta, histórica, social y política, en cuanto esta pintura cabe en los moldes del arte, del período de nuestra historia contemporánea que se llama la revolución de Septiembre, su preparación en los años que precedieron al 1868, su apogeo en 1873 con la República y su terminación en 1875 con la restauración de D. Alfonso.[14]

Ten years after the publication of Fortunata y Jacinta, the dean of nineteenth century Spanish scholars, Marcelino Menéndez y Pelayo, gave the answering address to Galdós' brief speech as the author was admitted to the Real Academia Española de la Lengua.[15] The author of Orígenes de la novela concurs with Clarín concerning the excessive length of the book but, like Muñoz Peña, don Marcelino also perceives the density of life in the work. Touching upon Fortunata y Jacinta, the renowned literary historian says:

> Es un libro que da la ilusión de la vida: tan completamente estudiados están los personajes y el medio ambiente. Todo es vulgar en aquella fábula, menos el sentimiento; y, sin embargo, hay algo de épico en el conjunto, por gracia,

> en parte, de la manera franca y valiente del narrador, pero todavía más de su peregrina aptitud para sorprender el íntimo sentido e interpretar las ocultas relaciones de las cosas, levantándolas de este modo á una región más poética y luminosa.[16]

He points out that the "escenario" is "tan amplio" that "caben holgadamente todas los transformaciones morales y materiales de Madrid desde 1868 á 1875, las vicisitudes del comercio al por menor y las peripecias de la revolución de Septiembre."[17]

González-Blanco has accurately described the work as an "Agenda y breviario de apuntes de la vida en el último tercio del último siglo",[18] while one of the first Englishmen to write on Galdós coincides with Clarín in reproaching the author for his wordiness in Fortunata y Jacinta, while still esteeming the aesthetic value of what he calls "digressions": "If it possessed no other distinguishing qualities, it would be remarkable on account of its enormous length - for it runs into four volumes of, approximately, four hundred pages each. In this respect, indeed, it is typical of Galdós at his worst; and one can only say in defence of its prolixity that the digressions in which it abounds are almost always of exceptional interest."[19]

Remarks by some of the more recent scholars and critics treating the novel often bear out the opinions and observations of earlier readers. The editor of Galdós' Obras completas would seem to be continuing in the tradition of Clarín's divided dictum when he speaks of " ...esta novela larga ... que no lo parece, en fuerza de ser amena. ..."[20] In another place Sainz de Robles includes as one of his three "valores firmísimos"

of the novel "El valor del estudio de reconstitución de una faceta de la vida social madrileña del último tercio del siglo XIX."[21] Joaquín Casalduero writes: "En Fortunata y Jacinta el mundo se nos aparecía inmenso y denso; Madrid era ciudad estrecha para tantas pasiones y tanta vida. ..."[22] Torres Bodet points out that "... en Fortunata y Jacinta, el naturalismo de las novelas contemporáneas abre las puertas a un concepto más amplio, más generoso y total de la realidad".[23] Professor Sánchez Barbudo adds his voice to the growing chorus all singing the epic dimensions and characteristics of the book. He notes that Galdós, in this work, not only "sums up and polishes his vision of the Madrilenian world in the last third of the [nineteenth] century", but also offers us "un panorama, el más completo y agudo que se conoce, de la vida española de este tiempo".[24] Kirsner and Menéndez y Arranz coincide in their views when the former comments - "In essence, Galdós now seems determined to live Spain in its totality..."[25] - and the latter opines - "Quisiera, al parecer, aprisionar la vida entera en los cuatro espaciosos volúmenes de la novela."[26] Gullón perceives the spatial and social inclusiveness of the novel when he remarks: "Desde enero del 86 a junio del 87 van apareciendo los cuatro tomos integrantes de esta novela. Unas mil quinientas páginas de texto. Sin duda su esfuerzo más ambicioso, y la pretensión de revivir en una sola novela los embientes madrileños más castizos y característicos: el de los menestrales de la Plaza Mayor y calles inmediates, el de la sólida clase comercial instalada por los mismos barrios, y el de las zonas populares de casas de corredor y vecindario modesto."[27] Eoff also speaks of "the novelist's comprehensive

picture of life",[28] while the most recent writer on the novel observes that "Fortunata y Jacinta is in many ways a microcosm of all Madrid and only against such a backdrop do the leading characters attain their fullest meaning".[29] It would seem, then, that posterity will ultimately confirm the judgments of all these scholars and critics, summed up perhaps best in the following words by another English reader of the great novel:

> This enormously long book can be called the epic of Madrid: as we read its seventeen-hundred or more dense pages, we become so caught up in the life of this self-absorbed city that we forget that there is anything outside it. Yet Fortunata y Jacinta is, like War and Peace, a universal book, giving, in Menéndez Pelayo's words "the illusion of life itself ..."[30]

The ample testimony above supports and bears witness to the fact that Fortunata y Jacinta is a long, wide-angle novel. However, despite the fact that all of these writers have felt, or reacted aesthetically to the immense panoramic effect of Galdós' greatest work, and have alluded to this aspect of the novel, none has gone into any detail to show us how this effect is achieved. It will now be our task to demonstrate and analyze the technical, novelistic apparatus which the author has brought into play to create the vast world of Fortunata y Jacinta. We now turn our attention to the characteristics of Galdós' acknowledged masterpiece which make it a long, wide-angle novel. First, Fortunata y Jacinta as a "long" novel.

External Characteristics

The quality of a certain, albeit arbitrary, length is, as we have seen, an inherent feature of the epic type of novel herein

described. That this work merits the first and purely quantitive adjectival attribute of the form is beyond question. It certainly is "long"! Its external shape and contours, its "view from without", looms huge and imposing to the prospective reader. Earlier editions of Fortunata y Jacinta publishing the four constituent parts in four separate volumes have been mentioned by other writers on the subject as possessing 1500 and even as many as 1600 and 1700 pages. The two Espasa-Calpe Austral editions of 1951 contain 763 dense pages of fine print in one thick volume. If the second Aguilar edition of 1950, employed for the present study, contains only 536 pages, it certainly is attributable to the compact format consisting of extremely small print, negligible margins, and, above all, double column pages.

The illusion of the larger reality, the all-inclusive panoramic vision of Madrid life afforded is also contrived and realized within the boundaries and limits imposed by the covers of one bulky tome, another requisite of the form under consideration. Fortunata y Jacinta is definitely not a cyclical or series novel. It was planned and executed as a single, autonomous structural unit and literary entity. The work constitutes its own integral world, its frontiers are fixed and inscribed, and it may be read, therefore, as independent and consummate unto itself.

Viewing the visible scaffolding and superstructure of the novel's edifice from the exterior vantage point of its threshold, that is from its table of contents, a great deal of evidence may be gleaned to support the contention that Fortunata y Jacinta quite

obviously "aspires to fatness and ambition" as Leslie Fiedler has put it.[31] On this superficial level the reader may easily perceive that the novel is structured upon four parts not greatly unequal in length, and that the middle two parts symmetrically consist of seven chapters each while the first part is made up of eleven chapters and the fourth of six. The four parts contain respectively 144, 136, 121, and 135 pages for a total of 536. Although Part I contains four and five chapters more than the remaining three parts, it is nevertheless, in terms of pages, not appreciably longer than them.

The novel is, therefore, big and pluralistic, both in its constituent parts and in its aggregate. Indeed it would appear to be made up of four shorter novels. In addition, leafing through the book, we notice that Galdós has subdivided each chapter into numerous untitled parts, further contributing to this impression of multiplicity, an impression further enhanced in the light of the subtitle: Dos historias de casadas. The artistic position of the numerical adjective subtly informs us that we are to be treated to not one, but "two stories", for it is not "Historia de dos casadas" but Dos historias de casadas. At any rate the reader is immediately aware that he is in the presence of a very ambitious literary program and an artistic intention of considerable proportions, whatever they may be. He sees that the subject is being approached on a grand scale and that structural elements are multiplied thus magnifying the inclusiveness and thoroughness of the treatment. From his consideration of the ample spatial limits of the book's ex-

tension the reader may experience that expectation and anticipation of a considerable chronological reading time spent in the hopefully gratifying company of the work. The dimension of time, then, is immediately apprehended through the category of space.[32]

Individual chapter titles play an important role in the initial panoramic vision and experience which Galdós succeeds in conveying to his reader in Fortunata y Jacinta. Still standing on the threshold of the novel, we distinguish that the titles of the chapters of this immense book also have their own aesthetic message to impart. Naturally, not all of the titles here are significant, but some are unusually revealing as to the epic intention of the work. It is the inclusive social coverage of the Madrilenian and contemporary Spanish scene which is particularly remarkable. Here we have Galdós the costumbrista at his best.

In the first instance the titles of various chapters reveal that the writer is interested in portraying several strata of Spanish society, immediately betraying a more inclusive vision. The growing middle class or bourgeoisie is the principal subject of his pen in almost the entire first part of the novel. The wholesale and retail merchant class will be the subject of Chapter II: "Santa Cruz y Arnáiz. Vistazo histórico sobre el comercio matritense". In Chapter VI, we see that the Santa Cruz's are an "ilustre familia" - "Más y más pormenores referentes a esta ilustre familia" - implying thus their wealth and prominent social position as members of the upper middle class. However, in Chapter IX, we see that we are also to come in contact with an-

other far different level of society in "Una visita al cuarto estado". Interestingly enough, Galdós here alludes to the historical French division of society into groups or "estates". Obviously the "fourth estate" will be the "bottom rung of the ladder", the dregs of society, the poor classes of Madrid's teeming tenement sections. The index further reveals that Part II of the novel commences with the introduction of a whole new set of characters, indeed with another family, the Rubíns. We may reasonably suspect that they will be exemplary of another class of society previously unrepresented in the novel - the lower middle class, that numerous and growing group of clerks, labourers, little shopkeepers and tradesmen of nineteenth century Madrid. The presence of such words as "redención" and "Las Micaelas" in the titles of Chapters IV, V and VI would seem to indicate the presence of still another class, the clergy, a supposition which is verified with the entrance upon the scene of Nicolás Rubín and the depiction of life in the convent of the Micaelas. Part III ("Costumbres Turcas") sees the introduction of the disaffected priest, "Pater" and his associates.

Social institutions are also well represented in the novel, as we may see from its index. We have already noted the religious institution of the Micaelas. Chapter VII, Part I, "Guillermina Pacheco, virgen y fundadora" reveals that this character is a "founder", but of what? Only later will we learn of the kindly old lady's charitable work at the orphanage she is building. Café life and the unique Spanish institution of the tertulia or café conversation group will be the costumbrista subject of "Costumbres turcas". Marriage as a social institution is to be forcefully

represented in the novel - as is suggested both by the subtitle and by such chapter titles as "Viajes de novios", and "La boda y la luna de miel" - to such a degree that the conjugal state will become a central thematic preoccupation of the writer. A commercial institution, the textile trade, is treated in detail in "Santa Cruz y Arnáiz. Vistazo histórico sobre el comercio matritense". And over and behind it all, history runs its relentless course. Chapter titles clearly alluding to the history of the times are "La Restauración, vencedora", "La Revolución, vencida", and "Otra Restauración". The word "histórico" in the title of Chapter II, Part I, previously cited, also clearly indicates a desire on the part of the novelist to broaden the historical and temporal scope of his work.

Other curious aspects of the index, some stylistic, betray an underlying desire for thoroughness and prolongation, characteristic of the highly explicative long novel form. We note the frequency of plurals and compound nouns in the titles of several chapters: "Escenas de la vida íntima", "Costumbres turcas", "Santa Cruz y Arnáiz", "Perdición y salvamento del Delfín ", "Viajes de novios", "Guillermina, virgen y fundadora", "Afanes y contratiempos de un redentor", "Nicolás y Juan Pablo Rubín. - Propónense nuevas artes y medios de redención", and "La boda y la luna de miel".[33] And as if this were not enough, the author emphasizes his detailedness, as though eager not to leave anything unsaid or any fact unknown. Apparently dissatisfied himself, Galdós piles detail upon detail, eager to give us the entire picture. The repetition of

the words "y", "más", "pormenores", "nuevas" and "otra" are unusually significant in the following titles: "Más y más pormenores referentes a esta ilustre familia"; discontent with "Escenas de la vida íntima", he now gives us "Más escenas de la vida íntima". Other examples: "Otra Restauración" and "Propónense nuevas artes y medios de redención". On two occasions Galdós' prevailing urge for completeness in the presentation of both sides of a story is responsible for a change in perspective. This is borne out when we realize that "Las Micaelas por fuera" is narrated from the point of view of Maximiliano while "Las Micaelas por dentro" presents Fortunata's side of the same episode. The same technique is employed in "La Restauración, vencedora" and "La Revolución, vencida", narrated from the perspectives of Jacinta and Fortunata respectively. While we have already discerned the most obvious social and historical amplifications present in the index, an intentional geographical enlargement of the focus is to be afforded us through the chapter entitled "Viajes de novios". One other chapter title bodes significant in the light of the aesthetics of the long, wide-angle novel. The first part concludes with a chapter curiously entitled "Final, que viene a ser principio". Again, it is as though Galdós realized he had come a long way in his narration, but were still personally dissatisfied with the completeness of his coverage, and begins now to warm up to his subject. It is as though the artist were already intuitively aware of the fullness of contour that his tale was beginning to require. It is the "end", yes, but it is really only the "beginning". We recall that the well-made book is that in

which "the matter is all used up in the form, in which the form expresses all the matter". Galdós as an artist was intuitively aware of this principle. The materia novelesca is about to burgeon out in new directions.

Galdós' profound humanity, his intimate knowledge and love of mankind, and his patient tolerance and understanding of man's foibles are perhaps his most distinguishing marks as a writer. From the table of contents of Fortunata y Jacinta, we may also infer wide-angle vision in another direction - downward, into the hearts and deepest feelings of his fictitious creatures. We may expect that intensity and profundity of human life so characteristic of the best writings of our novelist. At least such is hinted by such suggestive chapter titles as "Insomnio", "La razón de la sinrazón", "Disolución" and "Un curso de filosofía práctica". A reading of the novel will not be disappointing in this respect.

We have seen that from the standpoint of the "view from without", Fortunata y Jacinta meets the qualifications as a "long" novel. The illusion of the "larger reality" and the creation of a real, palpable world will be one of Galdós' chief concerns. Let us now proceed to a consideration of the wellsprings of Fortunata y Jacinta, its origins and the Galdosean activities and endeavors leading up to its inception.

NOTES

[1] It is hoped that this extensive summary of the action presented will enhance the understanding and appreciation of the reader who does not know Spanish, and also that it will recall to those already familiar with the novel some of the rich aesthetic pleasure they derived from their reading of Galdós' master work.

[2] See pp. 14; 118-121, this study.

[3] See Enrique Anderson-Imbert, Crítica interna (Madrid: Taurus, 1960), pp. 265-270.

[4] See pp. 109-11, this study.

[5] Included in Leopoldo Alas, Obras completas de «Clarín», Vol. I, Galdós (Madrid: Renacimiento, 1912).

[6] Ibid., p. 151.

[7] Ibid., pp. 154-55. (Translations mine).

[8] Ibid., p. 153. Ironically enough, Alas might well have heeded his own advice at times! His own master work, La Regenta, runs to two lengthy volumes.

[9] Ibid., p. 157.

[10] Ibid., p. 156.

[11] Ibid., p. 157. (Italics mine).

12 See issues for November 21 and 28, December 5 and 19.

13 Pedro Muñoz Peña, Juicio Crítico de «Fortunata y Jacinta,» Novela Contemporánea de don Benito Pérez Galdós (Valladolid: Imprenta y Librería Nacional y Extranjera de H. Rodríguez, 1888). To my knowledge the only copy of this monograph in the United States is in the Cornell University Library, and in very poor condition. Due to its rare nature, I have taken the liberty of making an exact typewritten personal copy of the Cornell book.

14 Ibid., pp. 19-20.

15 For an interesting account of Galdós' acceptance into the Royal Academy of the Language, see Hyman C. Berkowitz, Pérez Galdós, Spanish Liberal Crusader, (Madison: The University of Wisconsin Press, 1948), pp. 227-235.

16 Marcelino Menéndez y Pelayo, "Don Benito Pérez Galdós" in Estudios de crítica literaria, Vol. V (Madrid: Tipografía de la «Revista de Archivos», 1908), p. 122. (Italics mine.)

17 Ibid.

18 Andrés González Blanco, Historia de la Novela en España desde el Romanticismo a Nuestros Días (Madrid: Sáenz de Jubera, hermanos, 1909), p. 395.

19 Leslie B. Walton, Pérez Galdós and the Spanish Novel of the Nineteenth Century (New York: Dutton, 1927), p. 166.

20 Federico Carlos Sainz de Robles, "Nota Preliminar" to Fortunata y Jacinta in Obras completas de Benito Pérez Galdós (Madrid: Aguilar, 2d. ed., 1950), Vol. V, p. 11.

21 Ibid., p. 9.

22 Joaquín Casalduero, Vida y obra de Galdós (Madrid: Editorial Gredos, 1951) p. 157.

23 Jaime Torres Bodet, Tres inventores de realidad: Stendahl Dostoyevski, Pérez Galdós (Mexico: Imprenta Universitaria, 1955),

p. 276.

24 Antonio Sánchez Barbudo, "Nota sobre Fortunata y Jacinta," Letras de México, VII, No. 3 (1943), p. 8. (Translation mine).

25 Robert Kirsner, "Galdós' Attitude toward Spain as seen in the Characters of Fortunata y Jacinta," P.M.L.A., LXVI (1951), p. 125.

26 Menéndez y Arranz, op. cit., p. 35.

27 Gullón, op. cit., p. 85 (Italics mine).

28 Sherman H. Eoff, The Novels of Pérez Galdós: the concept of life as a dynamic process (St. Louis: Washington University Studies, 1954), p. 164.

29 Lucille V. Braun, "Problems of Literary Creation in Five Characters of Galdós' Fortunata y Jacinta", (unpublished Ph.D. dissertation, University of Wisconsin, 1962). pp. 6-7.

30 Brenan, op. cit., p. 396. (Italics mine).

31 See p. 89, this study.

32 See pp. 90-91, this study.

33 Italics mine in all instances throughout this section.

VI. GENESIS AND ANTECEDENTS

By the year 1886, Benito Pérez Galdós had amassed an impressive list of thirty-three novelistic titles, and was well on his way to becoming the writer second only to Cervantes in the history of Spanish fiction. He had completed the seven polemical or thesis works which he was subsequently to designate as his "Novelas de la primera época", including the controversial Doña Perfecta (1876), Gloria (1876-77), Marianela (1878), and La familia de León Roch (1878) among others. In addition he had brought to a happy conclusion in December of 1879 the first two series of the Episodios Nacionales, each being made up of ten historical novels treating, respectively, the general periods of the War of Spanish Independence (The Peninsular War) and the tyrannical reign of Ferdinand VII. It would not be until nineteen years later, in 1898, that he would return to the historical genre and compose three more series[1] of the Episodios, thus rounding out his fictionalized history of the nineteenth century.

In the interim (1880-1897), Galdós was to compose the twenty-one novels which are usually considered the products of his most mature and fertile genius, the Novelas españolas contemporáneas,[2] ranging from La desheredada (1881) through

Misericordia (1897) and El abuelo (1897). By March, 1885, he had concluded six[3] of the twenty, and forthwith embarked upon the most ambitious narrative venture he had undertaken to date, the composition of Fortunata y Jacinta, his acknowledged masterpiece.

To digress slightly, it would appear then that the year 1880 (singularly unique for its lack of publications) marked a lull, a period of repose, meditation, and consolidation of creative energy for the novelist, a time during which he consciously prepared himself for the supreme effort of his literary career. From the retrospective, historical posture of the Episodios and the contentious tone of the "Novelas de la primera época", Galdós now shifted his attention to a realistic study in depth of the more contemporary Spanish scene. With compassionate understanding and intelligence, he began to discern the life and customs of the evolving clase media of his adopted Madrid and to probe its moral and social problems.[4] As Sherman Eoff puts it: "The most clear cut division in the novelist's career comes after La familia de León Roch [1878]. La desheredada [first of the new series] represents a new orientation, marked by a change in temper, perspective, and method. As if purged of his most virulent resentment, he settles down to a more businesslike treatment of his subject matter, studying his sources in the urban life that he knew best..."[5]

Hence, in the latter half of 1885, when Galdós commenced work on the recognized masterpiece of his Novelas españolas contemporáneas, Fortunata y Jacinta, he had already served a long and fruitful literary apprenticeship. He was forty-two years old, and was a success-

ful, recognized novelist at the peak of his career and of his creative artistic power. Almost single-handedly, he had effected a renaissance of the waning narrative genre in Spain, transforming it from a mere vehicle for the depiction of local customs into a highly respectable art form. In short, he was now a mature writer, confident of his ability and clearly dominating his chosen medium. He had long been aware of the impossibility of molding the novel to preconceived ideological structures, (as with Doña Perfecta and Gloria) and his "affair" with the thesis novel was over. He realized that the life he wished to delineate fictionally was too immense, too vital, to be restricted to personal, religious, moral, or social opinions. He was no longer a novelist "with an axe to grind". With such a literary record behind him, Benito Pérez Galdós wrote the long, wide-angle novel, Fortunata y Jacinta, published in four volumes in January, May, and December of 1886, and June of 1887.

The study of a novel properly begins with its genesis. What events led up to its inception? What was the author doing and thinking previous to and during his labors of "giving birth" to his work of art? Do the characters and events of the tale have any basis in objective reality? That is, do they have modelos vivos? What planted the seeds of a possible novel in the creative imagination of the writer? What or who inspired him? These questions and others are those which the scholar seeks to answer. They are, in reality, problems which are extraneous to the value of the work as an art form. Nevertheless,

to tender our inquiries more complete, we shall briefly examine the apparent[6] origins of the novel to attempt to get to the very germ or "embryo" of it. Indeed, as we shall see upon examining some of the internal evidence of the text itself concerning its possible genesis, the latter ovarian term is not at all amiss insofar as it relates to the conception of Fortunata y Jacinta: after all, its novelesque action itself commences with an egg. Indeed Fortunata y Jacinta is a novel which begins ab ovo in more than one sense![7] But let us not anticipate ourselves. First a conjecture.

Of the numerous scholars and critics who have dealt with Galdós' masterpiece, it is curious that none has considered the credibility of significant influence and inspiration arising from the novelist's own current reading. Perhaps by tying a few rather isolated, yet interesting facts together, we may shed some light on such a possibility.

In the very month and year that the first volume of Lo prohibido (the Galdosean work immediately preceding Fortunata y Jacinta) appeared (November, 1884), there also was published in Barcelona the first volume of the work which in all certainty ranks second only to Fortunata y Jacinta[8] among the rich harvest of narrative literature produced during the last half of the nineteenth century in Spain. Leopoldo Alas (Clarín) had just concluded the first tome of his monumental La Regenta, and its second volume, finished in three months, was in print before its sharp-witted author's thirty-third birthday on the 25th

of April, 1885.[9]

That Galdós read and admired Alas's novel is hardly a moot point.[10] Indeed he may even have taken the two volumes along in his baggage on the short trip he made to Portugal in the spring of 1885 in the company of Pereda and a wealthy Santander merchant.[11] La Regenta may well have provided his bedtime reading, the lengthy story of doña Ana de Ozores reposing on the night tables of several Lusitanian posadas. It is not difficult to picture Galdós and the creator of Peñas arriba arguing the literary merits and the "the debasement of religion",[12] so clearly a principal theme in the Alas work in question, for it was a novel which created a furor all over Spain, especially in the Asturian capital and Madrid itself. In addition, when one considers the sort of "mutual admiration society" which Alas and Galdós had been cultivating over a period of several years, it is quite likely that the Canarian writer was sent a personal copy of everything which the author of La Regenta published.[13] Alas looked up to Galdós, and publicly hailed him as Spain's most outstanding contemporary novelist. On the other hand, kindred spirits as they were,[14] Galdós esteemed his friend and disciple sufficiently to write a very laudatory prologue to the third edition of La Regenta, published in 1901 in Madrid, on the occasion of Clarín's death.

A perusal of this prologue reveals what it was about this novel that may have partially inspired Galdós to cut short his travels in Portugal, hasten home and commence work on Fortunata.

As Berkowitz says: "The call of his muse and the outbreak of a serious cholera epidemic in Spain impelled him to shorten his trip. The more urgent of these considerations was the call of his muse. The gestation period of his supreme novel, Fortunata y Jacinta was nearly over, and the desire to begin writing was irresistible. By June 4 Galdós was back on Spanish soil in Vigo."[15] Some notion of the enthusiasm with which he began his Herculean labors may be gleaned from the novelist's own words: "Sin acordarme ya de Galicia ni de Portugal, cogí la pluma y con elementos que de antemano había reunido me puse a escribir Fortunata y Jacinta."[16]

It occasionally occurs that the opinions one writer proffers concerning the work of another admired author indirectly explain his own work as well as or even more than that of his esteemed fellow artist. We may have a case in point. What Galdós admired most in La Regenta were what one Galdosean critic has referred to as "pretensiones totalizadoras".[17] La Regenta has been called "reflejo admirable del mundo ovetense en que Clarín vivía, reflejo poético de un cosmos completo, el de la pequeña capital asturiana, cuyos entresijos el autor conocía entrañablemente".[18] In this sense, La Regenta is also a long, wide-angle novel. In his prologue to Alas' masterpiece, Galdós praises the manner in which his friend had captured the very life and essence of Oviedo and congealed them in his fictitious counterpart, Vetusta. A pair of examples will suffice:

> Más que ciudad, para él es Vetusta una casa con calles, y el vecindario de la capital asturiana una grande y pintoresca familia de clases diferentes, de variados tipos

> sociales compuesta. ... Calles y personas, rincones de la catedral y del casino, ambiente de pasiones o chismes, figuras graves o ridículas, pasan de la realidad a las manos del arte, y con exactitud pasmosa se reproducen en la mente del lector...[19]

In another place, speaking of the numerous secondary characters of Clarín's novel, Galdós says: "No debemos olvidar a Carraspique ni a Barinaga, ni al gracioso ateo, ni a la turbamulta de figuras secundarias, que dan la total impresión de la vida colectiva, heterogénea, con picantes matices y espléndida variedad de acentos y fisonomías."[20]

Thus it is that Galdós praised in La Regenta precisely what he was presently to accomplish in Fortunata y Jacinta - the rendition of the impression of total reality in a densely detailed canvas. Was the author of the Episodios inspired by his friend's work to try to do for Madrid what the other had done for the provincial capital, Oviedo? We believe he was. Aside from the temporal proximity of the publication of the two epic works and the purely negligible similarities in the themes common to them of the sterile married woman and adultery, and the common type figure of the señorito (Don Álvaro de Mesías and Juanito Santa Cruz), there is the overriding similarity in the comprehensiveness of the vision, one of the key characteristics of the wide-angle novel. Let us hasten to add, however, that the resemblances end here, for the tone, style, and vision of life are totally distinct in the two works. So much for our conjecture.

John Netherton has admirably demonstrated that the whole trajectory of the Novelas españolas contemporáneas, from the first, La desheredada, up through Fortunata y Jacinta reveals

an "expanding novelistic structure".[21] Ranging back, forth and across the years of the Revolution of 1868, the reign of Amadeo of Savoy, the First Republic, and the Bourbon Restoration, Galdós was gradually becoming more and more ambitious in his novels. Back of this ambition lay a dormant and perhaps unconscious desire to fuse and enlarge these partial sketches into one, vast, complete, unified canvas of the entire period. Fortunata y Jacinta represents the realization of that desire.

Let us pursue further the birth of the novel and its author's activities during its composition. Each of its painstakingly detailed four parts required approximately six months in the writing. From the time he initially began work in June, 1885, Galdós was not to rest from his creative labors until one year later, when, with the first two parts completed, he spent the summer of 1886 touring alone in France, Germany, and Belgium.[22] In addition to the literary afanes (Galdós' own term) produced by the novel's composition which, as he says, "profoundly arrested his spirit", there were also other matters pressing on the novelist's mind, namely political affairs. Angel del Río points out that it was during 1886, the very time that he was writing Fortunata y Jacinta, that Galdós was elected as diputado liberal to the Spanish Cortes, representing Puerto Rico.[23] Of these activities, don Benito informs us: "Asistía yo puntualmente al Congreso sin despegar los labios. Oía, sí, con profunda atención cuanto allí se hablaba."[24]

It is difficult to read these words of the indefatigable observer without being reminded of the vast politico-historical

background which forms such an integral part of Fortunata y Jacinta. During the very time that the novelist was composing his master-work, he himself was in the thick of the nation's parliamentary vicissitudes, in the vanguard position of where his country's destinies were being forged. Not to have possessed "the big picture" of things of the past, as well as those of the present, in the midst of such circumstances would have been unlikely.

The investigator realizes the extent to which Galdós' emerging fictional world was laying hold of and "arresting his spirit", gripping his very being, when we read the personal account of his return to Madrid after his trip through northern Europe:

> Expirando el verano volví a Madrid, y apenas llegué a mi casa, recibí la grata visita de mi amigo el insigne varón don José Ido del Sagrario, el cual me dió noticia de Juanito Santa Cruz y su esposa Jacinta, de doña Lupe la de los Pavos, de Barbarita, Mauricia la Dura, la linda Fortunata, y por último, del famoso Estupiñá.
>
> Todas estas figuras pertenecientes al mundo imaginario, y abandonadas por mí en las correrías veraniegas, se adueñaron nuevamente de mi voluntad. Visité a doña Lupe en su casa de la calle de Cuchilleros y platiqué con el usurero Torquemada y la criada Papitos.[25]

During the time he was writing, Galdós was actually living immersed and absorbed in a world of the imagination, born of his own fantasy. As Berkowitz remarks: "He was happy to be back home. Like parents away on a vacation, he was lonesome for his spiritual children. He had been working for some time on Fortunata y Jacinta, and its characters had become so real for him that he missed them."[26] Likewise Gullón: "Así se fun-

día los mundos de la realidad y de la imaginación y el novelista podía sentir la ambigüedad con que vivimos ciertas horas, cuando no estamos seguros de si estamos imaginando lo vivido o viviendo lo imaginado."[27]

We have noted Galdós' personal remark that he put pen to paper to narrate "elementos que de antemano" he had gathered together. Just how many of these elements had any basis in reality and how many were fruits of the novelist's own creative imagination will perhaps never be completely known, nor, perhaps, does it matter much. We do have the author's own word that certain goodly parts of the novel were drawn from observed people and happenings. Galdós tells us:

> Pasaba largas horas en el café del Gallo, donde me entretenía oyendo las conversaciones de los trajinantes y abastecedores de los mercados de aves. Por la escalerilla subía y bajaba veinte veces al día, y en Puerta Cerrada tenía el cuartel general de mis observaciones. En la plaza Mayor pasaba buenos ratos charlando con el tendero José Luengo, a quien yo había bautizado con el nombre de Estupiñá. Ved aquí un tipo fielmente tomado de la realidad. No lo describo porque ya lo habréis visto en su natural traza y colorido.
>
> El viaje de boda de Juanito Santa Cruz y su regreso a Madrid, así como la intriga del bárbaro Izquierdo, traficante en niños, hechos son imaginarios, aunque parezcan reales. Lo verdaderamente auténtico y real es la figura de la santa Guillermina Pacheco. Tan sólo me he tomado la licencia de variar el nombre. La santa dama fundadora se llamó en el siglo doña Ernestina. Recaudando cuantiosas limosnas, así en los palacios como en las cabañas, creó un asilo en cuya iglesia reposan sus cenizas. Esta gloriosa personalidad merece a todas luces la canonización.[28]

In addition, a competent scholar adds (without citing the

source of his information) that:

> The graphic viaticum scene involving Mauricia la Dura in Fortunata y Jacinta had really taken place in a tenement building called La Corrala on Calle Mesón de Paredes. The day of the actual incident Galdós had a bonanza. In the room with Mauricia sat a modestly dressed lady of a distinguished family - Ernestina Manuel de Villena. Rechristened Guillermina Pacheco though otherwise retaining her personality, she became the indefatigable lady of charity in the four-volume novel. She fully deserved the immortality thus bestowed upon her.[29]

It would thus appear that not only this particular scene, but also the entirety of Chapter IX, Part I of the novel, intitled "Una visita al cuarto estado", wherein Galdós describes in all its sordid details the life of the Madrid slum tenements, are owing to the author's frequenting of the barrios bajos of the capital for his material. Indeed, years later, the novelist prefixed a brief expository preface to some of the later editions of his novel, Misericordia (1897), in which he attests to the fact that Benina, the charitable female protagonist of Misericordia is actually a sort of "leftover" of the assiduous social research he engaged in for the writing of Fortunata y Jacinta: "El tipo de señá Benina, la criada filantrópica, del más puro carácter evangélico, procede de la documentación laboriosa que reuní para componer los cuatro tomos de Fortunata y Jacinta."[30]

In fact, knowing that some of his investigations of Madrid low-life for Fortunata y Jacinta were also later re-employed in Misericordia, some of what he has to say concerning the latter novel might well be applied to many scenes of the former:

> ... me propuse descender a las capas ínfimas de la sociedad matritense, describiendo y presentando los tipos más humildes, la suma pobreza, la mendicidad profesional, la vagancia viciosa, la miseria, dolorosa casi siempre, en algunos casos picaresca o criminal y merecedora de corrección. ... Hube de emplear largos meses de observaciones y estudios directos del natural, visitando las guaridas de gente mísera o maleante que se alberga en los populosos barrios del sur de Madrid. Acompañado de policías escudriñé las Casas de dormir de las calles de Mediodía Grande y del Bastero, y para penetrar en las repugnantes viviendas donde celebraban sus ritos nauseabundos los más rebajados prosélitos de Baco y Venus, tuve que disfrazarme de médico de la Higiene Municipal. No me bastaba esto para observar los espectáculos más tristes de la degradación humana, y solicitando la amistad de algunos administradores de las casas que aquí llamamos de corredor, donde hacinadas viven las familias del proletariado ínfimo, pude ver de cerca la pobreza honrada y los más desolados episodios del dolor y la abnegación en las capitales populosas.[31]

Here we have described for us the very world in which dwell Fortunata (not Jacinta), Pitusín, José Izquierdo, and Mauricia la Dura. The "pobreza honrada" is precisely that of the pathetic José Ido del Sagrario and the upstanding señá Severiana, sister of Mauricia la Dura, while the "casas de corredor" are the filthy, teeming habitations of all these fictitious entities, so aptly described in the "visit to the fourth estate".

Netherton points out that this basically Naturalistic documentary technique which Galdós outlines above was regarded by the author as "meritorious", for it was "a method which stresses exactness and completeness in the direct reproduction of observable reality, rather than the kind of exactness of choice and stress which depends upon artistic insight. Clearly neither

is ever achieved in literature to the exclusion of the other; the documentary method is an emphasis. . . . The extreme in Galdós is reached in the first volume of Fortunata y Jacinta. . . . Galdós intended his artistic representations as illustrations of the contemporary society and the forces at work within it - and he set himself a goal of factual accuracy in the work of art."[32]

That Galdós was "enamored of reality" at this stage in his career has also been attested to by other scholars and critics.[33] It is, therefore, not astonishing that his greatest novel should be, thus, so highly documented and have its roots so embedded in the total observed Madrilenian reality he loved so deeply. Nor should its length and lack of artistic selection prove so disturbing, for "he was aware even as he was writing this work that he labored under a compulsion to include all observed reality without regard to the demands of artistic selection and the need for heightened intensity. He could not write otherwise, for he was in love with reality as never before."[34] Clarín breaks the discreet silence of confidence and friendship to reveal Galdós' own alleged remarks to a friend at the time which clearly reveal his profound interest in a complete and abundant reality, be it real or fictional:

> ... debo confesarle que hace algún tiempo lo que me atrae y seduce es la verdad, los fenómenos de la naturaleza, y más aún los del orden social. Más que toda lectura me gusta ahora acercarme á un grupo de amigos, oir lo que dicen, ó hablar con una mujer, ó presenciar una disputa, ó meterme en una casa de vecindad, entre el pueblo, ó

> ver herrar un caballo, oir los pregones
> de las calles, ó un discurso del diputado
> R. S. P. o de X., el yerno de Z.[35]

Galdós' mention of his preference for "social phenomena" immediately recalls the first part of Fortunata y Jacinta itself, with its elaborate setting in the Revolutionary, Republican and Restoration scenes. "It was undoubtedly this fascination of truth and social phenomena that produced the exuberant novel."[36]

In addition to origins and sources concerning the genesis of the work which are found outside the novel - such as the rare and casual words of the author concerning his labors and his literary attitudes of the time, his methods of observation and documentation, the possible influences exerted upon him, real-life incidents and people who were then fictionalized, and the remarks of critics and scholars concerning the work's inception - we also have access to the fictitious world itself, the intrinsic evidence of the novel. It is not unusual for a writer to introduce the reader into his "workshop" in the course of the narrative, take us into his confidence, so to speak, and pronounce upon the novel's genesis, his ideas on the novel as an art form, and the procedures of his novelistic creation. On the contrary, this type of procedure was a fairly common practice of the nineteenth-century realist.

At times these personal hints and confessions may be quite unintentional, but they are often unusually revealing. The evidence to be gleaned from Fortunata y Jacinta concerning its genesis would seem to cluster around three nuclei or scenic

episodes and sundry other single remarks by the narrator: the initial encounter of Juanito Santa Cruz and Fortunata, Fortunata's funeral; and finally, some goodly measure of the work's initial conception may be deduced from Fortunata's interlude with Evaristo Feijoo. Thus, these three clusters, one appearing roughly at the beginning, one in the middle, and one at the end, also bestow a type of generic symmetry upon the novel's structure.

In chapter III of Part I, entitled "Estupiñá", the young Juanito Santa Cruz goes to his old mentor's residence in La Cava de San Miguel just back of the western side of the plaza Mayor. Along with the members of his family and friends, Juanito has missed the omnipresence of the congenial old fellow in the family circle, and sets out to investigate whether he is ill. The narrator prefaces the visit with the following remark, which certainly insinuates that the scene which is coming was generic in the initial scheme of the work. Here we have the real beginning of "the novel" despite the fact that two chapters have preceded it. That is, it is at this point that the plot complication of the fictitious action actually commences, for Juanito is about to meet Fortunata for the first time. There would also seem to be some hint that the scene may have had some basis in actual reality:

> Y sale a relucir aquí la visita del Delfín al anciano servidor y amigo de su casa, porque si Juanito Santa Cruz no hubiera hecho aquella visita, esta historia no se habría escrito. Se hubiera escrito otra, eso sí, porque por doquiera que el hombre vaya lleva consigo su novela; pero ésta no.[37]

The idea expressed in the last sentence, that every man is

the potential source of "a novel", a "story", "a life" unto himself, is, as Casalduero has indicated, a part of the Naturalistic literary canon.[38] Each being already lives his own particular "novel", yet he may be singled out at any time by the eye of the novelist to participate in, if only briefly, and inhabit another world, one of fiction. Thus, novels neither begin nor have dénouements, but just end in a rather arbitrary way, for they simple <u>are</u> what they are - "slices of life".[39]

Juanito proceeds on to his destination, number 11 Cava de San Miguel, entering through a poultry shop and out onto the long stone stairway leading up to Estupiñá's lodgings. At this point he encounters a beautiful young girl wrapped in a shawl, leaning against a doorway sucking a raw egg. Rounding out his extended, composite image of poultry shop - hen - egg, the creator breathes life into his first heroine, suddenly bringing her into dramatic being before our astonished eyes. Galdós likens her characteristic gesture of the popular, lower-class woman - the extending of her shawl up over her shoulders, and then drawing it more tightly about herself - to that of a pert mother hen ruffling and puffing up her plumage in haughty manner and then returning to normal size. Thus Fortunata musters all the dignity, seductiveness and pride of a woman of the <u>pueblo</u> in the presence of her obvious social superior:

> La moza tenía pañuelo azul claro por la cabeza y un mantón sobre los hombros, y en el momento de ver al <u>Delfín</u> se infló con él, quiero decir, que hizo ese característico arqueo de brazos y alzamiento de hombros con que las madrileñas del pueblo se agazapan dentro del mantón, movimiento que les da cierta semejanza con una gallina

que esponja su plumaje y se ahueca para volver luego a su volumen natural.(41)

It will be well for us to cite the entire remainder of the passage despite its length, for this purposely brief encounter of the future lovers is the core of the novel, its very "embryo" so to speak:

> Juanito no pecaba de corto, y al ver a la chica, y al observar lo linda que era, y lo bien calzada que estaba, diéronle ganas de tomarse confianzas con ella.
> -¿Vive aquí- le preguntó- el señor de Estupiñá?
> -¿Don Plácido? ... En lo más último de arriba- contestó la joven, dando algunos pasos hacia fuera.
> Y Juanito pensó: «Tú sales para que te vea el pie. Buena bota...» Pensando esto, advirtió que la muchacha sacaba del mantón una mano con mitón encarnado y que se la llevaba a la boca. La confianza se desbordaba del pecho del joven Santa Cruz, y no pudo menos de decir:
> -¿Qué come usted, criatura?
> -¿No lo ve ustad? -replicó, mostrándoselo-. Un huevo.
> -¡Un huevo crudo!
> Con mucho donaire, la muchacha se llevó a la boca, por segunda vez, el huevo roto, y se atizó otro sorbo.
> -No sé como puede usted comer esas babas crudas - dijo Santa Cruz, no hallando mejor modo de trabar conversación.
> -Mejor que guisadas. ¿Quiere usted? -replicó ella, ofreciendo al Delfín lo que en el cascarón quedaba.
> Por entre los dedos de la chica se escurrían aquellas babas gelatinosas y transparentes. Tuvo tentaciones Juanito de aceptar la oferta; pero no: le repugnaban los huevos crudos.
> -No, gracias.
> Ella entonces se lo acabó de sorber, y arrojó el cascarón, que fué a estrellarse contra la pared del tramo. (41, Italics mine)

A shrill voice rings out summoning Fortunata, and the chula flees down the stairway. "Juanito la vió desaparecer ... ni

oyó más ruido que el de sus propios pasos." (41)

In these very first words between Juanito and Fortunata we have, in a highly condensed nucleus, something akin to an abstract of the plot of almost the entire novel - its structural framework, so to speak, a symbolic scene which will be reenacted in a concrete way three times in the course of the action. In a highly condensed way the scene symbolically says the following: Juanito, the wealthy middle class playboy señorito, is tempted by and attracted to the popular[40] (to a girl of el pueblo, as he will later put it to his future legitimate wife, Jacinta), but finally rejects it. He is curious, but cautious. Fortunata offers her fertility (symbolized by the egg) to Juanito continually throughout her later relations with him, and time and again, she is rejected or abandoned. Juanito's interludes with the girl of the pueblo will be, in proportion, almost as brief as this first encounter, for he will then continue along his way, symbolically "hearing only the noise of his own footsteps", at once representing his egotistical character and his ultimate loneliness upon being left alone at the end of the novel when even Jacinta will finally reject him in turn.

Indeed this key episode is so central, so initial to the novel, that when, nine pages later on the honeymoon trip, Juanity begins to tell his bride his version of the incident, his "story within a story", begins precisely by echoing this same scene: "Pues, señor..., allá por diciembre del año pasado..., no, del otro... Como te iba diciendo, conocí a una mujer... Cosas de muchachos. Pero déjame que empiece por el

principio. Érase una vez... un caballero anciano muy parecido a una cotorra y llamado Estupiñá, el cual cayó enfermo, y..., cosa natural, sus amigos fueron a verle..., y uno de estos amigos, al subir la escalera de piedra, encontró una mujer que se estaba comiendo un huevo crudo... ¿Qué tal? ... (49; Italics mine). This is only Juanito's cautious little preamble to his carefully "doctored-up" version of his first escapade with Fortunata told to his wife. Structurally, however, it stands in the same proportion and relationship to the rest of his tale (narrated to Jacinta piecemeal during their honeymoon trip) as the scene of the original meeting, the "egg scene", stands to the remainder of the novel. Juanito's glossing understatement and playing down of the affair only serve to reflect and intensify the truth and importance of the original scene while, at the same time, revealing the hypocritical, egotistical nature of his own character.

The novel, therefore, becomes the amplification and elaboration of this simple, dramatic and very human scene, first enacted and then re-told by one of the principals of its action. As Casalduero states:

> Cualquier trozo de vida puede dar de sí una novela. Como el tiempo incesante levanta y derrumba imperios, la realidad se encarga de presentar las más insospechadas aventuras ... La aventura está ahí, para quien sabe verla.
> . . . . . .
> Para los ojos observadores del naturalista un detalle es un mundo; éste fué su gran descubrimiento. ... El naturalista se llena de jubiloso asombro al darse cuenta de que la observación solícita tiene en un detalle una zona inmensa de exploración. El más pequeño insecto se convierte,

> gracias a la observación, en una gran alimaña. De aquí que el naturalista recurra a la ampliación de las líneas para expresar su mundo.[41]

The fact that Galdós has placed this decisive, germinative scene in such sharp relief within the novel is explained by his biographer who informs us that the author always included Fortunata y Jacinta among his personal favorites when queried by reporters concerning which of his novels he preferred. He was especially attached to the novel "because of the circumstances attending its genesis".[42] It therefore comes as no surprise when we learn that:

> His monumental Fortunata y Jacinta presumably had a similarly fortuitous inception. While strolling through the Barrios Bajos he chanced upon Fortunata's prototype under circumstances very like those described in the opening pages of the novel. She was standing in the doorway of a tenement house, drinking a raw egg. His interest in the woman developed into an intimate relationship which eventually yielded much of the rich human content of the four-volume masterpiece.[43]

From this woman, Galdós undoubtedly acquired Fortunata's side of the story, Fortunata's "world", and one more piece in our mosaic of the novel's genesis falls into place. Berkowitz's statements are borne out by an intimate friend of Galdós who suggested that the novelist may have fictionalized one of his own amorous adventures, for Fortunata may have been "la protagonista de algún capítulo de la vida de Galdós."[44]

In passing on, let us merely point out that the detailed description of the poultry shop, the chickens awaiting slaughter and the girl's raw egg all heighten and enhance the ovarian

and generic overtones of the entire scene, and are all ultimately symbolically linked to the accompanying themes of fertility and sterility, free-love versus marriage and maternity versus barrenness. In addition the scene bears further significant overtones. To eat raw eggs is also an indication of a social status. This gesture reveals the crudeness and uncouthness of Fortunata as a figure emerging directly out of the pueblo. The raw egg is, therefore, the emblem of her popular, low class condition. Fortunata is the fertile woman, yes, but she is also the woman of the pueblo. The egg symbolizes her social origin as well as her fertility. The pueblo becomes, therefore, the "egg" out of which the entire story will be hatched. It will be well, in this regard, to recall a brief conversation between Fortunata and Juanito on the occasion of his second seduction of her following close upon the heels of her marriage to Maximiliano. When Fortunata humbles herself by saying "yo no me civilizo, ni quiero; soy siempre pueblo", Juanito comments: "-Pueblo, eso es..., en otros términos: lo esencial de la Humanidad, la materia prima, porque cuando la civilización deja perder los grandes sentimientos, las ideas matrices, hay que ir a buscarlos al bloque, a la cantera del pueblo." (278)

The second scene which concerns our analysis of the work's genesis occurs near the end of the novel. The ideas expressed by Ponce, the drama critic, and Segismundo Ballester, Fortunata's long-suffering Platonic lover, on their way to Fortunata's funeral were, in all certainty, major literary preoccupations of the author himself both before and during the time of the novel's composition.

Let us record their reported indirect dialogue:

> En el largo trayecto de la Cava al cementerio, que era uno de los del Sur, Segismundo contó al buen Ponce todo lo que sabía de la historia de Fortunata, que no era poco, [Note the suggestion of "it's a long story."] sin omitir lo último, que era, sin duda, lo mejor; a lo que dijo el eximio sentenciador de obras literarias que había allí elementos para un drama o novela, aunque, a su parecer, el tejido artístico no resultaría vistoso sino introduciendo ciertas urdimbres de todo punto necesarias para que la vulgaridad de la vida pudiese convertirse en materia estética. No toleraba él que la vida se llevase al arte tal como es, sino aderezada, sazonada con olorosas especias y después puesta al fuego hasta que cueza bien. Segismundo no participaba de tal opinión, y estuvieron discutiendo sobre esto con selectas razones de una y otra parte, quedándose cada cual con sus ideas y su convicción, y resultando al fin que la fruta cruda bien madura es cosa muy buena, y que también lo son las compotas, si el repostero sabe lo que trae entre manos. (544)

It is not too unlikely that Galdós has personified one small facet of his own artistic personality in the lovable Ponce (Galdós also was a drama critic) and that this entire little scene is the fictional depiction of the actual relation to the author of further fragments and segments of the life of la Prójima unbeknown to him at the time. Just as Fortunata's prototype gave him one side of the story (see Berkowitz quote, p. 198), Segismundo or his real counterpart now fills in further information "de la historia de Fortunata, que no era poco". And like the "eximio sentenciador de obras dramáticas", Galdós' artistic sense instantly realized that "había allí elementos

para un drama o novela..." Thus, little by little, we see Galdós piecing together the vast and numerous elements of what was to be his greatest fictional world.

But the scene contains more elements which seem to reinforce the fact that it had something to do with the novel's genesis, for it bespeaks elaborate considerations of a theoretical literary nature and a profound preoccupation with them. In a sort of "interior duplication",[45] Galdós actually places in the mouths of two of his most lovable minor characters the two sides of a minuscule theory of the novel within the confines of his novel itself. These considerations doubtlessly plagued him as a writer who had to wrestle with the merits and disadvantages of the two arguments here expounded. That Galdós saw the immediate potential and possibility of a novel based upon the story of Fortunata's real prototype mentioned by Berkowitz is certain, and this happy notion surely occurred to him long before he writes about it here. But is Galdós merely sheepishly justifying his procedure and the lengthy "unseasoned" content of his novel for the stupefied critics and readers, as Berkowitz seems to indicate?[46] Did the author really feel the need to justify his novelistic vision? It would seem more likely that, like the scene in Don Quijote where Cervantes causes the barrier between fiction and reality to crumble, and both knight and squire become aware that they are now characters in a novel, Galdós is here actually achieving something similar by emphasizing the overpowering verisimilitude of the vast story which has majestically preceded this intriguing little scene. How-

ever, since Galdós' notion of realism never included "the idea of a slavish copying from reality",[47] Fortunata y Jacinta, with its ample contours of a long novel, would seem to suggest that the author was practicing, in this novel, a combination of the two attitudes toward the incorporation of reality into art, here metaphorically suggested by his two fictional entities, for no conclusion is ever drawn either by the characters themselves or the narrator. The argument resolves into a stalemate. Both approaches are simply approved for what good they contain. Ballester might thus be considered the naturalist side of Galdós' creative personality while Ponce, the more atristically conscious of the two could well be Galdós' artistic realist alter-ego. As Pattison says: "Galdós was still partly influenced by the so-called idealistic novel whose slogan was 'Art intensifies nature'".[48]

Indeed these two approaches to novelistic creation take form within the novel itself. At times Galdós insists on the truth of his story and its details, while on other occasions there is an ironic awareness, on the part of the narrator, that his story, without ceasing to be true, is beginning to bear similarities to certain fictional forms or to other literary art. Fortunata y Jacinta becomes, therefore, a clever interweaving of truth and fiction, of reality and illusion, the very formula for fiction apparently prescribed in the stalemated discussion between Ponce and Segismundo Ballester. In addition to the numerous passages wherein Galdós informs us that the "real" story he is relating was conveyed to him by many "real people",

the narrator stoutly maintains the veridical nature of his story on other occasions. For example, at the outset of the lengthy episode relating Mauricia's violence in the convent of the Micaelas, we read:

> Es cosa muy cargante para el historiador verse obligado a hacer mención de muchos pormenores y circunstancias enteramente pueriles y que más bien han de excitar el desdén que la curiosidad del que lee, pues aunque luego resulte que estas nimiedades tienen su engranaje efectivo en la máquina de los acontecimientos, no por esto parecen dignas de que se las traiga a cuento en una relación verídica y grave. (249; Italics mine)

The "true", somewhat distasteful details which the narrator finds himself "obliged to recount", involve Sor Marcela's abnormal fear of mice - which in turn provides the opportunity for Fortunata and Mauricia to enter Sister Marcela's cell in pursuit of a nocturnal rodent-visitor - which in turn allows Mauricia a chance to steal the little nun's flask - which in turn triggers the whole sequence of la Dura's drunkenness, hallucinations, violence and subsequent departure from the convent. Indeed these little explicative "nimiedades" (superfluous, trifling details and facts) do have their "engranaje efectivo en la máquina de los acontecemientos". They are all a finely meshed set of gears installed to turn the wheel of the plot forward steadily, but ever so imperceptibly.

On the other hand, numerous passages liken certain episodes, incidents, or words of Fortunata y Jacinta to novelistic forms. The author himself and his personages are aware that what they are doing "in real life" is in contrast or, at times,

even similar to the way things are done in novels and dramas. At such moments, rather than diminish the verisimilitude, the effect is the opposite. By way of whimsical, ironic contrast and comparison to literary forms, the reality and truth of the novel we are reading is enhanced. There is no doubt that such a technique, the playing off against one another of fiction and life, illusion and reality, was a favorite in Galdós' repertoire, and that it assumes thematic proportions in his novelistic output. (Tormento and El amigo Manso are exemplary.) In the present instance, the whole Pitusín episode, involving Jacinta's efforts to adopt her husband's supposed child, is repeatedly seen as a novel contrived by the feverish imagination of Ido del Sagrario, an ex-author of romantic, extravagant novelas folletinescas. (At one point the narrator even refers to the whole affair as "la novela pitusiana". [p. 150]) It has been a cleverly fabricated fiction which Jacinta has "read", and has been tricked into gullibly accepting as reality. Ido and Platón have spun their illusion of reality very well for her. Jacinta herself remarks:

> Si todo era un embuste, si aquel hombre estaba loco... Era autor de novelas de brocha gorda, y no pudiendo ya escribirlas para el público, intentaba llevar a la vida real los productos de su imaginación llena de tuberculosis. Sí, sí, sí: no podía ser otra cosa: tisis de la fantasía. Sólo en las novelas malas se ven esos hijos de sorpresa que salen cuando hace falta para complicar el argumento. (95)

In the meantime, the very novel we are reading has subtly assumed the form of those "novelas malas", and has utilized, in

a more realistic fashion, the very device here being ironically chided. Barbarita also takes note of the similarity. She asks her daughter-in-law: "¿No será ilusión tuya? ... Porque todo eso es muy vago... Esos hallazgos de hijos parecen cosa de novela..." (132) Jacinta herself has also contributed to the composition of the "novel" she has swallowed, as her husband tells her: "¡Ah las mujeres! Todas ellas tienen una novela en la cabeza, y cuando lo que imaginan no aparece en la vida, que es lo más común, sacan su composicioncita..." (143) The bubble of the illusion spun by multiple contributors is, of course, ultimately pricked by Juanito when he reveals to his father, behind closed doors, that the child being avidly sought by Jacinta, Barbarita, and Guillermina, is not his. That night the final episode is written in the privacy of their bedroom, where Juanito characterizes for Jacinta the "novel" which has deceived them:

> El parecido, convéncete, tontuela, no es más que la exaltación de tu pensamiento por cansa de esa maldita novela del nino encontrado. Y puedes creerlo: si como historia el caso es falso, como novela es cursi. Si no, fíjate en las personas que te han ayudado al desarrollo de tu obra: Ido del Sagrario, un flatulento; José Izquierdo, un loco de la clase de caballerías; Guillermina, una loca santa, pero loca al fin. Luego viene mamá, que al verte a ti chiflada, se chifla también. (145-46)

The denouement of the Pitusín "novel" is linked to and coincides with the end of another "novel" which has been "read" to Jacinta in installments: that of Juanito's past affair (the first) with Fortunata. Narrated little by little - in the manner of a <u>feuilleton</u> - to his wife during their honeymoon trip, the last

chapter forms part of the breaking of Jacinta's illusion over the Pitusín novel. Juanito prefaces his closing installment with these words: "Esto que te voy a decir es el último párrafo de una historia que te he referido por entregas. Y se acabó. Asunto agotado." (143) Thus another large segment of the "real story" we are reading has been garbed in the dress of a novelistic form - the folletín. The irony is that that other "novela folletinesca" (Juanito-Fortunata) is far from finished at this point. Juanito's material is not exhausted. Two more long installments are in store for Jacinta and the reader. Indeed it is a novel with an apparent sin fin quality about it.

Maximiliano Rubín has recourse to conventional novelistic language (and even poetry) to express the great passion he feels for Fortunata, in the full knowledge that "life" is imitating art:

> Tratando de medir el cariño que sentía por su amiga, Maximiliano hallaba pálida e inexpresiva la palabra querer, teniendo que recurrir a las novelas y a la poesía en busca del verbo amar, tan usado en los ejercicios gramaticales como olvidado en el lenguaje corriente. Y aun aquel verbo le parecía desabrido para expresar la dulzura y ardor de su cariño. Adorar, idolatrar y otros cumplían mejor su oficio de dar a conocer la pasión exaltada ... (173)

In taking leave of one another in the most passionate scene in the novel, Juanito and Fortunata (who surprisingly seems to have acquired some literary lore somewhere!) play the same little game. The author italicizes obviously romantic phrases doubtlessly gleaned from some work in vogue:

> -Mañana me lo dirás
> -No, mañana tampoco ... El año que viene.
> -Ya llegó el instante fiero...

> -Silvia, de la despedida. Déjame aquí.
> Adiós, hijo de mi vida. (414)

Once again we find "life" imitating art, the "real" novel we are reading taking on novelistic forms, but with the author's roguish, ironical smile shining through between the lines to remind us that there is a difference between his present veridical tale and the trite predecessors he had in the Spanish narrative genre of the nineteenth century.

The contemporary theatre is used in the same way. Characters become aware of the histrionic moments of life, and the fact that they are suddenly playing roles. Jacinta's familiarity with the rhetorical dramatic language and conventions of the day is established early in the novel. (51) It therefore comes as no surprise when she catches herself on the verge of uttering one of the hackneyed cliches of equally banal theatrical situations during a tense, anguished moment which she desperately desires to invest with a serious, "real" tone:

> Jacinta tuvo ya en la punta de la lengua el lo sé todo; pero se acordó de que noches antes su marido y ella se habían reído mucho de esta frase, observándola repetida en todas las comedias de intriga. La irritada esposa creyó más del caso decir:
> -Te aborreceré, ya te estoy aborreciendo. (311)

During his drunkenness in Sevilla, Juanito himself is not above having recourse to the same language: "Te amo con delirio, como se dice en los dramas." (59) And finally, even Guillermina becomes aware that life is assuming the forms of art when she refers to Jacinta's desire to eavesdrop on her conversation

with Fortunata from the next room as "escenas de comedia". The unreality of the deception does not please Guillermina's sensible, realistic sensitivity: "-Hija, ni en los teatros resulta eso con sentido común... Para salir diciendo luego con voz hueca: «¡Lo he oído todo!»" (403)

Therefore, in the funeral conversation between Ponce and Segismundo Ballester, the author has placed himself (or his literary attitudes) within his own novel, and is showing us how he feels toward it and the creative procedures he has used in composing it. He here unfolds before us two of the most cherished concepts of his aesthetic in the words of his personages: the observation and faithful depiction of reality, yet a reality rearranged, embellished elaborated and enhanced by the artistic imagination which imposes aesthetic form upon crude reality. The novel has suddenly turned itself inside out, opened itself up before our very eyes, and along one of its many meanders, we are privileged to approach the doorway of the Galdosean workshop wherein novels are written, and at its threshold we are fully apprised of how conscious Galdós himself was of the prevailing aesthetic canons of his day - of the differing possible types of novelistic creation. The conversation between Ponce and Segismundo Ballester thus objectifies certain theories of fictional art while weaving these theoretical considerations into the very fabric of the fictitious denouement of the novel itself, the work which we are reading.

A third, rather protracted episode in the life of Fortunata offers itself for interpretation insofar as the inception of the

work is concerned. We have seen how "much of the rich human content of the four-volume masterpiece" was harvested from the intimate relationship which Galdós sustained with Fortunata's counterpart in reality.[49] I submit that Galdós has fictionalized certain personal experiences, attitudes, and memories into the Evaristo González Feijoo interlude[50] which forms Chapter VI of Part III of the novel, titled "Un curso de filosofía práctica".

Certainly, it is the artistic rendering of that personal experience which interests the critic more, but since we are here attempting to uncover the genesis of the work, no stone must be left unturned in our search for the wellsprings of the book. Naturally, autobiographical elements must come into such conjectures, and, in this regard, we would do well to harken to Ricardo Gullón: "Recordemos que ... ni se debe sobrevalorar el caracter autobiográfico de ciertos pasajes de sus novelas, ni considerar ilícita una prudente utilización de esos elementos para interpretar y aun explicar ciertos aspectos de su personalidad, iluminados por la obra y correlativamente determinantes de la creación artística."[51] It is this prudent, discreet type of autobiographical conjecture which has permitted Casalduero, another of Galdós' biographers, to see partial self-portraits of Galdós in the elaboration of such characters as Pepe Rey (Doña Perfecta), Monsalud (second series of Episodios), Alejandro Miquis (La desheredada; El doctor Centeno) and the somewhat pathetic figure of Evaristo Feijoo, the character from Fortunata y Jacinta with whom we shall now deal.[52]

Fortunata's second amorous interlude with Juanito Santa

Cruz lasts exactly three and one half months, from October third, 1874, two days after her marriage to Maximiliano Rubín, until the fourteenth of January, 1875, the day of King Alfonso's triumphant entry into Madrid. The night of the monarch's return Jacinta tearfully informs Juanito that she is well aware of his scandalous intrigues with the beautiful Fortunata. Juan wastes no time in setting into motion the machinery which will rid him once again of "the girl of the people" and effect a second reconciliation with his respected spouse, another triumphant "Restauración". Presumably within the next few days, in a very brief chapter entitled "La Revolución, vencida". Juanito visits his mistress in their love-nest and breaks off illicit relations with Fortunata for the second time in the course of the novel. Overwhelmed by shame, disappointment, and grief the girl goes resolutely to the Santa Cruz home on the plaza de Pontejos that night with every intention of bursting in on the family and revealing to Juanito's parents and his wife exactly what has been going on. However, upon arriving at the house she is brought up short by the imposing, respectable appearance of the house and the people she observes entering and leaving. Completely distraught, she commences to wander the streets talking to herself, declaring over and over again that she is "honrada".

The ensuing chapter, "Un curso de filosofía práctica" relates Feijoo's kind and generous treatment of Fortunata, their intimate but discreet personal relations in an apartment on a quiet street south of the plaza Mayor, the waning vigor and virility of the aging retired colonel, his fatherly, "practical" advice

to her and his efforts to negotiate a reconciliation with the various members of the Rubín family including Maxi, her husband.

It occasionally happens that a literary artist, upon breathing life into all of his fictitious creatures, as a god breathes life into the mortal clay of his Adams and Eves, sometimes singles out certain ones for special attention. Such favored denizens of the writer's world may be endowed by their creator with more of his own attributes than others, or they may have been entrusted with a larger share of his personal secrets than their fellow imaginary beings. Evaristo González Feijoo happens to be one of those favored fictitious entities who apparently enjoyed a large degree of confidence with his maker. He learned certain customs and attitudes well from his master, for his fictional trajectory repeats intriguing Galdosean vital experiences and habits, as we shall see upon examining a page of the shadowy adult existence of the author of Fortunata y Jacinta. Feijoo is not a self portrait, to be sure, but rather a partial artistic revelation of one unknown and obscure chapter of Galdós' own life. Galdós is not personifying himself in Feijoo, but is rather objectifying artistically certain pleasant and doubtlessly memorable personal experiences in the Feijoo-Fortunata relationship.

In addition to certain limited similarities in Feijoo's and Galdós' lives, there are essentially two reasons for our fascination with the highly probable autobiographical and generic nature of this chapter. First, Berkowitz's statement that Galdós' relationship with Fortunata's real counterpart yielded "much of

the rich human content of the four-volume masterpiece" led us to examine the way in which that relationship receives artistic rendition in the long conversations sustained by Fortunata and Feijoo in this episode. Undoubtedly making use of some Madrilenian figure well known to him, or simply creating a very life-like character, bestowing upon him several of his own personal traits, Galdós has beautifully fictionalized the long heart-to-heart talks with the lovely and tragic girl, from which he gleaned a large part of the raw material for his narrative.

Secondly the chapter is pervaded with a loving, personal tone which casts a soft light over the whole interlude and bespeaks a nostalgic, sentimental recollection of an incident in the life of the writer which meant a great deal to him, both in its artistic potential and in its human connotations. In addition to the lively dialogue and splendid characterization, it is this personal tone which envelops the facts of reality in an aura of lyricism, transforms the perhaps somewhat sordid life experience into art, and elevates the total episode to the rank of poetry.[53]

Let us consider the following three factors in a little more detail: certain limited similarities between Galdós and Feijoo; the conversations of the old man with Fortunata; and the personal, somewhat nostalgic tone enveloping the episode. In order to characterize Feijoo, we must trace his previous appearances in the novel. The reader notices that, structurally, Galdós has carefully laid the groundwork in Chapter I of Part III ("Costumbres turcas") for the later appearance of Evaristo

Feijoo and the more important role he is to play in Fortunata's ultimate destinies. As the narrator tells us: "Don Evaristo González Feijoo merece algo más que una mención en este relato." (295) In "Costumbres turcas", which has been described as a "cuadro de costumbres",[54] the kindly colonel is introduced as one of the several cafe cronies who gravitate around Juan Pablo Rubín, Maxi's brother. From his creator, Feijoo has learned the habit of inveterate frequenting of the numerous and picturesque cafes of the times. In addition, the novelist's first words concerning the ex-soldier are immediately reminiscent of attitudes of Galdós himself: "Feijoo era profundamente escéptico, y tomaba a broma todas las cosas de la política." (294) To Juan Pablo: "-Yo - decía Feijoo - soy progresista desengañado, y usted tradicionalista arrepentido. Tenemos algo de común: el creer que todo esto es una comedia y que sólo se trata de saber a quién le toca mamar y a quién no." (295) This political disposition had become that of the novelist himself with the passing of years in the nation's capital.[55]

Despite the political skepticism and disenchantment here attributed to the old gentleman, he is, nevertheless, painted in a most favorable and sympathetic light. Discounting the difference in age and the military career of Feijoo,[56] how curious it is to observe how much of the following portrait of the colonel is so easily applicable to Galdós himself, especially the attitudes and outlooks on life written into the character of the serene and tolerant old man.

Era hombre de edad, solterón y vivía

> desahogadamente de sus rentas y de su retiro de coronel del Ejército. A poco de la guerra de África abandonó el servicio activo. Era el único individuo de la tertulia que no tenía trampas ni apuros de dinero. Su existencia plácida y ordenada reflejábase en su persona pulcra, robusta y simpática. Su facha denunciaba su profesión militar y su natural hidalgo; tenía bigote blanco y marcial arrogancia, continente reposado, ojos vivos, sonrisa entre picaresca y bondadosa; vestía con mucho esmero y limpieza, y su palabra era sumamente instructiva, porque había viajado y servido en Cuba y en Filipinas; había tenido muchas aventuras y visto muchas y muy extrañas cosas. No se alteraba cuando oía expresar las ideas más exageradas y disolventes. Lo mismo al partidario de la inquisición que al petrolero más rabioso los escuchaba Feijoo con frialdad benévola. Era indulgente con los entusiasmos, sin duda porque él también los había padecido. Cuando alguno se expresaba ante él con fe y calor, oíale con la paciencia compasiva con que se oye a los locos. También él había sido loco; pero ya había recobrado la razón, y la razón en política era, según él, la ausencia completa de fe. (295)

Before taking leave of him in the café, Galdós is careful to reveal to the reader Feijoo's sincere interest in the life of Fortunata[57]: "Pero Rubín se puso a hablar con Feijoo, que le preguntaba por aquel inexplicable casamiento de su hermano con una mujer maleada." (300) Shortly afterwards, Juan Pablo Rubín makes another of his frequent emigrations to another café. Feijoo follows him and it is revealed that the old man's interest in Fortunata is growing: "¡Ah!, como guapa, ya lo es..." (305) One of the marks of a good novelist is his dexterous use of foreshortening, the preparation or anticipation of future events. Galdós has now carefully laid the ground-

work and it later comes as no surprise to the reader when Juanito, upon going to Fortunata's apartment to sever relations with his mistress once again, sees the old veteran leaving her house. Feijoo has already taken Fortunata under his protective wing. (p. 321) Thus the creator of fictional worlds commences to mold and fuse his personal experiences into those of his imaginary creature. That very night is when we read of the sudden mysterious manner that Feijoo encounters Fortunata walking the streets completely distressed. One might ask what Feijoo was doing strolling the deserted thoroughfares so late - a question easily answered in the light of the novelist's own well-known indefatigable wanderings through the capital city. Indeed, as he accompanies Fortunata to her apartment, Feijoo confidently announces the names of the cross streets as one well acquainted with them: "-Vamos por aquí; la acompañaré a usted- dijo don Evaristo con bondad-. Capellanes, Rompelanzas, Olivo, Ballesta, San Onofre, Hortaleza, Arco." (326)

Feijoo, similar to his creator in another way,[58] was also a worldly man: "He visto mucho mundo..." (328) Galdós' travels and wide reading were well known. Feijoo was also an "hombre muy franco" (326), and immediately expressed to Fortunata his disdain for the unrealistic, romantic dramas she preferred: "Para dramas, hija, los de la realidad." (329) Feijoo has evidently acquired his maker's literary tastes and preferences also! In addition, the kindly colonel attempts to imitate his author in his social position and personal circumstances. Indeed, the following words might well describe the life conditions

of the novelist himself:

> Soy algo viejo, pero, sin vanidad, creo que sirvo para todo, y por fuera y por dentro valgo más que la mayoría de los muchachos. No tengo nada que hacer, vivo de mis rentas, soy solo en el mundo, me doy buena vida y puedo dársela a quien me acomoda." (332)
>
> . . . . . .
>
> Soltero y con fortuna suficiente para quien no tiene mujer ni chiquillos ni familia próxima, Feijoo vivía en dichosa soledad, bien servido por criados fieles, dueño absoluto de su casa y de su tiempo, no privándose de nada que le gustase, y teniendo todos los deseos cumplidos en el filo mismo de su santísima voluntad. (341)

Concerning the long, sincere conversations with Fortunata, amply seen throughout this chapter,[59] we offer some rather interesting remarks by Galdós' principal biographer in support of our contention that the chapter is a fictionalization of the same or similar conversations with Fortunata's real counterpart:

> At one o'clock he stopped writing, and after a frugal lunch consumed in silence with his family he would leave for unannounced destinations, on literary and mysteriously intimate missions. . . His pockets bulging with galley proof he would call on some fascinating "woman of the people" in whose company he did the correcting.[60]

It is pleasing to conjecture that Fortunata (or the model for her) was one of Galdós' fascinating reading companions, serving, at the same time, as a source of novelistic material for him.

In describing Feijoo's customary visits to the little apartment of his enchanting new paramour, the novelist is most discreet in hinting at this (for the Spanish nineteenth century) somewhat delicate subject: "La visita del protector era diaria,

aunque sin hora fija. Unas veces iba de tarde y otras de noche. Pero siempre se retiraba a su casa a dormir." (333) The narrator's comments on Feijoo's personal habits, touched upon in the preceeding quote, take on a new meaning in the light of an interesting piece of information revealed to Berkowitz by Galdós' nephew: "Not once in their forty-five years together had his uncle spent a night away from home."[61] It is thus to be seen that the writer has clearly achieved a considerable degree of artistic fusion of fiction and reality in the person of Evaristo González Feijoo.

Galdós has seen fit to cover all traces of this and numerous similar "affairs of the heart" of his long and fruitful existence. His personal life was and is, in large part, shrouded in a cloak of mystery, a cloak which his biographer, Hyman C. Berkowitz, only partially removes, at times only discreetly hinting at the erotic proclivities of the man, which continued into the final days of his life.[62] However, with a character as clearly autobiographical as Feijoo, these will frequently come through in prudent lines from the novels such as the following:

> Por la solitaria calle de las Aguas se comunicaba brevemente Feijoo con su ídolo... «¡Qué lástima, compañero -pensaba-, que no tengas veinte años menos! ... De veras que es una lástima. ¡Si a esta la cojo yo antes...! Así como otros estropearon con sus manos inhábiles esta preciosísima individua, yo le hubiera dado una configuración admirable. ¡Qué española es y qué chocho me estoy volviendo!»
>
> Al mes, ya Feijoo no podía vivir sin aumentar indefinidamente las horas que al lado de ella pasaba. (335)

The reader cannot help but sense here (and in the Feijoo

episode in general) what Miss Braun has termed "the world of true experiences which we often sense behind Galdós' fiction, but which the writer himself sealed as tightly as possible."[63] Evaristo Feijoo himself puts it much the same way: "Estas relaciones las hemos de esconder y reservar hasta donde sea humanamente posible." (332) And again, the narrator says: "Vivían retiradamente y no se presentaban juntos en ninguna parte. La calaverada de Feijoo no fué descubierta por sus amigos más sagaces." (333) It is not difficult to imagine don Benito chuckling to himself as he wrote these words!

One of the striking features of the chapter itself is the subject of Fortunata's conversations with her mentor and protector. The reader notices that the things she talks about usually revolve around her favorite topic - her relationships with Juanito Santa Cruz: his impatience with her stupidity in learning to play tresillo; her commonness in comparison to his friends' mistresses, all of whom possess the carefree, seductive, and sophisticated air of French women; his expressed desire for her to wear tight, form-fitting dresses which would reveal, as she puts it, "todo lo que Dios le ha dado..."; his scorn for her deplorable taste and preference for the common foods of the people to which she had been accustomed all her life; and her non-seductive, even awkward manner of walking and sitting. (329) She reveals to Feijoo her absolutely blind faithfulness to Juanito, in spite of all the sorrow and heartache her lover has caused her: "Y ella declaraba con su sinceridad de siempre que, en efecto, le conservaba ley al maldito autor de sus desgra-

cias... (333) Fortunata's secret admiration of Jacinta is also aired in the course of the conversations in addition to many of her other preoccupations. (336) In short, Feijoo learns all the unhappy history of the woman, and as the narrator most significantly concludes:

> Debo advertir que nada refería Feijoo que no fuese verdad, porque ni siquiera recargaba sus cuadros y retratos del natural. Lo mismo hacía Fortunata, cuando le tocaba a ella ser narradora, incitada por su protector a mostrar algún capítulo de la historia de su vida, que en corto tiempo ofrecía lances dignos de ser contados y aun escritos. No se hacía ella de rogar, y como tenía la virtud de la franqueza, y no apreciaba bien por rudeza de paladar moral la significación buena o mala de ciertos hechos, todo lo desembuchaba. (336; Italics mine)

There is little doubt that Galdós is openly revealing his source in the above passage just as he has done in the "egg scene" and the funeral scene. In three widely separated episodes within the narrative Galdós has made remarks similar to those in the above passage - remarks which reveal a preoccupation with the fictional potential of what is being related to one of his fictitious personages, characters who very likely embody much of the novelist himself. Thus with perfect symmetry, within the novel, the author has given us three scenes, one at the beginning, one in the middle, and one at the end, which are, in all likelihood, fictional renditions, shaped objectifications of conversations and discussions with real Madrid entities which yielded up the inspiration, the idea, the very essence, (in raw form) and many of the details of all the rich texture

which constitutes Fortunata y Jacinta. Galdós' creative spirit and certain limited facets of his own personality thus reside in the center of his own novel in the identity of a kindly, old, retired military man, a frequenter of the Madrid streets and cafes, and a practical human being with a heart of gold. As the novelist himself once observed: "Y es que la vida del hombre y el trabajo del artista van tan íntimamente ligados, y se compenetran de tal modo, que no hay manera de que por separado se produzcan, sin afectarse mutuamente".[64]

A third reason for our conjecture concerning the generic importance of this chapter is the personal, somewhat nostalgic tone which seems to permeate it. The whole interlude suggests that it may well represent a sentimental recollection of an incident in the life of the writer, something which he wished to remember and cherish always. By transforming this personal experience into fiction, Galdós rendered it not only immortal in his own mind, heart and spirit, but also in the world of art. The convincing personal tone and attitude evinced in this episode serve to cast over it an almost idyllic atmosphere and envelop it in an aura of poetry. It is almost as though Galdós were trying to idealize and artistically embellish an experience which was not only very dear to him, but which also, within the context of his novel, was fraught with meaning for him and for his fictitious world. We shall investigate this latter facet presently.

The chapter is overflowing with human indulgence, tenderness, love and understanding. Feijoo tells Fortunata: "Yo no

creo en las fidelidades absolutas. Yo soy indulgente, soy hombre en una palabra, y sé que decir humanidad es lo mismo que decir debilidad." (334) The numerous critics who have pointed to Galdós' immense human charity and tolerance of human nature may see it well revealed in these words. It is remarks like this, and many others, which contribute to the very sincere and unique note struck in this chapter. A whole gamut of human feeling and emotion is brought into play here. Feijoo remarks that both he and Fortunata have "un corazón del tamaño de hoy y mañana." (328) And again, pointing to the suffering perpetrated upon Fortunata, the old soldier says: "Las personas que son como usted suelen pasar una vida de perros. No hay mayor desgracia que tener el corazón demasiado grande." (328) The old fellow himself is supremely happy with his new existence at the side of the lovely girl. He tells himself: "Tiempo hacía, compañero, mucho tiempo hacía que no te sentías tan feliz como te sientes hoy." (330) Yet, as Feijoo expresses his happiness, his creator is simultaneously and indirectly hinting at the loneliness of the bachelor existence, a feeling he himself was well acquainted with. The pangs of old age are expressed in the following lines which pathetically describe the rapidly waning vigor and strength of the old man, sapped away and drained by his erotic relationship with the girl of the pueblo. He is well aware that his sexual excesses are the cause of the undermining of his physical constitution:

> No pararon aquí las observaciones referentes a su decaimiento físico. Una mañana, al levantarse, notó que la cabeza se le mareaba. Jamás había sentido cosa

> semejante. En la calle advirtió que para andar completamente derecho necesitaba pensarlo y proponérselo. Pasando junto a la Latina, no pudo menos de mirarse en ella como en un espejo. Se vió allí bien claro, cual vestigio honroso conservado sólo por indulgencia del tiempo. «Todo envejece - pensó-, y cuando las piedras se gastan, ¡cómo no ha de gastarse el cuerpo del hombre!» (337)

Although only forty-three at the time of the novel's composition, Galdós undoubtedly regretted the difference in age between himself and the prototype of the beautiful Fortunata. Indeed, toward the end of this chapter, Feijoo becomes more like a father to Fortunata than a lover. The old fellow decides that for the sake of his own health and for the future good of the unhappy girl, they must part. Despite the length of the passage, it is well worth quoting in full, for it is here that the socially illicit nature of their relationship is transformed into something aesthetically beautiful; herein sordid reality becomes art. Moreover, it constitutes one of the most touching and emotional scenes in the entire novel, doubtlessly because of what it must have meant to the writer himself:

> Al siguiente día don Evaristo fué en coche a ver a Fortunata, a quien encontró peinándose sola. Sentándose a su lado y cogiéndola por un brazo, la llamó a sí y le dió un beso, diciéndole:
>
> -El último beso... La aventura del viejo Feijoo ha pasado a la Historia... Entraremos pronto en una vida nueva, y de esto no quedará sino un recuerdo en mí y otro en ti... Para el público, nada. Estas cenizas sólo para nosotros esconden un poco de calor.
>
> . . . . . .
>
> -Vete acostumbrando a tratarme de usted ... -replicó él con cierta severidad-. No

> se te escape una expresión familiar, porque entonces la echamos a perder. Yo también te trataré de usted delante de gente... Todo acabó...Fortunata, no soy para ti más que un padre... Aquel que te quiso como quiere el hombre a la mujer no existe ya... Eres mi hija. Y no es que hagamos un papel aprendido, no; es que tú serás verdaderamente para mí, de aquí en adelante, como una hijita, y yo seré para ti un verdadero papaíto. Lo digo con toda mi alma. Yo no soy aquél; yo me moriré pronto, y...
>
> Viéndole que se conmovía, la chulita no pudo aguantar más, y soltó el trapo a llorar. Aquellas admirables guedejas sueltas le asemejaban a esas imágenes del dolor que acompañan a los epitafios. Feijoo hizo un mohín como de persona mayor que quiere dominar una debilidad pueril, y le dijo:
>
> -Pero no, no me avergüenzo de que se me salte una lágrima. Yo juro por Dios, en quien siempre he creído, que el cariño paternal es lo que me la hace derramar. Todo lo que en mí existía de varón, capaz de amar, ha desaparecido; todo murió; y no me queda de ello nada; ni aun siquiera lo echo de menos. Nunca he sido padre; ahora siento que lo soy..., y mi corazón se llena de afectos desconocidos, tan puros, pero tan puros.
>
> La prójima no había visto nunca a su amigo tan vencido de la emoción. Tenía los ojos húmedos y le temblaban las manos... [ella] no podía peinarse y al mismo tiempo celebrar, entre lágrimas y castos apretones de mano, la santificación de las relaciones que entre ambos habían existido. (351-52)

What we have described as the "personal tone" permeating this chapter is patently clear in these very moving passages. Galdós cannot help but reveal here all that his relationship with the girl of the pueblo must have signified for him as a man. Analyzing the passage stylistically, we may see how the novelist succeeded in pouring his own feelings into the fictional rendition of this personal experience. Several poetic devices

are employed to achieve the effect sought. The sadness of the moment of separation is asserted in the note of finality which is struck throughout in such expressions as "El último beso", "La aventura del viejo Feijoo ha pasado a la Historia," "Todo acabó", "Aquel que te quiso... no existe ya", "Yo no soy aquél, yo me moriré pronto", "Todo lo que en mi existía de varón ... ha desaparecido" and "no me queda de ello nada". A highly apt metaphore, that of the cenizas is employed to stress the personal, unique nature of the experience, for the "ashes" of their burnt out love, cold to the touch of everyone else, will always retain a measure of warmth for them. The memory of it all, rising from the ashes like a phoenix, will also be uniquely private, for the memory will belong only to them. The tenderness of the moment is intensified in the repetitious use of the dimunutives hijita, papaíto, chulita, while a profound sincerity is poured over the entire passage with the words "Lo digo con toda mi alma". With the transformation from lover to father, the relationship is "sanctified" in the words of the author. A bachelor all his life, Galdós must have felt this paternal emotion and this separation very deeply.

We have previously suggested that the Feijoo interlude was not only meaningful to the author personally, but also fraught with significance within the context of the novel itself. This chapter, "Un curso de filosofía práctica" (abstract in its very title), structurally situated almost at the center of the work, is exceedingly important, since it expresses the closest thing

to a frank, abstract statement of the novelist's central ideological preoccupation, which is shaped into novelistic form in the central situation of the total work. Herein is included the most forthright declaration or "airing" of one of the main themes of the novel, placed not by coincidence in the mouth of a character with singular autobiographical overtones. Feijoo refers again and again to the social institution of marriage, one of the things that the novel is undeniably "about". Further study of this thematic aspect of the novel could bear fruitful results, but for now, it will suffice to recall the lifelong celibacy of the author himself[65] in relation to the following words which are surely an expression of the novelist's personal opinions concerning the central situation and action of the novel. When Fortunata queries the old man as to whether he would marry her if she were free (i.e. not already married to Maximiliano Rubín), Feijoo seriously replies:

> -Sobre eso ya sabes cuáles son mis ideas -replicó él, de buen humor-. ¿Crees que han variado desde que estoy enfermo, y que los hombres piensan de un modo cuando tienen el estómago como un reloj, y de otro cuando la máquina principia a descomponerse? Algo de esto pasa, chulita, y una cosa es hablar desde la altura de una salud perfecta y otra al borde del hoyo... Pero en esto del matrimonio te aseguro que no han variado mis ideas. Sigo creyendo que el casarse es estúpido, y me iré para el otro barrio sin apearme de esto. ¡Qué quieres! Yo he visto mucho mundo... A mí no me la da nadie. Sé que es condición precisa del amor la no duración, y que de todos los que se comprometen a adorarse mientras vivan, el noventa por ciento, créetelo, a los dos años se consideran prisioneros el

> uno del otro, y darían algo por soltar el grillete. Lo que llaman infidelidad no es más que el fuero de la Naturaleza que quiere imponerse contra el despotismo social, y por eso verás que soy tan indulgente con los y las que se pronuncian. (339; Italics mine)

We note in passing that Galdós has given these lines to Feijoo, not only an artistic objectification of certain facets of his own feelings and memories, but also an intelligent, sensible, "practical" (to use the word Feijoo himself would have preferred) character, perhaps the only completely level-headed personage in the entire novel. Although I do not mean to suggest that Feijoo is by any means a reincarnation of Galdós, I thoroughly agree with Miss Braun when she says: "The reader feels instinctively that Galdós, to avoid preaching bluntly in his role as author, has chosen Feijoo to comment in his place. Rarely in all of Galdós' writing does a character incarnate so fully the author's interpretation of reality. . . . If Galdós has novelized one of his own adventures, it is not surprising that he should also have Feijoo express the theories by which he justified his behavior in real life."[66] However, the whole subject of matrimony certainly achieves thematic proportions within the novel's structure, for Feijoo is only one among several who express judgments upon it.

I therefore submit that, in all likelihood, it was not only Galdós' intimate personal relationship with the obscure Madrilenian girl who later became the beauteous Fortunata, but also his profound, intense sympathy with such a person's prob-

lems and her difficult social situation, as she revealed them to him under circumstances which may have been like those depicted in this chapter, which prompted Galdós' philosophical and ideological concern with the central human problem here intimated, and further elaborated throughout the novel. The incident obviously meant a great deal to the novelist in its human connotations and meaning, and set him to thinking and meditating upon their abstract significance and their artistic potential. He evidently saw in Fortunata's story, and in the stories of the people who came into contact with her (especially Juanito, Jacinta, and Maxi), the tragic repercussions of the rigid mores of society and religion and of the fatal results of mismatched marriages. Hence the ironic subtitle, Dos historias de casadas. It is this perfect unity of form and content that makes Fortunata y Jacinta the masterpiece that it is.

In the same passage the novelist touches upon another facet of this same question or theme of matrimony. He poses a conflict between the natural and social: "Lo que llaman infidelidad no es más que el fuero de la Naturaleza que quiere imponerse contra el despotismo social." In Juanito's relationships with Fortunata and Jacinta we see this conflict fictitiously depicted. The novel thus becomes a perfect "marriage" or fusion of theme and form, of subject and its expression, an artistic crystallization of the central human problem here stated - Is man to be a free creature of Nature, governed by his own sincere instinct and desires or one ruled by external norms of behavior dictated by

society and religion? In the entire Feijoo episode the author clearly sides strongly with the former. Indeed, outside of the marriage of Barbarita and Baldomero II, the reader observes that there are few, if any, other successful man-woman relationships in marriages sanctioned by church and state. Connubial bliss is decidedly and ironically lacking in Fortunata y Jacinta. It is then quite possible that in the Feijoo-Fortunata sequence, the author may be subtly delineating what he considered to be an ideal relationship outside of wedlock. Feijoo's words and the entire chapter, then, become a characteristically Galdosean plea for society to look upon such human relations with forbearance and understanding. As Feijoo puts it: "...porque no me entra ni me ha entrado nunca en la cabeza que sea pecado, ni delito, ni siquiera falta, ningún hecho derivado del amor verdadero. Por eso no me he querido casar..." (334) Galdós here places in the mouth of an educated, rational man an idea very dear to the heart of Fortunata, who was unable to express it - free-love is to be permitted to exist without persecution in society provided it is true love. Or, stated another way - that no wrong can derive from true love.

In addition to the fountainheads of the novel's genesis that we have examined so far, Galdós has also scattered random remarks throughout the novel which hint at other sources of information of which the novelist doubtlessly availed himself. A technique common to nineteenth-century writers was their use of "witnesses", that is the introduction of characters from

whom they claim to have derived their story in whole or in part. Sometimes these "witnesses" were real, and sometimes they weren't. At any rate, this device not only permits the writer to shade his omniscient point of view, but also, within the realist, explicative conception of the world of the nineteenth-century writer, it also strengthened the verisimilitude of his work. The reader is further convinced that this is "the real thing", "a true story". Thus the illusion of reality is enhanced. (We shall return to these "sources", with a more complete picture of them in our discussion of point of view.)

Galdós also employed this technique, but in his case, the reader has the distinct feeling that when he tells us certain pieces of information came to him from various people, it is true. Indeed, Galdós' long strolls through the capital, his chats with numerous Madrid types, his long hours spent listening to the conversations of elders, and his limitless human contacts were well known.[67] Hence we tend to believe the writer when he makes such statements as the following in the opening words of the novel: "Las noticias más remotas que tengo de la persona que lleva este nombre me las ha dado Jacinto María Villalonga..." (13) Undoubtedly Galdós has changed the real name of Jacinto Villalonga for the sake of discretion, but just as doubtlessly, such a person existed. It is very likely that this and many of his novels were pieced together by many, many human reports and accounts the writer received and then artistically fashioned and elaborated.

Shortly afterwards, we are told by Galdós that he had met Juanito Santa Cruz (or his prototype): "Tenía Juanito entonces veinticuatro años. Le conocí un día en casa de Federico Cimarra, en un almuerzo que éste dió a sus amigos. Se me ha olvidado la fecha exacta..." (14) The novel is replete with the two types of statements we have just recorded, and we shall only offer a few more in evidence of the fact that Galdós made abundant use of information relayed to him by various Madrilenian entities:

> Las amistades y parentescos de las familias de Santa Cruz y Arnáiz pueden ser ejemplo de aquel feliz revoltijo de las clases sociales; más, ¿quién es el guapo que se atreve a formar estadística de las ramas de tan dilatado y laberíntico arbol, que más bien parece enredadera, cuyos vástagos se cruzan, suben, bajan y se pierden en los huecos de un follaje densísimo? Sólo se puede intentar tal empresa con la ayuda de Estupiñá, que sabe al dedillo la historia de todas las familias comerciales de Madrid, y todos los enlaces que se han hecho en medio siglo. Arnáiz el gordo también se pirra por hablar de linajes y por buscar parentescos, averiguando orígenes humildes de fortunas orgullosas, ... De una conversación entre Arnáiz y Estupiñá han salido las siguientes noticias. (66; Italics mine)

The "guapo" who dares to trace statistically the labyrinthine history of Madrid's commercial families is, of course, Galdós himself, as is seen in the highly explicative and detailed Chapter II of Part I, titled "Santa Cruz y Arnáiz - Vistazo histórico sobre el comercio matritense." Nevertheless, the author has done so with the aid of one José Luengo, as the former has left recorded in his Memorias: "En la plaza Mayor

pasaba buenos ratos charlando con el tendero, José Luengo, a quién yo había bautizado con el nombre de Estupiñá. Ved aquí un tipo fielmente tomado de la realidad. No lo describo porque ya lo habréis visto en su natural traza y colorido."[68] Concerning Guillermina, the novelist writes:

> Lo referente a esta insigne dama lo sabe mejor que nadie Zalamero, que está casado con una de las chicas de Ruiz-Ochoa. Nos ha prometido escribir la biografía de su excelsa parienta cuando se muera, y entre tanto no tiene reparo en dar cuantos datos se le pidan, ni en rectificar a ciencia cierta las versiones que el criterio vulgar ha hecho correr sobre las causas que determinaron en Guillermina, hace veinticinco años, la pasión de la beneficencia. ... Zalamero asegura que esta opinión es tan tonta como falsa. ... Lo que la familia admite es que la muerte de su madre la impresionó tan vivamente que hubo de proponerse, como el otro, «no servir a más señores que se le pudieran morir». (76; Italics mine)

Another of the most colorful personages of this book may also have had a basis in observed reality as Galdós seems to indicate:

> José Izquierdo representaba cincuenta años, y era de arrogante estatura. Pocas veces se ve una cabeza tan hermosa como la suya y una mirada tan noble y varonil. Parecía más bien italiano que español, y no es maravilla que haya sido, en época posterior al 73, en plena Restauración el modelo predilecto de nuestros pintores más afamados. (109)

But don Benito used more than human accounts and modelos vivos in the weaving of his novelistic fabric: "Hay muchos Samaniegos en el comercio menudo, y leyendo el instructivo libro de los rótulos de tiendas, se encuentra la Farmacia de Samaniego en la calle del Ave María (cuyo dueño era el marido de Castita Moreno), y la Carnicería de Samaniego, en la de las Maldonadas. (67;

Italics mine) That the author availed himself of such published materials as "Books of Names of Stores" in his creations is amply attested to by his biographer.[69]

In this chapter we have seen Galdós building, piece by piece, bit by bit, the gigantic structure of the novel which has come to be recognized as his masterpiece. The following two chapters will be a summary of the fictitious action of Fortunata y Jacinta and a review of the contemporary history forming the background of the work, its "canvas".

NOTES

1
The fifth series was left unfinished, containing only six instead of the usual ten novels.

2
The group which is classified as "Novelas españolas contemporáneas" contains three other works: Casandra (1905); El caballero encantado (1909); and La razón de la sinrazón (1915). These are usually considered products of the novelist's declining years, written after the turn of the century when he was rapidly losing his sight.

3
La desheredada (1881); El amigo Manso (1882); El doctor Centeno (1883); Tormento (1884); La de Bringas (1884); Lo prohibido (1884-85).

4
For a clear declaration, in the novelist's own words, of what he was attempting to do with the Spanish novel of the time, see "Observaciones sobre la novela contemporánea en España" in his Madrid, ed. José Pérez Vidal (Madrid: Afrodisio Aguado, S.A., Editores-Libreros, 1957), pp. 223-249.

5
See Eoff, op. cit., p. 158.

6
"Apparent" because of the very little that is actually known about the origins and sources of Galdós' works. Critics unanimously attest to the shy, closed-mouth policy he maintained concerning his novels, the creative process itself, and his attitude toward it.

7
It is curious that in addition to the "egg scene" on the stairway of Fortunata's residence in La Cava de San Miguel, which begins the actual plot complication, the very first page of the novel includes the mention of eggs when we are told that one day Alejandro Miquis and Juanito Santa Cruz took a frying pan to either Novar's or Uribe's class in Metaphysics and there "frieron un par de huevos". It is quite likely that Galdós,

always fond of using popular language and slang, is ironically playing with the colloquial meaning of freír, i.e., "to bore to death". Madcap students such as these would certainly be thoroughly bored in a Metaphysics class! Concerning Galdós' use of popular language in Fortunata y Jacinta, see Graciela Andrade Alfieri and J.J. Alfieri, "El lenguaje familiar de Pérez Galdós", Hispanófila, No. 22 (Sept. 1964), pp. 27-73.

8 See Gullón, op. cit., p. 41.

9 See Leopoldo Alas (Clarín), La Regenta (Buenos Aires: Emecé Editores, 1946), I, p. 24.

10 In Galdós' own prologue to the third edition of La Regenta, published in 1901, he says: "Escribo tan sólo un juicio formado en los días de la primera salida de la hermosa novela, y lo que intenté decir entonces, tributando al compañero y amigo el debido homenaje, lo digo ahora, seguro de que en esta manifestación tardía el tiempo avalora y aquilata mi sinceridad." Ibid., p. 21. Italics mine.

11 See Berkowitz, op. cit., p. 185.

12 For the analysis of this theme within the structure of La Regenta see the masterful study of the novel by Frank Durand, "Leopoldo Alas, Novelist" (unpublished Ph. D. dissertation, University of Michigan, 1962).

13 Cf. the consistently eulogistic tone of Clarín's reviews of Galdós' works, written as they appeared over the years, and which were published in El Imparcial and other newspapers and literary reviews. They have been compiled in Leopoldo Alas' Galdós, Vol. I of the Obras completas de "Clarín" (Madrid: Renacimiento, 1912). In Galdós' prologue to La Regenta, he, in turn, refers to Alas' novel and its creator as "un autor y una obra que siempre fueron de los más señalados en mis preferencias." Alas, op. cit., Prólogo, p. 11.

14 However, Galdós was lacking Clarín's vitriolic spirit and his barbed pen. Their spiritual affinity is probably best evident in their liberal, progressive attitudes and their common rejection of formal, rigid, empty religion. The latter position is clearly to be seen in Galdós' "Novelas de la primera época."

15 Berkowitz, loc. cit.

16 Benito Pérez Galdós, "Memorias de un desmemoriado", in Obras Completas, ed. Federico Carlos Sainz de Robles (Madrid: Aguilar, 2d ed., 1950), Vol. VI, p. 1662.

17 Francisco Ayala, "Sobre el realismo en la literatura (Con referencia a Galdós), "La Torre, Año VII, núm. 26 (abril-junio, 1959), p. 117.

18 Gullón, op. cit., p. 41. Italics mine. "Clarín" critics unanimously agree with this dictum. All point out the manner in which even the very atmosphere of the provincial capital is present in the pages of La Regenta.

19 Alas, op. cit., Prólogo by Galdós, p. 16.

20 Ibid., p. 20. Italics mine.

21 John P. Netherton, "The 'Novelas Españolas Contemporáneas' of Pérez Galdós: A study of Method" (unpublished Ph. D. dissertation, University of Chicago, 1951), p. 402. Netherton sees the genesis of Fortunata y Jacinta as far back as Lo Prohibido (1884-85): "At the end of Lo prohibido Galdós announces a novel about the life of la Prójima, with the words italicized, as though this were the tentative title. The prójima whose story, as Galdós says, has only its prologue in Lo prohibido is la Peri, and she does reappear as a secondary figure in La incógnita - Realidad. But that fiction is not her story, not "la historia de la Prójima" here announced. The announcement suggests, instead, that the germ of Fortunata y Jacinta was in the conception of another biography of a prostitute, different from La desheredada in that it would follow more scrupulously the precept of "observación"." Ibid., p. 47.

22 Galdós, Memorias..., pp. 1662-63.

23 Angel del Río, Estudios Galdosianos (Zaragoza: Editorial Librería General, 1953), p. 95.

24 Galdós, Memorias..., p. 1663.

25 Ibid. Aside from El amigo Manso (1882) by Galdós himself, a more complete fusion of reality and fiction in the Spanish novel may only be found when one advances to the more contemporary figure of Miguel de Unamuno in his novel, Niebla, wherein the fictitious entity, Augusto Pérez, visits his creator, Unamuno, at the latter's home in Salamanca.

26 Berkowitz, op. cit., p. 187.

27 Gullón, op. cit., p. 90.

28 Galdós, Memorias..., p. 1663.

29 Berkowitz, op. cit., p. 107. For a fuller treatment of Guillermina Pacheco's real counterpart, Ernestina Manuel de Villena, see Braun, op. cit., Chapter V. Miss Braun has unearthed some very interesting biographical information about the charitable fundadora. She points out further, concerning Mauricia la Dura, that the real name of the unfortunate woman escaped the memory of José Rodríguez Mourelo, an intimate friend of Galdós, "but he stresses that she was just like her fictional counterpart, even to her fondness for swearing." (p. 180) Miss Braun also maintains that the viaticum scene which Galdós witnessed and "the main lines of the Mauricia episode were part of Galdós' original inspiration." Instead of piecing together fragmented scraps of reality, the novelist often worked in this way - with "much larger segments of reality - a complete character or even . . . a complex dramatic situation." (p. 181) By process of deduction, we also learn that Moreno-Isla is fictitious since, according to Miss Braun, "the real Ernestina had no nephews." (p. 186) It is interesting to note this compositional technique of the writer, this working with "larger segments of reality". Thus the inclusive overall vision in the novel is borne out in the creation of various of its parts.

30 Cited in Amado Alonso, "Lo español y lo universal en la obra de Galdós", in Materia y forma en poesía (Madrid: Editorial Gredos, 1955), p. 242. We have been unable to acquire the Edinburgh edition of Misericordia which, according to Netherton, contains the aforementioned preface with these statements by Galdós. See Netherton, op. cit., p. 17.

31 From the same preface, but cited this time in Gullón, op. cit., pp. 112-113. It is interesting to note in passing

that in Chapter XXIX of Misericordia, the dregs of Madrid society even mistake Benina for the angelic fundadora of Fortunata y Jacinta. Surely Galdós had his master-work nostalgically in mind as he was composing Misericordia.

32 Netherton, op. cit., pp. 16-17. Italics mine.

33 See Casalduero, op. cit., Although Professor Casalduero sees Fortunata y Jacinta as a sort of turning point in Galdós' career toward a type of transcendental spiritualism, he also sees the novel as the culmination of the novelist's fascination with reality, and is able to say at the beginning of his comments on the work: "Galdós se ha quedado solo ante la materia. La tiene toda delante de sus ojos, la domina. Su mirada todo lo observa, y los detalles se escapan de la pluma en rápida sucesión e innumerables. Seguro de sí mismo, se adentra en la materia, se hunde en ella, avanza sin miedo, explorando lo más distante y lo más impenetrable. El medio, los temperamentos, la fisiología, las taras hereditarias. todo lo busca y rebusca, todo acude obediente a su mirada imperativa." pp. 103-104.

34 Berkowitz, op. cit., p. 220. Italics mine.

35 Cited in Leopoldo Alas, Galdós, p. 169. Alas' italics. The author of La Regenta goes on to say: "Enamorado de la realidad por ella misma, porque es verdad, y sobre todo de la verdad de los fenómenos sociales, traslada a sus cuadros literarios la vida entera, como la contempla, sin escoger. ..."

36 Berkowitz, op. cit., p. 221.

37 Benito Pérez Galdós, Fortunata y Jacinta, Obras completas, 2a. ed., V (Madrid: Aguilar, 1950), p. 40. All future quotations from Fortunata y Jacinta to be used throughout the present study will be taken from this edition, and will be followed immediately in the text of the study only by the page number from which they are taken.

38 Casalduero, op. cit., pp. 91-92.

39 Ibid. A case in point would be another Galdosean novel, La desheredada, whose first chapter is intitled "Final de otra novela", because in the first chapter a character dies.

40
We note, in passing, Galdós' interest in the taste for the popular (the urge "to go slumming") which caught on at this time among the wealthy classes of Spain. Young middle-class señoritos and aristocratic elements alike acquired a craze for imitating the manners of speech, dress, and behavior of the pueblo. It is interesting to recall that Alas made similar observations in describing the manner of dress of his heroine in La Regenta. This would be one more support of our conjecture concerning a possible inspiration of Fortunata y Jacinta in "Clarín's" master work.

41
Ibid., pp. 91; 157-58. Italics mine.

42
Berkowitz, op. cit., p. 118.

43
Ibid., pp. 104-105. Kayser has shown how narrations of large dimensions may conceal a much simpler form. He lists Jolles' "formas simples" (See Kayser, op. cit., p. 561), and one of these simple forms is the "acontecimiento memorable" or "memorable incident" in the life of the author. As Kayser puts it: "Como estructuras morfológicas se nos habían revelado las formas simples. Pues bien: fácilmente puede comprobarse que muchas narraciones de grandes dimensiones esconden en sí una forma simple." In Fortunata y Jacinta, then, the "forma simple" with which Galdós commenced his creative labors may well have been the "acontecimiento memorable", to wit, his own remarkable and memorable encounter with the girl eating the raw egg on the Calle de la Cava de San Miguel, back of the Plaza Mayor. Looking upon the novel in retrospect, the reader notes that the scene of Juanito and Fortunata on the stairway sticks in one's mind as "the place where it all began". Galdós himself has emphasized this by placing, immediately before this scene, his remarks about every man carrying his own novel about with him, as though he intended this incident to be clearly indicated as the paramount scene in the novel, the tiny nucleus around which the rest developed. As Kayser goes on to remark: "Este acontecimiento [memorable] permite que cobren vida los personajes, y, con la ayuda de motivos que desvían y retardan la acción, hace también posible que se abra un vasto mundo, como conviene a una obra épica. A través del acontecimiento, la obra adquiere principio, medio y fin, totalidad y redondamiento." (Ibid., p. 570.)

44
Enrique Ruiz de la Serna, "Los personajes de Galdós", Estampa, October 22, 1929. The article is based upon an interview with José Rogríguez Mourelo. Cited in Braun, op. cit., p. 166.

45 See Leon Livingstone, "Interior Duplication and the Problem of Form in the Modern Spanish Novel", P.M.L.A., LXXIII (1958), pp. 393-406.

46 Berkowitz, op. cit., p. 221.

47 Walter T. Pattison, Benito Pérez Galdós and the Creative Process (Minneapolis: The University of Minnesota Press, 1954), p. 137.

48 Ibid.

49 Berkowitz, op. cit., pp. 104-105.

50 Miss Braun sees Evaristo Feijoo and Juanito Santa Cruz as representing two personal Galdosean attitudes toward his own don Juan proclivities. See Braun, op. cit., Chapter IV. Certain interpretations and observations set forth in this dissertation are unavoidably similar to some in Miss Braun's penetrating study, although independently arrived at.

51 Gullón, op. cit., p. 153.

52 See Casalduero, op. cit., pp. 40-44.

53 "Poetry" in the sense in which Amado Alonso uses the term. See Ensayo sobre la novela histórica, pp. 23-25.

54 Braun, op. cit., p. 89.

55 See Berkowitz, op. cit., p. 68.

56 Interestingly enough, Galdós had an uncle, José María Galdós, his mother's favorite brother, who lived in Cuba for some time. (Berkowitz, pp. 16; 50) It is not, therefore, unusual that the narrator places a lyrical description of island nights in the mouth of the old soldier as he describes his own Cuban military exploits to Fortunata: "Tú no puedes hacerte cargo de aquellas noches de luna en Cuba, de aquella bóveda de plata resplandeciente, de aquellos manglares que son jardines en medio de los espejos de la mar..." (335)

57
In addition, Feijoo, in true philanthropic Galdosean fashion, charitably consoles the pitiful Villaamil, the eternal cesante who later becomes the protagonist of another novel, Miau. "Feijoo se arrimaba a él y le daba conversación, por lástima, animándole y procurando distraerle de su tema;" (304) The kindly colonel's philanthropy does not stop with advice to friends, however, and we see him lavishly lending money to Juan Pablo Rubín and numerous other friends in the full knowledge that he would never be paid back. (345-46) An earlier Galdosean protagonist, Alejandor Miquis (El Doctor Centeno, 1883) actually died a victim of his own generosity. Concerning the novelist's own financial magnanimity with friends, and even strangers, see Berkowitz, op. cit., p. 242.

58
How curious that the author has also, by sheer coincidence, of course, bestowed upon his fictional entity certain of the same physical attributes which plagued him in the course of his earthly existence! Galdós' own erotic urges continued to the end of his days, and he, like Feijoo, also eventually suffered the loss of his sight. (337) Concerning the novelist's blindness, see Berkowitz, p. 432. Indeed, other critics have gone so far as to perceive Galdós' intuitive powers of foresight in evidence in the portrait of Feijoo: Casalduero states: "La imagen de su vejez presentida la tenemos en el «progresista desengañado», don Evaristo González Feijoo." Op. cit., p. 42. As another commentator has put it: "Feijoo is an idealization - what Galdós imagined himself to be or what he hoped to become." Braun, op. cit., p. 176.

59
See, e.g., pp. 335-36.

60
Berkowitz, op. cit., p. 115. Throughout Fortunata y Jacinta, Fortunata is Juanito's adventure in "slumming", his "mujer del pueblo", or "woman of the people". Indeed, as we shall later see, this term constitutes an integral part of one of the novel's principal social themes - a proposed amalgamation or fusion of the best ethnic qualities of both the pueblo and the pequeña burguesía, the latter represented by Juanito and the Santa Cruz family. By coincidence, long before Fortunata's sojourn with Feijoo, the latter confesses to his café crony, Juan Pablo Rubín, the following:

> -¡Ah!, como guapa, lo es -agregó don Evaristo con cierto entusiasmo-. La he visto ayer...; major dicho, la he visto varias veces.
> -¿Dónde?
> -En su casa. Es largo de contar... (305)

61
Ibid., p. 438.

62 *Ibid.*; See, e.g., pp. 112; 152-53; 177; 326; 328; 433-34.

63 Braun, *op. cit.*, p. 180.

64 Benito Pérez Galdós, *Arte y crítica*, Obra inédita, 1923. Quoted in Berkowitz, *op. cit.*, p. 1.

65 In his thumbnail sketch of Galdós, Casalduero writes: "No se casó; *el matrimonio le parecía una carga pesada e innecesaria*." *Op. cit.*, p. 42. Italics mine.

66 Braun, *op. cit.*, p. 166.

67 See Berkowitz, *op. cit.*, pp. 58-59; 61; 108; 111-113.

68 Pérez Galdós, *Memorias...*, p. 1662.

69 See Berkowitz, *op. cit.*, pp. 106-112.

VII. THE STORY

Stated in its simplest terms, the story or surface plot of Fortunata y Jacinta is a love triangle. Before marrying Jacinta Arnáiz, his cousin, Juanito Santa Cruz, a wastrel and the only son of a wealthy middle class Madrid family whose fortune has been made in the wholesale textile industry, has seduced Fortunata, a poor girl of the city's proletariat tenement districts. Shortly before his wedding the dandy abandons Fortunata to a life of virtual prostitution. She drifts around the country, living with any man who will feed and clothe her, but upon returning to the capital some time later, now elegantly transformed, Juanito is again attracted to her. However, a sickly, ugly and idealistic young pharmacist, Maximiliano Rubín, finds her first and attempts to redeem her by marrying her - a hopeless task because Fortunata, despite her wayward life, feels a faithful and fanatical attachment to her first lover to whom she has given her heart. The intimate relations between Juanito and Fortunata are renewed and continue intermittently throughout the novel, dependent upon the whims of Santa Cruz's conscience. He oscillates between the dulness of his boring middle class existence with his legitimate wife and his gay and carefree but illicit life with Fortunata. Given his egotistical nature, he rapidly wearies of now one and now

the other, alternatively turning to wife or mistress always in hope of effecting an exciting change in his humdrum useless life.

Juanito's marriage to Jacinta produces no offspring. The pathetic wife longs in vain for a child desiring to win back thereby her husband's affection for her. Fortunata, on the other hand, bears Juan two children: the first dies shortly after birth and Juanito's marriage to Jacinta; the second, toward the end of the novel, costs its mother her life when, in a surge of passion and rage, Fortunata gets out of bed prematurely to go and administer a sound drubbing to another girl who has attracted the eye of Juanito, and in whom Fortunata sees not only a personal rival, but also another act of cruelty being perpetrated upon Jacinta whom she has come to respect and identify with. Fortunata's one desire in life is to be, as she puts it, "honrada" like Jacinta. In the course of the novel, Fortunata and Jacinta, deadly rivals at first, have been strangely drawn together out of mutual sympathy for one another's suffering at the hands of the capricious Juanito. Therefore, it is quite natural that on her deathbed Fortunata, in an impulse of generosity, should bequeath her newly born son to the barren Jacinta, thus filling the sad, anguished void in the latter's life caused by the unfaithfulness of her fickle husband and symbolically raising the former to the category of angel honrada.[1] Juanito receives just punishment when Jacinta banishes him from her graces since, with the baby, her life is now complete, and she has little need of a man who has treated

her so indifferently. The final words of the novel relate the ultimate insanity of Maximiliano Rubín, Fortunata's husband, driven mad by his wife's coldness to him. Maximiliano, whose problems predominate in the final volume of the work, thus serves to convert the triangular love plot into a quadrangle.

But to reduce Fortunata y Jacinta to such simplicity is to deflower and devaluate the novel. In reality no plot summary can do justice to the dense rich texture of the work. Nevertheless, let us now attempt to render this abstract of the story more complete in the reader's mind by relating it more in detail, part by part and chapter by chapter. We shall confine ourselves to tracing the main lines of the action together with the presentation of the majority of the principal and secondary characters. Critical comment and aesthetic observations will be presented largely in later chapters.

PART I

Chapter I: "Juanito Santa Cruz"

The brief initial chapter of the novel serves to introduce the character who will serve as one of the connecting links between the worlds of the two female protagonists whose names constitute the title of the novel. Galdós immediately places his fiction in an historical perspective by having the fickle scion of the Santa Cruz family participate in the student riots of St. Daniel's Eve (April 10, 1865) which were a prelude to the Glorious Revolution of 1868 and the ultimate abdication of Queen Isabel II. Juanito's character is established from the outset: he is a typical dandy or señorito - wealthy, educated,

witty, charming, well-spoken, proud, shallow, fickle, egotistical and not a little immature. Jailed for participation in the riots, Juanito is released only through the intervention of his rich, influential father, don Baldomero Santa Cruz.

Juanito's fickleness is established through his "hot and cold" attitudes toward his studies and readings and his wavering political opinions. The same fluctuating pattern is later reflected in his relationships with Fortunata and Jacinta. His mother, Barbarita Arnáiz, previously concerned about her "nene's" physical well being, becomes very worried over his moral and spiritual condition when the young rake proposes to strike out in the world with a visit to Paris in the company of several of his friends. Don Baldomero must again intervene to remind his wife that times have changed, and their son must not be the backward social dolt that he was in his own youth. He humoursly reminds her of some of the awkward moments of their courtship many years before. Juanito and all young men, in don Baldomero's opinion, should travel to Paris and many other places in order to "conocer el mundo". As he says: "No son estos tiempos como los míos, en que no la corría ningún chico del comercio, y nos tenían a todos metidos en un puño hasta que nos casaban. ¡Qué costumbres aquéllas, tan diferentes de las de ahora! La civilización, hija, es mucho cuento." (17) But it is the French women that Barbarita fears, as she responds: "-No, si lo que menos falta hace a mi hijo es adquirir soltura, porque la tiene desde que era una criatura... Si no es eso. No se trata aquí de modales, sino de que me lo

coman esas bribonas." (17) In these two short passages Galdós has struck the double chord which will sound and resound throughout the work in the novel's two main movements: on the fictitious level he will treat Juanito's affairs with women, and in the background, on a secondary plane, we will feel the steady tramping of the march of historical time, as represented in the words of don Baldomero. To the great surprise of Barbarita, Juanito returns from Paris better than he ever was - "más hombre, en fin". (18)

Chapter II: "Santa Cruz y Arnáiz. -Vistazo histórico sobre el comercio matritense"

Galdós now interrupts the chronological sequence of his narration, presenting the genealogy of the two principal middle class families involved in his novel. In a rather extensive flashback which serves, by the way, to broaden the narrative focus, Galdós describes in lavish detail the history of the wholesale textile trade in Madrid. Tracing the Santa Cruz family tree, little by little, he brings us from 1796 up to 1870, the time when the principal action of the novel begins. The chapter is divided (in usual Galdosean fashion) into subparts, in this instance six. The first treats the two generations of the Santa Cruz family which preceded Juanito, and the Arnáiz business founded by Arnáiz el Gordo, a contemporary of don Baldomero II. (Galdós speaks of Juanito's grandfather, the founder of the family business, as don Baldomero I and his father as don Baldomero II.) The Santa Cruz business is now an old, well-established and respected house in the city. The

novelist describes how it grew and became wealthy by 1848, its relations with other business establishments, both domestic and foreign, and the changing trade customs as the family business is finally turned over in 1868 to the "chicos", relatives of Baldomero II and Barbarita respectively. After twenty years of labor, (1848-1868) Baldomero II, with a capital savings of fifteen millions of reales, decided to withdraw and leave the business in younger hands. Galdós also now commences his complex task of inter-relating these two families, a task he will complete in Chapter VI:

> También había entre estos dos respetables sujetos [Baldomero II and El gordo Arnáiz] parentesco de afinidad, porque doña Bárbara, esposa de Santa Cruz, era prima del gordo, hija de Bonifacio Arnáiz, comerciante en panolería de la China. Y escudriñando los troncos de estos dos linajes matritenses, sería fácil encontrar que los Arnáiz y los Santa Cruz tenían en sus diferentes ramas una savia común, la savia de los Trujillos. (20)

In the next two parts of this chapter, Galdós picks up the thread of the Arnáiz family begun in part I with the mention of Bonifacio Arnáiz, Barbarita's father. The writer sketches in with a few delightful scenes the childhood of Barbarita as she grew up in and around her father's store on the Calle de Postas, which dealt primarily in chinerías or oriental goods, together with the famous mantón de Manila or Manilla shawl. Shortly before Barbarita completed her education, don Bonifacio died, after having precipitated a financial crisis by ordering too many of these shawls, for he was not farsighted enough to see that the brightly colored shawls

were fast going out of style. The mothers of Baldomero II and Barbarita, both being Trujillos and second cousins, now decide to arrange the marriage of their children.

Part 4 of this chapter describes the almost idyllic outcome of this felicitous notion. The marriage of Juanito's parents is a very happy one and becomes an almost eternal honeymoon. Galdós has juxtaposed this description of a successful marriage very carefully in his narrative, for it foreshadows by contrast the unhappy state of affairs which will abide in the marriage which Baldomero and Barbarita now likewise arrange between two members of the next generations of their families - their own son, Juanito, and Jacinta, Barbarita's niece.

Jacinta is one of seventeen children of Gumersindo Arnáiz, Barbarita's brother, and Isabel Cordero. When Barbarita's father died, Isabel Cordero, a woman of considerable business acumen, foresaw the advent of running water in Madrid, cleanliness and the facilities for clean clothes, and converted the family business from oriental goods to white linens. From 1850 to 1860, she brought the house out of the red, and began to show a profit. Nevertheless, despite the fact that by 1870, only nine of her seventeen children were living, she and Gumersindo were still hard pressed to feed and clothe them. To add to their difficulties, seven of the nine were girls, requiring proper and good marriage matches! Therefore Isabel is overjoyed when she learns of the proposed union of her daughter with El Delfín, as Juanito is affectionately dubbed

by a man who becomes a central figure in the next chapter. The nickname, meaning "dolphin", is very appropriate since it aptly alludes to the gay, frisky ways of the youth and to his indifferent outlook on the serious side of life.

Chapter III: "Estupiñá"

At this point in his narrative, Galdós must digress once again. This time two chapters will intervene before he again picks up the main thread of his forward chronological movement. At the end of Chapter II, he writes: "Pero al llegar aquí me veo precisado a cortar esta hebra, y paso a referir ciertas cosas que han de preceder a la boda de Jacinta." (34) Little by little the circle of individuals surrounding the principals in the story begins to expand as Galdós introduces more and more characters.

Estupiñá serves the very important function of bringing Juanito Santa Cruz into contact with Fortunata, as we have seen in the "egg scene". A very old and faithful friend of both families, he is, at the time of the novel, a sort of "Jack of all trades" or handy-man for the Santa Cruz family - messenger, shopper, baby-sitter and then mentor for Juanito - all rolled into one. He is accepted as almost a member of the family, beloved by all.

Estupiñá possesses two histories - his own "mercantile history" and the history of nineteenth century Spain which he has seen in its entirety with his own eyes. His greatest joy in life, and his only vice, is talking for hours on end about both of these facets of his existence. He would rather sit

and participate in a lively tertulia in any Madrid shop than work in it. The warmth of the human voice and "the word" is much more important to his well-being than money. Having worked for many years as a clerk for Barbarita's father, he bought a shop of his own. Due to his mania for talking, however, he went bankrupt after six years. Galdós presents the delightful Estupiñá actually talking customers out of buying articles which he has for sale in his store. His "mercantile history" also included being a corredor de géneros or travelling cloth salesman in and around the Madrid textile stores. He greatly enjoyed this work because it brought him into contact with many people every day, thus providing him with the nourishment of his existence - conversation. He takes great pride in being an Hermano de la Paz y Caridad, a lay brotherhood that ministered to prisoners condemned to death. He considers it a sacred duty to go and provide the poor wretches with a few minutes of conversation in their supreme hour!

In December of 1869, Estupiñá contracts rheumatism in his right leg. The sympathetic old character is unable to leave his room on the street of the Cava de San Miguel, which causes him more pain than the rheumatism due to his forced isolation from the human voice. It is at this point that Juanito comes to visit Estupiñá and meets Fortunata near her aunt's poultry shop at the Cava de San Miguel entrance to the long stone stairway leading up to the old man's room. Estupiñá's room, which is on the seventh floor entering from La Cava de San Miguel, is on the fourth floor facing on the plaza Mayor.

This is owing to the fact that the street runs behind the western side of the famous Madrid plaza, and below the level of the square itself. Estupiñá is overjoyed at having some company when Juanito enters his apartment. However, he advises Juanito to enter through a shoemaker's shop, the Ramo de Azucenas, on the plaza Mayor the next time he comes, for he may thus save thirty steps of the one-hundred twenty which make up the stairway leading up to his room from the street level. Galdós ends his chapter by slyly alluding to the growing relationship between Fortunata and Juanito:

> Estupiñá siguió aún más de una semana sin salir de casa, y el Delfín iba todos los días a verle, ¡todos los días!, con lo que estaba mi hombre más contento que unas Pascuas; pero en vez de entrar por la zapatería, Juanito, a quien, sin duda, no cansaba la escalera, entraba siempre por el establecimiento de huevos de la Cava. (42)

Chapter IV: "Perdición y salvamento del Delfín"

Galdós now presents a very short two-part chapter divided along the lines indicated in its title. In the weeks that follow, Barbarita notices a drastic change in Juanito's manners, speech, the late hours he keeps, etc. She notices that he never misses a bullfight now. In her opinion, he has definitely taken a turn for the worse, and she is worried. This, of course, is Galdós' indirect way of presenting Juanito's first affair with Fortunata seen entirely through the eyes of his mother. Nineteenth century literary taboos precluded certain subjects, and Galdós, by taking the indirect approach, avoids describing the intimacy of a love affair.

This Galdosean reticence also creates great suspense around the figure of Fortunata. Her appearance in Chapter III (the "egg scene") is her only one in all of the first part of the novel. But her very absence makes her presence felt even stronger than if we actually saw her.

Barbarita has Estupiñá follow Juanito. The old man makes periodical reports to her, but they suddenly cease. Just as suddenly Juanito abandons his bad habits. Mysterious notes and letters then begin to reach the Santa Cruz household, and Juanito seems more afraid than desirous of reading them. One night he returns home very ill and his mother whisks him off to their summer home in Plencia before he can arrange one or two "asuntos" he has pending, as he puts it. Barbarita has resolved to "save" him by marrying him to Jacinta. "By chance", the very next day, Gumersindo Arnáiz and Isabel arrive in Plencia with their swarm of daughters to stay at a modest little house nearby.

Barbarita has had her eye on Jacinta for some time as a possible mate for her son. Indeed she loves her niece dearly, Jacinta being almost a daughter to her. When confronted with the idea of marriage, Juanito pretends to meditate upon it, but decides very quickly it will be in his best interests to marry. Despite the fact that Jacinta has always been a sort of sister to him, it is not very long before the two are billing and cooing. Jacinta's mother, Isabel Cordero, never lives to see this second union of the Santa Cruz and Arnáiz families, however, for she dies of a cerebral attack in the closing days of December, 1870. This brings Galdós back to the point in his

narration where he was at the end of Chapter II.

Chapter V: "Viajes de novios"

This chapter describes the simple wedding and honeymoon trip of Juanito and Jacinta. Supremely ironical, however is the fact that, despite Jacinta's moment in the spotlight in this chapter, the reader is more interested in Fortunata. The figure of the latter looms larger and larger in the background as little by little, Jacinta worms out of her husband the story of his pre-marital affairs. Galdós places this little "story within a story", told piecemeal by Juanito, against the backdrop of a changing Spanish geography. The lovers visit Burgos, Zaragoza, Barcelona, Sagunto, Valencia, Sevilla and Cádiz. Galdós succeeds in broadening the focus once again, thus allowing himself the opportunity to describe these enchanting cities.

In Zaragoza it is evident that Jacinta is becoming wary and afraid of the threat Fortunata poses to her happiness, and is even becoming obsessed with Fortunata to the point that she dreams about her. (50) This form of silent suffering is what constitutes the tragedy of Jacinta in the novel. On very few occasions does she ever confront her husband with his treachery. The obsession grows when Jacinta begins to wonder whether Fortunata had any children by Juanito: "Se miraban, se reían, y nada más. Para sí dijo la esposa: «A su tiempo maduran las uvas. Vendrán días de mayor confianza, y hablaremos..., y sabré si hay o no algún hueverito por ahí.» (54) The allusion to a "little egg-dealer" is now especially humorous to the reader. Thus Galdós strengthens Jacinta's jealousy and

preoccupation, and also foreshadows her later desperate attempts to adopt a child she believes to be Juanito's.

When the newly-weds visit the Jacquard textile mills in Barcelona, Galdós indirectly hints at Fortunata's own helpless social position in Jacinta's outburst of sympathy for the poor girls working in industrial factories:

> -No puedes figurarte- decía a su marido, al salir de un taller -cuánta lástima me dan esas infelices muchachas que están allí ganando un triste jornal, con el cual no sacan ni para vestirse. No tienen educación, son como máquinas, y se vuelven tan tontas..., más que tontería debe de ser aburrimiento..., se vuelven tan tontas, digo, que en cuanto se les presenta un pillo cualquiera se dejan seducir... (54)

The climax of the chapter comes in parts 5 and 6 when Juanito gets drunk at a wedding in Sevilla and, once alone in their room, begins to blurt out the entire story of his relations with Fortunata. He confesses seducing her and then abandoning her even before he knew she was pregnant. When he returned from his family's summer home, he was already engaged to Jacinta, and Fortunata had disappeared from Madrid with her baby. He had searched for her in vain in order to offer any help he could. For some strange reason, Galdós has seen fit to place what is perhaps his most complete and most lyrically beautiful description of Fortunata in the mouth of his most despicable character. In a drunken voice, Juanito stammers out the following:

> -¡Si la hubieras visto! ... Fortunata tenía los ojos como dos estrellas, muy semejantes a los de la Virgen del Carmen que antes estaba en Santo Tomás y ahora en San Ginés.

> Pregúntaselo a Estupiñá, pregúntaselo si lo dudas..., a ver... Fortunata tenía las manos bastas de tanto trabajar, el corazón lleno de inocencia... Fortunata no tenía educación; aquella boca tan linda se comía muchas letras y otras las equivocaba. Decía indilugencias, golver, asín. Pasó su niñez cuidando el ganado. ¿Sabes lo que es el ganado? Las gallinas. Después criaba los palomos a sus pechos. Como los palomos no comen sino del pico de la madre, Fortunata se los metía en el seno, ¡y si vieras tú que seno tan bonito! Sólo que tenía muchos rasguños que le hacían los palomos con los garfios de sus patas. Después cogía en la boca un buche de agua y algunos granos de algarroba, y metiéndose el pico en la boca...les daba de comer... Era la paloma madre de los tiernos pichoncitos... Luego les daba su calor natural..., los arrullaba, les hacía rorrooó..., les cantaba canciones de nodriza... ¡Pobre Fortunata, pobre Pitusa! (60)

Here we see Fortunata as what she is, a beautiful, imposing symbol of natural vitality, fertility and motherhood. In her final scene in the novel, we will likewise see her nursing her baby and singing lullabys to him just before she dies.

Juanito breaks down and weeps, bitterly accusing himself of causing Fortunata's downfall, and begging Jacinta's pardon. The next morning, however, he attempts to gloss over his ravings, telling her to ignore them as the result of his drinking. His contemptible personality is thus rigidly fixed. After a short trip to Cadiz, the couple returns to Madrid to take up residence with Juanito's parents in their home on the plaza de Pontejos just behind the Puerta del Sol. Jacinta, however, harbors all of these things in her heart, feeling great compassion for Fortunata.

Chapter VI: "Más y más pormenores referentes a esta ilustre familia"

Galdós now breaks strict chronological order once again, in order to give the effect of passing time. The Santa Cruz family enjoys health and wealth as about two years pass. On the surface all is tranquil and happy within the family. However, underneath, there is sadness and despair. Jacinta has not had any children and desperately longs for a baby.

Two themes hold this apparently loosely structured chapter together. Placed in contrasting juxtaposition to Jacinta's sterility, Galdós places the wealth and abundance of the Santa Cruz family and its circumstances, the fecundity of Jacinta's two married sisters, who, like their mother, bear babies every year, and the enredadera or "creeping vine" of the numerous Madrid families related even remotely to the Santa Cruz and Arnáiz families. Even the title of the chapter bespeaks abundance of detail. All of these symbols of copiousness and plenitude seem to combine to mock the unfertile Jacinta, and place her barrenness in greater relief within the novel.[2] These two antithetical themes, abundance and sterility, are evident in the following words:

> Es que hay en la naturaleza humana un vicio de mendicidad; eso no tiene duda. Ejemplo, los de Santa Cruz, que gozaban de salud cabal, eran ricos, estimados de todo el mundo y se querían entrañablemente. ¿Qué les hacía falta? Parece que nada. ... Es que cuando un conjunto de circunstancias favorables pone en las manos del hombre gran cantidad de bienes, privándole de uno solo, la fatalidad de nuestra naturaleza o el principio de descontento que existe en nuestro barro constitutivo le impulsan a desear precisamente lo poquito que no se le ha otorgado. Salud, amor, riqueza, paz

> y otras ventajas no satisfacían el alma de Jacinta; y al año de casada, más aún, a los dos años, deseaba ardientemente lo que no tenía. ¡Pobre joven! Lo tenía todo, menos chiquillos. (64-65)

Galdós now continues to unravel and trace the vast and intricate inter-relationships of the principal families of the novel which he began in Chapter II. He begins with a eulogy of the democratic fusion of social classes in Spain and a statement of its causes as a prelude to his description of the complex ramifications and distant members of the various clans:

> Los de Santa Cruz, como familia respetabilísima y rica, estaban muy bien relacionados y tenían amigos en todas las esferas, desde la más alta a la más baja. Es curioso observar como nuestra edad, por otros conceptos infeliz, nos presenta una dichosa confusión de todas las clases, mejor dicho, la concordia y reconciliación de todas ellas. ... Insensiblemente, con la ayuda de la burocracia, de la pobreza y de la educación que todos los españoles reciben, se han ido compenetrando las clases todas, y sus miembros se introducen de una en otra, tejiendo una red espesa que amarra y solidifica la masa nacional. (65)

Galdós has often been severely criticized and censured for the inclusion of the complicated genealogical net which he now proceeds to cast. However, if two factors are kept in mind, one may better understand the novel and Galdós' reasons for the introduction of such material. In the first place, the outcry against it is unjustified. The passage itself makes up only one of the five sub-parts of this chapter. It fills only two complete pages. This is a very small percent of the total number of pages of this vast work of fiction. Secondly

the depiction of the family tree fulfills the aesthetic function of enhancing the illusion of total reality so essential to the wide-angle novel. As one critic very cogently remarks:

> Fortunata y Jacinta purports to be a novel of all Madrid... Some of the illusion of amplitude is attained by showing how the family tree to which los de Santa Cruz belongs branches out to all levels of society... In other words, this novel is not merely the story of a few families, but through their involved relationships indirectly touches vast sectors of Madrid.[3]

In costumbrista fashion, Galdós takes us into the elegant atmosphere of the Santa Cruz home with lavish description of rooms, furniture, financial assets, food, etc. The feeling of external well being is further developed while at the same time, the undercurrent of Jacinta's unhappiness is broadened upon learning that she has certain rooms in the house destined for childrens' bedrooms. In her mind she has them all decorated and furnished just as they will be when the little ones arrive. In the streets her eyes instinctively and longingly go in pursuit of childhood in any form. One rainy evening, upon returning home, she insists that the concierge attempt the rescue of some kittens drowning in a sewer. To Jacinta their plaintive cries can only represent the cries of human babies. She spoils her sisters' children at every opportunity, often causing arguments with their mothers.

Toward the end of the chapter Galdós describes Barbarita's mania for shopping. His enumeration of the sumptuous articles she buys also contributes to the suggestion of abundance of

everything except children in this comfortable middle class home nestled in the heart of Madrid.

Chapter VII: "Guillermina, virgen y fundadora"

Another new character deserves a special chapter just as did Estupiñá. Guillermina Pacheco is a loquatious, charitable old lady of aristocratic origin who is virtually accepted as a member of the family in the Santa Cruz household. Her entire life and fortune have been given over to the succour of the poor and wretched of Madrid. She is a model of self-sacrifice and saintliness. Guillermina's project, during the entire novel, is acquiring sufficient funds to build and support an orphanage for homeless children. She literally accomplishes this by begging, and her efforts to carry out her mission take her from the chambers of the king to the hovels of the Madrilenian slum districts. She is not too proud to knock on any door for a contribution. Of late, Jacinta has been helping Guillermina in her work and accompanying her on her rounds of the city.

Basically (again like Estupiñá) Guillermina is a humorous character due to her loveable garrulousness and wit. Galdós, with his astounding ability to reproduce dialogue, was a master at creating this type of character. Guillermina's nephew, Moreno Isla, an independently wealthy man, who spends most of the year in England, refers humorously to his aunt as "la rata eclesiástica" and "la santurrona". She constantly and playfully rifles his pockets for donations to her worthy

causes.

The intimate evening family tertulia is brilliantly sketched in by the author with a humorous and heated argument between the Marqués de Casa Muñoz, Aparisi and Federico Ruiz, three of the most assiduous friends of the family. Their conversation centers around politics and the abdication of Amadeo of Savoy. We note in passing that the author once again is making his temporal action more concrete after the vague time of Chapter VI. When the guests leave, Zalamero, another friend of Juanito wants el Delfín to accompany him to the government offices to investigate the repercussions of the king's announcement, but Jacinta insists that her husband spend the evening with her.

Chapter VIII: "Escenas de la vida íntima"

Two of the five sub-parts of this chapter serve to further the marital circumstances of Jacinta and Juanito, and further elaborate their characters. The last three set the forward movement of the novel in high gear again.

After two years of married life, it is revealed that Juanito and Jacinta sleep in separate beds. (83) Jacinta is often kept awake by thoughts of Juan's unfaithfulness, but she is constrained to say nothing because, to the family and friends, el Delfín is a model husband. Owing to certain suspicious movements she has recently observed, Jacinta is convinced her consort is up to his old tricks again. In their conversations, Juanito's clever, cajoling rhetoric and sophistic

arguments usually overwhelm her and she is constantly forced to retreat back into long-suffering silence. She resigns herself to her two "penas": Juan's "apartamientos" and her "desconsuelo de no ser madre". (84)

Despite his fickleness, Galdós declares that Juanito does love his wife. He admires in her the virtues he himself does not possess: her moral reserve, her goodness and sincerity. However, true to his supreme conceit, he likewise feels no need for these qualities! He feels he fully deserves the jewel that destiny has given him for a wife. Completely unoccupied in any business or work, his life fluctuates between adventures with other women and the virtue he prizes in his spouse. Although he derives no pleasure from stock speculation or business, Juanito does know the value of money. He is not wasteful. His father would like to see him in politics, but cannot understand his son's wavering political opinions. Barbarita is solidly against her son's entering the national political arena. Loved and respected by all who know him, Juanito's word is law in the family household.

Although passionately in love with her husband, Jacinta has great reservations concerning the moral qualities everyone else sees in him. She even begins to doubt whether or not it is she herself who is wrong: "¿Seré yo, como aseguran, la más feliz de las mujeres, y no habré caído en ello?" (86) Her growing obsession with motherhood is now causing hallucinations and nightmares. She dreams of a baby sucking at her breast, but

hesitates telling Juanito for fear he will only laugh. She hates the empty halls and "nurseries" of the house and sees in her father-in-law only the potential of a grandfather wasted. In an excellently presented scene at the theatre, she falls asleep and has the same recurring dream of the baby at her breast.[4] However, when she is about to give the angelic creature what it so earnestly desires, it suddenly turns into cold plaster. As Gullón has suggested, the chalky substance is obviously symbolical of Jacinta's sterility.[5] The structural importance of this scene has been admirably perceived by Miss Braun who points out:

> The dread makes plausible the crescendo of events which conclude Part I. More than a third of this volume is a highly complex progression of scenes centering about Jacinta's efforts to adopt Pitusín, whom she believes to be her husband's child. This central unity of action is paralleled by a certain unity of time, inasmuch as all the episodes take place during the 10 or 12 days that Juanito is confined to the house with a severe cold. The time span also corresponds to the holiday season, starting a few days before Christmas and extending to the día de Reyes. Galdós perhaps saw a symbolic appropriateness in having Jacinta's efforts to bring a child into the house coincide with the season when the birth of Christ is celebrated.[6]

Juanito is confined to the house with a very severe cold. Toward the end of 1873, (following another period of his marital inconstancy) Galdós presents two or three intimate and humorous scenes in the family circle of friends centering around the figure of el Delfín, who is irritated due to his illness and confinement. Absolutely nothing seems to please

him, Aparisi's ridiculousness or Jacinta's pampering.

Into the midst of these scenes is ushered the pathetic, yet very funny character known as José Ido del Sagrario. The name, as with many Galdosean personages, is both humorous and significant, for the man is "ido", that is "off" or "touched" in the head. Ido del Sagrario is a poor, half-starved wretch who lives in the slum tenements and makes a meager living selling subscriptions for novelas de entregas or serial novels and other publications. In the past he has also written many of these novels dealing with fantastic and incredibly involved love stories, tales of adultery, honor, etc. As a result of living in these worlds of fiction for so long, Ido has become deranged. His main chifladura seizes him when he has had too much, nay even sufficient, to eat! In such moments, he becomes intoxicated by food and imagines that his poor ugly wife is a beautiful woman who is unfaithful to him with a duke, a grandee of Spain. His physical description adds to the grotesque nature of his character and dementia:

> Al poco rato entró en el despacho un hombre muy flaco, de cara enfermiza y toda llena de lóbulos y carúnculas, los pelos bermejos y muy tiesos, como crines de escobillón; la ropa prehistórica y muy raída, corbata roja y deshilachada, las botas muertas de risa. En una mano traía el sombrero, que era un clac del año en que esta prenda se inventó, el primogénito de los clacs sin género de duda, y en la otra un lío de carteras-prospectos para hacer suscripciones a libros de lujo, las cuales estaban tan sobadas, que la mugre no permitía ver los dorados de la pasta. (90)

Juanito, knowing Ido's weakness through having met him before at a friend's house, decides to have some fun with the poor devil. After gulping down two pork chops, Ido is soon ranting and raving, twitching, pacing the floor and gesticulating wildly. His only desire is to catch his wife and her lover in the act and run them both through with one sword thrust, thus avenging his outraged honor! The malicious Juanito of course goads Ido on, telling him he would greatly desire to see such a rare beauty, this Venus de Médicis (as Ido refers to his wife), and that she is really a santa. In the midst of great confusion and consternation, Ido is finally ushered out. Jacinta has only great pity for the poor devil, and attributes his condition to lack of food.

Before leaving, however, Ido manages to give Jacinta his card in the hope that she will recommend his starving family to her friend, Guillermina. Ido's structural function in the novel thus becomes clear. He is one more link between the worlds of Jacinta and Fortunata. This becomes evident when, two days later, he returns when Jacinta is alone and, after a generous handout of money and clothing "for his children", he intimates to her the existence of a child named "Pitusín" living near him in the slums who is no more or no less than Juanito's and Fortunata's son. (94) The reader will recall that Fortunata's nickname was "Pitusa". (66) At first Jacinta is convinced this is another machination of the insane fellow and slams the door in his face. She soon regrets doing

so however, and is tortured all day by doubts concerning what Ido has told her. That evening Guillermina is informed, and plans are laid to visit the slum tenements where Ido lives to get a look at "Pitusín".

Chapter IX: "Una visita al cuarto estado"

This long chapter (9 sub-parts) and the next two treat the search for and acquisition of "Pitusín". Getting the three-year old required not one but several visits to the "fourth estate" by Jacinta and Guillermina. From the moment that Jacinta knows her husband's son is living in squalor, she does not rest until she has him safely in her possession.

Galdós describes in lavish detail the trip along his beloved Calle de Toledo,[7] decked out in all its Christmas finery and vibrantly alive with the hustle and bustle of the holiday season. Jacinta's eyes are instinctively drawn to the faces of innumerable children. Indeed children are the leitmotiv of this entire chapter - from the street urchins to those in their mothers' arms or on their backs, to the swarms and tribes of little ones playing in the huge patio of the tenement, to Ido's children, right down to the offspring of Benigna, Jacinta's sister. Jacinta even observes three little white coffins making their sad way to the cemetery down the Calle de Toledo. (99) Nor does the eye of the Naturalist in Galdós miss an opportunity to go into the details of the sordidness which the people of the slums must endure - the crowded, congested conditions together with the filth and the unhealthiness

of the entire atmosphere. In Jacinta's opinion, clearly not a place to bring up the child of a Santa Cruz! Each successive corridor is dirtier than the last, and the stench of the place almost overwhelms the delicate Jacinta. All the dregs of human society are paraded before her eyes - beggars, blind, lame and maimed veterans, and women old before their time.

Once in Ido's apartment, the depiction of squalor and poverty are intensified. His wife, Nicanor, and her children are occupied in making "papel de luto" by bordering black lines on white paper. One of the urchins who has managed to cover himself with the black pitch being used is "Pitusín". However, before Jacinta can initiate negotiations with José Izquierdo, Fortunata's uncle with whom the lad lives, she is dragged away by Guillermina, who is in a hurry.

Three very humorous sub-parts now relate another of Ido's "eating binges" with José Izquierdo. Jacinta had given Ido some money which he hid from his wife and with which he now treats himself to a meal of veal chops. When Izquierdo arrives, Ido is compelled to share with the ex-revolutionary who blusters and fumes about the government which has failed to place him. His tirade reveals him for the imposter he is. Ido's twitching eyelids are the forecast of another melodramatic fit of anger against his "unfaithful Venus de Médicis". He dashes off to his home screaming "aduuuultera", and, in a scene combining tragedy and comedy, searches the room wildly for the imagined lovers, beats the bed with a toy drumstick and finally collapses exhausted.

Jacinta has arrived with her maid again. Nicanor explains Ido's strange malady to her and then Jacinta accompanies José Izquierdo to his flat to talk about "Pitusín". The crafty Izquierdo knows the connections of the Santa Cruz family and hopes to offer Pitusín in exchange for a place in the government. When Jacinta demonstrates the impossibility of this, she leaves only to return the next day with Guillermina. In distributing gifts and money to the innumerable poor of the patio, Jacinta meets Adoración, the little daughter of a loose-living woman named Mauricia la Dura who will figure later in the novel. Mauricia has abandoned her child to her sister Severiana, a very respectable, hard-working neighbor of Ido del Sagrario.

The second interview with Izquierdo over the negotiations for Pitusín is much more successful due to the presence of Guillermina, who knows only too well how to deal with rough individuals like Platón, as Izquierdo is referred to. She stands up to him and utterly disarms him with her courage and frankness. She makes him face his own reality, and in doing so, Galdós forges a powerful scene of psychological and human insight. This third interview is a failure also, but it is evident that Izquierdo is weakening. Guillermina refuses to pay the exorbitant sum of money he is now willing to accept for the child. Before leaving, Guillermina suggests to him that he forget the government and become an artist's model. Izquierdo is left with visions of future greatness and a limosna for bread!

Chapter X: "Más escenas de la vida íntima"

The next day, amidst Christmas gayety in the Santa Cruz home, and while don Baldomero is sharing his lottery winnings with everyone, Guillermina secretly announces to Jacinta that she has closed the deal with Izquierdo for 6,500 reales. She is in possession of the child's baptismal certificate, but thinks he may or may not be Juanito's son. Guillermina suggests to Jacinta that she should have consulted her husband before rushing into this scheme, the first indication that Jacinta's hopes are soon to be disappointed.

Jacinta's plan is to keep Pitusín at her sister Benigna's house until all the members of the Santa Cruz family are prepared to accept the child. Barbarita is soon apprised of the plot and becomes as enthusiastic as Jacinta upon seeing the little boy who, to her, of course, "looks just like Juanito when he was that age". Barbarita immediately buys a nativity scene, a sailor suit and red stockings to make Pitusín's Christmas a happy one. There are several humorous scenes describing the gross antics of the lad from the slums when he is introduced into a respectable household.

The suspense mounts as Juanito and don Baldomero are told of the baby's presence, and the two hold a half-hour conference behind closed doors. When Jacinta finally manages to get Juanito alone in their bedroom amidst all the Christmas festivity, she is informed that she has been swindled. Her husband explains that Pitusín is undoubtedly the child of Nicolasa, Izquierdo's step-daughter, who died in child-birth three years

ago. Juanito's own son died of diptheria about one year after his marriage to Jacinta. The whole thing has been a story quite unwittingly concocted by Ido del Sagrario, but so maliciously amplified by José Izquierdo that the result would rival any plot of Ido's fantastic novelas por entregas. Juan proceeds to narrate the last episode of the incomplete tale he told to Jacinta on their honeymoon.

A letter from Fortunata had summoned him to a house on Hortaleza street about a year ago. Fortunata was living with a brutish man, and her baby was already dying. It was too late for good medical help, and all Juanito was able to do was pay for a decent burial. When the fellow with whom Fortunata was living began to press him for money with threats of blackmail, the Delfín paid him off to get rid of them. Juanito has not seen nor heard from Fortunata for over a year.

It is a very hard pill to swallow, but the decision of don Baldomero is final. The child can absolutely not be introduced into the Santa Cruz home because it would appear as though the family were concealing something. However the kind and generous father of el Delfín has decided to place Pitusín in Guillermina's foundling home where he will provide for the child's education and keep. The lovable Baldomero confesses that even he had begun to hope in the truth of the story, and had gone out and bought Pitusín a toy accordian! But the iron-clad will of the respectable and conservative textile magnate prevails, and Jacinta is plunged back into

despair and unhappiness.

Chapter XI: "Final que viene a ser principio"

Juanito's expansive mood once again becomes withdrawn and cold, and Jacinta suffers a great deal in the following weeks. Jacinto Villalonga, the Delfín's friend and accomplice in amorous seductions, arrives one evening, ostensibly to enlighten Juanito concerning the dissolution of the Republican Cortes by General Pavía. In reality, he has come to inform the Delfín that Fortunata has returned to Madrid in the company of an impressive looking man, and in her absence she has been miraculously transformed. She is now elegantly and stylishly dressed, has a more cosmopolitan and sophisticated air, and is more beautiful than ever. A lengthy conversation about Fortunata ensues between the two comrades, intermittently interrupted by the entrance of Jacinta into the room. Whenever she comes in, Villalonga cleverly switches to the subject of Pavía.

Part one of the novel ends with Juanito engaged in a frantic search for Fortunata as bits of information reach him through his friends Villalonga and Pez. The man Fortunata was with was a swindler, and has left Madrid. Pez has seen Fortunata enter a pawn-shop with a large bundle of clothes which Juanito presumes to be the elegant garments Villalonga had seen her wearing. The Delfín ransacks the taverns, cafes, vice dens and houses of prostitution of all Madrid in his search for Fortunata, but all to no avail. He even follows girls that he thinks resemble her. By now, he is indifferent to Jacinta again, and

must even imagine her as looking like Fortunata in order to show any affection for her. One cold night, he comes in with a severe cold, and Galdós humorously concludes Part I by telling us that the hunter has become the hunted, felled by a good case of pneumonia.

PART II

Chapter I: "Maximiliano Rubín"

In the second part of Fortunata y Jacinta Galdós shifts his attention to a different class of society, and builds up an entirely new set of characters. Nevertheless, the two parts are structurally similar in many ways. Just as Part I began with the introduction of its male protagonist, likewise Part II. Maximiliano Rubín, "Maxi" for short, is the youngest of three brothers, orphaned in 1867-68 when their lower middle-class parents both died. The second part of the novel is also likewise anchored firmly in history from the outset:

> La venerable tienda de tirador de oro que desde inmemorial tiempo estuvo en los soportales de Platerías, entre las calles de la Caza y San Felipe Neri, desapareció, si no estoy equivocado, en los primeros días de la revolución del 68. En una misma fecha cayeron, pues, dos cosas seculares: el trono aquel y la tienda aquella, que si no era tan antigua como la Monarquía española, éralo más que los Borbones, pues su fundación databa de 1640, como lo decía un letrero muy mal pintado en la anaquelería. Dicho establecimiento sólo tenía una puerta y encima de ella este breve rótulo: Rubín. (157)

The youngest son of the gold-wire puller whose name stood over the door was destined to be as unfortunate in marriage as was

his father, for both father and son married women who were to be their downfall:

> La muerte de este don Nicolás Rubín, y el acabamiento de la tienda fueron simultáneos. ... El motivo de la ruina, según opinión de todos los amigos de la familia fué la mala conducta de la esposa de Nicolás Rubín, mujer desarreglada y escandalosa, que vivía con un lujo impropio de su clase y dió mucho que hablar por sus devaneos y trapisondas. Diversas e inexplicables alternativas hubo en aquel matrimonio, que tan pronto estaba unido como disuelto de hecho, y el marido pasaba de las violencias más bárbaras a las tolerancias más vergonzosas. Cinco veces la echó de su casa y otras tantas volvió a admitirla, después de pagarle todas sus trampas. Cuentan que Maximiliana Llorente era una mujer bella y deseosa de agradar.... (158)

Thus Galdós strikes the essential note of this Part and, for that matter, of the rest of the novel. Indeed the history of Maxi's parents, summed up here in brief, is a history which is to be virtually duplicated in his own relationship with Fortunata. Just as Part I built up to Jacinta's marriage and its impending failure, so will Part II trace the same course in the life of Fortunata.

As we have already partially seen, Galdós once again sets about the task of creating a whole lower middle-class family and friends to parallel the description of the Santa Cruz and Arnáiz families of Part I. However, this time the history of the Rubín family is sketched in with a much greater economy of means (157-158). The author briefly describes Maxi's older brothers, Juan Pablo and Nicolás, both scheming and egotistical opportunists, one in politics and the other in the church.

After the deaths of their parents, Juan Pablo and Maxi were placed in the home of an aunt whose character is to be developed more fully in Chapter III, while Nicolás lived with a clergyman uncle in Toledo and eventually became a priest himself. After many ups and downs in the civil service, Juan Pablo, the eldest Rubín, is now secretly working for the Carlist cause, at the instigation of Nicolás. A failure himself, Juan Pablo has accomplished some good in advising and financially helping (when he could) his youngest brother, Maxi, in the career of pharmacist.

Insofar as Maxi is concerned, a physical and temperamental type more unlike Juanito Santa Cruz would be hard to imagine. The aspiring druggist is a timid, sickly, pampered, weak and spineless young man with little ambition or energy. Galdós' graphic description of him fixes him firmly in the reader's mind:

> Era de cuerpo pequeño y no bien conformado, tan endeble que parecía que se lo iba a llevar el viento, la cabeza chata, el pelo lacio y ralo. Cuando estaban juntos él y su hermano Nicolás, a cualquiera que los viese se le ocurriría proponer al segundo que otorgase al primero los pelos que le sobraban. Nicolás se había llevado todo el cabello de la familia, y por esta usurpación pilosa la cabeza de Maximiliano anunciaba que tendría calva antes de los treinta años. Su piel era lustrosa, fina, cutis de niño con transparencias de mujer desmedrada y clorótica. Tenía el hueso de la nariz hundido y chafado, como si fuera de sustancia blanda y hubiese recibido un golpe, resultando de esto no sólo fealdad, sino obstrucciones de respiración nasal, que eran, sin duda, la causa de que tuviera siempre la boca abierta. Su dentadura

> había salido con tanta desigualdad, que cada pieza estaba, como si dijéramos, donde le daba la gana. Y menos mal si aquellos condenados huesos no le molestaran nunca; ¡pero si tenía el pobrecito cada dolor de muelas que le hacía poner el grito más allá del cielo! Padecía también de corizas, y las empalmaba, de modo que resultaba una coriza crónica, con la pituitaria echando fuego y destilando sin cesar. Como ya iba aprendiendo el oficio, se administraba el yoduro de potasa en todas las formas posibles, y andaba siempre con un canuto en la boca aspirando brea, demonios o no sé qué. (161)

After three years of studies in the school of pharmacy, Maxi begins to come slightly more alive and achieves some small degree of independence from his aunt who now gives him a small allowance and adjudges him too innocent and his system too fragile to stand any type of vice, much less any involvement with women. The idealism and daydreaming which become so much a part of Maxi's character begin at this time in his life. Due to his long-standing inferiority complex, Maxi withdraws from noisy café groups of friends and takes to strolling the streets alone until late in the evenings in search of imaginary adventures. His one ambition in life is to be loved by a "mujer honrada". Thus structurally Galdós has linked Parts I and II of his novel with the motif of the search in which his two male protagonists are both engaged - Juanito seeking out Fortunata all over Madrid at the end of Part I, and Maxi looking for a "mujer honrada" at the beginning of Part II. Ironically, the woman Maxi seeks will turn out to be Fortunata who is at the lowest point in her career when the pharmacy student encounters her.

Maxi's friend, Olmedo, a wild Bohemian student, finally convinces him to come and meet "a real woman", as he puts it, who is living at the apartment of his girlfriend. He relates how some supposedly rich swindler abandoned Fortunata, and it is implied that she has been reduced to selling her clothes and street walking in order to pay off her last paramour's numerous debts all over Madrid.

Despite her disreputable past, Maxi is immediately smitten by Fortunata's great beauty and believes (more importantly!) that he also sees a soul beneath which is honrada and worthy of being helped. He falls madly in love with the stunning girl and it is not long before he declares that he is capable of adoring her if she could take him seriously. Love seems to have transformed Maxi and given him the courage, self-confidence and spirit he has so long lacked. The remainder of the chapter humorously describes how Maxi breaks open his childhood clay bank for the money it contains needed to convince and impress Fortunata of the honesty of his intentions, and to support her until they are married. For Maxi this trivial act carried out without his aunt's knowledge, is a traumatic experience, and it takes on the magnitude of a heinous crime in his mind. Indeed the smashing of the hucha is humorously described in terms of a brutal murder!

Chapter II: "Afanes y contratiempos de un redentor"

As its title implies this chapter describes Maxi's efforts to "redeem" Fortunata and echoes the title of Chapter IV, Part I.

Unknown to his family, he sets Fortunata up in a little apartment and embarks upon her moral and social salvation and regeneration with the great hope that in time the gratitude and respect she feels for him will turn into real love. It all seems very simple to poor Maxi, but what he tragically does not realize in his exalted state of mind is that marriage cannot be based only on gratitude and respect. Fortunata's ignorance is abysmal. She reads poorly and cannot write at all. Her concepts of reality, and her knowledge of the most elementary geography, history, and religion are vague or non-existent. But she clings tenaciously to the one idea that nothing which has anything to do with love can be sinful.

Integrated into the scenes of Maxi's education and refinement of the girl of the pueblo is her own detailed account of her past life. The one thing that stands out in her story is that her heart still belongs to Juanito Santa Cruz, her first lover, despite all her subsequent degradation.

Once settled down in a more stable way of life, Fortunata reveals her great potential as a wife and mother. She is an excellent housekeeper and cook, and knows how to pamper Maxi when he suffers the excrutiating pain of his frequent headaches. She goes out only to shop, receives no guests, and appears to be making the progress toward rehabilitation that Maxi so earnestly desires. She reveals some talent in acquiring simple social manners and graces, but any abstract concept is beyond her. With the realization of his future responsibility, Maxi

is likewise making great strides in his own studies. With a goal before him, he now realizes some of his own limited capacities. His entire outlook on life has become happy and optimistic.

Marriage holds out to Fortunata the possibility of being honrada, but being the wife of Maxi is repugnant to her. Money problems are now forcing Maxi to the ultimate confrontation with his aunt, who must be told about Fortunata. He is saved this unpleasant experience temporarily when he learns that a maternal aunt in Aragón has died and left the three brothers a small inheritance to be divided among them. That evening he rehearses to Papitos, a humorous maid, what he will say to his aunt when he musters his courage, but the entrance of doña Lupe sends both Maxi and Papitos scurrying to their "respective burrows like rabbits who hear the hunter's footsteps"! (185)

In the days that follow, Fortunata is greatly troubled. She is attracted by the idea of becoming "honrada" as Maxi's wife, but repulsed by the thought of being married to such a wreck of a man. What is really on her mind is Juanito Santa Cruz. One day while combing her beautiful dark hair, she admires herself in the mirror and thinks: «¡Vaya un pelito que me ha dado Dios!» ... «¡Cuánto más guapa estoy ahora que...antes! He ganado mucho.» ... «¡Si me viera ahora!...» (186) Fortunata has been watching for Juanito in the streets, and has learned that he had pneumonia in February and March. Like Juanito, she now waivers also - between Maxi and her first love. At times

she yearns for Juanito, and other times, she is content with Maxi, hoping to be able to improve his health and looks after they marry. One day she prepares an especially fine lunch for him, but upon serving him she is revolted by the creature sitting across from her:

> Media hora después estaban sentados a la mesa, en amor y compañía; pero en aquel instante se vió Fortunata acometida bruscamente de unos pensamientos tan extraños, que no sabía lo que le pasaba. ... De estos cambiazos había sentido ella muchos; pero ninguno como el de aquel momento, el momento en que metió la cuchara dentro del arroz para servir a su futuro esposo. No sabría ella decir cómo fué, ni como vino aquel sentimiento a su alma, ocupándola toda; no supo más sino que le miró y sintió una antipatía tan horrible hacia el pobre muchacho, que hubo de violentarse para disimularla. (189)

Maxi reveals to his friend Olmedo his intention of marrying Fortunata and swears the pseudo-Bohemian to secrecy. Although Olmedo realizes the utter insanity of such an impossible relationship, his own would-be Bohemian spirit cannot help but admire Maxi for dreaming up the most stupendous trick of the century - marrying a prostitute! Within three days "the secret" reaches doña Lupe, Maxi's aunt, whose incredulity Galdós hilariously describes in the following manner:

> Aquel cuitado, aquella calamidad de chico, aquella inutilidad, tan fulastre y para poco, que no tenía aliento para apagar una vela y que a los dieciocho años sí, bien lo podía asegurar doña Lupe, no sabía lo que son mujeres y creía que los niños que nacen vienen de París; aquel hombre fallido enamorarse así, ¡y de quien!, de una mujer perdida..., pero perdida..., en toda la extensión de la palabra. (191)

Doña Lupe calls Maxi to an accounting the next day.

Chapter III: "Doña Lupe la de los pavos"

In order to understand the somewhat unexpected reaction of doña Lupe to Maxi's surprising assertiveness, we must understand something of her character. Doña Lupe has mercifully postponed her interview with the distressed lad until morning out of fear of provoking one of his painful headaches. Galdós does this to demonstrate a very real human side of this domineering woman. She harangues, threatens, flatters and cajoles her nephew to try to talk him out of his folly, but in order to see another side of her nature, her practical side, the tirade she unleashes upon Maxi is interrupted by the visit of her old friend and business partner, Torquemada. (This also prolongs Maxi's anguish and produces effective suspense in the narrative.) Doña Lupe is a usurer, and in any matters concerning money, no matter whom she is dealing with, she is absolutely practical and merciless. Aunt Lupe's dual nature is symbolized by her one false breast:

> La doble personalidad de esta señora tenía un signo externo en su cuerpo, una representación fatal, obra de la cirugía, que en este punto fue una ciencia justiciera y acusadora. A doña Lupe le faltaba un pecho, por amputación a consecuencia del tumor escirroso de que padeció en vida de su marido. Como presumía de buen cuerpo y usaba corsé dentro de casa, aquella parte que le faltaba la suplió con una bien construída pelota de algodón en rama. A la vista, después de vestida, ofrecía gallardo conjunto; pero tras de la ropa, sólo la mitad de su seno era de carne, la otra mitad era insensible y bien se le podía clavar un puñal sin que le doliese. Lo

> mismo era su corazón: la mitad de carne, la mitad de algodón. La índole de las relaciones que con las personas tuviese determinaba el predominio de tal o cual mitad. (203)

Thus when Maxi, incapable of verbal reasoning with his aunt, resorts to positive action and merely walks out of the house defying doña Lupe's explicit orders to remain home that day, she is secretly pleased with his spunk, and sits down to meditate on how to make the best of his open defiance.

Galdós now fills in doña Lupe's past life - her marriage to a military man, her widowhood, her moneylending in order to bring up her nephews decently, and her egotistical desire to domineer, advise and direct the lives of those around her. After several arguments with Maxi, Lupe sees the futility of further resistance to her nephew's resolution, and decides it will be better to control and manage this new venture just as she has guided her own financial interests and the little family that has been thrust upon her. Maxi reminds himself never to borrow money from his aunt, no matter how poor he may be in future years! It is to be noticed, in passing, that Maxi has risen in stature in this chapter through his almost incredible courage in the face of his aunt.

Chapter IV: "Nicolás y Juan Pablo Rubín - Propónense nuevas artes y medios de redención"

The arrival of Maxi's older brothers is the occasion for further anguish and consternation for the future groom. However, due to the handsome and moody Juan Pablo's preoccupation

with his own problems in the Carlist camp (from which he has been expelled), he is actually indifferent to Maxi's plans. Nicolás, however, is very much opposed to his younger brother's notion. The depiction of the hairy, conceited and gluttonous priest reaches grotesque proportions in this chapter, yet the caricature is always mitigated with the well-known Galdosean sense of humor:

> Su fisonomía no era agradable, distinguiéndose por lo peluda, como antes se indicó. Bien decía doña Lupe que así como el primogénito se llevara todos los talentos de la familia, Nicolás se había adjudicado todos los pelos de ella. Se afeitaba hoy, y mañana tenía toda la cara negra. Recién afeitado, sus mandíbulas eran de color de pizarra. El vello le crecía en las manos y brazos como la hierba en un fértil campo, y por las orejas y narices le asomaban espesos mechones. Diríase que eran las ideas, que, cansadas de la oscuridad del cerebro, se asomaban por los balcones de la nariz y de las orejas a ver lo que pasaba en el mundo. (209)

His snoring, his tremendous capacity for food, and his appreciative belches at the table add to the picture here painted.

Juan Pablo introduces the question of the inheritance left them by their maternal aunt in Aragón, and, upon his suggestion, he is given the cash assets, and the other two brothers agree to accepting the land and other property. Lupe is unhappy with this for she was hoping to lend some of Maxi's money on interest for him.

There is no love lost between Lupe and the elder brothers. Two facets of Lupe's thinking enter here: She is paradoxically a liberal and an anti-clerical at the same time, simply because

her beloved and deceased Jáuregui was! She refers to Juan Pablo's Carlism as the "infame facción" and bewails the economic strain placed on her grocery budget by Nicolás.

When the clergyman sees that Maxi is unyielding in his intention to marry Fortunata, he quickly seizes the opportunity to bring glory upon himself and decides to exercise his mission in the world of saving souls. He announces the "gigantic problem" that Fortunata's redemption poses for him, but that he has had a great deal of experience in Toledo mending broken marriages and rescuing girls from prostitution! In the following days Nicolás visits Fortunata several times, and at home proudly points to the great progress he is making with the girl. Galdós shows that Nicolás really does more harm than good as a priest:

> Aquel clérigo, arreglador de conciencias, que se creía médico de corazones dañados de amor, era quizá la persona más inepta para el oficio a que se dedicaba, a causa de su propia virtud, estéril y glacial, condición negativa que si le apartaba del peligro, cerraba sus ojos a la realidad del alma humana. Practicaba su apostolado por fórmulas rutinarias o rancios aforismos de libros escritos por santos a la manera de él, y había hecho inmensos daños a la Humanidad arrastrando a doncellas incautas a la soledad de un convento, tramando casamientos entre personas que no se querían, y desgobernando, en fin, la máquina admirable de las pasiones. Era como los médicos que han estudiado el cuerpo humano en un atlas de anatomía. Tenía recetas charlatánicas para todo, y las aplicaba al buen tuntún, haciendo estragos por dondequiera que pasaba. (216)

Nicolás' suggestion for Fortunata's "purification" is that she

spend three of four months at the convent of the Micaelas, a home for loose women. He puts on great airs explaining how the chaplain is a personal friend who would gladly admit Fortunata as a favor to him. This suggestion is enthusiastically received by the other members of the Rubín family, especially Maxi. Through religion he now proceeds to idealize Fortunata even more in his infatuated mind. Even Fortunata is excited over the idea of coming out of the convent a real señora honrada.

Doña Lupe's curiosity will not, of course, be satisfied until she meets Fortunata, although she feigns not wanting to go. After breaking up a violent religious and political argument between Juan Pablo and Nicolás, she reflects that Maxi is clearly the best of the three brothers. She even begins to believe that the stories about Fortunata's past must be reconsidered and reappraised. Due to the girl's somewhat timid and docile nature, the upshot of Lupe's interview with her is that Maxi's aunt now has one more person to advise, guide, protect and domineer. She is most anxious to undertake her own contribution to the "redemption" of the beautiful "salvaje", as she refers to Fortunata. Despite Lupe's misgivings about Maxi's ability to cope with one who is obviously too much woman for him, Lupe presents a far different front to her closest friends. At her tertulias, she begins to play down Fortunata's past and emphasize her beauty, thrift and other good qualities. She even lays personal claim to the original idea of having Fortunata enter the Micaelas convent, a notion

which is finally realized at the end of this chapter.

Chapter V: "Las Micaelas por fuera"

The superficial veneer of religion which will only temporarily conceal the real Fortunata when she emerges from the convent five or six months later is symbolically hinted at early in this short chapter through the description of some of the numerous, hastily constructed religious edifices which dot the landscape of the new northern outskirts of Madrid, the location of the Micaelas convent. In the following passage the reader notices the frequency of words like "improvisación", "prisa", "frágiles", and "pretensiones":

> Estos edificios tienen cierto carácter de improvisación, y en todos, combinando la baratura con la prisa, se ha empleado el ladrillo al descubierto, con ciertos aires mudéjares y pegotes de gótico a la francesa. Las iglesias afectan en las frágiles escayolas que las decoran interiormente el estilo adamado con pretensiones de elegante de la basílica de Lourdes. Hay, pues en ellas una impresión de aseo y arreglo que encanta la vista, y una deplorable manera arquitectónica. (227)

Thus Galdós lays the groundwork for the ultimate failure of the pompous Nicolás' scheme to "purify" the sinful Fortunata. But as Fortunata disappears behind the door leading to the cloistered part of the convent, Maxi experiences the horrible sensation that she is gone from him forever. He is convinced she will take religion too seriously and become a nun.

The second sub-part of the chapter treats doña Lupe's consternation when Nicolás, without her permission, invites his friend, the chaplain of the Micaelas convent, to lunch

the day Fortunata is admitted. Father Pintado is a huge man and Lupe is furious, certain that she hasn't even enough to feed him alone much less the ravenous Nicolás. She is tempted to give him left-overs, and vents her wrath on priests in general as the two friends sit in the parlor discussing the oposiciones that Father Pintado has just lost. Fortunately Maxi eats next to nothing and Lupe says she is not hungry. However, to her great surprise, Nicolás' friend eats very little, and she hastens to agree that his loss of a prebend in the oposiciones was very unjust! Nicolás, however, makes up for the slight appetites of the other three!

As the weeks and months go by, Maxi strolls out to the convent every day just to be near Fortunata in whatever way he can. By standing on a mound of earth across from the convent he can see over a wall being constructed, and sometimes catches brief glimpses of the veiled heads of nuns passing by. But each day, as the wall gets higher, his view is soon totally obscured and his loneliness, reflected in the landscape, is complete:

> También se paseaba por aquellos andurriales, sin perder de vista el convento; iba y venía por las veredas que el paso traza en los terrenos, matando la hierba, y a ratos sentábase al sol, cuando éste no picaba mucho. Montones de estiércol y paja rompían a lo lejos la uniformidad del suelo; aquí y allí, tapias de ladrillo de color de polvo, letreros industriales sobre faja de yeso, casas que intentaban rodearse de un jardinillo sin poderlo conseguir; más allá, tejares y las casetas plomizas de los vigilantes de consumos y en todo lo que la vista abarcaba, un sentimiento de profun-

> dísima soledad expectante. Turbábala sólo algún perro sabio de los que huyendo de la estricnina municipal, se pasean por allí sin quitar la vista del suelo. (232)

Chapter VI: "Las Micaelas por dentro"

This long chapter, packed with incident and fine characterization deals with Fortunata's life in the convent, her "purification" the new friends she makes, and the knowledge she acquires about Jacinta. It also introduces the powerful secondary character of Mauricia, la Dura. The presence of this woman near Fortunata is like an insidiously evil influence on Maxi's future bride. Mauricia manages to counteract whatever good Fortunata accomplishes, by keeping Juanito in her thoughts through suggestion and advice: "Gozaba de cierta paz espiritual, desconocida para ella en épocas anteriores, paz que sólo turbaba Mauricia arrojando en sus oídos una maligna frase." (248) Indeed as the time approaches for Fortunata's departure, Galdós hints that the whole experience, as was easily foreseen, has been a failure. After speaking of the confidence the nuns have in their teachings and moral discipline which they are certain Fortunata has assimilated, the author wisely remarks:

> En esto hay que contar con la índole, con el esqueleto espiritual, con esa forma interna y perdurable de la persona, que suele sobreponerse a todas las transfiguraciones epidérmicas producidas por la enseñanza; ... Considerábanla de poco entendimiento, docilota y fácilmente gobernable. Verdad que en todo lo que correspondè al reino inmenso de las pasiones, las monjas apenas ejercitaban su facultad educatriz, bien porque no

> conocieran aquel reino, bien porque se asustaran de asomarse a sus fronteras. (248)

The "transfiguraciones epidérmicas" clearly point out that Fortunata's conversion has been only "skin deep" and never reaches the "reino inmenso de las pasiones". She is still well entrenched in her conviction that love makes everything good. She still has not forgotten Juanito as her prayers and thoughts during the exposition of the Eucharist indicate. She imagines the host speaking to her in a language strangely like her own, and Galdós thus indirectly reveals her innermost thoughts and secret desires to the reader:

> «No mires tanto este cerco de oro y piedras que me rodea, y mírame a Mí, que soy la verdad. ... El hombre que me pides es un señor de muchas campanillas, y tú una pobre muchacha. ... ¿Te parece que no hay más que enviudar a un hombre para satisfacer el antojito de una corrida como tú? Cierto que lo que a Mí me conviene, como tú has dicho, es traerme acá a Jacinta... pero ahora, hija, me sales con que sí serás honrada, todo lo honrada que Yo quiera, siempre y cuando que te dé tu gusto. ...» (249)

Galdós touches upon the daily life and routines of the convent - the prayers, the spiritual exercises, the manual labor - all with a view to preparing the meeting of Fortunata and Mauricia as they wax and polish the floor of the big living room. Mauricia la Dura is a big, degenerate woman, endowed with almost masculine strength and given to fits of crude violence and all kinds of vice, especially drunkenness. Galdós describes her most graphically, fixing her in the reader's mind by attributing to her the face of Napoleon:

> Mauricia la Dura representaba treinta años o poco más, y su rostro era conocido de todo el que entendiese algo de iconografía histórica, pues era el mismo, exactamente el mismo, de Napoleón Bonaparte antes de ser primer cónsul. Aquella mujer singularísima, bella y varonil, tenía el pelo corto y lo llevaba siempre mal peinado y peor sujeto. Cuando se agitaba mucho trabajando, las melenas se le soltaban, llegándole hasta los hombros, y entonces la semejanza con el precoz caudillo de Italia y Egipto era perfecta. No inspiraba simpatías Mauricia a todos los que la veían; pero el que la viera una vez no la olvidaba y sentía deseos de volverla a mirar. Porque ejercían indecible fascinación sobre el observador aquellas cejas rectas y prominentes, los ojos grandes y febriles, escondidos como en acecho bajo la concavidad frontal, la pupila inquieta y ávida, mucho hueso en los pómulos, poca carne en las mejillas, la quijada robusta, la nariz romana, la boca acentuada, terminando en flexiones enérgicas, y la expresión, en fin, soñadora y melancólica. Pero en cuanto Mauricia hablaba, adiós ilusión. Su voz era bronca, más de hombre que de mujer, y su lenguaje, vulgarísimo, revelando una naturaleza desordenada, con alternativas misteriosas de depravación y de afabilidad. (234-235)

Mauricia relates how she was brought to the convent by Guillermina after one of her particularly violent binges. She has been confined to the Micaelas several times, but always returns to her old ways upon leaving. When she is sober and calm, she earns a little money by selling jewels and other articles which doña Lupe confiscates from her victims in payment for unpaid debts. Mauricia is, therefore, already quite familiar with the Rubín family and Maxi, Fortunata's future husband. La Dura has abandoned her own little girl, Adoración into the care of her decent, responsible sister, Severiana. We have seen how Jacinta took a special interest in Adoración in her visit to the "fourth estate", and Mauricia now reveals

that Jacinta is paying for the care and education of the angelic little girl.

Fortunata learns from la Dura that Juanito is looking for her again, and Mauricia thinks he will be even more attracted to her after she is married. Although Fortunata always denies any further interest in the Delfín, she is most curious about everything she hears from Mauricia and other women concerning Juanito, his family, and his wife. She is especially impressed by Jacinta's attempted adoption of Pitusín and her rival's sterility and burning desire for children. She begins to feel that, at least in this one way, she is superior to Jacinta. Through another friend named doña Manolita, a wealthy woman whose husband periodically confines her to the convent for her unfaithfulness, Fortunata learns more and more about Jacinta - her beauty, talent, virtue, and goodness - and also that both Jacinta and Barbarita are regular contributors and visitors to the convent. Fortunata's interest in Jacinta is intensified when she actually sees La Delfina from a distance during a visit of some wealthy ladies to the home for wayward girls. Her obsession grows and she so longs to be like Jacinta that she begins to dream of the delicate wife of Juanito. As Jacinta speaks to her (in the dream) and tells her of her sufferings at the hands of Juanito, Fortunata realizes that they have something in common insofar as they are both victims of Juanito's fickleness. As Miss Braun correctly points out, this whole sequence of events involving

Fortunata in the convent is important because it is "the attempt to define her relationship to the legitimate wife and to be as good as she is".[8] When Fortunata reveals her dreams to Mauricia, the latter cynically tells her that once she is married to a ninny like Maximiliano, she will be able to do what she pleases under the cloak of being married and honrada:

> No podías pedir a Dios que te cayera mejor breva. Tú bien puedes hacer caso de lo que yo te diga, pues tengo yo mucha linterna..., amos que veo mucho. Créelo porque yo te lo digo: si tu marido es un alilao, quiere decirse si se deja gobernar por ti y te pones tú los pantalones, puedes cantar el aleluya, porque eso y estar en la gloria es lo mismo. Hasta para ser mismamente honrada te conviene. (246)

Fortunata is magnetically and strangely attracted to the brutish Mauricia, and accepts her as an authority on love and the unique morality they both profess. Thus we see that both a good and an evil force are working on Fortunata within the convent walls.[9]

Mauricia la Dura is a moody woman who is periodically seized by fits of passion and violence. When she is in one of these wild spasms, the only person in the convent who can handle her is sister Marcela, an ugly, dwarflike little woman who limps about the convent, afraid of nothing but mice! Sor Marcela is completely impervious to Mauricia's threats, insults and obscene language. She simply takes Mauricia quietly by the arm and locks her up in a special cell. In a very short time, la Dura is usually flattering Sor Marcela and begging to be released with dulcet promises of amendment. Sor Marcela tolerantly gives her a sip of cognac from a bottle which the

simian little nun keeps "strictly for medicinal purposes", and Mauricia calms down very quickly!

One morning, after Sor Marcela has been plagued all night by the presence of a mouse in her room, Fortunata and Mauricia are summoned to hunt down the rodent. Mauricia is only too happy to perform this task, for it gives her the opportunity to steal Sor Marcela's flask. The chapter ends in a crescendo of events as the liquor produces the most violent seizure yet in la Dura. She weeps and screams, claims she sees the Virgin Mary, and dreams she steals and eats the consecrated host from the chapel tabernacle, and the following morning, after refusing to work, she hurls stones, insults and abuse on the nuns and inmates of the Micaelas convent. Even Sor Marcela is helpless to contain her violence, and the saintly Guillermina, who arrives in the midst of Mauricia's tantrum, is struck by a stone. Fortunata and several other large girls are fought off with equal brutality. Only the priest and an altar boy finally succeed in subduing her. She is promptly expelled and goes grumbling off down the street heaping invective upon the women of the convent.

Maxi's visits to the convent every Sunday are Fortunata's only contact with the outside world and even become a source of pleasure to her. The young pharmicist still seems ugly to her, but perhaps not so much now due to her sincere gratitude to him. She has made a real effort to love her future husband, but to no avail. She is merely anxious to be married, honrada, and occupy a respected place in the world. Maxi is deliriously

happy when he realizes she will not become a nun as he feared, and he is convinced Fortunata is now ready to leave the convent. However, Nicolás considers that five months is insufficient time for moral regeneration, and that the girl should stay at least a year. Doña Lupe sides with Maxi in this conflict because she also is eager to start educating Fortunata and meddling in her life. Maxi's insistence and doña Lupe's will ultimately triumph.

Chapter VII: "La boda y la luna de miel"

Fortunata's departure from the convent takes place amidst tears and promises of prayers from all her friends. The future looks exceedingly bright and promising for the couple who are soon to be married. Maxi has a house rented, furniture bought, and a servant girl contracted. He has passed his last examination in pharmacy, will soon receive his diploma, and is to commence work at Samaniego's pharmacy as an apprentice.

Doña Lupe is overjoyed at the prospect of being able to make a lady out of Fortunata, and she wastes no time in beginning to correct her manners, speech and bearing. Fortunata, who is staying in the home of Maxi's aunt until the wedding, is resentful of Lupe's corrections and is anxious to be in her own place, for she knows that Lupe's frequent visitors come only out of prying curiosity, to get a look at her. Juan Pablo, who has spent the entire sum he received from the inheritance in paying off debts, is once again in disfavor with his aunt for daring to ask her for a loan. When he visits Fortunata, he is very cordial and promises to attend her wedding.

Lupe's maid, Papitos, is dumbfounded by Fortunata's beauty, and is delighted to be permitted to help the future bride in any little feminine tasks.

When Maxi goes out to invite friends to his wedding the following day, and Lupe also has occasion to leave the house, Fortunata is astonished to receive a visit from Mauricia la Dura. Mauricia has come under the pretext of showing some things to Lupe, but her visit is for the sole purpose of informing Fortunata that Juanito has returned from Valencia where Jacinta had taken him to recuperate from his pneumonia. Upon learning Fortunata was in the convent he went by the Micaelas every day in his carriage. He is madly in love with her again and is so anxious to see her that he has gone so far as to set a trap for her. He has rented the apartment adjoining theirs and has bought off the maid that Maxi has hired. Amidst the great consternation and fear of Fortunata, Mauricia reiterates the golden opportunity her friend now has - she may be honrada and still have the man she really loves. Fortunata continues to protest, but it is obvious that she is already weakening for she does not want Mauricia to leave. Rather she wants her to continue talking to her in this vein. Her old aversions to Maxi are returning and the Micaelas experience is quickly fading in her memory. That night she cries herself to sleep and dreams that the Virgin Mary marries her to Juanito. In the morning she wakes up confident and determined once again to be a good wife to Maxi.

Sub-part 3 of the chapter relates the wedding day which

can only be described with the very expressive Spanish word "cursi", meaning "common", "ordinary", or "pretentious". The atmosphere of the entire day is farsical, and reflects the meaninglessness of the marriage itself. Doña Lupe insists that Fortunata wear an ancient orange blossom given her by don Basilio Andrés de la Caña's wife, which the latter wore on her wedding day! Torquemada arrives shoddily dressed and proceeds to crack jokes, the humor of which only his wife and doña Lupe see. The description of the wedding attire and appearance of the various guests intensifies the commonness and pretentiousness of the whole affair:

> La de Jáuregui se puso su visita, adornada con abalorio, y doña Silvia se presentó con pañuelo de manila, lo que no agradó mucho a la viuda, porque parecía boda de pueblo. Torquemada fué muy majo; llevaba el hongo nuevo, el cuello de la camisa algo sucio, corbata negra deshilachada y en ella un alfiler con magnífica perla que había sido de la marquesa de Casa-Bojío. El bastón de roten y las enormes rodilleras de los calzones la acababan de caracterizar... Pero en orden de chisteras, la más notable era la de don Basilio Andrés de la Caña, que lo menos era de catorce modas atrasadas y databa del tiempo en que Bravo Murillo le hizo ordenador de pagos. Las botas miraban con envidia al sombrero por el lustre que tenía. Nicolás Rubín presentóse menos desaseado que otras veces... (268)

Maxi's fellow students, Ulmus Sylvestris Quercus Gigantea and Pseudo Narcisus Odoripherus (the nicknames of Olmedo and Narciso Puerta) flatter the bride and crack jokes, showing off like two schoolboys in front of the uneasy Fortunata. The dinner is especially tense. Doña Lupe always answers for Fortunata, and Maxi gets one of his splitting headaches and goes

to bed amidst a violent argument about the Carlist war between Nicolás and don Basilio on one side and Olmedo and Puerta on the other. In the evening Maxi insists on going to his own apartment with Fortunata, and after taking a dose of laudanum goes soundly to sleep. The author significantly ends this part with a climax which is an ironical commentary on all that has gone before and on the present situation in which the groom goes to sleep on his wedding night: "Fortunata cogió el cuentagotas y acercando la luz preparó la pocima. En vez de seis gotas no puso más que cinco. Le daba miedo aquella medicina. Tomóla Maxi, y al poco rato se quedaba dormido, con la boca abierta, haciendo una mueca que lo mismo podía ser de dolor que de ironía." (270)

The stage is now set for Fortunata's supreme temptation. Almost immediately she knows her maid has betrayed her by the diabolical glances the latter casts at her which seem to say - "Open the door you little fool, and stop all this prudishness!" Through the door she hears Juanito's voice whispering: "«Nena, nena..., ahora sí que no te me escapas.»" (272) Fortunata's resistance is strong this first night and the Delfín leaves disgruntled. However, it is now only a matter of time before she falls.

The next night she feels great revulsion at having to sleep with Maxi. The sickly lad is only able to express his love with ardent words and lofty thoughts. Fortunata convinces him he needs rest and she falls asleep.

Doña Lupe arrives all excited the next morning to announce

that Juan Pablo has been imprisoned by the government for conspiring with the Carlists. Both she and Maxi must visit all their friends who have any influence in order to secure the release of the eldest Rubín. After waiting in vain for Maxi's return to doña Lupe's, Fortunata returns to the apartment to find Juanito sitting in the parlor. Fortunata passionately hurls herself into his arms and the Micaelas, Maxi, and all the rest are forgotten immediately. She gladly accepts the consequences of her perfidy provided she has the love of "her husband" as she arrogantly refers to Juanito. That night, as she lies beside Maxi and compares his emaciated body to Juanito's, she contemplates the double life she must lead if she is to be honrada and have Juanito at the same time. She knows her own impetuous nature and realizes things cannot go on very long like this.

In the following days Fortunata often visits Juanito in the apartment next door, running the great risk of being caught by Maxi, or Lupe who comes to meddle quite frequently. The lovers therefore decide to move their rendezvous to a safer place and Juanito procures another apartment where they meet. Galdós presents the intimate conversations of the pair with great artistry. It is interesting to note that just as Fortunata's presence was felt very strongly in Part I, regardless of her absence from the scene, Jacinta's presence is also now felt equally as much, for Jacinta is one of their main topics of conversation. Out of respect for his wife's goodness the Delfín tries to evade Fortunata's questions about her rival,

but she is very curious. Juanito reveals that Jacinta's mania for children is growing and that she now has some gray hair due to worry and anguish. Fortunata laughingly offers to give Jacinta a baby of theirs in exchange for Juanito.

Fortunata is unable to conceal her coldness and indifference to Maxi as the days turn into weeks. He suffers a great deal and would even prefer cruelty to her empty stares and refusal to look at him. His friends are enthusiastic about Fortunata, but Olmedo still warns him that she is too much woman for him. Strangely enough doña Lupe now praises Fortunata's hard-working, quiet ways and points out how much a help the girl is to her nephew. Maxi is soon to start work at the pharmacy, for Samaniego has recently died. It is agreed that Maxi will share in the profits after one year. Meanwhile he and Fortunata are able to live well on the rent from his deceased aunt's land.

Maxi is now very suspicious of his wife and takes to observing her closely, but his attempts to catch her at anything are futile. One night Maxi announces he has met Juanito Santa Cruz at the prison where he visited Juan Pablo, who is now out of danger of being exiled and will soon be released. Juanito was there visiting a friend who was also jailed for conspiracy. Fortunata, knowing Juanito has been ill because of a fall from a horse, forgets and responds "How could you? He is sick." When Maxi answers that the Delfín was wearing a sling, he questions her as to the source of her knowledge. Trapped, Fortunata cleverly remembers that the information about her lover was

also published in the society section of the newspaper, and shows it triumphantly to her suspicious husband. However, two days later Maxi observes Fortunata on their balcony looking intently at a street along which Juanito has just passed in his carriage. He begs Fortunata for pity and the truth.

When an illness of Maxi's forestalls the inevitable break, Maxi's doctor recommends a stay in the country. Fortunata agrees at first in order to pamper her hasband, but later refuses to go when he is once again feeling better. Maxi buys a revolver and threatens to kill them both! This is the first sign of Rubín's ultimate madness. Fortunata finally succeeds in calming him down. She takes the pistol from him, locks it in a trunk, and gets him to sleep. But the next morning in the pharmacy Narciso Puerta tells Maxi of the house where he has seen Fortunata entering to meet Juanito.

In a grotesque scene Galdós describes how Maxi waits outside the house for Juanito, insults and assails him, and is, in turn, knocked to the pavement by the Delfín who, with his foot on the hapless Maxi's chest, threatens to squash him like an insect. Juanito escapes in his carriage and Maxi is taken home by the police after creating a great commotion in the street, screaming in his shrill voice that he will kill them both even if he goes to the gallows for it.

Maxi is put to bed in a dreadful state and doña Lupe is unable to get Fortunata to explain anything. When Lupe finds Fortunata packing her clothes in the middle of the night, she hypocritically tells her that she had never put anything over

on her. Lupe's pride and egoism, of course, dictate this reaction. She realizes she has failed to change Fortunata also. For her own part, Fortunata is stunned and conscience stricken for the first time. She prefers the streets or death to living a lie.

Nicolás, who has returned recently from Toledo, is summoned to try to reason with Fortunata, but the distressed girl is determined to leave her husband. In a darkened dressing-room toward dawn, Nicolás slowly drags one detail after another out of Fortunata as though in a painful confession. She has never loved nor never will love Maxi. Nicolás denounces her, calling her a monster for deceiving all of them, but, in reality, his personal egotism, like Lupe's, is wounded because his little pet project has failed. The hairy priest immediately sets about rebuilding his pride in the same way as his aunt - that he "foresaw it all".

Galdós relieves the tenseness of the situation by interjecting a note of humor. As the light of dawn creeps into the room, Nicolás is slowly able to discern his sister-in-law's figure seated upon a trunk with her tear-stained handkerchief over her nose: "A ratos se lo llevaba al rostro como para secar sus lágrimas. Cierto es que Fortunata lloraba; pero algunas veces la causa de la aproximación del pañuelo a la cara era la necesidad en que la joven se veía de resguardar su olfato del olor desagradable que las ropas negras y muy usudas del clérigo despedían." (292)

Nicolás meets only with obduracy when he asks her if she

will return to the convent of the Micaelas. When the clergyman inquires whether her lover is married, he is relentless in pointing out to her that "another victim", the man's wife, is also made to suffer at her hands. Fortunata is frightened upon considering Jacinta, but she cannot help what is "in her"- her undying love for Juanito. Nicolás becomes very indignant and banishes her from the house which, he declares, they will fumigate after her departure. Shortly afterwards, Lupe and Nicolás watch from the balcony as Fortunata crosses the street and disappears around the corner. With perfect symmetry Galdós terminates Part II of his novel also with a humorous remark:

> Nicolás repetía una figura de que estaba satisfecho:
> -Sahumar, sahumar y sahumar.
> Y, a propósito de espliego, a él, físicamente, tampoco le vendría mal..., esto sin ofender a nadie. (293)

PART III

Chapter I: "Costumbres turcas"

The third part of the novel again sees the scene initially shifted to an almost entirely new set of characters and a considerably different setting. Here Galdós depicts a different kind of "family" - the highly entertaining café society of Madrid. The focal point of the new and larger "household" is, of course, Juan Pablo Rubín, the inveterate frequenter of the numerous cafés of the Spanish capital. That the author is interested in creating something similar to the two domestic atmospheres he has built up in the first two parts of his work

is manifest in the terminology he uses to describe the café's spiritual impact on Juan Pablo and its personal significance for him. A man of the streets and of the world, the café is a home to the eldest Rubín:

> Proporcionábale el café las sensaciones íntimas que son propias del hogar doméstico, y al entrar le sonreían todos los objetos como si fueran suyos. Las personas que allí viera constantemente, los mozos y el encargado, ciertos parroquianos fijos se le representaban como unidos estrechamente a él por lazos de familia. Hasta con la jorobadita que vendía en la puerta fósforos y periódicos tenía cierto parentesco espiritual. (293)

Indeed Juan Pablo rules over his peña like a hen over her brood. Whenever he picks up and moves he is faithfully followed by the more constant members of his little family.

The chapter, as a structural element within the novel, serves three apparent functions: it furthers the characterization of its protagonist and introduces a battery of new characters surrounding him in his "natural habitat", the café; it introduces the character of Evaristo González Feijoo who will figure more importantly in Chapter IV; and, due to the principal topic of conversation in Juan Pablós tertulias, politics, it sets the social, historical background of the times in which the third part of the novel transpires - a background which is further alluded to in the titles of three of the chapters of this part.

When critics indulge in attempts to prune Fortunata y Jacinta of irrelevant chapters, "Costumbres turcas" is often a victim of their shears. However, in addition to the nar-

rative functions outlined above, the large amount of good, down-to-earth, delightful amusement and entertainment with which the chapter furnishes the reader, its rich gallery of human types, its sparkling dialogue, and kinetic, humorous scenes and situations are certainly ample justification for its inclusion in the work.

Juan Pablo Rubín is irresistibly drawn to the café existence. It provides a place for meditation on the grave problems which beset him, and likewise are an escape from his failure in life. In five years he has set up his headquarters at a goodly number of the Madrid cafés, because when a disagreeable fellow appears at the next table, when an owner charges his friends for glasses broken in an argument, or when the coffee served begins to show signs of a decline in quality, he promptly betakes himself to another café. In these frequent migrations he is followed by four of his closest friends: don Evaristo González Feijoo, don Basilio Andrés de la Caña, Melchor de Relimpio and Leopoldo Montes. Each of the five men is a type. Montes always supplies the news of government crises, don Basilio the news concerning personnel; Relimpio is malicious in his judgments while Juan Pablo always feigns indifference to all news. His ready retort to everything is "I saw it coming". Feijoo is a skeptic who takes all politics as a joke. These, and others surrounding them, are often depicted as government parasites, waiting for the next change of regime so that they may be washed back into office on the tide of the spoils system.

Galdós builds up the atmosphere of café life with descriptions of the interiors, the classes and professions that inhabit various favorite cafés, and the types who participate in the tertulias:

> En las tertulias de los cafes hay siempre dos categorías de individuos: una es la de los que ponen la braza de la conversación, llevando noticias absurdas o diciendo bromas groseras sobre personas y cosas; otra es la de los que dan la última palabra sobre lo que se debate, soltando un juicio doctoral y reduciendo a su verdadero valor las bromas y los dicharachos. (295)

Berkowitz speaks of how much Galdós himself enjoyed café conversations,[10] and the novelist's enthusiasm is evident in his remarks about this very essential part of Spanish existence:

> En nuestros cafés se habla de cuanto cae bajo la ley de la palabra humana desde el gran día de Babel, en que Dios hizo las opiniones. Óyense en tales sitios vulgaridades groseras y también conceptos ingeniosos, discretos y oportunos. Porque no sólo van al café los perdidos y maldicientes; también van personas ilustradas y de buena conducta. Hay tertulias de militares, de ingenieros; las de empleados y estudiantes son las que más abundan, y los provincianos forasteros llenan los huecos que aquellos dejan. En un café se oyen las cosas más necias y también las más sublimes. Hay quien ha aprendido todo lo que sabe de filosofía en la mesa de un café, de lo que se deduce que hay quien en la misma mesa pone cátedra amena de los sistemas filosóficos. Hay notabilidades de la tribuna o la Prensa que han aprendido en los cafés todo lo que saben. (297-298)

Many hilarious conversations and occurrences mark the passage of this chapter. Notable among them is the outbreak of violence after Juan Pablo has sustained a running religious debate with a disaffected old priest nicknamed "Pater". Since

his estrangement from the Carlist cause, Juan Pablo abhors all forms of absolutism in which the clergy have a hand. He is convinced the curas have ruined Carlism. It is therefore quite natural that he should take out his resentment on any cassock that should happen to be near him. However, despite avid reading of all sorts of cheap liberal writings and the cramming of facts and confused ideas into his head, he is consistently crushed in his arguments by the more intelligent priest. After a cautious beginning Juan Pablo becomes more and more abusive. He thrusts at the temporal power of the pope, the plurality of inhabited worlds, revelation, the old testament and the main catholic dogmas. The priest parries every attack, and the crowd begins to take sides and cheer on the two opponents in a dispute which becomes more and more personal. When Rubín attacks the Virgin Mary, the fight is on:

> No puede describirse lo que allí pasó. Voces, gritos, patadas, capas rotas, vasos volcados, terrones por el suelo. Trincando una botella, Rubín apuntó al cura con tal desacierto que quedó descalabrado... el infeliz bajo de ópera. El zipizape fué de los más célebres. Don Basilio tiró de los faldones a Rubín, y por poco se queda con ellos en la mano. Todo el café se alborotó. El amo intervino... (303)

The section is laconically ended with these humorous words: "Emigración. Desde el día siguiente Juan Pablo trasladó sus reales a otro café." (303)

From the new café, El Siglo on the Calle Mayor, Juan Pablo is driven out by the presence of an obnoxious character - "obnoxious" because Juan Pablo owes him money! When the ex-

Carlist's life is made completely uncomfortable and unbearable by this man, Cándido Samaniego, he must once again "emigrate". Once established at his new center of activities, where he is followed only by Feijoo, the two meet Olmedo, Maxi's friend, and his girlfriend, Feliciana. The conversation naturally turns to the disastrous marriage and separation of Maxi and Fortunata. Juan Pablo believes his younger brother is crazy. It is at this moment that Feijoo reveals he has seen Fortunata "several times at her home". (305)

One of the most ironical and humorous twists to the entire chapter is the way in which Juan Pablo keeps changing his political beliefs. This, of course, characterizes him as a spineless opportunist with few ideas of his own. The return of the Bourbon monarchy is "in the air" in Madrid cafe society, but, throughout the chapter, Rubín denounces the French dynasty and refuses to accept the return of Alfonso XII even as a remote possibility. Even when he sees the king entering Madrid, he denies that it is happening! However, when Feijoo mentions the possibility of a place in the Alphonsine government for Juan Pablo, it is not long before the latter begins the swift revision of his political ideals:

> Rubín siguió toda la noche afectando mal humor, una seriedad torva, el malestar de la persona a quien ponen un puñal en el pecho para que consume un acto contrario a las convicciones. Al retirarse a su casa, se comparaba con Wamba, y decía para su sayo: «Cómo ha de ser..., paciencia. Tengo que ser alfonsino... a la fuerza. ¡Vaya un compromiso!... ¡Rediós, qué compromiso!...» (309)

Chapter II: "La Restauración, vencedora"

This chapter gives depth to the character of Jacinta by revealing her intimate tragedy, a facet of the novel which can easily be lost in the overwhelming emphasis placed on Fortunata. We must remember that the work comprises "Dos historias de casadas". Galdós begins his chapter by focusing our attention on all the concealed, interior anguish and humilliation suffered by the Delfín's wife:

> Me ha contado Jacinta que una noche llegó a tal grado su irritación, por causa de los celos, de la curiosidad no satisfecha y de la forzada reserva, que a punto estuvo de estallar y descubrirse, haciendo pedazos la máscara de tranquilidad que ante sus suegros se ponía. Porque la peor de sus mortificaciones era tener que desempeñar el papel de mujer venturosa, y verse obligada a contribuir con sus risitas a la felicidad de don Baldomero y doña Barbara, tragándose en silencio su amargura. (309)

Jacinta has recently acquired indisputable proof of Juanito's repeated infidelity. The restoration of the Bourbon monarchy has coincided with this knowledge, for as Jacinta stood on the balcony of Eulalia Muñoz's house on the calle Mayor that morning watching the triumphal entrance into the capital of the young King Alfonso XII, Amalia Trujillo had whispered to her that all Madrid was buzzing about her husband's affair. Eulalia was able to describe Fortunata for her, and even knew the house where Juanito was clandestinely meeting his mistress. Amidst the general joy of Madrid and the Santa Cruz guests that evening, Jacinta must pretend to be happy also. Her memory of the dashing young king is, therefore, overclouded by sorrow:

> Jacinta se indignaba en su interior. Tenía un volcán en el pecho, y la alegría de los demás la mortificaba. Por su gusto se hubiera echado a llorar en medio de la reunión; más érale forzoso contenerse y sonreír cuando su suegro la miraba. Retorciendo en su corazón la cuerda con que a sí propia se ahogaba, se decía: «Pero a este buen señor, ¿qué le va ni le viene con el rey?... ¡Qué les importará!... Yo estoy volada, y aquí mismo me pondría a dar chillidos, si no temiera escandalizar. ¡Esto es horrible!» (309)

Indeed, her suffering even places the king in a negative light for her: "Don Alfonso érale antipático, porque su imagen estaba asociada a la horrible pena que la infeliz sufría." (309)

When the Delfín returns at noon and laments the fact that the restoration of the monarchy was only brought about by lawlessness, that is, by the intervention of the military, Jacinta bitterly thinks to herself: "«¡Pillo, tunante! - pensaba Jacinta comiéndose las palabras, y con las palabras la hiel que se le quería salir-. ¿Qué sabes tú lo que es ley? ¡Farsante, demagogo, anarquista! Cómo se hace el purito... Quien no te conoce...» (310) Finally, that night in their bedroom, Jacinta gives vent to all the pent up anguish and resentment:

> Jacinta rompió a llorar como un niño.
> . . . . . .
> -No aguanto más, no puedo aguantar más - era lo único que ella decía con angustioso hipo, mojándole a él la cara y las manos con tanta y tanta lágrima.
> No podía tener consuelo. Todo aquel llanto era el disimulo de tantísimos días, sospechar callando, sentirse herida y no poder decir ni siquiera ¡ay!
> -Esto es horrible, esto es espantoso, no hay mujer más desgraciada que yo... Y lo que es ahora, te aborreceré de veras, porque yo no puedo querer a quien no me

> quiere. Te quería más que a mi vida. ¡Qué tonta he sido! A los hombres hay que tratarlos sin consideración... Ya no más, ya no más... Estoy volada, y lo que es ésta no te la perdono. (311)

What Jacinta does not know is that after only a brief interlude with Fortunata, Juanito is again desiring a return to a more "lawful" existence with his wife, who has once again become attractive to him. The ensuing conversation is a model of Delfínian sophistry. By the time he finishes he has painted his second affair with Fortunata as something he has almost been forced to participate in against his better judgment, and which he has done only out of pity for the girl, mistreated by her half-wit husband! Above all Juanito is anxious not to appear common, and must make himself look good at all costs, especially in the eyes of his adoring wife. Noteworthy is the fact that, although Jacinta is placated for the time being, she is not swallowing her husband's story as gullibly as she did on their honeymoon trip. Her frequent interruptions of Juanito's flow of conceits with phrases like "poco a poco" (316) reveal that she retains many reservations about her husband's conduct. This prepares the reader for her final banishment of Juanito at the end of the novel. The upshot of the argument is that Juanito agrees to break off relations immediately with Fortunata. Although he agrees to write his mistress a letter, he ultimately wins out in the morning with his insistence on one last interview.

In good spirits once again the following day, Jacinta receives a visit from Severiana and the charming little Adoración,

Mauricia la Dura's little daughter, whom Jacinta is now educating to be a governess. We receive a progress report on Mauricia from her sister, Severiana, who relates that la Dura is drinking very heavily, thus preparing the way for her death in Chapter VI.

The end of this chapter treats the arrival from England of Manuel Moreno Isla, Guillermina's nephew. Galdós carefully lays the groundwork for this character's later development by vaguely alluding to his more than casual interest in Jacinta and his heart condition. Moreno is a confirmed Anglophile. Educated at Eton and possessing a definite English air, he even forgets the Spanish language at times. At the age of thirty, he returned to England where he now resides year-round, returning to Spain only from time to time on business. He is very wealthy, dresses well and possesses the perfect manners of a man of the world. His favorite pastime while in Spain is complaining good-humoredly about the deplorable state of the country, its people, customs, etc.

Chapter III: "La Revolución, vencida"

By carefully juxtaposing this short chapter and the preceeding one, Galdós now brings out the parallel suffering of Juanito's mistress when the Delfín coldly announces to her the end of "anarchy". In the mind of Juanito, it was time for a "change of government". Thus the author again links the fictitious reality to the larger historical reality which parallels the lives of his characters. Fortunata is definitely found wanting when the dandy mentally compares her to the

sophisticated paramours of his friends. She lacks taste and is not chic enough for him. Of course, in this manner, the Delfín manages to rationalize the cruelty of his procedure. Again, carefully foreshadowing his next chapter, Galdós has Juanito see Evaristo González Feijoo leaving Fortunata's flat as he entered. The remainder of the chapter treats the stunned anguish of Fortunata in her second abandonment by Juanito. Wandering the streets, dazed, she is found by the kindly old Feijoo, who returns her to her apartment.

Chapter IV: "Un curso de filosofía práctica"

Feijoo, after a number of visits to the distressed girl, soon convinces her that the "practical" thing for her is to become his mistress. Since she cannot be completely honrada, she can be the "least deshonrada possible". The chapter relates how he finds a little apartment away from the center of the city, hires a trustworthy maid for her, and the manner in which Fortunata regains her peace of mind and serenity of spirit while the old gentleman's strength and vigor are ravaged by a combination of age and sexual excesses.

The simplicity of Fortunata's character and intelligence is revealed in her tastes and entertainment preferences. Feijoo notices that she likes only flowers that have an odor and prefers sentimental, romantic plays to the realistic. She can only play a very simple card game learned long ago, but is an excellent housekeeper and cook. Don Evaristo sees the natural beauty and potential of the girl, and reiterates over

and over how different her life would have been if he had encountered her first, and if he were twenty years younger. He sees in her "a diamond in the rough".

During the time Fortunata lives with Feijoo, she alternates between feelings of guilt and innocence concerning her past life. She is aware of all the wrongs she has committed, but still feels she has been a victim. Her feelings toward Feijoo are also ambiguous. She does not love him, but has great respect, affection, and admiration for the old fellow, and is extremely grateful to the first really decent man in her life. Their life together is secretive and very retiring. They never go out together, and Feijoo always returns to his own home at night.

In their relationship Feijoo believes they have achieved two things: internal tranquility and external decorum. The retired colonel is, as is seen, very concerned about outward forms and social appearances. He believes marriage is an unnatural state, and for this reason he has never married. In several long discourses to the girl, he points out that in matters concerning love, dignity above all else is important, and dignity is dependent upon maintaining a visible show of decency. If one achieves this, he is free to do whatever he pleases, and nothing derived from true love can ever be a sin, a crime, or a fault. Although much of what Feijoo says is above her head, Fortunata finds that the last tenet of the old man's "practical philosophy" is strictly in accord with

what she herself has always believed.

As the weeks turn into months Fortunata becomes robust and healthy and more beautiful than ever while Feijoo declines rapidly. He tires quickly, is short of breath on stairways, his joints ache, and he is losing his hearing, and worst of all, his eyesight. Another transformation is also being effected: as time passes, his erotic interest in the girl turns to one of friendly affection and paternal love. He realizes his life is ebbing and that he must provide for Fortunata when he is gone. His "practical" plan for her future is the only remedy possible - a return to Maxi, her legitimate husband. She must be left in a "correct" situation. Feijoo points out to her that legality is the only check on her passionate nature. She has always allowed herself, in the past, to be ruled by her heart. In future, she must rule herself by common sense and discretion. Like Mauricia <u>la Dura</u>, he believes that if she is discreet, she can use her cloak of marriage to conceal her wayward tendencies.

Feijoo has already tested the Rubín family terrain, and much of the rest of the chapter relates his conversations with Juan Pablo and Maxi as he feels them out about their attitudes toward a reconciliation. He also explains to Fortunata how she may best handle doña Lupe. Maxi's aunt is only interested in serving as an adviser and teacher to others. If Fortunata lets her have her way in this, the girl may maintain her independence in all else. In order to win Lupe's

respect for her he provides Fortunata with a large sum of money which Lupe may lend out for her. She is to flatter the widow by not demanding a receipt for the money. In addition, he has his stock-broker draw up papers naming Fortunata as the purchaser of some valuable bank stocks he possesses.

Juan Pablo proves to be the easiest of the Rubín's to convince because he owes Feijoo money and quickly acquiesces. Furthermore, both Juan Pablo and don Basilio Andrés de la Caña have now been "placed" in the Restoration government. Juan Pablo is so busy and so conceited that he continues to be indifferent to his youngest brother's affairs. Maxi is very hesitant while doña Lupe is almost as easy a mark for the sly Feijoo as Juan Pablo. Indeed Lupe still believes mistakenly that Feijoo had once attempted to pay court to her after the death of her husband, Jáuregui, who was a good friend of the old soldier. For this reason she has a secret soft spot in her heart for Feijoo. Don Evaristo learns that Maxi now has his degree, is working in the Samaniego pharmacy under a certain Ballester, and that he is deeply engrossed in reading philosophical books. Feijoo plays upon his idealistic sense of forgiveness, and it is evident that it will not be long before Maxi accepts Fortunata back.

Having already fallen extremely ill once, Fortunata's old lover now has a serious relapse. Since Feijoo has always been a freethinker, his friends are astonished to see him accept the last rites of the church, naturally only out of

respect for society's exterior forms! Nevertheless, there is life yet in the old man and he rallies and uses his influence with Villalonga, Juanito's friend, to get Nicolás Rubín a canoncy, and begs the Delfín's cohort to do something for a wretch named Villaamil, who haunts the cafes and needs only two more months of governmental employment to retire with a good pension. Feijoo feels very content with all the good he has done. He is seen once or twice again in the course of the novel, and, at the end of the novel, when Ballester takes Maxi to see Fortunata's grave a week after her burial, the old colonel's funeral procession is seen entering the cemetery. As one critic has aptly remarked: "She, who had seemed so vigorous, so full of life in contrast with her failing, elderly lover, actually preceded him in death."[11]

Chapter V: "Otra Restauración"

This short chapter opens on the disturbed thoughts of doña Lupe as she sits sewing by the window of her new piso on the calle del Ave María, where she has moved in order to live nearer to Maxi's work. Her thoughts fluctuate between Guillermina Pacheco, whom she sees passing in the street, and Evaristo Feijoo, who has proposed the reconciliation of Maxi and Fortunata.

Lupe is greatly impressed by the charitable Guillermina. She would like very much to be like her and feels that in their capacity for organization, they have something in common. Although she has only spoken to Guillermina once or twice, Maxi's

aunt feels she is just as good as the rich ladies that surround Guillermina and support her charities. For is she herself not just as well-dressed, well-mannered and noble and does she not also attend public functions at orphanages? These thoughts about Guillermina of course pave the way for the large part the fundadora will play in the scenes centered around the death of Mauricia la Dura in the next chapter.

Concerning Feijoo, Lupe is still convinced he had courted her despite his denials. She knows he is a decent, honest gentleman, but that he is also mujeriego - a "woman-chaser". Indeed, she has her suspicions about the old man and Fortunata, but dismisses the thought as preposterous. She still finds it difficult to believe what her "suitor" has told her of Fortunata's repentance. Her thoughts concerning Feijoo have thus served to introduce the suggestion of the most important incident of the chapter - Fortunata's return.

By way of a review of affairs in the Rubín household, Lupe also recalls how she dissuaded Maxi from taking revenge by killing Juanito Santa Cruz. She humorously thinks: "Bueno está mi sobrino para meterse en lances, él que se asusta de entrar en un cuarto sin luz." (359) Maxi has recently informed her that, through his philosophical readings and meditations, he has now been purified of hatred and desires for revenge. He has forgiven Fortunata, and of late has been pestering his aunt, asking her to go and see his wife only to ascertain how she is. As far as living with her again, he is

against it on principle, but he feels a responsibility toward her, and doesn't like to think she is starving.

One Monday afternoon Lupe returns to her home utterly bewildered. She has been to see Fortunata who gave her 1000 duros to lend out as she saw fit and without asking for a receipt! The female usurer is completely dumbfounded. Such confidence in her by Fortunata naturally touches her heart and leads her to believe in the girl's repentance! Notwithstanding her suspicions about the origin of the money, she feels she cannot pass judgment on Fortunata. Such thoughts also recall Fortunata's beauty, sincerity and practical talents as a housewife. But remembering Fortunata's language and manners, Lupe realizes she "will have to start all over again" in the girl's education!

After three vain attempts to summon up the courage to enter Fortunata's house, Maxi determines to write her a letter, for he is convinced she is suffering. He is surprised, upon returning home to find his wife seated in the parlor. Although Maxi declares that "this is premature", Fortunata stays when Lupe points out to her nephew that, if he is going to give Fortunata money for food, they can't support two houses! Although Lupe repeatedly washes her hands of any participation in the reconciliation, it is evident that old Feijoo's predictions about her character and behavior have come true. She is part of the disimulado mecanismo (362) that brings about the realization of seemingly impossible things. Inside of two weeks the second restauración, which takes place in the

following humorous manner, is an accomplished fact.

> Al tercer día, en medio de la reserva y huraño silencio que entre ambos cónyuges reinaba, empezó Maxi a soltar una que otra palabra; luego ya no eran palabras, sino frases, y tras las cláusulas frías vinieron las tibias. Por fin se permitió algún concepto jovial. Al quinto día se sonreía mirando a su mujer. Al sexto, Fortunata le miraba con atención cortés cuando decía algo; al séptimo, Maxi opinaba como ella en toda discusión que en la mesa se trabase; al octavo, le daba una palmadita en el hombro; al noveno la señora Rubín se interesaba porque su marido se abrigase bien al salir, y al décimo, estuvieron como un cuarto de hora secretándose a solas en un rincón de la sala; al undécimo, Maxi le apretó mucho la mano al entrar... (362)

Fortunata's life once again becomes tranquil and settled. However, Maxi is still very worried and suspicious about her, and experiences tremendous feelings of inferiority when he is with her in public. His suspicions will ultimately ripen into madness.

One afternoon a loud commotion in the street turns out to be caused by Mauricia la Dura who has a large cut on her head. After treating her in the pharmacy, Maxi relates how Mauricia has become a confirmed drunkard and is always in trouble. Nicolás insists that Fortunata tell the story of la Dura's excentric actions in the convent. This leads directly to the news that Mauricia is dying at her sister, Severiana's house. Lupe is most anxious to pay a visit to the sick woman because she knows that Guillermina and other rich and aristocratic ladies will be there. This is her big opportunity to break into the upper set, but the only drawback is that she might have to donate something!

Chapter VI: "Naturalismo espiritual"

Severiana's immaculate apartment seems almost luxurious in comparison to the other filthy hovels on the calle de Mira el Río, and Mauricia's thin, pale face contrasts equally as much with our first description of her in the convent:

> Le habían cortado el pelo días antes para poderle curar la herida de la cabeza; su perfil romano se había acentuado; era más fina la nariz, la quijada inferior abultaba más, y la extenuación le agrandaba los ojos. Las curvas airosas de la boca eran más rasgueadas, y la comisura de los labios, que parecía obra de un agudo punzón, dábale cierto aspecto de grande caída o de humillación sublimemente resignada. Las cardenas ojeras le cogían media cara; el superciliar salía como una visera; los ojos, hermosos y ardientes, quedábanse allá dentro, y rodeados de aquella piel morada relumbraban más, como si acecharan el acaso que iba a pasar. Las cejas, negras, formaban una sola línea recta. La frente era espaciosa, con un mechón de pelo negro... (367)

Around this gaunt, spectral figure will convene some of the major characters in the novel, and her death will be the occasion for the first face-to-face encounter of the two female protagonists.

In the course of the first visit Lupe and Fortunata both praise the abnegation of the saintly Guillermina, who has the situation well in hand. Fortunata realizes the great gulf between the goodness of this woman and herself. Lupe uses the occasion to heap praise on Guillermina, more to impress the rata eclesiástica than to flatter her. Maxi's aunt insists on staying all night to help Guillermina in the care of the patient.

Mauricia's speech is often incoherent and contradictory. She tells Fortunata to repent before it is too late and to forgive Jacinta for taking Juanito from her. Then in the next breath,

she tells her Juanito will come back to her, and that she should not repent for having loved him. Fortunata is quite disturbed by the entire visit, and especially at learning that Jacinta comes here also.

The next day, Mauricia is considerably weakened. She has been confessed by Father Nones, and is quiet and staring at the ceiling, afraid to talk for fear she will swear before receiving communion! Guillermina seems to multiply herself in clearing the apartment of people, giving orders to everyone, and in general cleaning and preparing for the arrival of the eucharist. She has even had a somewhat cursi altar constructed and decorated near the dying woman's bed. As the moment approaches the fundadora scurries about making last minute inspections, dispatching a noisy organ-grinder and two hussies who are friends of Mauricia. Mauricia receives communion and everything returns to normal, except that doña Lupe is somewhat disillusioned upon learning that Guillermina is not always accompanied by a regiment of rich ladies as she expected!

In the quiet of the afternoon, as Fortunata sits alone in the next room next to Mauricia's, Jacinta arrives with Mauricia's little daughter for a dramatic and sad final visit. The author builds suspense by having the two women exchange only a few words and then sit in silence. Since Jacinta does not know Fortunata, the scene is seen entirely through the eyes of Fortunata. Galdós transcribes Fortunata's confused thoughts as she examines closely and enviously her rival's hair, face, clothes

and bearing. Fortunata is so profoundly affected by her encounter with la Delfina, and the scene she witnesses between Mauricia and her little girl, that she goes into another room and cries. Doña Lupe prudently says nothing on their way home that evening.

When they return later the same night, Mauricia is in a terrible state of hysteria. She tells Fortunata she should have beaten up Jacinta. She begins to swear and curse and tries to get out of bed. They finally subdue her and she falls asleep. Upon awakening she is completely changed again. She entreats Fortunata again to repent and forgive Jacinta. She promises to ask God to give Fortunata the man who is rightfully hers. Galdós' creation of the dying Mauricia's incoherent and contradictory speech is masterful. Lupe insists on staying all night with Mauricia to impress Guillermina, but escapes to her own home before the fundadora can take up a collection! She tells Fortunata to stay and help out, and contribute one duro for each of them if there is a donation asked for.

During the morning Fortunata sees Guillermina carrying out the most repugnant tasks for Mauricia, and then as Maxi's wife is again left alone in the apartment, Jacinta enters. Impressed by Fortunata's beauty, Jacinta begins to question her about her husband, whether she has children, etc. It is a magnificent artistic touch on the part of Galdós that, at the climactic moment when Fortunata reveals her identity to Jacinta, the former is only able to dig her fingernails into

Jacinta's arm, utter her identity and repeat "¡Mejor que tú, mejor que tú!". (385) All her excitement and confused emotions and feelings prevent her from saying or doing anymore. Jacinta is quick to react in a dignified fashion. She sits down quietly on the sofa and waits for Guillermina to return to the room. Fortunata flees to the street ashamed of her brutality. As she sees Jacinta and Guillermina leave in la Delfina's coach, she remembers too late the words of Feijoo: "«No descomponerse nunca»".(385)

That night she feels very ill and thoughts about Jacinta, Juanito and Maxi obsess her in her insomnia. It is at this point that Fortunata first begins to formulate her "pícara idea" - what will make her in reality "better than Jacinta": "En aquella meditación, lo que desoollaba, después de vueltas mil, era un vivo deseo de ser, no sólo igual, sino superior a la otra. El cómo era lo difícil." (386) It is this project which will determine Fortunata's course of action in the remainder of the novel.

The next day, she feels better. Nicolás has received his canonship, and Fortunata thinks to herself that it was only because of her and Feijoo's influence that a man as ignorant as Nicolás received such recognition. During the day, she is left alone and she receives several callers, among them Castita Moreno, widow of the Samaniego in whose pharmacy Maxi works, and her two daughters, Aurora and Olimpia. A sincere friendship is forming between Aurora and Fortunata, a friendship which is to end in tragedy. Once again we see Galdós laying the groundwork

for future episodes. When Feijoo drops in, Fortunata is at a loss for words to describe her feelings toward Jacinta and her vague longings to be like la Delfina, and even superior to her.

Fortunata has noticed strange behavior in Maxi recently. These are the early signs of his ultimate insanity. He is pale, and says his head often feels "empty" and "uninhabited". He is often stubborn and complains vociferously in the morning, and each day, his violent tone gets worse. He believes his wife and aunt are doing things purposely to rile his temper and undermine his health. He keeps losing his memory at work. For instance, one day he put the wrong chemicals in a client's eye-medicine. Had his assistant not caught the error, the man would have been blinded. Furthermore, he thinks he has heart trouble and weak blood vessels. That night Maxi dreams that he is holding onto his wife's leg as she tries to escape from him. The pouch of his aneurysm breaks and the room fills with blood. These symptoms and dreams not only reinforce Maxi's feelings of inferiority and his suspicious uneasiness concerning his wife's future behavior, but also are Galdós' way of symbolically foreshadowing Fortunata's imminent third affair with Juanito.

Doña Lupe bears the news of Mauricia's death two days after Fortunata's encounter with Jacinta. Galdós indulges in a little Naturalistic description of the grotesque circumstances of the drunken woman's demise, but is quick to point out that she died like a Christian with a prayer on her lips - hence the ironic title of the chapter. Lupe informs Fortunata

that Guillermina had missed her and had asked where she was as she was washing the body of Mauricia and preparing it for the wake. The wake is, then, the novelistic pretext for bringing Fortunata and Guillermina together in a conversation feared by Fortunata, for the prójima (as Fortunata is often referred to) glimpses severity in the charitable old lady's eyes.

In her typically frank way, Guillermina berates Fortunata for her past life and for her more recent cruelty to Jacinta. However, her missionary spirit sees in la prójima the possibility of a conversion, and combining mercy with sternness, she points out to the girl how she can gain great merit in heaven by fulfilling her duties as a wife and offering up her entire life as an act of self-sacrifice. Guillermina's comforting words have their effect on the impressionable Fortunata. She feels suddenly very relieved, content, and full of love for this miraculous woman. Guillermina invites her to visit at her home on Friday, where they may pursue their conversation. As a proof of Fortunata's confused thoughts and sentiments at this point in her life, the author offers us a description of the peculiar workings of her imagination that night in bed. She sees Guillermina, but she looks like Mauricia. Mauricia talks to her, saying she is in Guillermina's body, living again. She says she is tired of begging and the devil take her orphanage! Thus Galdós symbolically represents the twin influences toward good and evil exerting themselves upon the girl of the pueblo at this moment of her life.

Chapter VII: "La idea..., la pícara idea"

The final chapter of Part III is divided into three important episodes: the second confrontation of Jacinta and Fortunata at Guillermina's house together with the formulation of Fortunata's "pícara idea"; Fortunata's dream foreshadowing her third affair with Juanito, and the reunion of the lovers. For its sheer dramatism, it is one of the best chapters in the entire novel.

The scene opens in Guillermina's home where she is awaiting the arrival of Fortunata for the latter to continue her "confession". After making Moreno Isla donate to her orphanage some wooden beams he owns, the rata eclesiástica is achieving no further success in persuading her nephew to pay for the completion of the first floor of her orphanage, but the arrival of the enchanting Jacinta turns the trick. Moreno Isla is secretly in love with Jacinta and seeing her outstretched hand, he can deny her nothing: "Ya he dado unas vigas que valen cualquier cosa - replicó Manolo, mirando embelesado, tan pronto la cara de la mendicante como su mano de ángel, sonrosada y gordita." (402) Guillermina, in ecstasy over her friend's success, tells Jacinta that behind his facade of heresy and miserliness, Moreno has a heart of gold.

Against Guillermina's better wishes, Jacinta insists on hiding in the bedroom to overhear what Fortunata says. Guillermina is not her usual composed and articulate self in the course of her interview with Fortunata because she knows she is participating in a lie. Furthermore she is interrupted by Barbarita looking for Jacinta, and is compelled to lie again

saying that Jacinta isn't there. In a long conversation, Fortunata, becoming more and more excited as she talks, keeps hammering at three cherished notions: that her true husband is Juanito and not Maxi; that a woman who is unable to bear children is not a real wife; and that, ever since she encountered Juanito on the street recently, she cannot get a certain notion out of her head - that perhaps her relationship with Juanito was destined to be, and that it is not sinful.

Unable to prolong the deception any more, Guillermina begs God's forgiveness for her lies, and opens the bedroom door to reveal Jacinta slumped in a chair, with her head on the bed, utterly reduced to tears. Fortunata is initially stunned as Jacinta rushes out screaming insults at her:

> -¡Bribona..., infame, tiene el valor de creerse...! No comprende que no se la ha mandado... a la galera porque la justicia..., porque no hay justicia... Y usted- por Guillermina -no sé cómo consiente, no sé cómo ha podido creer... ¡Qué ignominia!... Esta mujerzuela aquí, en esta casa..., ¡qué afrenta! ... ¡Ladrona! ... (407-408)

But <u>la prójima's</u> primitive and savage reaction is not long in coming. The kinetic quality of the scene is well captured by the novelist:

> Fortunata, en el primer movimiento de sorpresa y temor, había dado una vuelta y puéstose tras el sillón en que poco antes estaba sentada. Apoyando las manos en el respaldo, agachó el cuerpo y meneó las caderas, como los tigres que van a dar el salto. ... Fortunata agachó más la cabeza... Sus ojos negros, situados contra la claridad del balcón, parecía que se le volvían verdes arrojando un resplandor de luz eléctrica. Al propio

> tiempo dejó oír una voz ronca y terrible, que decía:
> - ¡La ladrona eres tú ..., tú! Y ahora mismo... (408)

Almost in the act of springing upon Jacinta to pommel her, Fortunata is seized by Moreno Isla's big English manservant and thrown out of the house.

In the next few days, Fortunata's life is miserable. She feels trapped in the Rubín family and doña Lupe, sure that she is up to her old tricks again, watches her very closely, and becomes especially obnoxious in her spying. What bothers Lupe most is that Fortunata never confides in her. To make matters worse, Maxi's mental state seems to be getting worse. Ballester refers to his condition as "reblandecimiento cerebral", and Lupe has told Fortunata never to contradict her husband for fear of a violent reaction.

One afternoon Fortunata lies down particularly perturbed and falls fast asleep. In a very realistic dream sequence, she stands in front of the same hardware store with the tubing and pipes in the window,[12] where Juanito spoke to her some days before, and hopes to repeat the encounter. She sees a dwarflike little monster dressed in a red cassock and a turban - possibly a combination of the unmanly Maxi and Nicolás. Her pícara idea propels her toward the plaza de Pontejos where Juanito lives, but she desists. (Feijoo's instruction may also be subconsciously present in the dream.) In the midst of a traffic jam, and a piano playing very loudly above the din of shouts and insults on a wet and slippery street, she encounters Juanito, who is

financially ruined and is working as a scribe to support his parents and Jacinta. As Juanito is showing her his tattered old clothes, she finds herself staring at his torn cape and promising to work like a slave to support him. They can live anywhere and be ever so happy, according to the chula. Suddenly everything in the dream disappears and Fortunata is staring at Maxi's clothes hanging before her in the closet. Fortunata's dream becomes so real for her that she vows to make it come true: "«Tiene que volver... ¿Pues tú qué creías? Y si él no me busca, le buscaré yo... Yo tengo mi idea, y no hay quien me la quite.»" (411) Fortunata's "idea", of course, means relations with Juanito and a second baby which will definitively place her above Jacinta.

Approaching the moment of Fortunata's third union with Juanito, Galdós very adroitly threads back into his narrative a symbolic motif which he has employed much earlier in the novel - the white and the black button. Long before, in Part II, Chapter VII, Mauricia visited Fortunata shortly after both girls left the convent of the Micaelas. La Dura saw a button on the floor while talking to Fortunata and explained the superstition to her convent friend in this way: "Cuando una se encuentra un botón quiere decirse que a una le va a pasar algo. Si el botón es como éste, blanco y con cuatro ujeritos, buena señal; pero si es negro y con tres, mala." (264) Awakening from her dream, Fortunata finds a black button with three holes and throws it away because it is bad luck. (411) A few days later, however,

while actively searching for Juanito, she prays by a statue in the cemetery, and finds a white button with four holes portending good luck. (412) Neither is it by coincidence that Galdós has this extraordinary find take place in a cemetery. In pursuit of Juanito, the one person essential to the realization of her "pícara idea", Fortunata follows the funeral cortege of Arnáiz, el Gordo, Barbarita's cousin, who has just died. As she witnesses the burial from a distance, Fortunata is certain of Juanito's presence among all the relatives and friends of the Santa Cruz family. The very next day is when Fortunata encounters her lover in the street. However, it is noteworthy that at the moment when Galdós is commencing the long denouement of his novel, he gives us a premonition of the sad but yet happy ending of the work by combining the twin symbols of the black button and the funeral (presaging Fortunata's death), and the white button symbolically foreshadowing the triumphant outcome of his heroine's "pícara idea". The motif of the button had been used previously in another place also. At one point in the action, a button from Fortunata's jacket serves Jacinta as further material evidence that her husband is once again deceiving her. (313)

The following day, almost as though by magic, a familiar voice brings Fortunata up short in the street, whispering a recognized term of endearment in her ear - "¡Negra!"(412) She suddenly finds herself in Juanito's arms riding in a hired coach along the southern outskirts of the city, and once more passionately in love with the Delfín: "-¡Me muero por ti!" (413) How-

ever, as Part III ends, the reader somehow has the feeling that, despite the manner in which Fortunata throws caution to the winds, she is not going to suffer quite as much when the inevitable cycle once again runs its course and terminates in a third abandonment. One almost senses that she is simply using Juanito to fulfill a much more important mission, for her "pícara idea" is very much present in this well-written love scene:

> -¡Tenía que ser, tenía que ser!
> -dijo ella inclinando su cabeza sobre
> el hombro de él-. Es mi destino.
> . . . . . .
>
> -Mi destino, hijo, mi destino. Y no me
> pesa, porque yo tengo acá mi idea, ¿sabes? (413)

As they separate with the agreement to meet tomorrow in a certain house, Fortunata impishly hints that, if her "idea" is realized, he will find out what it is "El año que viene". (414)

PART IV

Chapter I: "En la calle del Ave María"

This long initial chapter of the final part of the novel advances the plot considerably. Running its course against the background of the hot Madrid summer, numerous serious and humorous scenes notably reinforce the impression of passing time and, of course, the novelist profits doubly by this sense of densely filled time for he also indirectly suggests Fortunata's period of pregnancy. Indeed, the reader is the only one who is aware of the cause of Fortunata's mysterious lack of appetite, nausea and headaches. (437) Therefore, the manner in which Maxi lucidly intuits his wife's condition is nothing short of

uncanny. He tells Fortunata that an angel has appeared to him in a dream and told him in biblical language: "«José, no tengas celos, que si su mujer está encinta, es por obra del Pensamiento puro..»" (417) Overshadowing all the various developments of the chapter is Maxi's derangement. The suspicion of his wife's infidelity has at last taken its toll on his distraught nerves. Following a particularly disturbed period in which he voraciously reads philosophical books, hears imaginary men in the house at night, and accuses Fortunata and Lupe of trying to murder him, he calms down and becomes quite docile once his mad plan is formulated. Some of the finest scenes in the work are those in which Maxi expounds his "doctrine of the liberation of the soul" to his terrified wife. Death and suicide attract Maxi, but he must also convince Fortunata to join him in killing "the beast" (the body) which "imprisons the spirit". He presents her with a dagger and various types of poison and asks her to choose which way she would prefer to die.

Maxi's raving and irritability, Lupe's prying, and Fortunata's unhappiness caused by Juanito's departure for the summer to northern resorts all combine to create an almost unbearable tension in this chapter, relieved only by the humorous scenes of Maxi's comical yet grotesque ranting and those having their setting at the home of Castita Moreno. Here Castita's youngest daughter, Olimpia, atrociously performs the one piano composition she knows while Ballester, Maxi's superior at the pharmacy, mockingly applauds and, at

the same time, conspires to administer a very strong laxative concealed in candy to Olimpia's romantic novio, a drama critic named Ponce.

Ballester is a very sympathetic character who, in the remainder of the novel, falls sincerely and Platonically in love with Fortunata. A flirt with most women, he restrains himself with Fortunata and constantly tries to impress the wife of his colleague by wearing new clothes and shoes, and being extremely respectful, almost to the point of servility. Indirectly, through Ballester, we learn of the progress of Fortunata's third affair with Juanito, for Ballester would often speak to the girl as he saw her passing by the pharmacy en-route to or from a rendezvous with her lover. He tells her that he had read "goodbyes" in her face when Juanito left for the north, and advises her to give her love to a man like him who will treat her more kindly, as she deserves. He asks her not to tell him suddenly should she ever decide to love him, for he would die of joy! Ballester is a harmless lover, but one who will be faithful to the end, and a source of help and consolation when Fortunata needs them most.

Another thread developed in this chapter is that of Fortunata and doña Lupe. The latter suspects that her nephew's wife is once again involved with Juanito Santa Cruz, but the money Fortunata has given her to lend out prevents Lupe from taking a sterner meddling hand in the girl's affairs. It chafes Lupe that even friends of the family know more about

Fortunata's activities than she does. Also vexing is the fact that the girl refuses to confide in her, for she hints that she could be very indulgent if only Fortunata would look upon her as a consultant. Fortunata finds Lupe's despotic morality and character obnoxious. She would prefer either complete absolution or complete condemnation to interference from hypocrites. To silence Lupe for awhile, however, Fortunata tells just enough to satisfy the widow's curiosity. Lupe is overjoyed and puffed up with pride to be let in on the affair, but secretly she is discouraged upon finding out that Fortunata never accepted money from Juanito, for the female usurer had plans for such funds!

The summer passes slowly amidst a monotonous round of evening walks, visits to the Samaniegos, theater outings, Maxi's raving, Ballester's romantic extravagances and Olimpia and Ponce's balcony love-scenes. Toward the beginning of September Maxi's condition seems somewhat improved. He is calm and lucid on any subject except his mania of liberation from suffering through death. He goes back to work at the pharmacy and is allowed to go out alone once in awhile.

September also marks the occurrence of two other incidents which serve to lift Fortunata's spirits: Ballester's announcement that he has seen a man looking expectantly at her window is promptly followed by a note from Juanito setting the next day as their reunion after the summer; Fortunata also learns of her friend, Aurora Samaniego's suspicions concerning an affair between Jacinta and Manuel Moreno Isla.

Aurora, the eldest daughter of Castita Moreno, is the widow of a Frenchman killed in the recent Franco-Prussian war. Having resided in France where she had worked in her husband's dry-goods store, she has acquired a great deal of knowledge of the textile industry and speaks French fluently. She is a pretty girl, sensible and serious. Her wealthy cousin, Moreno Isla has agreed to finance a small department store under the management of another of Aurora's cousins, Pepe Samaniego, the husband of Jacinta's sister, Candelaria. Aurora is to supervise the bridal and baby-clothing department. It is significant that the store is located very near the Santa Cruz and Moreno homes in the plaza de Pontejos, for Aurora will later become Juanito's new mistress.

Fortunata and Aurora have become very close friends, and Fortunata has made the mistake of confiding all of her secrets to the eldest Samaniego daughter. It is Aurora who informs her Moreno-Isla has remained in Spain for the summer, and has gone to San Sebastián, Biarritz and Paris with the entire Santa Cruz family. The department store is opened on September 15th and Aurora, who sees Fortunata every Sunday, tells the chula never to come to the store because Barbarita and Jacinta are often there. At this time, Fortunata has not yet heard from Juanito, and she intrusts her grief to her friend. Aurora reveals that she suspects Moreno Isla is in love with Jacinta, for he has returned with the family from Paris, contrary to his custom of never coming to Spain except in the winter. Such a

notion about the angel (Jacinta) is incredible to Fortunata, but Aurora promises to watch the Santa Cruz and Moreno houses very closely from her store. This sudden emphasis on Moreno paves the way, of course, for the next chapter dedicated exclusively to the Anglophile and his death.

Shortly thereafter Aurora informs Fortunata that Moreno Isla is "only interested in married women". In explaining her remark, Aurora discloses that Moreno had courted her for several years without ever proposing marriage. All this had occurred fourteen years ago when Aurora was only eighteen and Moreno was over thirty. After Moreno went off to England, Aurora had married Fenelón, the Frenchman, and thought Moreno had forgotten her. However, one month after her marriage, Moreno was back in Madrid assiduously attempting to seduce her. One day he practically forced her into his coach where she resisted successfully, but later in France, in the absence of her husband, she finally relented and became his lover for some time. He abandoned her before the death of her husband in the war. After her return to Madrid, she was sure he would marry her, but he coldly ignored her, only offering her money, which she refused. When Moreno Isla agreed to finance Pepe Samaniego's store, it was only on the condition that Aurora be in charge of a department, for which, she states, she is not especially grateful to her seductor. Because of her own experience with Moreno Isla, Aurora is now convinced he is after Jacinta, another married woman. Like someone who perceives something for the

first time, Fortunata suddenly understands Juanito's peculiar renewed interest in her after her marriage to Maxi, and says: "-A tu primo no le gustan más que las casadas. ¡Valiente tuno! -dijo Fortunata moviendo la cabeza, como quien comprende tarde lo que debió de comprender antes" (444) Perhaps she has seen her own tragedy reflected in Aurora's tale of sordid seduction and betrayal. Fortunata will cling to the notion of the possibility of Jacinta's imperfection for some time to come because it raises her own ego to think that the angel is an angel caído.

Chapter II: "Insomnio"

Another secondary character who made his debut considerably earlier in the novel now gains his hour in the spotlight. Galdós is interested in presenting the inner tragedy and unhappiness of Manuel Moreno Isla, a man whose outward life appears to be a success. For this reason, a large part of the chapter is structurally made up of an interior perspective. The novelist focuses on the anguished thoughts of the Anglophile in much the same manner that he had revealed the unspoken tragedy of the woman Moreno loves (Jacinta). (See Part III, Chapter II.) Here are two individuals who must suffer in silence - one bound by the restrictions of society, and the other by the resoluteness of the woman he loves. The emphasis on Guillermina's nephew in this chapter serves a second function also: the passionate interest in her of a cosmopolitan, well-educated man like Moreno raises the stature of Jacinta, whose

character in the last part of the novel tends to be overshadowed by the unquestionably larger tragedy of Fortunata. As Moreno Isla thinks to himself: "Y dime otra cosa idiota: ¿qué tiene esa mona para que de este modo te hayas embrutecido por ella? Otras son más guapas, otras tienen más ingenio, otras hay más elegantes; y, sin embargo, es el número uno, el número único." (450)

As summer wanes into autumn, Moreno Isla finds himself still in Madrid and frightfully frustrated due to his total failure in attempting to seduce Jacinta. However, that la Delfina represents something more to him than just another of his many conquests is manifestly clear in his vow to marry her if she were free. (451) As he wends his way home from his morning walk to the park of the Buen Retiro, which in his perturbed state of mind he mistakes as Hyde Park, it is evident from his thoughts that his obsession with Jacinta has even exacerbated his characteristic impatience with things Spanish. He has even told the king: "«Desengáñese vuestra majestad, han de pasar siglos antes que esta nación sea presentable. A no ser que venga el cruzamiento con alguna casta del Norte, trayendo aquí madres sajonas.»" (445) As he passes through the Puerta del Sol the sight of a passing funeral makes him resolve never to die in Spain for he hates the unsightly Spanish hearses. (445) Thus Galdós plants this ironical premonition of the end of his chapter, for Moreno Isla must die in order to leave unquestionably intact the virtue of Jacinta, already maligned by Aurora Samaniego and Mauricia

la Dura. A scene with his doctor shortly afterwards serves, therefore, to emphasize the seriousness of his heart condition.

That evening, after dinner at the Santa Cruz residence, Jacinta pretends not to understand his advances when they are alone for a brief moment (448), and then warns him to take better care of his health. She suggests that he seek a more serene life in marriage, even if it be to an English protestant! She offers herself as godmother if they have any children. Indeed, with her own usual obsession, Jacinta even agrees to mother the child should they decide to give it to her. Moreno leaves, intensely anguished at hearing the woman he loves going on in this fashion, for he also has a great desire to father a child and believes he and Jacinta would have made an ideal couple. At the door, as Moreno agrees to do what Jacinta has suggested, telling her she will even have her Morenito, the Delfina notices such a grave and tortured look on her would-be lover's face that she cannot help but think: "«Está ya completamente trastornado.»"(450)

A night of "insomnia" leaves Moreno Isla with the firm resolution of returning to England immediately. As he lies awake, scenes of his childhood as well as interludes of the day just passed all flash through his memory in the manner of a drowning man. In the morning he informs Guillermina of his decision to leave Spain because he is "not loved here". If he were loved, he states, he would even become religious and donate his money to charity. Sensing her nephew's mood,

Guillermina even persuades him to join her at Mass.

Estupiñá is summoned to purchase gifts for Moreno's friends in England, and he spends a delightful day selecting from among the numerous things the old man brings him, paying farewell visits, and settling his business and accounts. Estupiñá is now the administrator of the house Moreno owns in La Cava de San Miguel, the same house where Estupiñá still lives and in which Fortunata had lived when she first met Juanito. This, of course, prepares the way for Fortunata's return to her old residence a little later. The afternoon brings Jacinta to visit Guillermina, and upon meeting Moreno in the doorway of his home, she tells him how pleased she is with his attendance at Mass that morning. At supper Guillermina is elated to learn that Moreno has left considerable funds for her orphanage, and, as he prepares to retire at ten o'clock, she looks in on him to say she will summon him for Mass in the morning, only if he is awake, for his sleep and health are more important.

In his room, Moreno is confident of being able to sleep for once, but does not go to bed immediately. His thoughts once more become troubled. He remembers not having given much money to a lame beggar in the park and to a little blind girl, and is very remorseful. Of late, all of his emotions are much too intense, contrary to his doctor's orders. His thoughts turn to Jacinta once more, and he takes hope that perhaps next spring she will have a change of heart, and he will return to her love in April. Love will inspire him to be religious and

he will gladly donate six millions to an insane asylum he will build. They will have many children and be very happy. As he gets up to take two or three steps to the table, he feels very strong pulsations in his heart, his chest feels full and he gasps for breath. Seated at the little table his last thoughts are "This will pass and then I'll sleep... then I'll come back in April and for sure..." (461) He slumps over with the force of the heart attack and dies. In the morning, Guillermina, not hearing any noise or seeing a light in his room, decides to let him sleep.

Chapter III: "Disolución"

The title of this chapter is probably one of the most pathetically meaningful in the entire novel in terms of the tragedy of the central character. Herein, all Fortunata's moorings are cast off or "dissolved", and she is set adrift like a boat, strictly on her own. At the moment when she is about to realize her pícara idea by giving birth to her second child and then face death alone, the novelist has seen fit to isolate his heroine, and thereby enhance the pathos of her situation. Indeed, his aunt even tries to convince Maxi, toward the end of the chapter, that his wife is already dead. In a series of well integrated scenes, each of the eight parts of the chapter contribute something to the loosening of the ties which bind Fortunata to lover, husband, family, and friends. The title also has reference to another "dissolution" for it marks the total "disintegration" of Maxi's mental faculties.

In this section his insanity reaches its most violent stages, and the bonds which hold him in touch with reality are herein almost completely severed.

The first break concerns Fortunata's final falling out with her lover. Once again, Galdós has presented only the beginning and the end of one of the chula's affairs with Juanito to emphasize the great hope with which they are begun and the inevitable despair and grief they never fail to produce in Fortunata at their end. This time, as with the first, we see the separation only in retrospect as Fortunata recreates the bitter scene in her mind, then relates some of the details to doña Lupe and later to Aurora. On her way home from the final encounter with Juanito, she enters the pharmacy to pick up some pills for Maxi. The sadness clearly stamped on her face is again indirectly conveyed to the reader through the eyes of the ever-constant lover, Ballester, who knows immediately what has happened and again gallantly offers himself as the remedy for her pain. Once at home Fortunata reflects upon how her possession of Juanito for five months was brought to an end as she triumphantly and defiantly hurled in his face what she believed about Moreno Isla and Jacinta. The Delfin's pride was sorely wounded and his infuriated rebuff still resounds in her ears as she looks back on the scene:

> «Pero ¿qué te has figurado, que mi mujer es como tú? ¿De dónde has sacado esa historia infame? ¿Quién te ha metido en la cabeza esas ideas? Mi mujer es sagrada. Mi mujer no tiene mancilla. Yo no la merezco a ella, y por lo mismo la respeto

> y la admiro más. Mi mujer, entiéndelo bien, está muy por encima de todas las calumnias. Tengo en ella una fe absoluta, ciega, y ni la más ligera duda puede molestarle. Es tan buena, que, sobre serme fiel, tiene la costumbre de entregarme todos sus pensamientos para que yo los examine. ¡Ojalá pudiera yo entregarle los míos! Y ahora, cuando tú me traes esos absurdos cuentos, me veo tan por bajo de ella, que no puede ser más. Tú misma me estás castigando con eso de decirme que mi mujer es como tú, o que en algo puede parecerse a ti. Me castigas porque me demuestras la diferencia; te comparo con ella, y si pierdes en la comparación, échate a ti la culpa... Para concluir, si vuelves a pronunciar delante de mí una palabra sola referente a mi mujer, cojo mi sombrero... y no vuelves a verme más en todos los días de tu vida.» (463)

When Fortunata tells him that the story was not hers, but Aurora's Juanito answers with the following words which might well have served his mistress as a warning about her friend, Aurora: "«Como yo la coja, le arranco la lengua. Es una víbora esa mujer, una envidiosa, una intrigante. Ándate con cuidado con ella.»". (464, Italics mine) As was to be expected, Juanito was weary of Fortunata once again and was already seeking an excuse to rid himself of her. This calumny against his mona del cielo (Jacinta) was just what he needed, but shortly afterwards Fortunata reveals to Lupe that Juanito used another pretext also - that she was having an affair with Ballester. (468)

Aurora is also quick to react when Fortunata describes the violent scene with el Delfín. The elder Samaniego daughter now changes her story, and points out that Fortunata acted much too hastily for, although she was sure Moreno was in love with

Jacinta, she was not at all sure Jacinta had returned his love. This was merely a suspicion she could not at all verify. Besides, she points out, a man's self-pride should never be wounded. Fortunata is thoroughly confused with Aurora's new stand. The groundwork is thus laid for a future break with her closest friend when Fortunata tells Aurora that she already suspects Juanito has another mistress, and vows vengeance if she catches the woman, whoever it is. There is something entirely suspicious in Aurora's next words and glance: "-Dime una cosa... ¿Te has fijado en determinada mujer? -le preguntó su amiga, mirándola de hito en hito." (466) Galdós is perhaps a little heavy-handed in having Aurora say later: "En mi taller hay una chiquilla, muy graciosa, por cierto, que me parece, me parece..." (466) As Fortunata leaves to go home, Aurora thinks: "«Estas tontas son terribles cuando les entra la rabia. Pero ya se aplacará. Pues no faltaría más... Estaría bueno..»" (466) However, despite the author's heavy touch, the stage is now set for the brutal assault on Aurora in her very "taller" toward the end of the novel when Fortunata learns from her crazed husband that the "chiquilla muy graciosa" is Aurora herself - an attack which will cost Fortunata her life.

Doña Lupe is likewise forced to encourage Fortunata's decision to leave the Rubín family when she learns, through Papitos, of the girl's pregnancy. (472) Fear of gossip and the memory of her deceased husband's honor influence Lupe's difficult decision that Fortunata must go. Thus, the relationship which

was beginning to develop between Fortunata and Maxi's aunt is now also broken off just as Fortunata was beginning to confide a little more in the old usurer. In reality, what grieves Lupe more about Fortunata's necessary departure is the fact that she must pay the chula the money Fortunata had given her to lend out! However, Fortunata only wants the interest which has accrued on her funds and requests that Lupe continue managing her financial affairs for her. They agree that Fortunata will pick up what is due her through usury every trimester. Meanwhile the girl has ten thousand reales and the bank stocks Feijoo had given her. Lupe's hypocrisy and materialistic, avaricious nature sre seen when she agrees, and is thus able to reconcile business transactions with the very woman who has brought shame and disgrace upon her family's honor. Fortunata takes what is hers and slips quietly away from the Rubín household forever.

Maxi's insanity has reached its culmination. The atmosphere adds to the sinister nature of his madness, for he is constantly roaming about the gloomy rooms of the house, darkened early now by the coming of winter, and he raves more and more about the beauty of death. He proclaims that he and Fortunata will soon die "purified" together. Interestingly enough, in her own despair, Maxi's suicidal proposals even begin to have an attraction for Fortunata, for she clearly understands that beyond death she will at least not suffer anymore. Some idea of the artistry with which Galdós is able

to create the ominous ranting of a madman may be gleaned from the following words in which we see the astounding lucidity with which Maxi guesses Fortunata's pregnancy and then equally as illogically, proceeds to justify it with his sick mind and doctrines:

> -Ha sido una revelación. El espíritu que me instruye me ha traído anoche esta idea... Misterio bonitísimo, ¿verdad? Tú estás embarazada... Y tú lo presumes; mejor dicho, lo sabes, te lo estoy conociendo en la cara; lo ocultas porque ignoras que esto no ha de arrojar ninguna deshonra sobre ti. El hijo que llevas en tus entrañas es el hijo del Pensamiento Puro, que ha querido encarnarse para traer al mundo su salvación. Fuiste escogida para este prodigio, porque has padecido mucho, porque has amado mucho, porque has pecado mucho. Padecer, amar y pecar...: ve ahí los tres infinitivos del verbo de la existencia. Nacerá de ti verdadero Mesías. Nosotros somos nada más que precursores, ¿te vas enterando?, nada más que precursores, y cuando des a luz, tú y yo habremos cumplido nuestra misión, y nos liberaremos, matando nuestras bestias. (470)

In her terror, Fortunata even begins to suspect that Maxi is feigning insanity in order to kill her without going to prison for it. For the first time in their marriage she actually feels weaker than her crazed husband when he takes her arm and tells her they will have a joyous bloodletting once she has given birth. In a very elated state, Maxi jumps up and down on the sofa and the bed, demands to go out, tells Lupe she is a "persona vulgar" because she "pampers the beast" and "clings to the things of this world", and then he faints away in a grotesque posture on his bed. Shortly after this wild scene,

Maxi's derangement becomes violent as he threatens both Papitos and doña Lupe with a knife. (472)

Maxi notices that Fortunata is gone only after several days have passed and becomes very perturbed. At this point, Lupe even considers having him committed to Leganés, a Madrid insane asylum. (The mention of Leganés serves as a premonition of Maxi's final appearance in the novel.) With this objective in mind, she summons Juan Pablo who is now working for the government Department of Health in the hope that the eldest Rubín can get his brother admitted free! But Juan Pablo, who is now very impressed with his own official position, has taken to reading medical books, and decides to apply other therapy before committing Maxi. A two week round of long walks and baths produce a visible improvement in the younger Rubín, and as long as Fortunata is left unmentioned, Maxi seems quite sane and remains in good spirits, but her name is capable of making him gloomy and withdrawn. Efforts on the part of both Juan Pablo and Lupe to convince him that his wife is dead are, however, futile. Juan Pablo's apparently sincere interest in Maxi conceals, of course, a secret hope for a loan from Lupe to pay off his mounting debts! He is convinced that if he can persuade his aunt that Maxi is cured, she will grant him the money. It is, therefore, quite ironical when Maxi begins harping on his same old theme of "liberation through death" while they are having coffee at a café one evening. It is thus evident to the reader that Maxi has only

passed through one more stage of his progressive insanity and will ultimately be completely mad. Maxi realizes that his idea of Fortunata's baby being the new Messiah was merely caused by jealousy and says that it was sheer nonsense that his wife was unfaithful to him and was pregnant. He is convinced now of her utter innocence. Upon hearing such words, poor Juan Pablo almost despairs of ever curing Maxi and getting his loan! In one sense, then, Maxi's derangement also contributes to Fortunata's isolation, for it places her husband beyond her also, in the realm of the sinrazón.

When Fortunata leaves doña Lupe's home, the first friend she turns to in desperation is Evaristo González Feijoo. She finds the old man very senile, almost paralyzed, deaf, and fast losing his memory. He sits in the sun all day playing with pet kittens. Between the ex-colonel's lapses of memory, Fortunata is able to get across to him by shouting and sign language that Maxi is out of his mind and that there has been a repetition of the whole Delfín affair. Feijoo recalls their happy days together in the little apartment and tells her to hold onto her bank stocks. Fortunata leaves feeling very lonely and destitute, believing she has just lost the best friend she ever had. Thus the "disolución" is rendered more complete with the breaking of one more link between Fortunata and the world she has known for a long time.

It is now with a heavy step and a deep sense of loneliness that Fortunata wends her way slowly back to her aunt's apart-

ment on La Cava de San Miguel and the plaza Mayor. The novelist writes:

> De aquel anciano chocho y que más bien parecía un niño, no podía la esposa de Rubín esperar ya ninguna protección ni amparo moral. Sólo en muy contados momentos lúcidos se revelaba en él un recuerdo vago de lo que había sido. Le lloró por muerto con verdadera efusión de hija desconsolada, y se aterraba de la orfandad en que iba a quedar cuando más necesitaba de una persona sesuda y discreta que la dirigiera. La impresión de vacío y soledad que sacó de la casa poníala en grandísima tristeza. (476)

The girl of the pueblo returns to the pueblo from whence she came, for this is the symbolical meaning of the pianito music she hears as she approaches her old home - a popular music she has always loved:

> En la Cava Baja pasó por junto a un pianito que tocaba aires de ópera con ritmo picante y amoroso. Esta música le llegaba al alma. Paróse un rato a oírla, y se le saltaron las lágrimas. Lo que sentía era como si su espíritu se asomara al brocal de la cisterna en que estaba encerrado y desde allí divisara regiones desconocidas. La música aquella le retozaba en la epidermis, haciéndola estremecer con un sentimiento indefinible que no podía expresarse sino llorando. «Yo debo de ser muy bruta - pensó, alejándose -, porque me gusta más esta música de los pianitos de la calle que la pieza que toca Olimpia, y que dicen que es cosa muy buena. A mí me parece que cuando la oigo me aporrean los oídos con la mano del almirez.» (476)

The cycle is now complete, for Fortunata has come back, completely alone, to the place where it all started so long ago. But returning to the past is not easy, and her isolation is complete as she climbs the long stone stairway - the same stairway

where she met Juanito Santa Cruz - becoming increasingly aware, with each step, that she no longer fully belongs to the world of the pueblo either: "«¡Las vueltas del mundo! -decía, dando las de la escalera y venciendo con fatiga los peldaños -. ¡Quién me había de decir que pararía aquí otra vez! Ahora es cuando conozco que, aunque poco, algo se me ha pegado el señorío. Miro todo esto con cariño; ¡pero me parece tan ordinario!...»" (477) As though to symbolize the pueblo's rejection of her also, Estupiñá, whom she meets coming down, refuses to greet her, and passes by in a huff.

Chapter IV: "Vida nueva"

This transitional chapter describes Fortunata's period of confinement in her new quarters as she awaits the arrival of her baby. Just as methodically as he has stripped the girl of friends in the last chapter, Galdós now sets about reassuring his heroine that she is not entirely alone by surrounding her with a new battery of people. Estupiñá is the first of this group. As Fortunata is anxious to clean up and paint the filthy little apartment she shares with her aunt, she approaches the ordinarily talkative manager of the building on the subject when he comes to collect the rent. But Estupiñá is determined to say only what he feels is necessary, thus censuring the girl who has brought unhappiness to Jacinta. Although Fortunata practically has to force him to talk, he warms up little by little, and finally she is almost obliged to push him out the door in order to silence him! Through Estupiñá,

Fortunata has learned one important fact: the owner, the deceased Moreno Isla, bequeathed the building to his aunt, Guillermina, in his will, and the fundadora now has the edifice mortgaged to pay for her orphanage which will be finished this year. Fortunata tells Estupiñá, who is stubborn about spending money on repairs for the house, that she will speak to "her friend" about this matter. Thus the way is prepared for Guillermina's reentry into the action of the novel.

The days pass quietly and sadly for Fortunata. Her "new life" is very serene and staid for she never ventures out. Her aunt does the shopping and she keeps house. A large part of this short chapter concerns Fortunata's thoughts and preoccupations. Concern with whether Guillermina will evict her or not leads her to remember the scene at the latter's house when she and Jacinta quarrelled violently. She would gladly beg their pardon for her cruel behavior then if only she were certain Jacinta had no involvement with Moreno Isla. Curiously, Jacinta has come to represent all the virtue in the world for her, and, she reasons that if Jacinta is not virtuous, then goodness does not even exist, and everyone is free to do what they want. Fortunata believes she and Jacinta should be friends because both are now Juanito's victims. They ought to unite forces in a search for "the third woman" with whom the Delfín is betraying them both, and avenge themselves upon her together! Fortunata is overjoyed with thoughts of her child and how jealous Jacinta would be to know, for she is convinced that

this baby will make her more Juanito's wife than Jacinta can ever be.

One morning, the sight of Maxi walking about below in the snow-covered plaza Mayor causes Fortunata to wonder whether his mental illness is cured, and then she becomes frightened when she thinks of the possibility of her husband finding and killing her. Terrified of being alone so often, Fortunata takes on a maid named Encarnación, and thus adds to the little corps of defenders gathering around her. Describing Maxi to her, she instructs Encarnación never to admit any strangers into the apartment, much less the man fitting his description.

A surprise visit by Ballester one morning brings the news that Maxi has recovered his reason, but Rubín's superior assures Fortunata that her husband will never learn of her whereabouts. Her Platonic and gallant lover pledges himself as a loyal friend upon whom she may always depend, and again the little circle of protectors surrounding Fortunata is expanded. Lupe has sent Ballester with money Fortunata has due her and with the advice to have Quevedo, a male midwife, attend her now that her time is approaching. Lupe's interest in Fortunata's health is obviously hypocritical because Maxi's aunt refuses to come herself to visit the girl with the excuse that it would not be "proper". As Ballester leaves, promising to come every Sunday and to send Quevedo without Maxi learning of it, Fortunata realizes she is not as alone as she had thought.

One other person who adds to the group slowly congregating around Fortunata is her uncle, José Izquierdo, or Platón as he

is sometimes called, the blustering revolutionary who swindled Jacinta in the Pitusín affair earlier in the novel. Izquierdo is now a prospering artist's model at the advice of Guillermina, and he is beginning to frequent his sister's house more and more, mooching free meals whenever he can. He entertains Fortunata and her aunt, Segunda Izquierdo, with descriptions of the paintings he models for, runs little errands for Fortunata, and spends his evenings at the cafes drinking and conversing with friends. His presence in the apartment is very reassuring to Fortunata, who lives in terror of Maxi finding her.

The only friend Fortunata misses is Aurora Samaniego, who has never even come to visit her in her confinement. Although she often sends Platón to Aurora's store for lace and other material for the baby clothes she is making, Fortunata forbids her uncle to tell Aurora of her hiding place. She does not wish Aurora to consider her dependent upon their friendship, for although the attractive widow may be more genteel than her, she can be just as proud. Aurora's absence is, of course, explained by the fact that she has now substituted Fortunata as Juanito's latest mistress. Thus the stage is set for the grand finale at the little apartment on La Cava de San Miguel where everything began so long ago.

Chapter V: "La razón de la sinrazón"

The action of the penultimate chapter is simultaneous with that of the preceeding chapter and relates the happenings in the Rubín family from the time Fortunata left them up to the delivery of her baby. Maxi's condition continues to im-

prove all winter. He has become docile and timid again, has ceased reading, and walks the streets observing and thinking. His madness has now taken a new form: he has become a fanatic of reason and logic, and is occupied in applying these mental functions, exclusively, to the absence and whereabouts of Fortunata. He is determined to find her but will ask no questions, and from little bits of evidence he pieces together - conversations, letters and things he observes - he ultimately achieves his goal. One evening in a cafe, Maxi meets José Ido del Sagrario, the poor bookseller who, when he eats adequately, begins to imagine that his wife is an adultress. Maxi is very impressed with Ido's erudition and logic, for the poor wretch had also been an elementary school teacher, and, in all probability, Maxi sees his own tragedy humorously mirrored in the insane behavior of the other madman. Interestingly enough, both of these Galdosean locos, like don Quijote, suffer from aberrations. Aside from the one subject which sets them raving, they are all perfectly lucid and sane.

One evening while visiting doña Petra, a neighbor of doña Lupe and the wife of Quevedo, the comadrón attending Fortunata, Maxi reaches the conclusion that the time for action has come. Sure of Fortunata's whereabouts and condition, he must now avenge his besmirched honor. The central situation of the novel is further reflected in the humorous relationship of Quevedo and his spouse, for the male midwife is very jealous of his obese and jolly mate, because of which the witty Ballester has dubbed her "Desdémona". (442-43) Ironically, both

parties of this childless couple are engaged in bringing creatures into the world, he with his duties as a comadrón and she in breeding all kinds of birds. Their apartment has been converted into a virtual aviary. When Maxi accepts doña Desdémona's invitation to spend the next morning with her and her feathered friends, we are treated to the grimly humorous scene of Quevedo's wife chattering on about a female bird which has recently killed two husbands and neglects her offspring shamefully while Maxi ruthlessly concludes in his deranged mind that "logic absolutely demands Fortunata's death" at his hands. The ornithological parallel obviously mirrors the novel's plot. Quevedo, who returns home for lunch, considers Maxi the only man he would ever permit to be alone with his wife, for he considers his honor perfectly safe with the pathetic and harmless pharmacist! It is only shortly afterwards that the perspicacious Maxi, highly impressed by his own clarity of reason, is able to decode the enigmatic message entrusted to him by Desdémona for doña Lupe and announcing the birth of Fortunata's baby: "... la pájara mala sacó pollo esta mañana..., un polluelo hermosísmo ... con toda felicidad..." (497)

That Maxi's period of logic and reason is merely one more precarious step in the course of his insanity is revealed by the ease with which he again slips back into his doctrine of "death for the purified" when he espies Aurora Samaniego and Juanito Santa Cruz strolling together one evening. Even the certainty of his sanity and his secure faith in logic are shaken as he suffers insomnia that night, unable to distinguish

between reality and dreams, for he is suddenly unsure as to whether he has really seen them or has dreamed it. He is sure, however, of one thing - that Fortunata and Juanito will be better punished if they are allowed to live, for death is a reward, only for the good. "Para los perversos, lógica, lógica." (497)

When Maxi calmly informs doña Lupe that he has deduced everything by sheer logic, she is utterly dumbfounded, and leaves the room in great bewilderment and consternation, unable to decide whether her nephew is sane or whether this is just another symptom of his madness. The author points out that, in order to understand Lupe's concern over Maxi's knowledge, we should know that for some time now the old woman has been considering the case of Fortunata's baby, and has reached the decision that its natural father, Juanito, and not its mere "legal" father, Maxi, is responsible for its material support and upbringing! Thinking of ways of getting money out of the Santa Cruz family, Lupe is shocked and upset by the fact that Maxi knows, for he might take pity on his wife, support her and her child, and thus spoil everything. Poor Juan Pablo has the misfortune of approaching his aunt for a loan just at the point when Lupe's mind is such a caldron of worries and stunned astonishment at Maxi's calm lucidity! The eldest Rubín is humorously sent reeling from the house under the force of her refusal, cursing his bad luck, his aunt, and the whole human race. In his misery he even contemplates suicide.

Galdós also uses this chapter to wind up the destiny of the hapless Juan Pablo. He has recently been commissioned by

Villalonga, his superior in the Department of Health, to take care of some very important work which could possibly lead to a promotion. Embittered by Lupe's rejection of his petition for financial aid, he takes out his wrath on the ears of his café cronies that evening. Adopting the tone of an anarchist he lashes out at all civilized institutions of the organized societies of Western Europe: the principle of private property, the state, the church, marriage, the army, public credit, the papacy, the national budget, and the monarchy! The only thing he defends is free love! His second assault on Lupe's resistance yields no better results and Juan Pablo is even more resolved to commit suicide. Indeed, Lupe even begins to wonder about her eldest nephew's sanity!

It is with supreme irony that Galdós has Villalonga announce to Juan Pablo on Holy Saturday that he is to be made the governor of a third class province. The wretch who was about to blow out his brains is suddenly "recalled to life". That evening in the café he puts on great airs and begins the ritual of appointing his friends to offices. The theme of his conversation is now exactly the opposite of all the arguments he sustained a few nights before. Recanting everything, he now respects all the institutions of society. Even the one thing he defended, free love, is refuted also when he informs his mistress, Refugio, that she simply cannot accompany him as the gobernadora: "¡Bonita andaría la sociedad si el representante del Estado predicara prácticamente el concubinato! Ni que estuviéramos entre salvajes... Convéncete de que no puede

ser." (501) It is evident that Galdós is crucifying on the cross of humorous satire the lack of any fixed values and convictions of many of the political leaders of the day. The measure of Juan Pablo and those like him is summed up in doña Lupe's words while Juan Pablo was only aspiring to be secretary to the governor: "Dice que le van a hacer secretario de un gobierno de provincia y qué sé yo qué... ¿Tú lo crees? Muy rebajada está la talla de los empleados; pero no tanto." (499)

Chapter VI: "Final"

The scene shifts to the little apartment overlooking the plaza Mayor for the action-packed final and longest chapter in the novel. Fortunata has named her baby "Juan Evaristo Segismundo" in honor of the three men who have meant most to her in her life - Juanito Santa Cruz, Evaristo González Feijoo and Segismundo Ballester. Ballester, who visits her very frequently, tells Fortunata he has now become friends with Ponce, the drama critic and novio of Olimpia Samaniego. At Fortunata's, he has also met Platón and José Ido del Sagrario, and chats with them regularly as they play cards and drink the beer with which Fortunata keeps them supplied in order to have company nearby always. She confides in Ballester that she is still very much afraid of violence on the part of her husband, but Ballester informs her that although Maxi knows everything, he is now quite sane and harmless. Nevertheless her fear is somewhat mitigated by her joy and contentment with her new baby. Her pícara idea has definitely made her superior to Jacinta, she claims, and now she only wants her son to be recognized by everyone as the

only descendant of the Santa Cruz family, not for their money, but because this will be tantamount to recognition of her as Juanito's true wife by the laws of nature. A measure of this recognition is achieved when old Estupiñá, who drops in to see the new baby, doffs his hat in its presence, for the child is one of his venerated Santa Cruz clan, and the old man inadvertently remarks that the child looks like el Delfín. Fortunata is also anxious to see the reactions of both Guillermina and Barbarita, for she is sure they will love the baby as one of their own. Her happiness seems complete.

The day of Juan Evaristo's baptism, Ballester generously invites Platón and Ido del Sagrario to dine with him in a restaurant. Ido declines the steak, knowing what it would do to him, and eats very lightly! While playing dominoes later at the apartment, Platón falls asleep and Ido begins to pace up and down and rant about his adulterous wife. Maxi, guided by his fanatical logic and reason, has chosen this auspicious moment to surprise the terrified Fortunata and avenge his honor. As Maxi rambles on about his past insanity and his present clarity of thought, all attempts on the part of Fortunata to arouse her uncle and Ido are in vain. He repeats over and over that there is no danger to her or the baby, but Fortunata finds this hard to believe. Deciding not to contradict her husband, she finally lets him see the baby. He promptly notices the resemblance to Juanito and significantly adds: "Lo malo no perece nunca. La maldad engendra y los buenos se aniquilan en la esterilidad." (509) Slowly but surely Maxi works up to his tri-

umphal vengeance. When he announces to his wife that her lover's new mistress is Aurora Samaniego, her best friend, Fortunata flies into a rage and curses Maxi for not even being man enough to kill Juanito and Aurora when he saw them together. Fortunata's aunt returns, and begins to add her yelling to that of her niece while in the midst of the general bedlam Maxi sits quietly smiling and gloating over his vengeance.

One by one, character after character pays his call to Fortunata's bedside in this chapter. Guillermina is the next to arrive, cultivating a studied severity which is slowly transformed into sympathy in the presence of mother and baby, both of whose healths are her chief concern. Plató́n beats a hasty retreat upon seeing the fundadora, for he thinks she still holds a grudge against him for the Pitusín swindle. After Fortunata begs Guillermina's pardon for her behavior to Juanito's wife and declares that she would also ask forgiveness of Jacinta if she were there, Guillermina leaves, appointing herself protectress of the child by saying she also has an idea, and admonishing Fortunata to take good care of both herself and the baby. On her way out she prophetically observes to Estupiñá that somehow this baby is in God's grand design. That night Fortunata dreams that Guillermina, Jacinta and Aurora come with daggers, chloroform her, and take her baby while she lies powerless to stop them. Toward morning she awakens with a fever and chills.

Later on that same morning, Ballester is unable to convince Fortunata of the reverse of his previous arguments about Maxi's sanity. Despite his reiterated declarations that his

colleague is completely demented and has invented the whole story about Aurora, Fortunata remains obstinate in her mounting anger against the seamstress. When her Platonic lover leaves, Fortunata gets up against the doctor's orders, dresses and commands Encarnación not to admit anyone. She locks the maid in with the baby and takes the huge key as a weapon against the hated Aurora. The scene in the Samaniego department store where Fortunata administers Aurora a vicious drubbing is particularly well drawn. All the pent-up rage and jealousy of the woman of the pueblo is poured forth in Fortunata's revenge. But this episode is only the anti-climax of the chapter, for her precipitate action seals Fortunata's fate and leads directly to her death, caused by an internal injury and hemorrhage which she becomes aware of only later.

Fortunata returns to La Cava de San Miguel to find a gallery of her friends waiting for her on the famous stone stairway leading up to her apartment. Perched one above the other on succeeding steps are her aunt Segunda, her uncle Platón, Maxi, Ballester, and finally Guillermina at the top. All are frantically wondering where she has been while Encarnación, locked inside, vainly attempts to console her screaming baby. Guillermina has been working on Ballester to use his influence in persuading Fortunata to give up her child. She also hints to Platón the possibility of another "deal" for "Pitusín II". Fortunata is elated, yet feverish and overly excited, as she triumphantly returns to bed and describes her violence to Guillermina. Maxi, who has been curiously watching the funda-

dora, now seizes the opportunity to get Guillermina aside and convince her of his sanity. He is very pleased when she calls him a saint also, for this adds to his pride in victory over madness. He reviews all of his mental perturbations for Guillermina, emphasizing his present state of lucidity. Galdós includes this scientific catalogue of explanations of Maxi's illness to recall it all to the reader just before the poor pharmacist "goes off the deep end" in the very next sub-section of the chapter:

> -Y he ido pasando por este y el otro grado. Primero tuve el delirio persecutorio; después el delirio de grandezas... Inventé religiones; me creí jefe de una secta que había de transformar el mundo. Padecí también furor de homicidio, y por poco mato a mi tía y a Papitos. Siguieron luego depresiones horribles, ganas de morirme, manía religiosa, ansias de anacoreta y el delirio de la abnegación y el desprendimiento... Pero Dios quiso curarme, y poco a poco aquellos estados fueron pasando, y la razón, que estaba muerta, empezó a nacer, primero chiquitita, y después creció tanto, tanto que se me hizo un cerebro nuevo, y fuí otro hombre, señora. Y me encontré entonces con la novedad de un gran talento, perdóneme usted la inmodestia, con una gran aptitud para juzgar de todas las cosas. (522)

Guillermina is astounded at Maxi's discourse, but informs Ballester as she is leaving that she is not quite convinced.

Ballester is not pleased about Fortunata's condition. She keeps talking about her fight with Aurora and exciting herself needlessly. The pharmacist tries to calm her with a glass of milk, but when the maid brings it, there are two flies floating in the liquid. The gallant Ballester removes the insects, demands another glass for Fortunata, and drinks the first himself. (523) This seemingly humorous and somewhat

Naturalistic little incident has served its novelistic function however, for once again Galdós is making use of a symbolic motif, similar to the white and black buttons, to foreshadow the impending death of Fortunata. Flies, often associated with death and dead material, will once again be seen when they alight on the dead face of Fortunata just twenty pages later and the faithful Ballester will once again brush them off and kiss her cheeks, cold in death. (542)

When Maxi gets a moment alone with his wife, he taunts her, saying that Aurora is actually favored by her vicious action because the seamstress will now be looked upon as a victim, and Juanito will love her all the more. He gloats as he points out that his instrument of revenge has been a simple "lesson in truth". Unable to bear Maxi's smugness any more, Fortunata explodes and offers him a piece of truth - "that he is a man without honor!" She mocks and insults him fiercely, but throughout her tirade, Rubín sits calm and implacable almost, as she says, with "horchata in his veins" instead of blood. Seeing that she is getting nowhere with him in this manner, Fortunata tries another approach and offers him all her passion and love if he will buy a revolver and kill both Aurora and Juanito! This promise of love so long denied to him by this desirable woman is too much for Maxi, and the delicate house of cards called "logic and reason", that he has so laboriously built, comes tumbling down about him:

> Maximiliano empezó a inmutarse...
> La máscara fría y estoica parecía deshacerse
> como la cera al calor, y sus ojos revelaban

> emoción que por instantes crecía, como una ola que avanza engrosando.
> . . . . . .
> Maxi, lelo y mudo, la miraba, y, al fin, sus ojos se humedecieron... Se deshelaba. Quiso hablar y no pudo... La voz le hacía gargarismos. (525-26)

Maxi is only able to shuffle out like a robot muttering in his cracked, falsetto voice, "matarlos, matarlos".

Fortunata's condition worsens as it is discovered that she is out of milk. Ballester's medicines are having no effect, and it is evident that the girl's mind is failing, for she loses track of time, believing that Maxi was there the night before. (527) In the morning, as Estupiñá and Guillermina confer in the former's apartment about the possibility of a wet nurse for the baby, Jacinta arrives and the fundadora has a difficult time dissuading her from any hasty action concerning Fortunata's child. Galdós makes the admiration Fortunata feels for Jacinta mutual by having Jacinta say to Guillermina:

> -¿Sabe usted que no he podido oír las misas con devoción, acordándome de esa mujer? No la puedo apartar de mi pensamiento. Y lo peor es que lo que hizo ayer me parece muy bien hecho. Dios me perdone esta barbaridad que voy a decir: creo que con la justiciada de ayer, esa picarona ha redimido parte de sus culpas. Ella será todo lo mala que se quiera; pero valiente lo es. Todas deberíamos hacer lo mismo. (528)

That the author's intention is to raise Fortunata's stature in the eyes of la Delfina is obvious in the latter's concluding words: "-Será lo que usted quiera; pero desde que me lo contaron, la bribona antigua se ha crecido a mis ojos y me parece menos arrastrada que la moderna." (529) Jacinta also

grows a little in the reader's estimation when, in response to Barbarita's command for her to hurry home to Juanito who was impatiently waiting for her, she impudently retorts: "-Que espere... Pues no faltaba más... -replicó Jacinta con tedio-. Que tenga paciencia, que también la tienen los demás." (529) This outburst of anger on the part of the usually meek Jacinta lends credibility to her final scene with Juanito when she crushes his ego, for it reveals that her patience with his philandering has reached an end. Barbarita, for her part, finds it difficult to believe that another Pitusín is on the scene.

Guillermina is commissioned to convince the now hysterical Fortunata that a wet nurse does not mean that her baby is being taken away from her. After dispelling the girl's confused ideas about murder being right under certain circumstances and her suspicions of Jacinta and Moreno Isla, Guillermina leaves to get a priest, "just in case". Fortunata is content to believe in Jacinta's innocence once again and is very happy to know the Delfina has forgiven her.

Doña Lupe appears to inform Ballester that Maxi has a pistol and is practicing shooting against the wall of a factory! However, Maxi's aunt refuses to go in to see Fortunata or the baby, and leaves to seek out Torquemada to help her corral her crazed nephew. Ballester spends the remainder of the afternoon trying to calm Fortunata, who continues to overexcite herself in talking about the baby, Aurora, her own relationship with Jacinta, etc. After the pharmacist leaves, Fortunata's aunt informs her that Castita Moreno would like to see her jailed

for her violence to her daughter. Aurora, in turn, is gossiping to everyone that the baby's father is Ballester, and not Juanito. Late that night, when Fortunata's anger becomes intense, she again attempts to dress and go out to Aurora's, thus further weakening her already dangerous condition. The baby is given a bottle during the night when its mother's empty breasts merely increase its wailing, and Segunda sits up the remainder of the night describing to her niece how well they will both live when they are supported by the Santa Cruz family!

Alone in the morning and feeling something "come loose" inside of her, Fortunata becomes suddenly aware that she is dying. She sends Encarnación down to summon Estupiñá, and in the maid's absence, she talks to her baby, half revealing the noble and generous idea which has suddenly occurred to her, and which, she thinks, will definitively raise her to the rank of <u>angel</u>, on a par with Jacinta:

> Hijo mio, Dios me quiere separar de ti; y ello será por tu bien... Me muero; la vida se me corre fuera, como el río que va a la mar. Viva estoy todavía por causa de esta bendita idea que tengo... ¡Ah!, qué idea tan repreciosa... Con ella no necesito Sacramentos; claro, como que me lo han dicho de arriba. Siento yo aquí en mi corazón la voz del angel que me lo dice. Tuve esta idea cuando estaba aquí sin habla, y al despertar me agarré a ella... Es la llave de la puerta del cielo... (537)

In the most heart-rending scene in the novel, Fortunata painfully dictates to Estupiñá her last will and testament, in which she gives her baby to Jacinta and her bank stocks to Guillermina for her charitable work. Estupiñá hastily secretes

the baby in his own apartment and returns to try to revive Fortunata from a coma into which she is slipping. After murmuring her name several times in her ear, he calls her Pituса, one of Juanito's terms of endearment for her. The dying girl flutters her eyelids slowly and her lips formulate the word Nene, her name for her beloved seductor. Finally apprised of the fact that the girl is really dying, Estupiñá now summons Guillermina, who succeeds in reviving Fortunata for a few minutes, gets her to ask for God's forgiveness, and to forgive Juanito and Aurora. The saintly old lady never is able to make Fortunata recant what she once said about herself being the true wife of Juanito and that a marriage without children is not a real marriage. The priest is also unable to confess Fortunata, and she dies repeating over and over: "Soy angel... yo también..., mona del Cielo." (541)

Galdós lends tragic depth to the character of Ballester, for the personality of this somewhat humorous type is now solidified and enhanced by the bestowal of multiple facets of which the reader was previously unaware. The affectionate pharmacist pours out all his contained admiration and grief for the dead Fortunata, confesses to Guillermina that he loved her deeply, and generously offers to pay for her funeral. He attributes the cause of her death to an internal hemorrhage and even says he feels responsible for having left her alone. He remains in the little apartment all day keeping vigil over the corpse, brushing the flies from her dead features, and kissing her tenderly from time to time.

Meanwhile, downstairs in Estupiñá's apartment, Jacinta ecstatically holding little Juan Evaristo in her arms, feels only forgiveness for the girl who has caused her so much sorrow in the past and something else strangely akin to a solidarity of spirit with the dead Fortunata:

> No podía apartar su pensamiento de la persona que un poco más arriba, en la misma casa, había dejado de existir aquella mañana, y se maravillaba de notar en su corazón sentimientos que eran algo más que lástima de la mujer sin ventura, pues entrañaban tal vez algo de compañerismo, fraternidad fundada en desgracias comunes. Recordaba, sí, que la muerta había sido su mayor enemigo; pero las últimas etapas de la enemistad y el caso increíble de la herencia del Pituso envolvían, sin que la inteligencia pudiera desentrañar este enigma, una reconciliación. Con la muerte de por medio, la una en la vida visible y la otra en la invisible, bien podría ser que las dos mujeres se miraran de orilla a orilla, con intención y deseos de darse un abrazo. (542-43)

But Jacinta's sentiments are completely the opposite that night as she hurls disdain and contempt at the chagrinned Juanito, who is forced to admit to his wife and his mother that the child is his. It is evident that her love and esteem for her husband are gone in these words of total indifference which are the measure of her scorn for the Delfín, whose self-pride is now completely shattered: "-Haz lo que quieras. Eres libre como el aire. Tus trapisondas no me afectan nada." (543)

By the decision of don Baldomero, the Delfinito is admitted to the Santa Cruz household where he is loved by all, including his father. Jacinta proves to be such a good mother to the baby that, in her mind, she even begins to attribute

her own features to his face and remembers having borne him herself! She, like Fortunata, also begins to consider (most significantly) how upset things are in the world of laws and legitimacy, and begins to set them aright by mentally fabricating an ideal being out of the child she holds in her arms:

> Jacinta hacía girar todo este ciclón de pensamientos y correcciones alrededor de la cabeza angélica de Juan Evaristo; recomponía las facciones de éste, atribuyéndole las suyas propias, mezcladas y confundidas con las de un ser ideal, que bien podría tener la cara de Santa Cruz, pero cuyo corazón era seguramente el de Moreno..., aquel corazón que la adoraba y que se moría por ella... Porque bien podría Morono haber sido su marido..., vivir todavía, no estar gastado ni enfermo, y tener la misma cara que tenía el Delfín, ese falso, mala persona... «Y aunque no la tuviera, vamos, aunque no la tuviera... ¡Ah!, el mundo entonces sería como debía ser, y no pasarían las muchas cosas malas que pasan...» (544)

Thus the author rounds out the story of the Santa Cruz family in typical Galdosean fashion by making a real human being out of Jacinta simply by discreetly attributing to an almost too perfect woman just the shadow of a doubt.

Fortunata's funeral is payed for by Juanito and her earthly remains are taken to the cemetery in a luxurious hearse which is, however, accompanied by only two or three other coaches. Five men attend her last rites - Ballester, Ponce, Estupiñá, José Izquierdo, and the husband of one of her aunt's friends. Ballester is very emotional at the grave, but plucks up his courage afterwards remarking to his friend, the drama critic, that life can only go on if people can forget. One week later he is fired from his job when Castita Moreno,

Aurora's mother, learns of his relationship with Fortunata.

In order to round off the story of the Rubín family likewise, Galdós shifts the scene to the home of doña Lupe where Maxi has been locked in a room since the night Ballester disarmed him of his pistol. Maxi screams and bangs his head on the wall with such violence that Lupe and Papitos, afraid to enter, pass his meals in through a skylight. When Lupe persuades Ballester to help her nephew, the pharmacist finds the crazed Maxi huddled in a corner very obviously demented. His mind is a jumble of notions and he finds it difficult to remember certain details of the recent past. He scoffs at the idea that his wife is dead, certain that they are trying to deceive him again, but vows he will resort to logic once more and beat them at their own game! In order to convince Maxi of Fortunata's death, Ballester takes him to see her grave. Rubín weeps profusely as he reads the epitaph on the new headstone which Ballester contributed. As they are leaving the cemetery, old Feijoo's funeral is seen entering, but they don't notice it. In the coach on his way home, Maxi looks objectively at his marriage to Fortunata, and realizes it was never meant to be. He forgives his deceased wife for all the pain she caused him, and vows that he still loves in her the ideal woman he made of her in his mind when he first met her. Becoming more and more excited, he decides to withdraw from life and its vile realities into the realm of pure thought and the ideal. Ballester, seeing the danger of contradicting his friend, agress with everything Maxi says.

Immediately upon arriving home, Maxi announces to doña Lupe his intention to enter a monastery, the best place to meditate upon the ideal. Lupe is only too happy to hear this, for she has already made arrangements to commit her nephew to an asylum! She and Ballester both pamper him in his felicitous thought, and the following day Ballester takes Maxi to his "monastery". But Maxi is the ultimate winner, for the words he mutters distractedly at the end of the novel, as though to an invisible being, reveal that he is still lucid and has, in effect, risen above the mean realities of the world:

> -¡Si creerán estos tontos que me engañan! Esto es Leganés. Lo acepto, lo acepto y me callo, en prueba de la sumisión absoluta de mi voluntad a lo que el mundo quiera hacer de mi persona. No encerrarán entre murallas mi pensamiento. Resido en las estrellas. Pongan al llamado Maximiliano Rubín en un palacio o en un muladar... Lo mismo da. (548)

Thus the pathos-evoking end of Fortunata y Jacinta, "Dos historias de casadas" of old Madrid, whose lives Galdós has mysteriously and tragically intertwined with the lives of many others to create a long, wide-angle novel which is, in effect, the epic of Madrid in the era of the Revolution of 1868 and its aftermath. In the following chapter, we shall review this historical "canvas" which serves as a backdrop to the fictitious events related in Fortunata y Jacinta - a canvas which constitutes, in part, the novel's illusion of a larger reality.

NOTES

1
See Gustavo Correa, "La presencia del bien y del mal en Fortunata y Jacinta" in El simbolismo religioso en las novelas de Pérez Galdós (Madrid: Editorial Gredos, 1962), pp. 96-117.

2
That the description of the family tree which follows contributes to intensifying the contrast to Jacinta's sterility by alluding to copious human reproduction is borne out by Correa: "Las familias se entrelazan en todas direcciones, invadiendo las diversas clases sociales y extendiéndose en su inextinguible proceso de entrecruzamineto y nuevos vínculos. Los innumerables vástagos que van apareciendo aseguran la permanente renovación de la especie y forman una maraña laberíntica dentro del apretado conjunto social." Ibid., p. 102 (Italics mine). Jacinta's tragedy lies in large part, of course, in the fact that she is excluded from participation in this "renovation of the species".

3
Braun, op. cit., pp. 35-36.

4
For a good commentary of this scene, see Joseph Schraibman, "Los sueños en Fortunata y Jacinta," Ínsula, XV, No. 166 (1960), pp. 1; 12. Also cf. Braun, op. cit., pp. 38-41.

5
Gullón, op. cit., p. 191.

6
Braun, op. cit., p. 41.

7
See Berkowitz, op. cit., p. 61. Galdós apparently regarded the Calle de Toledo as "the prettiest and most picturesque street in the world".

8
Braun, op. cit., pp. 78-79.

[9] See Correa, op. cit., pp. 110-115.

[10] Berkowitz, op. cit., p. 56.

[11] Braun, op. cit., p. 114.

[12] Miss Braun sees the tubing and other elements of the dream as "images ... sexual in nature", revealing Fortunata's "deep need to be reunited with Juanito". Ibid., p. 98.

VIII. THE CANVAS

> "Madre mía, oigo a usted exclamar: 'novela, novela', y yo digo: 'historia, historia'." (Fernando Calpena, Third series of Episodios Nacionales)

It will be remembered that the primary qualitative characteristic of the wide-angle novel is "a recurring pattern of literary intention" in its background which might be termed "time and place recreation,"[1] or "the big subject". "The writer seems intent upon recreating, in one novel, a plenary illusion of the whole life, spirit, or atmosphere of an entire era as he knew it,"[2] thus implying, of course, that he actually had in mind some definite period of time in which he discerned certain human as well as universal values and significance which he believed merited artistic rendering. We may also recall that such intentions "betoken a second level of reality"[3] in the novel, a "bigger reality ... beyond the microcosmic fictional reality on the primary plane of the work."[4] As we have seen, this secondary plane of action, constantly interjected and alluded to by the writer for the purpose of broadening the vista of his work, is largely historical and social in nature.[5] It has been referred to by one literary historian as "the fluid historical background"[6] while another draws our attention to

the "new historical sense" of the nineteenth century, "the far greater consciousness that man is a being living in society..."[7] Before proceeding on to a review of the public chronicle of the times which form the historical backdrop or "canvas" of Fortunata y Jacinta, let us briefly elaborate upon this latter important consideration.

The Historistic Mind

That Galdós, as a writer, possessed the above mentioned "new historical sense", that "greater consciousness", or what we might call a historistic type of mentality, is a well established fact. Indeed the era in which he lived was one imbued with history and a feeling for this discipline, for the nineteenth century is often referred to as the "century of history". In a recent study Carlos Clavería, speaking of European nineteenth-century man in general, states: "En fin los hombres de la época adquieren ya definitivamente entonces la conciencia de su conexión con el mundo circundante, la conciencia de estar insertos en el fluir de los tiempos, en la evolución de una Humanidad en constante progreso hacia el futuro, la conciencia de que la Historia es la esencia del vivir humano."[8] Juan López-Morillas has reached similar conclusions, but with more specific relation to Spain and Galdós' contemporary generation of fellow Spanish intellectuals:

> Los hombres del 68 son vehementes historicistas. Lo histórico se filtra en todo: en la novela con Galdós, en la poesía con Núñez de Arce, en la pintura con Pradilla, en los estudios literarios

> y estéticos con Menéndez y Pelayo, en el derecho con Costa, en la religión con Canalejas, etc. Las figuras políticas de más relieve - Castelar, Cánovas, Pi y Margall-- cultivan asiduamente la historia.[9]

Galdós was unable to escape this historistic saturation of the times in which he lived. Historical thought, historical literary inspiration and the problems, laws and forces of history implicitly or explicitly permeate practically every page he ever wrote. Indeed, at times he operated more as an historian than as an artist. His scholarly concern for historical accuracy is evident in his respect for careful documentation, in his assiduous research at the Ateneo,[10] and in his employment of eye witnesses wherever possible. (The reader of his novels comes to suspect that there were numerous Estupiñás in Galdós' creative career who saw and heard the history of nineteenth-century Spain from many balconies and doorways.) To bear this out, one need only peruse the novelist's personal correspondence with Mesonero Romanos, a man who often served Galdós as a source of first-hand historical knowledge.[11] Galdós' concern for historistic precision is, of course, only part of a larger "critical preoccupation, generalized in Europe in the last third of the nineteenth century, for authentic and original information"[12] which could aid the realist writer in reconstructing the past exactly as it was.

From the beginning of his career right through to the end, Galdós' entire spiritual orientation is historical.[13] While the most ostensible symbolical significance of his Episodios

nacionales, in their aggregate, is their diligence in discovering "the connecting link between the past and the present",[14] the principal value of his contemporary series remains their quality as artistic documents of the interior life of the times, that intra-historia of which Unamuno was soon to speak. Galdós' interest in man as an individual had always been equalled by and linked to his fascination with man's social and historical milieu: "La realidad del hombre es premisa para la realidad del medio, pero la proposición inversa es también correlativa y necesariamente verdadera."[15] What surrounded and intrigued Galdós throughout his lifetime in Madrid, what he saw as he looked around him in his beloved adopted city, had always been a history in constant flux, a present and a past actuality that were all history: either "a history in ruins or a history in the making"[16] which his observant eyes were quick to focus upon and translate into art forms.

Although Galdós' historical meditations never achieved the status of an expressed systematic vision or a well-defined philosophy of history,[17] an acute awareness of history is evident implicitly in the architecture which informs the majority of his novelistic worlds. His narrative procedure had been historistic from the outset. Once he struck this rich vein in his earliest novels, La sombra and La Fontana de Oro, in themselves careful explorations of the early years of his century, he never ceased to mine an abundant ore whose chemical composition was that happy admixture of fiction and history which was to constitute his narrative formula to the end of his days. Here

was a technique which often basically consisted of infusing life into history by means of the creation of imaginary beings whose personal adventures represent the inner side of history and whose lives and existences frequently merge with and are inextricably woven into the fabric of the larger pattern. It is only by gazing closely at it that we come to know and appreciate the full richness of his total texture. Without a doubt, the principal quality and value of Galdós' art are admittedly his wonderfully "real" and human character creations, but we must also bear in mind that the latter are people who are permanently affixed to the time and circumstances in which they lived. Their lives consist, as Gullón tells us, of being part of one situation, a fictitious, personal set of circumstances, but the latter is only a "situation inserted within another more general one upon which are brought to bear political and social concerns in accord with the time and the place of the action",[18] for "bajo el dibujo anecdótico trasparece la filigrana de la realidad permanente."[19] This, by no means, precludes the universal value of such literary personages and actions, as the eminent Spanish critic goes on to explain, because "...tras la silueta del hombre decimonónico, [trasparece] la imagen del hombre eterno. Arraigado en el tiempo y en el espacio, dentro de un mundo concreto, el personaje galdosiano no resulta por eso menos universal. Al contrario, por ese mismo arraigo lo es más: es el hombre, a secas".[20]

Thus Galdós did possess that historistic sense, that "far

greater consciousness that man is a being living in society" and in history, a sense which equipped him in a very special way for the creation of a long, wide-angle novel. Angel del Río has summed up the Canarian's historistic mentality most adequately in the following manner: "La unidad en Galdós es de espíritu, no de forma y ni siquiera de ideología. A través de múltiples cambios, su mundo permanece anclado en una intuición capital: la de ver al hombre, particularmente al español, como criatura de la historia, en cuanto historia es vida o intra-historia, como diría después Unamuno. El tema está así definido desde el principio - La Fontana de Oro - hasta el fin."[21]

It is true that Galdó was a novelist who set out to illuminate and bring more fully into relief individual fictitious lives by inserting them in a definite and real time and place. But it is equally true that he was also a writer who was interested in the opposite of this process - to wit, illuminating and bringing more fully into relief a certain historical period by means of fictional beings in whose lives are reflected and echoed the problems and circumstances of that overall historical period. To read his novels without taking into account that secondary level of reality, that larger reality, that "substrato nacional en que se arraigan"[22] would be an error. As César Barja has cogently expressed it: "...el caso individual importa sólo relativamente. Importa poco o nada si se lo aisla del panorama total. La novela vale ante todo como documento social, como pintura de época y medio".[23]

In composing Fortunata y Jacinta, Galdós has kept his sight ever trained upon both the particular, internal life and the public history of the time. The background "canvas" of his novel, just as much an integral part of the work's structure as its fictitious plane, represents the writer's attempt to capture and congeal for posterity a precise social and historical moment which held not only weighty meaning for Spain as a nation and for Galdós as a Spaniard, but also great artistic potential for him as a creator of novelistic worlds. What were the times that Galdós seeks to evoke and recreate in Fortunata y Jacinta, and what were they like? How was it to live through such times, and what did Galdós perceive in such a life and time that attracted him as a novelist?

To answer these questions, let us now review the general happenings in Spain which form the "fluid historical background" of this novel, its "canvas," the "where" and the "when" in which Galdós sets in motion the imagined creatures that we have already met on the fictitious level of the work. Such an historical sketch, incomplete as it may be, will naturally be more complete than the narrator's more selective, indirect, and allusive (hence, more artistic) mode of historical recreation which will be examined later at some length when we observe Galdós' relation, linking and fusing of fiction and history. For the sake of analysis then, we now glance at the "canvas" separate from the "weave".

The Historical Framework

The history[24] of modern Spain, the Spain of the last two centuries and a half, may be viewed as the history of a long struggle between traditionalism and modernism,[25] between reactionism and reform, between resistence and change; absolutism versus democratic government; conservatism versus liberalism; orthodoxy versus heterodoxy. What are the Spanish eighteenth century, the War of Independence (The Peninsular War), the reign of Fernando VII, the Carlist Wars, the era of Isabel II, the recurrent military pronunciamientos of the entire nineteenth century, the brief reign of Amadeo of Savoy, the First Republic, the Bourbon Restoration, the era of alternating caciquismo, the Generation of 1898, the reign of Alfonso XIII, the dictatorship of Primo de Rivera, the Second Republic and finally the era of Franco but stages and "rounds" in this seemingly unending struggle? Here is the essential conflict which animates the whole period outlined, a conflict which has made for a stormy, unsettled human existence in the largest state in the Iberian Peninsula. The final eruption and culmination of this conflict occurred only in more recent times in the tragic Spanish Civil War of 1936-1939, a war whose outcome has marked the apparent triumph of all the former static forces mentioned in each of the above-mentioned contrasting ideological pairs and the defeat of the dynamic ones. Unfortunately, the moments of triumph of the progressive forces in this long struggle have been sadly brief and always transitory. Spain's modern history has been a tragedy of extremes, usually characterized by intolerance

and intransigence, with little or no compromise or quarter given or requested.

Now this national dichotomy is much more than just political. It is a fissure which goes deep into the Spanish soul, a cleavage which has informed even the very intellectual and social history of the country. This split is apparently permanent because of the intransigence of both sides, for one party and the other are irrevocably committed to their Españolismo ("Spanishness") and their pride. Even the revisionists in the struggle have been less passionate about their liberal concepts than other peoples because they too, like their rivals, were unable to escape a curious historical affinity for traditional Españolismo, and hence often hesitated before a certain religious guilt in carrying through their own ideals and reforms. The above underlined term may be defined as a sort of spiritual, social and national chauvinism with profoundly religious overtones. "Religious" because in Spain the contrasting paired positions enumerated above were frequently and strangely transmuted into or associated with religious attitudes. In the Spanish scheme of things the structure of national society and life, from top to bottom, had been traditionally considered to be divinely ordained: kings were appointed by God; the wealthy and aristocratic were God's chosen and privileged; and the Church was the overseer of the whole. In the nineteenth century, a fourth element, the army, joined forces with this reactionary triumvirate in ruling the country. Naturally the ultimate concern of the empowered and

the privileged became the maintenance and perpetuation of their power and privilege. For their cause Modernism and reform were dependent in large part upon the slow, gradual, systematic education of the people while Traditionalism sank roots easily and quickly because its constituent supporters, monarchy, aristocracy, church and military, in possession of all power and channels of communication and education, were easily able to convince the uninformed people of the divinely ordained nature of the God-given plan. The quicker process has, unfortunately, always won out in Spain.

Thus traditionalism became almost a cult for reactionary Spaniards, and any deviation from the political, social, intellectual or religious orthodox point of view and status quo often came to be mistakenly viewed as religious heresy and radicalism. This was particularly apparent in the tyrannical reign of Fernando VII and during the vicious Carlist Wars which followed. In another realm and somewhat later, the Krausist intellectuals such as Julián Sanz del Río and Francisco Giner de los Ríos, and any political liberals were particularly suspect and were inevitably branded as religious heretics in the mass mind. As time went on, both parties in the struggle became progressively more and more fanatic and inflexible,[26] and in critical moments charged with emotion, both lost patience and tolerance, with violence being the inevitable result.

The Historical Antecedents

The principal action of Fortunata y Jacinta, strictly

speaking, takes place from 1865 to 1876. However, although Galdós has seen fit to choose this single limited moment of the history of this spiritual and ideological struggle of Spain as the "fluid historical background", the "second level of reality" of his novel, the roots of the conflict itself on the work's secondary plane (as well as the wellsprings of the action on the primary, fictitious plane of the novel) lie far back in the eighteenth century,[27] as we shall presently see. Let us now therefore, fill in the general currents of the history of Spain leading up to the time of the beginning of the novel's action.

The initial cleavage between traditionalist and modernist forces took shape in the eighteenth century, which may be historically summarized as representing a persistent clash between the Gallic ideas of reform and progress imported by and through the influence of the recently instated French Bourbon dynasty as Spain's new ruling family and the reactionary, tenacious resistence by the majority of the Spaniards to everything foreign. The popular opposition was visible in every phase of national life, but may be represented most dramatically in the realm of literature where the neo-classical French norms of reason, balance, decorum and common sense in the drama struggled in vain to impose themselves on the unruly, unchecked, traditionally emotional Spanish <u>comedia</u> of the <u>Siglo de oro</u>. Although certain headway was made by writers such as García de la Huerta and Moratín, the Spanish never gave way completely, and the theatre

of the past, the theatre of Lope de Vega and Calderón, remained the most popular with the masses. In the political realm the arch-conservatives opposed unrelentingly what they called the servile "afrancesados", the "Frenchified" or followers of French ideas, ideas which the reactionaries considered dangerous, concepts of the apostles of the Enlightenment, notions which might well lead to unrest and revolution. Nevertheless, let there be no mistake about it: the Bourbons imported new social mores and ideas to be sure, but only to strengthen their own dynasty and centralize power in their own hands. Theirs was an "Enlightened Despotism", but it was still a despotism. The fact remained that the direction in which decrees travelled was still downward from the king. But at least the influx of new ways of life and thought was underway.

By the end of the eighteenth century, a horrified Europe was still reeling under the shock of the French and American Revolutions. Absolutism was under a strain, and liberal thought permeated the political and intellectual atmosphere. In Spain a now corrupt and decadent Bourbon monarchy was in ruins, and a wily Napoleon found it relatively simple to dupe and replace the decadent Carlos IV with his brother Joseph Bonaparte on the throne of a helpless Spain. However, by 1808, although still professing the liberal doctrines of the French Revolution, Napoleon had already betrayed its ideals and was exercising his own form of despotism.

The period from 1808 to 1814 was a period of crisis in

Spain. The people were now divided still more profoundly by their varying acceptance or rejection of Napoleon's idea of a constitutional limited monarchy for Spain, a philosophy of government totally new to the Spaniards. The interruption in the Spanish Bourbon dynasty during the Napoleonic era produced political chaos in Spain, and led to the "Guerra de la Independencia" or Peninsular War. The special name the Spanish have given to this military action consisting primarily of guerrilla warfare bears witness to its profound significance in their history. To them it was and is the "War for Independence". It symbolically represents the traditional Spanish resistence to and repulsion of what is new, strange, modern and foreign. The Spanish masses rose as one man on May 2, 1808 to drive out the hated foreign invader and everything he represented. Joseph Bonaparte might well have benefited the Spaniards, but he was never given half a chance, simply because he was a foreigner. Here was a pattern which was to be repeated eighty years later with Amadeo of Savoy.

Long accustomed to absolute monarchy, during the War for Independence the Spanish people suddenly found themselves without a king. The first form of self government they evolved during the period from 1808 to 1814 responded to the predominantly regional and individualistic tendencies of their nature. A number of local Junta governments were established in various cities which were solely interested in retaining power until normal conditions might prevail again and their legitimate

"Rey deseado" ("the longed-for king"), Fernando VII, son of Carlos IV, might be returned to them. For some years now, however, the people had been exposed to fresh currents of thought and one outcome of this era of freedom was the adoption (not without resistence) of a remarkably liberal constitution, the first in Spanish history, redacted at Cádiz in 1812, and providing for a limited, constitutional monarchy.

Having expelled the French invaders by 1814, the Spanish joyously welcomed back their king, Fernando VII, whose first act, after having sworn to recognize and defend the constitution, was to abrogate it for all practical purposes! After a brief interlude of popular sovereignty the pendulum was now swinging back in the direction of absolutism and traditionalism. The six years from 1814 to 1820 were the seedbed of all the "flowers of evil" of Fernando's reign and of most of the political and social troubles which have plagued and beleagured Spain ever since. It was during this time that the cleavage between traditionalists and innovators was cut deepest. Fernando's excessively reactionary, absolutist policies had the result of hardening and rigidifying the liberal resistence now forced underground by the king. It was now a fight to the death. Fernando set about systematically exterminating and exiling all political liberals and intellectuals until very few able statesmen remained. He undid all the work of the progressive junta regimes which had preceded him: he restored his father, Carlos IV's camarilla system of favorites and "yes-men"; he

brought about the return of the reactionary Jesuits, exiled by Carlos III in 1767; and he even succeeded in reinstating the Inquisition! Tension was increased in all areas of national life. The extent of the bitterness and fanaticism engendered in the two factions of the Spanish people by Fernando VII at this time may be duly appreciated by a reading of Galdós' La Fontana de Oro and his second series of Episodios nacionales whose ten novels treat the reign of Fernando from 1814 to 1833.

The Spanish people enjoyed another brief respite from tyranny from 1820-1823. In the meantime, however, during the second decade of the nineteenth century, Spain's domains across the sea had seized upon the chaotic situation in the mother country and Europe to free themselves of the colonial yoke. With the cessation of monetary remittances from America, the Spanish government was left economically impotent, and an unpaid army was sorely discontent, and in a mutinous frame of mind. In January, 1820, a military expeditionary force of over twenty thousand Spanish soldiers, was awaiting delayed shipment orders at the port of Cádiz when an obscure young major named Riego "pronounced" for the Constitution of 1812. The spirit of revolution and freedom once again swept the land, and by March Fernando was compelled to restore the Constitution in order "to gratify the general wishes of his people", as he cynically put it, and to swear allegiance to that liberal document. The Cortes was reconvened, the Inquisition was abolished, and the National Militia was reinstated. But change

was taking place too rapidly. The liberals, itching for vengeance, rejected any moderation or modification of the constitution, and moved ahead too quickly with much needed reforms for which the country was not yet ready. Here was the establishment of a pattern which was to be repeated tragically again and again in the next century and a half. As one historian declares: "Thus, from institutions and ideas a century behind those prevailing in some other States, Spain was made to leap at a bound to a century in advance of them."[28] How applicable this statement is to other eras of democracy and liberalism in Spain's history! The relief from tyranny was doomed to be brief. "Exalted" radical leftists and "Moderados" in the Cortes were soon at each others' throats over whether the regeneration of the country should be effected swiftly or gradually. As the constitutionalists became more and more radical, King Fernando was meanwhile busy working in secret to render all their legislation useless and machinating for foreign intervention.

Reaction set in quickly when in April of 1823 the famous "One-hundred thousand sons of St. Louis" under the command of the Duke of Angoulême stormed over the Pyrenees to reinstate Fernando as absolute monarch. It is difficult to understand how such an intervention in the internal affairs of a nation by a French army could have been tolerated after the havoc Napoleon had recently wrought upon all Europe. White attributes it to the stifling reactionary atmosphere which pervaded Europe following the Napoleonic era:

> It [the invasion] must be followed through the general history of Europe during the seven years succeeding the downfall of Napoleon; in the aims, fears and ambitions of the leading sovereigns and statesmen; in the various congresses and conferences of that period. Suffice it that the Powers, Great Britain excepted, were agreed as to the desirability of opposing, by force of arms, all outbursts of peoples clamouring for Constitutions and popular assemblies.[29]

Similar suppressions of the popular will were taking place at the same time in Portugal, Italy and Greece. In the latter country the Sultan of Turkey brutally crushed an attempted liberation outbreak.

With French bayonets supporting him, King Fernando VII now simply declared null and void all legislation passed since March of 1820 and thus, in one stroke, set the clock back to the days of the divine rights of kings. He unleashed an even more fierce retaliation against all who had participated in the military and legislative actions which had humiliated and restricted him for the past three years, and inaugurated another ten year era of barbarous and bloodthirsty despotism which shocked and disgusted even the most reactionary post-Napoleonic courts of Europe. The very names of exterminating societies founded by Fernando, such as the "Junta de la Purificación" and the "Angel exterminador", bear ample witness to the systematic and merciless slaughter and exile of all liberal and Constitutionist elements during this period. However, towards the end of his reign Fernando was forced to make some few concessions to the liberals to assure their support for the suc-

cession of his daughter. But any leniency the king might have shown, any concession to the vanquished, was always opposed by the intransigent fanaticism of an ultra-Apostolic reactionary party which ultimately was to swing its support to Fernando's brother, Carlos, because the king was not sufficiently harsh toward the Liberals! As White says: "By a strange irony of fate, not the least of the embarrassments of the latter part of Ferdinand's troubled reign were the machinations set to work against him as lapsing into ways of humaneness and toleration".[30] This move was to lead directly to the Carlist wars.

In one sense it was, ironically, the first Carlist War (1833-1839) which brought about a relaxation of Fernando's tyranny and ushered in a somewhat extended era of diluted freedom and representative government in Spain, chaotic though it was. Once again the pendulum was swinging left. In order to understand how this came about we must briefly consider a piece of legislation which led to the Carlist War, an engagement which represented essentially a dispute over the succession to Fernando's crown, but which also symbolizes one more episode in the struggle between traditionalism and progressivism in Spain's modern history.

The above-mentioned legislation was known as the Salic Law and was passed far back in the eighteenth century during the reign of Felipe V, the first Spanish Bourbon. It simply precluded the succession of a female ruler to the throne of Spain. However, unbeknown to the fanatically reactionary supporters of don Carlos, Fernando's brother, the law had

been abolished in 1789 during the reign of Carlos IV by the "Pragmatic Sanction", as it was called, and the old law allowing queens was secretly reestablished.[31]

In 1829, four years before his death, the childless Fernando VII took a fourth wife, María Cristina, daughter of Francis I, king of the two Sicilies. The new queen promptly presented Fernando with not one, but two little daughters, and the king hastened to proclaim valid his father's little known "Pragmatic Sanction" of 1789 allowing a queen to occupy the throne, and thus assured the accession of his first infant daughter, Isabel. The Carlists, as the "apostolic" followers of Fernando's brother were called, were well aware and apprehensive of the foreigner, María Cristina's somewhat liberal tendencies. Therefore, upon the death of Fernando in September of 1833 and the proclamation of María Cristina as regent, they declared themselves in open rebellion against the terms of Fernando's last will and testament. They invoked the old Salic Law and declared the absolutist Carlos[32] the rightful ruler of Spain. The result was a vicious six-year civil war.

For support, the regent, María Cristina, could only turn to the liberals, many of whom had been in exile since 1823, or even as far back as 1814. She therefore declared a general amnesty, and thousands hastened to return to Spain to take up arms in her behalf.[33] Some notion of the attitude of these exiles and the intransigent tenor of the times may be gleaned from the fact that many of the banished now returning were men whose minds were "rankling from a sense of their wrongs, some

no doubt looking forward to days of reckoning, few inclined to accept half measures. There was discontent, moreover, amongst that numerous class which, not impelled by wild partisanship, regarded the Queen with feelings of sincere affection, and trusted that under her Regency the blights and oppressions of the late reign would be altogether things of the past".[34] Nevertheless, tension between the two main factions had been mounting steadily so that "Independent of the succession question, the antagonism between Liberals and Reactionists was so fierce that, even had no daughters been born to Christina, there was every indication that the two malcontent parties would soon be confronting each other in the field".[35]

That María Cristina's liberal sympathies were insincere is evident in the terms of her "Royal Statute of 1834", a document now promulgated at the outset of the war to appease the returning progressive exiles. Although supposedly liberal, it was extremely conservative in spirit and was received throughout the country with a deep sense of frustration. As one historian tells us:

> This colourless document created much disappointment among real Liberals. Instead of the generous measure of political freedom they had expected, they found solemn commonplaces about civil rights which they already possessed. The only concession was a representative system so complicated as to be valueless, and, even so, restricted to a small class. The privilege of the few possessors of the franchise was rendered illusory by the creation of a Chamber of Crown nominees to revise the decisions of the Proctors. The popular contempt for the Statute was expressed by Mariano José Larra, the humourist, in the words: "Our

> statesmen, in order to end the eternal struggle between People and Kings, attempt a half-measure which shall give us simile-Kings and simile-Peoples, Chambers mildly representative, and Tyrants tinged with democracy".[36]

Like the Peninsular War and the tyrannical reign of Fernando VII before it, the Carlist War, eventually won by the followers of the Regent, María Cristina, thus comes to represent the third bloody culmination in the tragic conflict of modern Spain. It is one more stage in the discord which has raged between the forces of progress and the dark powers of traditionalism for over two centuries in that unhappy land. María Cristina's "liberalism" was soon unveiled as a mere pretext to preserve the throne of Spain for her daughter. As the conflict wore on endlessly in the northern Basque provinces, where the war in large part centered itself, María Cristina became more and more repressive and reactionary.[37] She favored conservative ministries and opposed the sale of church lands, one of the most important pieces of liberal legislation barely commenced during this period; she schemed and intrigued with the Moderates who were little better than the extreme rightists; and she worked ceaselessly to undermine and neutralize the work of the Progressists. After precipitating a crisis over the Municipal Law,[38] she abdicated to France on October 17, 1840.

Since King Fernando VII's daughter, Isabel, was at this time only eleven years old, the Regency now evolved upon General Espartero, a government hero of the Carlist War. Although an honest man and a liberal, statesmanship, unfortunately, was not one of Espartero's virtues. He surrounded himself with

ministers personally devoted to him rather than with men of political talent. In addition, local reactionary outbreaks planned and supported by the abdicated Queen Regent further contributed to weakening Espartero's position as Regent, and his own high-handed dissolutions of the Cortes and insistence on a one man Regency did not help his popularity either. By July of 1843 he found himself a refugee on a ship sailing for England and exile. White points out that Espartero was a good man whose position was steadily undermined by the arrayal of the powers of reactionism against him: "His fall is rather to be sought in the all-powerful coalition formed against him by a combination of unscrupulous, self-seeking politicians, the vindictiveness of Christina, and the resentment of the Vatican."[39]

Isabel II came to the throne on November 8, 1843, at the age of thirteen, although according to the Constitution she could not be declared of age until fourteen years old. This early disregard for established law was to characterize her whole reign. The young queen's accession to the crown also foreshadowed her mother, María Cristina's return to Spain in March of 1844. The queen mother was now a confirmed absolutist despite her liberal youth, and her influence upon her daughter hence tended toward reactionary and despotic measures. María Cristina had totally neglected Isabel's education, succeeding only in grafting upon the young queen's mind her own "superstitions, mysticism and fear of offending Rome".[40] Isabel surrounded herself with fawning favorites, numerous clergymen and a "miracle-working sinister nun known as Sister Patrocinio. An apa-

thetic political atmosphere in the country at this time also contributed to the gradual decline of freedom and progress which now set in and pervaded the twenty-five year reign of Isabel:

> Spain, too, appeared to be in one of her apathetic, despondent moods: she had tried Cortes and Cabinets of every political bias, and found them all alike wanting. A General Election, from which the Progressists held aloof, placed power wholly in the hands of the Moderates. Before the new Cortes assembled in October, one or two other significant events had occurred. The sales of ecclesiastical property had been suspended. Argüelles [the queen's liberal tutor] and other safe monitors had yielded place to officials devoted heart and soul to the old order of affairs. Here, then, we have the beginnings of a ten years' Divine Right rule.[41]

Despite possession of the outward trappings of a representative government Isabel's reign thus began with all elements of court and legislature working in unison for a return to the arbitrary powers which Fernando VII had freely wielded. The current was again definitely running towards absolutism.

The history of Isabel's reign may be adequately summarized by the words decadence, corruption, confusion and ineffectiveness. Daily violations of the constitution by scheming ministers and courtiers combined with the licentious private lives of the queen and those surrounding her (revealed to the people by an active secret press) produced a universal public disgust, and a mounting desire for her abdication. Married at the age of seventeen in 1846 to her first cousin, Francisco de Asis, Duke of Cádiz, Isabel was quickly estranged from her puny husband, who became the laughing stock of the royal court and was involved in more than one ludicrous palace incident. A series

of royal lovers and scandals characterized a court which was as shameless as that of Carlos IV in the days of Godoy. Such a decay of morality was only one of many factors contributing to Isabel's humiliating exit from Spain in 1868. An attempt on her life in 1852 by a crazed priest named Father Merino was able to give her a sorely needed but only temporary popularity.

With Isabel's reign began what is known as the era of the pronunciamiento. It became a common occurrence for ambitious army officers greedy for power to "pronounce" against the government, and their troops would have to be subdued by faithful government soldiers. This was a cause of constant turmoil and chaos which repeatedly disrupted and made uneasy the life of the private Spanish citizen. Since the eighteenth century, and long before, the triumvirate of traditional power and strength in Spain had been the monarchy, the aristocracy and the church. To these was now added a fourth, the army. Isabel's rule became a dismal round of governments and cabinets representing every shade in the political spectrum, frequently ministered by army officers who had made their name in the Peninsular and Carlist Wars- men such as Espartero, Narváez, Leopoldo O'Donnell, and Serrano. The political history of the times is a useless morass of one of these military leaders succeeding another into office, only to be ousted in turn by a third more favorable in the eyes of the whimsical, capricious queen. Ineffective but periodical Carlist uprisings,[42] especially in 1848 and 1860, also added to the overall agitation and national disorder.

By 1854 the situation had become very tense and critical. The people were weary of complaisant ministries and government by royal decree, and anything could precipitate a riot or a revolution. The queen's popularity was at an all-time low. In an attempt to stifle discontent, several generals were exiled to the Balearic Islands, and the spark needed to ignite the powder-keg was kindled. At this point the rising spirit of exasperation and disaffection extended itself to the army and there was a military revolt in Madrid in June which spread across the entire country in the following month, an uprising which has come to be called the "July Revolution of 1854".

The surprise produced in the profligate, insensible and slumbering royal circle is registered in the following words: "The Court was a scene of the most hopeless confusion and dismay. It had deliberately gone to sleep upon a volcano, yet was horror-stricken at awakening amidst ashes and flames: it was ready now to promise anything demanded".[43] The men of the hour were again the liberal Espartero, who was appointed prime minister, and the less liberal General O'Donnell, who had triggered the general military uprising, and who was now named war minister and set about forming a new party of the center right known as "La Unión Liberal". Public apologies, accompanied by assurances that the corruption would cease and never recur, were proclaimed by the queen to the entire nation. The sale of property of the numerous religious communities, a movement initiated in 1812 and forwarded every time a liberal regime took over, was now continued. As White puts it, "The death-

knell of mortmain was actually sounding"[44] despite the queen's fanatical religious resistence. A new liberal constitution of 1855 was being drawn up. In short, another breath of freedom and progressivism was sweeping the land.

The palace machinery of reaction was quickly set in motion however. Isabel, aware that O'Donnell was not the liberal idealist that was Espartero, wasted no time in winning over the former ambitious military leader and naming him prime minister, only to dismiss O'Donnell himself just as quickly and replace him with the even more extreme conservative, Narváez. Thus a complete counter-revolution was peacefully effected by 1856, bringing the country full circle, back to where it started at the outset of the "July Revolution of 1854". Needless to say, Narváez's first act was to strip the constitution of all its liberal clauses: "In the train of this counter-revolution of 1856, which, of course, wrung the neck of the just-hatched constitution, followed the disbandment of the militia, a curtailment of municipal action and of Press freedom, a suspension of the procedure in regard to Church property, a strengthening of the Concordat with Rome, and a re-establishment of the Royal Council."[45] To demonstrate the chaotic political state of affairs which characterized this entire period, we need only mention that only two years later, O'Donnell, after being humiliatingly discarded was once again summoned to form a cabinet, and this time was at least successful in effecting a compromise over the thorny problem of the sale of Church property which

now proceeded apace.[46] Indeed, when compared with the eras of the Peninsular War, the period of Fernando VII, and the Carlist War which preceded it, the long reign of Isabel seems singularly effective and peaceful. Although extremely limited and frequently brought about by unconstitutional methods, a certain degree of economic progress and stability, such as the introduction of railways and other public works, was realized during her rule under the ministry of the progressive Bravo Murillo as well as those of the repressive Narváez.[47] One other happy result of the July Revolution of 1854 was the exile of the queen mother, María Cristina, during Espartero's ministry. Great public clamor had arisen against her for enriching her private fortune through corrupt railroad concessions granted by means of her personal influence.

Another very important factor which contributed in no small way to the ultimate downfall of Isabell II was the absolutely unsuccessful, ineffective and, at times, even disastrous foreign policies of the queen and her military ministers during the six-year period from 1859 to 1865. We shall merely mention the three most important of a series of agressive foreign adventures or expeditions whose legacy was "a sorrowful balance of discontent"[48]: 1) the Moroccan War; 2) military aid to France in Vietnam where the Spanish forces were decimated; 3) the attempts of Spain to reassert her hegemony over certain of her ex-colonies in America, namely Mexico, the island of Santo Domingo, Peru and Chile.[49] While undertaken mainly to divert the people's attention from

their hopeless internal and domestic affairs, from the shamelessness of the Spanish royal court and from petty political maneuvering and disputes, these overseas enterprises proved very expensive to Spain: "All these ventures had, notwithstanding the indemnities, proved costly, had opened the doors to much peculation, and led to deficits and disarrangements in the Budgets".[50] White reviews the last ten years of Queen Isabel's unfortunate reign in the following manner:

> The period of ten years commencing in 1859 with this, the Moroccan war, if comparatively uneventful in the domestic annals of Spain, has a special importance as one of gravitation towards a complete convulsion of the entire kingdom. . . As far as Isabella and her Camarilla were concerned, as well as her ministers when she had them to her liking, these were years of determined political reaction, complicated by outbursts of wilfulness on her part, and by her frequently from mere caprice meddling in State affairs. A centralised autocratic power was made use of to give a free rein to clericalism, to curtail municipal privileges, and to stifle the Press. Mismanagement and confusion were rife in all the public services.[51]

Thus, the stage was set. Such were "the historical antecedents," the century of Spanish history leading up to the years that constitute the "fluid historical background" of Galdós' novel, Fortunata y Jacinta. The section which follows will summarize the general history of the eleven-year period which forms that "fluid historical background", that second level of reality in the novel. How significant it is that the historian, White, has referred to a "gravitation towards a complete convulsion of the entire kingdom".[52] As we shall see, Galdós was to explore

the results of that "complete convulsion" in the interior history of the times, in the lives and adventures of the fictional denizens of that unhappy kingdom. Indeed, we might well apply White's description not only to the last ten years of Isabel's reign, but also, as we have seen, to the entire century preceding the "Glorious September Revolution of 1868", for it was all a great prelude to the historical events which were now to take place. And, as we shall see, White's phrase will be most befitting also of the eleven years which lay ahead, for the Spanish people were to know no rest from the constantly-swinging political pendulum, from the see-saw conflict between the forces of tradition and progress which was rending the nation asunder.

"The Fluid Historical Background"

The period of history from 1865 to 1876 which makes up the chronological, historical "canvas" of Galdós' novel Fortunata y Jacinta may be roughly divided into four parts: the period of the Revolution; the Interregnum and the reign of Amadeo of Savoy; the First Spanish Republic; and the Restoration of Alfonso XII of Bourbon. We shall now generally review the main happenings of these four periods.

I. The Revolution (1865-1868)

Galdós has seen fit to set the beginning of his novel in the closing years of the unsettled reign of Isabel II. Indeed the opening words and the initial scene of the novel take place in and against an historical incident, which took place in April

of 1865, the first of numerous violent outbreaks which were only rehearsals for the "complete convulsion" to come.

In 1865, fully aware of the bankrupt situation of her government and the growing unrest in the country, Queen Isabel announced the sale of a considerable portion of the Royal Patrimony. She was to receive one-fourth of the total received for her private use and the rest was to be used to ameliorate the state of the empty coffers. A young professor and newspaper publisher named Emilio Castelar, a fervid orator and ardent Republican, denounced the entire transaction as criminal, insisting that the Patrimony was national property, and that the queen had absolutely no right to dispose of it. Castelar was expelled from his University of Madrid chair in April, and the university students retaliated by violent and bloody street riots in protest against such an arbitrary royal action.[53] About thirty students were killed and some two-hundred wounded in the repression of the student body by troops.[54]

In the last three years of Isabel's reign Spain was full of malcontents and conspirators, and revolutionary sentiment was growing stronger daily. A second major violent outbreak occurred in June of 1866 when General Juan Prim, an officer whose star was in the ascendancy, secretly engineered an uprising of the artillery sergeants quartered at the San Gil Barracks at Madrid. These men, chafing under ancient and rigid promotion rules,[55] murdered many of their exclusively aristocratic officers. Some eight-hundred lives were lost in the encounter which ensued. This

revolt was ruthlessly punished by Generals O'Donnell and Serrano who had sixty-six of the sergeants mercilessly executed, an act which shocked residents of the capital.[56]

General Narváez became premier for the last time on June 10, 1866, and remained at the helm for the last two years of the reign of Isabel, a period characterized by the most extreme repression and absolutism.[57] Ironically the two men, Generals O'Donnell and Narváez, who has propped up Isabel's throne for almost twenty years, went to their graves within five months of one another,[58] and it was now only a matter of time before the royal house of cards should come tumbling down. Given the tense fever of the times, anything could precipitate a riot, and only the necessary spark was needed to kindle the fires of revolution.

The queen now made the fatal mistake of igniting the spark herself by calling upon González Bravo, a demagogue and factious journalist to head her government. González Bravo's first act was to intensify the oppressive measures of his predecessor by banishing all leaders of the Liberal Union. In July of 1868, several generals, Serrano, Dulce, Zabala, Córdova and Echagüe made their way to Cádiz enroute to the Canary Islands and exile. In Cádiz, the traditional home of conspiracy and <u>pronunciamientos</u>, they began to conspire with other exiles and liberal leaders. Isabel turned a deaf ear to all warnings against the danger from informed statesmen and close friends. By September the entire nation was up in arms and clamoring for the immediate withdrawal of the queen and her corrupt court. Ten-thousand exiles

returned to participate in the fighting which ensued. At Cádiz the Atlantic fleet, under Admiral Topete, threw in its lot with the exiled army generals, and Prim, Serrano, and Topete became the leaders of the "Glorious September Revolution". This time the honor fell to the sailors to make the "pronunciamiento" with booming salvos in the port of Cádiz on September 18, 1868. Only a few generals, among them Concha, Pezuela, Calonge and Pavía, the Marqués de Novaliches (a man we shall see again) held out for the queen. Pavía was defeated by Serrano in the one major military encounter of the uprising, which took place at the Bridge of Alcolea near Córdova on September 28. On the last day of September, a humiliated Queen Isabel hurried across the French frontier to safety. An historian's epilogue to her wretched reign reads thusly:

> On Isabel fell the sins, political and private, of her ancestors for two generations, her grandfather's folly, her father's cynical brutality and reckless opposition to the spirit of his age. The division of the royal family into two bitterly hostile factions had undermined Spain's chivalrous loyalty to the person of its sovereign. The scandals of Isabel's Court and her faithlessness in political matters extinguished it altogether.[59]

Thus the curtain came down on Act I of the eleven-year period forming the historical background "canvas" of Fortunata y Jacinta. The Bourbons were in exile and the pendulum had swung left once again.

II. Interregnum and Amadeo (1868-1873)

This second temporal segment of the novel's historical

background, a confused period of struggle of many political parties for power, may be divided into two parts, the Interregnum and the brief reign of Amadeo of Savoy, each consisting of a duration of slightly over two years.

1) The Interregnum (September, 1868-December 30, 1870)

The Revolution had triumphed and freedom from the Bourbon tyranny was a fact in Spain. Amidst joyous celebrations all over the land, numerous revolutionary, municipal juntas published extravagantly liberal manifestoes demanding the most radical reforms and the eternal banishment of the Bourbon royal family. A provisional government was quickly established in Madrid with General Serrano at the head and General Prim and Admiral Topete as minister of the army and navy respectively. The general election held early in 1869 returned a Progressist assembly to the Cortes which was to remain committed to two mandates of the popular will clearly manifested in the vote: Spain was to remain a constitutional monarchy and the deputies were to set about immediately drafting a new constitution. The latter commitment was fulfilled in a matter of months. It took over two years to realize the former, and seat a new king on the throne of Spain.

The Constitution of 1869 was the most liberal document in the annals of Spanish history to date. Two of the most important provisions reveal the liberal tenor of the instrument: sovereignty was to reside in the people and the protection of religious freedom was guaranteed, both for the first time in national history.

General Serrano was appointed Regent until a new monarch could be found and General Prim guided and held together a coalition cabinet until the end of the year 1871.

Everything appeared to be functioning smoothly, but, as White says, "a very determined spirit of lawlessness"[60] was stalking the land. Within a year of the revolution, the old factions were forming up their ranks once again. The queen's party was intriguing in Paris. The Carlists were mustering their forces in their mountain fastness in the north. And finally, a growing Republican party was gaining considerable strength and already fragmenting into a Federalist Republican faction in favor of broad decentralization and a smaller group with strong Centralist sentiments. The promises of the revolutionary leaders concerning the suppression of military conscription simply could not be kept because the beginning of what was destined to be a ten-year insurrection in Cuba was underway and a levy of twenty-five thousand men was called for. Nevertheless, despite the ferment and local discontent, a general apathy prevailed in the country which was the only thing preventing Spain from becoming a Republic in 1870 in imitation of France.[61] Amidst such popular indifference the only debate in the Cortes which gained any publicity whatsoever was a furor which a deputy named Figuerola created over the disappearance of some of the crown jewels, allegedly taken by Isabel in her hasty departure![62]

The really important question in everyone's mind was, of course, who was to be King of Spain? The Cortes wasted two years

in answering this question, "wrangling over minor or personal questions, whilst the country was going from bad to worse. Industry and commerce had shrunk to the narrowest limits; the Carlists were armed and organised, the Federalists everywhere active; the administration had utterly broken down."[63]

Despite Republican clamorings to the contrary, national sentiment, at this juncture, was still in favor of a monarchy, and there was certainly no dearth of candidates. Indeed there were eight at the outset of the elimination process: the three Bourbons were, of course, immediately discounted: 1) Carlos VII, grandson of the first Carlist pretender; 2) Alfonso, prince of Asturias, son of Isabel II;[64] 3) Enrique de Bourbon, Duke of Seville. Two other contenders, old General Espartero and the Duke of Montpensier, Queen Isabel's brother-in-law, more or less eliminated themselves, the former by declining honorably and the latter by engaging, in March of 1870, in a dishonorable duel with the Duke of Seville whom he killed with his third shot, thus discrediting himself in the eyes of the Spanish populace. Of the three foreign princes who were offered the crown, two, Prince Leopold of Hohenzollern[65] and King Ferdinand of Portugal refused it. Thus, by autumn of 1870, seven of the eight candidates were out of the running and there remained only Prince Amadeo of the Italian house of Savoy, second son of King Victor Emanuel and, at present, Duke of Aosta.

During the two years the Spanish leaders delayed in finding a suitable monarch it was General Prim who took upon himself

the role of king-maker, and it was ultimately his influence and support which won the crown for Prince Amadeo. Meanwhile, across the Mediterranean the year 1870 saw a united Italy barely established as a historical reality. The temporal power of the pope had been abridged with the loss of his domains on the peninsula, and when Victor Emanuel occupied Rome the pontiff was internationally considered as practically "a prisoner of the Vatican". Upon seeing France become a republic in the same year and the possible danger of the same thing occurring in Spain, and further to strengthen his own position against Italy imitating her Latin sisters, Victor Emanuel encouraged his son to accept the Spanish crown.

When the Spanish Cortes convened on November 16, 1870, three-hundred and eleven members of three-hundred, forty-seven deputies were present. Amadeo received one-hundred and ninety-one votes, more than the half necessary to elect him. The Italian prince sailed for his Castilian domains at the end of December. Spain had a new king.

2) The Reign of King Amadeo (January 1, 1871-February 11, 1873)

Unfortunately Amadeo's rule was doomed to be short and unhappy. While he was on the high seas enroute to Spain, his main support, General Juan Prim, was assassinated as he left the Cortes on the cold, snowy evening of December 27. Amadeo landed at Cartagena on December 30, the very day Prim died, to find a nation plunged into mourning. The monarch's first act was to pay a solemn visit of homage to the bier of the man who might have

guided him and the nation to unity and success. As White writes of Prim:

> His great claim upon the Spanish people is that he devoted himself, untiringly, towards securing those liberties for which they had for half a century been risking their all, but which the notorious Ferdinand VII, his profligate daughter, and their despicable Camarillas had as persistently intrigued to withhold. Prim knew well what the obstructions were against his country rising towards the level of other European States, in political freedom and all that hangs upon it. The revolution of September, 1868, crowned his endeavours. During Serrano's Regency he was Spain's real ruler, and found for it a king, whom the people were too vain and too selfish to appreciate.[66]

Valiant efforts were made in the capital to receive the new sovereign with due respect, but outward pomp and ostentatious celebrations merely served to veil an indifference and hostility which were there from the beginning, and which only became more open and intense as time went on. The grandees blatantly boycotted the royal court for the entire time Amadeo resided in Spain, and the Catholic populace did not easily dissemble their true feelings toward the man they considered to be the son of "the pope's jailer". They referred to him as "El Rey intruso" (the "Intruder king"). Unfortunately their leaders, who might have influenced popular acceptance of Amadeo, did little to uphold the "foreigner" either. From the outset King Amadeo was harassed on all sides by factious political opposition despite his warm personality and all his efforts to avoid interfering in government by due process of law. Amadeo swore to protect and respect the Constitution of 1869, and he was determined to

fulfill his oath. "His speeches were models of good taste, and, what was more, he was the only Sovereign that Spain had had for a long time known who honestly meant what he said. He was courteous, kind-hearted, and accessible to all."[67] His one hope, as White indicates, was that the numerous parties with conflicting interests would coalesce and find some common ground upon which to build.[68] But this was not to be.

The brief history of the reign of Amadeo saw such unlikely bedfellows as Republicans and Carlists forming a coalition against the new dynasty. In addition to these, there were the Socialists, the Democrats, the Clerical party and the partisans of the exiled Bourbons all welding themselves together with but one objective- to drive out the son of the arch-offender in the spoliation of the Holy Father. Any and all means of obstruction - wasting time, needlessly prolonging debates, etc. - were used to block all effective legislation. Within the two year period Amadeo was in Spain, there were no less than five different cabinets, premiered by Serrano, Zorrilla, Sagasta, and back through the first two a second time. None of these cabinets lasted longer than eight months. Deadly rivalry grew up between Zorrilla and Sagasta at this time, and instead of standing together against of the factions who opposed the king, all of these party leaders further inflamed the people against Amadeo.

To add to the woes of the ruler, there was a premature and abortive Carlist uprising in the Spring of 1872. However, owing to a chronic lack of funds and the fact that all of the strong

cities of the north stood firm against him, Carlos VII, grandson of the first Carlist pretender, barely escaped with his life across the French frontier after a humiliating defeat by General Moriones at Oroquieta in Navarre on May 4, 1872. Notwithstanding, the results of the Convention held at Amorevieta in June were to bring down the government of Serrano, newly installed as prime minister as recently as May, replacing the disgraced Sagasta.[69] Out of a spirit of clemency, and to "allay that sanguinary spirit of revenge which has so often disgraced the termination of civil strife in Spain",[70] Serrano granted a full pardon to all Carlists and lost all of his popularity upon doing so. He resigned and Amadeo's last minister, the Radical, Zorrilla took over in the middle of June. The Carlist uprising had proven one thing - what little monarchical sentiment that still remained in the country belonged to don Carlos VII. The handwriting was on the wall. Ominous too was the fact that of the one-hundred and ninety-one original deputies who, in 1870, voted to bring Amadeo to Spain, only forty-six still held their seats in the Cortes.[71] Only the king's bravery during an attempt on his life on July 18th as he returned from a concert, and a national tour which he made in the Autumn prolonged what little popularity Amadeo still possessed. The Spanish have always admired gallantry!

It took only six months for Zorrilla's government to be discredited. His relations with the army were the chief cause. In the elections he had promised to abolish military conscription, but increasing Carlist strength and continued uprisings in

Cuba called for another draft of forty-thousand men. When the premier named a certain General Hidalgo to the Captain-Generalship of the Basque provinces, the entire Corps of artillery officers, some seven or eight-hundred resigned in protest, for General Hidalgo, out of personal motives of hatred and revenge, had been instrumental in inciting the artillery sergeants to massacre their officers in the insurrection of 1866 already described. Amadeo sympathized with the officers and tended not to accept their resignations. However an infuriated Cortes could not brook such a breach of discipline and insisted that he accept. To fill the vacant commissioned ranks, sergeants were to be promoted. Rather than break his oath to the Constitution, Amadeo acceded to the will of his Parliament. In utter despair he resigned the crown of Spain on February 11, 1873, and departed the capital on the morning of the 12th.

III. The First Spanish Republic (Feb. 12, 1873 - Dec. 24, 1874)

At midnight of the same day that Amadeo departed, the Cortes voted two-hundred, fifty-eight to thirty-two in favor of a Republic, a government which was destined to last slightly less than two years, during which time no less than five presidents were to hold office. The First Spanish Republic was almost foredoomed to failure, for all odds were against it from the outset. The causes of its fall were numerous: it was, in reality, only a loose coalition of many parties and politicians with only vaguely similar and ill-defined goals; it was plagued throughout its brief life by Civil Wars and domestic insurrections, as we

shall see; a theoretical split in the main body of the party rendered it weak and impotent; its first leaders were, in large part, colorless figures, idealistic and utopian theorists with little practical sense in political matters; an empty treasury and church opposition further sapped its strength; and finally, an ambitious military eagerly administered the coup de grace and "pronounced" for the restoration of the Bourbon monarchy.

The first president was Estanislao Figueras, "lawyer, doctrinaire, dweller in utopias, and philanthropist, with no experience of affairs and little force of character".[72] However, fully realizing the grave situation and circumstances of the country, Figueras at least had the good sense to flee Spain without even the formality of a resignation.[73] It was at this point that a serious split in party opinion occurred as to the form the Republic was to take. Some politicions and most of the populace stood firm for a decentralized Federal Republic with local autonomy patterned after the United States while most statesmen and men of experience declared for a strong Central Unionist Republic.[74] The masses hoped for more local freedom which might ameliorate their conditions, relieve them from military service as they had been promised and from burdensome federal taxation.[75] A General Election held in May of 1873 resulted in an almost complete Federal-Republican victory, although it is stated that only one-fourth of the electors recorded their vote.[76]

Francisco Pi y Margall, an ardent Federalist who preached the abolition of enforced military service, was the second to be

charged with the presidency, and he likewise soon became aware of the appalling situation of the country. Spain was literally disintegrating into anarchy. A new Carlist revolt was rapidly spreading in the Basque provinces, Navarre, and Catalonia. Furthermore, the Independent State of Catalonia was proclaimed by the separatists there and a similar movement known as Cantonalism was spreading feverishly in outlying provinces, especially in Andalusia and on the Mediterranean coast. Patterning themselves after the Swiss Federation, little city states or Cantons were springing up everywhere as autonomous governments. The cities of Valencia, Málaga, Seville, Cádiz and Granada were all proclaiming local independence. The people were taking Federal Republicanism literally! The political pendulum had swung to the farthest point left ever recorded. Cartagena was one of the most violent centers of Cantonalismo and proved the most stubborn of the rebel cities when attempts were finally made to quell the rebellion, for Pi y Margall was loathe to use troops in such an endeavor. Some notion of the visionary, idealistic and totally unpractical character of the kindly Pi may be gleaned from the following words:

> He had won his way by singleness of purpose, guileless honesty, and devotion to an ideal of humanity far different from that existing upon earth. Even the facts before him failed to rouse him wholly from his dream. He admitted the necessity for order and discipline, but was unwilling to enforce them by the only means available. His plan was to coax mutinous soldiers back to obedience, and to make them in turn peaceful missionaries of the golden age now dawning so strangely. Federalism had been his panacea for the perennial ills of Spain, but

> he failed to recognise its workings in the fantastic excesses of the cantonalist south. Federation, he said, should come from above, not from below; should be granted by the central Government after due consideration of number and frontiers, and not torn piecemeal from the body of the country by crazy provincial and parochial enthusiasts.[77]

Pi y Margall resigned and the Federalist wing of the Republican party now gave way to the Unitarian faction under Nicolás Salmerón to whose lot fell the reestablishment of law and order in the land before any legislative reforms could be undertaken. Generals Martínez Campos and Pavía and their respective troops were Salmerón's instruments for this task in July of 1873. Martínez subdued Valencia with freshly conscripted forces and Pavía was making swift progress against the rebellious city-states of Andalusia when Salmerón ordered him to stop. Only Málaga and Cartagena still remained independent. "Over and above their humanitarian scruples, Salmerón and the Republicans were influenced by rooted distrust of the military class, to which so much of Spain's sufferings was due."[78] Salmerón hoped that Pavía's victories at Cádiz, Seville, Córdova, and other places would serve as an example to the remaining Cantons and that they would submit without further bloodshed. He feared a military takeover or <u>pronunciamiento</u>.

However the Cortes, daily becoming more conservative, replaced the indecisive Salmerón, whose tenure of office had been a brief two months, with the more firm yet equally gentle and humanitarian Emilio Castelar, the famed orator, who took office on September 8, 1873. The Republic was not quite seven months

old and already had a bloody history of separatism and Civil War. It must be remembered that all this time the Republic was also defending itself against the latest and strongest Carlist uprising in the north and against new unrest in Cuba. Indeed the history of the Republic is inextricably linked to the history of the Second Carlist War and to that of Cantonalismo. But before the government's attention could be focussed fully on the Carlist threat, the Cantonist movement had to be stopped.

Castelar ordered Pavía to advance again, but no sooner had the intrepid general pacified all of Andulusia he was again released from his command and appointed Captain General of New Castile. Castelar was also wary of extraordinary military measures. In Cartagena Cantonalismo ran a more savage course than elsewhere. Convicts were released to participate in the rioting and fighting. Naval vessels were commandeered by the insurgents who thereby inflicted great damage upon the nearby coastal towns and inhabitants they attempted to intimidate and blackmail into joining their cause. Declared pirate vessels by the Republic, these ships were seized by the British and taken to Gibraltar. It was only after a long siege led by General López Dominguez, a successful blockade, and heavy bombardment from the sea, and several fortuitous incidents that Cartagena surrendered on January 13, 1874.[79]

With the defeat of the Cantons a large body of veteran troops were set free to be concentrated in the north against the grandson of the first Carlist pretender. Up to this juncture,

the war had been going in favor of the red-bereted followers of Carlos, and had reached a stalemate. All of the country between the French border and the Ebro river was in the hands of the Carlists except several major cities such as Tolosa, Bilbao, San Sebastián and others. In Catalonia, where guerrilla warfare had never ceased, the brother of the Carlist pretender, Alfonso, was in command of an unruly band of guerrilla chieftains such as Santa Cruz who, contrary to Carlos' orders, were committing numerous atrocities and cruelties during their savage raids. This was in sharp contrast to the otherwise more civilized tenor of this conflict in comparison to the first Carlist War. Don Alfonso ultimately resigned his command in disgust and retired to France. Throughout the war, the Carlists were continuously plagued by three factors which prejudiced their cause: lack of troops and money, local jealousies, and the inability to follow up victories. Fortunately for the Carlists, these were liabilities of the Republican army likewise, and, consequently, the war was needlessly prolonged. Each side was repeatedly hindered in one way or another from seizing upon an advantage gained and carrying it through to ultimate victory. Throughout the year 1873, while the Republican government was distracted with the Cantonist insurgents, the Carlists were unable to strike any decisive blow. Indeed, colossal blunders played no small part in the Second Carlist War.[80] At the moment when they had everything in their favor, in December of 1873, instead of striking at Madrid, the Carlists missed their chance and invested the city of Bilbao.

"Traditionalists in everything they went to wear out their enthusiasm and shatter their battalions against the barrier which had almost contemptuously withstood their fathers."[81]

Under the dictatorial powers granted to Emilio Castelar the Republic had become unitarian, centralized and conservative. In stabilizing the government, he won for the Republic the recognition of Switzerland and the United States. He also reestablished diplomatic relations with other powers who had hesitated before the chaos the Federalists had caused. But Castelar had been driven daily to a more central position, and his enemies, the extremist Federal Republicans, chafing under the bitter lesson they learned in the Cantonist affair, and the far right groups alike were not long in denouncing him. During this time the monarchical Liberals, in favor of Alfonso, Isabel's son, were also growing in numbers, but they realized that the time was not yet ripe for their move. Thus Castelar's splendid efforts to reestablish order in the country were used against him when the prorogued Cortes reconvened on January 2, 1874.

As Castelar bowed to the vote of censure and lack of confidence against him, and as the votes for a new president were being counted, an aide-de-camp of General Pavía, Captain-General of New Castile, marched in with troops and demanded that the members evacuate the chamber! Pavía was determined to prevent the "return to power of a party that had already proved itself incapable of commanding respect or obedience"[82] from the country and the army. He was not interested in personal ambition or

power, but only in handing over the government to a ministry of coalition and public safety. Despite the fact that both Emilio Castelar and Antonio Cánovas del Castillo, the latter in the name of the growing Alfonsist Party, refused to participate in the coalition government, it was formed under the presidency of Marshal Francisco Serrano and became a half-military and half-civil dictatorship with Unitarian Conservative Republican forms.[83]

Regardless of the military ability he had always shown on the field of battle, General Serrano had previously revealed his ineptness for politics during his stewardship of the interregnum government from 1868 to 1870 when General Prim had been the real brains and power behind him. Serrano's election, therefore, did not bode well for the Republic. Ironically enough, however, it managed to live on for exactly one more year due to the fact that the Carlists presented a common enemy to the three main parties which now comprised it- the Unionists, the Federalists and the Alfonsists. The very existence and survival of the Republic now practically depended upon the war in the North. The Bourbon Royalists (Alfonsists) were now plotting openly for the return of the young king, and it was apparent to all of Spain that the fall of the Republic was only a matter of time.

The state of the country at this point was appalling and a stronger intellect than Serrano's was certainly needed to guide its destinies. The treasury was empty, commerce was non-existent, no taxes could be levied in the wealthy northern provinces in rebellion, and the government found little sympathy even in the

areas under its control. Most of the female population, the clergy, the nobility, and the wealthy classes were all Royalist now, either Carlist or Alfonsist.[84] Both armies, numerous and half-starved were in bad need of supplies, food, munitions, and energetic commanders.[85] A victory for the Republic could pump new vitality into its ebbing life while a victory for Carlists could achieve the crown for which they had longed and fought for forty years.

When Cartagena fell on January 13, 1874, and the Cantonist uprising was at last subdued, thousands of Republican troops were freed for duty against the Carlists. Serrano, eager to win the credit for crushing the insurrection, placed himself at the head of the northern command on February 27. The Carlist siege of Bilbao lasted from January until May when General Concha finally succeeded in turning the left flank of the Carlist lines and forced them to withdraw.[86] At this time, the great majority of the generals and senior officers of the Republican army were avowed Alfonsists and each was anxious to be the first to "pronounce" for King Alfonso and win the reward due to him who should do so. Only the noble and scrupulous General Concha, left by Serrano in command of the army of the north after the raising of the siege of Bilbao, held his intriguing subordinates in check. He would not, despite his own well-known Royalist sympathies, betray the trust conferred upon him by the Republic in the face of the enemy. His plan was to first crush the Carlists by the capture of their capital at Estella and then

proclaim Alfonso king. This plan, however, was never fulfilled, for Concha himself was killed at the battle of Abárzuza near Estella on June 27, 1874, and his 40,000 man army was completely routed by a Carlist force half that size.[87]

Only the victorious arms of the Carlists and the genius and strong-willed personality of Cánovas del Castillo was able now to check the rising ambitions of the scheming generals for six more months. The summer wore on and with it the war. In July the Carlists captured several cities in Catalonia and reached Cuenca, sixty miles from Madrid, only to fall back like the armed mob that they were after committing numerous murders and other atrocities. They were overtaken and routed at Teruel. It was at this juncture, in October, that don Alfonso, Carlos' brother, resigned his command and quit Spain. In Madrid most politicians were now hastening to declare themselves Alfonsists before it was too late. But Sagasta, still an earnest Republican, assumed the Presidency of the Council and replaced General Zabala, who had defected, with General Laserna in command of the Army of the North. Don Carlos laid siege to Irun on the French frontier in the hope of capturing a town with proximity to supplies from France, but was forced to withdraw on November 11, 1874.

In November another important event took place. Don Alfonso, son of Isabel II, reached the age of sixteen, and according to Spanish law, had come of age. This meant that he was now able to rule personally, and set the Royalist party free from its pledge to the Duke of Montpensier to name him regent if Alfonso was

proclaimed king while still a minor.[88] The Alfonsist movement was gaining great strength daily in the provinces as well as in the cities. But Cánovas held back his cohorts.

> He wished to see the comedy of the Republic played out; given a little more time, he thought, the experiment would end in a way that would serve as a warning for all ages. The Restoration, he insisted, should be the outcome of the will of the majority clearly expressed in Parliament; not of a pronunciamiento prolonging the bad traditions of the last forty years and leaving the country again at the mercy of the general or generals who set themselves up as its saviours. He hoped first for the end of the Carlist War, then for the disbandment of the huge armies that were eating up the land, and finally for Constituent Cortes to set aside quietly all that had been done since the frenzy of 1868.[89]

But the war was at a stalemate and snow was already falling in the mountains and sealing up the passes. Eager for a victory to prop up his tottering regime, and determined to end the war, Serrano again assumed command of the Army on the Ebro River, but General Moriones convinced him that the campaign would have to wait until Spring. Many officers were granted furloughs to spend Christmas with their families, and all was quiet on the northern front. But early in December, a personal manifesto from don Alfonso, in military school in Sandhurst, England, was published in the Spanish press. As Butler Clarke points out, however, "the hand of Antonio Cánovas del Castillo was shown in its studied moderation, its appeal for reconciliation, and its ideal for a Restoration brought about by civil rather than military influences."[90] Before the month was out, however, the generals had their way

once again.

Only one officer of high rank, General Domingo Moriones, was now a declared Republican. "It only remained for one more unscrupulous than the rest to betray the trust of the Liberals and cover himself with glory by being the first to proclaim the king. The honor and profit accruing from a claim thus established were shared by two men."[91] Early in December Sagasta ordered General Martínez Campos arrested, for the former had received word that Martínez was preparing a pronunciamiento. General Primo de Rivera, Captain General of New Castile, was charged with his arrest, but Primo vouched for the honor of his fellow officer, and Martínez Campos escaped from Madrid in disguise. He went directly to the headquarters of the Army of the Center at Murviedro, the locale of the Saguntum of the famous Roman siege, and there, haranguing the 2000 troops of General Jovellar, also a Royalist, he declared for Alfonso XII of Bourbon. It was December 29. The news spread like wildfire and Primo de Rivera, the real arch-traitor in the affair, was not long in informing Sagasta, on the 30th, that the Madrid garrison had seconded the pronunciamiento. The Army of the North and East soon followed suit. Sagasta resigned and Serrano fled across the frontier to France. Thus, as Butler states: "The prudent and patriotic schemes of Cánovas del Castillo were roughly broken by the hasty action of a tactless blunderer."[92] The Liberal Revolution, begun in 1868 had run its course. As Butler reminds us: "Six years and three months, perhaps the most troubled

in Spain's history, had passed since Isabel quitted San Sebastian."[93] The First Spanish Republic had passed into history and the adventure with the left was over.

IV. The Restoration (January 9, 1875-April, 1876)

Strictly speaking the Bourbon Restoration survived until 1931 when King Alfonso XIII, the posthumous son of the triumphant Alfonso XII, departed Spain upon the proclamation of the ill-fated Second Spanish Republic. However, our present historical summary will only take us through the first year and four months of the reign of Alfonso XII, for April, 1876 marks the chronological end of Fortunata y Jacinta. The Prince of Asturias (Alfonso XII) was in Paris visiting his mother when General Martínez Campos "pronounced" in his favor. The new king lost no time in embarking from Marseilles, escorted by Spanish warships and bound for Barcelona where he was received enthusiastically by cheering crowds. He proceeded by boat to Valencia where the same jubilation greeted him, and thence by rail to Madrid where, on January 14, 1875, he was hailed by throngs of people, amidst even wilder acclamations of joy and festivities, as a harbinger of peace and conciliation.[94]

Unfortunately the Carlist War still raged in the north, and before the young king could set himself to the tasks of peace, reconstruction, reconciliation and the solidification of his position, the insurgents had to be brought to their knees. Five days after his arrival in his capital, he journeyed to the Basque country to take nominal command of his Army of the North.

During the remainder of the war, Alfonso made two personal visits to the seat of the action. From this, the first, he was to return to Madrid somewhat dejected after his soldiers failed to capture the Carlist stronghold of Estella. Approximately one year later he was able to enter Madrid in triumph at the head of twenty-thousand men.

This last year of the war consisted of two well-planned and executed phases. Sixty-thousand men under General Jovellar were to sweep the Carlists from the eastern provinces of Valencia and Catalonia while in Navarre and the three Basque provinces, the enemy was to be held at bay in a defensive war. Operations commenced in June and by the end of November, 1875, the first phase was successfully concluded, and some forty-thousand battle-hardened veterans were free to join the Army of the North under the command of General Quesada. Another hundred-thousand men were added by conscription.

The second phase was now under way. However, after successes and failures on both sides the year 1875 drew to a close with the Carlist pretender still in possession of his mountain strongholds. At this time don Carlos had about forty-thousand troops and the Alfonsistas numbered one-hundred and sixty thousand. With this superiority of numbers, the four government commanders, Quesada, Martínez Campos, Moriones and Primo de Rivera executed a vast encircling movement. Estella fell to General Primo de Rivera on February 19, 1876. Two days later King Alfonso joined General Quesada at the surrender of Tolosa. At faithful Vergara, the

site of the convention which ended the first Carlist War in 1839, the young king was received in silence by the sullen Basques, proud even in defeat.[95] On February 28, 1876, don Carlos himself fled across the French frontier with some ten-thousand of his remaining forces.[96]

The prolonged duration of the war was due only to the weakness of the central government throughout, for the conflict had begun under Amadeo, had continued during the Republic, and now came to an end a year after the Bourbon Restoration. Carlism, as a movement, was internally disunified and would certainly have been crushed much quicker by a stronger authority at Madrid. What was true for the first Carlist uprising was equally true for the second. White characterizes the typical Carlist dissoluteness in the following manner:

> It was soon seen that the aims and interests of the individual provinces did not coincide. There was a tendency in each to set itself up as a separate state, and within each were many additional dissensions. Any, at all solid, military position which Don Carlos gained, through the capacity of his commanders, was undermined by their everlasting wranglings as to what was to be undertaken, and by their quarrels with the civil authorities. As to the Prince's more immediate advisers, there were few who were not ignorant and incompetent. Much of their time seems to have been occupied with disputes as to the posts they were to hold when Don Carlos became King.[97]

Thus the curtain rang down on the Second Carlist War, a conflict which had plagued three regimes and had taken or disturbed the lives of thousands of Spaniards.

Fortunately for the Spanish, the Restoration of the Bourbon

monarchy in the person of Alfonso XII marked only a partial swing to the right in things political. Indeed, the most discerning Spanish politicians were determined, even before the advent of Martínez Campos' pronunciamiento, "that no reactionary measures should follow, in the event of the re-establishment of Monarchy".[98] The shrewdest of Spanish diplomats, the man who was to guide much of Spain's destiny for the next twenty years, Antonio Cánovas del Castillo, had worked assiduously, albeit behind the scenes, in forming the character and political outlook of the young sovereign. It was Cánovas who was instrumental in guaranteeing an English education for the prince wherein liberal ideas were substituted for the clerical and absolutist ideas of his mother.[99] It was Cánovas who succeeded in giving the country, after the proclamation of the king, a civil rather than a military head, and it was he who successfully excluded the military from politics for the next twenty years. Martínez Campos' proclamation was the last pronunciamiento of the century. Likewise the hand of Cánovas was evident in Alfonso's personal manifesto, replete with moderate and even somewhat progressive sentiment, which was published in Spanish newspapers almost a month before the king's return.[100] Cánovas, furthermore, had discreetly waged a propaganda campaign all over Spain to bring back the son of the ousted queen by legal declaration of the Cortes. Only the brash behavior of a headstrong general foiled this wish. Thus it was that the young man who came to rule Spain was, in the good sense of the term, an "enlightened" monarch who came, as he said, to rule as a Con-

stitutional king.[101] And thus it was that Spain at long last entered a prolonged period of peace and relief from political chaos and violence.

One easily discovers the keynote of the reign of Alfonso XII and the governmental direction under the ministry of Cánovas del Castillo. It was to be conciliation. "An amicable quietude began to establish itself in the country", as one historian declares.[102] The war in Cuba was also slowly drawing to a close. Cánovas' hope was to "win over the Progresistas" of the Republic under the leadership of Sagasta, "and to form together with them, a new union of Liberals and Conservatives, keeping out the Absolutists and Clericals, whose influence had been so fatal to Isabella".[103] Likewise he desired to temper the radical Federalist left of Pi y Margall and draw them into his government. The work of reconciliation proceeded apace. Within three months of the Restoration, Marshal Serrano returned from France and made his peace with the king. Cánovas had already conferred with Sagasta and the two previous opponents now agreed on "benevolent opposition" if not on "cooperation".[104] Cánovas' overriding desire was that extremist destruction and violence was to be forever banished from Spain. He set about proving that monarchy could be truly constitutional declaring that room was to be made for all shades of political thought provided their representatives were willing to present a peaceful and legitimate opposition to the throne. Moderation and compromise were Cánovas' guiding principles.

The latter were most evident in the Constitution he presented to the Cortes on March 27, 1876, a document hammered out during the first year of Alfonso's reign, and the last noteworthy event to occur within the chronological confines of Fortunata y Jacinta. This constitution was also characterized by compromise; it was "a skillful attempt to restore the fundamental laws of 1845 whilst preserving, as far as possible, the Radical forms of 1870".[105] Though certainly more liberal than the highly conservative 1845 Code, it did not possess the somewhat radically democratic clauses of the constitution forged by the headstrong rebels of the Glorious September Revolution of 1868. That exalted tone was considerably muted and softened by the moderate hand of Cánovas del Castillo. Although Cánovas had allowed the first election of Alfonso's reign to be accomplished by universal suffrage, he now carefully inserted into the new law of the land property qualifications for voters. The eleventh clause, concerning religion was passed only after heated debate and bitter opposition from clerical and ultramontane parties. It was called the "toleration" clause, another reflection of Cánovas' conciliatory policy. It read: "The Roman Catholic religion is the religion of the State and shall be exclusively maintained by it; within the limits of Christian morality freedom of worship shall be lawful; but no public manifestations other than those of the Church shall be allowed."[106]

Nevertheless, despite all Cánovas' moderation, a return to monarchy was a return to conservatism and centralization of

authority. Clauses of the Constitution more harsh in tone repealed the Civil Marriage Law, placed education again in the hands of the church, and shelved trial by jury and most of the open-court procedure introduced in 1868.[107]

The twenty years following the return of King Alfonso XII were a period of alternating premierships between Cánovas del Castillo and Sagasta. With remarkable (perhaps suspicious) regularity these two men, representing respectively moderate conservatism and liberalism, succeeded one another in office while a comparatively uneventful calm pervaded the national atmosphere. Such a progression continued even after the death of Alfonso in 1885 during the regency of María Christina. These years became known as the era of caciquismo or "local bossism". Elections were rigged and political corruption prevailed, it is true, but at least the country progressed peacefully. Thus our survey of the historical background of Fortunata y Jacinta ends as it began - with the two opposing currents of Conservatism and Liberalism continuing to run their course in Spanish history. With one major difference - it was now being accomplished, at least temporarily, without violence and bloodshed.

Having examined the "fluid historical background" of the novel, its "where" and "when", having looked at the "canvas" separate from the "weave", let us now scrutinize the "weave" itself.

NOTES

1 See p. 113, this study.

2 Ibid.

3 See pp. 118-119, this study.

4 Ibid.

5 See p. 122, this study.

6 See p. 123, this study.

7 See p. 122, this study.

8 Carlos Clavería, "El pensamiento histórico de Galdós," Revista Nacional de Cultura (Caracas), Año XIX (marzo-junio, 1957), núms. 121-122, p. 170.

9 Juan López-Morillas, El krausismo español: Perfil de una aventura intelectual (México: Fondo de Cultura Económica, 1956), p. 191.

10 See Berkowitz, op. cit., pp. 93-94.

11 See Cartas a Mesonero Romanos, published by E. Varela Hervías (Madrid: 1943).

12 Clavería, op. cit., p. 173. (Translation mine).

13 Joaquín Casalduero has stated that Galdós' entire scheme

of Spanish society in general evolves from an examination of society from the historical and absolute point of view. See Casalduero, op. cit., p. 78.

14 Berkowitz, op. cit., p. 181.

15 Gullón, op. cit., p. 259.

16 Torres Bodet, op. cit., p. 224. (Translation mine).

17 Clavería, op. cit., p. 170.

18 Gullón, op. cit., p. 259. (Translation mine).

19 Ibid., p. 129.

20 Ibid.

21 Del Río, op. cit., p. 137. (Italics mine).

22 Casalduero, op. cit., p. 97.

23 César Barja, Libros y autores modernos (Los Ángeles, 1933), p. 325.

24 Sources consulted for the following historical summary and comments are the following: Elizabeth Wormley Latimer, Spain in the Nineteenth Century (Chicago: A.C. McClurg and Co., 1897); H. Butler Clarke, Modern Spain 1815-1898 (Cambridge: At the University Press, 1906); Martin A.S. Hume, Modern Spain 1788-1898 (N.Y.: G.P. Putnam's Sons, 1903); G.F. White, A Century of Spain and Portugal (1788-1898) (London: Methuen & Co., 1909); Pedro Aguado Bleye and Cayetano Alcázar Molina, Manual de Historia de España, Tomo III (Madrid: Espasa-Calpe, S.A., 6a edición refundida, 1956); Antonio Ballesteros y Beretta, Historia de España y su influencia en la historia universal, Tomos VII, VIII, IX (Barcelona: Salvat Editores, S.A., 1934); F. Caravaca and A. Orts-Ramos, Historia Ilustrada de la Revolución Española 1870-1931, Tomos I, II (Barcelona: Iberia, 1931); Harold Livermore, A History of Spain (N.Y.: Grove Press, Inc., 1958); Rafael Altamira, A History of Spain: From the Beginnings

to the Present Day, trans. Muna Lee (N.Y.: D. Van Norstrand, Inc., 1949); Gerald Brenan, The Spanish Labyrinth (Cambridge: At the University Press, 1960); Salvador de Madariaga, Spain: A Modern History (N.Y.: Frederick A. Praeger, Publishers, 1958); Franz Borkenau, The Spanish Cockpit (Ann Arbor: The University of Michigan Press, 1963).

25 See Ramón Menéndez Pidal, Los españoles en la historia y en la literatura (Buenos Aires: 1947), I, Cap. 5 ("Las dos Españas"); Also A.A. Parker, "Las raíces del dilema español," Punta Europa, núm. 11 (Nov., 1956), pp. 50-85; and Hans Hinterhäuser, Los "Episodios Nacionales" de Benito Pérez Galdós (Madrid: Gredos, 1963), 173-185.

26 See Butler Clarke, op. cit., pp. 306-307.

27 Menéndez Pidal points out that the controversy over whether the direction given to national life by King Philip II should be re-established or abolished became especially bitter in the eighteenth century, and that the dual tendencies toward tradition and innovation, "the two Spains", were rigidified at that time. Indeed, the renowned dean of Spanish history and letters goes on to say that "This tragic dualism in Spain is so true that we must consider it extending back beyond these two centuries, in fact, all through Spanish history, for it is a necessary result of the inborn tendency to extremes that we have described". See Ramón Menéndez Pidal, Chapter V, "The Two Spains", The Spaniards in Their History, trans. Walter Starkie (London: Hollis and Carter, 1950), p. 207.

28 White, op. cit., p. 111. I have drawn heavily upon White for historical source material in this section because I have found his account of nineteenth-century Spanish history one of the most objective and clearly presented that I have encountered.

29 Ibid., p. 118.

30 Ibid., p. 127.

31 Ibid., pp. 150-151.

32 Some notion of the pretender's character may be gleaned from the following: "His brother's stubborness, religious

bigotry, opposition to all change, he possessed in an intensified form." Ibid., 157.

33 An interesting sidelight to the return of the exiled liberals was the fact that these very men, many of them writers and intellectuals, were importing a belated literary Romanticism into Spain. Having lived in France, England, and Germany for many years, they could not help absorbing the new literary currents in vogue everywhere but in Spain. It is readily seen how political liberalism and intellectual vanguardism became one in the minds of the reactionaries. It was only one more step to associate both of the latter with religious and philosophical heterodoxy, accomplished later during the introduction of Krausism by Julián Sanz del Río. The same thing occurred with the Argentine proscripts during the era of the dictator Rosas.

34 Ibid., p. 153.

35 Ibid., pp. 153-154.

36 Butler Clarke, op. cit., pp. 95-96.

37 See White, op. cit., pp. 173; 181-182; 221.

38 A post-war conservative Cortes took what was a fatal step. "A blow was aimed at the municipalities, by means of a law which would have reduced to a shadow the powers of influence of those bodies, composed at the time chiefly of men of liberal ideas - in short, of Progressists." Ibid., p. 219. María Cristina assented to the law on July 14th, 1840.

39 Ibid., p. 227.

40 Ibid., p. 232. White goes on to point out personal characteristics of Isabel which were ultimately to lead to her downfall: "Wilfulness and capriciousness were early noticed to be traits in her nature, as she scampered uncontrolled through the royal palaces. Unfortunately all these tendencies, together with a spirit of levity, developed with additional years into very damaging characteristics and showed themselves even when she was finding herself confronted with the gravest State dangers." Ibid.

41 Ibid., p. 229.

42 Now under the leadership of the original pretender's son, Carlos VI.

43 Ibid., p. 237.

44 Ibid., p. 239.

45 Ibid., p. 241.

46 Ibid., p. 242.

47 Writing of the ministry of Narváez from 1856 to 1858, Elizabeth W. Latimer states that ". . . there was less public corruption than there had been under other rulers, and there was a marked advance throughout Spain in material improvements and in modern progress. Steam, electricity, and facilities for travel placed her on a line with other countries. Industry of all kinds received a stimulus, order was protected by an improved police, and there were greater facilities for education." Latimer, op. cit., p. 319.

48 White, op. cit., p. 254.

49 For details, see White, op. cit., pp. 242-250.

50 Ibid., p. 254.

51 Ibid., pp. 250-251. (Italics mine).

52 It will be recalled how Pedro Muñoz Peña, a literary critic and contemporary of Galdós, also drew our attention to the fact that the novel is a portrait not only of the September Revolution of 1868, but also of its foreshadowings and antecedents in the years preceding this date: "... una pintura y descripción exacta, histórica, social y política, ... del período de nuestra historia contemporánea que se llama la revolución de Septiembre, su preparación en los años que precedieron al 1868..." (See p. 165, this study.) Mrs. Latimer states something quite similar in perceiving the

rising tide of revolution: "The so-called revolutions in Spain were not like revolutions in other countries. They were episodes in the great revolution going on from 1808 to 1873. . . The multiplied "revolutions" in Spain had little or nothing to do with public sentiment. They were changes of ministry, brought about by some violent convulsion. The nation had little part in them; they were the work of factions. The uprising of 1868 was, however, a real revolution, for which the years that followed the uprising of 1854 had been years of preparation." Latimer, op. cit., p. 311.

53
Galdós himself, a recent newcomer to the capital and a law student at the university, participated in these bloody manifestations on the night of Saint Daniel's Eve (April 10), 1865. See Berkowitz, op. cit., p. 49.

54
White, op. cit., p. 252.

55
See Butler Clarke, op. cit., pp. 293-295.

56
That Galdós, a young student at the time, a newcomer to the capital, and highly emotional by personal nature, was profoundly moved by the two incidents we have just described is clearly seen in the following words from his memoires: "En aquella época fecunda de graves sucesos políticos, precursores de la Revolución, presencié, confundido con la turba estudiantil, el escandaloso motín de la noche de San Daniel -10 de abril de 65-, y en la Puerta del Sol me alcanzaron algunos linternazos de la Guardia Veterana, y en el año siguiente, el 22 de junio, memorable por la sublevación de los sargentos en el cuartel de San Gil, desde la casa de huéspedes, calle del Olivo, en que yo moraba con otros amigos, pude apreciar los tremendos lances de aquella luctuosa jornada. Los cañonazos atronaban el aire; venían de las calles próximas gemidos de víctimas, imprecaciones rabiosas, vapores de sangre, acentos de odio... Madrid era un infierno. A la caída de la tarde, cuando pudimos salir de casa, vimos los despojos de la hecatombe y el rastro sangriento de la revolución vencida. Como espectáculo tristísimo, el más trágico y siniestro que he visto en mi vida, mencionaré el paso de los sargentos de Artillería llevados al patíbulo en coche, de dos en dos, por la calle de Alcalá arriba, para fusilarlos en las tapias de la antigua plaza de toros.

Transido de dolor, les ví pasar en compañía de otros amigos. No tuve valor para seguir la fúnebre traílla hasta el lugar del suplicio, y corrí a mi casa, tratando de buscar alivio a mi pena en mis amados libros y en los dramas imaginarios, que nos embelesan más que los reales." Memorias...,

op. cit., pp. 1655-56. (The italics, which are mine, are, of course, in accord with the interpretations of the historian and literary critic cited in note 52, this chapter, who also saw these bloody incidents as precursors to the revolution.)

57 See White, op. cit., pp. 253-254 and Butler Clarke, op. cit., pp. 295-301.

58 O'Donnell died on November 5, 1867, and Narváez in April, 1868.

59 Butler Clarke, op. cit., p. 306.

60 White, op. cit., p. 262.

61 Ibid., p. 263.

62 Ibid.

63 Butler Clarke, op. cit., p. 318.

64 Isabel had renounced her claim to the crown in favor of her son in June of 1870.

65 An interesting sidelight to Prince Leopold's candidacy is that it was one of the causes of the Franco-Prussian War. Napoleon III, fearing an alliance of Germany and Spain, warned William, king of Prussia, against the acceptance of the Spanish crown by his grand-nephew, prince Leopold, and a series of curt exchanges took place. Leopold, upon the advice of his father ultimately refused the crown, and "is reported to have expressed his great satisfaction that he had not been made the King of Spain" when he visited Madrid incognito several years later! (See Latimer, op. cit., p. 331) Another historian points out that the hand of the "Iron Chancellor", Bismarck, in the affair becomes more unmistakably clear with each successive investigation. (White, op. cit., p. 265.)

66 Ibid., pp. 266-267.

67 Ibid., p. 269.

68 Ibid., p. 267.

69 Sagasta was accused of misuse of public funds in the recent April elections. See Butler Clarke, op. cit., pp. 323-24.

70 White, op. cit., p. 272.

71 Ibid., pp. 273-274.

72 Butler Clarke, op. cit., p. 337.

73 Ibid., p. 340.

74 Latimer, op. cit., p. 347.

75 Ibid., p. 349.

76 White, op. cit., p. 279.

77 Butler Clarke, op. cit., p. 343.

78 Ibid., p. 345.

79 Ibid., pp. 347-349.

80 Ibid., pp. 349-357.

81 Ibid., p. 357.

82 Ibid., p. 362.

83 Ibid., p. 363.

84 Ibid., p. 364.

85 Latimer, op. cit., p. 359.

86 Butler Clarke, op. cit., pp. 366-369.

87 Ibid., pp. 370-373.

88 Ibid., p. 378.

89 Ibid., p. 379.

90 Ibid., pp. 381-382.

91 Ibid.

92 Ibid., p. 383.

93 Ibid., p. 388.

94 White, op. cit., pp. 308-309.

95 Latimer, op. cit., p. 372.

96 White, op. cit., pp. 299-303.

97 Ibid., p. 303.

98 Ibid., p. 306.

99 See Latimer, op. cit., p. 376.

100 See Butler Clarke, op. cit., pp. 381-382.

101 White, op. cit., p. 309.

102 Ibid., p. 310.

103
Latimer, op. cit., p. 378.

104
Butler Clarke, op. cit., p. 393.

105
Ibid., p. 402.

106
Ibid., pp. 402-403.

107
White, op. cit., p. 309.

THE VIEW

FROM

WITHIN

IX. THE WEAVE: ENCOMPASSED FICTIONAL TIME SPAN

The first internal characteristic of the long, wide-angle novel is that its action takes place during a substantial "chunk of time"[1] enclosed by a specific beginning and end determined, of course, by calendar references in the text itself. Let us now consider this "substantial chunk of time" which Galdós has hewn out of nineteenth century Spain and secondly, let us attempt to unravel the "real", the abstracted calendar or chronological sequence from the entangled threads of the author's "narrative order" followed in Chapter VII.[2] In effect, then, the present chapter is a study of Galdós' temporal plotting technique plus a consideration of one of the essential features of the long wide-angle novel form - its extensive encompassed fictional time span. In addition, at the end of this chapter we shall also attempt to delineate the aesthetic "design" or "pattern"[3] which emerges from the action of the novel.

The encompassed fictional time span of Fortunata y Jacinta is long, running to eleven years. Indeed, the only other work of the Novelas españolas contemporáneas which even approaches the ample temporal terrain of this novel is La desheredada,[4] don Benito's first venture into his new field of interest, the contemporary Spanish scene. In general, the first six novels of the series leading up to Fortunata y Jacinta reveal a ten-

dency toward a more expansive temporal structure than the twelve written after the masterpiece. Angel del Río would seem to concur with this observation when he perceives that the shrinking in both spatial and temporal coverage in evidence after 1887 (Fortunata y Jacinta) is partially attributable to a compression due to concentration on character study: "Hasta Fortunata y Jacinta las novelas contemporáneas de Galdós - excluyendo las de la primera época, de carácter distinto - habían sido amplios cuadros de costumbres, donde los personajes, por muy intensos y bien concebidos que fueren algunos, estaban como supeditados al conjunto. ..."[5] In another place, the late professor adds: "Después de Fortunata y Jacinta, donde el arte de la ficción realista y naturalista, con su ritmo lento y su gusto por el detalle, llega en España a la plenitud, todos los esfuerzos de Galdós van a ir principalmente encaminados hacia la concentración."[6]

These observations indicate that the writer was working up to a very ambitious narrative effort and that Fortunata y Jacinta represents the culmination of that exertion, for one perceives an indistinct swelling and contraction in the time spans of the novels leading up to and receding away from the work under consideration. The reader is led to believe that the eye of the novelist, with each successive work, was trying to take in more and more of the contemporary Spanish scene with which he was so familiar. It is almost as though Galdós were attempting to "say it all" in each consecutive foray into the Republic of Letters, and could not quite find the necessary

formula. It is enlightening to note, in this connection, that four of the first six Novelas españolas contemporáneas preceding Fortunata y Jacinta are all partial temporal coverages of the period from 1863 to 1876, approximately the same period of time spanned in this one single work.[7] Indeed, that intentions of epic proportions had long been part of the writer's aesthetic is corroborated by his biographer. Describing don Benito's triumph after the publication of La Fontana de Oro (1867-68), the author's first novel, Berkowitz writes: "Most interesting of all was the recurrent suggestion [from critics] that, like Erckmann-Chartrian in France, Spanish writers should create a a national novel dealing with the epic and dramatic content of Spanish life since the beginning of the century. By a strange coincidence this had been his own thought as far back as 1865 and 1866 - as far back as St. Daniel's Eve and the San Gil mutiny."[8] Moreover, in a larger sense, when one considers Galdós' novelistic production as a whole, one is immediately aware that the Canarian writer has artistically recorded the entirety of nineteenth century Spain! His fictional trajectory itself bespeaks an all-embracing type of vision. The works divide themselves roughly into two main groups, both characterized by a conspicuous temporal concern - the desire to include vast periods of time. Diachronically Galdós traced Spanish history of the last century in his Episodios nacionales, the historical novels for which he is best known in his own country. Synchronically he bequeathed to his countrymen, in the Novelas españolas contemporáneas, penetrating portraits of the Madrid

he knew and loved.

What is the chronological trajectory of the fictitious events recorded in this great novel? To answer this question, we now turn our attention to the calendar references of the text which reveal the temporal boundaries of this period - the time element of the action on the fictitious plane of the novel.

Most of the writers who have considered the chronological structure of Fortunata y Jacinta have fallen short of precision in their analysis, For example, Muñoz Peña mistakenly sees the main action beginning in 1868 and ending in 1875.[9] The time span covered by the novel stretches to exactly eleven years, from April 10, 1865, to some time toward the middle of April, 1876. Strictly speaking, part of this period, at the beginning of the novel, may be correctly considered as forming part of a series of flashbacks, for the principal action begins only in December, 1869, when Juanito Santa Cruz goes to visit Estupiñá and meets Fortunata. In reality, however, we will see that the "roots" of the novel on the fictitious plane also go much deeper, far beyond 1865, into the earlier decades of the nineteenth century, and even into the eighteenth century.

PART I

Most of the first part of the novel is involved with setting the spatial and temporal scene of the work, introducing main characters and weaving the intricate initial threads of the action. Part I is structured on three large flashbacks and continues with a main linear action stretching from De-

cember, 1869 to January, 1874. The first retrospection relates the youthful, student years of Juanito Santa Cruz from 1865 to 1869; the second introduces the Santa Cruz and Arnáiz families with their long commercial histories and their unification in the marriage of Baldomero Santa Cruz and Barbarita Arnáiz, parents of Juanito; the third presents the figure of Estupiñá with his own long mercantile and personal history. Estupiñá functions as the instrument which brings Juanito into contact with Fortunata. With the exception of Chapter V ("Viajes de novios"), wherein Juanito reviews his pre-marital relations with Fortunata for his wife, from this point on the action of Part I is chronologically linear, narrating the "salvation" of the Delfín through his marriage to Jacinta, thus effecting a second unification of the two textile families, and the first two and a half years of their life together from May, 1871 to January, 1874.

Galdós begins his novel by speaking about Juanito Santa Cruz in the following manner:

> Las noticias más remotas que tengo de la persona que lleva este nombre me las ha dado Jacinto María Villalonga, y alcanzan al tiempo en que este amigo mío, y el otro, y el de más allá, Zalamero, Joaquinito Pez, Alejandro Miquis, iban a las aulas de la Universidad.
>
> . . . . . .
>
> Todos ellos, a excepción de Miquis, que se murió el 64, soñando con la gloria de Schiller, metieron infernal bulla en el célebre alboroto de la noche de San Daniel. (13)

The reader perceives three noteworthy things about the opening words of the novel: 1) The narrator is most specific in anchor-

ing the beginning of his work in a precise time and place; 2) one notices the author "reaching back" in time, "stretching his vision", so to speak, to take in a more complete temporal panorama ("Las noticias más remotas que tengo..."); 3) Galdós has linked the first incident of his narrative to an historical event - the St. Daniel's eve student riots in Madrid on April 10, 1865 which, according to one historian, "hastened the coming Revolution".[10]

Following the chronological sequence of the plot, the reader perceives that Galdós is very careful never to leave us in temporal doubt for very long. After Juanito is arrested in the riots and spends the night in jail, his influential father bails him out "el día 11". (13) After finishing his formal schooling, the Delfín goes through a period of intense esoteric reading and "philosophical" discussions with his friends. He ceases just as abruptly as he began, and the narrator comments that it was at this period of Juanito's life that he himself met the young rake: "Tenía Juanito entonces veinticuatro años. Le conocí un día en casa de Federico Cimarra en un almuerzo que éste dió a sus amigos. Se me ha olvidado la fecha exacta; pero debió de ser ésta hacia el 69, porque recuerdo que se habló mucho de Figuerola, de la capitulación, y del derribo de la torre de la iglesia de Santa Cruz." (14) Several comments may again be adduced. We now see a pattern beginning to emerge - the author guides his reader along the fictitious temporal plane of his novel by repeated references to events on a larger, historical plane, thus consistently

inducing us to "proceed by widening strokes",[11] that is, continually shift our gaze from the story level to a broader background level of reality - a more "total reality".[12] More will be said about this conscious novelistic technique later. It is sufficient now to point out that although Galdós has purposely and coyly left the above temporal reference vague, ("Se me ha olvidado la fecha exacta...") (14) we may take it as being exact and as marking a point on the graph of his temporal plot trajectory. That this is so becomes evident as we perceive some measure of the often astounding precision with which Galdós manipulates the numerous chronological facts he must deal with in constructing this novel. Making a pair of cross-references, we may glean related data from this and other scattered allusions to time in the work. Juanito's age is correct here because we learn later that he was born in 1845. (27) Thus in 1869, when he met the narrator, he would indeed have been "twenty-four". We may also deduce that the narrator had already known their son for one year before meeting Baldomero and Barbarita, whose acquaintance he made only in 1870. (26)

Rounding out his first flashback concerning Juanito Santa Cruz, the novelist "kills two birds with one stone" as he speaks of "... las barrabasadas de aquel niño bonito hace quince años". (16): 1) the temporal relationship of the novelist to the events he is narrating is established,[13] and 2) a subtle premonition of things to come is proffered as we are apprised of the fact that Juanito <u>is</u> committing "<u>barrabasadas</u>".

The second large flashback, consisting of Chapter II, includes roughly the first six decades of the nineteenth century, and treats the lives and fortunes of three generations of the Santa Cruz and Arnáiz families, which are mainly linked to and influenced by their commercial vicissitudes, bound, in turn, to the economic history of the country. If we wish, however, to trace the deepest chronological "taproots" of the novel, (as we did on the secondary plane: see pp. 381-82, this study), we must again go as far back as the eighteenth century, for we learn that the common ancestor of both families was a certain "... Matías Trujillo que tuvo albardería en la calle de Toledo, allá por los tiempos del motín de capas y sombreros". (20) The reference is, of course, to the uprising of the Madrid populace on Palm Sunday, March 23, 1766, in protest against the municipal orders of King Charles III's Italian minister Leopoldo de Gregorio, the Marqués de Esquilache. Having succeeded in cleaning up and lighting the dark, filthy streets of eighteenth-century Madrid, Esquilache no longer saw any need for the people to go about muffled up in their traditional long black capes with the round broad brims of their hats pulled down in sinister fashion over their faces. He passed a city ordinance stating that all citizens of the capital would henceforth attire themselves while in public in shorter knee-length capes and wear the well-known three-cornered hat. When the people revolted, the king was obliged to replace Esquilache and send him back to Italy.[14]

The reference is structurally significant, for the capes

and hats alluded to historically set the theme for this chapter which purports to cast "an historical glance over Madrid commerce" (sub-title of the chapter), and specifically the wholesale clothing trade. Thus we see that Galdós has artistically linked the remotest ancestor of his two fictitious textile families, the most distant temporal reference of his novel, both to wearing apparel and to an immediately recognizable historical incident, specifically to another revolution exactly a century earlier. This is a point which will be touched upon again later in our study.

Here we shall only be able to sketch in the main chronological antecedents appearing in this flashback due to the richly detailed description of the chapter itself. Structurally it may be said that the first section[15] of the chapter generally treats the history of the Santa Cruz family while section II describes the exclusively foreign cloth trade of both Arnáiz el Gordo, cousin of Barbarita Arnáiz, and the oriental imports of her father, Bonifacio Arnáiz, a contemporary of Baldomero Santa Cruz "I", as Galdós playfully refers to Juanito's grandfather. In general, section I deals with the first generation of both families, sections II, III and most of IV treat their second generations, and sections V and VI deal with the third, namely Juanito and Jacinta. Large parts of section V also describe the continuing commercial development of both family businesses.

Don Baldomero Santa Cruz I, Juanito's grandfather, founded

his little wholesale domestic dry-goods store on the short and narrow Calle de la Sal, running off the plaza Mayor, in 1796 (18) and married Juana Trujillo, a relative of the pack saddler of the time of the cape and hat uprising of 1766. From 1810 to 1815, his little shop became one of the most profitable and reputable establishments in Madrid, dealing primarily in Spanish weaves. (18) Upon the death of the founder in 1848 (18), Baldomero II (Juanito's father) inherited his father's limited enterprise and slowly built up the business over the years by branching out into imported textiles after the tariff reforms of 1849, and also by acquiring lucrative military contracts for uniforms and overcoats. (18) From 1845 to 1855, the profits were greatly increased, and by 1868, don Baldomero II was able to retire at the age of fifty-eight with a personal fortune of fifteen millions of reales, and hand over the direction of the business to two nephews.

Baldomero II's close friend (and cousin of his wife), Arnáiz el Gordo, had been in the cloth trade only five years longer than his fellow merchant, having begun his own business in 1843. (19) He soon followed don Baldomero into retirement, equally as wealthy as his friend. However, fortune did not smile as favorably on Bonifacio Arnáiz, Juanito's maternal grandfather. A contemporary of Baldomero I, Barbarita's father also married a Trujillo named Asunción and founded his business just a block from the Santa Cruz store, choosing, however, to specialize in chinerías, fans, other exotic oriental items and

the famous mantón de Manila. Unable to foresee the changing styles in clothing and colors, the enthusiastic don Bonifacio precipitated a financial crisis by overstocking the brilliant shawls shortly before his death, which prevented him from seeing his family linked to that of his neighboring merchant, Santa Cruz.

As we have seen, both Baldomero Santa Cruz I and Bonifacio Arnáiz married Trujillos, and it was to these first cousins that there simultaneously occurred the felicitous idea of marrying Baldomero and Barbarita, their respective son and daughter, thus unifying their families which were already on intimate terms. The Santa Cruz wedding took place on May 3, 1835 (25), interestingly enough in the church of Santa Cruz, just three short blocks from the homes of both families. Baldomero was twenty-five, having been born in 1810, and Barbarita was seventeen, born in 1818.[16]

We may now also deduce some other interesting chronological facts: Baldomero worked for his father for thirteen years (1835-1848) as a married man before he inherited his father's business upon the latter's death in 1848. (18) Don Baldomero I, then, outlived his wife, Juana Trujillo, by eight years. We know this because we are told that "Doña Asunción Trujillo [Barbarita's mother] ... falleció en 1841..." (26), and that "... Juana Trujillo, madre de Baldomero... había muerto el año anterior..." (26) Old don Baldomero I, then, was the only member of the families' first generations who lived to see a grandson born

to them, for Juanito "se entretuvo diez años por allá" (27), making his parents await him anxiously this period of time: "Día de júbilo fué aquel de septiembre de 1845 en que vino a ocupar su puesto en el más dichoso de los hogares Juanito Santa Cruz". (27)

Thus one part of this flashback has led up to the wedding of Baldomero Santa Cruz II and Barbarita Arnáiz with the subsequent birth of their son, Juanito. In order for the second union of these two families to take place, we must backtrack in time again to the marriage of a second child of old don Bonifacio Arnáiz, Barbarita's brother, Gumersindo Arnáiz. "Dos años después del casamiento de su hermana con Santa Cruz casó Gumersindo con Isabel Cordero..." (28) Therefore, Gumersindo's fortuitous marriage took place in 1837.

From 1840 to 1845, the commercial house of Arnáiz plied narrow straits due to the lack of foresight on the part of its deceased founder. Nevertheless, thanks to the know-how, business acumen and plain hard work of Isabel Cordero, the enterprise was finally saved from bankruptcy. Until 1854 she and Gumersindo specialized in mahones, the Nankin light cotton which was so popular at the time. A brief and unsuccessful venture in the latest Paris fads then preceded their complete commercial stability through stocking the finest white linens of northern Europe. Isabel had foreseen a future of abundant water in a clean Spanish capital with Madrilenians garbed in immaculately white shirts and blouses. This fine woman was also destined to bear seventeen children, nine of whom lived and one of whom

plays a central role in Fortunata y Jacinta, for as she remarks: "Mi Jacinta nació cuando se casó la reina, con pocos días de diferencia." (31) Queen Isabel II was wed to her cousin, don Francisco de Asis, on October 10, 1846.[17] Thus Jacinta Arnáiz Cordero came into the world (Galdós' fictional world) one year and one month after her first cousin and future husband, Juanito Santa Cruz Arnáiz.

Of Isabel's nine surviving children, seven were girls, posing a real economic problem for their parents. A veritable "matrimonial campaign" had to be waged by the frail but indefatigable little woman to find suitable mates for her brood of females. Luck was with her, and around 1870, the two eldest daughters were finally married off. Galdós terminates this dense second flashback jocularly commenting and, at the same time, permitting us to glimpse the temporal scaffolding of his narration: "La tercera de las chicas, llamada Jacinta, pescó marido al año siguiente. Y ¡qué marido! ... Pero al llegar aquí me veo precisado a cortar esta hebra, y paso a referir ciertas cosas que han de preceder a la boda de Jacinta." (34)

The third chronological retrospection (Chapter III), going back again to the early part of the century, fulfills two narrative functions: 1) it introduces the colorful character of Estupiñá, who is intimately friendly with both of the families discussed, and who is instrumental in the encounter of Juanito and Fortunata; 2) it affords Galdós the opportunity of broadening

by allusion the historical vista of the first half of the nineteenth century which he has commenced to sketch in Chapter II, for Estupiñá is, like Mesonero Romanos, a child of his century who has seen it all with his own eyes.[18] As the narrator, who has known Estupiñá,[19] states: "En 1871 conocí a este hombre, que fundaba su vanidad en haber visto toda la historia de España en el presente siglo." (34: Galdós' italics)

Born on July 19, 1803, the very birthdate of El Curioso Parlante (34), Estupiñá went to work as a clerk in don Bonifacio Arnáiz's store at a very early age, remaining with the establishment for many years. In 1837, at the age of thirty-four, he received a small inheritance and set himself up in his own dry goods store in the plaza Mayor. By 1843, due to his "vice" for conversation, his business was defunct, for Estupiñá would rather chat with a customer than sell her material. As Galdós humorously puts it: "A los seis años no entraban allí ni las moscas." (36) Following the demise of his own enterprise, Estupiñá became, for many years, a corredor de géneros, a sort of travelling agent for the various wholesale textile houses in Madrid. As the years aged Estupiñá, Barbarita, who had known him since she was a child around her father's store, employed him as a jack-of-all-trades, personal messenger, shopper, and as mentor for her only son, Juanito. He was completely devoted to mother and son, and was, therefore, about sixty-eight when the narrator made his acquaintance in 1871. (34;38)

It is thus seen that two out of three of these large

structural blocks of temporal antecedents of Part I commence many years, indeed decades, before the principal action of the novel, and converge, like waters in three channels entering into a mainstream, upon the central temporal focus point of December, 1869, when Juanito Santa Cruz, on a visit to the infirm Estupiñá in the Cava de San Miguel, meets the girl of the pueblo, Fortunata. It is partly for this reason that this very graphic and plastic scene of the lovers' first encounter stands out so vividly and so aesthetically triumphant in the mind of the reader, for everything has led up to it and we have been compelled to wait so expectantly for it.[20] In reality, Chapter I, treating Juanito, is an exception to this, for it commences only four years previous to December, 1869, and describes the Delfín's student life and activities up to this date. The chronological order of Juanito's existence is, then, inverted, for it is only in Chapter II, in the second flashback, that we learn of his birth in 1845, his childhood, and his adolescent years. The other two large flashbacks, treating the families and Estupiñá, are chronological, and go back six and seven decades, the former being more complex due to its inclusion of many individual characters. This technique of commencing three separate yet interlocking lines of narration bestows a definite form and structural unity upon Part I of the work.

That the novelist is consciously drawing his three narrative threads together into a "knot" which is December, 1869 (or the beginning of 1870) is evident in the following

facts, incidents and statements which round off and chronologically conclude the three main directions of the narration so far: 1) Concerning Juanito, it will be recalled that one of the storyteller's last remarks (chronologically) about the Delfín was meeting him personally "hacia el 69". (14); 2) Concerning the first family, the Santa Cruz's, we know that don Baldomero II retired in 1868 (18), and that the narrator made the acquaintance of him and his wife in the key year, 1870. (26) The Arnáiz household was likewise solvent by 1870, presenting an image of stability, respectability and affluence almost equal to that of the Santa Cruz's. Arnáiz el Gordo had retired only shortly after his friend, don Baldomero, while Gumersindo Arnáiz and wife, Isabel Cordero, had successfully married off their two eldest daughters, Benigna and Candelaria, in the year 1870.[21] The pivotal year is again in evidence in the following statement concerning their children in general: "El garrotillo y la escarlatina fueron entresacando aquella mies apretada, y en 1870 no quedaban ya más que nueve." (31); 3) Concerning Estupiñá, the final chronological entry in his long career draws tight Galdós' narrative knot: "Jamás había tenido enfermedad que le impidiera salir durante el día. Era el hombre más sano del mundo. Pero la vejez no había de desmentirse, y un día de diciembre del 69 fue notada la falta del grande hombre en los círculos a donde solía ir." (40; Italics mine) It is as though the author's three streams of narrative, having eddied into a

peaceful backwater, now flow onward into the mainstream of the river. The following annotation bears ample testimony to the importance of this date in the life of the novel, for truly it is here that "it all began" in the mind of reader and writer alike; it is here that the principal action of the work commences - as Galdós immediately confirms: "Y sale a relucir aquí la visita del Delfín al anciano servidor y amigo de su casa, porque si Juanito Santa Cruz no hubiera hecho aquella visita, esta historia no se habría escrito. Se hubiera escrito otra, eso sí, porque por doquiera que el hombre vaya lleva consigo su novela; pero ésta no." (40)

The order of the narration in Part I now becomes somewhat more chronological, with one large exception, as we shall see. Aside from a fleeting glance at Fortunata in the "egg scene" we are denied any further knowledge of her until Part II. The author deliberately creates a mounting suspense around his principal character by holding her appearance in abeyance for eight chapters. Galdós now purposely presents Juanito's initial affair with Fortunata rapidly and indirectly through the troubled eyes of Barbarita and her cohort, Estupiñá, who reports Juanito's activities to his mother. Chapter IV is divided into two short sections corresponding to its title, "Perdición y salvamento del Delfín ". First Juanito's manners and dress change for the worse, supposedly under the influence of the girl of the pueblo; then his mother effects his "salvation" through cleverly arranging his marriage to

Jacinta.

Galdós is always careful to keep the reader abreast of passing time. As Barbarita observes her son's deplorable new behavior, the narrator informs us: "Diez meses pasaron de esta manera, Barbarita interrogando a Estupiñá, y éste no queriendo o no teniendo qué responder, hasta que allá por mayo del 70, Juanito empezó a abandonar aquellos mismos hábitos groseros..." (44) It is at this time that Barbarita conceives her plan to snatch her darling from the clutches of moral ruination by absenting her family from the capital for the summer, according to wealthy Spanish custom. Thus we read: "Padres e hijos salieron para el Norte el día de San Pedro", that is, on June 29, 1870. (44) While at Plencia, Barbarita engineers the "ideal" marriage between Jacinta and her son, who is by now weary of his affair with Fortunata, and is only too willing to heed his mother's counsel. Jacinta's mother, Isabel Cordero de Arnáiz, does not live, however, to see this second union of the two families, for she dies on December 30, 1870. (47) The wedding takes place in May, 1871. (47)

To retrogress slightly, the reader observes that temporally Galdós has simply inverted the chronological order of certain parts of his narration here to conform to a more artistic narrative or plot order, namely sub-part II of Chapter IV and Chapter V. That is, what Juanito narrates to Jacinta during their honeymoon (Chapter V) actually happened (chronologically) previous to his "salvamento" in Chapter IV. We have already seen the time

which transpires during Juanito's affair with Fortunata (that is, from December, 1869 until the Delfín's marriage in May of 1871) from Barbarita's point of view. In Chapter V ("Viajes de novios"), we see the same period of time from Juanito's perspective. On his honeymoon trip, the heir to the Santa Cruz fortune now fills in the "ignorada página" (44) of his existence as he recounts to his wife, Jacinta, only that portion of his premarital activities which he deems appropriate that she should know. We are thus treated to the beautiful, intimate scenes of these conversations set in various Spanish cities. The third perspective on this same period of time will only be granted to us later when we finally get Fortunata's side of the story.

Little is learned chronologically about the affair with Fortunata. It is noteworthy, however, that Juanito does go back to December of 1869 to begin his story: "Pues señor..., allá por diciembre del año pasado..., no, del otro... conocí a una mujer..." (49) Returning to a previous temporal entry, there may also be the possibility that Galdós has made a slight miscalculation. We have previously read: "Diez meses pasaron de esta manera, Barbarita interrogando a Estupiñá, y éste no queriendo o no teniendo qué responder, hasta que allá por mayo del 70, Juanito empezó a abandonar aquellos mismos hábitos groseros..." (44: Italics mine) Now we learn that the seduction of Fortunata was swift, as Juanito informs Jacinta on their trip: " -Cuestión de pocos días. En el pueblo, hija mía, los

procedimientos son breves." (51) We also know that around May, 1870, Juanito had begun to improve his ways and return to his normal behavior. (44) It may be presumed, then, that this was the time of his break with Fortunata. (61) He had evaded messengers and letters that surreptitiously found their way to his home (44) until José Izquierdo, Fortunata's uncle known as Platón, came to inform him of Fortunata's pregnancy, as Juanito now confesses to Jacinta: "El último a quien vi fué Izquierdo; le encontré un día subiendo la escalera de mi casa. Me amenazó; díjome que la Pitusa estaba cambrí de cinco meses... ¡Cambrí de cinco meses...!" (61) The visit of Platón, then, would have been just previous to the departure of the Santa Cruz family to Plencia in the north for the summer, that is, on St. Peter's day, June 29th, and just about five months after the swift seduction. Therefore, there is an inaccuracy in Galdós' temporal reckoning in the previous quote. From January to May is five months. He should have written: "Cinco meses pasaron de esta manera, Barbarita interrogando a Estupiñá...etc."(44)

In any case we know that Fortunata had her baby previous to the death of Isabel Cordero in December, probably sometime in September or October of 1870. After returning from the north, presumably in September, Juanito became somewhat conscience-stricken and sought out Fortunata's aunt in the Cava de San Miguel: "Supe que, en efecto, había... [He is about to say that Fortunata had "had her baby."] Jacinta tuvo la

bondad de evitarle las últimas palabras de la oración, diciéndolas ella. ... -Traté de verla..., la busqué por aquí y por allá, y nada... Pero qué, ¿no lo crees? Después no pude ocuparme de nada. Sobrevino la muerte de tu mamá." (62) The Delfín's last information concerning Fortunata was conveyed to him four months previous to his wedding: "Por enero de este año, cuando me preparaba a hacer diligencias, una amiga de Segunda me dijo que la Pitusa se había marchado de Madrid. ¿Adónde? ¿Con quién? Ni entonces lo supe ni lo he sabido después. Y ahora te juro que no la he vuelto a ver más, ni he tenido noticias de ella." (62)

For the answers to these questions, the reader must wait until five chapters later when Jacinta's plan to adopt the alleged child of Fortunata and her husband from Platón goes awry. We shall here interject these activities of Fortunata (only learned of much later) for the sake of clarity and completeness, for her actions are chronologically simultaneous with a certain period of Juanito's married life. When Jacinta's adoption plans fail, Juanito is obliged to explain to his heart-broken wife why the child she was seeking was not his: One year after their marriage (May, 1872), Fortunata, accompanied by a wastrel named Juárez el Negro (175), returned to Madrid where her baby then promptly died of diptheria. (144-145) Juanito, after paying for the infant's funeral, gladly gave the pair money to get rid of them. Thus, from May, 1872 until January, 1874, when Fortunata once again turns up in Madrid (151),

Juanito knows nothing of her whereabouts. We will only learn of this second absence of Fortunata from the capital from her own lips in Part II, Chapter II. (175-176)

The remainder of Part I of the novel is strictly chronological. It is a period of two years and seven months from May, 1871 when Juanito and Jacinta return from their honeymoon until January 6 of 1874 when Juanito learns that Fortunata is again in Madrid and, while seeking her in vain, contracts pneumonia. Immediately following the return of the newlyweds to Madrid, Galdós "telescopes" one year and nine months of this period (May, 1871 to February, 1873), presenting this substantial amount of time in only fifteen pages of narration (64-80). We read: "Pasaban meses, pasaban años, y en aquella dichosa casa todo era paz y armonía." (64) And again, referring to Jacinta: "... y al año de casada, más aún a los dos años, deseaba ardientemente lo que no tenía." (65) During this period, only one of the numerous "Escenas de la vida íntima" is placed in a concrete temporal context when Barbarita announces the abdication of King Amadeo of Savoy the eleventh of February, 1873. (80) The novelist uses these three chapters (VI, VII, VIII) to fill in more information about the family and to enrich our knowledge of their everyday life, to introduce the character of Guillermina Pacheco, and to present some of the touching scenes of Jacinta's suffering and obsession with her barrenness. Most of these latter scenes may be said, then, to occur between February (the time of the king's abdication) and December, 1873.

Just as Galdós has "telescoped" two years and seven months of calendar time (May, 1871 to December, 1873) into only twenty-four pages (64-68), he now dedicates sixty-three pages (88-151) to only ten days approximately (December 17, 1873 to December 27, 1873). That is, he slows down the tempo of his novel.[22] As one critic has correctly perceived:

> More than a third of this volume is a highly complex progression of scenes centering about Jacinta's efforts to adopt Pitusín, whom she believes to be her husband's child. This central unity of action is paralleled by a certain unity of time, inasmuch as all the episodes take place during the 10 or 12 days that Juanito is confined to the house with a severe cold.[23]

Galdós has also carefully arranged his temporal progression so that the climactic acquisition of Pitusín by the barren Jacinta symbolically (or perhaps ironically) coincides, as we shall see, with Christmas eve, the birthday of Christ.[24] Once again, due to the richness of detail of these numerous pages, we shall merely sketch in, in schematic form, the temporal facts of this section.

Galdós commences his relation of the events of this lengthy segment of his novel with a vague calendar reference, which yet reveals his concern with keeping the reader informed of the temporal skeleton of the tale.

> Si todo lo que les pasa a las personas superiores mereciera una efemérides, es fácil que en una hoja de calendario americano, correspondiente a diciembre del 73, se encontrara este parrafito: Día tantos: Fuerte catarro de Juanito Santa Cruz. La imposibilidad de salir de casa le pone de un humor de doscientos mil diablos. (88)

Once we are given one concrete date however,[25] we may easily calculate backwards and come up with the fact that the purposely vague "Día tantos" was the seventeenth of December, and may thus construct the following scheme of the temporal structure of this entire ten day period.

P. 88: December 17, 1873 - The first visit of Ido del Sagrario to the Santa Cruz household.

P. 93: December 19, 1873 - "Una mañana, dos días después..." Ido returns when Jacinta is alone and subtly suggests to her that a child in the care of José Izquierdo (Fortunata's uncle), a neighbor of his, is Juanito's son.

P. 98: December 20, 1873 - "Al día siguiente..." Jacinta and Guillermina make their first "visit to the fourth estate"[26] slums, see the child, but fail to speak to José Izquierdo.

P.107: December 21, 1873 - "Eran ya las diez de la mañana..." With the money he has received from Guillermina the day before, Ido dines with his friend, José Izquierdo, and has another violent attack of unwarranted suspicion concerning the imagined infidelity of his wife.

P.114: December 21, 1873 - "Cuando la Venus de Médicis salió del cubil vió que entre las personas que miraban por la ventana estaba Jacinta, acompañada de su doncella." That same day, after Ido's fit, Jacinta returns and speaks to José Izquierdo about financial terms for the child, but is terrified by the gross man and leaves. (pp. 114-118)

P.118: December 22, 1873 - "A las nueve del día siguiente..." Jacinta returns to the tenement and, while waiting for the arrival of Guillermina, meets Severiana and Adoración, Mauricia la Dura's sister and little daughter. Guillermina arrives and bargains shrewdly with Izquierdo for the child.

P. 125: December 22, 1873 - "Aquel día, que era el 22..."
Juanito's cold gets worse and he spends a fitful night.

P. 125: December 23, 1873 - "Pasó la noche intranquilo; pero se estuvo durmiendo toda la mañana del 23, por lo que pudo Jacinta dar otro salto, acompañada de Rafaela, a la calle de Mira el Río."
Morning: Jacinta visits the slums again only to learn that Guillermina had been there earlier and spoken to José Izquierdo for some time. (p. 125)
Afternoon: Don Baldomero wins the Christmas lottery and shares his winnings with everyone. (pp. 126-128)
Evening: Guillermina informs Jacinta that the deal with Izquierdo is closed and that Pitusín is hers. (p. 128)
Night: In bed that night, Jacinta jokingly tells Juanito they are going to have a baby. (pp. 129-132)

P. 132: December 24, 1873 - "24 de diciembre."
Morning: Jacinta informs Barbarita of the existence of the child and of her plan.
Evening: (Christmas Eve) Jacinta, Guillermina and Rafaela go for the child and leave him at Jacinta's sister, Benigna's home. (pp. 132-136)
Morning: A simultaneous action relates the activities of Barbarita and Estupiñá as they shop for presents for the family, groceries for the Christmas meals, and a nacimiento (crib scene) for little Pitusín! (pp. 136-138)
Night: "¡Escelente y alegre cena la de aquella noche en casa de los opulentos señores de Santa Cruz! (pp. 138-39)

P. 139: December 25, 1873 - "Durmió Jacinta sin sosiego, y a la mañana siguiente..."
Morning: Jacinta visits Pitusín at Benigna's and then returns home. (pp. 139-140)
Barbarita returns with Jacinta to see the child for herself, and is convinced Pitusín is her grandson. (pp. 140-141)
Night: Jacinta says nothing to Juanito, but it is assumed Barbarita explains everything to don Baldomero. (p. 142)

P. 142: December 26, 1873 - "El 26 por la mañana entró don Baldomero en el cuarto de su hijo..."

Morning: Don Baldomero has a long conversation with Juanito.
Day: Company all day prevents Jacinta from speaking to Juanito and learning what has been decided.
Night: Juanito tells his wife she has been swindled, and he relates the death of Fortunata's baby (his son) some 19 months previously (May, 1872)[27] Juanito agrees to see the child at Benigna's. (pp. 143-46)

P. 146: December 28, 1873 - "El 28 por la mañana..."[28]
Morning: Juanito accompanies Jacinta to see the little boy, and he also is attracted by the lad's mischievous behavior.
Afternoon: Barbarita informs Jacinta that don Baldomero is annoyed at her indiscretion and impetuous procedure. The two women speak of keeping Pitusín at Jacinta's other sister, Candelaria's house. (pp. 146-149)

P. 149: December 28 or 29, 1873 - "...aquel mismo día o el próximo..."
Don Baldomero ruins the remainder of Jacinta's illusions by telling her the child will be brought up in Guillermina's orphanage where he, Baldomero, will be personally responsible for financing the boy's maintenance and education.

The entire Pitusín episode must be viewed as an anti-climax however, for Part I of the novel ends chronologically just a little over one week later when Jacinto Villalonga comes to the Santa Cruz house "el día de Reyes por la mañana" (151), or January 6, 1874, to convey to Juanito the astounding news that Fortunata is back in Madrid. "Los días siguientes" (155) find Juanito searching the streets and barrios of Madrid night after night for Fortunata until he is stricken with an attack of pneumonia. We learn only later that this illness lasted through February and March, 1874 (188; 235-236)

To review briefly then, we have seen that the main action

of Part I takes place during a period of exactly four years and two months, from December, 1869 to January, 1874, while the retrospective action takes in all of the nineteenth century up to 1870, and even goes back into the eighteenth century. We shall see that the remaining three parts of the novel now follow a rigorous chronological order, and may be broken down in the following manner:

Part II: January, 1874 to November 3, 1874: 11 months

Part III: End of December, 1874 to the end of May, 1875: 5 months

Part IV: June, 1875 to April, 1876: 10 months

This would make a total time span for the entire novel of six years and approximately four months.

However, we must bear in mind the words with which Galdós began his work: "Las noticias más remotas que tengo de la persona que lleva este nombre..." (13: Italics mine) The "most remote information", we will recall, which the narrator possessed about Juanito Santa Cruz went back to the Saint Daniel's Eve student riots of April 10, 1865, which constitute the first episode of the novel, and one in which Juanito actively participates. Others immediately follow: his education, his readings, and his trip to Paris. We therefore choose to consider this additional four years and eight months (April 10, 1865 to December, 1869) as forming part of the total temporal time span of the novel, for these brief scenes represent the formative years of the Delfín's personality. The behavior and attitudes of Juanito during this period play an important functional part in preparing

and laying the groundwork of his character for the fickle role he will play in the remainder of the novel. Indeed his later fickleness concerning women is here forecast in his fluctuating between periods of intense reading and absolute lack of any reading whatsoever. (14) The same inconstancy of character is in turn later mirrored in his wavering taste in horses (69) and his lack of any real political tenets. (85) Therefore, although the principal action of the plot does not begin, strictly speaking, until Juanito meets Fortunata in Chapter III (December, 1869), the first chapter, dedicated to him, must be considered as much more than just one of the three blocks of antecedents to that main action. It may be, consequently, more accurate perhaps to regard only the knowledge concerning the families and Estupiñá as real antecedents. In short, Chapter I may not be considered a real flashback in the overall structure of the novel. In Chapter II we acquire information about Juanito's birth and childhood years which constitute the true previous history of this character. Focussing attention only upon the beginning of the principal action however, there is the possibility of considering the initial chapter as a temporal retrospection. For these reasons, we have stated earlier that the complete encompassed fictional time span of the novel is exactly eleven years - April 10, 1865 to April, 1876,[29] a period of time which contributes a definite temporal symmetry to the novel.

Due to its more complex temporal structure, it has been

necessary to consider Part I of the novel in considerable detail. The remaining three parts will now be treated in a more schematic fashion because of their stricter chronological order.

PART II

Just as Galdós linked fictitious and historical levels in the opening words of the novel in general, and Part I specifically, he now has recourse to the same device upon initiating the second large section of his work. In Part I, the background event was the violent student riots of St. Daniel's Eve, April 10, 1865, which "hastened the coming Revolution". Part II commences now with that revolution and one of its apparent results:

> La venerable tienda de tirador de oro que desde inmemorial tiempo estuvo en los soportales de Platerías, entre las calles de la Caza y San Felipe Neri, desapareció, si no estoy equivocado, en los primeros días de la revolución del 68. En una misma fecha cayeron, pues, dos cosas seculares: el trono aquel y la tienda aquella, que si no era tan antigua como la Monarquía española, éralo más que los Borbones, pues su fundación databa de 1640, como lo decía un letrero muy mal pintado en la anaquelería. Dicho establecimiento sólo tenía una puerta y encima de ella este breve rótulo: Rubín. (157)

Bestowing further structural symmetry on his novel, don Benito also now presents another commercial Madrid family, only now one of a different class, and presented this time with much greater restraint and economy of detail. Within a space of six pages (157-162), Galdós sketches in antecedents and introduces the Rubíns and a few of their relatives. But this is a family in eclipse, a complete antithesis to the Santa Cruz and Arnáiz clans

depicted in Part I. Maximiliano Rubín's parents are a couple ravaged by unhappiness caused by the infidelity of the wife,[30] who dies in the year 1867. (158) The following year sees the simultaneous occurrences of the revolution, the death of Maxi's father, and the disappearance of his store, as we have read. (158)

In the year 1868, Maximiliano, the youngest of three orphaned sons, is nineteen years old. (158) Thus he was born in 1849, and is four years younger than Juanito Santa Cruz, his rival. By the end of 1872, the eldest son, Juan Pablo, is involved with the Carlists, and is known to have been active in La Mancha and Andalucía in the summer of 1873. (160) Beginning his pharmaceutical studies in 1869 (160), the timid Maxi, "a los dos o tres años" (161), begins to feel the "stirrings of an awakening manhood" and to glimpse "the great and glorious phases of life". (161) This would be around 1872. Galdós tells us that "Al entrar el año de 1874 tenía Maximiliano veinticinco y no representaba aún más de veinte". (162) It is, then, at this point that the dreamy Maxi takes to walking the streets by night in search of a "mujer honrada," a decent, respectable woman. (162-64)

Thus we see that Galdós has laid a hasty temporal groundwork in five pages, and takes up the main thread of his narrative at the precise chronological point at which he concluded Part I, the beginning of the year 1874. The two parts are further structurally linked by the motif of the search. The end of Part I saw Juanito engaged in a frantic quest for Fortunata for his own sordid purposes, and Part II now finds Maxi Rubín also

walking the streets of Madrid seeking his unknown ideal woman with contrastingly pure intentions. Ironically, Maxi is destined to find Fortunata first, the encounter of the two taking place at the apartment of Feliciana, the mistress of one of Maxi's fellow pharmacy students named Olmedo presumably some time early in January.[31] It is interesting to note also that while Maxi seeks a "mujer honrada", at the same time all that Fortunata longs for during this entire section is to be "honrada".

Part II of the novel, treating Fortunata's "reform" in the convent of the Micaelas, her marriage to Maxi, her second affair with Juanito, and her separation from Maxi, takes place during a period of approximately eleven months, from the end of December, 1873 to November 3, 1874. It may be chronologically divided in the following manner:

1)	Maxi's "courtship" of Fortunata:	January to March, 1874
2)	Fortunata's sojourn in the convent of the Micaelas:	April to September 29, 1874
3)	Fortunata's "marriage" to Maxi:	October 1 to November 3, 1874
4)	Fortunata's second affair with Juanito Santa Cruz	
5)	Maxi's discovery of the affair:	
6)	Fortunata's abandonment of Maxi:	

Examining the textual evidence for this scheme, we find the following entries:

Courtship:

P. 180: "-Hace tiempo -añadió él -que lo había pensado... Lo pensé cuando te conocí, hace un mes..." (Italics mine)
(Maxi has known Fortunata for about one month when he proposes to her. This conversation would, then, take place some time in February, 1874.)

P. 201: "La conocí hace tres meses." ..."¿Cómo la he mantenido durante tres meses?"
(Maxi has known Fortunata for three months when doña

Lupe confronts him with her knowledge of his activities. This would be in the early part of March.)

P. 221: "Corría marzo, y el día de San José [March 15] dijo Nicolás en la mesa: -Tía, ya hay fresa."
(The "strawberry episode" occurs shortly after Nicolás, Maxi's clergyman brother, visits Fortunata and proposes the convent of the Micaeles as a penance for the girl.)

P. 225: "Acordada la admisión en los términos que marca el reglamento de la casa, sólo se esperaba para realizarla a que pasasen los días de Semana Santa. El jueves salieron Maxi y su amiga a andar algunas estaciones, y el viernes [Good Friday], muy tempranito fueron a la Cara de Dios, dándose despues un largo paseo por San Bernardino."
(It is decided that Fortunata will enter the convent immediately after Holy Week.)

P. 226: "El jueves siguiente fué conducida Fortunata a las Micaelas."
(Fortunata enters the convent the Thursday after Holy Week. This presumably occurs sometime toward the end of March, or in early April.)

Convent of the Micaelas:

The period which Fortunata spends as a recluse "purifying" herself is also well marked by textual indications of passing time:

P. 242: "Fortunata, al mes de estar allí, tuvo otra amiga con quien intimó bastante." (May, 1874)

P. 243: "El día del Corpus, después de misa mayor, empezaron las visitas..."
(June, 1874. This is the day of Jacinta's visit to the convent with a group of wealthy ladies who contribute to the welfare of the convent.)

P. 245: "Lo malo era que el tontaina de Nicolás, a los cinco meses de estar la pobre chica en el convento, decía que no era bastante..." (Italics mine) (August, 1874)

P. 250: "En una de aquellas noches de Agosto..." (Italics mine)
(This marks the beginning of Mauricia la Dura's violence and departure from the convent. It is when she is summoned together with Fortunata to get rid of a mouse which has frightened Sister

Marcela that La Dura is able to steal the little nun's medicinal cognac and get drunk. P. 239)

P. 248: "Maximiliano dijo categóricamente aquella tarde que, por acuerdo de la familia, y con asentimiento de la superiora, en el próximo mes de septiembre se daría por concluída la reclusión de Fortunata, y ésta saldría para casarse." (Italics mine)

P. 260: "Por fin, se acordó que Fortunata saldría del convento para casarse en la segunda quincena de septiembre." (Italics mine)

P. 262: "La boda se verificaría el lunes 1 de octubre, dos días después de la salida de las Micaelas." (Italics mine) (Thus we know that Fortunata departed the convent on September 29, 1874)

Marriage: Return to Juanito: Abandonment of Maxi:

The 29th, 30th and 31st are spent in visits to Maxi's new apartment in Chamberí, a new quarter of the city, and in chatting with callers who come merely out of curiosity to get a look at the bride. The evening of the 31st, the night before her wedding, Fortunata receives a surprise visit from Mauricia la Dura, who tells her Juanito has taken the apartment next to Maxi's, and is anxiously awaiting the moment of her arrival! (262-266) The wedding does, in effect, take place October 1 (268-270), but it is now only a matter of time before Fortunata falls into Juanito's arms again. Her wedding night, she resists his first diabolical attempts to enter their apartment as Maxi lays unconscious and ill from the day's excitement, his marriage unconsummated. (270-273) One more day passes (273-274), and on October 3, Fortunata returns to her apartment after a walk to find Juanito waiting for her, calmly seated on the sofa while Maxi is out trying to enlist help for his brother, Juan Pablo,

who has been imprisoned.

The remainder of the action of Part II, describing Fortunata's "marriage", ironically takes place in a period of exactly one month, from October 3 to the early morning of November 3, 1874. The following entries trace the temporal course of the concluding episodes of this part:

P. 281: "Las visitas a la casa de Cirila prosiguieron durante dos semanas;"
(These rendezvous between Fortunata and Juanito in the adjoining apartment thus last from October 3 to about October 17.)

P. 282: "Hacía una semana que Santa Cruz no iba a las citas..."
(October 18 to October 24. In a fall from a horse, Juanito injured his arm, and was unable to visit his mistress. During these first three weeks of his marriage, Maxi's suspicions concerning Fortunata's fidelity have increased considerably.)

P. 283: "Dos o tres días después..."
(October 27: Maxi sees Juanito drive by his house in his coach, and observes his wife watching her lover from the balcony. He begs Fortunata to be merciful to him and tell him the truth. She remains silent.)

P. 283: "En los siguientes días..."
(Maxi sees a doctor about his failing health, and the physician recommends country living. Fortunata refuses Maxi's proposal to retire to Aragón to the farm he has inherited from a maternal aunt. These last two entries occur in the two week interim when Juanito is unable to meet Fortunata.)

P. 284: "... la prójima había recibido, por conducto de Patria, una esquelita en que se le anunciaba la reapertura del curso amoroso, <u>interrumpido durante una quincena</u>."
(Italics mine)
(The "fortnight" interruption in the "course in love" lasted, then from around October 18 until about November 1. Maxi's purchase of a revolver frightens Fortunata only momentarily, for she disarms him without a struggle.)

P. 285: "Aquella noche no ocurrió nada; pero a <u>la tarde</u>

siguiente, Pseudo-Narcisus Odoripherus fué a buscarle a la botica de Samaniego, y le dijo que Fortunata tenía citas con un señor en una casa del paseo de Santa Engracia..." (Italics mine)

(That evening, November 2, Maxi receives a drubbing from Juanito when he attacks the latter in the street outside his wife's illicit love-nest.)

P. 290: "...Nicolás no se presentó en la casa de su hermano Maxi hasta las siete dadas."

(Maxi is ill all that night while doña Lupe attempts in vain to extract from Fortunata the explanation of what has happened. After Nicolás arrives the morning of November 3 and harangues Fortunata for her misconduct, the latter abandons the Rubín family and her husband, returning to the street from whence she came.)

PART III

The pattern established at the beginnings of the novel's first two parts is maintained at the outset of the third. Galdós once more links his fictitious narrative level to a broader secondary reality or plane of action, placing each large division of his work under the aegis of a significant Spanish historical moment, here the Restoration of the Bourbon monarchy to the throne of Spain. In addition to being a lively and humorous cuadro de costumbres,[32] the feverish café excitement and activity of Chapter I ("Costumbres turcas") serves the further function of setting the historical scene for the return of King Alfonso XII. The reversion of Spain to a monarchical form of government is a topic of conversation which is, so to speak, "in the café air" at the time. Therefore the prediction of don Basilio Andrés de la Caña, one of Juan Pablo Rubín's cronies, serves to augur events on the historical level of the novel as well as to foreshadow the later "restoration" of the rebellious consorts to their lawful mates

on the fictitious plane of the work: "-Ustedes podrán creer lo que les acomode... pero lo que yo sostengo es que antes de un mes está el príncipe Alfonso en el trono." (299) Somewhat later, Juanito's return to Jacinta, and later still, Colonel Feijoo's "practical" advice to Fortunata about a reconciliation with her lawful husband parallel the nation's own expedient return to a monarchical system of government and further contribute to the atmosphere of superficial Restoration legality which pervades the novel on both planes of its action at this point.

These numerous café scenes, therefore, become a sort of "internal history" of the times. What is happening in Spain is mirrored in the discussions of the fictional entities here assembled, and the latter now partake of a larger, more "real" autonomous life, as Vicente Gaos implies: "Por sus relaciones con Fortunata caen dentro del ámbito de la ficción; pero cuando van a la tertulia se evaden de él. En suma, ir al café resulta como pasar de una novela a otra."[33] The types depicted, Juan Pablo, don Basilio Andrés de la Caña, Melchor de Relimpio, Leopoldo Montes and the ubiquitous "Ramsés II" or Ramón Villaamil[34] are men whose lives are intimately linked to and seriously affected by changing governments and the course of Spanish history in which they have a very real stake. Their very destinies and livelihoods depend upon an accrued number of years of federal employment. At present, most of them are representatives of that curious Spanish political type spawned by the spoils system and known as a <u>cesante</u>, or unemployed govern-

ment bureaucrat. Their café conversation inevitably turns to politics and government jobs: "La conversación del círculo, que empezaba casi siempre con el tema de la guerra, pasaba insensiblemente al de los empleos." (297) It comes, therefore, as no surprise at the end of this chapter when Juan Pablo, previously a vehement anti-Bourbonist, humorously concludes that it will be in his best interests to "get aboard the bandwagon" of the triumphant young king: "Al retirarse a casa, se comparaba con Wamba, y decía para su sayo: Cómo ha de ser..., paciencia. Tengo que ser alfonsino... a la fuerza. ¡Vaya un compromiso! ... ¡Rediós, qué compromiso!... " (309)

In addition to binding his two levels of action at the beginning of Part III, Galdós also resumes his established technique of carefully sketching in temporal exposition before moving foreward on his chronological trajectory. We recall that Part II of the novel ended in the early days of November, 1874. The third part now chronologically takes up the thread one month later - in the waning days of the year 1874. (298;306) Interestingly enough, however, the novelist now shifts his focus to a secondary character, Juan Pablo Rubín, and takes us back five years to 1869 in establishing Juan Pablo's gregarious character trait of café-hopper: "Quien se hubiera tomado el trabajo de seguir los pasos de Rubín desde el 69 al 74, le habría visto parroquiano del café de San Antonio..." (294) Similarly we have gone back briefly in time at the beginning of both Part I and Part II, to 1865 and 1868 respectively.

The action of Part III stretches over a period of approximately six months, from December, 1874 to shortly after the middle of May, 1875. This segment of time is framed at either end by being marked and unified with the end of one love affair of Fortunata and Juanito and with the beginning of another, the former symbolically occurring at the onset of winter, and the latter commencing in the early spring. As Miss Braun has perspicaciously observed: "The framework of Fortunata y Jacinta consists of Fortunata's three liaisons with Santa Cruz, each of which follows the same relentless course. Interestingly enough, the affairs themselves are not described; only the very beginning or the very end is ever shown."[35] The temporal span of these three affairs is the following:

1) December, 1869 - June, 1870 (Six months)

2) October 3, 1874 - January 15, 1875 (Three 1/2 months)

3) End of May, 1875 - Middle of November, 1875 (Five 1/2 months)

The main action of this part consists of seven large episodes: 1) Juan Pablo Rubíns's café existence; 2) Jacinta's triumph; 3) Fortunata's second abandonment by Juanito; 4) the Feijoo interlude; 5) Fortunata's reconciliation with Maxi; 6) the illness and death of Mauricia la Dura with the first face-to-face encounter of the two heroines; 7) Fortunata's second violent meeting with her rival at the home of Guillermina, the chula's formulation of her pícara idea,[36] and her joyous reunion with Juanito in the streets of Madrid.

Textual references to time again mark the chronological

progression of the above incidents.

Juan Pablo's café life: Chapter I ends with a scene which the following words introduce: "No siguieron estas conversaciones filosóficas, porque sobrevino lo de Sagunto, y este suceso absorbió la atención general en todos los cafés, desde el más grande al más chico." (308, Italics mine) The historical reference is, of course, to General Martínez Campos' melodramatic proclamation of Alfonso XII on the morning of December 29, 1874,[37] another in a long line of military pronunciamientos which so characteristically mark the history of nineteenth-century Spain. This announcement of the restoration of the monarchy took place a mile outside Murviedro, the modern name for the city of Saguntum of the famous Roman siege.[38] Galdós alludes to it as "lo de Sagunto", "the affair at Sagunto".

Jacinta's triumph and Fortunata's second abandonment by Juanito thus coincide with the overthrow of the first Spanish Republic and the triumphant entrance of King Alfonso XII into Madrid on January 14, 1875.[39] (309-310) That very night Jacinta complains to Juanito about his behavior and he promises to break off relations with his mistress (310-317), a promise which is kept the following afternoon, January 15. (321)

While wandering the streets that same evening, January 15, Fortunata encounters Colonel Evaristo González Feijoo. The old man declares his proposition to her three days later (330), and Fortunata lives with him for approximately two months, from about January 19 to some time in March.

When Feijoo decides to effect a reconciliation between

Fortunata and Maxi, he is careful to emphasize to the latter that he has been very ill for five months, thus obviating the possibility of his own involvement with Maxi's wife: "-Cinco meses lleva mi estómago de indisciplina - replicó el ladino viejo, que quería sin duda meterle a Maxi en la cabeza aquello de los cinco meses-." (348) Hammering away at the length of his illness, Feijoo continues: "Ya se ve ..., cinco meses..., cabalitos...; fíjese usted bien..., sin digerir. No sé cómo estoy vivo. Desde octubre del año pasado no levanto cabeza..." (349,350) We may thus conclude that it is now some time in March of 1875, which the narrator immediately verifies for us: "Despidióse don Evaristo, dejando al pobre chico en tal grado de aturdimiento, que durante muchos días hubo de revolver en su mente indigestada los dejos de aquel coloquio que tuvo con el respetable anciano, en una noche fría del mes de marzo." (351) Once the second "restoration" is arranged, Feijoo has another relapse toward the end of March (354), and almost dies. However, his hour has not yet come: "Así fué, en efecto, pues en todo el año 75 que corría no se murió el filósofo práctico." (355)

There is some slight temporal overlapping between Chapter IV and Chapter V. The most advanced date encountered in the former was "fines de Marzo" (354) when Feijoo had his relapse. Galdós now backtracks to inform us that in December of 1874 doña Lupe moved her residence from the barrio of Chamberí in the northern part of the city to that of Lavapiés in the southern section so that Maxi, who is now working in the Samaniego pharmacy on the calle del Ave María, would not have to travel

so far to work. Thus the reconciliation which is realized in Chapter V, takes place some time in the latter half of March, 1875. Concerning doña Lupe, Galdós remarks: "Poco a poco se fué adaptando a su nuevo domicilio, y cuando la sorprende de nuevo nuestro relato, sentada junto a la ventana y recapacitando, con la mano dentro de la media, en una fecha que debe caer allá por marzo del 75, ya no se acordaba de la vivienda de Chamberí en que la conocimos." (357) One more temporal reference in this section takes us on into April. Old Feijoo visits Fortunata at doña Lupe's from time to time, but discreetly pays little attention to the girl: "El simpático viejo parecía contento; pero los achaques le pesaban cada día más, y ya en abril no salía a la calle sino acompañado de un criado... Pero lo más particular era que a la misma Fortunata, al mes de aquella vida, empezaron a serle menos gratas las visitas de don Evaristo." (366; Italics mine)

The death of Mauricia la Dura permits us to pinpoint chronologically the action of the last two chapters of Part III, for it is the central and climactic episode of Chapter VI and has repercussions in Chapter VII. Approximately another month has passed when we read: "Doña Lupe la invitó dos días después de la tarde del choque con Jacinta a volver a visitar a Mauricia... Era el día de San Isidro, y no había ventas en el Monte de Piedad." (393; Italics mine) Fortunata does not go and Lupe returns later to announce that Mauricia has expired. The death of la Dura occurs, then, on the morning of May 15, the feastday of Saint Isidro.[40]

At Mauricia's funeral the following day, the 16th, Guillermina seizes the opportunity to speak to Fortunata on behalf of Jacinta, to whom Fortunata behaved most rudely when they met by chance during the deceased woman's illness. (394) Fortunata agrees to visit Guillermina at her home "the following Friday". (399) Several days pass after the violent scene at Guillermina's, wherein Fortunata and Jacinta mutually accuse one another. (409-412) It is, therefore, probably in the last week of May, 1875 that Fortunata encounters Juanito Santa Cruz in the street, and the inevitable cycle commences all over again. (412-414)

Thus Part III, which is the shortest part of the novel in the light of the time it encompasses, is, on the other hand, a division of the work in which a great deal occurs. From the time Fortunata abandons Maxi on November 3, 1874 until she returns to Juanito in the closing days of May, 1875, is a period of less than seven months. Yet her life during this brief time is shared by no less than three men in the following manner:

November 3, 1874 - January 16, 1875:	With Juanito
January 16 - March, 1875:	With Feijoo
March - End of May, 1875:	With Maxi
Closing days of May, 1875:	Return to Juanito

From the time she left Maxi until she reconciles with him is a period of only four months, and from the day of Juanito's second abandonment of Fortunata (January 16) until he feels the urge to possess her again (end of May) is only four and one-half months. It is the charmed pen of Galdós which here renders the illusion of a relatively short period of time, but

one which appears longer to the reader due to the presentation of lives densely filled with action and anguished preoccupations.

PART IV

The final part of the novel takes place during a period of approximately ten months, and is the most carefully documented division of the work from a chronological standpoint. The reader is never in doubt as to just exactly when the action is occurring. Indeed, almost every chapter begins with some definite reference to calendar time. This entire segment of the novel is also characterized by fine unity of action, being dedicated almost exclusively to the continuing unhappy existences of Fortunata and Maxi with the exception of Chapter II, which narrates the final hours and death of Manuel Moreno Isla.[41] The narration moves rapidly to the inevitable breaks between Fortunata and the two most important men in her life, her lover and her husband, and then leads up to her sad death and her most sublime moment wherein she wills her new-born son to her rival, the barren Jacinta.

Attentive observation of the temporal structure of this part reveals Galdós' artistic awareness of careful plotting, planning and composition. Each chapter corresponds to a very definite and delimited period of time, usually a span of one or two months. Therefore, for the purposes of analysis of Part IV, we may proceed chapter by chapter, noting the calendar references in each instance:

Chapter I: "En la calle del Ave María"

It will be recalled that Fortunata resumed her relation-

ship with Juanito toward the end of May, 1875. Part IV, repeating a pattern established at the beginning of Part III, again takes up the chronological sequence approximately one month later. The summer months of 1875 provide the temporal background for the action of the first chapter. The stifling heat in the narrow street of Ave María seems to add to the intensity of Fortunata's renewed passion for her lover (an action often filtered for us through the eyes of a secondary character, Segismundo Ballester, and commented upon by him), and to the brooding mental instability and frightening violence of the demented Maxi, (perhaps) already intuitively aware of his wife's renewed infidelity. Fortunata's own misery is compounded by Juanito's absence from Madrid for the summer months. References to passing time are the following:

P. 415: Ballester refers to the summer heat. (June, 1875)

P. 416: 1) A reference to the unseasonable heat despite the fact that July was still a few days away. ("...todavía no había entrado julio, aunque faltaban pocos días;")

2) Lupe has learned from Casta Samaniego that the Santa Cruz family is leaving for the north the following day. This reference is important because it means that Fortunata has just conceived, and is already pregnant before Juanito leaves the capital in the closing days of June. We learn much later that her baby is born on March 24, 1876 (497). Galdós is, as we see, most accurate with such temporal details!

P. 428: "Iban pasando los cansados días del verano..."

P. 430: "En agosto ocurrió algo que no estaba en los papeles..." (Maxi has a severe attack, and seizes upon his insane "formula" of "liberation through death". His suicidal tendencies increase as the summer wears on.)

P. 434: "A principios de septiembre..." (Maxi becomes somewhat calmer again.)

P. 434: Aurora Samaniego's new store is opened around September 15. Fortunata is very distressed because Juanito hasn't written to her.

P. 435: "Un domingo de los últimos de septiembre..." (Aurora announces to Fortunata that the Santa Cruz family and Moreno Isla will be returning to Madrid the following day.)

P. 442: A few days later Juanito sends Fortunata a message through the girl's aunt, Segunda Izquierdo, whom both the Delfín and his mistress have been helping financially since May. The time and place of the lovers' next meeting is explained in the note. That evening Fortunata learns of Aurora's suspicions concerning Moreno Isla and Jacinta and about Aurora's own affair several years before with the wealthy Anglophile.

Chapter II: "Insomnio"

Following close upon the heels of the above accusation by Aurora, the novelist deems it expedient to write Moreno Isla out of the story. Galdós begins the chapter with "A las doce de un hermoso día de octubre..." (445), thus ensconcing the chapter in a specific temporal framework. An ironic premonition prepares the way for the end of this chapter which also marks the end of the life of Jacinta's would-be lover. Returning from a walk in Madrid's Retiro park, which in his distressed mental state he mistakes for Hyde Park, London, Moreno sees a funeral pass, and his thoughts are the following: "Un entierro por la Puerta del Sol. No, lo que es aquí no me he de morir yo, para que no me lleven en esas horribles carrozas." (445) Ironically, Moreno Isla is dead within thrity-six hours, realistically cut down by death in the midst of busy human plans and hopes for the future. Galdós has symbolically placed this death in the autumn, the melancholy season which is often poetically associated with the decline and demise of nature. In an inspired

passage the novelist symbolically likens the death of Moreno Isla to an autumn leaf falling from the tree of life: "Se desprendió de la Humanidad, cayó del gran árbol la hoja completamente seca, sólo sostenida por fibra imperceptible. El árbol no sintió nada en sus inmensas ramas. Por aquí, y por allí caían en el mismo instante hojas y más hojas inútiles..." (461) Thus Galdós artistically fills in for us the month of October, 1875 with the careful selection of one beautifully composed episode in his vast novelistic world.

Chapter III: "Disolución"

The rueful action of this chapter runs its course against a significantly similar backdrop of dark, gloomy, late autumn and early winter days of November and December. The days are now growing shorter and darkness descends much earlier: "Pronto se hizo de noche. Los días menguaban, entristeciendo el ánimo de los que ya, por otros motivos, estaban tristes. A las seis y media, la casa estaba a oscuras, y doña Lupe retardaba el encender luces todo lo posible." (468) In symbolically tenebrous rooms, Fortunata weeps out her anguish at being once again abandoned by Juanito, an anguish compounded by the now maniacal and sinister ravings and antics of her insane husband, Maxi, whose dementia reaches its most violent stages when he threatens doña Lupe and Papitos, the servant girl, with a knife. The title of the chapter refers to three "Dissolutions" which signal the main incidents of the chapter: 1) the third break-up of Fortunata and Juanito; 2) the most extreme disintegration of Maxi's mental

stability; 3) the second dissolution of Fortunata's marriage to Maxi. We may consider the total senility of the moribund Feijoo to whom Fortunata vainly turns in desperation, as a fourth "dissolution". The chronology is marked by the following entries:

P. 461: "A mediados de noviembre..."
(Fortunata is about four months pregnant when the break with Juanito occurs. When she alludes to Aurora's suspicions about his wife in his presence, he becomes enraged, and retaliates by accusing her of an affair with Ballester. Juanito is, of course, weary of her again, and is only too happy to find pretexts for ridding himself of his mistress. (This entire scene, pp. 462-464, is seen in retrospect through the thoughts of Fortunata.)

P. 464: "El día de San Eugenio..." (November 15)
(Galdós, like Homer, also nodded, for he has forgotten that Moreno died in October. [P. 445] It is unlikely that the body would be held for burial until November 15, as we are informed here: "-Hoy ha sido el funeral." Aurora tells Fortunata she acted rashly in accusing Jacinta of infidelity to Juanito's face.)

P. 472: "Creo que fué el día de la Concepción..."
(Immaculate Conception: December 8, 1875: Maxi threatens Papitos with a knife, and one week later he threatens doña Lupe also.)

P. 474: "Precisamente en los días últimos del año cuando ocurrió lo que ahora se cuenta..."
(Fortunata leaves Maxi again when Lupe discovers her pregnancy. She has been living with Maxi since March.)

P. 478: "Acercábase Navidad..."
(Fortunata returns to her aunt's apartment in the Cava de San Miguel overlooking the plaza Mayor where her troubles all began exactly six years ago.)

P. 480: "En enero del 76..."
(Juan Pablo has undertaken his own personal cure of Maxi, for the elder Rubín has now been assigned to the Department of Health of the new monarchist government, and he presumes to a certain medical knowledge!)

Chapter IV: "Vida nueva"

The chapter title is temporally symbolical, for the "new life" of both Fortunata and Maxi coincides with the beginning of the new year, 1876, the action of the chapter transpiring during January and February. On January 4 (480), a visit from Estupiñá, who comes to collect the rent, sets Fortunata to thinking about many past and future incidents in her life. The winter days pass slowly for the melancholy girl, whose spirit is buoyed up only by more joyous thoughts of her anticipated baby. Her nights are disturbed by the significant tolling of clocks in the plaza Mayor just outside her window and from the slightly more distant Puerta del Sol, symbolically marking the passing hours of her pregnancy and bringing her time nearer and nearer. The following passage, while emphasizing chronological or anonymous, impersonal time, also makes us acutely aware of what is known as "psychological" time or personal time, for it is well fixed within Fortunata's own frame of reference or perspective, as is indicated in the verbs "oía" and "imaginaba".

> Ninguna noche conciliaba el sueño antes que diera las doce el reloj de la Casa-Panadería. Oía claramente algunas campanadas; después el sonido se apagaba alejándose, como si se balanceara en la atmósfera, para volver luego y estrellarse en los cristales de la ventana. En el estado incierto del crepúsculo cerebral imaginaba Fortunata que el viento venía a la plaza a jugar con la hora. Cuando el reloj empezaba a darla, el viento la cogía en sus brazos y se la llevaba lejos, muy lejos... Después volvía para acá, describiendo una onda gratísima, y retum-

> baba, ¡plam!, tan fuerte como si el sonoro metal estuviera dentro de la casa. El viento pasaba con la hora en brazos por encima de la plaza Mayor y se iba hasta Palacio, y aún más allá, cual si fuera mostrando la hora por toda la villa y diciendo a sus habitantes: «¡Aquí tenéis las doce, tan guapas!» Y luego tornaba para acá, ¡plam!... ¡ay! era la última. El viento entonces se largaba refunfuñando. Otras noches se entretenía la joven discurriendo que la hora de la Puerta del Sol y la hora de la Panadería se enzarzaban. Empezaba ésta, y le respondía la otra. De tal modo se confundían los toques, que no conociera aquella hora ni la misma noche que la inventó. Las doce de acá y las doce de allá eran una disputa o guirigay de campanades. «Vamos, que tambien se oye le Merced... Tantísima hora, tantísima hora, y no sabe una si son las doce o qué..» (484)

Maxi also takes a new lease on life, for the showers and long walks with his brother, Juan Pablo, have a salutary effect on his sick mind. When Ballester visits Fortunata on February 20 (484), he is able to inform her that her husband is completely recovered. Ballester's reference to time also serves to emphasize the proximity of the impending birth. He exclaims: "Me ha dicho doña Lupe que será en marzo. Estamos a veinte de febrero... Estas cosas deben prepararse con tiempo." (484)

Chapter V: "La razón de la sinrazón"

This chapter serves to place Maxi in the spotlight. We are told at the outset that his health and mental state improved steadily all that winter[42]: "La mejoría de Maximiliano continuaba... Todo aquel invierno continuó el tratamiento de las duchas circular y escocesa y el bromuro de sodio. ... En diciembre y enero la mejoría fué tan notoria, que doña Lupe

estaba pasmada y contentísima. En febrero ya le permitieron salir solo. ..." (486) In this manner, Galdós rapidly telescopes the same period of time covered in the previous chapter, but there narrated from Fortunata's point of view. He now skips to approximately one month later, into March, to continue on from Maxi's point of view.

The action of this chapter takes place during the last two weeks of March, 1876, from the 15th to the 27th. The following timetable of events may be established:

Monday,
March 15: P. 489: "Un día de los primeros de marzo..."
(Maxi is astutely observing the movements of José Izquierdo, Fortunata's uncle, in order to ascertain "by logic" where his wife is. He does not believe that she is dead, as he has been told.)

Thursday,
March 18: P. 490: "Tres días después de esto..."
(Maxi notices that Ballester and Quevedo, the male midwife, stop talking when he enters the pharmacy.)

Friday,
March 19: P. 491: "Al día siguiente... Era el 19 de marzo y los que se llamaban José convidaban a toda la tertulia."[43]
(At the café Maxi speaks to Ido sel Segrario, and defends him from the mockery of the others. That night at doña Casta Samaniego's house, Maxi decides that the time for revenge has come. He now knows precisely where Fortunata is, and is very elated that he has deduced it all by the use of "reason and logic".)

Saturday,
March 20: P. 492: (Doña Desdémona invites Maxi to spend Saturday morning with her, helping to tend her birds. The birth of Fortunata's baby is imminent, as Desdémona tells doña Lupe. That afternoon Maxi tells his aunt he knows everything. (493) In the evening, returning home from the cafe, he sees Aurora Samaniego meet Juanito Santa Cruz on a dark street.)

Sunday,[44]
March 21: P. 495: "... al día siguiente que era domingo, y Domingo de Ramos por más señas."

(All day Palm Sunday, Maxi is confused as to whether he really saw Aurora and Juanito the night before. This unsureness bears witness to the actually unstable state of his mind at this point despite his "lógica".)

Wednesday, March 24: PP. 496-497: "El Miércoles Santo enviôle su tía con un recado a casa de Samaniego..." (While at doña Casta's, Maxi verifies that what he saw Saturday night was real when he overhears doña Casta scolding her daughter, Aurora, for keeping such late hours. He also easily deciphers the secret message that doña Desdémona gives him for Lupe: Fortunata's baby was born this morning.)[45]

In a brief flashback (497-498), Galdós now fills the reader in on the preoccupations of doña Lupe during the whole month: "Estas ideas que fermentaron en el cerebro de aquella gran diplomática y ministra durante todo el mes de marzo." (498) She has reached the conclusion that Juanito Santa Cruz is solely responsible for the support of Fortunata and her baby. Furthermore la de los Pavos is already considering the possibility of getting money out of the Santa Cruz family by approaching them through "her friend" Guillermina, whom she came to know well during Mauricia's illness. Her main apprehension now is that Maxi will take pity on Fortunata and support her himself.

The remainder of the chapter writes Juan Pablo Rubín out of the story. He was unfortunate enough to approach doña Lupe a second time to ask her for a loan precisely at the moment when she was so very worried. Her refusal sends him into the depths of despair: "Estuvo con un humor de mil diablos todo el Jueves y Viernes Santo. El sábado, a poco de entrar

en la oficina, le llamó Villalonga a su despacho." (499) Thus Juan Pablo's fiscal "calvary" coincides with Good Friday, and on Holy Saturday he is "resuscitated" when Villalonga announces the joyous news that he is to be the governor of a province! The dates of these days would be March 25, 26, and 27, 1876.

Chapter VI: "Final"

The main action of the final and the longest chapter in the novel paradoxically occurs during a very short period of only five days, with a sort of temporal postscript which takes place a week later. The pace is thus slowed down for the finale. The exact time remains somewhat vague. The only thing the reader is certain of is that the five days are the better part of a week in April, 1876. Thus Chapter VI continues and draws to a close the predominantly chronological trajectory and temporal pattern of the work in general. In this manner also, Galdós succeeds in bestowing upon his vast, somewhat formless novel a kind of temporal structural symmetry by bringing the immense action full circle, beginning and ending it in the month of April.

Sunday (PP. 506-514)

On Sunday morning, Fortunata's baby is baptized Juan Evaristo Segismundo in honor of the three men who have meant most to her. In the afternoon Maxi comes and informs Fortunata about Aurora and Juanito, and a visit from Guillermina that evening provokes Fortunata's strange dreams that night of

"sinister" women like Aurora, Guillermina and Jacinta depriving her of her baby. An obvious premonition, for it is precisely her interaction with this triumvirate of characters that brings about her ultimate bestowal of her child upon Jacinta.

Monday (PP. 514-528)

Ballester's efforts to calm Fortunata's anger toward Aurora are successful only until noon. "A eso del mediodía..." (514), she awakens from a nap, gets up, dresses and goes out to take violent revenge on the woman who is now wronging both her and Jacinta, as she sees it. A series of dialogued scenes between several of the numerous characters who have convened around Fortunata's bedside after her premature outing precedes Ballester's and Maxi's departure around nightfall. Her uncle Platón (José Izquierdo) goes out for a little while but returns at nine o'clock. A few minutes later Maxi comes back to taunt Fortunata and make her realize why she has been made to suffer. She completely turns the tables on her husband when her offer of love in return for the lives of Aurora and Juanito succeeds in completely unhinging his already distraught mind for the last time. Ballester returns to calm the excited and ill girl who spends the night in conversation with her aunt.

Tuesday (PP. 528-535)

The following morning the scene shifts to four other characters, Estupiñá, Guillermina, Jacinta and Barbarita who are hovering in the background, but always near the little

apartment in the Cava observing the events surrounding the presence of the new baby. Barbarita is informed that a "Pitusín II" is on the scene while Estupiñá, apprised of the fact that Fortunata's breasts are drying up, is commissioned by Guillermina to seek out several good wet nurses from which to choose in the event of an emergency. Jacinta tells Guillermina she has forgiven Fortunata and indeed even applauds the latter's pommelling of Aurora.

The afternoon finds Fortunata in despair for she has no milk for her infant. Guillermina comforts her and Fortunata confesses having sent Maxi on a mission of murder. Fortunata now reciprocates Jacinta's admiration in a mutual reconciliation which never confronts the two parties concerned. Guillermina departs in search of a priest and a wet nurse.

Fortunata spends the remainder of the afternoon in conversation with Ballester who attempts to calm her violent denunciations of the Rubín clan. She has learned that doña Lupe came to her apartment in search of Ballester's help, for Maxi has gone berserk, purchased a revolver and has been taking target practice on the wall of a factory! Fortunata promises to assist Ballester financially in case doña Casta, Aurora's mother and the owner of the pharmacy where Ballester and Maxi are employed, should learn of her senior employee's relationship with Fortunata. Ballester departs leaving as much advice as medicine.

Fortunata's aunt returns at ten o'clock that night and

tells her niece that doña Casta would like to see her in jail for assaulting her daughter. Aurora, in turn, has been spreading the rumor that the baby is Ballester's and not Juanito's. These final words have an "efecto desastroso" (534) on Fortunata. Around midnight she works herself into a frenzy, succeeds in getting up again and dressing, but collapses into bed extremely weakened. Her aunt silences the howling infant with a bottle and soothes her niece all night with some very humorous banter concerning how well off they are going to be with the support they will now receive from the Santa Cruz family. The old hag even envisions herself strolling on don Baldomero's arm up the Paseo de la Castellana! (535)

Wednesday (PP. 536-544)

In the morning Fortunata feels the first effects of what turns out to be an interior hemorrhage due to failure of post-natal involution taking place, as Ballester explains. (541) Her vision grows dim and she experiences extreme weakness. Realizing the imminence of her death, she summons Estupiñá and dictates her last will and testament to him. In a surge of generosity she leaves her baby to Jacinta and the bank stocks Feijoo had given her to Guillermina's orphanage. Lapsing into unconsciousness, she fails to respond to Father Nones' attempts to confess her. Her last words are: "Soy angel..., yo también..., mona del cielo." (541) She thus takes unto herself the name attributed by all to Jacinta, and expires in triumph.

The grieving Ballester keeps vigil over the body all day while funeral arrangements are made, presumably by Guillermina and financed by Juanito. That night Jacinta and Barbarita force a confession from the Delfín. His egoism is completely crushed by his fiery little wife. In time, however, happiness returns to the Santa Cruz household with the presence of little Juan Evaristo who is loved by all, including his father.

Thursday (PP. 544-545)

Fortunata's first class funeral is attended by only five men: Segismundo Ballester, Ponce the drama critic, Estupiñá, José Izquierdo, and the husband of one of Segunda Izquierdo's friends. Ballester is particularly grief-stricken, but realizes he must forget in order to live.

One week later (PP. 545-548)

Ballester is discharged from doña Casta's pharmacy when she learns he had an interest in Fortunata. He visits the totally demented Maxi, takes him to the cemetery to convince him of his wife's death, and the following day escorts him to a "monastery", which is in reality Leganés, the insane asylum. Maxi wishes to withdraw from the world and decides to become a monk. Interestingly enough the novel ends with a semi-triumph for Maxi also, for he is certainly lucid enough to comprehend where he is and comment distractedly as though speaking to an "invisible being":

> -¡Si creerán estos tontos que me engañan! Esto es Leganés. Lo acepto, y me callo, en prueba de la sumisión absoluta de mi voluntad a lo que el

> mundo quiera hacer de mi persona. No encerrarán entre murallas mi pensamiento. Resido en las estrellas. Pongan al llamado Maximiliano Rubín en un palacio o en un muladar... Lo mismo da. (548)

Pattern

In a formalist study of a novel, three main elements of the work's unified structure are taken into account: 1) story or action; 2) plot; and 3) pattern or design.[46] Thus far in Chapter VII and the present chapter, we have investigated the first two. The third remains. What is the design? The design (or pattern) is doubtlessly related to the aesthetic "aspect" of the novel.[47] We would define pattern as the abstracted and projected geometric figure or diagram which emerges mainly from the story and the plot, but "to which the characters and any other element present also contribute".[48] It is the symmetrical mental image of the shape of a novel which remains in the reader's mind's eye after turning the last page of the book - a pictorial image which can be sketched on a sheet of paper or on a blackboard. A reader may attempt to describe the physical contours of a work of fiction, but in doing so he must inevitably have recourse to the jargon and vocabulary of the plastic arts, musical art, and the world of concrete objects. For, as Forster has pointed out, "the more the arts develop the more they depend on each other for definition".[49] The reader will metaphorically tell us that a given novel has the shape of a cathedral, of a chain, of an hourglass, a fan, a ring, a braid, a rosary, a spiral, a

kaleidoscope, a funnel, a Catherine wheel, a Chinese box, a frieze, a triptych, a jig-saw puzzle, a symphony, a sonata, a quadrille, or any other of an innumerable variety of things and art objects.

What is the reader trying to do? Such a statement clearly reveals a desire and determination to capture and preserve the fleeting aesthetic image and pleasure derived from the reading of a novel. It is an attempt to see time projected like an object in space, solid and contoured. It is an effort to congeal and "spacify" time, if we may coin the term. For the novel, like music, is a temporal art, and the temporal image fades in the memory as quickly as it is perceived, nay, even while it is being perceived. As Percy Lubbock has so articulately expressed this frustrating feeling of the student of literature:

> To grasp the shadowy and fantasmal form of a book, to hold it fast, to turn it over and survey it at leisure - that is the effort of a critic of books, and it is perpetually defeating. Nothing, no power, will keep a book steady and motionless before us, so that we may have time to examine its shape and design. As quickly as we read, it melts and shifts in the memory; even at the moment when the last page is turned, a great part of the book, its finer detail, is already vague and doubtful. A little later, after a few days or months, how much is really left of it?... The form of a novel ... is something that none of us, perhaps, has ever really contemplated. It is revealed little by little, page by page, and it is withdrawn as fast as it is revealed; as a whole, complete and perfect, it could only exist in a more tenacious memory than most of us have to rely on.

Using such similes as listed above, the poor reader may at least preserve, in some albeit limited way, the aesthetic pleasure he derived from his personal image of the novel as a whole.

Now Mr. Forster has cautioned that this helpful intermingling of the arts is never to be taken too literally.[51] We do not really see a novel as an hourglass, but this "hard jargon of the lecture room"[52] is useful to the critic's analysis, for without the design, the story, the plot, the characters, and all other aspects of the novel would not "exert their full force".[53] It is, therefore, with this reservation in mind that we shall presently offer our sheerly personal and subjective impressions of the design or pattern of Fortunata y Jacinta. Other readers will certainly discern other shapes.

Undoubtedly the contemporary novel lends itself more successfully to the critical category of design, as has been admirably demonstrated by Professor Anderson-Imbert and E. M. Forster. It is evident that such success is primarily due to the twentieth-century novelist's characteristic and frequent deviations from the traditional narrative form of the nineteenth-century Realist school which usually followed a more strictly chronological or linear sequence. In his penetrating studies of the modern Latin-American novel, Professor Anderson indicates that the design emerges, in large part, from the writer's temporal rearrangements of the natural (chronological or linear) order due to the demand upon him for an artistic distribution of

his novelistic materials:[54]

> Hay una gran diferencia entre el proceso natural del mundo, tal como lo comprendemos con nuestra inteligencia, y el proceso narrativo que nos impone el novelista. Al proceso natural lo captamos con ciertas categorías lógicas: situamos las casas en el espacio, disponemos los acontecimientos en un tiempo abstracto, establecemos relaciones necesarias entre una causa y su efecto, etc. Pero la novela no tiene por qué contar su asunto en ese orden racional. El novelista, en un acto arbitrario de su imaginación, elige el principio y el fin del relato, y entre uno y otro arregla libremente los episodios. Es decir, que la novela nos da siempre formas artísticas.
> . . . . . .
>
> Ni el principio ni el fin de la novela tienen, pues, por qué ser el principio o el fin de una serie natural de acontecimientos. La novela puede entrecruzar planos anacrónicos, interrumpirse con retrospecciones, invertir la sucesión temporal y hasta obliterar el tiempo.
> . . . . . .
>
> En suma: sea que el novelista respete el conocimiento normal del mundo o que lo desfigure violentamente, al leer una novela nos enfrentamos, no con la realidad, sino con una estructura de símbolos lingüísticos.[55]

As we have previously pointed out, however, Forster perceives the design as springing mainly out of the plot, but he clearly considers other aspects of the novel as functional in contributing to the design also - for example, "characters and <u>any other element present</u>".[56] Therefore, we might conclude that the design of a contemporary work of fiction will, in large part, derive from its temporal rearrangement of the natural order (given the twentieth-century preoccupation with time[57]), while the pattern of a nineteenth-century Realist novel may emerge more

from other factors. For example, the overall action of La Terre by Emile Zola might be described as revealing a circular pattern.[58] Exemplary of such other factors are those which Professor Anderson-Imbert enumerates, clearly pointing the way for our discussion of design in Fortunata y Jacinta. "Con repeticiones, simetrías, contrastes, paralelismos, concordancias y leit motiv, va ejecutando poco a poco una figura".[59]

A pattern should properly be seen as something emerging from the total literary reality of the novel, and, at the same time, it should be indicative and representative of what happens in the novel, what it is "about". Therefore we shall first adduce certain personal observations and then offer in suggestion the pattern we have discerned in Fortunata y Jacinta.

In the novel there is what might be termed a kind of curious dual world structure, owing its existence to parallelisms, contrasts, repetitions, and the interaction of characters. Such a duality commences in the very title of the work which names two women. It is elaborated in the subtitle ("Dos historias de casadas"), and finally it is borne out in the total structure of the novel, as we shall see. From the very outset, then, the novelist prepares to relate not one, but "two stories of married women", two stories which are linked into one. The world of this novel will be not the life of one of these women, but the lives of both. It will be not single, but double, and these double worlds will be as different as day and night.[60] This multiplicity of design is, of course, a contributing factor

to the aesthetics of the long, wide-angle novel.

Critics have not been unaware of this dichotomy, but they have neither developed their observations nor related them to the aesthetic design of the novel in the sense in which we have defined the term. In one of the earliest discussions of the work, Muñoz Peña referred to its "doble acción",[61] while more recently Ricardo Gullón elaborated somewhat more extensively:

> Evidentemente, Galdós quiso oponer en estas figuras [Fortunata and Jacinta] dos clases de amor total y dos esferas del mundo madrileño: el amor torrente, exaltado y bravío, al dulce y manso amor conyugal, no menos recio bajo la apariencia frágil; la esfera de la acomodada burguesía comercial, representada por Jacinta, a la popular representada por Fortunata. La diferencia de educación y fortuna explica la de temperamentos y actitudes. Juanito Santa Cruz es el señorito que pasa de una a otra esfera de la mano del amor, y gracias a él esos dos mundos, a primera vista incomunicables, integran una superior unidad.[62]

Thus we see that the "story" is composed basically of a triangular love plot,[63] and that the novelist does differentiate two distinct social spheres as forming the milieus of his two female heroines.[64] We shall have more to say about this statement presently. But it is obvious that these larger structural elements clearly bestow a symmetry and a unity upon the novel out of which the pattern will emerge. They further betray a profound creative thrust toward a balanced design on the part of the artist.[65]

The action of the novel is developed within two ambits, two social atmospheres and two distinct spiritual environments.

That of Galdós is a contrapuntal technique, employed to bring into juxtaposition the different worlds of his two heroines. It is a contraposition of extremes. Although the geographical or spatial distance from the Plaza de Pontejos (the location of the Santa Cruz home) to the Cava de San Miguel (the house of Fortunata) is a matter of a few short blocks, only a few steps, there is all the difference in the world between both locales. It is the difference between the world of wealth and the world of poverty, the world of decency and that of shame, of wife and mistress - in short it is the difference between the worlds of Jacinta and Fortunata. Here are two distinct universes existing side by side (within the larger reality of nineteenth-century Madrid) yet never meeting. Like the oars in the poem of Chocano, these two women might have spent "toda la vida bogando juntas y separadas toda la vida" were it not for one man. It is only in the "world" of the novelist's imagination where they will be brought together in a resounding clash. Every time Juanito Santa Cruz makes the short journey between these two extreme points on the social scale, the worlds of Fortunata and Jacinta are brought into conflict and drawn ever closer to one another, for Juanito is the pivotal figure in the triangular scheme of the artist. He is the fulcrum maintaining the delicate balance between the two women desperately in love with him. Through his cleverness and polished rhetoric with Jacinta on the one hand and through his unfeeling abnegation of Fortunata on the other, he is able to control the passionate natures of both his

wife and his mistress. It is when he loses control over this delicate equilibrium that major scenes of conflict occur. It is for this reason that the reader waits in such suspense and expectation for the face-to-face encounters of these two magnificent girls, for each time they meet their worlds are drawn relentlessly together to the exclusion of Juanito. And how carefully and symmetrically spaced and measured these limited scenes are, almost one in each part of the novel's four principal divisions.

Although, strictly speaking, Fortunata and Jacinta never meet in the novel's first part, how ironic it is that the presence of the former is felt so strongly throughout the scenes relating the honeymoon of the latter! Indeed, Fortunata is the central topic of conversations sustained between the newly-weds in hotels all over Spain. In the second part the two women are brought into incredibly close proximity without ever speaking, and the tension mounts. When Jacinta, accompanied by other ladies, visits the convent of the Micaelas on a charitable mission, Fortunata is so close to her that she could almost reach out and touch her rival. (244) Indeed the novelist employs a symbolic object, the Virgin's mantle, to link his heroines because Fortunata recalls having touched and wiped a drop of candle-wax from this same precious object donated by Jacinta herself. (243) In Part III, the long-awaited moment finally arrives, and Galdós, rhythmically pacing his action, works up to a crescendo of violence as Fortunata and Jacinta meet three

times personally. On the first occasion, during Mauricia's illness, Fortunata maintains a painful silence (Jacinta does not know her by sight). (375-377) A day later she is unable to restrain her excitement and in a surge of emotion brutally announces her identity to Jacinta. (383-385) The final and most violent confrontation of the heroines occurs a few days later in Guillermina's home. (407-408) Fortunata's "pícara idea", that of conceiving and bearing a second child by Juanito, grows out of this scene and leads directly to the final "semi-meeting" between the two women, for Fortunata's final words to Jacinta in Part IV are dictated in a last will and testament to the latter in which she bequeaths her baby to Juanito's wife. The fourth part thus bears a striking parallel to Part I, for just as the two women never actually met in Part I, neither do they meet face-to-face in Part IV. However, just as Fortunata's presence was strongly felt in Jacinta's big honeymoon scenes, likewise Jacinta's presence is also now strongly felt by the reader in Fortunata's dramatic deathbed scenes. We are fully aware that Jacinta is hovering in the background with Barbarita and Guillermina, waiting to take possession of the baby. (528-41)

Thus the overall movement of this dual world novel resembles the inter-action of the varying poles of two magnets or planets which simultaneously and intermittently repel and then ultimately attract one another mutually. Leading up to the central violent encounter at Guillermina's Fortunata and Jacinta are thrust apart. Following this scene, they are mysteriously attracted to one

another. Fortunata longs to possess Jacinta's legitimacy, decency and respectability, yet scorns her barrenness. On the other hand, Jacinta envies Fortunata's fertility, yet deplores her illicit and gross behavior. The human tolerance that both women come to acquire for the other's shortcomings leads to the mutually vicarious fulfillment of each one in the other. Robert Kirsner has expressed a similar thought:

> Fortunata and Jacinta are not pitted against each other, since they are more strongly linked by love than by hate. Their mutual aspiration is to surpass, not to destroy each other. Following the altercation in which both women claim Juanito as their husband, each of them realizes that the other has spoken the truth. Fortunata learns to recognize the importance of social rules; Jacinta learns to respect the role of Fortunata the mother. Fortunata and Jacinta compenetrate each other's life though, or perhaps because, they are rivals. . . Nevertheless, they are not symbolical counterparts. They complete one another inasmuch as they seek to absorb each other's experience. In brief, they complement each other immanently, not transcendentally.[66]

Thus we are left with the impression of the two worlds of our novel having coalesced. It is highly significant that Jacinta's final words concerning Fortunata are words of praise (528-529) and that Fortunata's final words before death are a repeated and stubborn insistence on the fact that she is, like her rival, "un angel", "mona del Cielo", names previously attributed to Jacinta. (541)

The linear progress within the novel of the recession and final rapprochement of our two global "worlds" until they fuse

and merge into each other in mutual and fluid compenetration can, of course, be traced. Marking such points on the line would be scenes wherein the two worlds intrude upon one another. Such a trajectory would run from the time, at the novel's outset, when Juanito enters his home, "oliendo a pueblo" (13), through the honeymoon scenes when the Delfín's use of popular and flamenco linguistic expressions betray his contact with that other world (both examples of Fortunata's world intruding upon that of Jacinta); through Jacinta's visits to the cuarto estado, the Micaelas convent, and the bedside of Mauricia la Dura (examples here of Jacinta's world intruding upon that of Fortunata); through the gradual obsession of both women with each other[67] to the final outcome in the second son of Fortunata and Juanito, a child born of Fortunata but given to Jacinta upon the demise of its mother. Jacinta's reveries in Estupiñá's apartment, with the baby in her arms, mark the complete compenetration of the two worlds of our novel.[68] The instrument of fusion of the two worlds has been love for, as we have previously stated, Fortunata y Jacinta is a love story. It is about love above all, not in the trite sense, but in the most profound meaning of the word. Thus the design which we shall presently suggest springs from the novel's "story" aspect as well as from its "plot" and structure.

Galdós has not been satisfied, however, to place, in an ungallant manner, the entire burden of his dual world design on the shoulders of two frail women, his female protagonists.

The duality of the pattern of Fortunata y Jacinta goes beyond the two main female characters, and may be perceived in another large structural block of the novel's total massive form. The story might well have been carried forward by the principals, but backing up his two heroines Galdós has set in motion two whole and distinct batteries of secondary figures to populate, to fill up and round out their individual worlds, to support the double spheres of influence, centers of activity, or environments of the two casadas named in his title. The novelist thus creates a series of personal encounters between his two heroines buttressed by two expanding circles of persons and relationships surrounding each woman, which gradually merge and swell into one volumed movement. As one critic states: "Como Fortunata y Jacinta es un orbe completo, convenía completar las dos historias de casadas con las de seres diferentes, para así mostrar la multiforme complejidad del mundo."[69] We are hereby reminded of the "procedure by widening strokes" of the creator of the long, wide-angle novel.[70]

It may be seen, then, that the dichotomy established in the work's title is, similar to a fissure in the earth's anatomy, a split which goes right down through the arrangement of the novel's secondary personages. The latter may be seen as arrayed in two large impressive groups. These two sets of figures likewise come into contact, and when they meet the overriding impression is of further coalescence of the two spheres and of additional forward thrust of the whole surface movement.

The most interesting facet about Galdós' artistic disposition of his cast of characters is that individual creatures who form part of one of the novel's worlds will frequently have a counterpart (of one type or another) in the second world. Thus the symmetrical division of people in Fortunata y Jacinta resolves itself into a further constituent element of the "dual world structure" of this novel. It is a device which Galdós employs to shape and configure his lengthy narrative and out of which will emerge our pattern. For the sake of brevity, and to demonstrate most effectively this curious, almost one-to-one ratio between certain principal denizens who make up the populace of the novel's two worlds, we shall first list the names of the personages in parallel columns and then comment briefly upon the similarities, contrasts and ironic parallels observed between various members of each group and their partner in the opposite column. In certain instances the name of a character will appear twice, for he or she may bear differing resemblances to another character. At the head of each column will be placed the names of the two male protagonists,[71] for it is to be noted that both Parts I and II of the work commence with these same names as chapter titles, and then proceed to introduce the families of these two individuals who will ultimately be husbands of the leading female characters.

The World of Jacinta	The World of Fortunata
Juanito	Maximiliano
Barbarita	Tía Lupe, la de los pavos

Baldomero II	Nicolás Rubín (father of Maximiliano)
Moreno-Isla	Feijoo
Moreno-Isla	Segismundo Ballester
Estupiñá	Ido del Sagrario
Estupiñá	José Izquierdo (Platón)
Guillermina	Mauricia la Dura
Guillermina	Tía Lupe, la de los pavos
Severiana	Mauricia la Dura
Adoración	Juan Evaristo Segismundo

In addition to being a formal device, such pairing of characters in Fortunata y Jacinta frequently becomes the vehicle of the well-known Galdosean irony. Working down the above list, and starting with the heroines of the novel, noteworthy is the obvious symbolic and, in one case, ironical significance of the names of the two "leading ladies". Jacinta (Hyacinth) is the name of a delicate white flower, while Fortunata, as the story shapes up and concludes, is anything but "fortunate". Doubly ironic is the subtitle of the novel ("Dos historias de casadas") since neither woman is really married in the full sense of the term, at least not from her own vital point of view. Jacinta never feels herself nor her matrimony completely fulfilled because she is unable to bear Juanito children. Likewise Fortunata never really feels married to Maximiliano whom she takes to be an imbecile and a lunatic. In fact, it remains in doubt whether this marriage was ever consummated, since on her wedding night Fortunata realizes that it is her ex-lover who whispers enticing-

ly to her through her apartment door after her "husband" has lost consciousness from one of his painful headaches. Galdós is careful to make sure we do not miss the grotesque irony of a scene wherein lover "besieges the gates of the castle" while husband lies prostrate and helpless. Maxi takes his medicine, the narrator informs us, "... y al poco rato se quedaba dormido, con la boca abierta, haciendo una mueca que lo mismo podía ser de dolor que de ironía". (270) Indeed Gullón goes so far as to make it clear that Maxi is impotent and that Galdós' Victorian sense of modesty and decorum prevented him from saying it outright.[72] Thus Fortunata and Jacinta are both married only in the eyes of society, a problem we shall touch upon again in our brief discussion of theme.

The four principal figures viewed together form a tragically ironic picture of mismating. Fortunata is beautiful, fecund, basically good, but yet amoral, while Jacinta is likewise beautiful, highly virtuous, but sterile. Maximiliano possesses a heart of gold housed in a wretched body while Juanito conceals a perverse heart in a handsome body. Maxi has the moral qualities of a good husband, but, unfortunately, not the physical, while the reverse is true of Juanito. In short it is a very human world the tolerant Galdós creates for us, owing to its very imperfections.

Proceeding down the list we see that other characters are paired for various reasons. Barbarita and Aunt Lupe are Galdós' female overseers of the two male protagonists, each

pampering and disciplining her charge in various ways. Baldomero II, Juanito's father, eminently successful in business, contrasts with Maxi's father, Nicolás Rubín, whose business was ruined largely through the wanton conduct and inappropriate extravagance of his wife, Maximiliana Llorente. (158)[73] The novelist has seen fit to introduce into the parallel lives of each of his female protagonists an ageing lover, seen in the persons of Moreno-Isla and Feijoo.[74] However, while we are led to believe that the sexual excesses old Feijoo enjoys with Fortunata are the cause of his appalling physical decline, Moreno-Isla enjoys no such intimacies with la Delfina. For this reason, he becomes something of an ideal or Platonic lover, similar in this regard to Segismundo[75] Ballester, Maximiliano's superior in the pharmacy, who is infatuated by the charms of his frail partner's wife, once again mirroring the promiscuous central situation of the novel. Gullón takes note also of the "amores idealizados"[76] of these two excellently drawn characters.

Estupiñá and José Ido del Sagrario have in common the important fact that they both serve as nexuses between the two worlds of Fortunata and Jacinta. It is indirectly through Estupiñá that Juanito meets Fortunata, thus setting the whole action in motion. Likewise it is the visits of José Ido del Sagrario[77] to her home that bring Jacinta into contact with the world of the cuarto estado. Through Ido, Jacinta begins to take an active interest in the clandestine "other" life of her husband and eventually meets Fortunata. Estupiñá strikes a

further parallel with another citizen of the world of Fortunata, namely José Izquierdo, Fortunata's uncle, alias Platón. It is their living link with history which sets these two men off as counterparts. We are told that Estupiñá's claim to fame rested entirely upon having seen with his own eyes the entire history of nineteenth-century Spain (34-35). In his first appearance in the novel, Platón subjects his neighbor, José Ido del Sagrario, to a verbal tirade concerning his political and historical vicissitudes. According to himself, José Izquierdo has not only seen history, he has lived it. Having recently returned disillusioned from the Carlist War, his opening lines to Ido are "- ¡Re-hostia con la Repóblica!... ¡Vaya una porquería!" (109) With just these few words, Galdós skillfully has his character defined for us as a blatherskite. The difference between Estupiñá and Izquierdo is that the former has seen history, and the latter has merely dreamt up most of what he raves on about, as the narrator informs us. (111) Destiny ironically has him end up as a model for historical painters. In one of the last scenes in which he appears we find him still spewing forth his absurd, yet humorous historical notions:

> Oír que se hablaba de Historia y no meter baza, era imposible para Izquierdo; pues desde que se puso a modelo sabía que Nabucodonosor era un rey que comía hierba; que don Jaime entró en Valencia a caballo, y que Hernán Cortés era un endivido muy templado que se entretenía en quemar barcos. (488)

Guillermina and Mauricia la Dura have been paired in our

dual world scheme because of the influence they exert on the two female protagonists. While Guillermina's influence on Jacinta is positive, and contributes to the formation of the girl's charitable and benign personality, the sway which Mauricia holds over Fortunata can only be described as negative.[78] We note in passing that on two occasions in the novel, Fortunata herself mentally confuses Guillermina and Mauricia. (400;408) Another instance of a "conscious desire of one character to be like another,"[79] similar to Fortunata's emulation of Jacinta, is Doña Lupe's humorous attempts to impress Guillermina with her own charity and self-sacrifice during the interlude of Mauricia's illness and death. Once again Galdós places his parallel positioning of characters at the service of satire, for Lupe's imitation of the rata eclesiástica is clearly hypocritical. For this reason, we have also paired these two characters.[80]

Severiana, strictly speaking, inhabits the same world as Fortunata, but Galdós clearly contrasts her with her slovenly and wicked sister, Mauricia. For this reason, and also through her friendly cooperation with Jacinta in the rearing of little Adoración, Mauricia's daughter, she is definitely more a part of Jacinta's world than Fortunata's. Indeed, Jacinta's entrance into Severiana's clean and tidy apartment in the slum tenement during her visits to the "fourth estate" is like a breath of fresh air amidst the stifling atmosphere of filth and poverty. Last but not least two little children, born in the world of

Fortunata, pass over into the charmed and privileged world of Jacinta, and serve as additional links in the growing series of character correspondences connecting our dual worlds.

Constellations of secondary personages also surround, like satellites, the main stars we have delineated in each world. These clusters of figures now come to expand the two principal spheres giving the impression of two huge volumed swarms of bees coming together and merging into one another to fashion one hive in common. Around Juanito forms his group of friends and cohorts at the university such as Jacinto María Villalonga, Zalamero, and Federico Ruiz. A similar crowd surrounds Maximiliano: his brothers, Juan Pablo and Nicolás, and his friends in the School of Pharmacy such as Olmedo ("Ulmus Sylvestris") and Narciso Puerta ("Pseudo-Narcisus Odoripherus"). Jacinta has her sisters Benigna and Candelaria while Fortunata belongs to a sorority of a different type. At one point a whole demimonde springs into existence and materializes around her, including acquaintances such as Paca (the madam of a brothel she has frequented in the past), Visitación, Matilde and other prostitutes. (235) Luckily for Fortunata she acquires a second group of sisters in the convent of the Micaelas which counterbalances the above group: Sor Natividad, Sor Marcela, Doña Manolita, and many others. Unfortunately for her, Mauricia la Dura is also present in the convent and proceeds to work her evil spell on Fortunata, a pernicious influence which prevails in the end. We add to these assemblages of characters one

more set of parallel groups - the numerous friends and relations surrounding respectively the Santa Cruz family (Aparisi, the Marqués de Casa Muñoz, etc.) and the Rubín family (Torquemada, Papitos, the Samaniegos, etc.). All of these groups of people come into contact and are infinitely inter-related throughout the multi-layers of Madrid society, all contributing to the one large world of the novel itself - to the "larger reality" so often mentioned in our present study. As Galdós himself tells us:

> La mente más segura no es capaz de seguir en su laberíntico enredo las direcciones de los vástagos de este colosal árbol de linajes matritenses. Los hilos se cruzan, se pierden y reaparecen donde menos se piensa. Al cabo de mil vueltas para arriba y otras tantas para abajo se juntan, se separan, y de su empalme o bifurcación salen nuevos enlaces, madejas y marañas nuevas. (68)

The symmetrical division of the novel's major and minor personages into two broad and general camps now suggests that other form of infinitely more subtle design for which, to define it, E. M. Forster could find no better term than "rhythm".[81] Rhythm is defined as "repetition plus variation".[82] As in a magnificent symphony, a relation between larger movements now stitches our novel together internally. It is noteworthy that by the end of the large structural block or movement of the work's first part, the conductor (Galdós) has presented half of his major melodies (characters) and musical themes. As in a symphonic composition of vast proportions, it is now to be ex-

pected that the melodies will be echoed and repeated with variations, complicated, and then finally resolved. And this is precisely what occurs, for by the conclusion of the second movement, we observe that the contrasting and parallel world of Fortunata, together with its entire accompanying populace, have also been presented - characters who are essentially "repetitions with variations". Indeed by the middle of the novel (end of Part II), not only characters, but the totality of the two environments and atmospheres, in which the characters will live and breathe, have been constituted and fashioned in great realistic detail. The personages presented in the first world of Jacinta, come to be, then, what E. K. Brown calls "preluding characters".[83] Not only the characters, however, but also the entire literary reality introduced in Part I stands as a vast prelude to what will come; it is only a "Final, que viene a ser principio" (An End, Which comes to be a Beginning"), the significant title of the last chapter of Part I. The first two large movements of the novel, then, relate actions leading up to and descriptions of conjugal life, neither of which prove successful. The first is a prelude to the second; the first contains in embryo the development of the second. The fusion or complication of the two first movements is heard in the third, and the novel's fourth part marks the resolution. Running through it all is the harmonious thread or theme of love. Expressed in more literary terms, we might say that the novelist carefully builds up the two vast elements of the con-

flict of his plot in the first two parts of his fictional creation, develops in the third part the conflict already presented and elaborated in the first two divisions, and then resolves the conflict in the denouement coming in the fourth and final section. If it should be thought that our musical simile is inappropriate, we can only respond with Zola's answer when queried by literary critics, just after the appearance of the last of the Rougon-Macquart series, as to why novelists resort to this kind of arrangement, and to what end he himself had so often used repetitive devices:

> What you call repetitions occur in all my books. This is a literary device that I began by using with some timidity, but have since pushed perhaps to excess. In my view it gives more body to a work and strengthens its unity. The device is somewhat akin to the motifs in Wagner, and if you will ask some musical friend of yours to explain his use of these, you will understand pretty well my use of the device in literature.[84]

The pursuit of aesthetic beauty and symmetry clearly emerge as Zola's (or any artist's) underlying motivation. And this same pursuit of beauty now leads us to propose our own personal pattern or design of Fortunata y Jacinta, in order that the aesthetic image of this magnificent novel may linger a little longer in our own not too "tenacious memories".

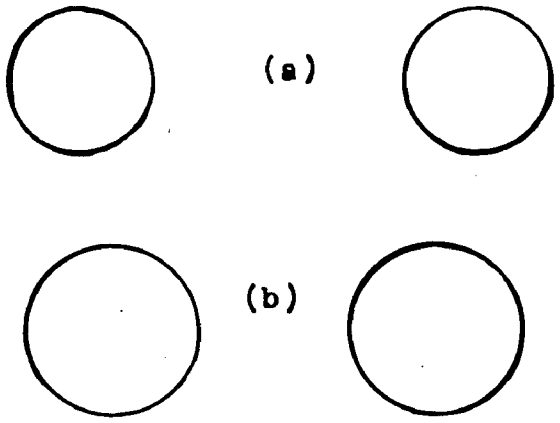
In the foregoing discussion, we have already hinted several times[85] at the geometric design which the symmetrical double proportions of our novel suggest. Let us now attempt to see a pattern emerge from the work and to project it. Since the story

is composed basically of a triangular love plot,[86] and owing to the fact that Galdós clearly establishes two "worlds" or distinct social spheres as forming the habitats of his twin heroines, what better design could be abstracted from Fortunata y Jacinta than one making use of the figures thereby suggested? In addition ours will be not a static, but a kinetic design insofar as it will endeavor to show, evolving through various phases (as does the moon), the overall action of the novel - phases also illustrative of the four part structure of the work and its dynamic forward movement. For dynamism and human vitality are two of the major values of this novel. As the story line shifts back and forth from Jacinta's to Fortunata's worlds, the world of order and affluency and that of restlessness and poverty seem quite separate from one another. But Juanito (Galdós) brings them relentlessly and forcibly together. Thus the most lasting impression of the novel is that of a powerful movement, at first almost imperceptible, and then growing in intensity toward a union and fusion of the dual universes of the heroines. The design we fashion emerges, then, from the novelistic elements suggested by both Forster and Professor Anderson-Imbert: story, plot, the dual world structure, parallels, symmetries, contrasts, the interaction of characters, and movement. In the last analysis, our design is surely related to meaning also, for the squalling little baby, Juan Evaristo Segismundo, standing at the very end of the novel, is the symbol of the fusion of the two social worlds from which our heroines sprang.

In short, this pattern hopes to show what any appropriate image of the design of a novel should imply at a glance - its artistic unity.[87]

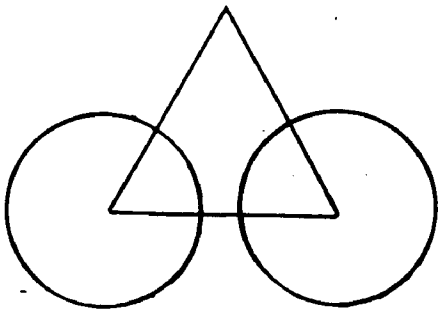
Phase I

Parts I and II of the novel see the two worlds spring into existence (a) out of the mind of their creator and grow, expanded by the numerous characters and the detailed literary reality depicted. An imperceptible approach to one another is already in evidence. (Group (b) is intended to show growth and approach.)



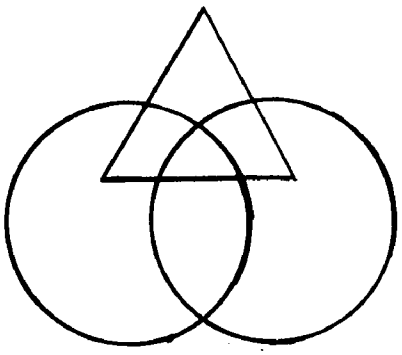
Phase II

But the novel's first two parts also see the establishment of the triangular love plot, illustrated by the superimposition of another figure upon our growing worlds, now drawing closer through the introduction of plot.



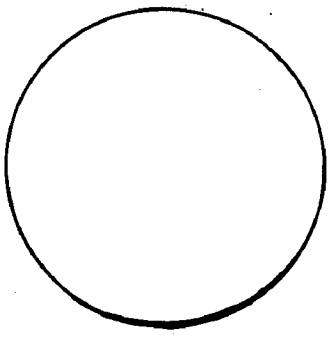
Phase III

Part III of the novel witnesses the complication of the action as our growing worlds coalesce and begin to merge. Simultaneously the triangle commences to shrink.



Phase IV

Part IV completes the coalescence of the dual worlds of our novel into one unified world. The triangle has disappeared.



Thus far we have seen both the "canvas" and the "weave", the historical framework and the extensive encompassed fictional time span, the work's external and internal temporal aspects (the "backbone" of any novel), the broad, larger, historical reality on the secondary plane of the novel's action and the internal history of the times mirrored in the lives and travails of its characters on the work's fictional level. In addition we have observed Galdós' temporal plotting technique and suggested a geometrical design and rhythm emerging from the novel's unified artistic structure. The following section will deal with the devices employed by the author to relate and link these two planes of action in the composition of his novelistic world. Finally, chapter XI will treat other internal characteristics of the work which contribute to making Fortunata y Jacinta a long, wide-angle novel.

NOTES

[1] See pp. 109-111, this study.

[2] See pp. 161-162, this study.

[3] See Forster, op. cit., pp. 149-164, and Anderson-Imbert, Crítica Interna, pp. 267-270.

[4] Approximately four years: April, 1872 to August, 1876.

[5] Del Río, op. cit., p. 127.

[6] Ibid., p. 42.

[7] La desheredada (April, 1872 - August, 1876); El doctor Centeno (Feb., 1863- June, 1864); Tormento (Nov., 1867 - Feb., 1868); La de Bringas (March, 1868 - Sept., 1868). It is curious how Galdós keeps returning to roughly the five years before and after the Revolution of 1868 as temporal settings for his early Novelas españolas contemporáneas. After La desheredada, set within this general period, he goes beyond it with El amigo Manso (Sept., 1878 - Winter, 1881), only to return to it again in the next three novels, El doctor Centeno, Tormento, and La de Bringas. He interrupts the trend once again in Lo prohibido (Sept., 1880 - Nov., 1884), returning finally in Fortunata y Jacinta to render the picture complete. All subsequent novels are set in the 1880's and 1890's with the exception of Miau, immediately following Fortunata y Jacinta, and set in 1878. All dates here are from Netherton, op. cit., p. 84.

[8] Berkowitz, op. cit., p. 87. That the student riots of Saint Daniel's Eve were a source of deep personal concern to Galdós will be considered later.

[9] Muñoz Peña, op. cit., p. 30.

10 Butler Clarke, op. cit., p. 288.

11 See p. 117, this study.

12 See p. 9, this study.

13 See Mendilow, op. cit., pp. 87-89, "The Time Locus of the Writer". As Galdós was writing in the last half of 1885, Juanito's capers of this whole period would, in effect, have occurred roughly "fifteen years ago". In this same section of his study of time in the novel, Mendilow observes that "The work of every novelist, whether it treats of the contemporary situation or leads one to escape from it into an ivory tower, is explicity or implicitly a social commentary on the time in which it is written". Ibid., p. 88. In this connection, the social and historical minded Galdós, ever aware to perceive and register changes and developments in the social attitudes and moral fabric of his people, ironically and indirectly comments on the increased decadence of the more recent times through his use of the evaluative, emotive (and biblical) term, "barrabasadas", to describe Juanito's antics of some fifteen years ago. The same word, he is quick to inform us, would today (1885) be a gross exaggeration: "En honor de la verdad, debo decir que los desvaríos de Juanito no eran ninguna cosa del otro jueves. En esto, como en todo lo malo, hemos progresado de tal modo, que las barrabasadas de aquel niño bonito hace quince años, nos parecerían hoy timideces y aun actos de ejemplaridad relativa." (16) This "evolutionism" in several areas of human life, so manifest in the novel, will be treated more fully later.

14 See Aguado Bleye and Alcázar Molina, op. cit., pp. 183-187.

15 Galdós customarily divided his chapters into numbered sub-sections.

16 This may be calculated by cross-reference. On p. 26, the narrator declares that he met them in 1870, and that "Don Baldomero tenía ya sesenta años; Barbarita cincuenta y dos." We also learn that they are still living at the time of the writing of the novel (1885-86): "El señor y la señora de Santa Cruz, que aún viven y ojalá vivieran mil años..." (26)

17 See Hume, op. cit., pp. 386-395.

18
This function of Estupiñá will be considered later.

19
It will be remembered that Estupiñá had a prototype in reality, known by the author. Galdós writes: "En la plaza Mayor pasaba buenos ratos charlando con el tendero José Luengo, a quien yo había bautizado con el nombre de Estupiñá. Ved aquí un tipo fielmente tomado de la realidad. No lo describo porque ya lo habréis visto en su natural traza y colorido." Memorias..., p. 1663.

20
The vividness of this scene, its locale in reality, and its participating characters have led one critic to remark with great truth: "No greater proof of Fortunata's tremendous literary reality is needed than the fact that it is difficult for anyone who has read her story to walk through the area around the plaza Mayor without feeling that she may yet emerge from one of the doorways or that the attractive young woman in the distance may be she." Braun, op. cit., p. 116.

21
Deduced by calculation, since we know that Jacinta's marriage to Juanito takes place in May, 1871 (47), and the narrator says, referring to this event, "La tercera de las chicas, llamada Jacinta, pescó marido al año siguiente...". (34; Italics mine) Thus, we know that Benigna and Candelaria married in 1870.

22
See Mendilow, op. cit., pp. 125-128.

23
Braun, op. cit., p. 41.

24
Miss Braun believes that Galdós "does not draw any explicit meaning" from this coincidence. Ibid. Notwithstanding, in terms of the aesthetics of the wide-angle novel, the writer is afforded the opportunity here to build a richly detailed tapestry of the numerous events of the holiday season in Madrid and the celebrations of the Santa Cruz and related families: the bustling street scenes in and around the plaza Mayor and the Calle de Toledo, the decorated shops, the excitement of the season, the special Christmas lottery drawing won by don Baldomero, etc. All of these things contribute to the suggestion of a larger reality beyond the limited yet intense personal life of the group of characters depicted.

25

On p. 125, we read "Aquel día, que era el 22..." From p. 88 to this entry, Galdós has merely proceeded by saying with each passing day, "Al día siguiente" or some other similar expression marking the passage of time. Thus, we may calculate that the day of Ido del Sagrario's first visit, left vague in the passage quoted, was the 17th of December.

26

Chapter IX, intitled "Una visita al cuarto estado" depicts, in reality, five visits by Jacinta to the slum tenements on the Calle de Mira el Río Baja. Galdós was very familiar with these areas of what is now old Madrid. With map in hand, any reader will be astounded by the accuracy with which the author describes his characters traversing the numerous and labyrinthine streets of these old and picturesque barrios. Without a doubt the Galdosean litany of street names, plazas, churches and other geographical facets of the city contributes substantially to that sense of "the larger reality" in the wide-angle novel.

27

The recounting of this action by Juanito breaks the strict chronological sequence of this section of the novel. We have, for this reason, included it elsewhere. (See p. 461, this study.)

28

Either Galdós has made another temporal miscalculation or he has purposely skipped a day, for the next morning would chronologically be the 27th. Both are possible, and for good reasons. The author's biographer informs us that, when writing, Galdós "rarely went over the manuscript of the previous day." (See Berkowitz, op. cit., p. 114.) He depended upon his sister, Concha, to give him a summary of what he had written before continuing on. It is altogether possible that either he or his sister slipped up here. However, it is possible that the writer has purposely skipped a day in order to have the final adamantine decision of don Baldomero concerning Pitusín artistically coincide with the day of the slaughter of the Holy Innocents by King Herod's soldiers (celebrated December 28), for it is on this day that Pitusín also "gets the axe", so to speak!

29

See p. 444, this study.

30

Needless to say, this marital infidelity of Maxi's mother sets the theme of adultery for Part II, foreshadowing and mirroring Fortunata's and Juanito's later unfaithfulness to their respective spouses.

31
On p. 201 we learn that Maxi has known Fortunata for three months ("La conocí hace tres meses."). We learn later that it is March. (P. 221: "Corría marzo y el día de San José...", that is, March 19.) Thus Maxi met Fortunata late in December, 1873, or very early in January, 1874.

32
See Braun, op. cit., pp. 89-90.

33
Vicente Gaos, "Sobre la técnica novelística de Galdós," Insula, VII, núm. 82 (Oct., 1952), p. 5. Reprinted in Temas y problemas de literatura española (Madrid: Ediciones Guadarrama, 1959), pp. 213-223.

34
The name Villaamil is, of course, symbolic, meaning "a thousand in the city" and implying "a thousand cesantes just like him exist in Madrid". Another instance of the "procedure by widening strokes".

35
Braun, op. cit., p. 99.

36
The narrator uses the term "mischievous notion" to refer to Fortunata's determination to have another child by Santa Cruz and, in this manner, to prove herself superior to Jacinta, and therefore the rightful spouse of her lover, according to her own thinking.

37
See Aguado Bleye and Alcázar Molina, op. cit., pp. 740-742.

38
Butler Clarke, op. cit., p. 383.

39
Aguado Bleye and Alcázar Molina, op. cit., p. 743.

40
In this novel, the epic of old Madrid, there is something almost ironically symbolic in the manner in which Galdós has the death of this titanic Madrilenian woman, Mauricia la Dura, coincide with the feastday of Saint Isidro, the humble twelfth century farmer and patron saint of Madrid.

41
Miss Braun accurately points out that the chapter on Moreno Isla is necessary at this point for the sake of plot

development. It allows "time for Maxi's illness to progress and for matters to become so serious that Fortunata must leave the Rubín home". The sophisticated and worldly gentleman must be eliminated for another important reason also - to keep Jacinta's purity "inviolate". Braun, op. cit., pp. 105-106. It is noteworthy that at precisely the same point that Galdós brings Moreno Isla back into his plot, exactly at the end of Chapter I, Part IV, when Aurora reveals her suspicions concerning a possible affair between Moreno and Jacinta, the novelist simultaneously becomes aware that he must get rid of Moreno for aesthetic reasons. Jacinta's character must remain pure for her to be deserving of the immensely generous gift to be bestowed upon her by Fortunata at the end of the novel. However, Moreno's slightly sudden elimination, despite the fact that his heart ailment has been previously established, may be considered somewhat awkward.

42

The unusual lucidity of Maxi in this chapter is only the bulb burning brightest just before it burns out for good. As Miss Braun has commented: "Chapter V . . . subtly conveys the tinge of madness which colors Maxi's new period of lucidity. There is a certain insane tenacity about his efforts to solve the problem of Fortunata's whereabouts solely through the use of logic. Also disquieting is Maxi's respect for Ido del Sagrario, whom he has only recently met. There is a strong suggestion that madman is speaking to madman when Rubín finds Ido's exaggerated notions of humor the height of reasonableness." Braun, op. cit., pp. 109-110. In the light of these remarks, it is clear that the following textual passage is a clear premonition of the later collapse of Maxi's "logical" house of cards when Fortunata has only to tempt him with the possibility of her love to send him stumbling off, crazed once again, mumbling vows to murder Aurora and Juanito. Speaking of doña Lupe and Juan Pablo's renewed hopes in Maxi's apparent sanity, the narrator states: "Observaron, no obstante, que en el caletre del joven se escondía un pensamiento relativo al paradero de su consorte, y temían que este pensamiento, aunque contenido en proporciones menudas por el renacimiento armónico de la vida cerebral, tuviera el mejor día fuerza expansiva bastante para volver a trastornar toda la máquina." (486) This tiny spark, Maxi's undying love for Fortunata, will be fanned into a passion once again which will be the ultimate undoing of the wretched young pharmacist.

43

The two previous dates may be calculated from this date.

44

The days of the week corresponding to all of the previous dates may be calculated by the fact that March 21 falls on Sunday.

45 The reader himslef must decide whether or not Galdós intentionally attaches any significance to the fact that Fortunata's baby is born on Holy Wednesday. At any rate, the baby's birth in the month of March symbolically coincides with the beginning of Spring, the awakening of nature, and thematically with Fortunata's fertility.

46 See Anderson-Imbert, Crítica Interna, p. 267. We shall here use both terms, "pattern" and "design" interchangeably.

47 Ibid., p. 268 and Forster, op. cit., pp. 150; 152.

48 Ibid., p. 149.

49 Ibid.

50 Lubbock, op. cit., pp. 1; 3.

51 Forster, op. cit., p. 150.

52 Ibid.

53 Ibid., p. 151.

54 "Así como el análisis estilístico estudia los desvíos del habla del escritor con respecto a la lengua de su comunidad, el análisis formalista estudia los desvíos de las formas narrativas con respecto a lo que de veras ocurrió en el proceso natural." Anderson-Imbert, Crítica Interna, p. 269.

55 Ibid., pp. 265-267.

56 Forster, op. cit., p. 149.

57 See, e.g., Hans Meyerhoff, Time in Literature (Berkley: University of California Press, 1960), pp. 86 ff., and Wyndham Lewis, Time and Western Man (N.Y.: Harcourt, 1928); Also Mendilow, op. cit.

58
See Lawrence E. Harvey, "The Cyclical Myth in La Terre of Zola," Philological Quarterly, XXXVIII, (January, 1959), pp. 89-95.

59
Anderson-Imbert, Crítica Interna, p. 268.

60
As far back as 1888, Muñoz Peña spoke curiously of the "claro-oscuro" with which Galdós presented his two female protagonists. Op. cit., p. 43.

61
Ibid., p. 85.

62
Gullón, op. cit., p. 87. (Italics mine)

63
See p. 242, this study.

64
We cannot agree with J.P. Netherton who does not assign equal status to the two principal women in the novel. The fact that more pages are dedicated to Fortunata, that she looms larger in our imagination, and may perhaps be more psychologically interesting as a character who wins our sympathy, does not detract from the balanced and intrinsic indispensability of both her and Jacinta to the central conflict of the novel's plot structure. Furthermore, the self-sacrifice, the long-suffering patience and sweet nature of Jacinta, though much more subtly and economically drawn than the exuberant passion of Fortunata, certainly elevate the former in stature to the level of her illicit counterpart and foil. It is not the "central role of Fortunata which determines the novel's unity", but the story which emerges when the individual worlds of these two competing women collide. Without either one of them the novel could not exist. As Galdós would have put it: "Se hubiera escrito otra, eso sí, ... pero ésta no." (40) See J.P. Netherton, Review of Un aspecto de la novela «Fortunata y Jacinta», by Juan Menéndez y Arranz, Symposium, IX (1955), pp. 387-389.

65
Such structural dichotomies and psychological antinomies between major characters are not too unusual in the Galdosean repertoire. Pepe Rey and Jacinto, nephew of don Inocencio, in Doña Perfecta and Manso and his brother José María in El amigo Manso are cases in point.

66
Kirsner, op. cit., p. 129. (Italics mine)

67
There is interesting evidence of this mutual preoccupation of the two women with one another in two parallel incidents, one occurring in Part I and the other in Part II. During her honeymoon Jacinta dreams about Fortunata in Zaragoza (50), and while a resident at the Micaelas' convent, Fortunata dreams of Jacinta. (244) These dreams clearly reveal the growing obsession of the two women concerning the other.

68
Previously quoted, p. 366, this study.

69
Gullón, op. cit., p. 222.

70
See p. 117, this study.

71
It is curious that the ship which bore Galdós, at the age of nineteen, from the Canary Islands to Spain was called El Delfín. See María Teresa León, "Una mujer de Galdós que no está en sus novelas," Cursos y conferencias, XXIV, núms. 139-141 (1943), p. 93. Maximiliano's name immediately evokes that of Maximilian, Emperor of Mexico, whose dreams of grandeur are akin to Maxi's quest of a woman vastly disproportionate to him in every way.

72
See Gullón, op. cit., p. 211.

73
The failure of the marriage of Maximiliano's parents clearly foreshadows a repetition of the same in Maxi's own case, and for the same basic reason: the matching is disproportionate. The inclusion of jealousy and infidelity as factors in the case of Maxi's parents might also be considered as a further example of the mirroring of the central situation involving adultery in addition to those pointed out by Professor Hafter in his excellent article on ironic reprise. More obvious are the imagined adulteries of Ido del Sagrario and those of Quevedo, the comadrón concerning his wife, appropriately nacknamed "Desdémona", and who, like Jacinta, is sterile. (442-43) How ironic that both members of this sterile couple should be involved in bringing creatures into the world, she in breeding birds and he as a midwife. See Monroe Z. Hafter, "Ironic Reprise in Galdós' Novels," PMLA, LXXVI (1961), no. 3, pp. 233-239.

74
As Professor Hafter keenly points out: "It is to be added, however, that this general likeness in expression

pushes beyond the external pairings of wife plus admirer. It serves in a kind of internal duplication which is independent of plot, to bring together the portraits of the two bachelors, both proud of their rationalism and freedom, but both lonely; their deaths both recorded in the novel. The effect of this duplication is to make each of the characters more fully appreciated and understood because of a seeming accident of similarity." Ibid., p. 236.

75 An obviously symbolic name, immediately reminiscent of that of the protagonist of the Calderonian comedia, La vida es sueño. Like his siglo de oro namesake, Segismundo Ballester lives in a world of dreams and hope, and his love for Fortunata can only develop in the world of his dreams.

76 Gullón, op. cit., p. 90.

77 Another symbolic name which might be translated as "Gone in the Head" or "Bats in the Belfry"!

78 This aspect of the novel has been thoroughly explored by Professor Hafter, op. cit., pp. 236-237. See also Sherman H. Eoff, "The Treatment of Individual Personality in Fortunata y Jacinta," Hispanic Review, XVII (1949), pp. 269-289.

79 Hafter, op. cit., p. 236.

80 Muñoz Peña took note also of the similarity between Doña Lupe and Guillermina, but for different reasons: "El retrato de Doña Lupe está hecho de mano maestra y su intervención en la fábula novelesca es oportunísima, tan oportuna como la de Doña Guillermina, pues forman las dos señoras verdadera simetría, la primera como auxiliar y adyacente de Fortunata, y la segunda de Jacinta." Op. cit., p. 74.

81 See Forster, op. cit., pp. 164-169.

82 Ibid., p. 168.

83 See E.K. Brown, Rhythm in the Novel (Toronto: University of Toronto Press, 1950), p. 45.

84
Cited in Brown, Ibid., p. 28.

85
See especially p. 501, this study.

86
That the novel was constructed partially on the pattern of a triangle has been pointed out by a much earlier reader: "Como para probar su convencimiento de que el amor es una pasión sin sentido, Galdós ha trazado en Fortunata y Jacinta un triángulo de amores no correspondidos: a cada lado un hombre [Maximiliano Rubín and Manuel Moreno Isla] enamorado de una mujer, y estas dos mujeres [Fortunata and Jacinta] ambas enamoradas de un tercero [Juanito Santa Cruz], el cual vértice al que convergen estas líneas de amor, es un ser vacuo, incapaz de amar a nadie." Salvador de Madariaga, Semblanzas literarias contemporaneas (Barcelona: Editorial Cervantes, 1924), p. 89.

87
See Forster, op. cit., p. 163.

X. FORM: THE TAPESTRY EMBROIDERED (INTERWEAVING OF FICTION AND HISTORY)

The two previous chapters separated "the canvas" from "the weave" for purposes of analysis. Chapter VIII reviewed the historical background of Fortunata y Jacinta regarded essential to a broader understanding of the novel, and Chapter IX examined closely Galdós' temporal weave, that is, it separated the author's narrative order from the natural order of things as we perceive them logically in the real world. The last chapter also revealed that Galdós' master work possessed the first of the essential internal qualities of the long, wide-angle novel - an extensive encompassed fictional time span. In the present section we shall deal with the second important characteristic of this work of fiction which we believe justifies its classification as a Spanish representative of the novelistic form defined in the first part of our investigation. Herein will be considered the internal qualitative feature of the juxtaposition and relation of history and fiction as a conscious artistic technique contributing to the panoramic inclusive vision of Fortunata y Jacinta and to that illusion of the "larger reality" so frequently alluded to. Having separated "the canvas" from "the weave", we shall now put it back together, and see "the tapestry embroidered".

Benito Pérez Galdós arrived in Madrid from the Canary

Islands near the end of September, 1862, a very impressionable young man at the age of nineteen. His extremely sporadic attendance at classes in the University of Madrid Law School gave him the opportunity for another kind of more personal education, that which he derived by walking the streets of his adopted home city, sitting in cafés, and above all watching, observing, and listening to what was going on around him. What Galdós absorbed from the total reality surrounding him during the remainder of the century was stored up and poured little by little into the literature that he was to create for the next fifty years.

As we have seen, the subsequent ten to fifteen years of Galdós' young life following his arrival in the capital was a period of extraordinary unrest in the history of Spain. Madrid, as the heart of Spain, was in firment, and Galdós was a part of it all. Here was a highly suggestive literary situation similar to few and made to order for an impressionable spirit and a perceptive observer with the will and talent to write about it. Galdós became an eye-witness to a city in rapid and complete urban transformation and growth. The old Puerta del Sol, the city's heart, was being renovated and rebuilt while at the same time the outer limits of the old metropolis were stretching outwards to make way for the newer residential areas of Chamberí, Tetuán and Salamanca. The city was vibrant with the intellectual activity of the Ateneo and the University lectures, with the influx of Krausism and with the polemic discussions held nightly at the city's numerous clubs and cafés. The atmosphere was charged with the political

electricity of parties, monarchy, generals, pronunciamientos and frequent riots. About him a middle class was rapidly transforming itself, growing and acquiring the church property lately freed from ecclesiastical mortmain. These were the years of the preparation, culmination and aftermath of the Glorious September Revolution of 1868. These are the years that form the second plane of reality in Fortunata y Jacinta. What is narrated in this novel "happened" in Madrid from 1865 to 1876 - the years of Constituent Cortes, of the Revolution, of King Amadeo, the Republic and finally the Restoration. Back of the tangled thicket of fictitious lives before us we glimpse the procession of history, bestowing a greater appearance of truth to the imagined facts of the narration, as though they were seemingly submerged in the current of real time. As one critic has described the novel: "Es un cuadro histórico del vivir mesocrático, ya que refleja las transformaciones de la sociedad burguesa en los años de 1868 a 1875, tan colmados de hechos..."[1] What was, in effect then, an expansive reality required an expansive literary form to mirror it. The long, wide-angle novel would, in 1886, become Galdós' tool.

Although portions of the chronological period from 1865 to 1876 had been partially treated in earlier novels, Galdós allowed himself to age and mature, to take what would today be called "aesthetic distance" before trying to synthesize them all in one massive literary effort.[2] It was 1886 before he was able to look back on the entire scene and paint the total picture

he so earnestly sought to put down on paper. That Fortunata y Jacinta represents a type of culmination point, a synthesis of Galdós' serious preoccupations with and consideration of the historical period in question is borne out by Casalduero's astute observation that the "andamiaje histórico" (the "historical scaffolding") almost disappears completely from the contemporary novels he published from 1888 on, that is from the year after the publication of Fortunata y Jacinta.[3]

The above-mentioned "aesthetic distance" or perspective in time that Galdós gained by writing in 1886 of the period from 1865 to 1876 gave him a distinct advantage. He could serenely and objectively look back upon the happenings of those years of Revolution and Restoration as a closed story, and could hence employ them temporally as a serious structural foundation for his novel, as we have partially seen in Chapter IX, ("The Weave"). In his useful study of the entire Galdosean series known as the Novelas españolas contemporáneas, Netherton repeatedly points out that the technique of setting the action of a novel back in time from strict contemporaneity with the author's writing time is clearly "associated with the intention of taking a generalizing perspective in the social analysis"[4] presented in the work: "The centers of interest during the first period are located in certain sectors of the social panorama, and in much the greatest part of the novelist's previous experience in taking such a view it had been associated with the historical perspective. The setting of the actions

back in time, then, would appear to represent in part the choice of a vantage point calculated to enlarge the scope of the social view."[5] This taking of perspective in the panoramic representation of history, reality, and middle-class society, achieved by setting the action of Fortunata y Jacinta back to the period of Galdós' personal and youthful observations of Madrid life bestows "an added kind of systematic exhaustiveness"[6] to the whole plan and outlook of the work. In short, it was a method which enabled the writer, in possession of hindsight, to see "the big picture" shaping up, the total reality, for from his vantage point in time, Galdós was well able to espy and trace the hidden causes and effects of historical and social currents, see them grow one out of another, and know and evaluate their results. It was a method not unlike that used to such advantage during his novelistic apprenticeship in the first two series of the Episodios nacionales.

Linking of History and Fiction

> "Yo quiero que aquí, como en la Naturaleza, las pequeñas cosas vayan al lado de las grandes, enlazadas y confundidas, encubriendo el misterioso lazo que une la gota de agua con la montaña, y el fugaz segundo con el siglo..."
> (Juan Martín el Empecinado, First Series of Galdós' Episodios Nacionales)

The foregoing discussion of the temporal perspective of the novelist leads us to a consideration of the dual-planed composition of Fortunata y Jacinta and the structural value of

the device, for there seems little doubt that the employment of a specific historical background serves a functional, artistic purpose in this novel. Before proceeding, however, with a more detailed investigation of this facet of the work in question, it should be made manifestly clear at this juncture that the technique of juxtaposing, linking, relating and interweaving history and fiction was, at the time of Fortunata y Jacinta's redaction in 1886-87, nothing new in Galdós' novelistic craft. Indeed, stress on the historical placement of his works was a procedure which was never completely absent from his method.[7] For Galdós the novel had always been "the third dimension of history",[8] and the coincidence between fictitious development and what Gustavo Correa has termed "national historical rhythm"[9] constitutes, as the eminent critic states, a "signo característico" not only of the Episodios nacionales, but also of works of the writer's so-called "first period" and of his Novelas españolas contemporáneas.[10] Galdós' basic technique, then, had not changed. His compositional craftsmanship always remained that happy admixture of fiction and history, imagination and reality of which Amado Alonso speaks so unerringly.[11] Galdós could never eschew his "historistic mind". Therefore, this aspect of Galdós' novelistic art will here be considered in this single, individual, autonomous work of literature as only one (though one of the principals) of a set of characteristics peculiar to a fictional form which we have seen fit to dub the long, wide-angle novel, and strictly in the light

of the aesthetics of that form. For, as Netherton has pointed out: "The consideration of temporal setting - i.e., the settings in historical time - separately from material background is a procedure which has much or little to recommend it, according to the nature of the fictions being analyzed."[12] We believe the nature of the fictional work here being analyzed has much to recommend a detailed analysis of this aspect of its construction.

The interrelationship and linking of the two planes of action in a wide-angle novel perform distinct artistic functions. It is in the light of verisimilitude that critics have primarily dealt with this facet of Galdós' literary technique for, as is frequently repeated, any work of fiction seeks to weave an illusion of reality. The writer sets out to create "a world recognizable as overlapping the empirical world..."[13] The measure of an author's success as an artist is partly gauged by how well he manages to spin the web of that illusion for us, how completely he makes us suspend our disbelief and accept his "world" as "true", how forcefully he "bounces the reader into accepting what he says" as E. M. Forster puts it.[14]

Ricardo Gullón refers to this typically Galdosean technique as a "procedimiento útil para impregnar de realidad el ambiente".[15] The critic then goes on to say:

> Con esa intrusión de la realidad en la ficción el narrador pretende sumergir a sus personajes en la corriente de la vida, haciéndoles participar tanto en actos corrientes y triviales, como en sucesos de gran porte y transcendencia nacional, y no con fines históricos, sino para establecer una vinculación

> entre el mundo novelesco y la realidad española, principal preocupación y raíz inspiradora de Galdós.[16]

Likewise Netherton has pointed to the fusion of history (or empirical reality) and fiction as a variety of setting. Historicity, or the "placement of the novel in historical time and relation of it to contemporaneous real people and events. . . may be thought to obey the general purpose of the nineteenth-century 'realist' to achieve truth through exact correspondence with objective reality. Temporal details in the background add to the effect of the descriptive detail of all types by providing yet another variety of verifiable accuracy in the realistic document."[17]

There seems little doubt, then, that the primary purpose of this technique was to buttress and underpin the veracity of the fiction, to make the reader believe that "it really happened". But, as we shall see in the foregoing discussion, it may also be placed at the service of other intentions such as enhancing the dramatic impact of individual episodes, for purposes of stress through sincere or ironic contrast between fiction and history, or even for reasons of characterization.[18] In the wide-angle novel, this procedure is specifically employed to broaden the scope and panoramic vision of the work, to guide our vision to that upper strata we have referred to, to surround the action with a larger "world", to suggest not just that it is "real", but that it is all part of a much bigger reality transcendental to the microcosmic fictional reality of the work's primary plane.

The measure of the overlap with the empirical world is hence increased to serve this purpose. Before examining in detail individual examples of the linking of history and fiction in the novel, let us consider the technique from the point of view of the more general structure of the work.

In Fortunata y Jacinta, the specific plot development is built, in much the same way as an overlay, upon an historical map which is the period we have reviewed in Chapter VIII ("The Canvas"). In many instances we shall see that Galdós has completely fused individual incidents of his novelesque subject matter to a larger reality in order to make the reader constantly aware of something more inclusive than the intricate triangular love plot he is weaving. Thus the action moves forward on two parallel planes, both of equal import to the total structure and understanding of the whole - the particular, personal, internal, microcosmic level and the general, national, external, macrocosmic plane. That the reader may not always be aware of the presence of the latter (indeed he may lose sight of it at times) is of little importance. He senses that it is always there, and may rest assured that sooner or later the author will allow it to intrude and make its presence known in one way or another.

As we shall see, the variation on his technique of juxtaposing fiction and history[19] which Galdós uses most frequently here, and with best artistic results, is the chronological coincidence of his two planes of action. However, were this the only procedure used, a mere chronological relationship between

the two levels of reality present in the work would prove rather superficial and quite mechanical. How convenient for the critic would be the exact correspondence of fictitious and historical incidents at all points along the temporal trajectory on both planes of the novel's structure outlined in Chapters VIII and IX! However, analysis and research have revealed that a neat and complete one-to-one relationship, similar to that of Flaubert's Education sentimentale,[20] is unfortunately not quite the case with Fortunata y Jacinta. At least in the place where we would most hopefully expect parallel construction to occur, it apparently does not, for even a swift and general perusal of the novel's most obvious structural division into its four chronological parts reveals that they do not precisely coincide with the four historical "moments" surveyed in Chapter VIII, as the following sketch shows[21]:

FICTION	HISTORY
PART I Main Action: Dec., 1869 - Jan., 1874 (Retrospective Action); 1865 - 1868	I. September Revolution (1865 - 1868)
PART II Main Action: Jan., 1874 - Nov. 3, 1874 (Retrospective Action): 1868 - Jan., 1874	II. 1) Interregnum: Sept. 1868 - Dec. 30, 1870 2) Reign of Amadeo: Jan. 1, 1871 - Feb. 11, 1873
PART III Main Action: Dec., 1874 - May, 1875 (Retrospective Action): 1869 - Dec., 1874	III. First Spanish Republic (Feb. 12, 1873 - Dec. 24, 1874)
PART IV Main Action: May, 1875 - April, 1876	IV. Bourbon Restoration (Jan. 9, 1875 - Apr., 1876)

Therefore the critic must seek after larger devices having much broader implications and intentions. For example, that of expressing the tone and spirit of the era or recreating what might be called the tenor of the times. Is it not altogether plausible that Galdós is after an ideological, or better, a spiritual representation of the atmosphere of the country during this epoch, a sort of symbolic Zeitgeist?[22] That our author had always been intent upon painting the "national physiognomy" at various points in the country's history is borne out by an

interesting literary statement he made in his epilogue to the illustrated edition of the Episodios Nacionales wherein he meditates upon both his Episodios ... and his Novelas españolas contemporáneas: "La novela histórica viene a confundirse así con la de costumbres. En los tipos [characters] presentados en las dos series y que pasan de quinientos, traté de buscar la configuración, los rasgos y aún los mohines de la fisonomía nacional..."[23] This remark dates from 1885, but the following words written in 1908 reveal that the underlying quest for such national character portraits, expressed through the literary technique of intermingling fiction and history, became a lifelong concern of the artist:

> Los íntimos enredos y lances entre personas, que no aspiraron al juicio de la posteridad, son ramas del mismo árbol que da la madera histórica con que armamos el aparato de la vida externa de los pueblos, de sus príncipes, alteraciones, estatutos, guerras y paces. Con una y otra madera, acopladas lo mejor que se pueda, levantamos el alto andamiaje desde donde vemos en luminosa perspectiva el alma, cuerpo y humores de una nación...[24]

Thus Galdós' consistent literary procedure was to probe, dissect, and scrutinize both the individual and the national character simultaneously - "estudiando siempre lo nacional en el individuo y lo individuo en la nación".[25] Fortunata y Jacinta, therefore, is like an immense corpus or body of Spanish national life consisting of both "flesh and bone" ("carne y hueso" as the Spanish say), the former comprised of the personal vital existences of individual, imagined characters which con-

ceal the latter, the historical "skeleton" which supports the whole. Both draw mutual nourishment from the other, and both come under the Galdosean scalpel in this great work of fiction.

In the manner of a true artist, to show and depict for us the characteristic profile and the keynote feeling and tone of an epoch, Galdós focusses his attention on the interior life of that time and imagines an action which unfolds in and around the Plaza Mayor, the heart of old Madrid, an action involving the lives and fortunes of several families and numerous individual people. At the same time these lives, these "little people" with all their failures and successes, joys and sorrows, virtues and defects, eccentricities and vicissitudes, are reflections of identical facets and characteristics of the national entity always hovering in the background. They mirror the cultural, social and historical mores of the country as a whole. But the reflection is reciprocal, for the human beings who swarm through the pages of Fortunata y Jacinta are the very fiber and substance of Spanish life. These selfsame passions and sentiments which, on the primary fictitious plane of the novel's action, divide married couples, families, and social classes, are those which, on a grander scale, collectively and violently explode into the political, religious and social conflicts of the times rending the whole nation asunder. As Ricardo Gullón concisely phrases it:

> No es la historia como anécdota y
> recopilación de sucesos lo interesante

> aquí, sino algo de más importancia: las corrientes formativas de ella, los focos en donde fermentaron los gérmenes de los acontecimientos y el estado de espíritu que los hizo posibles. En definitiva, Galdós, sin proponérselo, por la simple mostración del problema español en diversos planos, propuso una interpretación del ser de España y de la historia española, coherente, profunda y dinámica.[26]

Thus the intimate life of the inhabitants of the narrow little streets adjoining the Plaza Mayor, the Puerta del Sol and the slum tenement areas off the Calle de Toledo seem to be literally invaded by the more paramount public events of the day, while, at the same time, their existences, in the aggregate, actually make up those historical events. The reduced ambit or sphere of influence of these limited lives seems to expand, like the circles produced by a pebble cast in a pond, until they extend themselves to the very edge and then into the center of the adjoining, intersecting circles of the reign of Queen Isabel, the Revolution, and the Restoration. The author has projected a particular, yes, but that particular is likewise a reflection of a general, which constantly protrudes itself upon the events of the particular and vice-versa. Thus, in Fortunata y Jacinta Galdós splendidly and artistically succeeds in exploring in depth the Spain of those years much better than if he had merely written an historical or sociological treatise. The novel seems to possess a kind of mutual interaction between fiction and reality which is one of its most superb values and certainly its most outstanding claim to universality.

Without overemphasizing, then, this somewhat allegorical interpretation of the novel, for to do so exclusively would be to degrade its great human quality, let us at least consider its overall symbolic connotations as an expression of the spiritual atmosphere of the era or the tenor of the times - the novel as Zeitgeist. For that the work contains such allegory or symbolism as one of the constituent structural elements of its composition is beyond question. Numerous significant passages from the text will support the contention, as we shall presently see. The foregoing discussion will serve, then, as a prelude to a more detailed analysis of textual examples of Galdós' literary interlacing of fiction and history.

As we have seen in Chapter VIII the novelistic story takes place against one of the most turbulent periods in the history of nineteenth-century Spain. It was an era which witnessed, as one historian expressed it, "a complete convulsion of the entire kingdom".[27] Instability, disorder, and chaos, above all else, were the characteristic hallmarks of those years. It is by no means a fortuitous coincidence that Américo Castro found in the pages of Fortunata y Jacinta a phrase which served him as an epigraph to the 1954 edition of his monumental interpretation of Spanish history, La realidad histórica de España. Heading his initial chapter, "España, o la historia de una inseguridad" we find the following symbolic words, gleaned from Galdós' masterpiece: "La inseguridad, única cosa que es constante entre nosotros." (Fortunata y Jacinta, p. 295) What made Galdós, in

his early Novelas españolas contemporáneas, return again and again to explore the five years before and after the Revolution of 1868?[28] What did he see in this limited, yet meaningful span of time which he chose to use over and over as partial temporal foundations for his fictional world's - world's which were still so very real to his readers? Sensitive youth that he was, the happenings of those times of turmoil certainly left a profound and lasting impression upon him. It is by no means accidental that he situates the opening scene of Fortunata y Jacinta amidst the student riots of Saint Daniel's Eve which, together with the mutiny of the San Gil sergeants, had moved him so deeply, for this participation of a major fictitious character (Juanito Santa Cruz) in a national historical incident of turmoil sets the tenor for his entire novel.

In his historical studies for the Episodios nacionales and in his own lifetime, Galdós had witnessed the relentless swinging of the political pendulum of extremism we have described in Chapter VIII. He knew well the fickleness, instability, indecisiveness, and lack of will and morality of his people and their leaders. Viewing individual and national patterns as one and the same, he was well aware that the nation's spiritual character was a vast quilt woven together of the numerous moral fabrics and fibers of individuals.[29] It was precisely this fluctuation between extremes that troubled him as a man of conscience and thought and as a novelist whose prime concern in all of his writings had been Spain. It is

highly significant that in the midst of a chapter clearly revealing the fickleness of Juanito Santa Cruz, both in politics and in his private life, Galdós subtly draws the parallel to the national problem, similar in nature, by placing the following words in the mouth of don Baldomero:

> -Yo no sé lo que sucederá dentro de veinte, dentro de cincuenta años. En la sociedad española no se puede nunca fiar tan largo. Lo único que sabemos es que nuestro país padece alternativas o fiebres intermitentes de revolución y de paz. En ciertos períodos todos deseamos que haya mucha autoridad. ¡Venga leña! Pero nos cansamos de ella, y todos queremos echar el pie fuera del plato. Vuelven los días de jarana y ya estamos suspirando otra vez por que se acorte la cuerda. Así somos, y así creo que seremos hasta que se afeiten las ranas. (310)

Galdós had carefully prefaced these words with this remark, as though calling the reader's attention to the importance of this symbolic level of meaning in his novel: "Don Baldomero, sin meterse en dibujos, dijo una cosa muy sensata, producto de su observación de tanto tiempo." (310; Italics mine)

For Galdós, then, these were the "testing years" - the testing years for his country and for his people. The ten or eleven years forming the background of this novel were for him a kind of watershed dividing all that went before from what was hopefully to come afterwards. These years offered Spain and her people a chance for a change, a change embodied in the promise of the Revolution of 1868. It is largely for this reason that the impression of transformation, or evolucionismo,

a novelistic factor which will be studied in detail in the next chapter, is so strong and so vivid in this lengthy novel. Although his study is now somewhat dated, Muñoz Peña, a contemporary of Galdós, was quick to perceive, in his own time, this paramount social significance of the revolution and its symbolic value within the novel, as the following words reveal:

> La Revolución de Septiembre fué, aunque otra cosa digan los que quieren negarle importancia, el cambio completo de ideales en nuestro pueblo, el acontecimiento de mayor trascendencia política, social y religiosa de nuestro siglo, sin excluir el mismo de la guerra de la independencia, pues la revolución de Septiembre rompió con toda la vida nacional antigua, abrió las puertas a los libros extranjeros, nos puso en inmediato contacto con las ideas y con los adelantos del mundo moderno, lo mismo en lo religioso que en lo científico, igual en lo político que en los progresos manufactureros e industriales; y este período de gestación tan laboriosa, de crisis y cambios tan frecuentes es el escogido por Pérez Galdós para dar relieve a su fábula, encarnando todo su contenido y desarrollo en la vida y costumbres madrileñas, que después de todo, como centro de la vida nacional, es la que mejor resume y compendia, refleja y exterioriza los puntos salientes de la vida y costumbres españolas en la época contemporánea.[30]

The September Revolution epitomized for Galdós all the politically and socially liberal values he so highly esteemed. As a member of the literary Generation of 1868[31] and as a young man coming to intellectual maturity in those years, he always considered himself a "spiritual son of the Revolution".[32] He regarded the whole spirit and program of the revolution as the most worthwhile endeavor of the Spanish people and nation in

half a century. His hope in its cause and his ultimate disillusionment with its outcomes, and with politics in general, are well known.[33] Instead of reasonable representative government, Galdós soon saw the extremes of the Cantonist Federalists, a movement approaching total anarchy. This time it was an extremism of the Left, and the novelist quickly became convinced that order and peace were required above all, and that, if necessary, a more authoritarian, strong central government should be called back to insure internal tranquility. For this reason he subsequently supported the monarchy.[34] The Revolutionary years from 1865 to 1876 were, for Spain, like an "adventure with the Left", like a vast political experiment which led to total disorder. The nation instinctively demanded order and the monarchy was restored.[35]

In Fortunata y Jacinta Galdós has captured and congealed in an artistic and symbolic mold this single moment of Spain's traditionally constant wavering and fluctuation between order and disorder, her "national fickleness", so to speak. In the first place the overall trajectory of the novel's narrative fictional line resembles the national progression from Revolution to Restoration. In the fickleness of Juanito Santa Cruz, we see reflected, in a symbolic, artistic mode, the fluctuation of the nation as a whole from order to anarchy and back again to stability.

In a broad sense, the first three "moments" in the Spanish history we have outlined in Chapter VIII may be considered as

the national experiment or "the adventure with the left",[36] while the fourth "moment" marks the return to regularity. Likewise within the novel we may perceive two larger movements with the division coming exactly in the middle of the work's four parts. It is significant to note that Part III, when rebellious spouses return to their legitimate consorts, begins chronologically in the month of the Bourbon Restoration. Thus the first two parts may be said to be under the aegis of the Revolution (in the broad sense, including the liberal Republican years) while the last two stand under that of the Restoration. The fictitious action thus becomes a reflection, in the interior history of the times, of the disruption and instability of the exterior history and vice-versa. The public chaos of these years comes to be the principal force acting upon the reduced space in which the story is developed.[37]

Amidst such agitation, appalling to Galdós' sensitive nature, the lives of little people could not be lived out serenely, without being affected, and to some extent "determined",[38] by the turbulence, tension, and disorder which were part of the very atmosphere they breathed. Disruption may simply be said to have been "in the air" of the times. As the perceptive Angel Del Río has deduced: "Es de observar que todos los personajes galdosianos, los grandes como los pequeños, viven en una contradicción interna, cuya causa psicológica se halla, aunque de manera inconsciente para ellos, en la dualidad ideológica que caracteriza a toda la historia de España desde

el siglo XVIII."[39]

Consequently, we see such a figure as Juanito Santa Cruz become the principal agent which brings so much misery and unhappiness to all of the people surrounding him in the novel. It is his fickleness, his "contradicción interna" which sets in motion the entire action of the novel. His insensitivity and callousness to the feelings of others precipitate it all. He is the prime mover, the primum mobile, and for this reason his name significantly occupies the title of the book's initial chapter. Juanito's life provides a clear parallel to and reflection of the traditionally inconstant national existence. Gullón also has taken note of this allegorical value of Juanito:

> ¿Acaso Juanito Santa Cruz es símbolo de lo español y del español, con sus altibajos de pasión?... Los cambios amorosos de Santa Cruz, que desde la pasión pasa al hastío que le induce a retornar al hogar y la costumbre, y desde la monotonía vuelve a la aventura, acaso quieren simbolizar las actitudes del español de entonces, y no sé si de todos los tiempos, oscilando de la revolución al orden, del alboroto callejero a la tranquilidad de casa y familia. Quizá Galdós tuvo presente ese ritmo vital hispánico en el conjunto de la novela...[40]

That the author had such symbolic intentions in mind for Juanito is borne out in abundant internal textual evidence. In numerous places Galdós refers to him as "anarquista", "descamisado" or "revolucionario", (13; 311) likening his erratic behavior to that of wayward Spain. His alternating periods of revolution and order represent also the broader

fluctuating nature of Spanish human nature and society in general: "En el fondo de la naturaleza humana hay también, como en la superficie social, una sucesión de modas, períodos en que es de rigor cambiar de apetitos. Juan tenía temporadas." (84; Italics mine) His inconstancy in his political tenets is well established in several dialogued and narrative passages in the work. (85-86; 310) As Galdós relates: "Porque Juan era la inconsecuencia misma." (85) But Juan's personal and political fickleness is only symptomatic of the same quality in the national character fiber and in the consequent historical political wavering from one extreme form of government to another. This equation of history and fiction is perhaps best revealed in the following significant passage wherein Galdós leaves no doubt as to his symbolical intentions concerning Juanito Santa Cruz and the life of the Spanish nation:

> El Delfín había entrado, desde los últimos días del 74, en aquel período sedante que seguía infaliblemente a sus desvaríos. En realidad, no era aquello virtud, sino cansancio del pecado; no era el sentimiento puro y regular del orden, sino el hastío de la revolución. Verificábase en él lo que don Baldomero había dicho del país: que padecía fiebres alternativas de libertad y de paz.
>
> . . . . . .
>
> «Cuando el país remite, y fortalece con su opinión la autoridad, no es que ame verdaderamente el orden y la ley, sino que se pone en cura y hace sangre para saciar después con mejor gusto el apetito de las trifulcas.» (311-312; Italics mine)

Nor does the symbolism of characters end with Juanito. In Estupiñá we see represented, as Muñoz Peña informs us,

"...todo un orden de ideas, la sociedad comercial madrileña de mediados del siglo; sociedad que, como todo, ha sufrido profunda modificación y cambio. Al leer las páginas de la novela que se refieren al buen Plácido parece como que asistimos á una resurrección de la vida madrileña que vimos en nuestra juventud."[41] This critic, Galdós' own contemporary, goes on to point out that in the persons of Nicolás and Juan Pablo Rubín, the reader sees allegorized the social wound sapping the vitality of Spain's bureaucratic administration - that national leprosy known as empleomanía (excessive zeal or eagerness to hold public or ecclesiastical office). Nicolás, in the religious realm, longs to satisfy his desire for one of the few remaining cathedral prebends. In the civil realm, the eldest Rubín, Juan Pablo, lives for the day he will take his ease in one of the national administrative ministries. To possess such a coveted position he is unscrupulously willing to throw in his lot with Carlist, Republican or Bourbon Monarchist. Rounding out the presentation of types of the times are José Izquierdo, the pseudo-revolutionary, fighting behind street-barricades which exist only in his own fantasy, never really knowing his own mission in life; Moreno-Isla, the typical Spanish expatriate who denounces everything Spanish, yet lives in painful loneliness and self-imposed exile: and Feijoo, the retired bachelor colonel, who is the incarnation of the practical Positivistic cynicism which pervaded the age as one of its most salient characteristics. Muñoz Peña refers

to Feijoo as "retrato verdadero de muchos hombres que pasan por muy listos y por muy sensatos y prácticos en la sociedad en que vivimos."[42] But one must not overemphasize the allegorical quality of these characters (and many others) as types, for their most profound value lies in the great humanity which their creator has breathed into them. All are "round"[43] or multifaceted literary personages in the full sense of the term. To summarize and conclude our discussion of the novel as Zeitgeist, we let speak a man who lived through those times with the author, and is, therefore, eminently qualified to appreciate and evaluate the skill with which Galdós has incorporated into Fortunata y Jacinta the spirit, tone, and rhythm of life of that distant era. Muñoz Peña affirms that the greatest merit and importance of the novel lies

> ...en la pintura real, efectiva y palpitante de la vida y sociedad contemporanea; en el admirable enlace con que presenta los hechos políticos e históricos de nuestra patria... con los particulares ficticios de su creación poética; en el cuadro exacto del estado de renovación, y por consiguiente, de intranquilidad y efervescencia de la sociedad española en el período más culminante de la época revolucionaria, de modo que al correr sus páginas, el lector parece como que encuentra la explicación y el complemento de los acontecimientos públicos en el relato novelesco, y la demostración de las causas internas de aquellos famosos sucesos, explicados por los personajes de la novela, viéndolos á la vez en la calle y en la casa, en el tumulto de la plaza pública y en el recogimiento del hogar doméstico.[44]

In preceding discussions, we have already touched upon many of the most outstanding instances in the novel where Galdós has

bound fiction and history together in varying ways.[45] Let us now turn our attention to numerous specific examples in the text where this device is especially in evidence, bearing in mind its aesthetic function as a technique of the long, wide-angle novel. Earlier criticism and investigation of Fortunata y Jacinta have long observed the novelistic procedure we shall now discuss; however it seems to us that the last word has certainly not been said as yet on this matter. The following pages do not pretend to do so, but only attempt to draw together many scattered critical observations, contribute several that have not been noticed, and to treat the question as exhaustively as possible.

Part I (History Previous to 1868)

Since Part I is composed of a main action and a retrospective development, we have generally separated examples of the two.[46] We shall first treat Galdós' intermingling of the history of Spain up to the significant year, 1868, and then the history which serves as a background to the main action of the work. The integral history which Galdós incorporates, by means of numerous and varied little touches, into the retrospective sections of Part I are fundamentally material and anecdotal (allusive) in character, and are intended primarily to increase the panoramic scope of the work and contribute to the illusion of density which emanates from the entire novel. Such concrete facets as political and cultural history, history of customs and industrial technique, social organization and development

all play their part in reinforcing such an illusion.

Galdós' introduction of any remote Spanish history - previous to the nineteenth century - is strictly limited, and confined almost exclusively to Chapter V narrating Juanito's and Jacinta's honeymoon trip. Their visits to historical sites evoke nostalgic memories in the mind of the educated Juanito, in much the same way they doubtlessly affected Galdós, the inveterate tourist. Juanito uses his knowledge to impress his own erudition upon the simplicity of his wife, and therefore the remarks are frequently functional in building the Delfín's egotistical character. An interesting parallel in this chapter shapes up between the newly-weds' enthusiastic exploration of Spain's remote past in her cities and monuments and Jacinta's relentless indagación of her husband's personal obscure past: "Pero aunque no sepa apreciar bien la sucesión de los días, el amor aspira a dominar en el tiempo como en todo, y cuando se siente victorioso en lo presente, anhela hacerse dueño de lo pasado, indagando los sucesos para ver si le son favorables, ya que no puede destruirlos y hacerlos mentira." (48) They first visit the Carthusian monastery at Huelgas near Burgos founded by King Alfonso VIII in 1187 in memory of the famous battle of Las Navas de Tolosa. (48) The Mediterranean landscape from Barcelona to Valencia recalls to Juanito the whole medieval history of this interesting area of Spain, and he engages in an impersonal historical survey course, complete with a catalogue of famous names for his wife, covering the whole period from the Phoenician and Greek occupations to Don Juan of

Austria, while Jacinta is mainly concerned with the much more down-to-earth human problem of the poverty she sees in evidence everywhere. (55) The train-conductor's shout, announcing their arrival at Sagunto, the site of the heroic Iberian resistence to Hannibal in 284 B.C., begins to evoke similar sentimental thoughts in Juanito's memory, but Jacinta nips his commentary in the bud. (56-57) This same locale, through which the honeymooners pass in May of 1871, will be the very site of the pronunciamiento three and one-half years later which will reinstate the Bourbon monarchy. Thus the scene serves as a kind of historical foreshadowing of a future historical episode and Juan's coincidental return to his wife in Part III of the novel.

Other incidental allusions to earlier Spanish history include Galdós' mention of the subjects of paintings for which José Izquierdo poses. (112) We have seen how this device could become functional in building and enhancing the already interesting figure of Platón.[47] Galdós thus combined humor and satire by pillorying some of his fellow countrymen's abysmal ignorance of their own country's history. (488)

History is humorously employed in the characterization of other fictional entities also. Linking don Baldomero's courtship of Barbarita to well known historical incidents of the time, Galdós succeeds additionally in establishing the awkwardness and timidity of Juanito's father as a young swain incapable of saying the endearing things a young lady longs to hear, and who can only discuss the most inappropriate courting topics! "Hablaba de los reverberos que había puesto el marqués de

Pontejos, del cólera del año anterior, de la degollina de los frailes, y de las muchas casas magníficas que se iban a edificar en los solares de los derribados conventos."[48] (25) The secondary characters of Aparisi and Federico Ruiz are well depicted in a highly amusing scene at the sumptuous Christmas Eve dinner celebrated at the Santa Cruz home in Part I. Juanito succeeds with champagne where he had previously failed with sherry, and once his two friends are sufficiently inebriated, the historical toasts commence:

> Aparisi siempre que se ponía peneque, mostraba un entusiasmo exaltado por las glorias nacionales. Sus jumeras eran siempre una fuerte emersión de lágrimas patrióticas, porque todo lo decía llorando. Allí brindó por los héroes de Trafalgar, por los héroes del Callao y por otros muchos héroes marítimos; pero tan conmovido el hombre y con los músculos olfatorios tan respingados, que se creería que Churruca y Méndez Núñez eran sus papás y que olían muy mal. A Ruiz tambien le daba por el patriotismo y por los héroes; pero inclinándose a lo terrestre y empleando un cierto tono de ligereza. Allí sacó a Tetuán y a Zaragoza, poniendo al extranjero como chupa de dómine, diciendo, en fin, que nuestro porvenir está en África, y que el Estrecho es un Arroyo español. (138)

One of the chapters which frequently comes under criticism as being irrelevant to the structural unity of the novel is the second chapter of Part I ("Santa Cruz y Arnáiz - Vistazo histórico sobre el comercio matritense"). Despite the admittedly somewhat soporific effects on the reader of only parts of this chapter, one must not too hastily dismiss it as unimportant, for it is related to the aesthetics of the type of novel that Galdós is creating, an epic novel with a panoramic vision.

What is essential to bear in mind here is that the cloth trade in general, and the commercial vicissitudes of these two families in particular, implicitly bespeak the history of Spain and Northern Europe in the first half of the nineteenth century. Contained in the relatively few pages dedicated here to the growth of the Spanish textile industry are some of the most subtle examples in the novel of that "procedure by widening strokes" we have so often spoken of in relation to the long, wide-angle novel. As we read of the ups and downs of these two families on the primary fictitious plane of the work, our gaze is repeatedly guided to the unfolding national panorama of the earlier part of the century on the novel's secondary level. The family businesses are intimately linked to the growth and development of the commercial life of Spain, and its domestic internal affairs. The historical events of the times directly and organically influence the mercantile destinies of these "little people". Galdós gazes with joy upon this gradual rise and affluence of the middle-class, for in it he saw the hope for a progressive future for his country. Hence he sings as a poet the beauties of the mantón de Manila, only one of the items of apparel they had sold on the long road leading to such affluence. Here is the artistic significance of the rising lyricism of such a passage as the following:

> [Ayún] Es el ingenio bordador de los pañuelos de Manila, el inventor del tipo de rameado más vistoso y elegante, el poeta fecundísimo de esos madrigales de crespón compuestos con flores y rimados con pájaros. A este ilustre chino deben las españolas el hermosísimo y característico chal que tanto

> favorece su belleza, el mantón de Manila, al mismo tiempo señoril y popular, pues lo han llevado en sus hombros la gran señora y la gitana. Envolverse en él es como vestirse con un cuadro...etc. (20)

The upward climb of Santa Cruz and Arnáiz are intricately woven into such historical events as revolutions, wars and the lowering of protective tariffs which permitted the importation of foreign textiles, as the following passages reveal: "En las postrimerías de aquel reinado fue cuando la casa empezó a trabajar en géneros de fuera, y la reforma arancelaria de 1849 lanzó a don Baldomero II a mayores empresas." (18); "... Las reformas arancelarias del 49 y del 68 pusieron patas arriba todo el comercio madrileño." (28); "Pero de lo que más provecho sacó la casa fué del ramo de capotes y uniformes para el Ejército y la Milicia Nacional, ..." (18) Military contracts have apparently always been a lucrative source of wealth, in all times and in all nations! Behind such apparently insignificant statements lurks the tragic reality of the Carlist Wars and the mighty role of the military in nineteenth-century Spanish history: "El pantalón blanco de los soldados de hace cuarenta años ha sido origen de grandísimas riquezas." (18-19) The centuries-old political and economic conflict between strong, centralist Castile and separatist Aragón becomes evident in the tariff disputes between Arnáiz el Gordo and don Baldomero II. The former declares between suffocating coughs which "make the building tremble": "-Si esos catalanes no fabrican más que adefesios..., y reparten dividendos de sesenta por ciento a los accionistas." (19-20) The competitive

travails of the importing Compañia de Filipinas of Cádiz throughout this period of the growing maritime power of England made themselves felt in the narrow little Madrilenian streets and corners housing the struggling businesses of our families (29) The establishment of the Singapore warehouses and the building of the Suez railroad soon took the Cádiz monopoly out of the hands of the Spanish and placed it into the hands of the English. (29-30)

> Ya en 1840, las casas que traían directamente el género de Cantón no podían competir con las que lo encargaban a Liverpool. Cualquier mercachifle de la calle de Postas se proveía de este artículo sin ir a tomarlo en los dos o tres depósitos que en Madrid había. Después las corrientes han cambiado otra vez, y al cabo de muchos años ha vuelto a traer España directamente las obras de King-Cheong; mas para esto ha sido preciso que viniera la gran vigorización del comercio después del 68 y la robustez de los capitales de nuestros días. (30)

In the childish banter between Barbarita and her little playmates are heard Albion echoes of the Industrial Revolution taking place in the smoky island nation to the north and little Eulalia Muñoz, whose father deals in iron and receives letters from a certain "señor Birmingham", is convinced that the streets of said manufacturing city are even paved with iron!

To a certain extent history also determines the fate, and limits the movements of given characters. The salvation and solvency of the Arnáiz business was undoubtedly due to the foresightedness of Isabel Cordero, for she was able to "ver claro", in the trends of the times, the advent of a clean Madrid and citizens dressed in immaculately white shirts and blouses.

But her dream was only realized through the efforts of a progressive prime minister, Bravo Murillo, when the Canal del Lozoya channelled abundant water from the river of the same name to a filthy Spanish capital, a project finally inaugurated on St. John's day, 1858. (31) In another place, a seemingly unimportant little remark bears meaningful reference to a major crisis in the century's history. At Juanito's wedding don Baldomero observes that a honeymoon trip should include not a journey to France or Italy, but an excursion through the many places in Spain worthy of being seen. The narrator concludes by saying: "El y Barbarita no habían ido ni siquiera a Chamberí, porque en su tiempo los novios se quedaban donde estaban, y el único español que se permitía viajar era el duque de Osuna, don Pedro." (47) The reader will recall that don Baldomero married Barbarita in 1835, in the middle of the first Carlist war (1833-39), and a ravaged, war-torn countryside would hardly have been the place for honeymooners. Thus they could not possibly have travelled at such a time. A strange ironical parallel is about to occur, although unbeknown to don Baldomero, for exactly one year after Juanito's wedding trip, (Spring, 1872) the grandson of the first don Carlos was to strike a premature blow in the second Carlist war which would soon be dividing Spain again for a period of three years.

Thus history is seen impinging upon the fictional trajectory at numerous points in the narrative. The novel is replete with one of the most consistent techniques Galdós employs in Fortunata y Jacinta to link the two planes of his novel's

structure and to direct our glance to its upper level and "larger reality" - the chronological coincidence of major events of fictional characters' lives with great events of history. Somehow the lives of certain fictitious entities seem mysteriously and inextricably bound to and interwoven with unforgetable incidents in the life of the nation. Thus the reader remembers certain dates in the novel not only because of their historical significance, but because they become, in the world of the novel, an integral and memorable part of the characters' personal lives. When one ponders such an unfortunate happening as the assassination of a beloved president, the day is unusually illuminated not only by the tragic event itself, but also by the individual human suffering, deprivation and events that are personal to each one on that day. The day takes on vital human significance and personal meaning, especially if one celebrates a birthday or an anniversary of some sort on such a day, and one can never forget that date. In addition to examples we have previously observed of this technique at work, we offer the following from the examples taken from the history previous to 1868: "Doña Asunción Trujillo, que falleció en 1841, en un día triste de Madrid, el día en que fusilaron al general León..." (26)[49] The most outstanding instance, of course, is the manner in which history seems to pursue and surround relentlessly the life of Isabel Cordero. She is able to recall the dates of birth of her seventeen children by remembering important national incidents which took place on those respective

days:

> En 1845, cuando nació Juanito, ya había tenido ella cinco, y siguió pariendo con la puntualidad de los vegetales que dan fruto cada año. Sobre aquellos cinco hay que apuntar doce más en la cuenta; total, diecisiete partos, que recordaba asociándolos a fechas célebres del reinado de Isabel II.
>
> -Mi primer hijo -decía- nació cuando vino la tropa carlista hasta las tapias de Madrid. Mi Jacinta nació cuando se casó la reina, con pocos días de diferencia. Mi Isabelita vino al mundo el día mismo en que el cura Merino le pegó la puñalada a su majestad, y tuve a Rupertito el día de San Juan del cincuenta y ocho, el mismo día que se inauguró la traída de aguas. (31)

Other characters also possess connecting links with history. We discover that don Baldomero was named after General Baldomero Espartero, the hero of the siege of Bilbao in the first Carlist War and a prominent figure throughout the reign of Isabel II. (25) Other personages participate more actively in their interaction with history. Isabel Cordero's father, Benigno Cordero, had fought against King Fernando VII, and is described as "el héroe de Boteros".[50] (33) Galdós interweaves fiction and reality through marriages of his fictitious characters to real people: "Don Pascual Muñoz ... casó con una Moreno de no sé qué rama, emparentada con Mendizabel y con Bonilla, de Cádiz."[51] (67): "Hay muchos Samaniegos en el comercio menudo, y leyendo el instructivo libro de los rótulos de tiendas, se encuentra la Farmacia de Samaniego en la calle del Ave María (cuyo dueño era el marido de Castita Moreno)..." (67) The novelist also calls into play another of his favorite devices in broadening the

vista - the physiognomical resemblance of certain characters to real personages. We are told that Mauricia la Dura is the image of Napoleon Bonaparte before he became primer cónsul (234), and that Estupiñá looks just like the composer, Rossini, as an old man. (39)

The chapter dedicated to Estupiñá also plays an important role in augmenting the measure of historical density achieved in the period previous to 1868. With his finished portrait of Plácido together with the description of the old man's mercantile occupations and his tasks and activities as a corredor de géneros, Galdós rounds out his retrospective picture of commercial life in the first half of the nineteenth century. Estupiñá's activities bespeak a bygone and genteel manner of conducting business, peculiar perhaps only to that era and perhaps uniquely Spanish. Estupiñá is doubtlessly the poetic incarnation of Galdós' own historical studies. The talkative old gentleman is a vessel containing two histories - his own mercantile history and that of the whole stormy century which he has witnessed "with his own eyes". His greatest joy in life, and his only "vice", is speaking for hours on end about either and both of these facets of his existence. Galdós revels in the personal contacts with history patent in Estupiñá's garrulous chatter, for this is warm, palpitating history springing from a human being and not from dusty tomes. It is lived history. With loving tenderness, the author introduces this living chronicle through whom he seems to express his gratitude

to all his doubtlessly numerous informants, and to especially two - Mesonero Romanos and to José Luengo.[52] That Galdós had in mind his historical mentor, the author of Escenas Matritenses, as he was fashioning the figure of Estupiñá appears evident when we read of the chronological coincidence of their birthdays. Estupiñá "Había venido al mundo en 1803, y se llamaba hermano de fecha de Mesonero Romanos, por haber nacido, como éste, el 19 de julio del citado año." (34)

Hence Galdós takes creative joy in transcribing the personal historical knowledge of his fictitious creature:

> Una sola frase suya probará su inmenso saber en esa historia viva que se aprende con los ojos: -Vi a José Primero como le estoy viendo a usted ahora. Y parecía que se relamía de gusto cuando le preguntaban: -¿Vió usted al duque de Angulema, a lord Wellington?... -Pues ya lo creo - su contestación era siempre la misma-: Como le estoy viendo a usted. Hasta llegaba a incomodarse cuando se le interrogaba en tono dubitativo. -¡Que si vi entrar a María Cristina!... Hombre, si eso es de ayer... (34-35)

The reader notices that Estupiñá's references span, in chronological order, approximately thirty years of Spanish history (1808-1839) and, implicit in the figures mentioned are the major events and crises of that period: the reign of Joseph Bonaparte I spanning the years of the War for Independence, won with the English allies under the command of the Duke of Wellington; the French invasion in 1823 of the famous "veinte mil hijos de San Luis" led by the Duke of Angoulême calls to mind the rule of Fernando VII; and the mention of María Cristina immediately evokes the years of the first Carlist war. Galdós now fills in the re-

mainder of Estupiñá's grasp of the century including mention of men who figured in the War for Independence in the American colonies and in events of the long reign of Isabel II:

> Para completar su erudición ocular, hablaba del aspecto que presentaba Madrid el 1 de septiembre de 1840 como si fuera cosa de la semana pasada. Había visto morir a Canterac; ajusticiar a Merino «nada menos que sobre el propio patíbulo», por ser él hermano de la Paz y Caridad; había visto matar a Chico..., precisamente ver no, pero oyó los tiritos, hallándose en la calle de las Velas; había visto a Fernando VII el 7 de julio cuando salió al balcón a decir a los milicianos que sacudieran a los de la Guardia; había visto a Rodil y al sargento García arengando desde otro balcon, el año 36; había visto a O'Donnell y Espartero abrazándose; a Espartero, solo, saludando al pueblo; a O'Donnell solo, todo esto en un balcón; y por fin, en un balcón había visto, también, en fecha cercana, a otro personaje diciendo a gritos que se habían acabado los reyes. La historia que Estupiñá sabía estaba escrito en los balcones. (35)

Like his creator, it is evident that Estupiñá preferred vital "oral history"[53] -such as that which was proclaimed from balconies. The last sentence of the above passage is also charged with historical meaning, for it contains a sly allusion to a whole century of pronunciamientos.

Even in humanizing this living historical archive, Galdós binds Estupiñá's endearing character to events in the life of Madrid and Spain. Such a warm, humorous passage as that describing the manner in which he continued to doff his hat and make the sign of the cross when passing before the church of Santa Cruz, long since demolished during the tenure as mayor of Nicolás Rivero (1868-69), attest to the author's conscious

awareness of his technique. (39) Again when he is suffering with rheumatism, Estupiñá can ironically find nothing to read but the "tomo undécimo del Boletin Eclesiástico de la Diócesis de Lugo, which had belonged to an exclaustrado[54] who lived in the same apartment "around the year 1840". (42) We may say, then, that Estupiñá's value, in addition to his stupendous merit as an artistically drawn character, is that of an eye-witness to spectacular incidents whose presence in the novel enhances the aura of history which makes Fortunata y Jacinta a wide-angle novel.

Galdós makes use of one other interesting and adroit procedure to interpolate history previous to 1868. Unknown and undated snatches of conversation, mere anecdotal references, issuing from the tertulia in the Arnáiz store also tend to submerge the action in a larger reality. Here is an excellent example out of several. It is interesting to note the stylistic effect Galdós achieves by the ellipsis at the ends of statements, as though a passing listener (in this instance, Barbarita) would hear the voices trail off as he or she drew away from the little group:

> La tienda se transformaba; pero la tertulia era siempre la misma en el curso lento de los años. Unos habladores se iban y venían otros. No sabemos a qué época fija se referían estos párrafos sueltos que al vuelo cogía Barbarita cuando, ya casada, entraba en la tienda a descansar un ratito, de vuelta de paseo o de compras:
> -¡Qué hermosotes iban esta mañana los del tercero de fusileros con sus pompones nuevos!...
> -El duque ha oído misa hoy en las Calatravas. Iba con Linaje y con San Miguel...

> -¿Sabe usted, Estupiñá, lo que dicen ahora? Pues dicen que los ingleses proyectan construir barcos de <u>fierro</u>.[55] (34)

<u>Part I (Background History of Main Action)</u>

Historically, all of the main action of Part I is under the aegis of a revolutionary atmosphere. It is imbued with and exudes a mutinous spirit. Structurally, it is framed and unified at either end by two insurrections, beginning with the student riots of Saint Daniel's Eve, April 10, 1865, which hastened the coming Revolution of 1868, and ending with General Pavía's <u>coup d'état</u> of January 6, 1874. On the fictitious level, it begins with Juanito's first involvement with Fortunata and ends with the <u>beginning</u> of the second affair. On the historical level this period marks the nation's "adventure with the left", for Pavía's action led to the virtual dictatorship of Serrano, and the beginning of a return to stronger central authority. Back of the fictional action of this part, then, running their course on the historical plane, are the years of the overthrow of Isabel II, a purely "temporary relationship" of Spain with Amadeo, and the chaotic years of the Republic with their Cantonist and Carlist uprisings. The life of Juanito Santa Cruz during this time offers an imagined parallel to these three historical moments. First we have his initial rebellious, youthful affair with Fortunata; secondly his ordered and stabile, though only temporary, conjugal life with Jacinta; and then, as the nation embarks upon the final stormy year of the Republic, we find Juanito frantically in

quest of Fortunata once again.

It is noteworthy that the narrative takes a "chronological jump" from the time the newlyweds return home from their honeymoon in 1871 to the year 1873. This two year period coincides generally with the brief reign of King Amadeo. Like this foreign "artificial" interlude in the life of the nation, Juanito has two years of relative order in his own disorderly life. Amadeo's abdication marks the beginning of the chaotic years of the Republic, a swing to the left for the country's politics. Important, therefore, to the dual-planed structure of the novel is the fact that exactly three pages after Barbarita announces "Hijas, que el rey se marcha." (80), Jacinta plucks up her courage one night in bed and defiantly reveals to her husband (and to the reader): "-Tú me estás engañando, y no es de ahora, es de hace tiempo. Si creerás que yo soy tonta... El tonto eres tú." (84) Thus, just as Spain did not know when it was well off (under Amadeo), Juanito likewise does not know what is good for him. His return to unruly "anarchy" parallels and mirrors a return to disorder in the national realm.

The atmosphere of insurrection is therefore enhanced by such a passage as that which appears to set the tone of Part I in the opening lines of the novel: "Todos ellos... metieron infernal bulla en el célebre alboroto de la noche de San Daniel." (13) There is here the implicit criticism of an educational system whose students spend their time participating in violent riots and frying eggs in class. (13) It is this type of

environment that produces señorito types like the unruly Juanito Santa Cruz. Thus, the "coming revolution" is, in the riots of Saint Daniel's Eve, being prefaced on two levels, the historical and the fictitious, for these are the formative years also of the fickle, "anarchistic" Juanito.

In the light of these remarks it is not inappropriate to add that the numerous "escenas de la vida íntima" of Part I, bespeaking an apparent calm and stability, are, in reality, charged with a strange, intangible superficiality and temporariness. The reader has the feeling that behind such order lurks a waiting disorder which may erupt and explode upon the scene at any moment. Stabile government and the peaceful married lives of private citizens may soon be thrown into chaos. Hence we find history intruding constantly upon the intimate tertulia scenes of the family circle.

The reign of Amadeo is artistically represented in these scenes by select little passages indirectly and directly alluding to the Italian monarch. Intricately linked with the history of the beginning of Amadeo's rule was the name of one man, General Juan Prim, the man responsible for bringing Amadeo and one whose death is recorded also in the novel. Prim's death is in turn linked to the death of a fictitious character, Isabel Cordero, a woman whose life history seemed to pursue mysteriously, was to be haunted by history even in death, for her own demise coincides chronologically with that of General Prim. As the latter arranged the "marriage" of Spain to a foreign prince, and never lived to

see the nuptials, cut down by an assassin's bullet, likewise the former never lived to see the marriage of her daughter, Jacinta, to the "dauphin" (El Delfín) of the Santa Cruz dynasty:

> Aquella gran mujer, heroína y mártir del deber, autora de diecisiete españoles, se embriagó de felicidad sólo con el olor de ella, y sucumbió a su primera embriaguez. En su muerte la perseguían las fechas célebres, como la habían perseguido en sus partos, cual si la Historia la rondara deseando tener algo que ver con ella. Isabel Cordero y don Juan Prim expiraron con pocas horas de diferencia. (47)

An excellent example of contact and interaction of a fictitious character with that upper plane of the novel[56] is Guillermina's account of her visit to the royal palace for an audience with King Amadeo. Galdós achieves extraordinary success in humanizing the historical figure with his inclusion of the well-known difficulty of the Italian sovereign with the Castilian tongue, here conveyed with the marvelous touch, gueales:

> Lo mismo le pido al rey que al último de los obreros. Oigan ustedes este golpe. Un día dije: «Voy a ver a don Amadeo.» Pido audiencia, llego, entro, me recibe muy serio. Yo, imperturbable, le hablé de mi asilo y le dije que esperaba algún auxilio de su real munificiencia. «¿Un asilo de ancianos?», me preguntó. «No, señor; de niños.» «¿Son muchos?» Y no dijo más. Me miraba con afabilidad. ¡Que hombre! ¡Que bocaza! Mandó que me dieran seis mil gueales... Luego vi a doña María Victoria. ¡Qué excelente señora! Hízome sentar a su lado; tratábame como su igual; tuve que darle mil noticias del asilo, explicarle todo... Quería saber lo que comen los pequeños, que ropa les pongo... En fin, que nos hicimos amigas... Empeñada en que fuera yo allá todos los días... A la mañana siguiente me mandó montones de ropa, piezas de tela y suscribió a sus niños por cantidad mensual. (78)

The abdication of Amadeo also intrudes dramatically upon the intimate scenes of the fictional level of the work, and the reader is given some notion of the popular rejection of the foreign monarch and the difficult and impossible times he encountered in trying to win the sympathy of the people of his adopted land: Barbarita announces:

> -Hijas, que el rey se marcha.
> -¿Qué dices, mujer?
> -Que don Amadeo, cansado de bregar con esta gente, tira la corona por la ventana y dice: «Vayan ustedes a marear al demonio.» (80-81)

Here are words pregnant with double meaning in their application to the novel's fictional level. Throughout this chapter we read of the Santa Cruz home as Juanito's domain. He is "rey" in this house, and, unbeknown to all but Jacinta, he is beginning to "marcharse" once again. In the sub-section immediately following the above announcement, the men gathered in the salón, give themselves over to enthusiastic discussion of the disastrous effects of Amadeo's abdication on the stock market (81) and to grave reflections and prophecies of the form of government they can expect to see evolve. Only Aparisi and Federico Ruiz foresee a Republic. (82-83) All of this conversation is illustrative of the manner in which the "larger reality" infringes upon and affects the fictitious lives before us. Galdós is cautious to season such serious conversations with the absurd and humorous pedantry and rivalry of Aparisi and the Marqués de Casa-Muñoz, and the anti-Spanish apprehensions of Moreno-Isla. He thus combines character building with his structuring on two levels.

Thus in four significant passages, economically rendered, the author has conveyed to his reader the essence of the reign of Amadeo of Savoy, its tragic beginning, its problematic course, and its disastrous end.

The vicissitudes of the Republic are equally represented in the fictitious sections of the following chapter (Chapter VIII), characterized in turn by a mounting parallel tension in the marital relationship between Jacinta and Juanito. (83) The chaotic disintegration of Spain under the Federalist Republic of Pi y Margall is introduced in many subtle ways. When Jacinta becomes aware that Juanito has temporarily returned to her again, she thinks:"«Otra vez ganado... ¡Si la buena durara! ... ¡Si yo pudiera ganarle de una vez para siempre y derrotar en toda la linea a las cantonales!...»" (88; author's italics) This little thought produces a stronger impact on the reader when he is aware that it occurs in December, 1873, simultaneous with the fiercest Cantonist fighting around Cartagena, which surrendered the following month. It is an interesting example of the way in which history becomes an integral part of the personal experience and make-up of fictitious characters. Jacinta's incorporation and use of the term cantonales thus becomes more than a mere hollow historical allusion, for she has made the national events a vital part of her own life situation.

The stock market, which began its decline upon Amadeo's abdication, now takes another plunge during the chaos of the Cantonist movement. Don Baldomero lugubriously announces: "Por cierto

que estamos desorientados. No se sabe adónde va a parar esta anarquía. ¡Las acciones a ciento treinta y ocho! ... ¡Pobre España! Las acciones, a ciento treinta y ocho... El Consolidado, a trece." (88-89) The real gravity of the situation is emphasized by Aparisi who retorts: "-¿Qué trece? ... Eso quisiera usted -observó el eterno concejal-. Anoche lo ofrecían a once en el Bolsín y no lo quería nadie. Esto es el diluvio." (89) Such calamitous news is of the utmost importance to the middle-class denizens of Galdós' world for their very livelihood depends upon such economic trends. The reality of the national military chaos and violence also impinges upon the little fictitious circle when Don Baldomero reads from the newspaper: "- La partida tal entró en tal pueblo, quemó el archivo municipal, se racionó y volvió a salir... La columna tal perseguía activamente al cabecilla cual, y después de racionarse... " (89) Enlightening is the tone of boredom with which don Baldomero reads of such events. Their frequency could only lead to a commonplace acceptance by the Spaniard as part of his daily life. Therefore Galdós does not specify the actions reported, and we are humorously returned to the fictional plane with Don Baldomero's conclusion: "Ea- dijo sin acabar de leer-, vamos a racionarnos nosotros. El marqués no viene." (89)

The subsequent scene involves a procedure for mingling history and fiction which Galdós employs masterfully on two occasions during the course of the novel. In this first example, it involves a character repeatedly entering and leaving a room, and engaging in dialogue with another personage to whom is re-

ported a conversation taking place in another room. We shall presently see a variation on the technique which, in both instances, involves Jacinta. With Juanito confined to his bedroom with a cold, Jacinta repeatedly returns to inform him of the course of a humorous political debate between Aparisi and the Marqués de Casa-Muñoz taking place in the dining room. Thus Galdós is able to juxtapose, in tragicomic fashion, the fundamentally serious content of the discussion itself and the humorous mold into which it is cast. (89-90) Back of the ridiculous banter of the two characters involved lurks the stark historical reality of their subject. Although Aparisi humorously affirms that "... la Monarquía no era factible" (89), the ironic fact remains that monarchical sentiment is again growing in a country ravaged by factious Cantonist insurrections. The "eternal counselor" (Aparisi) is indignant because two of the Republic's presidents, Castelar and Salmerón, have not followed his advice, while the Marqués absurdly fears an uprising of the working class. (89) Both remarks reveal, although cast in a hilarious mold, the utter chaos of the times. The scene closes with Aparisi's account of another historical reality beginning to assume serious proportions in these waning days of 1873 - the Carlist War in the north. Aparisi uses a popular derrogatory slang expression of the times, referring to the Carlists as los carcas. Jacinta reports to Juanito: "Ahora está contando que ha visto un proyectil de los que tiran los carcas, y el fusil Berdan... No dice agujeros, sino orificios. Todo se vuelve

orificios, y el marqués no sabe lo que le pasa..." (90) A request by Juanito closes the background historical action of Chapter VIII: "-Mira, hijita, cordera: cuando venga La Correspondencia, me la leerás. Tengo ganas de saber cómo se desenvuelve Salmerón." (96) Juanito's personal interest in the indecisive president of the Republic, Nicolás Salmerón is only explained much later when we discover one more of those mysterious links between fictional and historical figures - Juanito and Nicolás Salmerón were "hermanos de leche" (foster brothers).(125)

Numerous subtle touches in the narration, such as the following, serve to broaden further the scope of its vision. A reminder to the reader of the military conflicts ravaging the country at this time is brought home to Jacinta in a spectacle of human misery which she beholds in her "visit to the fourth estate" - maimed veterans crowding a tenement passageway: "Pasaron junto a las dos damas figuras andrajosas, ciegos que iban dando palos en el suelo, lisiados con montera de pelo, pantalón de soldado, horribles caras." (102)

Galdós has now likewise presented in the novel's background the essence of the chaotic years of the Republic. It is interesting to note that at this point he introduces a character, José Izquierdo, whose garrulous harangue to his "tocayo", José Ido del Sagrario, functions artistically as a humorous recapitulation of the last ten years of Spain's stormy history and a denunciation of the Republic just described (109-111). (This long passage serves then two functions: the characterization of Platón as a

blustering, pretentious, but harmless revolutionary is forged through his real and imagined relationships with history while, at the same time, the passage itself constitutes a "searching commentary on the events"[58] which it treats. Humorous on the level of popular speech, Izquierdo's tirade about his stormy revolutionary career is simultaneously a sad commentary on times that could spawn an "endivido" (individual) such as him.[59] Galdós also very subtly weaves into Izquierdo's invective the growing monarchical sentiment and popular awareness of Cánovas del Castillo's clandestine efforts to return Alfonso XII to the Spanish throne. One must bear in mind that the following statements by Platón are uttered exactly one year before the Restoration became an actuality: "-Dicen que les van a traer a Alifonso... ¡Pa chasco! Por mí, que lo traigan." (110)

The most unique facet of this comic scene, however, is that it affords the reader a glimpse into the novelist's workshop, and permits him to view Galdós' own conscious awareness of his use of the technique of linking history and fiction. Precisely in the middle of Platón's political tirade, Ido del Sagrario interrupts him at the point where the pseudo-rebel announces his return to "Madriz" after being aided by his niece, Fortunata, in Barcelona:

> -Entonces- dijo Ido, fatigado de aquel relato incoherente y de aquel vocabulario grotesco -recogió usted a ese precioso niño... Buscaba Ido la novela dentro de aquella gárrula página contemporanea; pero Izquierdo, como hombre de más seso, despreciaba la novela para volver a la grave historia. (110)

As an artistic writer, Galdós fully realizes that his reader also

may, like the imaginative Ido, be wearying of this page from history, and is himself "searching for the novel" within that "grave history". The novelist too is slowly working his way back to his fictitious plot from what he realizes may perhaps be an overdose of history. Therefore, he has unobtrusively interjected two fictitious elements, important to the plot structure which foreshadow coming pages. We have subtly and indirectly learned of the whereabouts of Fortunata, thus laying the groundwork for her appearance in Madrid at the end of Part I, and secondly Ido has reminded us of Pitusín while simultaneously reminding Izquierdo of their deal to deceive Jacinta. Once these artistic measures to advance the plot have been taken, Galdós once again permits his talkative character to return to the secondary plane of the novel's action and continue his historical summary, bringing it up to date also with Izquierdo's imagined account of the contemporary Cantonist uprising in Cartagena. Thus this seemingly irrelevant and almost incoherent scene (due to Platón's gibberish) does possess an internal structural unity, and is organically functional to the dual-planed composition of the work. As we see, Galdós as an artist is fully cognizant of his creative procedures.

As Part I of the novel draws to a close the reader encounters one of the most obvious and most commented scenes[60] of the type we have been analyzing in this chapter of our study. It is the second occurrence of the type we described on pages 577 and 578, and the frequency of critical attention to the

episode is doubtlessly merited by the author's masterful handling of his historical and fictitious materials, and the strikingly sharp relief in which he places the vivid scene within the structure of his narrative. We speak of Jacinto Villalonga's astounding announcement to Juanito that he has seen Fortunata back in Madrid. The incident is pertinent to our discussion of the wide-angle novel for it is the most outstanding example in the work of the chronological coincidence of fiction and history. Villalonga's dramatic news concerning Fortunata coincides with the equally histrionic coup d'etat of General Pavía. The latter unexpectedly and forcibly dissolved the wrangling Federalist Republican Cortes which, on the morning of January 3, 1874, had censured the moderate administration of Emilio Castelar who was just beginning to bring order out of the Cantonist chaos. We observe how Galdós prepares the way for his scene with an ironical, tongue-in-cheek reference to the military interference in political policy and the repercussions of the affair in the political and financial discussions of the Santa Cruz family circle. In addition, we are treated to another dose of Aparisian humor:

> Vinieron días marcados en la historia patria por sucesos resonantes, y aquella familia feliz discutía estos sucesos como los discutíamos todos. ¡El 3 de enero de 1874! ... ¡El golpe de Estado de Pavía! No se hablaba de otra cosa, ni había nada mejor de que hablar, Era grato al temperamento español un cambio teatral de instituciones, y volcar una situación como se vuelca un puchero electoral. Había estado admirablemente hecho, según don Baldomero, y el ejército había salvado una vez más a

> la desgraciada nación española. El Consolidado había llegado a 11, y las acciones del Banco, a 138. El crédito estaba hundido. La guerra y la anarquía no se acababan: habíamos llegado al período álgido del incendio, como decía Aparisi, y pronto, muy pronto el que tuviera una peseta la enseñaría como cosa rara. (151)

Villalonga, a member of the Cortes and Juanito's cohort in amorous escapades, comes to the Santa Cruz home the morning of the sixth, ostensibly to relate his eye-witness account of the public events on everyone's tongue. In reality, he is there to inform the Delfín of his mistress's return. Needless to say, the historical account Galdós places in his creature's mouth is scrupulously accurate in its details. It is important to know, at this point, that Jacinta's suspicions have been growing for some time, and that Juanito was already up to his old tricks. (150) Therefore her curiosity is roused when the two cronies closet themselves to chat about political affairs. Jacinta finds various pretexts to enter the room, and each time she does Villalonga, with extraordinary cleverness, switches from the topic of Fortunata to that of Pavía's action. It is this repeated fluctuation from a fictional theme to an historical and real matter that has bearing on the aesthetics of the wide-angle novel. As the pendulum swings between the two subjects, the reader's glance is continuously directed to the "larger reality" by which the fictional is surrounded, with the effect that the illusion of reality is intensified, as Gaos observes,[61] by placing history and fiction on the same plane as though they were of equal essence. Authentic actuality repeatedly protrudes

upon the imaginary, and vice-versa. Art absorbs reality by contagious contact with it. The reader is ultimately forced, by the dizzying oscillation[62] between the two levels of action, to a comparison of them. It is then revealed that the violent change in direction in the government toward a stronger central authority is now to be ironically paralleled by a contrasting change in Juanito's life toward one of his recurrent periods of marital "anarchy". "This irony, in turn, underlines", as Netherton asserts, "the nineteenth-century realist's assumption that trivial, everyday reality is his source for artistic truth."[63]

One final detail completes Villalonga's report to Juanito. The former and Joaquín Pez had seen the man accompanying Fortunata enter the office of the Director of the Treasury two days before. It turns out that her companion was a Catalán swindler, supposedly engaged in selling English rifles to the Republic to equip its armies. Such minute details go a long way in enhancing the reader's knowledge of the internal side of the historical background and in producing that illusion of the "larger reality". (153) Even the chapter title ("Final que viene a ser principio") is applicable to both levels of the novel, "for Pavía's action marked the end of the first Spanish Republic and prepared the way for the restoration of the monarchy".[64]

Galdós closes this unusually effective scene at lunch in the Santa Cruz dining room with Villalonga recounting the entire Pavía action for don Baldomero, adding assorted colorful details to his original tale. A measure of the novelist's personal creative joy

in relating such juicy historical tidbits as Castelar's "fuerte ataque de bilis" may be gleaned from the following confession:

> Estas referencias o noticias sueltas eran en aquella triste historia como las uvas desgranadas que quedan en el fondo del cesto después de sacar los racimos. Eran las más maduras, y quizá por esto las más sabrosas. (155)

Thus the action of Part I is well embedded in the general course of the contemporary fluid history of the times. We have dwelt at some length upon Galdós' technique of meshing the fluid historical background and his primary fictitious plane of the novel's first part primarily because this division is more richly and densely textured, possesses a vaster range of historical and atmospheric evocation, and presents a broader panoramic vision than the remaining three parts. It is hoped that the reader may have gleaned some notion of the extent and artfulness of Galdós' employment and versatility with this device from the examples analyzed. The remaining three parts will now be treated more summarily.

Part II

The opening words of the novel's second part (commencing with a flashback) relate the results of the Revolution of 1868 upon the novel's second important family, the Rubín's:

> La venerable tienda de tirador de oro que desde inmemorial tiempo estuvo en los soportales de Platerías, entre las calles de la Caza y San Felipe Neri, desapareció, si no estoy equivocado, en los primeros días de la revolución del 68. En una misma fecha cayeron, pues, dos cosas seculares: el trono aquel y la tienda aquella... (157)

Thus, just as the lowering of protective tariffs, in the wake

of the Revolution's legislative work, led to increased importation of foreign textiles and consequent increased wealth for the Santa Cruz family (see p. 563), the disappearance of the monarchy and its wealthy royal court naturally led to a decrease in demand for gold wire and other sumptuous materials supplied by the Rubín shop. This ultimately caused the economic ruin of Maxi's father, Nicolás Rubín. The beneficial fruits of the Revolution reaped by one class are therefore counterbalanced by parallel and contrasting pernicious effects of the historical incident on another. Thus the artistic eye of Galdós perceives history at work in the smallest facets and corners of Spanish existence, as evidenced in the above passage. With true Azorinian vision even the most humble object may be linked to Spain's more remote historical past, as we watch Rubín's creditors ransacking the shop in hope of payment with stock in trade: "Los acreedores arramblaron por todo, hasta por la anaquelería, que sólo sirvió para leña. Era contemporánea del conde-duque de Olivares." (158)

Notwithstanding the references to the Revolution at the beginning of the novel's second division, the main action of Part II, principally concerned with Maxi's courtship and marriage to Fortunata, takes place during the last year of the short-lived Republic. There is an obvious air of transitoriness pervading this year-long relationship between Fortunata and the young pharmacist, which finds its historic parallel in the ebbing life of the Republic. The reader is certain from the outset that neither can long last. The purely stopgap measures and hasty legislation of

Serrano's virtual dictatorship of 1874, and Fortunata's "reform" in the convent of the Micaelas can do nothing to check the tide of growing monarchical sentiment on one level nor the violent unleashed passion of the girl of the pueblo on the other. Hopeless, desperate remedies, both were doomed to failure from their inception. It comes as no surprise, therefore, when the entire scheme, the "nuevas artes y medios de redención," proposed by Nicolás Rubín, comes to naught. Hence the reader easily perceives the underlying symbolic and stylistic theme of improvisation suggestively interwoven into the following description of the convent of the Micaelas and other such institutions hastily built for the correction of wayward and fallen women:

> Estos edificios tienen cierto carácter de improvisación, y en todos, combinando la baratura con la prisa, se ha empleado el ladrillo al descubierto, con ciertos aires mudéjares y pegotes de gótico a la francesa. Las iglesias afectan en las frágiles escayolas que las decoran interiormente el estilo adamado con pretensiones de elegante de la basílica de Lourdes. Hay, pues, en ellas una impression de aseo y arreglo que encanta la vista, y una deplorable manera arquitectónica. (227; Italics mine)

Like the walls from which they emerge after their purgation, the female products of such makeshift institutions will possess only a superficial veneer of respectability which will not be long in cracking![65]

The titanic Carlist conflict being waged in the background of this part of the novel is ironically juxtaposed to the feeble struggle Fortunata wages to be honrada. As the red-bereted followers of Don Carlos are relentlessly invested by Republican

forces, so too Juanito Santa Cruz lays siege to the door of Fortunata's apartment on her wedding night. Victory is only a matter of time on both levels of the action. Consequently, numerous passages in Part II bear reference to the war raging in the north. By way of example, it is significant that a verbal dispute over the Carlist war shapes up at Fortunata's wedding supper, as though foreshadowing the girl's struggle with herself and her temporarily successful resistence to the "enemy" which will take place later that evening:

> La sobremesa fué larga. Pegaron la hebra don Basilio y Nicolás sobre el Carlismo, la guerra y su solución probable, y se armó una gran tremolina porque intervinieron los farmacéuticos, que eran atrozmente liberales, y por poco se tiran los platos a la cabeza. Torquemada procuraba pacificar, y entre unos y otros molestaban mucho al enfermo con la bulla que hacían. (269)

Such political discussions in the Rubín family circle and among their friends also afford structural parallels to those discussed in Part I.

Much of the historical evocation of Part II surrounds the figure of Juan Pablo Rubín with his periods in and out of civil service, his <u>empleomanía</u> and his <u>cesantía</u>, his work with the Carlists, his expulsion from the "<u>infame facción</u>" (222) and finally his incarceration by the Republican authorities for his treasonous activities.[66] Juan Pablo's is an excellent example of a fictitious character's active participation in the background action of the work.[67] He is one of those characters who, through his mysterious comings and goings from his aunt's

home to the headquarters of the Carlist pretender at Estella in Navarre, repeatedly links the two planes of the novel. During his frequent disappearances from the foreground scene, the reader is ever aware of his simultaneous off-stage life, his action in the wings. As the narrator abandons him to take up other matters, Juan Pablo (and others) pursue that "unrecorded existence" which endow them with greater actuality and the novel with a kind of "third dimension" of reality.[68]

Forming a symmetrical parallel with José Izquierdo's harangue about the Republic in Part I is Juan Pablo's violent argument with his brother Nicolás, the priest, and his embittered denunciation of the reactionary clergy for their undermining of the Carlist cause with their treachery, backbiting, and sowing of dissension, an important internal cause of the ultimate failure of the movement, as we have seen in Chapter VIII (p. 425). Again Galdós provides his reader with insight into the nature of his background tapestry. Juan Pablo fulminates:

> -¿Quieres que te diga una cosa? -gritaba el primogénito, descomponiéndose-. Pues don Carlos no ha triunfado y por vuestra culpa, por culpa de los curas. Hay que ir allá, como he ido yo, para hacerse cargo de las intrigas de la gentualla de sotana, que todo lo quiere para sí y no va más que a desacreditar con calumnias y chismes a los que verdaderamente trabajan. ... En fin, que los engarza-rosarios dieron conmigo en tierra porque no me prestaba a ayudarlos en sus maquinaciones contra los leales y valientes. Por las sotanas se perdió don Carlos Quinto, y al Séptimo no le aprovechó la lección. Allá se las haya. ¿No querías religión? Pues allí la tienes; atrácate de curas, indigéstate y revienta. (222)

Two other curious parallels take shape here also. The dissension in the Carlist camp between clerical and secular followers of the claimant to the throne is thus reflected and personified in this argument between the two Rubín brothers, for Nicolás also espouses Carlism. Furthermore, just as the "gentualla de sotana" contributed to the downfall of don Carlos, likewise it is Nicolás who helps to engineer the future problems and downfall of Fortunata through his doltish scheme for her reform in the Micaelas, a solution which failed as we have seen.

Shouting in the street draws doña Lupe, the pacifier, to the window, and we are treated to an excellent example of the way the intimate and personal life of the nooks and crannies of old Madrid is literally invaded by the more paramount public events of the day. The pressure of public reality exerts its force upon the lives of little people as history echoes in the streets, in the tiny plazas and in the enclosed recesses of the great city and in the world of this great epic novel:

> Los tres oyeron gritos en la calle, y doña Lupe puso atención, creyendo que era un extraordinario de periódico anunciando triunfos del ejército liberal sobre los carlistas. En aquellos días del año 1874 menudeaban los suplementos de periódicos, manteniendo al vecindario en continua ansiedad. (222-223)

Part III

The third large division of the novel opens upon the café existence of Juan Pablo Rubín. As we have seen previously, one of the functions of these humorous café scenes was to set the tone and scene for the Bourbon Restoration. (See Chapter IX,

"The Weave", pp. 475-476) Thus the theme of Restoration is struck early in the conversations recorded here: Don Basilio Andrés de la Caña repeatedly refers to its possibility, and Villaamil prays for it to come about! Therefore, just as Parts I and II of the novel were under the aegis of the Revolution (in the broad sense of the word), the keynote of the remaining two parts, especially Part III, is Restoration on both planes of the novel's structure. Part III, then, stands squarely under this sign.

The air of the year 1875, as Hinterhäuser informs us, was pervaded with one ingredient - reconciliation.[69] And it is this current which permeates large sections of Part III, running its course against those early days (the first five months) of the return of the young king, when all was harmony, conciliation, and appeasement. Juan Pablo Rubín hypocritically turns his coat and makes his peace with the new Alphonsine government; and it is also a time of reconciliation for estranged spouses: Juanito returns to Jacinta and Fortunata ultimately to Maxi, both temporarily of course. The chronological coincidence of fiction and history at this point in the development of the action is one of the most masterfully handled examples of the technique in the entire novel, for Galdós here succeeds not just in mechanically relating his two planes of action, but also in artistically capturing by suggestion the very spirit of the times. It is at this point that his novel most truly expresses Zeitgeist, and in more than one way, as we shall now see.

The hypocritical acceptance of Juan Pablo of a post in the monarchical government, and the purely superficial and transitory nature of the renewed marital relationships bespeak another characteristic of those gilded years of the Bourbon Restoration - pretense and emphasis on appearance, in short - hypocrisy. Life itself in those years was a fiction, a lie. Angel del Río's portrait of the Restoration years establishes the following:

> Mediocridad en la realidad y énfasis en la apariencia, he aquí la contradicción interna de la vida española en los años de la Restauración. Hay una pausa en la contienda, paz fingida que proviene no de haber encontrado la nueva sociedad el punto de equilibrio como en otros pueblos, sino del desangramiento del país. En esta pausa parece ordenarse el caos de la sociedad española y prepararse para recuperar las energías perdidas.[70]

Galdós' biographer concurs: ". . . Spanish society was acquiring layer upon layer of the fat of degeneracy. Both private and public morals were characterized by a laxity born of a childish desire for display rather than a new standard of right and wrong. The señorito and his inane forbears, governed by a perverted sense of freedom and privilege, often set the pace and gave the tone."[71] How applicable are these words to the fictitious action in the foreground of the novel! It is by no means accidental that Galdós places at the very center of Part III of Fortunata y Jacinta a chapter entitled "Un curso de filosofía práctica" in which he places in the mouth of Everisto González Feijoo such cynical thoughts as the following, thoughts which in themselves are a critical commentary on the times in which they

were uttered:

> Lo que me importa a mí es que tú
> quedes en una situación correcta y,
> sobre todo..., práctica. ... Necesita
> mi niña un freno, y ese freno, que es
> la legalidad, no le será molesto si
> lo sabe llevar..., si sigue los con-
> sejos que voy a darle. Tonta, tontaina,
> si todo en este mundo depende del modo,
> del estilo...
> . . . . . .
>
> -Guardando... las... apariencias,
> observando... las reglas... del respeto
> que nos debemos los unos a los otros...,
> y..., sobre todo, esto es lo principal...,
> no descomponiéndose nunca...
> . . . . . .
>
> no descomponiéndose nunca, se puede hacer
> todo lo que se quiere. (341-342)

It comes as no surprise when we discover that, at the other end of the scale of intelligence, Fortunata appears to have learned Feijoo's social lesson. Reflecting upon the teachings of her lover-protector, she muses:

> «¿Será verdad -pensaba-, como me ha dicho
> él, que de estas barbaridades increíbles
> está llena la vida humana?... ¡Qué cosas
> hay, pero qué cosas!... Un mundo que se ve
> y otro que está debajo, escondido... y lo
> de dentro gobierna a lo de fuera..., pues
> ..., claro..., no anda la muestra del reloj
> sino la máquina que no se ve.» (366)

However, there stands as an ironical part of Fortunata's tragedy the fact that she could never really learn this guiding precept of Restoration society. Pretense and hypocrisy could never be a part of her exuberant nature. Such passages as those cited above contribute to the Restoration atmosphere evoked in this part of the novel, and the reader again perceives the transitori-

ness of renewed relationships, for they are feigned affection and "paz fingida". Spanish society, personified in these couples, is only enjoying a temporary pause in the chaos. The latent revolution and anarchy may again erupt momentarily. The narrator's comments concerning Juanito at this juncture offer a clear fictitious parallel to this historical Spanish truth: "Mas era tanta la alegría de la esposa al verle enmendado, que no pensaba en que aquella enmienda fuera como un descanso para emprenderla después con más brío por esos mundos de Dios." (312) It is significant that the novel ends after only the first year of the Bourbon Restoration. Galdós thus suggests that a day may come when the pendulum there will also swing left again. Likewise, although the end of the tale sees Juanito restored once again to his wife (and baby), we know that the lesson he has learned will not be permanent.

Another technique of linking fiction and real actuality is revealed in Chapter I of Part III, as Gaos has admirably demonstrated.[72] Leading up to restoration on both levels of his action, Galdós depicts a café life which seems somewhat peripheral to the novel's main plot development. This café life is, in effect, like another world, where the main topic of conversation is politics and where leading and secondary fictitious characters go to rub shoulders with eminent figures of Madrid - writers, politicians, technicians, priests, etc. In doing so, the imagined denizens of Galdós' world of the novel seem to enjoy a certain degree of autonomy, that is they seem

to become more real through contact with the world of actuality. Their relationships with Jacinta and Fortunata place them within the circumference of the fiction, but going off to their tertulias they escape momentarily the ambit of the novel. As Gaos says: "... ir al café resulta como pasar de una novela a otra. Y la índole real de los temas que en el café se discuten - acontecimientos históricos - le sirve a Galdós ... para introducir la historia en la ficción, para fundir en su novela el mundo imaginario y el real, situándolos en igual plano y logrando así que la acción ficticia se contagie del valor de verdad que tiene lo histórico. Galdós ciñe con una franja de historia de España el universo de su fantasía para reforzarlo o intensificarlo."[73]

A measure of the extent to which the café existence is linked to Spain's political life is evident in the fact that the tables of Juanito Santa Cruz's congenial tertulia have contributed to Spain a minister, two subsecretaries and several provincial governors. (347) There Jacinto Villalonga writes letters interceding with Cárdenas[74] for select friends and acquaintances (355-356). And there the pathetic Villaamil announces that don Claudio Moyano[75] is recommending him. Thus we see that the café is a melting pot, a place of fusion of the two levels of action in Fortunata y Jacinta.

On the historical plane of the novel the groundwork for the announcement of the Restoration is well prepared with allusions by the narrator himself to the background action of his

novel. Just as the early fictional sections of Chapter I, Part III are a flashback concerning the previous café-hopping existence of Juan Pablo, likewise Galdós goes back into the year 1874 to bring the reader up to date on the historical events of that year. Linking one of Juan Pablo's periodical migrations to a paramount event of that year, the novelist writes: "Ya provenía de que el amo del café se portó cochinamente cobrando a la tertulia unas copas que se habían roto al discutir las verdaderas causas de la muerte de Concha en Montemuru..." (293-294) As we have seen (pp. 419-420), the untimely death on June 27, 1874 of this single general remaining loyal to the Republic left the way open for his other more unscrupulous comrades to "pronounce" against the Republic in favor of Alfonso. Snatches of conversations heard in the cafés also keep the reader abreast of the course of the Carlist War and related events: "...Mendiri[76] se ha corrido hacia Viana." (298); "Sagasta[77] está disgustado ... esto está muy malo..., pero muy malo, y que hay mar de fondo." (298-299); "Yo creí que nos iba usted a dar noticia de la conferencia del duque con Elduayen[78] ..." (299) Such haphazard bits of dialogue reveal the mounting tension in café society surrounding the main concern of all Madrid at this time - Who will "pronounce" and when? Don Basilio Andrés de la Caña affirms roundly that Alfonso will be on the throne within a month. (299) Galdós summarizes this growing tension by alluding to the eventful days:

> Como todo esto que cuento se refiere
> al año 74, natural es que en el café

> se hablara principalmente de la guerra civil. En aquel año ocurrieron sucesos y lances muy notables, como el sitio de Bilbao, la muerte de Concha, y, por fin el pronunciamiento de Sagunto. Raro era el día que no echaban los periódicos un extraordinario anunciando batallas, desembarcos de armas, movimientos de tropas, cambios de generales y otras cosas que, por lo común, daban pie a inacabables comentarios. (298)

The growing tension, excitement and curiosity in the political realm are parallelled, on the fictitious level, by the increasing mental strain and anguish Jacinta is suffering due to her husband's unfaithfulness. Her grief explodes at the outset of the very next chapter:

> Me ha contado Jacinta que una noche llegó a tal grado su irritación, por causa de los celos, de la curiosidad no satisfecha y de la forzada reserva, que a punto estuvo de estallar y descubrirse haciendo pedazos la máscara de tranquilidad que ante sus suegros se ponía. (309)

Jacinta's wretched morale now contrasts sharply with the general atmosphere of gayety pervading the Santa Cruz home this particular day, January 14, 1875, for it is the very day on which all of Madrid turned out to welcome the return of young King Alfonso XII, and to witness his triumphal entrance into the capital. (309) The gala procession down the calle Alcalá finds its sad counterpart within Jacinta's heart in "aquella procesión que por dentro le andaba". (309)[79]

That night Jacinta pours out her anguish and resentment to Juanito, who, unbeknown to her, was already wearying of Fortunata once again, and would be only too happy to return to the "legal" hearth and the warm bosom of conjugal faith.

His hypocritical and fickle concern with legality in the course of the day's conversations concerning the king betray such a desire: "Lo que a mí no me gusta es que esto se haga por otra vía que la de la ley."[80] (310) Naturally, everyone is deceived by such self-righteous solemnity except Jacinta who can only mentally retort: "«¡Pillo, tunante! -pensaba Jacinta comiéndose las palabras, y con las palabras la hiel que se le quería salir-. ¿Qué sabes tú lo que es ley? ¡Farsante, demogogo, anarquista! Cómo se hace el purito... Quien no te conoce..»"[81] (310) Confronted by his wife with his unfaithful behavior, Juanito, with his talent for rhetoric, has no difficulty in presenting his faults as merits, and the reconciliation is complete. The restoration of husband to wife thus chronologically coincides with the restoration of the monarchy to Spain. Galdós ironically titles this chapter, narrated from Jacinta's point of view, "La Restauración, vencedora" (The Restoration, Triumphant).

In the nocturnal conversation between spouses we have one more interesting example of the subtle way in which history becomes an integral part of the personal experience of fictitious characters, ofttimes revealed in their speech. When Juanito's self-exculpation begins to move too fast for her, Jacinta interrupt's and says: "-Poco a poco,... que para mí sigue siendo turbio. Me parece que en todo lo que has dicho hay demasiada composición. No me fío yo, no me fío, porque para fabricar estos arcos triunfales de frases y entrar por ellos dándote mucho tono, te pintas tú solo." (316) With

the king's triumphant passage that very day through arcos triunfales, quite different from those Jacinta here alludes to, so fresh in her mind, it is quite natural that she should employ such a turn of phrase as this. But it is precisely such delicate artistic touches as these that reveal the extent to which Galdós' characters live the reality surrounding them. Arcos triunfales have entered the very consciousness of Jacinta, and the naturalness and spontaneity with which she utters the phrase are the measure of Galdós' own artistic triumph in the fusion of history and fiction.

The reason for the Restoration as a historical reality being so extremely well established in the novel on its fictitious plane at this point is owing to the singular, transcendental significance of this monumental event of 1875 in the lives of all Spaniards. For this reason Galdós dedicates considerable space to discussion of the incident within the family circles and to individual imaginary characters' interaction with the historical process. The effect is again the equalizing of history and fiction, reducing them to the same level and degree of reality. It is to be expected that the Marques de Casa-Muñoz, as an aristocrat, would participate in the welcome to the young monarch:

> El marqués de Casa-Muñoz oficiaba de chambelán palatino. Había tenido la dicha inmensa de estar en Palacio formando parte de una de las comisiones, y el rey habló con él... Contaba el caso el marqués, haciendo notar bien el tono familiar con que se había expresado su majestad. -«Hola, marqués, ¿como va?» Nada, lo mismo que si me hubiera tratado toda la vida. (309)

Aparisi, in constant rivalry with the Marquis, can only respond to this, in the manner of many Galdosean would-be políticos that "he foresaw it all"! (309) Don Baldomero was as happy with the Restoration as a "chiquillo con zapatos nuevos", doubtlessly because a stabile government meant a rise in stock values, (309) for he later remarks to Moreno-Isla: "Ahora sí que vamos a estar en grande. Verás cómo prospera el país y se acaban las guerras." (319) Barbarita's comments are limited to the following: "-Pero ¡qué chico más salado y más simpático!" (309) Guillermina's arrival upon the scene of the family celebration augurs humor, for in the king she sees only a source of funds for the construction of her orphanage, offering a parallel to her collection of offerings from King Amadeo in Part I.

> -Ya era tiempo -dijo antes de meterse en el rincón en que solía estar-. No aguardo sino a que descanse del viaje para ir a echarle el toro... Me tiene que dar para concluir el piso bajo. Y lo hará porque le hemos traído con esa condición: que favorezca la beneficiencia y la religión. Dios le conserve. (310)

Moreno-Isla has had even closer contact with King Alfonso, for in England he had accompanied the new sovereign as far as Dover on the latter's return trip to Spain:

> -Es guapo chico. Varios españoles residentes en Londres le acompañamos en el tren hasta Dover! Yo le regalé un magnífico reloj... Es muy despejado chico, pero muy despejado. ¡Lástima de rey! Yo le dije: «Vuestra majestad va a gobernar el país de la ingratitud; pero vuestra majestad vencerá a la hidra.» Esto le dije por cortesía; pero yo no creo que pueda barajar a esta gente. El querrá hacerlo bien; pero falta que le dejen. (319)

Villalonga, also a guest at lunch, informs the family of the late celebrations for the king the night before and the beginning of the inevitable spoils system process, the takeover of the immense government bureaucracy by monarchists seeking positions: "-Es que no me dejan vivir. Anoche duró el jubileo hasta las tres. Doscientas personas entrando y saliendo. Y que no pretenden nada..." (319)

The next chapter, entitled "La Revolución, vencida"[82] ("The Revolution, Vanquished") carries the historical analogy forward one more step, and records Juanito's second abandonment of the "conquered" Fortunata, seen this time from her point of view. Just as the Restoration represented the repeal of most of what had taken place since 1868, so too Juanito must abrogate his "leftist" behavior. On his way to his mistress's apartment the next day, he is aware of the similarity of his own life to that of the nation, and mentally likens his irregular, fickle life with the oscillation of Spain between extreme forms of government, and his relationship with Fortunata to a revolutionary regime which must now be toppled:

> Había que cambiar de forma de gobierno cada poco tiempo, y cuando estaba en república le parecía la monarquía tan seductora... Al salir de su casa aquella tarde iba pensando en esto. Su mujer le estaba gustando más, mucho más que aquella situación revolucionaria que había implantado pisoteando los derechos de dos matrimonios.
> . . . . . .
> En fin, que no puedo ya más, y hoy mismo se acaba esta irregularidad. ¡Abajo la república! (321)

Upon leaving his mistress, Juanito's last advice to her was that she return to her husband, Maximiliano, another reconciliation which takes place exactly two chapters later, following Fortunata's interlude with old Feijoo. Chapter V is entitled "Otra Restauración", and its content matter substantially contributes to the air of harmony and reconciliation permeating Part III. Maxi resists vehemently at first, loudly protesting "jamás, jamás, jamás". (361) Doña Lupe, alluding to the dead General Juan Prim's ardent avowals in 1868 that the Bourbons would "never, never" set foot in Spain again, reminds her nephew: "-Ya te he dicho que no es prudente soltar jamases tan a boca llena sobre ningún punto que se refiera a las cosas humanas. Ya ves el bueno de don Juan Prim qué lucido ha quedado con sus jamases." (361) The parallel is well drawn. Maxi relents little by little, and soon the reconciliation is an accomplished fact, seemingly brought about naturally, almost miraculously. The narrator draws his third "Restoration" to a close once again linking history and fiction in a most clever way, as we shall see:

> Y de este modo se verificó aquella restauración, aquel restablecimiento de la vida legal. Fué de esas cosas que pasan, sin que se pueda determinar cómo pasaron, hechos fatales en la historia de una familia como lo son sus similares en la historia de los pueblos; hechos que los sabios presienten, que los expertos vaticinan sin poder decir en qué se fundan, y que llegan a ser efectivos sin que se sepa cómo, pues aunque se les sienta venir, no se ve el disimulado mecanismo que los trae. (362; Italics mine)

Between the lines the reader perceives don Benito's smile of

creative joy broaden as he draws this subtle parallel between Feijoo's secret machinations to bring Fortunata and Maxi together again, and the behind-the-scenes manipulations of Cánovas del Castillo to restore the monarchy (See p. 426, this study). Fortunata, however, is again living a lie, and the end of Part III will see another "Restoration" of the girl to her lover in order to realize her "pícara idea".

One final interesting little example of the intrusion of history upon the private lives of people occurs in Part III, in the chapter relating Mauricia's death. We have seen earlier how the fortunes of governments affected the private fortunes of the upper middle class in Don Baldomero's discussions of the rising and falling stock market. As Guillermina accompanies Fortunata home from Mauricia's funeral, we gain insight into the same sort of political, economic impact, only this time upon the individual lives of smaller, poorer people. The narrator records the following:

> Hablaban de cosas que nada tenían de espirituales, de lo caro que se estaba poniendo todo... La carne sin hueso, ¡quién lo había de decir!, a peseta; la leche, a diez cuartos; el pan de picos, a dieciseis, y de las casas no dijéramos: un cuarto que antes costaba ocho reales, ya no se encontraba por catorce. (399)

One must bear in mind that this minute indirect dialogue takes place in May of 1875, only four months after the return of the monarchy. The essential facet to bear in mind, however, is the artistic manner in which Galdós personalizes history, showing us always its exterior and its interior side. The same histor-

ical incident, the Restoration, meant one thing to Don Baldomero, a stabile government and rising stocks, and something very different to little people like Fortunata and Guillermina - namely rising prices in the very staples of their struggle for everyday existence. It is this type of tiny Galdosean passage that can be skipped over very easily in a cursory reading, but one which can be fraught with significance in the overall construction and vision of a wide-angle novel.

Part IV

The historical content of the final and shortest part of the novel is considerably diminished,[83] and for a good reason, for it is here that the two planes of action are ultimately fused. The conflicts on both levels are resolved and the coalescence of the world of Fortunata y Jacinta and the world of actuality of Restoration Madrid is finally perfected. The reader notes that the Carlist War draws to an end in February of 1876, just two months before the fictitious action of the novel comes full circle, exactly eleven years after it began. Peace prevails in Spain as peace is made between the two Galdosean heroines. It is a feeling of harmony and calm that invades the reader at the end of this long novel, a peaceful yet deceptive calm that pervaded Spain in those long years of the Restoration and the Regency of María Cristina (See p. 429, this study). It is into this world that the world of Fortunata y Jacinta now merges and dissolves.

Our cast of characters simply enter into history, so to speak, into the world from whence they came. It is significant

that one of the times that Juan Pablo Rubín leaves his aunt's home he does not return, for he has gone off to become part of that history and Spanish reality as a governor of a province. As Villalonga, his supervisor tells him: "-Pues será usted incluído en la combinación que va mañana a la firma del rey." (500) José Izquierdo's face somewhere appears on the real canvasses of numerous historical paintings; Guillermina (or her real counterpart[84]) finally built her orphanage; Villaamil ("Ramsés II") will finally be placed in the government in his own novel, Miau; and Maxi is committed to Leganés, the Madrid insane asylum. And the others? As we have seen, others, notably Juanito, Barbarita and don Baldomero also "made good their escape" and passed over the threshold into the "real world" of Galdós' beloved Madrid, for as the narrator informed us early in his tale, "he had the pleasure of making their acquaintance around 1870". Who knows how many more are running around loose in Madrid! In closing this chapter, we cannot help but recall the words of a recent critic of the novel who quite obviously feels as intensely as we do the overpowering artistic reality of this great epic novel:

> No greater proof of Fortunata's tremendous literary reality is needed than the fact that it is difficult for anyone who has read her story to walk through the area around the Plaza Mayor without feeling that she may yet emerge from one of the doorways or that the attractive young woman in the distance may be she.[85]

And if we look closely, ever so closely, is not that old man, the one over there, with the profile of a cotorra and the face of the

composer, Rossini, the one entering the Ramo de Azucenas shoemaker shop on the western side of the plaza Mayor... Is he not. . .?!

The crowning triumph of the Galdosean technique of fusing fiction and history in this novel is that the work does not really end. It simply melts into that second level of reality, that world of history, that world that we all know and share. And his fictional denizens do live on, and "ojalá que vivieran mil años", as Galdós himself would lovingly say of these creatures of his imagination who remain so real to generations of readers of Spanish literature. They will live on in their own charmed and immortal world, the world of art, the world of Fortunata y Jacinta.

In this chapter we have examined as exhaustively as possible the second internal characteristic of the long, wide-angle novel - the "big subject", the linking and parallel development of history and fiction. We have discovered that the ultimate aesthetic secrets of an epic novel's structure may only be completely revealed to us by rigorous, assiduous perusal of both planes of its construction, by letting our examining gaze take in simultaneously both the particular incidents of the fictional plane and that other more ample world lying in juxtaposition on the secondary level. In the following chapter we shall consider further characteristics of Fortunata y Jacinta which have led us to bestow upon it the title of long, wide-angle novel.

NOTES

[1] Guillermo de Torre, "Nueva estimativa de las novelas de Galdós," Cursos y Conferencias, XXIV, año XII (1943), nos. 139-141, p. 34.

[2] Netherton points out that Fortunata y Jacinta encompasses "more of history than any other work in the Novelas españolas contemporáneas. Netherton, op. cit., pp. 96; 101.

[3] Casalduero, op. cit., p. 50. Netherton coincides with Professor Casalduero's observation, for the former writer indicates a "change in formal emphasis from the objective of portrayal and analysis of society and social forces as such to that of the relatively direct treatment of moral problems and ethical ideals" after La incógnita, 1888-89. Op. cit., p. 85.

[4] Ibid., p. 405. (Italics mine). See also pp. 96-97.

[5] Ibid., p. 85. (Italics mine).

[6] Ibid., p. 97. (Italics mine).

[7] Pointed out by Netherton. Loc. cit., p. 107.

[8] Casalduero, op. cit., p. 50. (Translation mine).

[9] Gustavo Correa, El simbolismo religioso en las novelas de Pérez Galdós (Madrid: Gredos, 1962), p. 99.

[10] Ibid. As Correa points out, La Fontana de Oro and El audaz are intimately linked to the historical events of 1820 and 1804 respectively. In La desheredada, the national happenings that took place around 1873 are interwoven with the vicissitudes of the heroine Isidora and other characters of the novel, and constitute the "Efemérides" to which the author

refers at the outset of the work's second part. Likewise, in La de Bringas, the "fall" of Rosalía occurs simultaneously with the fall of the monarchy and the Revolution of 1868. See also Hinterhäuser, op. cit., pp. 233-247.

11 See Amado Alonso, "Lo español y lo universal en la obra de Galdós" in Materia y forma en poesía (Madrid: Gredos, 1955), pp. 230-256. See especially pp. 243-44.

12 Netherton, op. cit., p. 9.

13 Wellek and Warren, op. cit., p. 221.

14 Forster, op. cit., pp. 78-79.

15 Gullón, op. cit., p. 258.

16 Ibid.

17 Netherton, op. cit., pp. 81-82.

18 Ibid., p. 97, and Hinterhäuser, op. cit., pp. 238;244.

19 Various scholars have perceived, within the general technique itself, different types or applications of the procedure. For example, Netherton lists two basic approaches: In the first the author specifically relates the plot to contemporary real events. That is, history actually seems to exert an influence on the plot development. The second includes merely incidental allusion to official happenings which are only "expository reference to historical time". Netherton, op. cit., p. 92. Hinterhäuser, in his exhaustive study of the Episodios Nacionales, has further dissected the technique, although his categories are still generally similar to Netherton's. We might summarize the German scholar's classifications in the following way: 1) the spontaneous personal contacts between fictional and historical personalities; 2) the relationship of fictional entities with the events of history 3) the "mysterious" coincidences (usually chronological) of certain incidents of private or fictitious life and those of public, official reality of which the characters remain unaware; 4) the conscious awareness on the part of characters of the parallels between their personal vital existences and trajectories and the course

of historical events; 5) the deliberate "autoaislamiento" or withdrawal of novelistic personages into themselves and their personal preoccupations and obsessions in the midst of transcendental historical happenings. Hinterhäuser, op. cit., pp. 233-247. In any case all of these basic approaches serve the aesthetic purposes of the wide-angle novel outlined above.

20
See pp. 119-120, this study.

21
Curiously enough, however, the flashbacks and certain other contours of the overall four-part divisions coincide more closely with the history of the times. The first flashback of Part I, treating the youthful student years of Juanito corresponds exactly to the years of preparation and culmination of the September Revolution of 1868. The century-long history of the family comprising the second flashback in Chapter II of the novel is the period we have included as the "Historical Antecedents" in Chapter VIII of this study. (pp. 381-400). Note, however, that just as the novelistic content matter of Part II of the work narrates what might be termed an "unhappy conjugal experiment", the farcical and unsuccessful marriage of Maximiliano and Fortunata, so too our second historical moment is the era of an unsuccessful "experiment" in government - that of King Amadeo. Both, then, are failures in personal relationships. Also highly significant is the fact that Part III of the novel's main action begins in the same month as General Martínez Campos' pronunciamiento with which the third historical period ends. In a word, Part III of the novel begins with the Bourbon Restoration while Part III of the history ends with it. Both Part IV's are roughly the first year of the reign of Alfonso XII.

22
Hinterhäuser has posed the same problem with respect to the Episodios Nacionales: "...había que preguntarse si en realidad no aspiraba a una conexión de Novela e Historia más esencial e «histórica» en un sentido más auténtico. ... De hecho, Galdós confiere, al menos a los protagonistas, el carácter de representantes idealmente típicos e históricamente simbólicos de su época (delimitada por medio de una serie). Además se esfuerza en estilizar la acción novelesca en su aspecto histórico (en el sentido del correspondiente «espíritu de la época») para lo que, a menudo se sirve del «pastiche» como medio artístico y de composición..." Op. cit., pp. 244-45.

23
Cited in Netherton, op. cit., p. 82. (Italics mine).

24
Benito Pérez Galdós, España sin rey in Obras completas,

3rd. ed., III (Madrid: Aguilar, 1951), p. 761. (Italics mine).

25 Casalduero, op. cit., p. 168. Professor Casalduero has most astutely perceived this guiding principle of Galdós' literary art even in the life of the novelist himself, for in 1898 Galdós was forced to witness his own personal financial ruin coincide chronologically with the loss of Spain's last colonies and her downfall as a world power: "... debía sentir cómo se entretejían misteriosamente las circunstancias de su vida y las de España". Ibid.

26 Gullón, op. cit., p. 144. (Italics mine).

27 See p. 399, this study.

28 See pp. 186-86; 442-43; note 7, p. 523, this study.

29 See Berkowitz, op. cit., p. 212.

30 Muñoz Peña, op. cit., pp. 20-21. See also Muñoz's quote, p. 165, this study.

31 See Alberto Jiménez, Juan Valera y la Generación de 1868 (Oxford: The Dofphin Book Co., 1956) and Juan Villa Pastur, "La novela en la generación del 68 y el Padre Blanco García," Archivum (Oviedo), II, no. 2 (mayo-agosto, 1952), pp. 303-311.

32 Hinterhäuser, op. cit., p. 28: "Todavía en su vejez, Galdós se reconocía y se confesaba hijo espiritual de la Revolución de septiembre; sus principios democrático-burgueses, laicos y europeístas impregnaron el pensamiento del joven escritor de forma duradera."

33 See Berkowitz, op. cit., pp. 68; 71-72; 196-214.

34 Ibid., pp. 197; 214. See also Hinterhäuser, op. cit., pp. 160-161.

35 As Berkowitz suggestively states: "There was something nomadic in Spanish political life. It was lived in flimsy portable tents, ever going from adventure to adventure, never

knowing where it would find itself the next day." Ibid., p. 211.

36 Juan López Morillas calls the years from 1868 to 1874 "la etapa revolucionaria". Op. cit., p. 99.

37 In the same manner in which Steinbeck has employed the technique in Grapes of Wrath. See pp. 120-21, this study.

38 Casalduero has pointed out the partially Naturalistic influence and qualities of this period of Galdós' creative career, and states that "... en el período naturalista se estudia en los individuos el caracter nacional". Op. cit., p. 105.

39 Del Río, op. cit., p. 18.

40 Gullón, op. cit., pp. 88-89. (Italics mine).

41 Muñoz Peña, op. cit., p. 59.

42 Ibid., pp. 60-62. (Italics mine).

43 See E.M. Forster's distinction between "flat" and "round" characters. Op. cit., pp. 67-68.

44 Muñoz Peña, op. cit., pp. 62-63. (Italics mine).

45 See especially pp. 244, 271, 301, 445-49, 453-54, 469, 475-77, 479.

46 Netherton correctly points out that the first part of the novel is the richest in historical detail of the four parts. Op. cit., p. 92.

47 See quote, p. 513, this study.

48 See Aguado Bleye and Alcázar Molina, op. cit., pp. 639-640, for details of these historical incidents.

49 The reference is to Diego de León, Count of Belascoáin,

born in Córdoba in 1807. He distinguished himself as a general in the first Carlist war, but just after the abdication of María Cristina in 1841, he formed part of a conspiracy against the life of Queen Isabel II. He was seized and shot before a firing squad.

50 See Aguado Bleye and Alcázar Molina, op. cit., pp. 591-592.

51 Juan Álvarez y Mendizabal (1790-1853), the architect of desamortización (freedom from ecclesiastical mortmain) in 1835, together with General Juan Prim, were Galdós' two most admired figures in the history of nineteenth-century Spain. See Hinterhäuser, op. cit., p. 266.

52 See quote, p. 188, this study.

53 See Hinterhäuser, op. cit., p. 65.

54 Doubtlessly one of the numerous secularized ecclesiastics driven from their convents and monasteries by Mendizabal's Decree of 11 October, 1835, suppressing monasteries and convents. (See Aguado Bleye and Alcázar Molina, op. cit., p. 644.

55 The duque referred to is undoubtedly General Baldomero Espartero, Duque de la Victoria, since his companions at mass are identified as Brigadier General Linaje, close friend of Espartero, and General Evaristo San Miguel (1785-1862), politician, writer, minister and member of the Academia de la Lengua. See Federico Carlos Sainz de Robles, "Ensayo de un censo de los personajes Galdosianos comprendidos en novelas, cuentos y teatro," Obras completas, ed. Federico Carlos Sainz de Robles (Madrid: Aguilar, 2d. ed., 1951), Vol VI, pp. 1883; 2016. The reader will find a similar application of this technique on p. 36, but transcribed with indirect dialogue.

56 We later learn that Joaquinito Pez is a member of the Spanish Customs Board (156), and at one time the Marqués de Casa Muñoz was offered a diputación which he turned down because he did not wish to "inmiscuirse" in politics!(129)

57 See Latimer, op. cit., p. 338.

58 See Netherton, op. cit., p. 95.

59
Ibid., p. 96. In evidence here is a fascinating and clever Galdosean technique, that of imitating in narrative passages the recent peculiarities of diction of his characters. After informing the reader of the real facts of Izquierdo's existence, the narrator concludes: "De una manera y otro, casado y soltero, trabajando por su cuenta y por la ajena, siempre mal, siempre mal, ¡hostia!" (111; Italics mine).

60
See, e.g., Gaos, op. cit., p. 5, Netherton, op. cit., p. 94, and Braun, op. cit., p. 57.

61
Ibid.

62
It is interesting to note that at one point Villalonga himself is confused. He becomes so enthusiastic over his historical account that he fails to take notice of the fact that Jacinta and Barbarita have left the room. Hence, when Juanito inquires -"¿Decías que llevaba sombrero?" (referring to Fortunata), the young minister responds "-¿Quién?... ¡Ah! ¿Aquella? Sí, sombrero, y de muchísimo gusto -dijo el compinche con tanto énfasis como si continuara narrando el suceso histórico-..." (154)

63
Netherton, loc. cit.

64
Braun, loc. cit.

65
Such symbolic description, a legacy of Balzac, was always part of Galdós' stock-in-trade as a novelist. The opening paragraph of Misericordia is an excellent example of a case in point.

66
See, e.g., pp. 159-160, 206-208, 274.

67
Other examples in this part of the novel include the minister Bravo Murillo's appointment of don Basilio Andrés de la Caña as ordenador de pagos (268), and Don Pedro Manuel de Jáuregui's (Doña Lupe's deceased husband) military service in the Real Cuerpo de Alabarderos (198-199).

68
See p. 134, this study.

69
Hinterhäuser, op. cit., p. 322. Juan López Morillas

has also characterized the years marking the return of the Bourbons in the following manner: "La Restauración tiene como consigna principal la de anudar, como si dijéramos, los cabos rotos del tiempo..." López Morillas, op. cit., p. 191.

70 Del Río, op. cit., p. 111. (Italics mine).

71 Berkowitz, op. cit., p. 147.

72 Gaos, op. cit., p. 5.

73 Ibid.

74 The reference is to José de Cárdenas (1846-1907), a politician and subsecretary of the Department of Justice, Minister of Fomento in 1904. See Sainz de Robles, "Ensayo de un censo...", p. 1771.

75 "Político, pedagogo y abogado español. Catedrático. Varias veces ministro de Fomento. Autor de una de las más discretas reformas de la enseñanza." Ibid., p. 1921.

76 A Carlist general.

77 Práxedes Mateo Sagasta (1825-1903) was leader of the Spanish Liberal Party, minister and president of the Council of Ministers several times, and a main figure in the Republican government at this time.

78 "El duque" is General Francisco Serrano y Domínguez, Duque de la Torre, who was virtual dictator in the waning days of the Republic. Don José Elduayen (1823-1898), "Marqués del Pozo de la Merced. Político canovista. Ministro de la Hacienda y de Ultramar. Gobernador civil de Madrid y presidente del Senado." Sainz de Robles, "Ensayo de un censo...", pp. 1813-14.

79 This chronological coincidence of fictitious plot and background history is an excellent example of Hinterhäuser's fifth category of the technique wherein there occurs the deliberate "autoaislamiento" or withdrawal of a novelistic personage into himself and his personal preoccupations in the midst of transcendental historical events. See note 19, this chapter. Jacinta becomes oblivious to the royal procession

before her upon suddenly hearing the confirmation of her suspicions from Amalia Trujillo: "Desde aquel aciago instante ya no se enteró de lo que en la calle ocurría. El rey pasó y Jacinta le vió confusa y vagamente, entre la agitación de la multitud y el tururú de tantas cornetas y músicas. Vió que se agitaban pañuelos, y bien pudo suceder que ella agitara el suyo sin saber lo que hacía... Todo el resto del día estuvo como una sonámbula." (310) However, Jacinta not only becomes oblivious of her surroundings at this moment. Upon reacting, she even resents the king because of his association with her own grief: "Don Alfonso érale antipático, porque su imagen estaba asociada a la horrible pena que la infeliz sufría." (309) This contrasts, of course, with her previous defense of the king on these grounds: "-¡Es un niño! ..." (86)

80
One cannot help feeling that such a statement, though placed in the mouth of a hypocritical señorito, certainly expressed Galdós' own personal feelings concerning the manner in which the Restoration was brought about.

81
How applicable are Jacinta's invectives also to the whole political and military machinery that returned Alfonso to the throne!

82
It is interesting to note that Galdós used this same term years later. See Memorias. . ., p. 1655.

83
Noteworthy exceptions are the following interactions of fiction and history: Moreno Isla, on his return from the park, recalls his conversation with the king two days before: "Lo que yo le decía anteayer a don Alfonso: «Desengáñese vuestra majestad, han de pasar siglos antes que esta nación sea presentable. A no ser que venga el cruzamiento con alguna casta del Norte, trayendo aquí madres sajonas.»" (445); Maxi's and Ido del Sagrario's cafe conversations concerning the Carlist War which was drawing to a close, the French Revolution, Liberalism, the Cuban insurrection, etc. (448-489); Aurora Samaniego's husband, a Frenchman named Fenelón, was killed in the Franco-Prussian War. (424) Galdós must have had this war on his mind at the time, for just twenty pages later, Aurora amplifies the story of her husband for Fortunata, and even metaphorically refers to herself as Moreno Isla's "Metz" which fell quickly, and to Jacinta as his "Belfort", which resisted stubbornly. (444)

84
See Braun, op. cit., Chapter V, "Guillermina Pacheco and Ernestina Manuel de Villena".

85
Ibid., p. 116.

XI. FORM: OTHER INTERNAL CHARACTERISTICS

Chapters IX and X have analyzed the first two internal characteristics of Fortunata y Jacinta in the light of the aesthetics of the wide-angle novel. In this chapter we shall examine the remaining internal features of the work as a Spanish representative of this novelistic form, following the order outlined in Chapter IV of the first part of this investigation. Our direction will continue to be inward, proceding from the multi-purposiveness and subsidiary content matter to considerations of the novel's massive loose structure and secondary fictional elements.

3) Multi-purposiveness and Subsidiary Content Matter:

Fortunata y Jacinta is many things. Indeed the novel might even be termed a multi-generic, or better a polymorphic piece of fiction. In it Galdós was attempting to do and to express a great variety of things, and his creation became a kind of giant catchall for them, to the point that it seems a literary receptacle so replete with multifarious content matter that it is about to overflow its bourns.[1] It is at once a novel of customs, a novel of Madrilenian existence in the second half of the nineteenth-century, an historical portrait, a political treatise and satire, a picture of middle-class life, an inquiry into and reflection of Spanish moral values and attitudes, a

study of the commercial textile trade, an objective exposé of sordid social conditions in the Madrid slums, a geographical guide to old Madrid, an educational tract revealing changing Spanish attitudes toward education, an investigation of life in a religious institution in Madrid, a scrutiny of marriage and attitudes toward it, a psychological analysis of fictitious characters of singular individuality, a study of the breakdown of a personality, and above all, a novelistic work of art. Fortunata y Jacinta is all of these and perhaps many more. It is a compendium of Galdós' personal outlook on life, the axis of his novelistic system, and his literary masterpiece. Such inclusiveness places it squarely within the category of the novelistic form described and analyzed herein.

It does not fall within the scope of this study to examine each and every aspect of the facets of this novel mentioned above. But the widely-varied constituent elements enumerated which have gone into the construction of Fortunata y Jacinta, bear witness to the comprehensive vision of its author and the multiplicity of purposes with which he composed it. Indeed, the work is an epitome of Spanish life during the decade from 1865 to 1875. Taken individually by themselves, then, these factors make up a kind of peripheral, or what we have termed subsidiary content matter in the novel. They are a corpus of topics which surround and give weight to the main narrative thread. In their aggregate and artistic disposition, they all contribute to the literary unity and beauty of Fortunata y Jacinta as a work of art.

Any one of the ingredients listed above could be singled out for an exhaustive analysis. The novel as a literary genre in general, and the nineteenth-century, wide-angle novel in particular, constitute what one writer has called "un material documental de primer orden".[2] Several types of scholarly reconstructions could be based on extra-literary studies of a wide-angle novel. This kind of valuable research is well-known. For example, our knowledge of ancient Greek history has been enhanced by careful scrutiny of the Homeric poems. Menéndez y Pelayo revealed whole aspects of the middle ages previously unknown through his studies of the Libro de buen amor, and Menéndez Pidal's La España del Cid, based on the epic poem of the Cid, is a whole reconstruction of Spanish medieval life.[3]

It has been pointed out earlier that the student of social history or, for that matter, of any other discipline, might find a target for his perusal and contemplation in the wide-angle novel owing to its substantial subsidiary content matter. The form's inclusive scope and ample opportunity for comment and illustration make it a vehicle capable of carrying a great cargo of substances and purposes - a fringe-area content which widens the perspective, lengthens the narrative, and is a generous, open invitation to scholars of many fields to pour over its multitudinous pages in search of support for their own particular theories concerning the interests, conditions and development of their branch of knowledge. There are many disciplines which "use" literature, which practice upon it, as Professor Anderson-Imbert has demonstrated.[4]

Fortunata y Jacinta, owing to its broad subsidiary content matter, has not escaped the probing surveillance of men of different branches of knowledge, whose research produces valuable, though not literary, results. Merely as an example of the foregoing discussion, and to illustrate briefly potentialities of the wide-angle novel's multi-purposiveness and subsidiary content matter, we shall mention two recent studies whose writers have sifted the pages of Fortunata y Jacinta for evidence related to their own personal interest and purposes.

Galdós was a master at depicting that dark area of human life which Gullón has termed the "zona oscura",[5] that twilight zone of irrationality, madness, dreams, deliria and hallucinations which surround man as a frightening, but very real part of his earthly existence. In Fortunata y Jacinta such elements are well represented and have already been studied in considerable detail by earlier writers on the novel.[6] The two most striking and obvious instances are the cases of the "abnormal characters" Mauricia la Dura and Maximiliano Rubín. A recent article concerning the latter, entitled "Jaqueca, seudo-oligofrenia y delirio en un personaje de Pérez Galdós,"[7] is an excellent example of extrinsic literary criticism. The author is a psychologist, and in his article he is using literature as a source for a scientific examination and discussion of a case of mental pathology. Maximiliano Rubín, throughout the treatise, is almost assumed to be a real individual suffering a serious mental breakdown. All of the possible causes, the development and results of his disease are treated with great empirical

and typically objective, scientific observation and detail. The interesting thing is that the study, instead of being published in a medical journal, appeared in a literary periodical. Garma has seized upon this aspect of Galdós' novel to reveal not its literary expression and value within the work, but its exemplary scientific interest to doctors and psychiatrists.

Another example of an investigation of the subsidiary content matter in this novel, and in other literary works, is an excellent and useful book which would be classified as social history. Fernando Diaz-Plaja's La vida española en el siglo XIX[8] is doubtlessly of more value to the student of literature than Garma's article, for it provides a means of enriching the reader's knowledge of numerous facets of intimate everyday Spanish life in the past century. Such understanding can certainly contribute to a richer and more profound appreciation of this novel as an artistic depiction of that life. Diaz-Plaja examines such vital aspects as home-life, food, clothing, hair-styles, beards and moustaches, social life, courting and marriage customs, dueling, transportation, education and culture, forms of entertainment, etc. However one must bear in mind that the social historian establishes and examines the typical, the general rule, the usual, and not the individual, the personal, and the uniqueness which characterize the literary work of art.

In closing our discussion of the subsidiary content matter and multi-purposiveness of the novel we shall point out certain other broad areas with a few examples from the text which might prove interesting to students of other disciplines. We must

bear in mind that the underlying aesthetic value and function of such subjects in the aggregate is their individual contribution to the illusion of density and inclusiveness afforded by the novel. These topics are all part of the unified illusion of a gigantic reality Galdós has succeeded in building up and communicating to his reader in Fortunata y Jacinta.

The architect would find useful and interesting such detailed passages as those describing the interior and exterior of the Santa Cruz home in the plaza de Pontejos (68), and that of Estupiñá's tenement dwellings facing the plaza Mayor. For example, such an interesting and apparently trivial little fact as the following concerning those buildings would be of enormous interest to the historian of architecture: "No existen en Madrid alturas mayores." (40) To the student of linguistic science, Galdós' personal descriptions and numerous representations of popular speech have proven to be mines of treasured information.[9] (42;102) For the sociologist are those café conversations touching upon such subjects as the rise in the cost of meat under the Restoration government, the suicide rate of people who hurled themselves from the recently completed viaduct over the Calle de Segovia, and the new trolley line (489). The social historian would find source material in the fact that women of the pueblo used sand to scrub their pots and pans (101), in Galdós' description of how Madrid authorities dealt with the problem of snow in the streets (483), in the attitude of women toward the latest fashion, the bustle (101), in the change in personal habits after the construction of the Lozoya aqueduct

(30-31), and in the migration of the religious houses from the center of the city to the northern section after the Revolution of 1868. (227) A student of Spanish customs would find quaint and meaningful Severiana's proud display of her purchases to her neighbors, which Galdós assures us was "muy común" among "las habitantes de las casas domingueras"; (120) the use of "mourning paper" (papel de luto) for personalized correspondence (104); the sort of "April Fool" jest played on Juanito by Benigna on the día de Inocentes (148), and many other typical seasonal observances, religious festivals, practices and customs which go to form part of Spanish life and the luxuriance of detail in this novel. The element of costumbrismo in the novel is not to be discounted. Moreno-Isla's instructions to his financier in the Autumn of 1875 to buy gold instead of silver would represent a step in the economic history of Spain to the economist. (457) All these and many more reveal Galdós' multipurposiveness in Fortunata y Jacinta. The novel is a composite of innumerable facets of Spanish life whose aggregate effect is to render a comprehensive and inclusive vision of total reality.

4) Vast Cast of Characters:

Perhaps Galdós' greatest claim to literary posterity is his astounding ability to create galleries of memorable human characters. It is this aspect of his novelistic craft which has most attracted critics, and a great deal has already been written in the area of character studies.[10] For this reason the present section of our investigation does not purport to be

a psychological study of the personages of Fortunata y Jacinta, but a consideration of the role of the vast cast of characters in this novel in relation to the aesthetics of the wide-angle form, largely outlined in the theoretic first part. We shall also show the ways in which the writer succeeds in controlling and imposing form upon such an inclusive human repertoire.

One of the most important truisms concerning this book is that its length simply does not fully suggest its scope, for length, as we have seen, is only one criterion of a much broader scheme of construction. It is in its human coverage that Fortunata y Jacinta is most deserving of the title of wide-angle novel.[11] Human life overflows the simple and deceptive framework suggested by both title and subtitle. The work is not just "two stories of married women", it is the combined stories of multitudinous lives and beings. One scarcely begins the reading of this novel when he is thrust into contact with numerous figures. Five names are mentioned in the first six lines! From then on the creation of characters seems to take place almost as if by magic or fission, until the pages are teeming and swarming with personages: merchants, aristocrats, doctors, lawyers, professors, students, nuns, priests, politicians, cesantes, engineers, servants, rogues, saints, children, ad infinitum. In Fortunata y Jacinta Galdós offers us one of the most varied catalogues of different and picturesque characters in his entire novelistic repertoire. All live authentically as dynamic, interlocking human elements of a vast and populous

fictitious universe. Taking joy in the crowd spectacle himself, the author seems to place us literally at the center of Spanish life itself, dragging us into the midst of the mob of creatures engendered by his fertile imagination. The reader stands in awe at the crossroads of this super-populated, fictitious world, bewildered by the myriad types passing by him, flitting thither and yon, from Plaza Mayor to Retiro, and from one social plane to another. We are led through numerous life experiences of at least four major personages, and are brought into intense personal contact with many people adjacent to these lives, people usually called secondary characters, but who almost acquire here the stature of principals. Proceeding still further in a centrifugal direction, on the very edges of the novel is an additional peripheral crowd of beings who appear just before we encounter that last tiny group heading off into their own novels. Thus the two principal couples, the four most essential characters to the plot, are conceived of as dancing a quadrille at the center of a vast circle of friends, relations, acquaintances and strangers, all holding hands as though participating in the childrens' game known as Ring-Around-the-Rosie. A categorization of the populace of Fortunata y Jacinta could conceivably follow the broad outlines we have just sketched, however before doing so, a few census statistics.

The groundwork for our census of the characters in this novel has been laid by an earlier reader,[12] and we shall make use of his findings, adding a few more of our own. Dividing the denizens of Galdós' world into three categories, Sainz de Robles finds

the following:

1) Purely fictitious characters who participate in the novelesque action: 209

2) Purely fictitious characters who do not take part in the action: 30

3) Historical personages referred to:[13] 168

However, no census can be complete and perfect. To the second group we add thirty-four more figures we have encountered in our own readings, and with group three we include an additional thirty-one. The list should thus read:

1) Purely fictitious characters who participate in the novelesque action: 209

2) Purely fictitious characters who do not take part in the action: 64

3) Historical personages alluded to: 199

The total cast of characters, by our count, is thus four hundred and seventy-two (472). Future, more diligent readers may find other people unaccounted for. Given the lifelike quality of the novel, it would not be surprising if the population of Fortunata y Jacinta were to increase!

What is so noteworthy about the vast cast of characters in this novel is the author's amazing ability to manipulate and coordinate in detail so many people without damage to his plot structure. Despite the introduction of so many fictional entities, the main narrative thread involving the interaction of the four major personages is always in evidence. This unity

is accomplished by relation of each character, no matter how peripheral he may be, either directly to the action itself, or to another character who is ultimately involved with the main line of events. An illustrative example of this is a character such as Amalia Trujillo, who, although lost in the litany of names of family and remote relationships introduced in Chapters II and VI of Part I, she comes to the foreground to become functional at the beginning of Part III by dealing a shattering blow to Jacinta with her tremendous announcement, during the entrance of the king, that Juanito is again involved with Fortunata. (309-310) Similar is the case of such a seemingly insignificant (though realistically sketched) character as Doña "Desdémona" Quevedo. Maxi is able to decipher her thinly disguised "coded" message to Doña Lupe concerning the birth of Fortunata's baby, fits the last piece into his puzzle of logic, and proceeds with his revenge.

It would therefore seem that the novel almost follows a preconceived plan of disposition and arrangement of its vast picture of collective humanity. To control them, array them in an order, impose some kind of form upon his ranks, and regiment them all forward in some kind of orderly procession, Galdós seems to make use of broad categories or groups. One such form-imposing categorization is that which we have outlined in our discussion of design involving the dual worlds of the novel. Each character's individual placement there would depend upon his general sphere of action taking place in one or the other "worlds" of the two heroines. Another arrayal might follow the main outlines of the grouping we

have sketched above (p. 625) conceived as proceeding outward from the very center of a circle where the four principals are situated to the outer circumference where we find located such entities as Ramón Villaamil and Torquemada, who, impelled by such powerful centrifugal force, are about to "escape" into the worlds of their own novels to be written at a later stage in the novelist's career.

We would dispose such a grouping in the following manner. 1) The four characters who make up the main narrative thread and are strictly essential to its development are Juanito, Jacinta, Maximiliano and Fortunata. It is upon their actions, and their interaction only that the barest skeleton of the composition could be supported. Remove them, and the novel becomes a motley crowd of unrelated people in a <u>cuadro de costumbres</u>. They are the backbone supplying the interior form and support to the whole body.

2) The group in any work of fiction usually referred to as secondary characters must, of necessity, be sub-divided in this novel into what we would term "major secondary characters" and "minor secondary figures". The former class would involve personages who here almost attain the stature of principal characters and are directly and intimately connected to the main plot development. Indeed in this work, such titanic characters as Guillermina Pacheco and Mauricia <u>la Dura</u>, owing to the remarkable relief in which they are placed with respect to more minor characters, their detailed depiction, and their organic function in the plot development, might easily be considered "main characters". Indeed some of these are more real and more

minutely drawn than such a relatively colorless principal as Jacinta or such a type character as Juanito. With such an interesting reserve corps of secondary characters, the four principals may frequently recede into the background, and the former acquire a predominance usually reserved for main characters. Whole chapters are dedicated to the orderly development of such similarly vital and plastic secondary personages as the picturesque Estupiñá, Moreno-Isla, Feijoo, Doña Lupe, etc. Were such major secondary personages eliminated from the work, the novel would certainly no longer be the superb piece of fiction we know as Fortunata y Jacinta. As an English critic wrote long ago: "In no novel is Galdós' failure to use the pruning-knife less to be regretted; for we could ill afford to lose such figures as Doña Lupe, Doña Guillermina, Mauricia la Dura and Moreno-Isla..."[14] Notwithstanding, an extremely slimmed-down volume involving only the four main characters could still conceivably have been written. The major secondary figures considered as fulfilling the two qualifications (large stature and direct bearing upon the plot development) for inclusion in such a category are the following fifteen: Estupiñá, Guillermina Pacheco, Feijoo, Segismundo Ballester, Doña Lupe, Mauricia la Dura, Manuel Moreno-Isla, Ido del Sagrario, José Izquierdo, Nicolas Rubín, Jacinto María Villalonga, Aurora Samaniego, Barbarita Arnáiz, Don Baldomero Santa Cruz, and Juan Pablo Rubín. As this list proceeds toward the end, the character's relation to the central plot diminishes somewhat in proportion. Such a figure as Juan Pablo Rubín's presence in the group might

easily be questioned, but one must bear in mind that it was his imprisonment which got Maxi away from the apartment after the latter's marriage to Fortunata, thus leaving the way open for Juanito's second conquest of the girl.

After the four principals, these, then, are the people who loom largest and remain longest in the mind of the reader. Owing to the spaciousness of his novel's confines, and its long encompassed time span, Galdós was able to develop extensively these characters who would ordinarily remain purely subalternate figures. The length of his narrative gave him the room and the time to analyze numerous subordinate personages in some depth, for they could linger longer in the forefront of the action. Indeed each of the above fifteen at one point or another in the tale earns his hour in the sun. Mauricia <u>la Dura</u> becomes the ranting protagonist of the entire episode in the Micaelas convent, and it is in the vicinity of her deathbed that the two heroines are twice brought face to face. Juan Pablo Rubín acquires roundness of contour in the café scenes he presides over. All the pathetic nature and depth of feelings of such old Don Juans as Moreno-Isla and Feijoo are expressed in the chapters dedicated to them. The complexity and inconsistency of Doña Lupe, her harshness and her benevolence, revealed on numerous occasions, are symbolized and summed up in what one critic has called the duality of her "anatomical peculiarities."[15]

> La doble personalidad de esta señora tenía un signo externo en su cuerpo, una representación fatal, obra de la cirugía, que en este punto fué una ciencia justiciera y acusadora. A doña

> Lupe le faltaba un pecho, por amputación a consecuencia del tumor escirroso de que padeció en vida de su marido. Como presumía de buen cuerpo y usaba corsé dentro de casa, aquella parte que le faltaba la suplió con una bien construída pelota de algodón en rama. A la vista, después de vestida, ofrecía gallardo conjunto; pero tras de la ropa sólo la mitad de su seno era de carne; la otra mitad era insensible y bien se le podía clavar un puñal sin que le doliese. Lo mismo era su corazón:... La índole de las relaciones que con las personas tuviese determinaba el predominio de tal o cual mitad. (203)

It is the complexity and multi-facetedness of these semi-protagonists who strut their hour upon the stage of the life of Fortunata y Jacinta which contribute to its incredible degree of human density. The author intermittently draws them near, magnifies them for us, and then lets them withdraw into the wings, only to bring others into the limelight. And this is the same way we come to know people in real life, by degrees and by repeated encounters.

In order to appreciate the richness of Galdós' characterization techniques, we single out one of the fifteen major secondary figures for brief comment. When he first appears on the scene in Part IV of the novel, Segismundo Ballester seems to be merely another in a long succession of men seeking to seduce Fortunata. It is, at this point, the humor with which Galdós surrounds this farsical Don Juan which shades and deepens his personality. It is only much later, when Fortunata withdraws to her old home in La Cava de San Miguel, that we gain real insight into Ballester's honorable fidelity to the girl of the pueblo. As though cutting

a diamond, Galdós finally etches a tragic facet or dimension into his creature's makeup as the true depth and sincerity of Ballester's love for Fortunata is revealed at the very end of the novel. Approaching the bed upon which rest Fortunata's mortal remains, he embraces her corpse, bathes her still warm face with his tears and stamps innumerable kisses on her cheeks and forehead. Breaking down completely, he pours out to Guillermina his true and hidden feelings in halting, choking sobs:

> -¡Ah! Señora -dijo a la fundadora, secándose las lágrimas-, veo que se asombra usted de ... verme llorar así, y de estas demostraciones... Es que yo la quería mucho..., era mi amiga..., iba a ser mi querida..., digo..., no, dispense usted; éramos amigos... Usted no la conocía bien; yo, sí... Era un angel..., digo, debía serlo, podría serlo; dispense usted, señora, no sé lo que me digo; porque me ha llegado al alma esta desgracia. No la esperaba. (541)

We are suddenly and pleasantly surprised by the manner in which this clown suddenly springs to life. It is this concealed serious and emotional dimension of Ballester lurking beneath a gay and frivolous surface with which Galdós bestows great stature upon the cheerful pharmacist. He becomes a veritable sad pagliaccio incarnate. As Miss Braun has written: "Perhaps the essence of Ballester lies in the fact that he could well have said, like Figaro, 'Je ris, pour ne pas pleurer.' This dimension, which the reader merely glimpses, is an indication of how complex even one of Galdós' simpler characters can be."[16] And this complexity is largely due to Ballester's repeated appearances over

a considerable period of time in a protracted fictional work.

3) The number of subordinate figures now grows in an ever expanding circle of relatives and acquaintances as we proceed to the third category of personages, the minor secondary characters, with which the background of the novel is dense and populous. It is probably this group and the next which contribute most to the aura of human density pervading this novel, for although the narrative pace is somewhat retarded by the attention devoted to them, they provide compensation in the enlarged human perspective afforded. Often these people are also the most interesting and most delightful creations in the work. Appearing but briefly in a strictly limited number of scenes and incidents, such numerous entities miraculously stand out in great relief due to the lively, kinetic, and garrulous natures their creator has breathed into them. They are fleeting mortals of movement and speech who spring into life molded of one impressionable piece, sketched with only a few brushstrokes, but they instantaneously become rounded, elaborated lives and complete portraits. They are not yet the nameless and faceless mob appearing in the background, for, although numerous, these people still take on an unusual individuality within the novel. They are still carefully constructed beings, and the most important of their class enjoy a marked degree of plasticity and relief within the framework of their secondary, though carefully composed theatres of action. It is they who afford us so many pleasant moments of aesthetic surprise in their isolated arenas, the

scenes of their marginal engagements, which contribute so considerably to the illusion of real life and total reality exuding from Fortunata y Jacinta.

Their number is legion. Who could forget such colorful characters as Aparisi and his rival, the Marqués de Casa-Muñoz, Don Basilio Andrés de la Caña, Isabel Cordero, Federico Ruiz, Doña Desdémona, Sor Marcela, Doña Nicanora de Ido del Sagrario ("La Venus de Médicis"), Papitos, Adoración and Pitusín, Olmedo (Ulmus Sylvestris), El Pater, Ponce (the literary critic), Olimpia Samaniego, Ponce's romantic, piano-playing novia? Others less memorable would be Severiana (Mauricia's sister), Castita Moreno, Encarnación (Fortunata's servant at the end of the novel), Sor Natividad (the Basque Mother Superior at the Micaelas convent), Patria (Fortunata's maid who betrays her), Quevedo (the jealous male midwife), and Refugio, (Juan Pablo Rubín's mistress), and many more.

Again, to demonstrate the extraordinary creative power with which Galdós is able, with only a few strokes, to etch these minor secondary figures in his reader's imagination, we single out three of the most vivid of this group for closer scrutiny. Sister Marcela, that ugly and crippled little nun in the convent of the Micaelas, who just barely appears in one chapter of the novel's densely populated stage only to be quickly withdrawn. Yet she is an extraordinarily well-drawn character, a figure of outstanding relief thanks to her dynamic personality, her kinetic and plastic qualities, and her profound humanity:

> En aquel instante apareció en la sala una figura extraña. Era sor Marcela, una monja vieja, coja y casi enana, la más desdichada estampa de mujer que puede imaginarse. Su cara, que parecía de cartón, era morena, dura, chata, de tipo mogólico, los ojos expresivos y afables, como los de algunas bestias de la raza cuadrúmana. Su cuerpo no tenía forma de mujer, y al andar parecía desbaratarse y hundirse del lado izquierdo, imprimiendo en el suelo un golpe seco que no sabía si era de pie de palo o del propio muñón del hueso roto. Su fealdad era igualada por la impavidez y el desdén compasivo con que miró a Mauricia.
>
> Sor Marcela traía en la mano derecha una gran llave, y apuntando con ella al esternón de la delincuente, hizo un castañeteo de lengua y no dijo más que esto: - Andando. (238)

As the Spanish say - "¡Clavado!" Sor Marcelo is eternally "nailed" in our memories. The vivid plasticity of such a character makes us think immediately of Galdós' penchant for filling the margins of his manuscripts with minute drawings of characters before bringing them to life in words.[17] The almost paranoiac phobia of mice of this otherwise courageous little religious and her indulgent forbearance of Mauricia's alcoholism only serve to round out her already beautifully delineated human portrait. Sor Marcela is one of those rare manifestations of character creation evident in only great literature, and indicative of Galdós' personal pleasure and ability in the creative process.

Although sketched in more tenuous outlines, a second personage reveals another side of the Galdosean technique of character creation. Sor Marcela's is largely a physical portrait. Emphasizing what we might term the mania or moral essence of one of

his creatures, the novelist also achieves equally astounding success in engendering very real human beings. A case in point is the Mother Superior of the same Micaelas convent:

> Era sor Natividad vizcaína, y tan celosa por el aseo del convento, que lo tenía siempre como tacita de plata, y en viendo ella una mota, un poco de polvo o cualquier suciedad, ya estaba desatinada y fuera de sí, poniendo el grito en el cielo, como si se tratara de una gran calamidad caída sobre el mundo, otro pecado original o cosa así. Apóstol fanático de la limpieza, a la que seguía sus doctrinas la agasajaba y mimaba mucho, arrojando tremendos anatemas sobre las que prevaricaban, aunque sólo fuera venialmente, en aquella moral cerrada del aseo. Cierto día armó un escándalo porque no habían limpiado..., ¿qué creeréis?, las cabezas doradas de los clavos que sostenían las estampas de la sala. En cuanto a los cuadros, había que descolgarlos y limpiarlos por detrás lo mismo que por delante. (234)

Though the artist has not yet allowed his personage to reveal herself in words, she has already been fixed in our minds as a very human type recognizable to all.

The well-known Galdosean humor and irony are called into play in the presentation of a third member of this group. One of the permanent "fixtures" in Juan Pablo Rubín's café tertulia is Don Basilio Andrés de la Caña. All his pretentiousness, the keynote of his personality, is struck in the opening lines of the description of his physiognomy. He wears his character stamped upon his face:

> En cambio, don Basilio Andrés de la Caña, que era vulgo, se sentaba siempre en el diván. Gustaba de ocupar posiciones superiores a las que merecía, y recostaba en el marco de los espejos su cabeza calva y lustrosa. Usaba gafas, y su nariz pequeña

> podría pasar por signo o emblema de agudeza. Entornaba los ojos cuando daba una respuesta difícil, como hombre que quiere reconcentrar bien las ideas. Su frente era espaciosísima y su fisonomía de esas que parecen revelar un entendimiento profundo y sintético. Tenía algún parecido con Cavour, de lo que provenían las bromas un tanto pesadas que le daban.
> (296, Italics mine)

When Galdós proceeds to inform us that don Basilio considered laughter an act inappropriate to human dignity and had "exiled forever the smile from his face", we do not even need the further item proffered by Melchor de Relimpio that the most lucrative business in these times would be to extract all the straw in don Basilio's head and sell it! The character has already been well established. His officious political announcements only serve to enhance the reality of his portrait. Thus we see that the lines of even the most fleeting minor secondary personages are finely drawn in their detail, and even they become perfectly wrought, memorable characterizations. Such vividness of detail bestowed upon numerous fictional entities as these contributes to the density of the human coverage in this long novel. We emphasize again that the length of the narrative is the factor allowing such detailedness of characterization of subordinate figures.

4) Proceeding toward the circumference of the circle of the vast cast of characters we find the multitude, that faceless and nameless mob of humanity who come hustling and jostling their way into Fortunata y Jacinta to render the illusion of the crowd effect. We can only point out some of them at random: there is that stock market agent in Juan Pablo's tertulia (302); that blind girl and

old guitarrist who beg in the Plaza Mayor succored by Moreno-Isla, and who return to his memory to haunt him on the night of his death (460-61); Feijoo's faithful servant and cook; that boring Englishman whom Juanito met in Seville during his honeymoon who "chapurraba el castellano con la boca fruncida y los dientes apretados, como si quisiera mordiscar las palabras..." (58); the little blind boy who lives in the slum tenements of the Calle Mira el Río, plays the guitar and sings flamenco songs (114-15); the blind pianist at the Café de San Joaquín on the Calle de Fuencarral (305); that old priest the newlyweds (Juanito and Jacinta) met in the silent streets of Zaragoza who cast long and measured stares at them for their public billing and cooing (52); and uncounted others. This large group forms a varied spectrum of Spanish society filling the immense space of the novelistic world before us, and even some of these still manage to stand out in our memory with a considerable measure of individual relief, as the following lines will show.

When Ido del Sagrario wends his way to a nearby café to spend the money Jacinta gave him on a decent meal, he encounters three shady-looking fellows:

> ... vió que hacia él iban tres individuos de calzón ajustado, botas de caña, chaqueta corta, gorra, el pelo echadito p'alante, caras de poca vergüenza. Eran los tales tipos muy madrileños y pertenecían al gremio de los randas. El uno era descuidero; el otro, tomador, y el tercero hacía a pelo y a pluma. Ido los conocía, porque vivían en su patio, siempre que no eran inquilinos del Saladero, y no gustaba de tratar con semejante gentuza. (108)

Although we have been afforded only a fleeting glance, these three chulos materialize almost miraculously in our mind's eye. In short, they come alive. Fortunata y Jacinta is so peopled with numerous apparitions such as these that the novel triumphs in achieving just that shadowy degree of reality which any good novelist professedly seeks.

To intensify the illusion of density achieved through such people (type characters who are "muy madrileños"), Galdós frequently employs an interesting little device to imply that there are many more in his bag of fictional entities just like those presented. For example, in the depiction of José Izquierdo we read: "Aquel desventurado era como otros muchos seres que se pasan la mayor parte de la vida fuera de su sitio, rodando, rodando, sin llegar a fijarse en la casilla que su destino les ha marcado." (112, Italics mine)

Built, as it is, on such a large scale, involving several groups of interrelated people, Fortunata y Jacinta acquires a profundity, a volume, something of an eerie third dimension in which the cast of characters plays an important functional role. Three novelistic techniques contribute to this effect: the autonomy of characters, the vital past of characters, and the reappearing character. Our discussion of the third of these fictional resources will bring us to the fifth category of characters outlined above - those existing on the periphery of the fictional world about to "escape" into their own novels.

This novel contains, in an admittedly more rudimentary form,

an early manifestation of a modern novelistic technique which one critic has aptly termed "the autonomous character".[18] While reading the work we tend to think of the characters of Fortunata y Jacinta as all living at the same time within the universe their demiurge has fashioned for them. Even though we do not see them all constantly, some appear to pursue strange unrecorded existences, almost beyond the control of their creator. When the perspective shifts, and they slip out of our range of vision, they somehow seem to go their own way, almost as though they had gone to an extreme corner of the novel's world (or even outside the novel) where they continue to lead their own separate lives. When we see them again, they have changed or undergone some personal experience we haven't seen. They possess what Gullón calls a "disponibilidad para vivir por sí otros sucesos".[19] This technique enhances measurably the pleasing illusion of a broader plane of reality of which we catch only fleeting glimpses at unexpected times. The personages appear and disappear, only to pop up later in a different place, and in their absence we are drawn into wondering what has happened to them in the meantime, that is, we are literally tricked into believing in their autonomous reality. The technique becomes a "mixture of life and fiction on the same plane".[20] Now this interplay of illusion and reality is a recurring thematic phenomenon in Spanish literature as both Gillet and Livingstone have admirably demonstrated,[21] and Galdós himself had already experimented with the device in a more sophisticated way than here

in one of his earlier novels, El amigo Manso (1882).[22] A few examples of independent existence from Fortunata y Jacinta will suffice.

Through the intervention of Feijoo with Jacinto Villalonga, Juan Pablo Rubín was placed in the Alphonsine government in Penales, or Justice Department. (356) We last saw him discussing with Feijoo the possibility of Fortunata's reconciliation with Maxi. (345) Much later, when doña Lupe considers turning to Juan Pablo for advice in the latest crisis between Maxi and Fortunata, we read the following unobtrusive but effective little entry: "Para tratar de esto y acordar lo más conveniente, llamó a Juan Pablo, que a la sazón había pasado de Penales a Sanidad y podría tal vez poner a su hermano en Leganés..." (474, Italics mine) That is to say, Juan Pablo has effected a change in his position, and is now working in the Department of Health. Although we have not seen this change take place, we take it on the word of the narrator, and the surprising illusion of a third dimension in the novel is established.

Segismundo Ballester intensely disliked Ponce, the literary critic who was Olimpia Samaniego's novio. Indeed the roguish pharmacist's ambition was to administer Ponce a strong laxative, substituting a pill containing croton oil for the candy Olimpia nightly lowered on a string from her balcony to her admirer! (437) But the relationship between characters may change, even though it is not recorded in the narrative, and in Ballester's first visit to Fortunata after the birth of her baby, he announces

that he and Ponce are now the best of friends. (503) Ponce, in turn, also leads his own existence, caring for his infirm mother. (503) Thus independent lives begin to radiate out in all directions from the center of the novel. We suddenly learn that the same Federico Ruiz who, in Part I of the novel, occupied a permanent chair in the tertulia of the Santa Cruz home (142) is, in Part IV, about to marry Ballester's sister. (437) It is almost as though Federico had courted his bride somewhere else in the novel, in his own life. Returning from the burial of his first son, Juanito meets his mother in the Red de San Luis. Barbarita comments upon her son's pallidness, and, to conceal his whereabouts, he lies: "«Es que vengo de casa de Moreno Vallejo, a quien le han cortado hoy una pierna.»" (144) Moreno Vallejo, a totally peripheral character, had, in effect, had a leg amputated as the result of a fall from his horse. Juanito, in turn, pursues his own life "offstage" also, and is involved in an accident similar to that of his friend, Moreno Vallejo. When Maxi tells Fortunata he met Juanito while visiting his brother, Juan Pablo, in prison, she slips and asks- "But isn't he [Juanito] sick?" Since Fortunata could not possibly have known this, Maxi becomes suspicious. Trapped in her own lie, she triumphantly reacts, and tells her husband she read of Juanito's fall from his horse and injured arm on the society page of El Imparcial. (Note the announcement of a fictitious character's injury in a real newspaper.) Ironically enough, Juanito was visiting the same Moreno Vallejo (now one-legged!) we have just read about! The latter, like Juan Pablo,

was imprisoned for conspiracy against the "real" government! (282) It is precisely this kind of marginal existence within the work, led by numerous independent characters, which deepens and densifies the illusion of teeming life in this great epic novel.

Since characters may linger longer in a protracted narration, they acquire their own pasts. That is, there is room and time for the novelist to fill in, in various ways, a character's previous life. The author may relate unknown incidents about a personage, the character may review in an interior monologue his own history, or he himself may recount it to another character. This device buttresses the illusion of a third dimensional fictional entity, for again it is as though these people pursued an unrecorded existence somewhere before the chain of events we are reading commenced. There are at least two unique applications of this novelistic artifice in Fortunata y Jacinta.

At the beginning of Part IV, Fortunata, during the summer absence of Juanito from the capital, becomes intimately friendly with Aurora Samaniego. The latter's entrance one evening naturally calls for a description of her physical appearance by the narrator, who remarks that she has a certain elegant foreign air about her, and always wears austere, severely-cut dresses of one color (we assume black for we immediately discover that the Franco-Prussian War had left her a widow). The first stage of the presentation of her past is awkwardly mechanical, for the author, realizing that her somewhat non-Spanish elegance calls for clarification, abruptly states: "Expliquemos esto." (424) Galdós then proceeds

to tell us of Aurora's marriage to Monsieur Fenelón:

> Aurora Samaniego tenía treinta años y era viuda de un francés que vino a España representando casas extranjeras de droguería. A poco de casarse, allá por el 65, el francés se fué con su mujer a Burdeos, y allí heredó de sus padres un establecimiento de ropa blanca, que mejoró a fuerza de trabajo, poniendo en él las bases de una fortuna. Pero entre Bismarck y Napoleón III lo echaron todo a perder, pues por causa de estos dos personajes sobrevino la guerra de 1870, que tantas esperanzas había de segar en flor. Fenelón, que era hombre bonísimo y de inteligencia mercantil, tenía el defecto del chauvinisme. Empuñó las armas, se agregó a un cuerpo de ejército, y a los primeros disparos los prusianos le dejaron seco. (424)

From her residence in France, Aurora had acquired diligent work habits, a good business sense, a vast knowledge of the textile trade, and a perfect command of the French language. Upon her return to Spain, her cousin, Pepe Samaniego, decided to make use of Aurora's talents by placing her at the head of a department in a new store he was opening, financially backed with the immense capital of none other than Manuel Moreno-Isla. (424) For the second stage of Aurora's past, Galdós lets his character herself talk, and, as we might have suspected, Moreno-Isla has played a part in it. Aurora tells Fortunata that for many years the Anglophile pretended to be courting her, without ever intending to marry her. Once married to Fenelón, however, she became a prime target for Moreno's philandering, and she was not long in falling victim to his efforts. (443-44) Three points are of interest here: Aurora Samaniego has acquired a substantial past through her (and the narrator's) confession to Fortunata, but secondly, and just as

noteworthy, is the previous life of Moreno-Isla which has also been substantially adumbrated here. He, like several others in the novel, now becomes another Don Juanesque señorito. It is interesting that so many of Galdós' male personages are characterized in this manner. And finally through his calculated construction of a complex network of human relationships (Jacinta- Moreno-Isla - Aurora Samaniego - Fortunata) Galdós has carefully set the mainspring for the time-bomb denouement of his novel's plot structure. The vital past of characters thus becomes functional in the outcome of the action.

In the chapter immediately following that which builds Aurora's past, Moreno-Isla dies. This character's death has been carefully prepared and foreshadowed in many ways. His heart condition is previously established; he sees a funeral in the Puerta del Sol during his paseo; and at mass with Guillermina, he is intent upon the effigy of a dead, reclining Christ figure wrapped in a shroud. (455) It is to Galdós' credit as a novelist that he places the mental review of his character's past life well within the personalized perspective and individual realm of experience of that character, registered in beautiful indirect and direct interior monologues. In the manner of a drowning man, large portions of Moreno's past existence unchronologically flash through his memory on the sleepless night before that of his death: "Acudían entonces a su memoria las acciones e imágenes de aquel día o de los anteriores, a veces las de fechas muy remotas y que no tenían relación alguna con su situación

presente." (450) Paraded before him in his mind are his absurd efforts to pay court to Jacinta, his own secret desires to have a child with her, and his encounter that day with a repugnant beggar in the Retiro. (450-52) His senses then register actual nocturnal sights and sounds: the wallpaper pattern of his bedroom, the objects on his desk including a photograph of Arnáiz, el Gordo (now dead; 411); the gurgling of the fountain in the Plaza de Pontejos, some noisy nighthawks retiring home after late carousing. (452) He remembers a London prostitute's facial similarities to Aurora Samaniego, and a nautical image now emphasizes this mental procession from out of the past: " Todo pasó, todo va cayendo atrás y revolviéndose en la estela que deja el barco... " (452) One mental association now follows another in rapid succession: his determination to return to England leads to further considerations of Jacinta; a painting of Saint Joseph with the child Jesus recalls his own childhood, the memory of his father, his dead mother whom he never knew, childhood incidents with his little sister ("aquella misma hermana viuda que allí vivía"[23]), a fall from a donkey producing a scar which he still bears, and his treatment at his grandfather's home. His reveries close with this reflection: "«Si parece que fué ayer», decía Moreno, tocándose la frente en el sitio donde estaba la cicatriz." (453) In these pages, some of the most beautifully composed in the entire novel, Galdós thus artistically constructs the past of another memorable character.

One final interesting little application of this technique.

When Estupiñá curiously observes Moreno-Isla distractedly inspecting the numerous statues in the church of San Ginés that morning, we learn something of the old corredor de género's own past: "Es lo que me quedaba que ver -decía-, don Manolo aquí..., él, que no tiene religión. Es que gusta de ver las buenas imágenes... Por ahí empecé yo.»" (455, Italics mine)

Another characterization device contributing to the third dimensional effect in Fortunata y Jacinta is one which Galdós employs on an extensive scale in this novel - that of the reappearing fictitious character. We shall classify them in two groups: thirty-three reappear from the six novels of the contemporary series preceding Fortunata y Jacinta and thirty-one will reappear again in later novels of the same series. Fifteen personages qualify for both groups.[24] From the first group, those who have played lesser or greater roles in earlier works, devotees of the novelist will quickly recognize such Galdosean stalwarts as Don Francisco Bringas, Federico Cimarra, Don José Ido del Sagrario,[25] the Miquis brothers (Alejandro and Augusto), Don Leopoldo Montes, Don Manuel José Ramón del Pez, Joaquín del Pez, Don José de Relimpio, Melchor Relimpio, Federico Ruiz, Alejandro Sánchez-Botín, Francisco Torquemada and Jacinto María Villalonga. Noteworthy is the fact that none of the four principal characters has ever appeared before or will ever appear again. Of the fifteen major secondary personages, only two (Ido del Sagrario and Jacinto María Villalonga) have been seen before, and five will return in later novels.[26] Thus, excepting

Ido del Sagrario and Jacinto María Villalonga, all of the reappearing characters from earlier novels occupy purely secondary roles in Fortunata y Jacinta. This exemplifies the well-known Galdosean technique of having characters not only reappear, but also ascend and descend from one plane of importance to another.[27] He who was a protagonist in the foreground of an earlier work may recede into the chorus of a later novel and vice-versa. Characters are thus examined in detail from varying perspectives, and in this manner, the illusion of a whole society of families and individuals materializes into the world of Galdós. The reappearing characters fulfill two aesthetic functions in Fortunata y Jacinta as a wide-angle novel: they enhance the sensation of the crowded, semi-autonomous human life milling about in the work, and with the cargo of pleasant memories they bring from previous novels, they increase the illusion of total reality emanating from this fictional world. That Galdós used the technique of the reappearing character deliberately, with conscious artistic motivation, is borne out by his own declaration. He refers to it as "el sistema que he seguido siempre de formar un mundo complejo, heterogéneo y variadísimo, para dar idea de la muchedumbre social en un período determinado de la Historia".[28]

5) The second group of reappearing characters, those who will return in later works either as protagonists or as subalterns, brings us to the form-contributing fifth category of fictional entities - those existing on the very periphery of Fortunata y Jacinta, about to pass over the frontiers of

its multitudinous world into their own novels.[29] Among the thirty-one characters who will return to populate other Galdosean fictional worlds are such noteworthies as Don Basilio Andrés de la Caña, Doña Lupe, la de los pavos, Guillermina Pacheco, Juan Pablo and Nicolás Rubín, Federico Ruiz, and Jacinto María Villalonga.[30] Two outstanding examples of purely marginal, episodical characters, mere "extras" in this novel, who will be raised to the rank of principals in their own novels, are Francisco Torquemada and Ramón Villaamil ("Ramsés II"). The former is a colleague in vile usury of Doña Lupe, who will later be brought to the foreground in a series of four novels depicting his hypocritical and frustrated efforts to change morally when confronted with the death of his idolized little son, his grotesque deformation as he amasses millions, marries into a ruined aristocratic family, becomes gorged with money, and symbolically dies of a disease of the digestive tract. The latter character is a poor cesante, an unemployed government official who, in Fortunata y Jacinta, haunts the cafés of Madrid, desperately seeking the patronage he needs to find work for a sufficient amount of time to retire with a government pension. He appears only fleetingly on the fringes of the present novel, a gaunt spectre in the background always harping on the same theme: "-Pues yo- murmuraba una voz que parecía salida de una botella, voz correspondiente a una cara escuálida y cadavérica, en la cual estaban impresas todas las tristezas de la Administración española - sólo pido dos meses, dos meses más de activo para poderme jubilar por Ultramar." (297) As

Gullón has noted, the first chord here struck by Galdós in Fortunata y Jacinta already announces the entire Villaamil symphony to be played in the later novel, Miau (1888).[31] Both of these characters personify abiding preoccupations of our novelist: Torquemada, the meaning and lack of real charity in the world, and Villaamil is the incarnation of the tragedy of the Spanish bureaucracy.

What is the artistic significance of the reappearing character? In effect, he is the link binding and unifying the totality of the artist's imaginative universe. Although one may read Fortunata y Jacinta (or any Galdosean novel) as an individual fictional entity, how much richer is the reader's enjoyment if he knows the whole. We smile with pleasure at our recognition of a figure reappearing from an earlier novel. This is the enjoyment derived from the familiar. But the character who is seen here and will reappear in a later novel offers another unique kind of aesthetic pleasure, for the reader familiar with Galdós' later works now enjoys the curious and enviable position of a sort of omniscient god who foresees the futures of such unfortunate wretches as Villaamil and Torquemada. They then become not just fleeting spectres in the background, but complete additional simultaneous tragic lives enhancing the density of the novel's picture of collective humanity. The reappearing characters are numerous vital existences radiating out in all directions from the central core of the already populous Fortunata y Jacinta. They are additional examples of the wide-angle novelist's procedure by widening strokes; the skin

which is grafted onto this gigantic fictional world which makes it heave and swell, and incorporate into itself many other novels.

Other procedures also augment the completeness of human coverage in this epic novel. Galdós introduces the whole gamut of mankind: young, old and middle-aged are all adequately depicted; the work is replete with originals of both sexes[32] and the world of children is abundantly represented. One thinks of the childhood of Juanito Santa Cruz and Maximiliano Rubín, both included,[33] Isabel Cordero's seventeen children, her daughter, Candelaria's numerous offspring, Pitusín, the precious little Adoración (Mauricia's little girl), Fortunata's second baby (Juan Evaristo Segismundo), the youngsters of Guillermina's orphanage frequently alluded to, and finally the hordes of children seen swarming like bees and gamboling about the patios of the slum tenement buildings during Jacinta's "visit to the fourth estate": "Jacinta ... oyó un zumbido como de enjambre. En el patio ... había chiquillos de uno y otro sexo y de diferentes edades." (99-100)

Two further devices help to control and shape Galdós' vast human entourage. The characters of Fortunata y Jacinta all have their roots in two important social units: their family and their class, for, as one critic remarked, Galdós "regarded environment as the complex of relationships in which a person is involved".[34] In this novel we are shown excellent examples of the novelist's intentness upon the Zolaesque procedure of chronicling the history of several important families forming the life of the novel. Indeed the work is partially constructed

upon the principle of family groupings. One household at a time is carefully introduced and expanded, and then the author proceeds to demonstrate their complex interrelatedness. Part I, Chapters II and VI (65-68) are illustrative of the technique. Thus the immense number of characters is orderly marshalled into individual domestic phalanxes which, in turn, reflect the amalgamation and extreme cohesiveness of nineteenth-century Spanish society. Personal, daily contact between many relatives in varying circles is maintained by a large network of friends in common. With this mosaical technique Galdós expresses the preservation of the familiar village-like or small town atmosphere of Madrid[35] of the last century, a Madrid which was not yet a typically huge, impersonal European capital. When such a character as Joaquín Pez turns up as an acquaintance of Jacinto Villalonga, (152) or Melchor de Relimpio as a member of Juan Pablo Rubín's tertulia (294), the reader immediately recognizes him as an old friend and mentally pigeonholes them as respective members of the ubiquitous Pez and Relimpio families established and portrayed in detail in La desheredada. That is, each individual has his domestic niche in Galdosean society where few people are ever lost sight of altogether. The expanding family circle, then, is a conscious novelistic artifice which is concerned with transcribing, arranging, and imposing form upon all of Madrid life itself, and this was precisely Galdós' intention in Fortunata y Jacinta.

Miss Braun has revealed the advantages Galdós reaped by re-

lating individual to family, by making a principal character such as Maximiliano part of a domestic group. "Maxi's love for Fortunata, seen in isolation, would not be as meaningful. Here, viewed in terms of his relationship with doña Lupe, its full power is revealed. So forceful and domineering is his aunt that only a truly vehement passion could induce a timid, retiring youth to disregard her authority."[36] Similar considerations might be adduced for the impact of Juanito's behavior on the respectable middle-class Santa Cruz clan, or, for that matter, of many of the characters in the novel.

In this one single novel Galdós has furthermore set in movement a whole society. Indeed, one striking verity about the structural composition of Fortunata y Jacinta is that what happens in it is never conceived of as a simple chain of experiences accruing around one central figure. Any critic would be hard put to single out any one character as the "hero" of the book. This is because the novel really has no unique protagonist, but rather a collective protagonist. Each individual in it is perceived not only in relation to his family, and to the other characters, then, but also as part of his society, and especially of his social class.[37] Therefore, by arranging his creatures according to class, Galdós bestows additional cohesion upon his vast repertoire of mankind. Just as the author's arrayal of characters was contrived as proceeding centrifugally from the four principals to the purely peripheral characters, the human relationships in the novel are also con-

ceived of as an expanding circle, proceeding outward from individual to family to class and finally to society and the nation as a whole. Like the families seen in complex interrelationships, entire social classes are now scrutinized as being involved in a happy process of agglutination also:

> Es curioso observar cómo nuestra edad, por otros conceptos infeliz, nos presenta una dichosa confusión de todas las clases, mejor dicho, la concordia y reconciliación de todas ellas. En esto aventaja nuestro país a otros, donde están pendientes de sentencia los graves pleitos históricos de la igualdad. Aquí se ha resuelto el problema sencilla y pacíficamente, gracias al temple democrático de los españoles y a la escasa vehemencia de las preocupaciones nobiliarias.
> . . . . . .
>
> Esta confusión es un bien, y gracias a ella no nos aterra el contagio de la guerra social, porque tenemos ya en la masa de la sangre un socialismo atenuado e inofensivo. (65)[38]

Galdós here points to the one good result of Spanish bureaucracy: the offices of the government are the surgical wards where the social grafting operations are performed. From out of the offices titled aristocrat and humble plebeian (ennobled by his own university title) emerge as friends, and soon become relatives through inter-class marriage. (65) No better example in the whole novel could be found for the union of classes than the back-to-back juxtaposition of the chapters recounting the intimate scenes in the comfortable, middle-class Santa Cruz home followed immediately by that which relates Jacinta's visits to the four estate. Structure thus bears out meaning.

One additional method Galdós employs for successful man-

ipulation of his huge cast of characters is the slow presentation of the latter. At no point is the reader overwhelmed by the sudden appearance of an army of figures unmanageable to his imagination. Rather, the novel presents a gradual accretion of fictional personages which renders pleasing the effect of human density achieved in the work and maintains interest throughout. The reader cannot fail to notice the number of chapter titles bearing the name of a new character as its title. Furthermore, each part introduces us to different families and settings, and the circle of people grows almost imperceptibly: Part I established the Santa Cruz and Arnáiz families and all their friends and relatives; Part II accomplishes the same purpose for the Rubíns; Part III opens upon the café clan of Juan Pablo and introduces the interesting personality of González Feijoo and numerous others; finally in Part IV, "in the calle del Ave María," we meet the Samaniegos and Segismundo Ballester. It is noteworthy that many of the cast are brought back in the last chapter to gather around Fortunata's deathbed for one final appearance. Again, owing largely to the length and scope of his narrative, Galdós may deal leisurely with numerous characters and groups of people without any dismay to his reader.

The technique of the vast cast of characters of this wide-angle novel likens the work to a huge mural in its panoramic coverage of the human scene, and further buttresses the illusion of total reality issuing from the fiction. The world of Fortunata y Jacinta is strikingly real precisely because

Galdós unleashes so many varied emotions of mankind and allows them to interact on an immense human scale. The result is a dynamism of character and action seldom achieved in literature. The work so successfully conveys the illusion of a crowd effect that the reader comes away with the feeling of having been immersed in the human luxuriance of life itself, the feeling of having lived in a space intensely filled with real humanity. This brings us to a fifth characteristic of Fortunata y Jacinta which qualifies it as a long, wide-angle novel.

5) Comprehensive Space: An Open and Expansive World

Chapter VII, Part I of La desheredada, the first novel of Galdós' contemporary series, bears the unusual title, "Tomando posesión de Madrid". It might accurately be said that the author's own entire life and literary career were one long "taking possession of Madrid". We sense the fervent aspiration to become master of his spatial milieu as far back as 1865 in an article which the then young law-student published in La Nación, meaningfully titled "Madrid desde la veleta":

> Qué magnífico sería abarcar en un solo momento toda la perspectiva de las calles de Madrid... ¡Cuántas cómicas y lamentables escenas se desarrollarían bajo nosotros! ¡Qué magnífico punto de vista es una veleta para el que tome la perspectiva de la capital de España! Recomendamos a los novelistas que tan a sabor explotan la literatura moderna, el uso de este elevadísimo asiento desde donde podrían abarcar de un solo golpe lo que jamás pudieron ver ojos madrileños; donde sus plumas podrán tomar, oportunamente remojadas, la hiel que parece necesaria a sazonar el amargo condimento de la novela moderna. Suban a las torres, y allí colo-

> cados a horcajadas en el cuadrante, con un pie en el Ocaso y otro en el Oriente, podrán crear un género literario remontadísimo..."[39]

Whether or not Galdós ever literally took his own advice to novelists concerning the climbing of weather vanes is unknown, but that he himself became the giant who straddled all of Madrid, the writer who forged in fiction the life of the Spanish capital, is beyond dispute. Exactly fifty years later, old and blind, he addressed the members of the new Ateneo on the Calle del Prado. His discourse comprises in effect, an imaginary stroll through the now transformed and modernized streets and <u>barrios</u> of his beloved nineteenth-century Madrid, and his sentimental statement of purpose reveals the continuity of his lifelong quest to make Madrid a part of himself, to possess it completely, and to store it up in his nostalgic memories: "¡Oh Madrid! ¡Oh Corte! ¡Oh confusión y regocijo de las Españas... Como es mi propósito encerrar, dentro de la brevedad de esta conferencia, una total pintura del Madrid mió...etc."[40]

Galdós' method for seizing and possessing Madrilenian reality became a personal application of the educational theories of Taine, Sanz del Río and Giner de los Ríos - direct observation and accumulation of details and facts.[41] The quaint streets of Madrid were the great texts which he feverishly and passionately pored over with an almost physical desire to incorporate the totality of the city into himself:

> Ello es que no podía resistir la tentación

> de lanzarme a las calles en busca de una cátedra y enseñanza más amplias que las universitarias; las aulas de la vida urbana, el estudio y reconocimiento visual de las calles, callejuelas, angosturas, costanillas, plazuelas y rincones de esta urbe madrileña, que a mi parecer contenían copiosa materia filosófica, jurídica, canónica, económico-política y, sobre todo, literaria.[42]

Thus it is that Galdós becomes a novelist "oriented toward the large city",[43] a painter of "paisajes urbanos",[44] and Madrid the cloak enveloping the narrative corpus of his contemporary novels. The city is transformed into a legitimate novelistic actor, and frequently even moves boldly downstage to become a leading character. Reading Galdós one always hears the throb of the great urban heartbeat in the background. As one critic observes: "Siempre en el fondo flota la sugestión de la ciudad con sus calles empedradas, míseras también, su ruido de tabernas y patios, sus palacios desconchados y viejos, sus casas de vecindario bullanguero..."[45]

Some notion of the measure of Galdós' success in making Madrid spiritually his own and converting it into an integral part of his emotive literary expression may be gleaned from the pages of Fortunata y Jacinta, for the writer has there taken the whole city as the spatial arena for the action of his novel. At least, such is the illusion Galdós succeeds in spinning for his reader. Indeed the vast cast of characters and other inclusive, comprehensive elements of the novel's construction almost demanded an extensive geographical space to house them. Old Madrid would well-nigh seem to provide inadequate

room for the density of life and the wide range of human emotions portrayed herein, but needing leeway for the immense fresco he was painting, Galdós satisfied himself that the Spanish capital afforded the stage he required.

Furthermore, true to his own technique of always presenting his characters within their milieu, Galdós ensconces his numerous fictional figures in an almost palpable, concrete reality. As one critic states regarding Galdós' love of the real: "El novelista está de tal suerte vinculado al medio que no puede concebir al hombre sin situarle en un ambiente que en parte lo explica; todo personaje necesita tiempo y espacio."[46] This explains the vivid awareness which the reader of Fortunata y Jacinta acquires of the background setting of the work, a functional component element which, according to one authority, becomes so prominent that it "has come to have an independent, cumulative value of its own which is constantly stressed in appreciations. . ."[47] In this wide-angle novel the reader, together with the fictitious denizens which inhabit it, are plunged into a world of such spacious dimensions and firm plasticity that our impression of living in a real world is substantially enhanced. Fortunata y Jacinta is a tangible, perceptible cosmos of length, breadth, and depth, of light and shadow, and of air and substance. We are taken on long walks through the Madrid streets, and are introduced into the intimacy of several private homes, and hence come to know both the external and internal life of the city. From his reconstruction

of the bustling textile commerce in and around the heart of the city (the Plaza Mayor and the narrow little streets radiating out from it), to the various widely separated café tertulias of Juan Pablo Rubín; from the Cava de San Miguel, Fortunata's first home, and the slum tenements in the city's southern sector to the convent of the Micaelas in the then northernmost reaches of the capital; from the Parque del Buen Retiro at the east end to the Palace on the west, and passing through numerous other locales - these are the points which gird its sphere and dot the map of Fortunata y Jacinta. The novel literally bursts with numerous scenic locales. Emanating from the work is a geographical inclusiveness, a topographical exhaustiveness, which illuminate, in large part, much of the panoramic vision and spatial expansiveness of the novel. Fortifying this illusion of spatial density are such factors as the litany of street names[48] and the numerous detailed references to real churches, theatres, cafés, stores, statues, fountains and other familiar buildings, landmarks and places. Such allusions provide what one writer calls an "inherent appeal to a kind of hobbyist's concern for Madrid for its own sake".[49]

The frequent urban peregrinations of Galdosean characters inevitably become the novelist's opportunity to enumerate, describe, and embroider the spatial milieu that his creatures inhabit. He thus triumphs in conveying a profound sense of the plastic and vital spatial density surrounding his people. Such street settings are, furthermore, rarely static, but dynamic,

animated and personalized. Perhaps no better example to illustrate these remarks could be found in the entire novel than the lengthy passages relating Jacinta's journey down Galdós' beloved Calle de Toledo enroute to her "visit to the fourth estate". Paraded before the anxious and distracted Delfina's eyes with kaleidoscopic, semi-nightmarish dizziness and bewilderment (all expressed in a surprisingly modern, almost Impressionistic style), are the myriad stores, taverns, kiosks, stalls, mannequins, and multi-colored store-window displays, all decorated in their holiday best and displaying their wares for the Christmas season. Although Jacinta is unseeing in her distraction, the novelist has made his point. We have seen with him:

> Iba Jacinta tan pensativa, que la bulla de la calle de Toledo no la distrajo de la atención que a su propio interior prestaba. Los puestos a medio armar en toda la acera desde los portales de San Isidro, las baratijas, las panderetas, la loza ordinaria, las puntillas, el cobre de Alcaraz, y los veinte mil cachivaches que aparecían dentro de aquellos nichos de mal clavadas tablas y de lienzos peor dispuestos, pasaban ante su vista sin determinar una apreciación exacta de lo que eran. Recibía tan sólo la imagen borrosa de los objetos diversos que iban pasando, y lo digo así, porque era como si ella estuviese parada y la pintoresca vía se corriese delante de ella como un telón. En aquel telón había racimos de dátiles colgados de una percha; etc, etc., ... El suelo, intransitable, ponía obstáculos sin fin.... Jacinta veía las piezas de tela desenvueltas en ondas a lo largo de todas las paredes... Las bocas de las tiendas abiertas entre tanto colgajo, dejaban ver el interior de ellas tan abigarrado como la parte externa, los horteras de bruces sobre el mostrador, o vareando telas o charlando. Algunos braceaban,

como si nadasen en un mar de pañuelos.
(98-99)

The reader's sight and other senses blur with Jacinta's as they are stricken with one sensory image after another, all conveying the sense of densely filled space and lively, bustling background movement and activity so common to big cities. We receive the distinct impression that it is all permanent and pervasive, and that it will neither cease nor disappear if we should turn a corner (or a page)!

Here is what Casalduero calls that Galdosean talent and gift for making us participants in that tenuous emotion of the streets of a great city.[50] Here is Galdós the costumbrista at his very best, revelling in his constant peripheral description of surrounding space and in his fascination with concrete reality, a fascination so profound that the spatial background of Fortunata y Jacinta is constantly kept before our eyes. The omnipresent topography of Madrid impinges upon our awareness so acutely and with such consistency in this novel that even a humble simile may become the vehicle for its expression. In his ecstatic description of Fortunata to his wife, Juanito can only make the following comparison about her eyes: "Fortunata tenía los ojos como dos estrellas, muy semejantes a los de la Virgen del Carmen que antes estaba en Santo Tomás y ahora en San Ginés." (60)

A further technique employed to enhance our awareness of the novel's spatial (and spacious) milieu is the emotional attachment certain characters themselves acquire for their own individual and widely-separated areas of the city. Like their

creator they are committed to and involved with the city, its barrios, its monuments and edifices. They feel a personal love and spiritual relationship to the city for its own sake, for it is their own and their home. Thus their lives are linked to their spatial environment, though by no means in a deterministic sense.[51] Aside from the personages being types typical of their background (Madrid), they are all, as one critic points out, "intent upon their material circumstances. Their attention is almost always fixed not upon their own moral or emotional existence, but upon some situation outside themselves, located in their immediate surroundings. Their mental horizons thus tend to coincide with the background into which they are set." He goes on to say that these people "carry attention to their background precisely by the fixity of their own concern with it".[52] Exemplary of this point is Barbarita's affection for her little rincón of Madrid in the Plaza de Pontejos:

> No lo cambiaría Barbarita por ninguno de los modernos hoteles, donde todo se vuelve escaleras y están abiertos a los cuatro vientos. ... Ni trocara tampoco su barrio, aquel riñón de Madrid en que había nacido, por ninguno de los caseríos flamantes que gozan fama de más ventilados y alegres. ... Tan apegada era la buena señora al terruño de su arrabal nativo, que para ella no había en Madrid quien no oyera por las mañanas el ruido cóncavo de las cubas de los aguadores en la fuente de Pontejos. ... Barbarita se había acostumbrado a los ruidos de la vecindad, cual si fueran amigos, y no podía vivir sin ellos. (68)

Similar is Estupiñá's reluctance to recognize the demolition of the church of Santa Cruz, a part of the Madrilenian land-

scape he has long loved and revered. The sentiment of the fictitious entity draws our attention repeatedly, almost poetically, to the spatial ambience of the novel. Through the characters' concern with their world, we also become intimately involved with it:

> En 1869, cuando demolieron la iglesia de Santa Cruz, Estupiñá pasó muy malos ratos. Ni el pájaro a quien destruyen su nido, ni el hombre a quien arrojan de la morada en que nació, ponen cara más afligida que la que él ponía viendo caer, entre nubes de polvo, los pedazos de cascote. Por aquello de ser hombre no lloraba. ... Cuando el templo desapareció; cuando fué arrasado el suelo, y andando los años se edificó una casa en el sagrado solar, Estupiñá no se dió a partido. No era de estos caracteres acomodaticios que reconocen los hechos consumados. Para él la iglesia estaba siempre allí, y toda vez que mi hombre pasaba por el punto exacto que correspondía al lugar de la puerta, se persignaba y se quitaba el sombrero. (39)

In her anguish, Fortunata mentally links Juanito's inevitable perfidy to the spatial milieu: "¡Cansado otra vez, cansado; y allá por junio, sí, bien me acuerdo de que era en junio, porque estaban poniendo los palos para el toldo de la procesión del Corpus, me dijo que nunca más me dejaría..." (463) Other examples of the characters' attachment to the space they inhabit (with the secondary result of drawing the reader's attention to the novel's spatial background) are doña Lupe's devotion to her <u>barrio</u> of Chamberí in the city's northern sector, and then, after a painful move, to that of Lavapiés in the south: "Era de esas personas que aborrecen lo desconocido y que

se encariñan con el rincón en que viven." (357); Juan Pablo Rubín's fondness of his real home, the cafés of Madrid: "Proporcionábale el café las sensaciones íntimas que son propias del hogar doméstico, y al entrar le sonreían todos los objetos, como si fueran suyos." (293); likewise Mauricia la Dura's authentic domicile is the streets of Madrid. As she fights her way out of the Micaelas convent, we read: "Cuando vió la calle, sus ojos se iluminaron con fulgores de júbilo, y gritó: -¡Ay, mi querida calle de mi alma!" (260)

Finally, we have the almost symbolic and thematic attachment of Fortunata[53] to her first home in the Cava de San Miguel. Ultimately returning to die in the same place where it all began, her whole life flashes before her, linked to the concrete spatial milieu of La Cava. For this reason this picturesque rincón of Madrid stands out so vividly in the reader's mind as the principal scenic locale of the novel. As she enters the poultry shop and climbs the long stone stairway, we read:

> Aquel barrio y los sitios aquellos éranle tan familiares, que a ojos cerrados andaría por entre los cajones sin tropezar. ¿Pues y la casa? En ella, desde el portal hasta lo más alto de la escalera de piedra, veía pintada su infancia, con todos sus episodios y accidentes, como se ven pintados en la iglesia los Pasos de la Pasión y Muerte de Cristo. Cada peldaño tenía su historia, y la pollería y el cuarto entresuelo y después el segundo tenían ese revestimiento de una capa espiritual que es propio de los lugares consagrados por la religión o por la vida. (477)

That more than just her infancia is present in Fortunata's memory is evident, for the revestimiento de una capa espiritual

is a manifest allusion to the more recent and principal interlude in her life involving her with Juanito Santa Cruz. The reader will recall that the doorway to the cuarto entresuelo was the precise spot where she met her lover for the first time. (41)

Thus a well-defined urban atmosphere and spatial habitat materializes around the fictional creatures Galdós sets in motion in this novel. Indeed, as an eminent student of Galdós has said: "La figura de ficción será más universal cuanto mejer arraigada en una realidad concreta, porque de ella tomará los elementos vitales necesarios para vivir conforme vive el lector, dentro de un ambiente que lo forma y al cual, a su vez, contribuye a formar."[54] Often, it is only when the writer has carefully established and crystallized his multiple spatial locales that he turns his focus upon its inhabitants and the actions and dialogues they engage in. One thinks of the lengthy "scene-setting" passages describing the textile trade and its location in Part I, Chapter II; the assiduously detailed descriptions of the external location and appearance, plus the interior layout, furniture, and decoration of the Santa Cruz home in the Plazuela de Pontejos where the "Escenas de la vida íntima" will unfold (68-69); and the equal abundance of naturalistic detail lavished upon the establishment of atmosphere and scene in Part I, Chapter IX, depicting the sordid slum environment inhabited by José Izquierdo, Ido del Sagrario and many others. (99-102) A highly particularized empirical

and spatial reality is also built in varying places around such people as Estupiñá (39-40), Juan Pablo Rubín (293-94), Fortunata and the Micaelas convent (227-28), her sojourn with Feijoo on the Calle de Tabernillas (Puerta de Moros) which was for the Madrilenians residing in the center of the city "donde Cristo dió las tres voces y no le oyeron" (334-35); and finally the residence of Moreno-Isla and Guillermina on the calle de Pontejos, "pared por medio con los de Santa Cruz". (400)

In addition to the geographical extensiveness of the fictional scene in a wide-angle novel, we have also stated that its space is conceived of as an open, expanding sector. In this regard Fortunata y Jacinta qualifies also, for one of Galdós' abiding interests was the growth and territorial enlargement of his beloved Madrid. In another of his little articles of 1865 one senses his early pride and fascination with two facets of the city's identity - its beautification and its expansion:

> En esta reunión de edificios que se elevan y casucas que se caen; en esta demolición de envejecidas soberbias arquitectónicas, que se abaten para dejar sitio a las modernas vanidades de piedra; en esta mortandad de todas las entidades de cal y canto incluidas en las listas de proscripción del excelentísimo Ayuntamiento de esta Villa y Corte, encontrarás un gran adelanto material, un renacimiento notabilísimo en la parte monumental de la ciudad de los cuatro Felipes, que está, si no me engaño, en camino de igualar a las más hermosas ciudades de Europa.
> . . . . . .
>
> Por lo demás todo se embellece, todo se ensancha y se pone como nuevo. Ahí tenéis esa

> calle que parte de la Castellana hasta el Observatorio Astronómico; la Puerta de Alcalá quedará en el centro de una gran plaza circular; la calle de Fuencarral, cansada de que la Puerta de Bilbao detuviera con toda la pertinacia de un centinela su marcha hacia la carretera de Francia, ha dado en los hocicos a su guardián de piedra, extendiéndose por la llanura con todo el desahogo del que recobra la libertad.[55]

New streets reaching out in new directions; old streets being lengthened; new neighborhoods, districts or barrios springing into existence and grafting themselves onto the city; old buildings being razed to make way for the new - the eye and pen of Galdós were quick to perceive and ever ready to record the swelling urban reality he knew so well. We shall return to this aspect of the novel in our discussion of the seventh characteristic ("A World in Transition"), but for now it will suffice to say that the space of Fortunata y Jacinta comprises not only a whole city, but also a city in process of expansion; the spatial reality is not only large and total, but also is seen as evolving into a still larger reality. It is as though the picture we are beholding really had no frame, no boundaries, and simply keeps on distending and firming itself up. Some examples from the novel to illustrate our meaning. An interesting notion of the manner in which the surrounding rural countryside is gradually being converted and incorporated into the city is Galdós' excellent description of the northern fringe of Madrid where numerous religious institutions, expelled by the Revolutionary governments from the center, are forced to seek refuge in the suburbs. Thus the metropolis is seen as

reaching out with giant fingers to appropriate more and more territory:

> Hay en Madrid tres conventos destinados a la corrección de mujeres. Dos de ellos están en la población antigua, uno en la ampliación del Norte, que es la zona predilecta de los nuevos institutos religiosos y de las comunidades expulsadas del centro por la incautación revolucionaria de sus históricas casas. En esta faja norte son tantos los edificios religiosos, que casi es difícil contarlos. ... Como por encanto, hemos visto levantarse en aquella zona grandes pelmazos de ladrillo... (227)

The image of a void landscape and vast stretches of empty fields being gradually dotted here and there with the signs of an encroaching, expanding urban civilization is vividly conveyed to the reader as the novelist continues his description:

> El caserón que llamamos Las Micaelas estaba situado más arriba del de Guillermina, allá donde las rarificaciones de la población aumentan en términos de que es mucho más extenso el suelo baldío que el edificado. Por algunos huecos del caserío se ven horizontes esteparios y luminosos, tapias de cementerios coronados de cipreses, esbeltas chimeneas de fábricas como palmeras sin ramas, grandes extensiones de terreno mal sembrado para pasto de las burras de leche y de las cabras. Las casas son bajas, como las de los pueblos y hay alguna de corredor con habitaciones numeradas, cuyas puertas se ven por la medianería. (227)[56]

Interesting here is the fact that the reader actually sees the outward construction going on in Galdós' description of the building process (227-28). The same transformation of space from a rural to an urban identity is seen here:

> En el opuesto lado de la huerta, que era el sitio más apartado y feo, había

> un tinglado, bajo el cual se veían tiestos vacíos o rotos, un montón de mantillo que parecía café molido, dos carretillas, regaderas y varios instrumentos de jardinería. En otro tiempo hubo allí un cubil, y en el cubil un cerdo, que se criaba con los desperdicios; pero el Ayuntamiento mandó quitar el animal de San Antón, y el cubil estaba vacío. (252)

On the southern extreme of the city, the reader experiences the same sensation of an expanding urban ambit growing out into the fields, down to the River Manzanares, and stretching away on the horizon across the river is seen what was then the village of Carabanchel, now long part of Madrid proper. The imaginative Ido del Sagrario registers the following visual impressions during his walk:

> Aquel día estaba el hombre de buenas, y la excitación de la dicha hacíale más niño y más poeta que otras veces. Por eso el campo del Mundo Nuevo, que es el sitio más desamparado y más feo del globo terráqueo, le pareció una bonita plaza. Salió a la Ronda y echó miradas de artista a una parte y otra. Allí, la Puerta de Toledo, ¡qué soberbia arquitectura! A la otra parte, la fábrica del gas..., ¡oh prodigios de la industria!... Luego, el cielo espléndido y aquellos lejos de Carabanchel, perdiéndose en la inmensidad con remedos y aun con murmullos de océano..., ¡sublimidades de la Naturaleza! (107)

Once again we note the same significant blend of the urban and industrial with the rural and the natural, symbolic of the expanding metropolitan spatial dimension of the novel. The eye of Galdós is thus fixed upon the advancing, vanguard point, the spot where city meets country in this ongoing urban march, and his pen records it all in great fiction. Interestingly

enough, Fortunata, during her sojourn with Feijoo, frequently strolls in the same direction as Ido, down the southern slopes of the city where she may take in the same expansive vistas enjoyed by the eccentric peddler of novelas por entregas. (335) The reader derives a clear notion of the out-of-the-way nature of these southern barrios which were at that time, gradually being populated and swallowed up by the growing city when Galdós says: "Es aquel barrio tan apartado que parece un pueblo. ... Ciertamente, cuando un habitante del centro o del norte de la Villa visita aquellos barrios, no las casas ni los rostros le resultan Madrid." (335) Finally, as though unsatisfied with the already spacious sphere of his novelistic action, Galdós expands it still further by affording the reader a look at the three main areas of the entirety of Spain - the north, the Mediterranean coast, and some representative Andalusion cities - in Part I, Chapter V, relating the honeymoon trip of Juanito and Jacinta.

A word of caution at this point. Lest the reader think that the Madrid Galdós incorporates into the pages of Fortunata y Jacinta as the vast spatial arena for his novelistic action, is merely the "real" Madrid of his day, the Madrid of brick and mortar known by the real people who walked its streets, we recall the words of a critic writing in the year of the centennial celebration of Galdós' birth:

> Así poco nos importa que el Madrid real de la época fuera como el que pintó Galdós; ese Madrid es puramente accidental, pasó con sus ladrillos y sus piedras

> y sus gentes que no hicieron otra cosa que verlo o habitarlo. El Madrid galdosiano es más verdadero que él, porque es infinitamente más duradero y porque Galdós no lo encontró solo en las calles madrileñas, que un concejo modifica o un bombardeo hace desaparecer, sino más aún, sobre todo, en el fondo de su alma creadora.[57]

Literature, even Realistic literature, does not depend, for its vitality, upon its fidelity to the model or the object depicted. Art is not reality duplicated, but reality worked upon, molded, and transformed by the kneeding fingers of the artist's creative imagination and personal vision. The end result of the creative process is the fashioning of a new, often entirely different, subjective reality.

Since the real Madrid of Galdós' time has long since passed into history, it is the artist's personal conception of what he saw and knew which remains of eternal, transcendental value to us. The foregoing is a valid argument for any reader not having to know the empirical reality of Madrid at all in order to understand and enjoy this or any other Galdosean novel. Part of our aesthetic pleasure in this great piece of fiction is in Galdós' individual evocation of Madrid as he saw and felt it to be. In the power of its appeal to our imagination lies the beauty of this novel. As Baeza concludes: "Hasta el hecho de no haber visto con nuestros ojos corporales hace más deleitoso y más vivo el imaginar, y el añadir así una región virgen e intacta a nuestro mundo interior se diría que lo enriquece más pródigamente que podría hacerlo cualquier dominio familiar."[58]

Indeed the real Madrid of the era of Fortunata y Jacinta

was, in actuality, very much unlike the Madrid oft-seen through rose-colored glasses which crystallizes in the novel under consideration. Writing in 1865 (the year in which the novel's initial scene is placed), in one of his more journalistic, social reformer moods, Galdós removes his tinted spectacles to give us a more realistic notion of what human existence must have been like in the environs of the Spanish capital of that day. We quote the passage at some length for its evocative value:

> ... dad un paseo, si vuestros ojos y vuestro estómago os lo permiten, por algunos rincones de la capital, sin que sea necesario que os alejéis mucho del centro, porque en éste precisamente es donde se encuentran las cloacas más hediondas y los sitios más nauseabundos.
> . . . . . .
>
> Si las puertas de las iglesias presentan el aspecto de un mercado, éstos son verdaderas cloacas. Si aquellas ofenden el decoro de la religión, éstos ofenden la salud pública e inspiran repugnancia al que tiene la desgracia de poner los pies en ellos. La plazuela del Carmen, por ejemplo, llega al último grado de incuria y desaseo. Junto a la destartalada iglesia de San Luis se ven agrupadas unas barracas sucias, donde los vendedores expenden, con la mayor confusión y atropello posibles, la carne, el pescado, las legumbres, las verduras y demás artículos. Las frutas más delicadas se ven junto al pescado de tres días... etc.
> . . . . . .
>
> Vale más no hablar de aquellos ensangrentados pesos que cercenan un cuarto al comprador, no de los sucios cajones donde el carnicero guarda el dinero mermado por la criada, ni de los enormes cestos que reciben huevos, espinas, plumas, cortezas; ni de las corrientes de agua sucia que arrastran sangre, lodo y todos los despojos líquidos que inundan el piso del mercado; ... ni de

> la calle de San Fermín, que es una sentina; ni de la de los Negros, que es un vertedero de inmundicias.
>
> Parece el tal mercado más bien un rincón donde se depositan desperdicios, que un sitio donde se abastece a un pueblo. La capital de España pudiera compararse a una hermosa mujer que lujosamente vestida comiera manjares exquisitos en una artesa a manera de puerco espín. ... Madrid se adorna con coquetería elevando estatuas, construyendo palacios, plantando árboles, sin saber que tiene dentro de sí lugares nauseabundos que es necesario arrasar. Atendiendo a lo superfluo, quiere tener lujo antes de tener aseo, se cubre de mantos de oro y coronas de diamantes sin mudar de camisa.[59]

It is not difficult to imagine the sordid quagmire that nineteenth-century Madrid must have been with its narrow, dark streets, unpaved in large part, dusty in dry weather and muddy with winter rains; its plazas and market-places filthy with refuse; shabby, unsightly buildings and dingy stores; and all pervaded with an air not of cosmopolitanism, but of crass provincialism. How different are these dilapidated churches, here censured by Galdós, from those daily attended by Barbarita, Guillermina, and Estupiñá! How distinct these filthy markets from those which the reader envisions visited by Estupiñá and Barbarita during their daily shopping tours to supply the Santa Cruz table and home! What a difference between the stench-ridden streets and plazuelas Galdós here depicts and those we imagine the characters of Fortunata y Jacinta traversing! Wherein lies the difference?

What we shall term the emotional perspective[60] of the author is the instrument which transmutes prosaic reality into

something beautiful in this novel. The reader here lives and experiences a Madrid recreated by Galdós' personal vision of it. This is not the Madrid tal como es, but a Madrid of Galdós' own making, such as he perceives it with his idealist's eyes. He sees Madrid and all its component elements as he would have her be. It is a new city of the four Philips, magically transformed after being bathed in the waters of Galdós' sympathy and emotion for his adopted home. Despite his conceptual awareness of the city's probably basic ugliness and defects, he presents Madrid as a beautiful woman, enveloped in an aura of his own love, sentimentalism, and benevolence toward her. It is not difficult to imagine Galdós' tall figure as Salvador de Madariaga conceives of him, walking the streets of his beloved Madrid as though enchanted and enthralled by what were to him her beauties, taking mental note of each as he passed "... deslizándose como un fantasma por las calles de Madrid con una sonrisa en los finos labios, los ojos perdidos en un soñar despierto de los espíritus observadores durante el que descansa la mente pero vela el instinto, ojo avizor".[61] The conceptual mind is thus suspended to allow the writer's poetic intuition to see beauty where there is little or none.

Examples of this conceptual suspension or mental disavowal of essentially ugly reality in favor of an idealistic, lyrical, and emotional vision of Madrid are in manifest evidence in Fortunata y Jacinta. We recall first the passage quoted on page 670 of this chapter, highly illustrative of this point.

Central to the impressions registered by Ido del Sagrario is their basis in actuality - essentially an ugly reality: "... es el sitio más desamparado y más feo del globo terráqueo...". But Galdós rejoices with his fictional entity. Ido's sentiments are identified with those of the author, and unsightly reality is magically transformed as we read: "... le pareció una bonita plaza". Emotive words and exclamations betray the idealist's vision as Galdós revels in the outward concrete spatial symbols of progress and the human spirit: "Allí, la Puerta de Toledo, ¡qué soberbia arquitectura! A la otra parte, la fábrica del gas..., ¡oh prodigios de la industria!..." The reader could hardly envision anything more unsightly than a nineteenth-century gas factory! But clothed as it is in the splendor of Galdosean sentiment, only its positive quality as a "miracle of modern industry" is revealed to us.

Much earlier in the novel, Galdós describes the little textile shop owned by Barbarita's father. These gloomy little stores, doubtlessly little better than holes in the wall, suddenly take on beauty when strewn with the colorful and flowered mantones de Manila: "En días de gran venta, cuando había muchas señoras en la tienda y los dependientes desplegaban sobre el mostrador centenares de pañuelos, la lóbrega tienda semejaba un jardín." (26, Italics mine) During the honeymoon trip, grimy Barcelona factories can only be seen as symbols of industrial progress by the admiring eye of Galdós: "Pasaron ratos muy dichosos visitando las soberbias fábricas de Batlló y de Sert,

y admirando sin cesar, de taller en taller, las maravillosas armas que ha discurrido el hombre para someter a la Naturaleza." (53) Another outstanding example of the way Galdós' idealistic vision can transform basically ugly spatial reality occurs when Maxi and Fortunata stroll through the northern outskirts of the city during the week preceding Fortunata's entry into the convent. Again occurs the suspension of conceptual awareness of ugliness to see only beauty:

> Habían pasado por junto a los cementerios del Norte, luego hicieron alto en los Depósitos de agua; ... Maximiliano le hizo notar lo bien que lucía desde allí el apretado caserío de Madrid, con tanta cúpula y detrás un horizonte inmenso, que parecía la mar. Después la señaló hacia el lado del Oriente una mole de ladrillo rojo, parte en construcción, y le dijo que aquél era el convento de la Micaelas, donde ella iba a entrar. Parecíeronle a Fortunata bonitos el edificio y su situación... (226, Italics mine)

Houses crowded one upon the other and unsightly piles of rubble and construction are wrapped in a pink mist which obscures the vision of the Naturalist.

Indeed, to appreciate the idealist's vision of Madrilenian spatial reality in this novel, one need only conjecture what a Zolá would have done with Galdós' depiction of the slum tenements that Jacinta visits which, despite the deplorable social conditions presented, are still drawn with sympathy, humor, and restrained pathos.[62] (99-107) As Juanito's wife and Guillermina stand in the sordid, shabby surroundings of Ido's slum apartment, watching the poor wretch, Nicanora (also magically

transformed into "La Venus de Médicis" by Ido's feverish imagination) paint black borders on mourning stationery or papel de luto, Ido finds occasion to remark humorously - "Somos luteranos". The humor affords us a kind of welcome relief amidst so much oppressive human degradation. And again we witness Galdós lifting us out of the essential ugliness and social pathos of our spatial circumstances as we read: "Daba gusto ver aquellos bordes, que, por lo iguales, parecían hechos a compás." (104, Italics mine) The joy and pleasure which the caressing, idealistic eye of the novelist derived from the reality he knew best suddenly becomes miraculously ours. We are literally obliged to see the beautiful side of ugliness with typical Galdosean relativism. Nothing is ever completely black or white to Galdós. Rather gray tones and hues predominate. Hence the overall vision emanating from the novel is realistic, yet positive and optimistic. As Madariaga observes: "Y, sin embargo, el libro no es cínico, ni despiadado, ni pesimista, ni trágico, sino tan lleno de caridad humana, tan desbordante de vitalidad, que ... el lector deja la novela con la sensación de que vale la pena de vivir una vida en la que así mueren las mujeres y enloquecen los hombres."[63] Such a vision is based, to a certain extent, as we have seen, upon the writer's personalized, emotive sentiment shed over the vast and expansive spatial arena of the novel's action and upon the idealistic perspective of the author before the spatial reality he is artistically depicting. In concluding this section,

we can only exclaim with the habitually ecstatic editor of Galdós' Obras completas: "¡Hasta qué punto pinta acariciando a Madrid Galdós en esta novela!"[64]

6) Omniscient Perspective and Composite Point of View

The above discussion of one type of perspective (the emotional) brings us to examination of another kind - the focus of narration or point of view - and to another characteristic of Fortunata y Jacinta which qualifies it as a long, wide-angle novel. The question of "Who narrates?" is central to the problem of method and structure in any novel, and it is equally so in the fictional form under consideration in this study. A simple working definition of point of view would be that it is the aesthetic relationship between the author and his narration.[65] It is the position the narrator assumes with respect to the matter recounted. The point of view, perspective, observation post, focus of narration (terms we shall use synonymously) or any other term used to refer to this structural component of novels, involves whatever manner in which we see the action unfolding before us, whether the latter be internal or external, whether it be related directly or indirectly, in first or third person. Point of view bears upon the voice speaking to us, the teller of the story, the mind through which the fictitious material is filtered, informed, and presented to the reader. It is the seeing-eye through which the reader views the succession of novelistic actions, incidents, and people. This fictional convention has come to be thought of as "some

nearly arbitrary device for the heightening of dramatic interest through the narrowing or broadening of perspective upon the material. . .".[66] How is the focus narrowed or broadened?

Technically speaking, the selection of a viewpoint for the telling of the story involves a conscious and aesthetically determined choice on the part of the artist. His first alternative is to choose whether the narrator shall take up his stance outside or inside the novel.[67] In the former instance, he must then decide either to assume the role of an unlimited, omniscient, analytic (and sometimes intrusive) narrator who sees both external and internal human phenomena, or to employ objective or neutral omniscience whereby he may only recount objectively the purely external actions and words of the people involved which any witness might have seen were he there. In either use of the external narrator, the novel has no frame, so to speak. Its perspective is broad, and it does not sustain itself as an autonomous entity, but rather has a point of reference outside itself. There is an "observation post" out beyond the walls of the novel upon which it depends for its getting told.

On the other hand, should the writer choose to place himself within the novel, using a more restricted character narrator, the work then appears to exist as an autonomous entity without any external point of reference to distract us and destroy the illusion of fictitious reality achieved. In this instance the focus of the novel has been narrowed, but the work may be said to gain in its closer approach to the dramatic ideal, for the narrator and the focus of narration have now

been "dramatized", that is they have been incorporated into the fictitious world of the novel which now appears to tell itself, to exist in and of itself. The possible ramifications of the internal point of view are many,[68] and the whole history of the modern and contemporary novel has witnessed the gradual and steady withdrawal and disappearance of the external, intrusive, omniscient author[69] in favor of a more "dramatic" type of narrative fictional literature.

The prestige of Henry James, who consistently sought a strictly limited and well-defined internal centre or focus for his stories, lent impetus to the imitative or dramatic ideal, which determined to show, and not to tell, a story. Consequently the more traditional mode of the story-telling craft (the omniscient author) has fallen into a kind of benevolent disrepute on the part of both writers and critics alike: "The exponents of this method [the dramatic mode], critics as well as artists, have sought to represent it as the only artistic method (a dogma which need not be accepted)."[70] Fortunately this trend toward a kind of critical bias has been counteracted recently in an article which forms a sort of apology for and explanation of the omniscient narrator method.[71] Mr. Harvey makes a plea to critics and writers alike to understand this novelistic technique as merely one of a group of story-telling conventions, none of which are inherently superior. Rather, all should be assessed in terms of what any given particular novel was attempting to accomplish and in the light of how successful the individual narrative mode selected was in conveying each novel's unique body of fictional

content. "Strictly speaking, I suppose we ought to say that the omniscient author convention does not exist apart from any particular manifestation of it, and that particular manifestations are the proper objects of critical study."[72] Another observer has stated the same notion in a different way: "The whole question of point of view can be rephrased in terms of ends and means: has the novelist utilized the available techniques in such a way as to produce the effect intended? . . . The choice of a point of view in the writing of fiction is at least as crucial as the choice of a verse form in the composing of a poem . . . so each of the categories we have detailed has a probable range of functions it can perform within its limits. The question of effectiveness, therefore, is one of the suitability of a given technique for the achievement of certain kinds of effects. . ."[73] It is thus seen that the selection of a focus of narration is entirely governed by the essence and nature of the individual novel and the effect which the writer desires to communicate to the reader by means of his work.

In the light of these remarks we would do well to bear in mind that the paramount "effect" upon the reader of Galdós' Fortunata y Jacinta is its inclusive sweep and its panoramic scope and vision. No reader can fail to be aware of this quality of the novel. Therefore, any point of view less than the editorial, analytical, intrusive omniscient author would have been immediately restrictive and crippling, and would have failed to convey such a vision. Any form of character narrator or internal perspective would have greatly limited and narrowed the vast

scope of the novel, one of its most outstanding values.[74] Galdós, fully aware of this fact, chose the omniscient perspective for his mode of narration due precisely to the manifest advantages it offered him as an artist seeking to create a wide-angle novel with a panoramic vision. What are some of these advantages?

In the previous section we have seen that Galdós' "emotional perspective" was secretly at work within the novel. Over his creation he poured, like a magic balsam, his love, idealism, sympathy, tolerance, and benevolence. It is evident, then, that Galdós has turned to fruition the first advantage which Friedman reserves for the omniscient author convention, for it is extremely useful, as he states, "when the personality of the author-narrator has a definite function to fulfill in relation to his story - say of irony, compassion, philosophical range and depth, and so on".[75] In addition this narrative mode affords unlimited opportunity for observation and interpretation. The author may follow any character into solitude anywhere, probing his very essence and the darkest recesses of his being and nature. Motivations, feelings and mental processes may hold no secrets for the all-seeing eye, and they may be investigated and interpreted at will. Illustrative of this latter point, we recall the numerous passages in which Galdós relentlessly explores the fictional potential of Maximiliano Rubín's growing insanity or the depth and intensity of the sufferings or joys of either of his two heroines. Witness the following disclosure of Jacinta's innermost imaginative feelings (rendered in third

person) after gaining possession of Fortunata's baby toward the end of the novel:

> A solas con él, la dama se entretenía fabricando en su atrevido pensamiento edificios de humo con torres de aire y cúpulas más frágiles aún, por ser de pura idea. Las facciones del heredado niño no eran las de la otra, eran las suyas. Y tanto podía la imaginación, que la madre putativa llegaba a embelesarse con el artificioso recuerdo de haber llevado en sus entrañas aquel precioso hijo y a estremecerse con la suposición de los dolores sufridos al echarle al mundo. ... Jacinta hacía girar todo este ciclón de pensamientos y correcciones alrededor de la cabeza angélica de Juan Evaristo; recomponía las facciones de éste, atribuyéndole las suyas propias, mezcladas y confundidas con las de un ser ideal, que bien podría tener la cara de Santa Cruz, pero cuyo corazón era seguramente el de Moreno... aquel corazón que la adoraba y que se moría por ella... Porque bien podría Moreno haber sido su marido..., vivir todavía, no estar gastado ni enfermo, y tener la misma cara que tenía el Delfín, ese falso, mala persona... «Y aunque no la tuviera, vamos, aunque no la tuviera... ¡Ah!, el mundo entonces sería como debía ser, y no pasarían las muchas cosas malas que pasan...» (544)

Furthermore, when one takes into account the fact that in a long novel, the writer may work in terms of numerous characters in this manner, there is now accrued to the omniscient point of view the added advantage of a startling illusion of human depth and density.

Let us examine more closely Galdós' manipulation of the structural device of omniscient point of view. As a guideline for our analysis, we shall employ Friedman's four suggested questions for the investigation of any perspectival convention:

1) Who talks to the reader (author in third or first person, character in first, or ostensibly no one); 2) From what position(angle) regarding the story does he tell it? (above, periphery, center, front or shifting); 3) What channels of information does the narrator use to convey the story to the reader? (author's words, thoughts, perceptions, feelings; or characters' words and actions; or character's thoughts, perceptions, and feelings: through which of these or combination of these three possible media does information regarding mental states, setting, situation, and character come?); and 4) At what distance does he place the reader from the story? (near, far, or shifting).[76]

1) Concerning the first question, in order to lay before us the broad, exhaustive picture of Madrilenian life he is about to present to us, to show us how it first springs into being and swells into a gigantic world, Galdós consciously chooses a thoroughly traditional epic mode, a device capable of encompassing and manipulating massive and extensive narrative material. The dominant story-telling convention in Fortunata y Jacinta as a whole is that of the omniscient author writing in the first and third persons and in predominantly past tenses. The novel's opening lines are illustrative of this statement and contain all the principal elements of Galdós' focus of narration in this work. Titling his first chapter "Juanito Santa Cruz", he begins in the Cervantine fashion to talk about his title:

> Las noticias más remotas que tengo
> de la persona que lleva este nombre me
> las ha dado Jacinto María Villalonga,

> y alcanzan al tiempo en que este amigo mío, y el otro, y el de más allá, Zalamero, Joaquinito Pez, Alejandro Miquis, iban a las aulas de la universidad. (13; Italics mine)

The whole novel is thus initially couched in terms of one vast memoir.[77] These lines accent the impression of deeds and facts personally gathered and remembered by the "I" who is speaking to us about the "he's" and "she's". One critic points out that this "apariencia de memorias" goes a long way in making more real the incidents related,[78] and the verisimilitude gained by the trick of the narrator who is about to "let us in on a story which he is in possession of" is certainly not to be denied. The following passages betray the enduring memoir quality and texture of the novel. Recalling the day he "met" Juanito Santa Cruz, the narrator feigns forgetfulness concerning the exact date, and then remembers: "... pero debía de ser ésta [la fecha] hacia el 69, porque recuerdo que se habló mucho de Figuerola, de la capitulación, y del derribo de la torre de la iglesia de Santa Cruz." (14; Italics mine) Describing the faces of the three Rubín brothers, he remarks: "Algo tenían de común, ahora que recuerdo, y era que todos padecían de fuertes y molestísimas jaquecas." (158; Italics mine)

An ontological relationship, a personal and intimate link is thus immediately established between the voice narrating and the fictitious corpus recounted which bestows authority and a convincing tone upon the timbre of that voice. The "yo" establishes himself at the outset as a well-informed, sympathetic, though non-participating witness or observer of the incidents

which he is going to tell us. This "I" remains, throughout the novel, an anonymous, unidentified first person, and any discussion of the equation author-narrator must remain a moot point,[79] although we personally prefer to believe in such an identification for an aesthetic reason. Before pointing out this reason let us show how Galdós carefully maintains this nexus between himself (the narrative voice) and his fictitious world (the narrated subject matter). We are continuously reminded of the personal and intimate relationship between author and depicted world. For example, witness the following entries, scattered throughout the early pages of the novel as if to cement and emphasize for the reader the author's personal link with his subjects: "Tenía Juanito entonces veinticuatro años. Le conocí un día en casa de Federico Cimarra..." (14; Italics mine) "Los conocí en 1870. Don Baldomero tenía ya sesenta años; Barbarita cincuenta y dos. ... Su esposa parecióme, para decirlo de una vez, una mujer guapísima, casi estoy por decir monísima." (26; Italics mine); referring to Baldomero's father, the first Don Baldomero, he remarks- "... aquel hombre extraordinario, cuyo retrato, debido al pincel de don Vicente López, hemos contemplado con satisfacción en la sala de sus ilustres descendientes..." (28; Italics mine; the reader here notes a shift from the "I" to the editorial "We".); concerning Estupiñá, the narrator comments: "En 1871 conocí a este hombre..." (34; Italics mine); and finally- "He visto juntas muchas veces a la suegra y a la nuera [Jacinta and Barbarita] y, ¡por Dios!, que se manifestaba muy poco en ellas la diferencia de edades." (64; Italics mine)

Assuming for a moment the existence of an author-narrator equation, and assuming the reality of that author, the intrusion of this "I", far from disturbing the reader, now plays a vital functional role in the entirely successful establishment of a strong claim to reality for the imaginative content matter of the wide-angle novel. The voice speaking to us now is the "point of reference out there beyond the walls" of the novel which slowly begin to crumble as the barriers between art and reality, between the fictional microcosm of Fortunata y Jacinta and the macrocosmic actuality of nineteenth-century Madrid disappear. The fictional Madrid depicted (the novel) seems to flow into and fuse with the real Madrid of Galdós. Fiction and reality become coextensive and share contiguous frontiers and limits, and the reader's vista is hence measurably expanded. This device accounts, in large part, for the panoramic scope of the novel, and surely this is what W.J. Harvey means when he concludes the following in his delineation of the values of the omniscient author convention:

> We have crossed, probably without realizing it, the vague boundary between the real macrocosm and the fictional microcosm. The omniscient author is the bridge or link between the two worlds.
> . . . . . .
> And surely, the "illusion of reality" aimed at in this kind of fiction is not that of a self-contained world, a fictional microcosm intact and autonomous as in the Jamesian mode, but a world coterminous with the "real" world, the factual macrocosm.[80]

The nineteenth-century Realist novelist, therefore, did not aim at "the insulation, the self-sufficiency of the Jamesian novel;

no sharp boundaries between real and fictional are to be drawn here; the edges are blurred, and the omniscient author allows us an easy transition from one world to the other".[81] With the "edges blurred" a magic process takes place before our eyes. The novel seems to swell and grow at the points where "real" is grafted onto fictitious, and Fortunata y Jacinta truly becomes "the epic of Madrid".[82]

The "yo" of the novel's opening passage remains omnipresent throughout the work in such numerous little expressions as the following: "Esto sí que no lo sé." (15); "En honor de la verdad, debo decir..." (16); "Ya dije que el Delfín..." (45); "Luego veremos..." (46); "Pues como dije..." (163)[83] Nevertheless it can not be said that Galdós' employment of the omniscient author convention and use of the first person is intrusive, disconcerting or annoying, for, in general, the unidentified "I" is soon and successfully lost, swallowed up and absorbed into the overriding prevalence of a third person narration, which needs no illustration due to the predominance of this story-telling mode in the work. One writer points out that in a novel related primarily in the third person, "the identity of the narrator is not recognized",[84] or at least it is largely obscured so that the account takes on that aura of objectivity and consequent verisimilitude so earnestly sought by Realists and Naturalists alike.

Nevertheless, Galdós makes use of three further techniques to efface himself or to adumbrate his omniscient author perspective. a) The first of these is what we might term the "receding

omniscient author". The narrator admits to (or feigns) ignorance of certain facts, or he poses an unsureness about them to relieve the intensity of his all-pervasive knowledge. Examplary of this device are such entries as the following: "Creo que fué Cantero quien le acompañó a Gobernación..." (13); "Creo que fué el día de la Concepción..."; "La venerable tienda... desapareció, si no estoy equivocado..." (157); "No quisiera equivocarme, pero me parece..." (158); "...Nicolás Rubín, el curita peludo, que también tenía sus pretensiones de ingresar no sé si en el clero castrense o en el catedral..." (160); "Llamábase Papitos, no sé por qué." (168) Of interest is the fact that four such admissions of unsureness appear in the chapter relating the honeymoon trip of Juanito and Jacinta. It is almost as if Galdós were intuitively aware that he could or should not be in possession of all the details of such intimate scenes as those presented in this chapter: "Entretenida Jacinta..., condensaba su ciencia en estas o parecidas expresiones." (55); "Pasaban estaciones y la fonda no parecía. Por fin, en no sé cuál apareció una mujer..." (55); "No sé qué vieron que los distrajo de aquella conversación." (56); "Pasaron allí creo que ocho o diez días..." (58). In this manner, the narrator cautiously protects himself against the charge of being in possession too much impossible knowledge.

b) A second technique which contributes an additional nuance to the predominant omniscient author focus is a characteristically Galdosean narrative device which we may call the author's supposed "sources" or "channels of information". As Wellek and

Warren point out: "Interesting is the question of how the story purports to exist."[86] Highly worked novels often come to us sifted through elaborate introductions. James' Turn of the Screw is a case in point. A story may supposedly be told by A to B, A having, in turn, gotten it from C. Or the author may claim he got it from a manuscript entrusted to him by so-and-so. (Don Quijote). In an earlier novel, El amigo Manso (1882), Galdós had farsically traded a few literary phrases and a glue-pot for a story which an allegedly non-existent fictitious friend possessed, and then the friend (Amigo Manso) takes over and tells the whole story. With reference to Galdós' ontological perspective, his creative relationship with his works, the trajectory reveals, as Professor Russell has shown, a personal and ideological withdrawal from his fictions in favor of a gained fictitious humanity and reality.[87] Such a retreat was already in evidence in the transition from the so-called "Novelas de la primera época" to the "Novelas españolas contemporáneas". After El amigo Manso, Galdós began "to retire from apparently active participation in the creation of events and characters", and in this way achieved "for his world of fiction an apparent independence".[88]

One way of securing such independence for the literary artifact is to employ a narrative convention in which the teller professes to have received fragments or individual viewpoints of a long, involved story from several, apparently real people. Thus the omniscient author shades his own omniscience with more

limited perspectives. In Fortunata y Jacinta, Galdós has made use of just such "sources" or "channels of information". The reader is repeatedly led to believe that the entity addressing him sustained personal relations with several of the fictional creatures involved in the action, from whom he learned piecemeal of the events we are reading about. The omniscient perspective is thus, in reality, a composite of several individual focuses on a central and common situation, while the all-seeing eye becomes the agent which unifies and solidifies them into one gigantic narrative mass. Galdós is thus able to receive the support of what pretend to be multiple first hand testimonies from various character "informants" and still manage to retain a close unifying hold upon his narrative material. The creation of the novel becomes a kind of "community project" led by the local ward chairman. Galdós presents himself on the same level as his characters in this sense, thus creating the illusion that his contribution to the project has been that of compiling and arranging the information channelled to him. In this way the qualities of multiplicity and inclusiveness, so much a part of the structure of a long, wide-angle novel, are considerably enhanced through the formal component known as point of view. Likewise the claim to truth and verisimilitude of the facts presented is measurably strengthened by such a procedure. For these reasons we can not agree with a critic who does not consider this technique a "systematic narrative device".[89] Although a "stumbling giant", "Galdós was indeed", as Professor

Russell declares, "preoccupied with the problems of artistic creation". Furthermore, this device provides a kind of disclaimer for the author, placing him one step removed from the story he is telling, achieving for him a kind of artistic distance and detachment, which in turn leave him ample leeway to exercise his well-known irony.

It remains for us to single out illustrative examples of the perspectival "sources" of Galdós in a novel replete with them. The work's opening sentence reveals the technique: "Las noticias más remotas ... me las ha dado Jacinto María Villalonga..." (13). On the same page we read- "Otras muchas tonterías de este jaez cuenta Villalonga, las cuales no copio por no alargar este relato". (13) And again: "Refiere Villalonga que un día fué Barbarita reventando de gozo y orgullo a la librería..."[91] (14) Compounding the composite viewpoint, other characters also become "sources". We note the following entries scattered throughout: "Hemos oído contar a la propia Barbarita..." (23); "... y hoy mismo declara [Barbarita] que..." (24); "Pidiéronle que cantara la Pitita, y hay motivos para creer que la cantó, aunque él [Estupiñá] lo niega en redondo." (38); "Solo se puede intentar tal empresa con la ayuda de Estupiñá, que sabe al dedillo la historia de todas las familias comerciales de Madrid..." (66); "De una conversación entre Arnáiz y Estupiñá han salido las siguientes noticias." (66) Referring to Guillermina we read: "Lo referente a esta insigne dama lo sabe mejor que nadie Zalamero, que está casado con una de las chicas de Ruiz- Ochoa. Nos ha prometido escribir la biografía de su excelsa

parienta cuando se muera, y entre tanto no tiene reparo en dar cuantos datos se le pidan, ni en rectificar a ciencia cierta las versiones que el criterio vulgar ha hecho correr sobre las causas que determinaron en Guillermina, hace veinticinco años, la pasión de la beneficencia...etc." (76; Italics mine) "Cuentan Jacinta y su criada que al verse dentro de..." "Rafaela cuenta que en aquel momento..." (115); Rafaela cuenta que, al oír esto..." (117); "Por más que el gran Rossini sostenga que aquel día oyó la misa con devoción, yo no lo creo." (136) "Cuenta Jacinta que nunca como en aquella ocasión sintió ganas de dar a una persona de bofetadas..." (142); "Me ha contado Jacinta que una noche llegó a tal grado su irritación, por causa de los celos..." "La noche a que se refería, contando estas cosas,..." (309). The other consort and heroine of the novel also contributes information: "Cuenta la que después fué señora de Rubín que en una ocasión..." (251); and even Maxi's clergyman brother adds his bit; "Cuenta el padre Rubín que aquel muchas le dió escalofrío..." (291)

On other occasions the reference to sources becomes more vague and general, and the novel takes on the air of a broader "community project", thus providing an ever widening scope and focus. The reader begins to wonder how many Madrilenians could have "contributed" a personal perspective on the happenings Galdós is relating, and this was as he would have it: "El motivo de la ruina, según opinión de todos los amigos de la familia, fué la mala conducta de la esposa de Nicolás Rubín..."; "Cuentan que Maximiliana Llorente era una mujer bella..." (158);

"Cuentan que doña Lupe se quedó un buen rato como quien ve visiones." (190); "Y cuentan las crónicas platónicas que..." (506).

c) A third technique Galdós employs to shade and relieve his own omniscience is the shifting or composite point of view. Henry James defined the latter as a "represented community of vision between several parties to the action. . ."[92] E. M. Forster, while generally undervaluing point of view as an important structural component of the novel, is not unaware of the artistic value of the shifting focus of narration, as we see in the following excerpt:

> A novelist can shift his view-point if it comes off, and it came off with Dickens and Tolstoy. Indeed this power to expand and contract perception (of which the shifting view-point is a symptom), this right to intermittent knowledge: -I find it one of the great advantages of the novel-form, and it has a parallel in our perception of life. We are stupider at some times than others; we can enter into people's minds occasionally but not always, because our own minds get tired; and this intermittence lends in the long run variety and colour to the experiences we receive.[93]

That Galdós realized the potential of the technique is by now almost a critical truism. Vicente Gaos states that the Canarian novelist was "un corrector continuo de enfoques"[94] while Ricardo Gullón points out that Galdós' human beings (and much of reality, we might add) change imperceptibly not only according to the stratas and social groups in which they are presented, but also according to the eyes through which the reader sees them:

> Galdós utiliza un recurso que sólo Dostoyevski ha manejado mejor: la presentación del personaje desde múltiples puntos de vista. ... Hay tantas perspectivas como personajes ... otras figuras de la ficción proporcionan versiones diferentes, contradictorias a menudo, y en todo caso llamadas a presentarle como persona distinta, como alguien cuyo rostro cambia según la luz, el punto de vista y la mirada proyectada sobre él. En lugar de la visión del autor, la visión multiforme de los personajes.[95]

Illustrative of these remarks is a relatively simple and uncomplicated personage such as Juanito Santa Cruz, whose generally "flat" nature as a type character ("a señorito) even manages to assume a certain degree of "roundness"[96] or multifacetedness, depending upon the eyes which view him. Among his circle of friends, he is one of them - charming, witty, well-spoken, polished, somewhat superficial, and very congenial. Placing himself in the group, the narrator remarks:

> Era el hijo de don Baldomero muy bien parecido, y además muy simpático, de estos hombres que se recomiendan con su figura antes de cautivar con su trato, de estos que en una hora de conversación ganan más amigos que otros repartiendo favores positivos. Por lo bien que decía las cosas y la gracia de sus juicios, aparentaba saber más de lo que sabía, y en su boca las paradojas eran más bonitas que las verdades. Vestía con elegancia y tenía tan buena educación, que se le perdonaba fácilmente el hablar demasiado. Su instrucción y su ingenio agudísimo le hacían descollar sobre todos los demás mozos de la partida... (15)

Regardless of the fact that here the narrator himself is not taken in ("...aparentaba saber más de lo que sabía...) by Juanito's superficial charm, we are given to believe, and cor-

rectly, that his associates are, and their opinion of the Delfín is thus clearly established. Furthermore, the paradoxical and convincing garrulousness of the character lays the groundwork for the future scenes with his wife wherein he wields the sword of his cleverness with such dexterity that she inevitably falls victim to it. As though on a revolving platform, Juanito shows still another side of himself to his family. For Don Baldomero and Barbarita, he is their beloved nene who can do no wrong. The uniqueness of their opinion of Juanito is brought out even more forcefully when compared and contrasted to Jacinta's view of her husband. Jacinta's misery and her difficult situation are due, in large part, to the fact that she cannot tell her parents-in-law of their son's "extra-curricular marital activities", because they simply would not believe her!: "Porque la peor de sus mortificaciones era tener que desempeñar el papel de mujer venturosa, y verse obligada a contribuir con sus risitas a la felicidad de don Baldomero y doña Bárbara, tragándose en silencio su amargura. Ya no le quedaba duda de que su marido entretenía, como se dice ahora, a una mujer, y de estos entretenimientos no tenían ni siquiera sospechas los bienaventurados padres." (309) Still another facet is etched into the diamond as we see Juanito through the eyes of his mistress. Jacinta deeply loves her husband while still deploring his cruel treatment of her, but Fortunata's vision of her lover borders on blind idolatry. Upon the occasion of her third seduction, she passionately declares to him: "-Para ti toda -

afirmó ella, poniendo toda su alma en una frase." And again: "-¡Me muero por ti!" (413)

The effectiveness of a shifting perspective, which can thus bestow a remarkable multi-dimensional nature upon even a simple type character, is, of course, greatly increased when applied to highly complex personages when they are consecutively viewed by several of their fictitious peers. One need only consider a chapter such as the one relating Fortunata's sojourn with old Feijoo, wherein all her physical beauty plus the depth of her great human potential are suddenly seen, for the first time, through the eyes of a man truly capable of appreciating this "diamond in the rough". The ageing colonel thinks to himself: "¡Si a ésta la cojo yo antes...! Así como otros estropearon con sus manos inhábiles esta preciosísima individua, yo le hubiera dado una configuración admirable. ¡Qué española es y qué chocho me estoy volviendo!»" (335) The refinement and decency of Jacinta's character are only fully appreciated when seen from the point of view of her coarser rival during a visit of the former to the convent of the Micaelas. (244) In Jacinta Fortunata sees all that she longs to be, and yet can never be. In this scene, Galdós succeeds eminently in bringing home much more forcefully to the reader the utter disparity in nature of his two heroines, simply by having one gaze longingly at the moral superiority of the other from the standpoint of her own sinfulness and wretchedness. Each successive confrontation of the two heroines advances the growing awareness of the two wo-

men of the unique virtues and areas of superiority of the other. One point should be made clear at this juncture: while the reader is treated to the illusion of a shifting perspective in this novel, while we have the feeling that the author is installing us now in this mind, now in that, while we believe we are looking over the shoulder of a character, and looking with him at his notion of reality, the narration is still usually couched in terms of the third person. The omniscient author generally retains strict control over the channels of verbal communication. However the illusion of a composite point of view upon characters and unfolding action contributes measurably to the density and multiplicity of the work, factors essential in the aesthetics of the long, wide-angle novel.

We have just suggested that perspectivism is at work in the structuring of the action also. Various large blocks, frequently entire chapters of the development, are narrated (though in third person) from the outlook of a single character. This device thus bestows a shaping and unifying mold on sizeable segments and portions of an otherwise ungainly piece. We would point to such chapters as "Las Micaelas por fuera" and "Las Micaelas por dentro", respectively representing Maxi's and then Fortunata's viewpoint of Nicolás Rubín's plan for the girl's reform in the convent. The spatial terms "por fuera" and "por dentro" clearly betray an intentionally ironic change in focus. First we watch with Maxi as he paces the steppe-like terrain outside the convent walls, hopefully

awaiting[97] some miracle which will transform his future bride into a mujer honrada. Then the camera goes inside to show us the absurdity of the expected miracle from Fortunata's perspective, for at the same time that a fragile veneer of decency is being shellacked onto the girl, Mauricia's pernicious influence serves to remind Fortunata constantly of her former lover and to undermine all of her best intentions. Juanito is thus present by his very absence. Visits by Jacinta to the convent, Guillermina's occasional presence there and even one of Fortunata's fellow inmates, doña Manolita, who knows the Santa Cruz family (242), all ironically serve her as reminders of her beloved Juanito, precisely the person she is trying to forget.

In these two chapters, Galdós also makes use of one of the most interesting devices in fiction. Like old Binet's lathe in Madame Bovary,[98] the author of Fortunata y Jacinta introduces a windmill in the chapter relating the Micaelas episode from Maxi's point of view. As he paces the terrain outside the convent walls, this lofty object is the only thing which rises up from within into the range of his vision:

> Pero lo más visible y lo que más cautivaba la atención del desconsolado muchacho era un motor de viento, sistema Parson, para noria, que se destacaba sobre altísimo aparato a mayor altura que los tejados del convento y de las casas próximas. ... La primera vez que Maxi lo observó, movíase el disco con majestuosa lentitud, y era tan hermoso de ver con su coraza de tablitas blancas y rojas, parecida a un plumaje, que tuvo fijos en él los tristes ojos un buen cuarto de hora. (231-232)

Just as the windmill dominates Maxi's visual sense, the

monotonous sound of the masons' chisels and hammers tapping away and slowly erecting the last granite wall of the convent chapel (symbolically cutting him off more and more each day from his beloved) fills his ears:

> Así como los ojos de Maximiliano miraban con inexplicable simpatía el disco de la noria, su oído estaba preso, por decirlo así, en la continua y siempre igual música de los canteros, tallando con sus escoplos la dura berroqueña. Creeríase que grababan en lápidas inmortales la leyenda que el corazón de un inconsolable poeta les iba dictando letra por letra. Detrás de esta tocata reinaba el augusto silencio del campo, como la inmensidad del cielo detrás de un grupo de estrellas. (232)

In this manner the author commences his technique of projecting the young pharmacist's disconsolate feelings onto the objects perceived by his visual and auditory senses. The device is now carried one step further as the windmill turning the pump almost becomes the symbolic manifestation of the agonizingly slow work going on inside the convent walls - namely transforming the girl of the pueblo into a mujer honrada y decente. The windmill "enables us to experience what is occurring in the mind of"[99] Maximiliano. This object is his one link with the girl inside, and onto it he projects all of his loneliness, despair and hopeful expectation. To paraphrase Allen Tate, we are thus given a direct impression of Maxi's sentiments at a particular moment, and by rendering visual and audible to us what Maxi alone can hear and see, Galdós charges the entire incident with actuality and the personal, intimate anguish of his character. The suffering due to Maxi's separation from Fortunata is rendered visually

and audibly to us by the turning of the windmill and the tapping and chiseling of the canteros:[100]

> Todas las mañanas, antes de ir a clase, hacía Rubín esta excursión al campo de sus ilusiones. Era como ir a misa para el hombre devoto,[101] o como visitar el cementerio donde yacen los restos de la persona querida. Desde que pasaba de la iglesia de Chamberí veía el disco de la noria, y ya no le quitaba los ojos hasta llegar próximo a él. Cuando el motor daba sus vueltas con celeridad, el enamorado, sin saber por qué y obedeciendo a un impulso de su sangre, avivaba el paso. No sabía explicarse por qué oculta relación de las cosas la velocidad de la máquina le decía: «Apresúrate, ven, que hay novedades.» Pero luego llegaba y no había novedad ninguna, como no fuera que aquel día soplaba el viento con más fuerza. Desde la tapia de la huerta oíase el rumor blando del volteo del disco, como el que hacen las cometas, y sentíase el crujir del mecanismo que transmite la energía del viento al vástago de la bomba... Otros días le veía quieto, amodorrado en brazos del aire. Sin saber por qué, deteníase el joven; pero luego seguía andando despacio. Hubiera él lanzado al aire el mayor soplo posible de sus pulmones para hacer andar la máquina. Era una tontería; pero no lo podía remediar. El estar parado el motor pareciale señal de desventura. (232; Italics mine)

That Galdós has planted the windmill in the first chapter dedicated to the Micaelas episode as a perspectival device is made evident as the point of view shifts inside the walls to Fortunata in the second of these chapters. On one of those hot, stifling August afternoons the following is registered in the narration: "Ni aun las ramas más altas de los árboles de la huerta se movían, y el disco de Parson, inmóvil, miraba a la inmensidad como una pupila cuajada y moribunda."[102] (250) The following day is just as hot, and the girls are allowed to congregate in the garden for a little fresh air. At this point

we read:

> Las recogidas formaban diferentes grupos, sentadas en el suelo y en la escalera de madera que comunica el corredor principal con la huerta, y se quitaban las tocas para disminuir el calor de la piel. Algunas miraban el motor de viento que seguía inmóvil. Al borde del estanque que está al pie del aparato había tres mujeres: Fortunata, Felisa y doña Manolita, sentadas sobre el muro de ladrillo, gozando de la frescura del agua próxima.
> . . . . . .
>
> De pronto sonó en la huerta un ¡ah! prolongado y gozoso, como los que lanzan la multitud en presencia de los fuegos artificiales. Todas las recogidas miraban al disco, que se había movido solemnemente, dando dos vueltas y parándose otra vez. -Aire, aire- gritaron varias voces. Pero el motor no dió después más que media vuelta, y otra vez quieto, el vástago de hierro chilló un instante, y las que estaban junto al estanque oyeron en lo profundo de la bomba una regurgitación tenue. El caño escupió un salivazo de agua, y todo quedó después en la misma quietud chicha y desesperante. (252-253)

Thus Galdós brings his heroine to the base of the apparatus at which his other personage may be gazing at this very moment from outside the walls. Upon the mention of the windmill's slow agonizing movement, the reader suddenly recalls Maxi's anxious feelings on windless days related in the preceding chapter. From <u>within</u> the convent walls, we are thus granted a simultaneous, brief glance <u>without</u>. The device of the windmill thus serves to bring into contrapuntal proximity, with a resulting ironic contrast, the hopeful external perspective of Maxi and the manifest absurdity of the scheme seen from the interior viewpoint of Fortunata. It is as though we were seeing from above, per-

haps with the "pupila cuajada y moribunda", the two arenas of action at the same time. Literature, a temporal art, is thus "spaceified" through the unifying action of a shifting point of view and the technique of the objective correlative.

There is a similar use of a simultaneous double perspective in Part III of the novel. At a luncheon in the Santa Cruz home, Moreno-Isla, the Anglophile, had complained in jest about the dearth of handsome women in Spain (319-320) and the physical decline of the Iberian race in general. In the next chapter, Fortunata, following her second abandonment by Juanito, is drawn to the Santa Cruz home by her intention to strike back at Juan with a full revelation of his activities to his parents. That evening she is brought up short outside the Santa Cruz house as she sees a man emerge: "¿Quién salía? Un caballero con botines blancos que parecía extranjero. El tal pasó junto a ella, la miró, casi, casi se detuvo un instante para verla mejor; después siguió su camino." (325) This brief street encounter is strictly framed in the focal point of Fortunata. However, due to the careful laying of the groundwork concerning Moreno-Isla's attitude toward Spanish women in the previous dialogued scene, the reader, while seeing his strange behavior from Fortunata's perspective, is simultaneously catapulted into Moreno's mind and is aware of what he is thinking at the same time. He is doubtlessly astonished at the girl's stunning beauty (previously well-established at many points in the narrative), and his thoughts might run something like this: "Aha! Well here is certainly an exception to the rule!

Perhaps there are some beautiful women in Spain!" Galdós thus enables us to have both characters see each other simultaneously, while leaving us strictly installed in the perspective of only one. Previous preparation of this minuscule scene allows us to know what Moreno is thinking without being told.

The action of other chapters is also shaped by a limited, unique point of view. The second break between Fortunata and Juanito is seen first from Jacinta's anguished outlook on events ("La Restauración, vencedora"), and then from Fortunata's standpoint as the victim of the decision ("La Revolución, vencida"). The reader has the distinct impression of presiding over the chapter titled "Costumbres turcas" with Juan Pablo Rubín, who sits at the center of the focus in these numerous café incidents. "Un curso de filosofía práctica" is narrated largely from Feijoo's perspective while "Insomnio" and "La razón de la sinrazón" are dominated respectively by the points of view of Moreno-Isla and Maximiliano Rubín. The same may be said of other individual chapters

One other example of the fluctuating narrative focus on large segments of the novelistic action is noteworthy. Referring to his previous relationship with Fortunata, Juanito remarks to Jacinta during their honeymoon trip- "Fué como un paréntesis en mi vida." (53) This "parenthesis" in Juan's life, his first interlude with the girl of the pueblo, is singularly functional in the work's overall plot structure, for it forms the mainspring of the novel's central and initial conflict and leads to all of its subsequent development. Juanito is the pivotal figure who brings

into sharp relief and emotional discord the respective worlds of the two heroines. Perhaps owing to the importance he attributed to the affair in his total plan, Galdós saw fit to illuminate this darkened page of Juanito's existence only gradually. The reader, held in suspense, becomes aware that the "parenthesis" is clarified little by little from three distinct and differing points of view. Like a fisherman, the author feeds out his line a little at a time, granting us now this perspective on his central situation, now that, until our picture is complete.

Immediately following Juanito's initial encounter with Fortunata, we note that the matter is not pursued. We do not see Juanito's seduction of the girl, but rather the apparently pernicious effects upon him of his relationship with her as seen by his mother in the chapter titled "Perdición y salvamento del «Delfín»", which significantly begins with the words "...Barbarita empezó a notar... Observó...etc". (42) Chapter V, relating the honeymoon trip, casts a new and highly colored light on the past incidents as Juanito tells things from his distorting point of view. Again the reader notes the suspenseful manner in which Galdós holds certain facts in abeyance, revealing them one at a time, laid against a changing panoramic background of Spanish geography. Five chapters later, when Jacinta's plan to adopt Pitusín fails, Juanito is compelled to reveal to his wife more about his relationship with the girl (144-45). Only in Part II of the novel is the puzzle completed when, with a combination of first and third person narration,

Fortunata's sad and sordid side of the incident is reviewed by her for her future husband, Maximiliano. (174-76) But by this time, Maxi and a whole new battery of other characters have been introduced, and the plot, conflict, and point of view are all further complicated. Thus we see Galdós working with a limited scene and incident, and elaborating them into a full-blown and lengthy novel. The presentation of three different perspectives on this one restricted incident helps to construct the composite point of view in Fortunata y Jacinta, a factor which contributes considerably to its illusion of human density. Rather than one overriding point of view, the novel has thus become a plural consensus of varying perspectives.

In one sense, the setting of the novel also changes according to the eyes with which it is seen. We have seen previously that to Ido del Sagrario and Maxi, Madrid presents the beautiful side of her face. To Moreno-Isla, she turns the ugly cheek. The characters all see Madrid by day, by night, in poverty and in wealth, in quiet serenity and in all of its hustle and bustle. The novel's background setting becomes a constantly-changing, panoramic kaleidoscope of Spanish life in the middle nineteenth-century.

The omniscient and the composite or shifting points of view are dictated by more organic reasons, however. Given the controversial and somewhat risqué (for nineteenth-century Spain) nature of the central situation in which all the main characters ultimately find themselves embroiled (adulterous love), any single internal point of view on the action would have been of necessity

biased and prejudiced. Each of the personages involved in the story simply has too much at stake personally to render a neutral vision of the goings on. One can single out no one character in this novel who, were the action narrated strictly from his or her limited perspective, in first person or in third, would or could give an objective, unbiased account. Fortunata, Jacinta, and Maxi are all cases in point, but to illustrate further, although Juanito Santa Cruz may justly be considered the mainspring and stimulus of the entire conflict, the pivotal figure in the development of the action, and hence the most likely candidate to represent an internal point of view, one need only imagine the complete narration couched in the sophistic arguments he uses with his wife to appreciate Galdós' rejection of any interior, limited point of view for his masterpiece. Hence, like a presiding parliamentary officer, the author retains strict control of the floor, relinquishing the word and his overall godlike vision only occasionally in order to bestow upon his novel that rotating and composite perspective we have been discussing. Furthermore, such a fluctuating point of view is surely related thematically to the relativistic vision of life emanating from the work as a whole. Galdós is surely pointing out, with his characteristically tolerant and humane benevolence, that <u>there is always more than one way of looking at things,</u>[103] that society's rigid norms are not and cannot be absolute. The failure of marriage as a wholly inflexible and exclusively social institution which does not take the natural into account is clearly stated

in the central situation involving the four main characters, and is then ironically and humorously echoed and reechoed in the numerous other wrecked marital relationships visible in the work. Even the release of the plot tension in the novel's ultimate denouement involves a felicitous and symbolic combination of contributions by both heroines, one representing the necessary vital, natural law, and the other the respectability of the social order of things.

2) This third novelistic device (the composite perspective) for adumbrating and lending versatility to the omniscient author's viewpoint brings us to Friedman's second suggested question for an analysis of novelistic point of view: From what position or angle regarding the story is it told? The possibilities are: from above; from the periphery; the center; the front; or from a shifting angle.

Since Fortunata y Jacinta is narrated chiefly by an omniscient author, certain advantages regarding the angle of the narrator's position with respect to the story again accrue to it, for "omniscience signifies", as Friedman states, "literally a completely unlimited. . . point of view. The story may be seen from any or all angles at will. . . . There is nothing to keep the author from choosing any of them, or from shifting from one to the other as often or rarely as he pleases".[104]

We hasten to point out, however, that an organic characteristic of the wide-angle novel, its illusory panoramic sweep and scope, again almost dictates the godlike vantage point or angle from above and beyond the incidents being related. This is

the predominant position Galdós assumes in Fortunata y Jacinta in order to see and control it all, and take it all in with his glance. The reader has the distinct feeling that the world Galdós has set before us is designed as an enormous stasis meant more for his (and our) contemplation than for our vicarious participation in the life of the novel. Fortunata y Jacinta (and the long, wide-angle, realistic novels of the nineteenth-century in general) completely lacks that sense of dramatic immediacy[105] which has come to be the hallmark of contemporary novels into which we are plunged so headlong and in which we become so personally involved. Perhaps one of the most lasting values of this work is that in it Galdós has managed to capture and congeal a significant moment in the unfolding inner and outer life of Spain, and then holds it up to us, inviting us to behold it with him in all its beauty and complexity.

The foregoing implies, of course, a kind of detached attitude, but not one of indifference, as we have tried to show in our discussion of Galdós' emotional perspective. While looking down upon his universe from above, Galdós still remains a god who loves and sympathizes with his humanly defective and imperfect creatures. Harvey remarks that the contemplative attitude, while reflecting detachment, is also "that of the ironic and yet sympathetic observer who is seeking to understand what he observes by placing it in a larger context, standing back to view it in a wider perspective".[106] That the foregoing comments regarding the narrator's angle, the position from which the story is told, are valid may be seen by skipping over num-

ber three (for the moment) to Friedman's fourth question, and considering it in relation to the present discussion. We have seen the narrator's angle or position. Let us now look at the reader's angle.

4) At what distance does the narrator place the reader from the story? (Near, far or shifting?) The reader is definitely invited to share the godlike position which the narrator occupies, located above and especially beyond the incidents in time. We have the distinct impression that both narrator and ourselves are looking back over a span of years at what has long ago occurred. This, of course, reinforces the memoir quality enveloping the novel. Hence there is, first of all, a considerable temporal distance between the reader and the story. This is our "angle in time" upon it, so to speak. Such a passage as the following is revealing of this effect:

> Si todo lo que les pasa a las personas superiores mereciera una efemérides, es fácil que en una hoja de calendario americano, correspondiente a diciembre del 73, se encontrara este parrafito: «Día tantos: Fuerte catarro de Juanito Santa Cruz. La imposibilidad de salir de casa le pone de un humor de doscientos mil diablos.» (88)

Our awareness of this temporal distance is intensified by the repetition of such statements as these: "En los tiempos a que me refiero..."; "Como todo esto que cuento se refiere al año 74...". (298) Since the narrator is temporally distant from his story, the reader is also, for that we are in close proximity to the narrative voice (sharing his godlike angle of vision) is manifestly evident in those passages in which he takes us into

his confidence and speaks directly to us: "¿En qué creeréis que se fundó para volver a tomar aquellos aires de persona superior a todos los sucesos?" (225); "Cierto día armó un escándalo porque no habían limpiado..., ¿qué creeréis?, las cabezas doradas de los clavos..." (234); "Figúrese el lector cuál sería el asombro de doña Lupe la de los Pavos cuando vió entrar en la sala a su sobrino..." (197; All italics mine) Thus the author is present, standing beside his camera as he projects these old "home movies" from out of the past for us. He is there guiding us along, commenting as he goes, even directing our judgments of a character in one isolated and humorous instance. We read the following during Fortunata's general confession to Father Nicolás Rubín: "Para que ningún malicioso interprete mal las bruscas aproximaciones del sillón de Nicolás Rubín al asiento de su interlocutora, conviene hacer constar de una vez que era hombre de temple fortísmo o, más propiamente hablando, frigidísimo. ... La carne que a él le tentaba era otra, la de ternera, por ejemplo, ... (215; Italics mine).

While the reader's temporal distance from the story remains large, his spatial distance from it fluctuates according to whether he is reading narrative summary or has a vivid, dramatic scene enacted before his eyes.[107] The truth of this effect becomes evident in the novel's second chapter, wherein the action seems to recede away from us, becoming more palid, so to speak, as Galdós employs extensive narrative summary to fill us in on the mercantile histories of the two families.

A highly kinetic scene involving much vibrant, popular speech, such as that relating Mauricia la Dura's violence in the convent of the Micaelas demonstrates the opposite effect. Close scrutiny of the novel reveals a preponderance of scene over narrative summary, and accounts, in large part, for the dramatic vividness and memorableness of the work in general and of its characters and action specifically. Employing both narrative summary and dialogued scene, Galdós is enabled to draw us up close to his action or make us recede from it.

3) We conclude our analysis of point of view in Fortunata y Jacinta by returning now to Friedman's third question: What channels of information does the narrator use to convey the story to the reader? It is evident that Galdós' narrative mode involves an employment of a broad and inclusive combination of the three possibilities suggested for conveying his story to us. (See p. 685, this chapter) Befitting of the wide-angle novel as a form, the fictional current comes through to us along multiple circuits.

Since the second of the channels of information (the characters' words and actions) is so manifestly in evidence throughout the novel, there is no need to illustrate it. Here Galdós exercises partial, objective omniscience, recording only what any witness might have seen and heard. However, when it comes to "opening up the heads" of his creatures for us, and displaying their most secret thoughts, perceptions and feelings (the third possible channel for the story) to our scrutiny, a

much more total omniscience becomes immediately evident. Galdós' human beings are like open books to their creator's piercing eyes. They hold no secrets for him nor, hence, for us.

Some cases in point: When Fortunata is living with Feijoo, the old retired colonel daily witnesses her ravishing but declined beauty being restored through the healthy material benefits and the new peace of mind she enjoys at his side. At this point the author seats his heroine before a mirror to have her appraise her own loveliness and to reveal for us a hidden thought which she would never voice in the presence of her ageing protector:

> Y ella, cuando se miraba al espejo, no se resistía a la admiración de su propia imagen. Algunos días le pasaba por bajo del entrecejo la observación aquella de otros tiempos: «¡Si me viera ahora...!» Pero al punto trataba de alejar estas ideas, que no le traían más que tristezas y cavilaciones. (334)

Of course, the "he" of "If he could only see me now!" is Juanito. The human mind is not only opened to view, but the author has also artistically succeeded in advancing the plot. The reader now knows that Fortunata's sojourn with Feijoo, her "course in practical philosophy" (title of this chapter) is doomed to failure from the outset, just as surely as was her moral rehabilitation in the convent of the Micaelas.

On her wedding night, Jacinta learns to verbalize affectionate expressions which previous to her marriage "... no había pronunciado nunca, como no fuera en la vaguedad discreta del pensamiento que recela descubrirse a sí mismo". (47) Even the things revealed in the dark recess of the religious

confessional hold no secret for the probing eye of the omniscient author. Speaking of Sor Facunda, one of the convent recluses, the narrator informs us: "Basta decir en elogio de la sancta simplicitas de esta señora, que en sus confesiones jamás tenía nada de que acusarse, pues ni con el pensamiento había pecado nunca." (253)

Noteworthy is the fact that although the characters' feelings and perceptions are consistently revealed to the reader, they frequently remain couched in the omniscient author's language. That is, Galdós misses golden opportunities to render interior life more dramatically by means of a first person expression of intimate thoughts and sensations. This preference for third person thought rendition (indirect interior monologue) reveals a tenacious control over the channels of information of the story. Again on Jacinta's wedding night the young bride's natural feminine fears and apprehensions are revealed to us, but how much more effective and realistic the following passage would have been rendered in first person:

> En el alma de Jacinta, no obstante, las alegrías no excluían un cierto miedo, que a veces era terror. El ruido del omnibus sobre el desigual piso de las calles, la subida a la fonda por angosta escalera, el aposento y sus muebles de mal gusto, mezcla de desechos de ciudad y de lujos de aldea, aumentaron aquel frío invencible y aquella pavorosa expectación que la hacían estremecer. ¡Y tantísimo como quería a su marido!... ¿Cómo compaginar dos deseos tan diferentes: que su marido se apartase de ella y que estuviese cerca? Porque la idea de que se pudiera ir, dejándola sola, era como la muerte, y la de que se acercaba y la cogía en brazos con apasionado atrevimiento, también la ponía temblorosa y asustada. Habría deseado que no se apartara de ella, pero que se estuviera

quietecito. (47)

Again, although Estupiñá's personal excited feelings and thoughts are available to us during his distraction and inattentiveness at mass on Christmas Eve morning, Galdós misses the opportunity to inject humor and reality by letting us see their flow. They are dismissed in the following manner: "El pensamiento se le escapaba hacia la liviandad de las compras, y la misa le pareció larga, tan larga, que se hubiera atrevido a decir al cura, en confianza, que se menease más." (136)

On other occasions the third person procedure for thought rendition is more justified. Given Fortunata's inarticulate nature and her lack of mental and intellectual subtlety, the author is frequently compelled to verbalize certain of her feelings for her, feelings which even she herself does not fully understand and which she could certainly never express clearly. Galdós' lengthy analysis of Fortunata's confused sentiments following her first sight of Jacinta during the latter's visit to the convent is significantly prefaced with these words: "La impresión moral que recibió la samaritana era tan compleja, que ella misma no se daba cuenta de lo que sentía." (244) The author himself then proceeds to analyze those complicated emotions for the reader in an extended passage.

The best example of a direct, first person rendition of thought processes occurs on the occasion of Fortunata's third abandonment by Juanito. The strict chronological sequence, generally followed after the novel's first part, is broken

here, for the tense scene is not presented narratively, but rather is reviewed mentally, after the fact, by the heroine upon returning home. Fortunata, in extreme consternation, recalls her conversation with her lover almost word for word, and interjects her own embittered critical comments as she remembers their violent exchange of words. Due to the length of the passage, we shall not quote it, but will only annotate the author's introductory preparation to Fortunata's anguished reveries:

> Sin que se interrumpiera la acción mecánica, el espíritu de la pobre mujer reproducía fielmente la escena aquella, con las palabras, los gestos y las inflexiones más insignificantes del diálogo. En medio de la reproducción iban colocándose, como anotaciones puestas al acaso, los comentarios que se le ocurrían. El trabajo de su cerebro era una calenturienta y dolorosa mezcla de las funciones del juicio y de la memoria, revolviéndose con desorden y alumbrándose unas a otros con aquella claridad de relámpago que a cada instante despedían. (463)

Her recollection of the scene follows in first person direct interior monologue while each criticism she makes is prefaced by the author with "Comentario" - followed consecutively by Fortunata's further first person thoughts. It is to Galdós' credit that he allows the reader to view this scene from his heroine's individualized and agonized point of view, for all the suffering experienced by the girl is thus dramatized, and the emotional impact upon her is more effectively emphasized and enhanced. (463-464)

Concerning the final possible channel of information - that

which comes to us through the author's own words, thoughts and perceptions - it must be recognized that Galdós, although he always reserves the nineteenth-century novelist's "epic privilege of comment and generalization - what we might call the 'essayistic' . . . first person"[108], he seldom intrudes upon the action in his own person to generalize or sermonize. His personal interventions are kept to a minimum, and are uniquely brief and pertinent. In Fortunata y Jacinta, limited judgments passed upon a character's behavior, such as the following, can be observed, but they are most infrequent: "Hacía mal Barbarita, pero muy mal, en burlarse de la manía de su hija [Jacinta]. ¡Como si ella no tuviera también su manía y buena! ... Era una viciosa que se hartaba de los goces ansiados..." (72) Or a personal attitude toward a character may be espied in a fleeting qualifying phrase, such as that revealed in the following remarks concerning Juanito: "Lo que hacía el muy farsante era saborear de antemano lo que se le aproximaba y ver de qué manera decía a su madre..." (45; Italics mine) More typical of the well-known nineteenth-century novelist's penchant for comment is the following, though surely undisconcerting, intervention by the author to sanction the behavior of Maxi and Fortunata, who are both leading exemplary lives in preparation for their marriage. Galdós comments:

> Pronto diré cómo se salieron con la suya, con lo cual se demostró que tenían allí arriba, en los mismos cielos, alguna entidad de peso que les protegía. Bien ganada se tenían esta protección, porque él, enaltecido por su cariño; ella aspirando

> a la honradez y ensayándose en practicarla, eran dos seres que valían cualquier dinero, o, en otros términos, dignos de que se les facilitaran los medios de continuar su campaña virtuosa. (178; Italics mine)

Interesting finally is what we might term "the unwritten novel", aspects related to the story which are not conveyed to us along any channel of information. The writing of any narrative work of art involves a process of selection, for the author chooses to relate certain things to us, and others remain untold. The following type of entry illuminates that whole dark, large and unknown area of fictional matter which, were it also incorporated into the novelistic corpus before us, would make even longer an already extensive tale: "Y entraba Plácido y le contaba mil cosas divertidas, que siento no poder reproducir aquí. (97); "Habló Fortunata poco y vulgar; todo lo que dijo fue de lo menos digno de pasar a la Historia..." (165); "No quiero hablar de las otras muchas levitas y gabanes flamantes que se veían..." (344); "No insistiré en lo mucho que se dijo sobre este tratado de las aguas de Madrid." (426; Italics mine in all examples) Ironic is the appearance of a similar (surely tongue-in-cheek) remark on the very first page of a very long novel which, the author implies, could have been even more extensive: "Otras muchas tonterías de este jaez cuente Villalonga, las cuales no copio por no alargar este relato." (13)

7) A World in Transition

As Jacinta lies in bed during the time of Juanito's severe cold, warming her husband with her own bodily warmth, she hears

the tolling of the bells in the Puerta del Sol marking the passing hours of the night. (129) Manuel Moreno-Isla perceives the same bells tolling out the waning hours of his life on the night of his death (461); and Fortunata listens to the wind playing games with the bell strokes of various clocks all over Madrid. (484) As she patiently awaits the coming of her baby, the passing hours are echoed and reechoed for her by the voices of different and widely-separated steeple mechanisms. Thus Galdós lets us hear the one giant clock of his novelistic world, keeping vigil over his creatures and ticking and tolling away the lives of all the denizens of his fictional universe. Time is omnipresent in the background of this great epic novel. Its tramping march becomes more distinctly heard on these and other occasions, but it is always there, accompanying, like a silent partner, the forward movement of the action. Unaffected by human or historical happenings of little or great import, it runs its relentless and indifferent course onward and forward, seemingly measured by some impersonal astronomical mechanism outside the novel. Life may cease, but it must, of necessity, begin ever anew. As Moreno-Isla dies, we read:

> La vida cesó en él, a consecuencia del estallido y desbordamiento vascular, produciéndole conmoción instantánea, tan pronto iniciada como extinguida. Se desprendió de la Humanidad, cayó del gran árbol la hoja completamente seca, sólo sostenida por fibra imperceptible. El árbol no sintió nada en sus inmensas ramas. Por aquí y por allí caían en el mismo instante hojas y más hojas inútiles; pero la mañana próxima había

> de alumbrar innumerables pimpollos,
> frescos y nuevos. (461)

On the occasion of Fortunata's funeral, retiring from the cemetery, Ballester, in his bereavement, alludes to the healing effects of time:

> -Esta imagen - dijo a su amigo -
> vivirá en mí algún tiempo; pero se irá
> borrando, borrando, hasta que enteramente desaparezca. Esta presunción de
> un olvido posible, aun suponiéndole lejano,
> me da más tristeza que lo que acabo de ver.
> Pero tiene que haber olvido, como tiene que
> haber muerte. Sin olvido no habría hueco
> para las ideas y los sentimientos nuevos.
> Si no olvidáramos, no podríamos vivir, porque
> en el trabajo digestivo del espíritu no puede
> haber ingestión sin que haya tambien eliminación. (544)

In this manner Galdós repeatedly underscores for his reader the twin temporal notes of gradual change and duration which have, perhaps, been subtle keynotes (of which we were unaware) in the vast symphonic structure stretching out behind us as we turn the final pages of Fortunata y Jacinta. Life changes, but it goes on. We have seen that the spatial arena of this wide-angle novel was large and expanding, and that the encompassed fictional temporal span of the work was also extensive. By amplifying both human perceptual categories - space and time - the epic novelist has closely approximated, with startling effects, an almost perfect illusion of the very pace of real life itself unfolding before us.[109] Fortunata y Jacinta has been a novel which, like War and Peace, in the words of one critic, "emphasizes the effects of time and the waxing and waning of a generation".[110] Owing largely to its length

and its extensive time span, this novel has been able to render what Netherton calls a "sense of necessary evolution"[111]. Furthermore, "this picture of slow advance is", as another reader of Galdós has pointed out, "a very important feature of the novelist's structural method".[112] The lengthy time span of a long novel enables the writer to spin for us the illusion of a gradual evolutionism, of "a world in transition".

Let us examine briefly the relationship between Galdós' vision of time and History and his notion of the literary potential of the latter. That the author's philosophy of History reveals a firm belief in a kind of progressive evolutionism which he conceives of as gradual, sometimes rapid, other times slower, but always inevitable, has been pointed out by Eoff, who sees the novelist's historical philosophy in agreement "with some of the generalities of Hegel's philosophy of history in reference to the thought that underlying the restless mutation of peoples is change at large, but change of a transcending kind, in which progressive reintegration insures the continuity of national groups"[113]. For this reason, the reader of Galdós consistently senses his sympathy for historical, social, and human transmutation. Such a vision emerges from his novels in general, and particularly from Fortunata y Jacinta, as we shall see.

Galdós was certainly aware of and intrigued by the profound changes taking place in the national and human life around him, as is evident from the words he wrote in the epilogue to his 1885 illustrated edition of the Episodios Nacionales. With

astonishment, he remarks that "... en el orden material las transformaciones de nuestro país han sido tan grandes y rápidas que apenas se conoce ya lo que fué..."[114] Fifteen years earlier as he embarked upon his novelistic career, he had fixed his sights upon the prime target of his observant, realist's eye - the middle class; and, it is important to bear in mind, the Spanish middle class was at that time a new, emerging segment of society, the one class in Spain most in ferment, in process of change and transformation. Galdós set out to "novelize" this growing, mutating class. In the following words, taken from his "Observaciones sobre la novela contemporanea en España" (1870), one senses a note of seething restlessness, plus a new note - that of Galdós' personal interest in the artistic potential of a class in process of metamorphosis itself, and a class which was also changing the very face of Spain. Referring to the "clase media" as the "Gran modelo de la novela moderna," he wrote:

> Pero la clase media, la más olvidada por nuestros novelistas, es el gran modelo, la fuente inagotable. Ella es hoy la base del orden social; ella asume por su iniciativa y por su inteligencia la soberanía de las naciones, y en ella está el hombre del siglo XIX con sus virtudes y sus vicios, su noble e insociable aspiración, su afán de reformas, su actividad pasmosa. La novela moderna de costumbres ha de ser la expresión de cuanto bueno y malo existe en el fondo de esa clase, de la incesante agitación que la elabora, de ese empeño que manifiesta por encontrar ciertos ideales y resolver ciertos problemas que preocupan a todos, y conocer el remedio de ciertos males que turban las familias. La grande aspiración del arte literario en nuestro tiempo es dar forma a todo esto.
> . . . . . .

> Esa clase es la que determina el movimiento político, la que administra, la que enseña, la que discute, la que da al mundo los grandes innovadores y los grandes libertinos, los ambiciosos de genio y las ridículas vanidades; ella determina el movimiento comercial, una de las grandes manifestaciones de nuestro siglo, y la que posee la clave de los intereses, elemento poderoso de la vida actual, que da origen en las relaciones humanas a tantos dramas y tan raras peripecias.[115]

In addition, the years that form the background of Fortunata y Jacinta were themselves a time of foment, of confusion, and of rapid, unrecorded change, not only in the politico-historical realm, as we have seen, but in all phases of Spanish national life, from the private existence of the individual extending on into the commercial and social sphere. Galdós perceived this vitality and dynamic change which escaped others, and he also discerned the possibilities of their artistic rendition, as another critic observes: "El Madrid de entonces podrá parecernos, a setenta y tantos años de distancia, una ciudad tan cerrada y quieta como Orbajosa; para Galdós fué, ante todo, un mundo de transición, ese que él, como novelista, amaba; un choque de formas de vida, un ruedo en que las ideas combaten, una sociedad inestable donde las cosas y las personas cambian constantemente de lugar y que obliga a la lucha, a la vida."[116] In the pages of this massive novel Galdós captured and set down just that spirit of transformation. The whole world of Fortunata y Jacinta is, therefore, conceived of as a "world in transition." Everything - people, commercial

and industrial procedures, clothing styles, social mores, political philosophy, educational beliefs, empirical reality, etc. - is seen as evolving.

Such a vision has certainly not escaped the attention of earlier readers of the work, but they have done little to point out and analyze the way in which Galdós renders the aesthetic illusion of a "real" world in process of change - and "how". Long ago, Menéndez y Pelayo commented that the scene of the novel is so ample that "caben holgadamente todas las transformaciones morales y materiales de Madrid desde 1868 a 1875, las vicisitudes del comercio al por menor y las peripecias de la revolución de septiembre"[117]. Writing on the occasion of the centenary of the novelist's birth, a more recent critic has practically paraphrased the words of the renowned dean of nineteenth-century Spanish letters, still without elucidating the techniques used to produce the effect of panoramic change: "Un libro, Fortunata y Jacinta, supera a los demás por su extensión y densidad. En ninguno mostró Galdós más al vivo su visión balzaciana y su aptitud para inventariar significativas menudencias, que en ese amplio y pintoresco cuadro de las transformaciones materiales y morales de Madrid desde la revolución del 68 hasta la Restauración."[118] That Galdós himself was aware of the vision and effect he was seeking to produce is revealed in a curious little parenthetical phrase he employs on one occasion in the novel itself. He remarks: "Pero las ideas y las sensaciones cambian rápid-

amente en esta edad..." (117) It will be our purpose in the following pages to scrutinize, in some detail, the various ramifications of this vision and the techniques employed to render the seventh characteristic of a long, wide-angle novel- "A World in Transition". Let us begin with the people.

Contrary to the approach of a short, condensed piece of fiction, a long novel does not set out to capture human lives at a single, limited, climactic, dramatic and decisive moment of their existence, but rather, owing to the spaciousness of its confines, and its lengthy temporal span, it is uniquely able to register a fictional illusion of the passing entirety of life. Whole lives, or goodly segments of them, can be paraded before our eyes. This novelistic form can thus become highly biographical. People can be born, grow up, live, interact with others, decline and die in a long novel. That is, we can witness the whole spectrum of life, from the cradle to the grave. Consequently, in reading Fortunata y Jacinta, one becomes gradually aware of the presence of an abundance of the vital life processes, the large events which go to make up man's life: marriages, pregnancies, births, legitimate sex and promiscuousness, tense human conflicts, resolutions of them, financial worries, love and hate, wealth and poverty, religious concerns, illnesses, and finally death - the largest and ultimate reality which hovers over all of humanity's terrestrial existence, and is "the human condition". Indeed, one of the more universal themes of the novel might be said to be the

life of mankind itself.

In a general scanning of the novel, one recalls the numerous children brought into the world by Isabel Cordero, Jacinta's mother, the abundant offspring of Candelaria, Jacinta's sister, who, like her mother, bore a child every year (70), the two babies Fortunata bears for Juanito, the anxious ten year wait of Barbarita and don Baldomero for their only child, and, in thematic contrast to all this fertility, Jacinta's tragic sterility and her pathetic imagined pregnancy when she finally holds a baby in her arms at the end of the novel: "Y tanto podía la imaginación, que la madre putative llegaba a embelesarse con el artificioso recuerdo de haber llevado en sus entrañas aquel precioso hijo y a estremecerse con la suposición de los dolores sufridos al echarlo al mundo." (544) At the other end of life's scale are the aged - Estupiñá, a veritable child of the century, Moreno-Isla, Guillermina, and old Feijoo, people about whose biographies we surprisingly know a great deal. They have been born, grown up, and aged before our very eyes. It is this gradual presentation of human life which the long novel form is uniquely equipped to render.

The work is replete with marriages: those of the first generations of the Santa Cruz and Arnáiz clans; the marriage of Barbarita and Baldomero; of Gumersindo Arnáiz and Isabel Cordero, and those of two of their nine daughters, Benigna and Candelaria; Juanito and Jacinta; Maxi and Fortunata, whose marriage is preceded by a lengthy and farsical courtship; on

the fringe of the novel is the wedding of that shadowy English couple in Seville, at whose reception Juanito gets drunk; and, describing Aurora Samaniego's work in the new store, the narrator comments: "Los encargos en aquel mes eran considerables. Las bodas aristocráticas menudeaban." (464); and finally there is Federico Ruiz, who is seen throughout the first part of the novel as a permanent fixture at the Santa Cruz family tertulia, as a great music-lover (87), as an inveterate writer of articles on many subjects (79), among them articles on the Jews in Spain (157), and who ultimately, to our surprise, ends up marrying Segismundo Ballester's sister. (437)[119] Here is a life in transition, a character living peripherally to the main action of the novel, but living.

People grow up in Fortunata y Jacinta. Much of the childhood, youth, adolescence and adult existence of the two male protagonists, Juanito and Maximiliano, is known to the reader. But perhaps two of the most interesting illustrations of this technique are Barbarita and Castita Samaniego. Early in the novel we see these two delightful creatures of Galdós' imagination as little girls. Barbarita's earliest memories involve the awakening to an awareness of the beautiful objects amassed in her father's oriental imports shop - sumptous mantones de Manila, delicate ivory figurines which "must have been the toys with which the angels played in heaven" (21), and lovely decorated fans for fine ladies: "Las facultades de Barbarita se desarrollaron asociadas a la contemplación de estas cosas..."

(21) Her acquisitive nature is thus early established in her earliest infancy:

> Por el respeto con que su mamá los cogía y los guardaba, creía Barbarita que contenían algo así como el Viático para los enfermos, o lo que se da a las personas en la iglesia cuando comulgan. Muchas noches se acostaba con fiebre porque no le habían dejado satisfacer su anhelo de coger para sí aquellas monerías. Hubiérase contentado ella, en vista de prohibición tan absoluta, con aproximar la yema del dedo índice al pico de una de las torres; pero ni aun esto... (21)

As the years pass, and her father dies, Barbarita's childhood yearning for these things of beauty does not diminish, despite the sorrow which pervades the occasion when she aids in the inventory of the excess oriental stock her father has left in the store. Although now a young lady, she still longs to fondle and handle the exquisite ornaments:

> Entonces pasaron por las manos de Barbarita todas las preciosidades que en su niñez le parecían juguetes y que le habían producido fiebre. A pesar de la edad y del juicio adquirido con ella, no vió nunca con indiferencia tales chucherías, y hoy mismo declara que cuando cae en sus manos alguno de aquellos delicados campanarios de marfil le dan ganas de guardárselo en el seno y echar a correr. (24)

Other scenes depict her as a beautiful bride, (25) as a young mother (27-28), and then as a dignified ageing matron, but her desire to possess "things" remains her constant "manía": "Barbarita tenía la chifladura de las compras. Cultivaba el arte por el arte, es decir, la compra por la compra. Adquiría

por el simple placer de adquirir, y para ella no había mayor gusto que hacer una excursión de tiendas y entrar luego en casa cargada de cosas que, aunque no estaban de más, no eran de una necesidad absoluta." Thus we see a fictitious personage grow, age, and change, and yet retain a remarkable consistency of character and nature.

In a strikingly Proustian fashion, the reader may lose track of a character in a long novel like Fortunata y Jacinta, but there will always be "world enough and time" for that person to recur to the scene. Now when this happens, the reader frequently has the distinct impression of a real life having transpired over a long period of time. Such occurs with the personage known in the novel as Castita Moreno. We first see her as a little child at school with Barbarita and Eulalia Muñoz. In one of the most penetratingly human and thoroughly charming scenes in the novel, these three little girls engage in childish banter and rivalry, trying to outdo each other with the trinkets they bring to school from their fathers' respective places of business. Since the branch of the Moreno family to which Castita belongs is in the pharmaceutical profession, she produces little boxes of pills, scraps of paper describing hair dyes, and finally a strongly perfumed handkerchief whose odor stuns her playmates: "Los mostraba uno por uno, dejando para el final el gran efecto, que consistía en sacar de súbito el pañuelo y ponerlo en las narices de sus amigas, diciéndoles: Goled. Efectivamente, quedábanse las

otras medio desvanecidas con el fuerte olor de agua de Colonia o de los siete ladrones, que el pañuelo tenía." (22) When Eulalia Muñoz tries to react by displaying gilded screws and nails from her father's blacksmith shop, she is crushed by little Castita's haughtiness: "-¡Huy, como apesta eso, hija; guarda, guarda esas ordinarieces!" (22) This is the last we see of Castita Moreno for many pages. When she crops up in the action again, it is many years later, and Galdós, realizing that his reader may not remember the haughty little girl with the perfumed handkerchief, reminds us of her childhood days with Barbarita:

> Casó con Samaniego, hombre de bien y muy entendido en Farmacia, pero que no supo hacerse rico. Por los Trujillos, tenía doña Casta parentesco remoto con Barbarita; pero habiendo sido muy amigas en la niñez, apenas se trataban ya, porque la fortuna y las vicisitudes de la vida las habían alejado considerablemente una de otra. Sus relaciones eran intermitentes. A veces se veían y se saludaban; a veces no. Les pasaba lo que a muchas personas que se han tratado en la infancia y que después están años y años sin verse. Resulta que cuando se encuentran dudan si hablarse o no, y al fin no se hablan, porque ninguna se decide a ser la primera. (389)

Here is the same haughty little Castita, but in the interim a great deal has happened to her. She has married, raised two daughters (Aurora and Olimpia), and has been left a widow. All of her pride is now centered upon the two daughters, one the widow of a Frenchman killed in the Franco-Prussian War, and the other an aspiring and romantic, but purely mediocre

pianist. The high-sounding names their mother bestowed upon them is indicative of the latter's abiding presumptuousness. Castita's final arrogant act in the novel is to dismiss her head pharmacist, Segismundo Ballester, after she discovers his sympathy for Fortunata, the wench who has violently assaulted her adored Aurora. Thus when we recur to Castita Moreno, we have the unique impression that she has gone her own way, that a whole life has been lived, indeed that life has passed over her, leaving its indelible mark upon her. Again we have seen change with unique consistency of personality traits.

Discussing another long novel, E. M. Forster has been led to remark: "Our daily life in time is exactly this business of getting old. . .",[120] and it is precisely "this business" which the long novel with a lengthy time span is able to present so artistically for us. Fortunata y Jacinta achieves the impression of a temporal density and profundity, with the reader consequently benefiting from a realistic perception of the transforming, altering process upon the physical human being who is submerged in the mutating action of that fictional time. The changes wrought upon the characters are frequently so slow and gradual that they are almost imperceptible, and this is as it is in life. The fingers of time may etch lines of worry upon a face, put a crook in an erect and stalwart body, and turn raven-black hair to snowy white. On the other hand, it may take a slovenly but beautiful girl and transform her into an elegant, fashionable woman. As one student of Galdós tells

us: "His strength lies in his understanding and depiction of slow developments over a long period of time."[121] "Patient observation of the change"[122] has become a characteristically Galdosean narrative device which, although still rudimentary, foreshadows the dexterity with which such a master as Proust was to wield it. Let us consider some examples of Galdós' observation and rendition of human physical change in this novel.

Perhaps the most interesting is the surprising manner in which the emotional impact of Juanito's infidelity to Jacinta and her obsession with her own sterility are registered. In two widely separated passages, easily read over rapidly without catching their significance, we see, in the words of the two men most interested in her, all the suffering and anguish Jacinta undergoes stamped upon her physical being and appearance. This young woman who, at the outset of the novel, was so lovely, young, and vivacious, is literally ageing before her time and before our eyes. Her premature gray hair, loss of weight, and general physical decline become the outward signs of her internal-personal anguish. Juanito naively informs his mistress, cynically attributing it all to his wife's inability to bear children: "-La manía de los hijos. Dios no quiere, y ella se empeña en que sí. De la pena que le causa su esterilidad, se ha desmejorado, ha enflaquecido y hace algún tiempo que se está llenando de canas." (280) More time passes, and the process is seen accelerating. What were gray hairs are now becoming white, as Moreno-Isla observes in his nocturnal meditations

about the woman he adores: "¡Ay Dios! Si me muero, y el pensamiento vive más allá de la muerte, estaré viendo toda la eternidad esta carita graciosa, con su expresión celestial, estos ojos serenos y risueños, esta cabellera oscura con ráfagas blancas ..." (451; Italics mine) Here, then, are the visible signs that the passage of time and long, silent suffering have wrought upon Jacinta.

Galdós' other heroine also undergoes a slow, steady, albeit what we might term a personality change throughout the temporal course of the novel, but it is, in contrast, a change for the better, relatively speaking. When Fortunata emerges for the first time into Juanito's range of vision on the stairway in the Cava de San Miguel, she is pure pueblo, a not unattractive but certainly unpolished and uneducated woman of the lower classes. For some time her contact with Juanito does not transform her. On the contrary, the influence seems to be working in the opposite direction, for his mother observes Juanito's acquired bad habits, his flashy new clothes, and his altered speech. However, years pass, Fortunata is brought into contact with "the world", and upon her return to Madrid, Villalonga ecstatically describes to his crony the transformations wrought upon the girl of the pueblo:

> Por mucho que yo te diga, no puedes formarte idea de la metamorfosis... Está de rechupete. De fijo que ha estado en París, porque sin pasar por allí no se hacen ciertas transformaciones. ...Chico, habías de verla y te quedarías lelo, como yo. Dirías que su elegancia es de lance y que no tiene

> aire de señora... Convenido; no tiene aire de señora; ni falta..., pero eso no quita que tenga un aire seductor, capaz de... Vamos, que si la ves, tiras piedras. (152)

Fortunata's changes remain, throughout the novel, largely superficial, despite the efforts of Juanito, Maxi, Feijoo, and the nuns at the convent of the Micaelas to refine her. It is only upon her return to the place from whence she came that the full measure of her transformation is made known to the reader. Simultaneously, the literary personage herself becomes aware that some of the attitudes, refinement, and decency of that other world have rubbed off on her through her extended contact with it. As she forlornly climbs the long stone stairway, the past years all seem to telescope and condense before her, and suddenly weigh upon her, producing the profound realization that she no longer is what she was, and that in some strange way she no longer belongs here. What seemed so natural to her long ago now shocks and repulses her:

> «¡Las vueltas del mundo! ... ¡Quién me había de decir que pararía aquí otra vez! Ahora es cuando conozco que, aunque poco, algo se me ha pegado el señorío. Miro todo esto con cariño; ¡pero me parece tan ordinario! Aquellas dos tiburonas..., ¡qué tipos! Pues ¿y mi tía?...»
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> . . . . . .
>
> Fortunata vió el cuarto. ¡Ay, Dios, qué malo era, y qué sucio y qué feo! ... Indudablemente, la joven se había adecentado mucho y adquirido hábitos de señora, porque la vivienda aquella se le representaba inferior a su categoría, a sus hábitos y a sus gustos. (477)

Other characters are also shown changing in time. When Fortunata turns for help to old Feijoo after leaving Maxi the second time, the reader realizes that the processes of age and decay have been accelerated since the last time we saw him. The ravages of time are now clearly engraved upon the old man's figure: "Don Evaristo se hallaba ya en lastimoso estado. Las piernas las tenía casi completamente paralizadas... del verdadero Feijoo, tal como lo conocimos, no quedaba ya más que una sombra. Estaba completamente sordo... su inteligencia sufría eclipses, y la memoria se le perdía en ocasiones casi por completo..."(474-75) Upon Fortunata's return to the Cava de San Miguel she again takes up residence with her aunt, Segunda Izquierdo. The latter, Fortunata observes, has not been untouched by the devastating effects of time either. In the years that have passed since we first heard her vigorous call ring out on the stone stairway, a life has been led. Here is a character who now has a past:

> Segunda Izquierdo era una mujerona corpulenta y con la cara arrebatada, el pelo entrecano. ... porque las miserias, las enfermedades y la vida aperreada de los últimos años habían hecho efectos devastadores en su cara y cuerpo. Los que trataron a Segunda en su edad de oro apenas la conocían ya, porque su cara estaba toda llena de costurones, y en el cuello y quijada inferior llevaba unas rúbricas que daban fe de otros tantos abscesos tratados quirúrgicamente. El ojo derecho no estaba ya todo lo abierto que debía, a causa de una rija, y el párpado inferior del mismo había adquirido notoria semejanza con un tomate, a consecuencia de la aplicación de un puño cerrado, de lo

> que resultó una inflamación que vino a parar en endurecimiento. Ni aun su hermosa dentadura conservaba Segunda, pues un año hacía que empezaban a emigrar las piezas una tras otra. El cuerpo se iba pareciendo al de una vaca que se pusiera en dos pies. (477)

However, not all changes are for the worst. One need only recall the shoddy and decrepit appearance of don Basilio Andrés de la Caña at Fortunata's wedding supper (268) and in the cafés with Juan Pablo Rubín (295-96) to appreciate the changes which the passage of time and a post in the Alphonsine government in his "ramo" have wrought upon his person when we once again recur to him several years later: "Hasta parecía que había engordado, que tenía más pelo en la cabeza, que era menos miope, y que se le habían quitado diez años de encima." (344) Similarly favorable changes are brought about by time in José Izquierdo (Platón) whom we first saw engaged in dubious negotiations with Jacinta and Guillermina, and then, after the passage of several successful years as an artist's model, he re-appears in the narrative when his niece returns to La Cava. (485-86)

Human relationships can also change considerably over the extensive period of time depicted in a long novel. Despite his aversion for Ponce, Ballester comes to admire and respect the young dramatic critic. (503) Although she will always love her husband, Jacinta finally learns to see through him for what he is. And, as Gullón points out: "El episodio de Feijoo describe uno de esos cambios de signo en las relaciones humanas que se producen sin sentir; pues, por el natural transcurso del tiempo, el amante, anciano y cansado, pero cada día más apegado a

Fortunata, se convierte en amigo paternal, preocupado por el futuro de la muchacha y gestor oficioso de sus negocios familiares y financieros."[123] Perhaps the most remarkable mutation in the relationship between two people in the novel is the minutely traced and recorded changing attitudes of each of the heroines toward her respective rival. From hostility, scorn and envy, Fortunata and Jacinta are ultimately led, in the course of several years and by means of the long continuous suffering each is subjected to by Juanito, to mutual solace, concern and respect for the other. Jacinta's final words concerning Fortunata reveal her about-face: "Ella será todo lo mala que se quiera; pero valiente lo es. Todas deberíamos hacer lo mismo." (528) The same is true for Fortunata, for, as she tells Ballester: "Francamente, estoy admirada del cariño que le tengo ahora a la mona del Cielo, cuando en otro tiempo, sólo de pensar en ella, me ponía mala." (533)

Other "life processes" are recorded in Fortunata y Jacinta. Man's fragile existence is subject to disease and sickness, and serious illnesses can be protracted in real life and in a long fiction. It is interesting to note that no less than five of the more important characters of the novel suffer serious illness - Mauricia la Dura, Feijoo, Moreno-Isla, Fortunata, and Maxi. Four of these die as a result of their physical complications, which are observed, followed, and described from beginning to end with considerable Naturalistic, explicative interest. One recalls the grimly detailed and sordid circumstances surrounding the final days of Mauricia's death due

to acute alcoholism in the chapter titled "Naturalismo espiritual". But such an outcome has been patiently traced from the moment we see her steal Sor Marcela's "medicinal" flask of cognac in the convent of the Micaelas (257), to her haunting of bodegones (359), and finally her drunkenness and head injury in the street outside doña Lupe's house. (363) Cause and effect have been scrupulously annotated by the penetrating, Naturalist's eye. Moreno-Isla's heart condition, Maxi's insanity, and Feijoo's bodily decay are all equally as carefully documented. Again we emphasize the indispensability of a lengthy fictitious time span in developing slowly, adequately, and realistically such narrative matter involving human change.

Finally, at the end of life is death, for death pervades the life of human beings, and is omnipresent in this novel. The number of deaths recorded in Fortunata y Jacinta is astounding when they are all compiled and reviewed together. First we witness the passing away of the old generation: Asunción and Juana Trujillo, respective mothers of Barbarita and don Baldomero (26); don Bonifacio Arnáiz (37) and don Baldomero I (18), respective sires of the two families' second generations; from a distance Fortunata observes the interment of Arnáiz el Gordo, contemporary of these people (411); and there is Estupiñá's sister, the "sastra (que de Dios gozaba)", (38).

Keeping death constantly before us, Galdós commences to thin out numerous individuals of the second and third generations of his novelistic world: Isabel Cordero (47); eight of her seventeen children (31-32); there is that portrait of the

deceased Jáuregui, doña Lupe's husband, which occupies a place of honor in her home (198-99); Maxi's parents, Nicolás Rubín and Maximiliana Llorente (158); in Ido del Sagrario's dismal apartment are "fotografías descoloridas de individuos de la familia y de niños muertos" (103); all of Severiana's children were stillborn (120); Samaniego, the druggist husband of Castita Moreno (282); in José Izquierdo's hovel, Jacinta sees in a picture frame the grim and pathetic epitaph "Hija mía" under two dark tresses which belonged to Nicolasa, Platón's step-daughter, Pitusin's real mother, who had died in child-birth (115; 143); and finally there are Ramón Villuendas' first wife (136) and Fortunata's first baby (144).

The novel's horizon becomes a legion of anonymous dead. Indeed, like many real cities, the dead population of the novel almost seems to outnumber the living. There is that watchmaker named Bravo "que murió de miserere" (43); the numerous dead children of those women who crowd around Jacinta in the slums, begging for her charity (119); Doña Fuensanta, that neighbor of Severiana, who is "viuda de un señor comendante (120); after seeing many lively, bright-eyed children, "ciudadanos del porvenir", Jacinta also witnesses the processions of two or three little white coffins "camino del cementerio" (99); that unnamed deaf fellow who owned the meat stand, whose death Estupiñá reports to Fortunata (481); and finally there are the numerous funerals Fortunata sees while watching that of Arnáiz el Gordo (412), and the one which Moreno-Isla saw as he passed through the Puerta del Sol returning from the Retiro (445). And

almost as a premonition of her own death, Galdós has Fortunata live with Juárez el Negro over a "tienda de ataúdes". (144)

Of the four major characters who die in the course of the novel, two are noteworthy for the exceedingly realistic manner in which death comes to them. Moreno-Isla and Fortunata are both cut down unexpectedly by the grim reaper's scythe in the midst of optimistic expression of hopes and plans for the future. Mauricia's death occupies the forefront of a whole chapter while Feijoo, having played out his role in the life of the heroine, is only seen by Maxi and Ballester in the background proceeding to the cemetery to join his ex-mistress. As one critic observes: "She, who had seemed so vigorous, so full of life in contrast with her failing, elderly lover, actually preceded him in death."[124]

Thus Fortunata y Jacinta leaves upon its reader the profound and lasting impression of an ever-changing human panorama. It is as though all of human life were passing before us in this great epic novel, participating in a gigantic cavalcade proceeding incessantly onward from nursery to cemetery, from the cradle to the grave.

However, death is viewed by Galdós as the natural outcome of life,[125] and life will go on despite the expiration of some. At the beginning of this section we have seen this optimistic attitude in the cases of the demise of Moreno-Isla and Fortunata. The same vision is patent at the moment of Mauricia's death. The hearse no sooner disappears when doors and windows are flung open to admit the light and air of life:

> Pronto desapareció el carro, y de Mauricia no quedó más que un recuerdo, todavía fresco; pero que se había de secar rápidamente. A los diez minutos de haber salido el cuerpo, entró Severiana con los ojos hinchados, y abrió todas las puertas, ventanas y balcones para que se ventilara la casa. La comandanta empezaba a disponer el tren de limpieza y a sacar los trastos para barrer con desahogo. (398)

Thus there is a note of vital continuity which emerges from this great work of literature. Despite the omnipresence of death, optimism reigns. Life is bigger than individuals and their petty concerns and passions; indeed, life is bigger than death itself, for regardless of the abundant deaths in the novel, the number remains small in comparison to the number of people who populate the world of Fortunata y Jacinta.

In addition to a human, individual panorama in transition, Galdós has also captured Spanish society in general in a particular stage of its transformation and development. Time is also conceived of, therefore, as making and remaking all social and political organisms and institutions.[126] Nineteenth-century Spain was a more-or-less democratic society in which the aristocracy had practically ceased to exist, and the two classes which remained, the relatively small bourgeoisie and the pueblo, were rapidly merging into one middle class which would be the foundation of the future Spain, as Galdós envisioned it. In Fortunata y Jacinta, we watch, as it takes place before our eyes, this process of preparing the "democratic terrain" (66), this levelling of classes, this social evolution. Such is the meaning of all the confused inter-class, "unequal" marriages

depicted in the novel's second and sixth chapters, and such is the thematic significance of a passage such as the following:

> Es curioso observar como nuestra edad, por otros conceptos infeliz, nos presenta una dichosa confusión de todas las clases, mejor dicho la concordia y reconciliación de todas ellas. En esto aventaja nuestro país a otros, donde están pendientes de sentencia los graves pleitos históricos de la igualdad. Aquí se ha resuelto el problema sencilla y pacíficamente, gracias al temple democrático de los españoles y a la escasa vehemencia de las preocupaciones nobiliarias.
> . . . . . .
> Esta confusión es un bien, y gracias a ella no nos aterra el contagio de la guerra social, porque tenemos ya en la masa de la sangre un socialismo atenuado e inofensivo. Insensiblemente, con la ayuda de la burocracia, de la pobreza y de la educación académica que todos los españoles reciben, se han ido compenetrando las clases todas, y sus miembros se introducen de una en otra, tejiendo una red espesa que amarra y solidifica la masa nacional. (65)

Thus Galdós remotely relates his Santa Cruz and Arnáiz families, by means of bewildering strata of social and commercial relationships and marriages, to the richest and the poorest, to the highest and the lowest levels of Spanish society - which has led one critic to remark: "The compenetration of classes to which the author refers is creatively achieved in this novel by the compenetration of human lives."[127] Hence, it is artistically suggested that the best of all levels of Spanish society must go into the crucible for the forging of Galdós' future Spain. A similar type of evolutionism is seen subtly taking place on the political level of this fictional world, for in a passage depicting café life, all shades of political

opinion are there welcomed and represented, and we sense the change being effected in the Spanish political atmosphere from old-fashioned intolerance to a more modern forbearance of one's political enemies:

> Allí brillaba espléndidamente esa fraternidad española en cuyo seno se dan mano de amigo el carlista y el republicano, el progresista de cabeza dura y el moderado implacable. Antiguamente, los partidos separados en público, estábanlo también en las relaciones privadas; pero el progreso de las costumbres trajo primero cierta suavidad en las relaciones personales, y, por fin, la suavidad se trocó en blandura. (295)

It is in part, therefore, a picture of the rise, formation, and solidification of the middle class which Galdós gives us in this novel. Spain is perhaps the only European country in which the emergence of the bourgeoisie may be precisely dated. Owing largely to the efforts of Juan Álvarez Mendizabal, an economist and politician profoundly admired by Galdós, the year 1836 saw the proclamation abolishing ecclesiastical mortmain. The Spanish middle class was quick to buy up much of the property and lands thus freed, and the process of their affluency and social importance began. They became in the period of a few decades, a group unusually conscious of their own historical, political and social role and power. In this novel Galdós fictionalizes this phenomenal success, for the years which form the background of his epic masterpiece are precisely those which spanned the rise to social prominence of this section of the Spanish populace. We are witnessing in Fortunata y Jacinta,

then, a gigantic social ferment and upheaval which are seen in such detailed segments of the novel as those dedicated to the changes in financial fortune and social prestige of the Santa Cruz and Arnáiz families over a period of three generations. The dynamic energy and aggressiveness of the middle class in asserting itself is likewise revealed in the commercial struggles of such a figure as Aurora Samaniego to make good in the clothing trade (424-25); in the stock speculations of don Baldomero and his friends; in the hopes of doña Lupe that Maximiliano will one day invent some pharmaceutical panacea that will make them wealthy (425); even in doña Lupe's usury; in the daily hard work of those numerous horteras in the Santa Cruz and Arnáiz firms; and in the long hours Ballester works in Castita Moreno's drug store. Stimulated by the fluid nature of the social reality he observes around him, Galdós enthusiastically proclaims the advent of the "era of the energetic middle class":

> Era, por añadidura, la época en que la clase media entraba de lleno en el ejercicio de sus funciones, apandando todos los empleos creados por el nuevo sistema político y administrativo, comprando a plazos todas las fincas que habían sido de la Iglesia, constituyéndose en propietaria del suelo y en usufructuaria del presupuesto; absorbiendo, en fin, los despojos del absolutismo y del clero, y fundando el imperio de la levita. (30)

Now such phenomenal social change does not go on in a void, but rather is brought about by commercial and industrial progress, which also forms a component part of our world in

transition.[128] These are the years when a belated Industrial Revolution was making its appearance on the Spanish scene, and consequently our impression of commercial evolution is so vivid in the second chapter of the novel. The chief structural principle employed by Galdós to enhance our awareness of changing Spanish business ways is by juxtaposing and contrasting the old and the new, by emphasizing the differences between past and present. Hence, the reader notices that the second and third paragraphs of sub-part I of Chapter II (Part I) commence respectively with the words "En el reinado de don Baldomero I..." and "En el reinado de Baldomero II..." (18-19). However, it is primarily a change to a more benevolent spirit that the second don Baldomero infuses into the firm. He realized that each man belongs to his era, that Spanish commerce was about to undergo much more profound transformations than he could cope with, and that he was not the man destined to direct them. (19) Therefore the business is handed over to "los Chicos" under whom the whole house of Santa Cruz is truly modernized: Gaslight makes its appearance in the shadowy store; banknotes replace gold currency; envelopes for commercial letters are introduced and postage stamps are invented; advertising becomes necessary and travelling salesmen are employed; charge accounts are initiated for the first time, and the public is pampered; the business branches out into the retail cloth trade, having specialized for decades only in the wholesale business. (19) The introduction of railroads, the telegraph, an abundant water supply, and tariff reforms cause

further changes in the textiles handled by the house. The British maritime monopoly, the founding of the port of Singapore, and the Suez railroad soon wrought devastating changes also upon the trade of these little Spanish merchants. The great world outside is seen impinging upon their traditional ways and literally forcing change upon them. Fortunately, Barbarita's father did not live to see the financial ruin he almost precipitated upon his own business through a blind allegiance to time-honored things and ways. He could not hold back the tide of progress.

Spain's evolving industry, business, and trade are often implicit, ingrained, and informed into the very texture of the novel in many ways: for example, in the childish conversations of Barbarita and her two little schoolmates, Galdós lyricizes and personalizes the advancing commercial history of his country. Little Eulalia Muñoz brings to school the cast-off wrapping paper bearing the British coat-of-arms from packages her father receives from a man named "Birmingham" who lives far away!: "-¿Veis? ...Este señor Bermingán es el que se cartea con mi papá todos los días, en inglés; y son tan amigos, que siempre le está diciendo que vaya allá; y hace poco le mandó, dentro de una caja de clavos, un jamón ahumado que olía como a chamusquina..." (22) And with Jacinta, the novelist stands proudly in awe of the industrial progress his heroine views in Barcelona during her honeymoon. (53-54) One final note reveals the changing times in the business world. When banknotes are first introduced the populace looks askance at them (28),

but several years later, José Izquierdo is able to tell Guillermina that he is quite willing to accept paper money in payment for little Pitusín: "Lo mismo me da moneda metálica que pápiros del Banco." (124)

Since his human subjects belong largely to textile families, Galdós quite naturally seizes upon clothing as the outward symbol of the larger, more transcendental transformations being realized in the whole structure of Spanish society. For this reason Chapters II and VI become so highly explicative and the reader experiences such a vivid impression of evolutionism exuding from them. In a detail such as the varying styles of wearing apparel, Galdós' observant artist's eye perceives the step by step alteration of the whole body social from the Constitutional era onward. In the specific he sees the general and vice-versa. The frock-coat and top-hat impose themselves on society in general as the banner announcing the advent and triumph of the emerging middle-class:

> Claro es que la levita es el símbolo; pero lo más interesante de tal imperio está en el vestir de las señoras, origen de energías poderosas, que de la vida privada salen a la pública y determinan hechos grandes. ¡Los trapos, ay! ¿Quien no ve en ellos una de las principales energías de la época presente, tal vez una causa generadora de movimiento y vida? Pensad un poco en lo que representan, en lo que valen, en la riqueza y el ingenio que consagra a producirlos la ciudad más industriosa del mundo, y, sin querer, vuestra mente os presentará entre los pliegues de las telas de moda todo nuestro organismo mesocrático, ingente pirámide en cuya cima hay un sombrero de copa; toda la máquina política y administrativa, la Deuda pública y los ferrocarriles, el presupuesto y las rentas, el Estado tutelar y el parlamentarismo socialista. (30)

The years from 1850-1860, coinciding with the ultimate rise of the Spanish mesocracy, saw the gradual and perpetual exile of the typically Spanish gay, bright hues from fashionable feminine clothing, and Galdós first fixes his vision upon the change in colors, effected under the influence of the "smoky skies" of northern Europe. (29) But the fabrics used were also undergoing a rapid evolution: "El vestir se anticipaba al pensar, y cuando aún los versos no habían sido desterrados por la prosa, ya la lana había hecho trizas a la seda." (30)

But the years pass, governments rise and fall, and styles continue to change. The theme of alternating fashions which, in Part I of the novel, marked the passing of time, a generation, and an older way of life, is now repeated in Part III like a recurring motif. Changing governments mean changing visions and rhythms of life, and with the coming of the Bourbon Restoration, the keynote of Part III, new clothing appears on the café scene where we see Juan Pablo, and especially don Basilio Andrés de la Caña, sporting stylish new fashions, new capes, silk hats, and frock-coats. Thus, bestowing a unique type of interior rhythm, thematic continuity, and unity upon his work the narrator is led to say:

> No quiero hablar de las otras muchas levitas y gabanes flamantes que se veían en Madrid, ni de las señoras que trocaban sus anticuados trajes por otros elegantes y de última novedad. Este es un fenómeno histórico muy conocido. Por eso, cuando pasa mucho tiempo sin cambio político cogen el cielo con las manos los sastres y mercaderes de trapos, y con sus quejas acaloran a los descontentos y azuzan a los revolucionarios. «Están los negocios muy

> parados», dicen los tenderos; y otro resuella también por la herida diciendo: «No se protege al comercio ni a la industria...» (344)

The theme of the levelling and amalgamation of the señoril and the popular, the social transition, is implicit in the author's lovely prose poem dedicated to the Manila shawl, the colorful mantón de Manila, which comes to be a symbol of the fusion of all elements of the Spanish social structure, for it had previously adorned the shoulders of marchioness and milkmaid alike:

> Es [Ayún] el ingenio bordador de los pañuelos de Manila, el inventor del tipo de rameado más vistoso y elegante, el poeta fecundísimo de esos madrigales de crespón compuestos con flores y rimados con pájaros. A este ilustre chino deben las españolas el hermosísimo y característico chal que tanto favorece su belleza, el mantón de Manila, al mismo tiempo señoril y popular, pues lo han llevado en sus hombros la gran señora y la gitana. Envolverse en él es como vestirse con un cuadro. La industria moderna no inventará nada que iguale a la ingenua poesía del mantón, salpicado de flores, flexible, pegadizo y mate, con aquel fleco que tiene algo de los enredos del sueño y aquella brillantez de color que iluminaba las muchedumbres en los tiempos en que su uso era general. (20-21; Italics mine)

But as the middle class rises, the pueblo also moves up to fill in the void left, and to continue their own simultaneous ascendancy, which is reflected in an imitation of their social superiors, for Galdós notes in the clase popular curious "tendencias a vestirse como la clase media". (23) However, the author admires a certain tenacity of character in the pueblo which defends its bright colors as stubbornly as it

"defendió el parque de Monteleón y los reductos de Zaragoza" during the Peninsular War. (29) They condescend to wear the darker shades rapidly becoming so fashionable, but only if certain compromises and conditions are met: "... la seriedad no ha podido establecer su imperio sino transigiendo. El pueblo ha aceptado el oscuro de las capas, imponiendo el rojo de las vueltas; ha consentido las capotas, conservando las mantillas y los pañuelos chillones para la cabeza; ha transigido con los gabanes y aun con el polisón, a cambio de las toquillas de gama clara en que dominan el celeste, el rosa y el amarillo de Nápoles." (29) The novelist thus insinuates that none of the changes we are witnessing took place without the well-known Spanish resistance to them.

Nevertheless, the mantón de Manila fights a losing battle as one class bequeaths it to another until it finally retreats to its last redoubt in the pueblo: "La aristocracia los cedía con desdén a la clase media, y ésta, que también quería ser aristócrata, entregábalos al pueblo, último y fiel adepto de los matices vivos." (29)

We have frequently referred to Fortunata as "the girl of the pueblo", and for good reason. The often repeated textual references to her as pueblo ("common people") becomes a central thematic concern of the novel which is surely related to Galdós' optimistic vision of Spanish life such as it crystallizes in Fortunata y Jacinta, and to the characteristic of "a world in transition" being discussed here. In an allegorical sense, it is out of the fusion of the more recently evolved

middle class (Juanito) and the pueblo (Fortunata) that a future and better Spanish society (their baby) will ultimately and hopefully emerge, possessing the newly acquired refinement of the former and the pristine, fertile vitality of the latter.[129] However, like the transformation of Fortunata herself and the birth of her baby, such social changes must take place in historical time. Fortunata (the pueblo) is the popular plastic material, the "tosca plenitud" (407), which the fingers of time and history, like a woman kneeding dough, will gradually mold into shape. It is by no means accidental that Galdós writes the following, resorting to the image of the anonymous hands:

> Pero alguien la sacó de aquel su primer molde para lanzarla a vida distinta; después la trajeron y la llevaron diferentes manos. Y por fin, otras manos empeñáronse en convertirla en señora. ... Figurábase ser una muñeca viva, con la cual jugaba una entidad invisible, desconocida, y a la cual no sabía dar nombre. (275; Italics mine)

The relationship of Juanito and Fortunata thus becomes an expanding symbol of individual and social change. As Juanito tells Jacinta, he has the "manía de lo popular" (52), and consequently returns again and again to the girl of the pueblo when he feels stilted and stale. In building its edifice, society wearies of its superficial veneer, its excessively rigid conventions, its stereotyped external forms and manners, and must continually return to the primitive quarry of the people to replenish and reinvigorate its building materials, and shore up its foundations with pure, unadulterated, solid rock. Here is a metaphore Galdós uses insistently throughout

the novel to point out that the middle class needs the vigorous, refreshing plasma of the pueblo to transfuse life into the enervated body of Spanish society - that to change the essence of Spanish humanity, a healthy admixture of bourgeoisie and pueblo is called for. Indeed, here was an historical process or social change which was going on all over Europe in the nineteenth century, and Galdós shows great sympathy for this amalgamation of social classes. Early in the novel Villalonga reminds Juanito of what he once said: "«El pueblo es la cantera. De él salen las grandes ideas y las grandes bellezas. Viene luego la inteligencia, el arte, la mano de obra, saca el bloque, lo talla» ..." (152) Much later when Fortunata vows to Juanito she will always be pueblo, he observes: "-Pueblo, eso es ... en otros términos: lo esencial de la Humanidad, la materia prima, porque cuando la civilización deja perder los grandes sentimientos, las ideas matrices, hay que ir a buscarlos al bloque, a la cantera del pueblo." (278) And finally when Guillermina accuses Fortunata of incarnating the brutal passions of the pueblo, of attempting to upset the established norms and ordered laws of a civilized society, the saintly woman calls her a "canto sin labrar". Galdós then interpolates the following as his own comment:

> Así era la verdad, porque el pueblo, en nuestras sociedades, conserva las ideas y los sentimientos elementales en su tosca plenitud, como la cantera contiene el mármol, materia de la forma. El pueblo posee las verdades grandes y en bloque, y a él acude la civilización conforme se le van gastando las menudas de que vive. (407)

Ricardo Gullón points out that Galdós was acutely aware of the transcendental significance which the breaking up of old social units and classes, and the formation of new ones had for novelistic art.[130] In Fortunata y Jacinta, the author has demonstrated that awareness by bestowing an artistic form upon the social overtones of his world in transition.

Implicit in the changing clothing styles and colors, reflecting what Galdós terms the Spaniard's "presumption toward seriousness", are transitions of a very different ilk. The whole intellectual, moral, and educational fabric of Spanish national life was also undergoing profound transformations during these years. The pressure of external circumstances from the outside world and the impact of new political and philosophical theories impinge upon the lives of the fictitious creatures of Galdós' imagination. In short, there is registered in the novel, ingrained into its very texture, what we might call a history or evolution of ideas. Just as the solid, bright Spanish colors give way before the onslaught of the more vague, half tones and hues from the north, so too the glaring intransigent, absolutist, fanatic tones in all areas of human and social activities are envisioned in retreat before the more tolerant, more cosmopolitan - hence more indefinitely tinted - thought ways, mores, and beliefs of the rest of Europe.[131] As the earliest critic of Fortunata y Jacinta pointed out long ago: "... nuestras ideas unitarias y sin variedad fueron tomando un tinte ecléctico y transigente que quitaba la aspereza al fanatismo tradicional de los españoles."[132]

Galdós thus indirectly relates the external, visible change in society's dress with the more transcendental transitions going on in the terrain of the internal, ideological life of the country. There is an extremely subtle parallel intimated between the evolving clothing styles, customs, and commerce, and Galdós' remarks concerning the progress and revolution in ideas being incubated at the University of Madrid in the novel's opening chapter.[133] Juanito Santa Cruz was attending classes at the university precisely during the years of the healthiest intellectual ferment which Spain had experienced in several centuries, and he could not avoid coming into contact with it. The Europeanization of Spain was getting underway. Spain was beginning to view life rationally instead of fanatically. The nation's finest minds, under the influence of Julián Sanz del Río, were teaching, proselytizing, and militating under the banners of the newly introduced philosophical doctrines of Krausism.[134]

It is not surprising, therefore, to see representative young Spaniards such as Juanito himself, Maximiliano Rubín and Juan Pablo Rubín avidly reading any books they could lay their hands on (14;301;415), despite their superficial or insipid nature.[135] They could not help absorbing this exciting new atmosphere of serious intellectualism. Nor should we be surprised to find certain Positivist or Krausist ideas woven into the very fabric of the novel. Educational and pedagogical methods were changing from the traditionally theoretical and metaphysical to the practical and positivistic. Consequently

we find Juanito, after abandoning his esoteric readings, musing and weighing the relative advantages of vicarious life and a first hand experience with it:

> El mundo tangible y gustable le seducía más que los incompletos conocimientos de vida que se vislumbran en el fugaz resplandor de las ideas sacadas a la fuerza, chispas obtenidas en nuestro cerebro por la percusión de la voluntad, que es lo que constituye el estudio. Juanito acabó por declararse a sí mismo que más sabe el que vive sin querer saber que el que quiere saber sin vivir, o sea aprendiendo en los libros y en las aulas. Vivir es relacionarse, gozar y padecer, desear, aborrecer y amar. La lectura es vida artificial y prestada, el usufructo, mediante una función cerebral, de las ideas y sensaciones ajenas, la adquisición de los tesoros de la verdad humana por compra o por estafa, no por el trabajo. No paraban aquí las filosofías de Juanito, y hacía una comparación que no carece de exactitud. Decía que, entre estas dos maneras de vivir, observaba él la diferencia que hay entre comerse una chuleta y que le vengan a contar a uno cómo y cuándo se la ha comido otro, haciendo el cuento muy a lo vivo, se entiende, y describiendo la cara que ponía, el gusto que le daba la masticación, la gana con que tragaba y el reposo con que digería. (15-16; Author's Italics)

The passage is obviously humorous and ironical, and certainly functional to the characterization of the fickle Juanito, who puts to good use the positivistic attitudes of the time to rationalize his own intellectual laziness. However, his practical attitudes and conclusions are clearly shaped by the positivist airs he breathed. On another occasion, Juanito turns another of his characteristically glib phrases into a caricature of the Krausist concept of "harmonic rationalism" as he sophistically argues Jacinta out of her "angelical",

"idealistic" approach to reality and her "utopian" plan to introduce little Pitusín into the Santa Cruz home. One can not help but hear the Krausist echoes in these Delfinian words.[136] Juanito has learned his lessons well at the university!:

> Si todo lo que piensan y sienten los ángeles, como mi mujer, se llevara a la práctica, la vida sería imposible. Nuestras ideas deben inspirarse en las ideas generales, que son el ambiente moral en que vivimos. Yo bien sé que se debe aspirar a la perfección; pero no dando de puntapiés a la armonía del mundo, ¡pues bueno estaría! ..., a la armonía del mundo, que es ..., para que lo sepas..., un grandioso mecanismo de imperfecciones, admirablemente equilibradas y combinadas. (147; Italics mine)

Continuing to juxtapose the old and new ways of education and rearing of children, the author's words concerning Barbarita's training contain an implicit reproof of the former: "Ya había completado la hija de Arnáiz su educación (que era harto sencilla en aquellos tiempos y consistía en leer sin acento, escribir sin ortografía, contar haciendo trompetitas con la boca y bordar con punto de marca el dechado), cuando perdió a su padre." (23) Perhaps the most illustrative example of this technique for showing the transition in educational ways from one generation to the next are the changes we witness in the bringing up of the young men of three generations of the Santa Cruz family. Here is a device the novelist has previously used to good advantage in the Episodios, and which Hinterhäuser depicts in the following manner: "Infinitamente más acentuada que la histórica e intelectual es la conexión vital con la época de los padres y de los abuelos: ésta se realiza

por medio de una variada serie de figuras vivas cuya curva vital pasa de un siglo a otro y que experimentan en sí mismas (activa o pasivamente) el cambio de los tiempos, pero en todo caso sin mirar atrás con melancolía..."[137] Hence we see Galdós placing in the mouth of don Baldomero II enlightened attitudes which reveal the character's awareness of the changing times and educational ways. His own father was a product of the "old school" of thought as was he himself, and he is determined that his own son will possess the knowledge and social graces which he was denied. Raised by a stern, unyielding father, he himself practices an unusual leniency and permissiveness with his own offspring. Juanito will have his university degrees and his little journey to France, the Mecca of cultural Europe. Recalling his own youth, don Baldomero exclaims to Barbarita: "¡Qué costumbres aquellas tan diferentes de las de ahora!" He ends up by rebuking the old ways: "Dígase lo que se quiera, hija, aquella educación no era buena." (17) Galdós' own remarks concerning this phenomenon are revealing of our world in transition also. The author attributes it to "¡Efectos de la evolución educativa, paralela de la evolución política!... Esto no era una falta de lógica, sino la consagración práctica de la idea madre de aquellos tiempos, el progreso..." (27) In the light of Juanito's subsequent character development, the reader cannot help but smile ironically at don Baldomero's "progressive" educational theories!

Folkways and the intimate customs of succesive generations are seen evolving in time, as such an interesting little pas-

sage as this reveals: "Seguía luego la alcoba del matrimonio joven, la cual se distinguía principalmente de la paterna en que en ésta había lecho común y los jóvenes los tenían separados." (68) Even the national morality is caught in transition. Galdós explains the changes, the subtle alterations in individual and social morals, as a composite system or set of circumstances, of historical forces and causes, that revolve around and exert their pressures upon his fictitious entities, who would neither be what they are nor behave as they do without them. Back in 1796, old don Baldomero I became a self-made man, amassing his fortune through sheer hard work from dawn until dark. His stern, virtuous and authoritative personality was forged in the absolutist spirit of his age and by his own initiative in the dawn of Spanish commerce. He partly succeeded in molding his son, Baldomero II, in his own image and likeness. Nevertheless, the latter is seen as a product of his own age also, the era of the first Constituent Cortes and the advent of liberalism in Spain. The second Baldomero possesses a new set of personal values which would have been alien to his father. Hence the narrator sees the son as a transitional figure between generations, as a combination of old and new morals, and is led to say that Baldomero II is a man "... en quien lo progresista no quitaba lo autoritario..." (44) While possessing enlightened notions, he still retains a tight reign on his own particular concept of individual spirituality. Finally the third generation, Juanito, reaps the harvest of the labors of his father and grandfather. He is seen

as an emancipated, educated young man who does not have to work at all to make his way in life. He has inherited all that he needs. Given the results, seen in Juanito's vacillating sense of morality, his total lack of any firm convictions and his fickleness in all aspects of life, Galdós is clearly painting a picture of gradual moral decay in a class which placed so much emphasis on outer form and appearances.[138]

Following his established practice, Galdós consistently juxtaposes old and new, "then and now", in tracing the transformations in morality. Such passages as these clearly register the author's interest in this phase of his changing world: "No hay medio de escribir en el Decálogo los delitos fiscales. La moral del pueblo se rebelaba, más entonces que ahora, a considerar las defraudaciones a la Hacienda como verdaderos pecados..." (37; Italics mine); "En honor de la verdad, debo decir que los desvaríos de Juanito no eran ninguna cosa del otro jueves. En esto, como en todo lo malo, hemos progresado de tal modo, que las barrabasadas de aquel niño bonito hace quince años nos parecerían hoy timideces y aun actos de ejemplaridad relativa." (16; Italics mine) Even a shallow personage such as Juanito is cognizant of and anticipates an accelerating moral decadence abroad in the land: "Esta casta de perdidas que en Francia tanto abunda, como si hubiera allí escuela para formarla, apenas existe en España, donde son contadas ... todavía, se entiende, porque ello, al fin, tiene que venir, como han venido los ferrocarriles..." (315)

Finally, even the empirical reality of this novelistic

world is conceived of as evolving in time. Everything is in transition. We have already touched upon one facet of this matter in our section on the expansive spatial milieu of the work. (See pp. 667-670) In addition the novel records a graphic depiction of the numerous topographical changes which the Spanish capital was undergoing in this period. One of the lasting effects of the abolishment of ecclesiastical mortmain was a "face lifting", a radical transformation of the external aspect of the whole city. Expelled from the center of the metropolis by successive governments over a period of three decades, the convents and monasteries had been slowly forced to the northern suburbs. (227) This left room for exciting new real-estate and building programs. New streets, commercial and housing districts, new plazas and whole new neighborhoods sprang up on the properties recently owned by the church. Such were the barrios of Chamberí where doña Lupe had previously lived (357) and Salamanca, which Barbarita could never be convinced was not "campo"! (68) Galdós, who witnessed and admired these changes, strikes the spirit of such a profound transformation in the early pages of his novel:

> Para que el progreso pusiera su mano en la obra de aquel hombre extraordinario [Baldomero I] ... fué preciso que todo Madrid se transformase; que la desamortización edificara una ciudad nueva sobre los escombros de los conventos; que el marqués de Pontejos adecentase este lugarón ... (28)

Isabel Cordero is a fictitious entity endowed with enough foresight to see the changes which were soon to be effected:

> Vió que las costumbres de Madrid se trans-

> formaban rápidamente, que esta orgullosa corte iba a pasar en poco tiempo de la condición de aldeota indecente a la de capital civilizada. Porque Madrid no tenía de metrópoli más que el nombre y la vanidad ridícula. Era un payo con casaca de gentilhombre y la camisa desgarrada y sucia. Por fin, el paleto se disponía a ser señor de verdad. (30)

The characters of Fortunata y Jacinta are people who live through these changes just as the citizens of any city may watch their surroundings change from day to day.

The modernization and transformation of Madrid is seen in numerous little touches throughout the novel. Galdós again juxtaposes past and present for the sake of contrast, and to show the ways in which his work's whole empirical background setting is in transition. As a child, Barbarita is privileged to set the ivory chess pieces in the vitrina of her father's shop because "entonces no había escaparates". (21) Before the advent of the numerous casinos and cafés which later sprang up around Madrid, the only tertulias were held in the stores of different merchants. (34) After describing the cheap, dilapidated, fragile dwelling where Barbarita was born, "whose stairs one had to ascend with a credo on one's lips and whose rooms seemed made for the premeditation of crimes," the narrator remarks: "Mucho de esto ha desaparecido en las renovaciones de estos últimos veinte años, pero la estrechez de las viviendas subsiste." (20) In following Juanito, Estupiñá reports to Barbarita a silversmith shop which "se ha puesto hace poco", and where "antes estaba allí un relojero..." (43) The railroads are seen pushing their way into the capital. As a child,

Barbarita had never seen them as yet (34) but several years later, Juanito and Jacinta depart on their honeymoon by rail, doubtlessly from the Estación del Norte. Estupiñá deeply regrets the razing of the church of Santa Cruz. (39) Galdós' realistic awareness of topographical change is revealed in such a little detail as the following: "La venerable tienda de tirador de oro que desde inmemorial tiempo estuvo en los soportales de Platerías ... desapareció ... en los primeros días de la revolución del 68." (157) We learn that a new horse-drawn trolley line is being built (489), and that the Calle de Atocha is being adoquinada (paved with cobble-stones). (519) Standing as one final symbol of transition, Guillermina's orphanage finally gets built throughout the course of the novel. In the fourth and final part of the novel, Estupiñá triumphantly announces to Fortunata the opening of the new institution for homeless children "this year". (481)

8) Massive, Loose Structure and Secondary Fictional Elements.

The word "structure" is here used to refer to a unified fictitious whole made up of interrelated parts, the sum of which bestows a formal, aesthetic, quality on the whole. In short, novelistic structure refers to the construction of a novel, the way it is put together. Fortunata y Jacinta is massive and loosely built not only in its totality, but also in its parts, sub-parts, and additive fictional elements. Therefore, it also qualifies as a long, wide-angle novel by possessing this final characteristic of the form. However, by

no means is the foregoing intended to imply that the novel possesses no unity or shapely form. We shall first examine here the looseness of the work, and then conclude by showing how Galdós succeeds in structuring such an immense literary mass.

A first reading of the novel leaves the reader stunned by the gigantic nature and apparent incohesiveness of the oversized literary body before him. One is struck by the bewildering complexity of the work, a basic feature of Fortunata y Jacinta pointed out in Netherton's penetrating observations. As the Chicago scholar asserts, this novel is an ambitious, masterful combination of structural principles which Galdós had only applied singly and partially in previous individual novels.[139] For example, earlier works of the contemporary series had essayed the compositional principle of a single central character dynamically developed. La desheredada (1881) and El amigo Manso (1882) are typical of this approach. La de Bringas (1884) was the first rehearsal of a broader social and historical scope and background, and in Lo prohibido (1885), Galdós had first experimented with "not a single protagonist but several major characters related on (structurally) almost equal terms"[140]. The magnification and multiplication of these individual structural procedures and approaches now brought together in one novel goes a long way toward understanding the massiveness and complexity of Fortunata y Jacinta. Here four main characters are fully developed and closely interrelated, the social and historical milieu is considerably augmented, and numerous secondary characters and other fictional elements

receive comprehensive treatment.

Now the more of life a novelist tries to pack into his work, the more shapeless the result may possibly become. Looking at Fortunata y Jacinta in its totality, the reader cannot help but take note of a unique trait of its structure - its additive nature. Clustered around the four main figures are the individual, intercalated stories of so many other imaginary beings that the novel gives the impression of a huge, rambling mansion with numerous wings, any one of which could be easily sealed off and detached to exist in and of itself as a distinct story. Thus we have the feeling that Galdós added huge blocks of narrative material as he went along. As one critic even writes of one of the principal protagonists, Maximiliano Rubín - "Por sí sola, su individual tragedia sería suficiente para hacer el mérito de un volumen".[141] Such a remark might be justly applied to many other personages also, who attain the rank of full-blown existences within the novel, but whose stories are only loosely linked to the main action by a tenuous (albeit important) relationship with one or another of the central figures. Noteworthy in this regard are Mauricia la Dura, Nicolás and Juan Pablo Rubín, Guillermina Pacheco, Estupiñá, Evaristo González Feijoo, and Segismundo Ballester, only to mention a few. Their inclusion, in the manner of Baroque architecture, tends to adorn and blur the simple classical lines of the main plot conflict. These secondary "stories" are largely decorative and only secondly are they functional. They are colorful strands of thread interwoven on a large scale

into the plot, but which could be removed with little damage to the basic love and faithless marriage motif. They are, in short, "stories" which could be lifted out and given full treatment in their own novels. Indeed, that Galdós may have been contemplating just such a possibility even while engaged in constructing the present fictional world may be deduced from a revealing remark he makes about Guillermina in the course of the narration: "Lo referente a esta insigne dama lo sabe mejor que nadie Zalamero ... Nos ha prometido escribir la biografía de su excelsa parienta cuando se muera..." (76) Such interesting secondary action sequences as Maxi's madness, Mauricia's alcoholism and death, and Moreno Isla's infatuation and death possess singular literary interest in themselves, and might easily have been given full novelistic treatment. Indeed they are almost like novelettes within the huge framework of this novel. In this sense, then, large sections of the novel involving these personages, are characterized by a structural looseness insofar as any strict organic relatedness is concerned, for such people achieve a startling degree of fictitious independence within the confines of the action. Let us hastily add, however, that it is precisely this remarkable variety of secondary, marginal human movement and existence in the work which contributes so substantially to the emphatic impression of real life radiating from it.

Another large body of collateral material, of "secondary fictional elements" further contributes to the loose, additive effect. It is what we may justly term the costumbrista component

of the work's structural makeup. Viewed in their aggregate, the chapters and sections which may be characterized as costumbrista in nature extend the narrative and reinforce what we have referred to throughout as the panoramic vision and the illusion of larger reality emerging from the novel. In this sense, they are by no means digressions, but rather a broadening of the focus. Considered individually, however, such segments adhere but loosely to the main line of the plot development, hanging together only by the presence of main characters. One sometimes has the feeling that they are huge segments loosely tacked on to the main body. Thus they might easily have been detached and published separately as costumbrista sketches with only minor changes. Uniquely illustrative of this is such a chapter as "Costumbres turcas", which not only includes the word costumbres in its title, but also is, in essence, a kind of picture of social folkways which furnishes a background for some unusually kinetic scenes, lively dialogue, and brilliant characterization - the basic staples of costumbrismo at its best. However, were the costumbrista element of the novel to end here, one could not speak of such a component part as an integral constructive principle. But it does not end here. One is struck by the costumbrista air of so many of the novel's parts that the work becomes a kind of album of Escenas matritenses. What better sketch of local customs and scenes could be found to compare in descriptive power and human interst than "Una visita al cuarto estado". Remove Jacinta from it, and it could

have found its place in Los españoles pintados por sí mismos. The same might be said for the chapters on the Micaelas convent scenes minus Fortunata, where the religious institution's routines and internal life are depicted for their own intrinsic literary interest. Without the mounting suspense supplied by Juanito concerning his past affair with Fortunata, the chapter relating Jacinta's honeymoon trip would likewise take on singular costumbrista overtones. The detailed descriptions of the wholesale textile trade, the shopping and marketing excursions of Barbarita and Estupiñá, the physical interior of the Santa Cruz home, and the rhythm of their family life are motivated by a strong impulse toward typicalness and local color. Indeed, the word "escenas" in the titles of two chapters of Part I betrays a clear-cut costumbrista vision. Now the strict pertinence of such material to the bare plot development is at least questionable, and structural looseness is thereby in evidence. However, such local color scenes and cuadros reveal a Galdós-costumbrista, a painter of paisajes urbanos who is only beginning to be appreciated, a Galdós who knew his Madrid as well as Pereda and others did their own patrias chicas. In addition to Galdós' interesting novelistic technical innovations, one must bear in mind that he was also surrounded by a narrative tradition which could not help but work its influence upon him.

The fertility of Galdós' imagination and the explicative, descriptive impulse thrust him ever onward to a proliferation

of characters, incident, and detail in this great epic novel to the point where it appears to be a motley conglomeration of life on so vast a scale that it seems as formless as life itself. Perhaps the rambling structure of Fortunata y Jacinta is nowhere better seen and appreciated than in the author's narrative procedure itself, the ongoing, but halting forward march of the story-telling process. As one critic has observed: "El argumento de Fortunata y Jacinta nos da la sensación de haber sido improvisado a medida que el libro se escribía."[142] Although doubtlessly exaggerated, this statement may be illuminated by a closer look at the slow unfolding of the novel's plot thread. Instead of a "quick-time" pace, the march is seen in slow motion. Indeed the preferred narrative mode employed by Galdós in Fortunata y Jacinta is what we might characterize as "a step forward and a look around". In the author's meandering course, between each complete view of the surrounding countryside, the relentless march continues forward, but in an almost haphazard fashion. Time and again, especially in the beginning of parts (Part I is noteworthy), he employs the technique of the "close-up" on a newly introduced character or situation to retard and broaden action and plot. He first places himself in a posture or attitude which leads the reader to believe that what he is going to give us are essential facts, or an exposition, bearing strictly upon the plot development, and then, having fulfilled this, he promises to continue immediately with his story. It is a promise always kept, but

what the reader may not realize is that Galdós is usually carried away by his paternal enthusiasm for the most recently born creatures and incidents of his imagination, and he finds himself describing and explaining them and their pasts in great detail. Before we know it, we too are drawn into an intense interest and fascination with them, the vista is broadened, the novelistic world swells, and the narrative lengthens.

Now these successive expositions seem to break the continuity of the bare narrative line. In this sense too, then, there is an apparent looseness of plot structure. As a woman bastes large pieces of material together, Galdós is here using not a tight, closely-knit weave, but rather a long, loose, widely-separated, almost temporary stitch. Thus whole segments might seem to the reader like digressions except for the important fact that such sections usually contain visible little stitches which sew the whole together. Hence the author's decorative embroidery does not really rupture the narrative thread, but rather <u>composes</u> it, one panoramic patch in the bulky quilt after another.[143] That is, the reader may always find, sometimes buried in a mass of detail, one segment of the novelesque action which advances the central action and plot conflict. Therefore what predominates in such a narrative method is the telling nineteenth-century explicative attitude of Galdós. No character or situation can be introduced without total analytical coverage. Each new figure demands a full portrait together with his accompanying history. The author's laborious advance

forward must always be rewarded by a halt with the constant peripheral, sidewise glance. Such a structural technique is characteristic of the form under discussion as an eminent Argentine novelist-critic has indicated. The creator of an epic novel usually organizes his narrative matter in chapters which may be only loosely connected, juxtaposed episodes with frequent retrogressions. Each segment and chapter engenders the next but tenuously. This system is, he points out, "más completo, y no se puede proceder de otra manera cuando se pretende reconstruir un vasto ambiente"[144].

To demonstrate the foregoing, we shall single out a few examples among many. It sometimes happens in the course of a novel that the artist draws back the curtain and permits us to see the way he assembles his novelesque elements into an organized structure. When this occurs we are granted rare and lucid insight into his compositional method. Such an interesting revelation occurs at a certain juncture in Part I of Fortunata y Jacinta which gives us a clue to the construction of the entire work. Having introduced Juanito Santa Cruz in the first chapter, and having traced, in Chapter II, the history of several generations of the Santa Cruz and Arnáiz families, together with an accompanying account of the difficulties Isabel Cordero and Gumersindo Arnáiz have encountered in finding suitable mates for their numerous female offspring, Galdós terminates the second chapter with the marriage of the two eldest Arnáiz daughters. He closes this highly explicative

section with the following revealing words: "La tercera de las chicas, llamada Jacinta, pescó marido al año siguiente. Y ¡qué marido! ... Pero al llegar aquí me veo precisado a cortar esta hebra, y paso a referir ciertas cosas que han de preceder a la boda de Jacinta." (34) The phrase "cortar la hebra" reveals a Galdós who is lucidly aware of the complicated way he is piecing together his plot weave with its accompanying panoramic vistas. Now what the exigencies of the plot construction compel the narrator to fill in at this point is the meeting of Juanito and Fortunata. To accomplish this he makes use of a secondary figure, Estupiñá, to whom almost the entire following third chapter is significantly dedicated. In the above quoted passage, Galdós clarifies and places in full view of the reader his novelistic procedure, which is an assemblage of slow discursive disquisitions, each containing a small core of plot element. Rather than a rapid introduction of Estupiñá followed quickly by Juanito's visit to the old man in his illness and the subsequent meeting with Fortunata, we are treated to a lengthy four-part chapter relating the character of Estupiñá, his history, his relationship to the two families, etc. At the end of this chapter's third part, it is noteworthy that the reader is right back where he started at the chapter's outset (or even at the end of Chapter II), where he is now informed that without Juanito's visit to the Cava, this novel would not have been written. Meanwhile the narrator has strayed far afield of a bare, unadorned

action sequence. The plot has been advanced forward ever so imperceptibly, but the periphery has also been filled in. It is these long forays off the main road into the surrounding countryside to "gather flowers" (fictitious, aesthetic flowers!) which so frequently retard the main action and give the reader of Fortunata y Jacinta such an emphatic impression of looseness of structure and digressiveness. They must be understood and appreciated as an integral part of the realistic, explicative aesthetic of the past century. Kayser coincides with Gálvez when he asserts that lengthy descriptive digressions are essential structural elements of the novela espacial, a form we have likened to the long, wide-angle novel.[145]

With this key to open doors of the novel's structural secrets in hand, we see that the same technique is in evidence elsewhere. Indeed the work began this way - introduce a main character (Juanito), and then take a panoramic, historical look at his family, their relationships and friends. A step forward, and then a look around. Pursuing the approach we see that Jacinta's sterility is carefully established and documented in Chapter VI with scenes which bring out and reinforce her anguished longing for maternity. At home she sees a certain room of the Santa Cruz house made to order for a nursery; in the theatre she falls asleep and dreams of a baby nursing at her breast; and in the street she desperately tries to save kittens drowning in a sewer. With this essential fact once planted in the reader's mind, Galdós must now bring her also

into contact with Fortunata's world, the world of children. He again utilizes a secondary figure, Guillermina, who will be the Delfina's Virgil in her descent into the inferno of the fourth estate in subsequent chapters. But again the narrator embroiders his new creation, the saintly fundadora, by dedicating a full chapter to her portrait. Repeated is the imperceptible move forward in the plot development, but accompanied likewise by the peripheral vista. (In passing we note Guillermina's thematic relationship to the maternal theme. As Jacinta lacks children, Guillermina, by contrast, is a "mother" to scores of poor, homeless orphans.)

The widely-separated, but indispensable stitches of the plot weave become visible once more in the midst of thick patchwork embroidery in sub-part V of Chapter IX ("Una visita al cuarto estado"). Having introduced a number of minor characters (Ido del Sagrario, his family, José Izquierdo, Severiana, etc.), Galdós engages the two perpetrators of the Pitusín swindle (Ido and Platón) in conversation in a nearby café. In the midst of his long historical tirade, Izquierdo casually interjects the name of his niece, Fortunata, who had helped him financially when he was down and out in Barcelona. (110) The reader is hereby made aware of the whereabouts of the novel's second heroine, and Galdós thus lays the plot groundwork for her return to Madrid two chapters later. That the artist is aware that his hem is showing is evident when we read: "Buscaba Ido la novela dentro de aquella gárrula página contemporánea;

pero Izquierdo, como hombre de más seso, despreciaba la novela para volver a la grave historia." (110)

This slow rhythm and leisurely building of the plot, accompanied by constant peripheral observation, stands out as a unique structural peculiarity of the novel. It responds, as Gullón has pointed out, to a scaled and divided construction, to a proportional distribution of the novelesque elements into large parts.[146] Each large structural block contributes to an inevitable, frequently obscured advance of the central fictitious situation and to the development of the conflict, but with ever widening implications for more and more people. The novel, like a river, begins small at its source, but grows in volume, breadth and depth as more and more tributaries, subsidiary streams of numerous imaginary events and lives, empty their waters into its main current.[147]

In dealing with a novel of great expanse and span, the accepted classical norms of ideal aesthetic and formal perfection must be applied with forbearance, for the magnificent vision surely compensates for minor structural looseness. That the rules must be applied so to such an author as Galdós, who is obviously passionately committed to the creation of human characters, goes without saying. Nevertheless, despite its maker's creative exuberance, regardless of the work's looseness of construction, its apparent digressions, and additive fictional elements, this massive novelistic edifice is architectured. Concealed beneath the proliferation of imaginary life emanating

from Fortunata y Jacinta are definite subtle lines and contours which give it form. Even the corpulent body must possess a well-constructed skeleton which makes the whole congeal and hang together. Galdós does succeed in controlling his tale and in molding it into shape. Let us now examine some of the devices and techniques he employs to impose formal cohesiveness upon his unwieldy narrative.

In his interesting and useful work on rhythm in the novel, E. K. Brown distinguishes several different types of fictional rhythm, but underlying all of them is the constant and common characteristic of repetition plus variation occurring in time.[148] In a long novel the employment of such rhythmic devices can be highly effective formal techniques which compose and lend cohesive order to the narrative. Galdós has made artistic use of novelistic rhythm in structuring Fortunata y Jacinta.

In our discussion of pattern (Chapter IX), we have already touched on the novel's symphonic structure - its rhythmic development in four major movements. The slow, leisurely strains of Part I prelude the faster and shorter repetition of similar fictional "melodies" of the second section, accompanied now by variations of smaller proportions. That is, an overall contrapuntal fictitious action shapes up in the second volume, but it is essentially different. Complication of the two main descants occurs in the third section where what Netherton calls the "four principal vectors" of the novel - "Jacinta's conventional role, Juan's egotism, Fortunata's pas-

sion, and Maxi's idealism"[149] - all clash, conflict, and intermingle with quickening pace. All major themes are resolved in the fourth and final movement. Other interior rhythms, however, may be added to this overall harmonic development. For example, speaking of Fortunata, Miss Braun touches upon one type of rhythm: "In each of the four volumes a new suitor finds her charms irresistible."[150] Namely: Juanito, Maxi, Feijoo, and finally Ballester. Thus, the basic love motif is regularly and rhythmically repeated, but with a variation each time, owing to the distinct character, personality, and physical nature of her paramours. The final is a kind of "unfinished symphony".

The persevering fondness of the fallen woman for her first seducer is one of Galdós' recurrent creative resources (e.g.: La desheredada, Tormento and Lo prohibido), and becomes, in Fortunata y Jacinta, a major determinant of the narrative action. Such amorous constancy provides a type of rhythm (repetition plus variation) which Brown designates as a character repeating the same incident several times, but with an ever constantly maturing vision. In brief, there are three interludes in which Fortunata becomes involved with Juanito Santa Cruz, to whom she remains stubbornly faithful. These are interrupted by two episodes depicting her unhappy conjugal life with Maximiliano Rubín. Each of these two main facets of her fictitious existence offer that essential "combination of the repeated and the variable with the repeated as the ruling factor"[151] so

essential to the novelistic rhythmic process. Fortunata's three painful experiences with Juanito produce exactly such repetition plus variation. First, they have a child, Fortunata is abandoned by Juanito, and the child dies; their second affair is discovered by her husband, Fortunata leaves Maxi, Jacinta finds out, and Juan deserts his mistress again; in the third instance, a second child is born, Fortunata dies, bequeathing the child to Jacinta, who finally scorns her husband. This repeated but varied sequence produces a regular tension and release of tension for the reader as he watches it unfold in time with ever-mounting suspense and disbelief at Fortunata's apparently insatiable appetite for punishment. However, caution is advised, for Fortunata is learning and maturing, as Professor Eoff repeatedly emphasizes.[152] Her contact with people of other classes does smooth the rough edges of her personality, and refine her to a certain extent. In addition she acquires a very limited and temporary control of her passions through her exposure to the practical "wisdom" of Feijoo. But it ends here. Fortunata's basic primitive makeup, her natural pueblo reactions are a valuable novelistic asset to Galdós, for her gullible and guileless personality, her innocence and naïveté are what keep Galdós' novelistic clock ticking and provide this rhythmic repetition, all symmetrically arranged and evenly distributed to compose and order his narrative. In addition, such repetitiousness responds to an optimistic vision of life which sees it as a continuous beginning again, as a constant fresh

start. In the light of this last statement, such words as those with which Feijoo encourages Fortunata to return to her husband take on profounder meaning: "El olvido es infinito. De él deriva el vuelta a empezar, sin el cual el mundo se acabaría." (341; Author's italics) Ballester's words to Ponce at Fortunata's funeral echo these sentiments. (544) One has the feeling that this already long novel could easily go on in open-ended fashion.

If Fortunata's affairs with Juanito inject rhythm and form into the novel, so do her two brief periods with Maxi. Neither was happy, but what is important from the rhythmic point of view is that the first anticipates the second. What occurs in the first contains the embryo of what is to develop in the second. That is, Fortunata's coldness and indifference toward Maxi are what torture him and ultimately drive him insane. Even at the end of the novel he desperately grasps at the possibility of her promise to love him if he will kill Aurora and Juanito. Fortunata's second marital existence with Maxi is, then, another repetition with a variation.

Another type of rhythm involving a high degree of reader anticipation is at work in Fortunata y Jacinta. Brown establishes that a novelist may present a character or characters by gradation, that is, show his personage developing some particular trait through time so that the reader comes to expect and anticipate that the character will inevitably react according to the built-in peculiarity bestowed upon him by his creator. And, following the basic norm of rhythm, he does so time and

again. However, a variation on the pattern must be effected for it to be true rhythm. Such building up of anticipation and expectation can thus lead to the surprise ending, or the opposite, unexpected reaction on the part of the fictitious character. It is to be noted that throughout the novel, Fortunata is motivated and driven by her consuming love for Juan, which takes on egotistic and selfish proportions as she elaborates her idea that he is really her husband. Instead of her being the usurper, she casts Jacinta in this role. The climactic instance of this occurs during the violent scene at Guillermina's home where she confronts her rival, hurls invectives at her, and egotistically proclaims that a woman who cannot bear a child is not a real wife. Her <u>pícara idea</u> evolves out of this proclamation, for with her second baby she hopes to convince everyone concerned that she is the real and rightful wife and mother. Fortunata's unrelenting, titanic determination bordering on selfishness comes, then, to be the reaction the reader anticipates and expects, and our expectation is rewarded, for it is noteworthy that she repeats incessantly her conviction that she is the real wife and mother, both to herself and others. As Brown asserts: "Repetition expected and then presented, enforces the idea or the feeling, makes it more emphatic in its resonance."[153] Therefore Fortunata's generous sacrifice at the end of the novel comes as a pleasant surprise for the reader. We are conditioned to expect one thing, and the reverse occurs - rhythmic repetition with variation. The pre-

vious repetition now suddenly varied renders Fortunata's magnanimity all the more emphatic and meaningful in its resonance.

The second type of rhythm involving a high degree of reader anticipation takes in what Grabo refers to as the scène a faire[154] or obligatory scene. The inherent nature of a given work of fiction will always demand a certain required, almost inevitable scene. The reader looks forward to this logical event arising from the plot construction itself. Fortunata y Jacinta is a novel organized around the affairs of two women. While their actual physical proximity to one another is almost negligible in the overall plan of the novel, the mere crossing of the paths of their destinies has the most profound results on both of their personal lives with accompanying broad repercussions on the numerous people surrounding them. Fortunata and Jacinta are almost like two ships passing in the night, almost unseen, yet sending gigantic billows crashing against each other's hulls. Now the scène a faire in such a novel, the logical event, is the climactic moment when these two women must inevitably meet. It is interesting to observe how Galdós handles their encounters. First of all it is delayed intentionally until almost the end of the third volume.[155] The first two volumes and almost all of the third part are, then, a kind of crescendo action, creating great suspense and leading up to this key moment. They finally meet during the circumstances surrounding the death of Mauricia la Dura. Galdós

gives Fortunata all the advantages of surprise, allowing her to remain silent on the first occasion, studying her "enemy" as she did in the convent encounter. The second time they meet just before Mauricia dies, Fortunata springs her surprise, shocking Jacinta with a sudden, brutal self-identification, sending the frightened wife reeling. Approximately one week later Jacinta's "counter-attack" takes place in Guillermina's home where the Delfina springs from concealment to surprise her rival. A violent exchange of insults ensues and Fortunata retreats this time. Insofar as rhythm is concerned, while there has already been some repetition with variation, the predominant tenor of these meetings has been hatred and violence. The final rhythmic repetition of the logical event is now symmetrically placed at the end of the fourth and final volume. The reader's rising crescendo of anticipation is now substituted with a subdued curiosity concerning the resolution. While the two heroines do not strictly meet face to face, each is supremely aware of the other's proximity, and the earlier violence and hatred has now been replaced by a mutual respect. A kind of tacit peace treaty has been signed between them, and the predominant tone is now reconciliation - rhythmic repetition with variation.

Other structural devices beside rhythm are also used to make this massive, loose narrative hang together. To consider again the large profile of the novel, one is first struck by its external structure. The mere division into four parts or

books, and the subdivision of the latter into chapters and sub-parts already reveals a conscious constructive will in the ponderous long novel form, as Kayser has specified.[156] Titling of the chapters further reveals that they were conceived of as structural units with definite contributing bodies of content matter. The German scholar also points out that certain forms of symmetry in the disposition of chapters within parts is indicative of the constructive will at work.[157] In Fortunata y Jacinta, one notes a curious pairing of chapters, especially in the novel's first part (but not entirely absent from the other parts) which establishes a distinct order in the narration and interlaces the expansive story internally. We shall presently see that this duality or pairing is a structural principle employed throughout the novel. For example, Chapter I introduces the figure of Juanito Santa Cruz, and then, after an interruption of two chapters, we recur to another dedicated largely to him. Chapter VI continues what was begun in Chapter II, the establishment of the families and their histories. After the introduction of Juanito's mentor, Estupiñá, in Chapter III, a second auxiliary figure (Jacinta's "aid", Guillermina) is symmetrically presented in Chapter VII. Chapters VIII and X are paired by their common content matter - a relation of "Scenes of Intimate Life". The conflict posed for Jacinta by Juanito's past adventure in Chapter V ("Viajes de novios") is elaborated and temporarily resolved in Chapters IX and XI of Part I. Thus each chapter of the first part has

a "partner", so to speak. By pairing his chapters, Galdós bestows a kind of dual symmetry upon his work, and stitches the whole first part together from the inside. The two chapters dedicated to the Micaelas convent in Part II echo the procedure as do those containing the word "Restoration" in their titles in Part III. Parts are likewise interlaced. The tension created at the end of Part I in the title "Final, que viene a ser principio" is released in the title of the last chapter of Part IV - "Final". It would thus appear that the aesthetic principal of dual symmetry is the key to unlock the door of Galdós' structural novelistic secrets in this novel.

Another type of duality is the extensive use in Fortunata y Jacinta of what we may more strictly term foreshadowing or premonition. Foreshadowing is primarily a plotting or structural device employed to offer the reader an inkling of future events, Incident, action, and symbolic words and objects may all be effectively used in this way. When the future fictitious event comes to pass, the reader recalls that it was previously prepared for by means of a premonition, and the event itself thus comes to be a kind of echo or repetition. Hence a duality or parallel between the forewarning itself and the realized hint is established. Now in a long novel, the use of this technique serves a unique function, for repeated anticipation of future events is a way of foreshortening, telescoping, or reducing the impression of length, thus encouraging continued reading through augmenting suspense. Let us look selectively

at some of Galdós' use of premonition.

It is to be noted, first of all, that the narrator anticipates himself on a few occasions, preparing the reader in this manner for the introduction of a future character. Such anticipation may be considered a kind of foreshadowing. Describing the childhood of Juanito, he interjects an anticipatory parenthetical clause: "Bien sabía el muchacho que si hacía novillos a la misa de los domingos no iría al teatro por la tarde, y que si no sacaba buenas notas en junio, no había dinero para el bolsillo, ni toros, ni excursiones por el campo con Estupiñá (luego hablaré de este tipo) para cazar pájaros..." (27) In the novel's second part, the procedure appears again: "Juan Pablo y Maximiliano se fueron a vivir con su tía paterna, doña Guadalupe Rubín, ... señora de tales circunstancias que bien merece toda la atención que le voy a consagrar más adelante." (158) Another type of foresight gained by the reader is finding out a character's destiny almost as soon as he is introduced. José Izquierdo no sooner appears on the scene when, in his opening description, we are told what will become of him, thus foreshadowing the change in his wretched fortune. Describing his fine features, the narrator adds: "Parecía más bien italiano que español, y no es maravilla que haya sido, en época posterior al 73, en plena Restauración, el modelo predilecto de nuestros pintores más afamados." (109) More in the way of a true premonition is a phrase which appears in the earliest words concerning Maxi: "Pues como dije, se iba

calentando de tal modo los sesos, que se lo llegaba a creer. Y si aquello le durara, sería tan loco como cualquiera de los que están en Leganés." (163) And this is exactly where Maxi ends up, for the closing lines of the novel are uttered by him upon finding himself committed to Leganés, the insane asylum.

Anticipation of future events pervades the initial description of Jacinta as well, which envolop her in an aura of inevitability:

> La estrechez relativa en que vivía la numerosa familia de Arnáiz no le permitía variar sus galas; pero sabía triunfar del amaneramiento con el arte y cualquier perifollo anunciaba en ella una mujer que, si lo quería, estaba llamada a ser elegantísima. Luego veremos. Por su talle delicado y su figura y cara porcelanescas, revelaba ser una de esas hermosuras a quienes la Naturaleza concede poco tiempo de esplendor, y que se ajan pronto, en cuanto les toca la primera pena de la vida o la maternidad. (46)

The "luego veremos" and the references to Jacinta's vulnerable, perishable beauty foreshadow the very things which will happen to her - the sorrow of her future life and her premature ageing. But there are more sides than one to the character of this delicate jewel, which will rise to the surface throughout the course of her life to give her the strength to weather its storms, and, at the novel's end, to give her the courage to stand up to her faithless husband. Her mother-in-law, Barbarita, early saw qualities to admire in the girl whom she had selected to be her son's wife: "Hasta ciertas tenacidades de carácter que en la niñez eran un defecto, agradábanle cuando Jacinta fué mujer, porque no es bueno que las hembras sean todas miel, y

conviene que guarden una reserva de energía para ciertas ocasiones difíciles." (46)

Obvious premonitions concerning other major incidents of Jacinta's life are also in evidence. Barbarita's ten-year barrenness prefigures that of her daughter-in-law, and when Juanito finally is born, his godfather, Arnáiz el gordo, utters significant words to Barbarita at the baptism which are a precise presentiment of what Jacinta attempts to do during her Pitusín scheme much later: "-A mí no me la das tú. Aquí ha habido matute. Este ternero lo has traído de la Inclusa para engañarnos..." (27) Jacinta's acquisition of Pitusín (or the child she thought was Pitusín) in the first part of the novel forecasts her ultimate possession of Fortunata's second child by Juanito at the end of the work. As she caresses the grimy little boy seated on her lap, whom Izquierdo is fraudulently trying to palm off on her, she silently vows in her heart to love willingly the baby of another woman as if it were her own, and this is precisely what happens in the denouement. Another indication of the final outcome is offered in a scene in the convent of the Micaelas, where Fortunata describes to Mauricia the extravagant dreams she has been having recently:

> Después soñaba que era ella la esposa y Jacinta la querida del tal, unas veces abandonada, otras no. La manceba era la que deseaba los chiquillos, y la esposa la que los tenía. -Hasta que un día..., me daba tanta lástima, que le dije, digo: «Bueno, pues tome usted una criatura, para que no llore más.»" (247)

Galdós then places this meaningful reaction in Mauricia's mouth:

"Lo que una sueña tiene su aquel." (247) It is interesting to note that much later Fortunata proposes something quite similar to Juanito - that they give Jacinta a baby of theirs if she will, in turn, give up Juanito. (280) Oneiric premonition is used elsewhere also, for one of the intimate boudoir scenes in which Juanito playfully imitates a baby with Jacinta is almost a word-for-word carbon copy of the dream Jacinta had had in the theatre of a baby sucking at her breast. (87) Hence dream becomes reality:

> Pasó otro rato, y Juan despabilándose y fingiendo el lloriqueo de un tierno infante en edad de lactancia, chilló así:
> -Mamá..., mamá...
> -¿Qué?
> -Teta.
> Jacinta sofocó una carcajada.
> -Ahola no... Teta caca..., cosa fea...
> -Toma teta -díjole Jacinta metiéndole un dedo en la boca; y él se lo chupaba diciendo que estaba muy rica, con otras muchas tontadas, justificadas sólo por la ocasión, la noche y la dulce intimidad. (131, Author's Italics)

A dream prefigures reality for Fortunata also. Just after she meets Maxi, she wonders what has become of Juanito, and the following passage is recorded:

> Aquella noche fué también mala para Fortunata, pues se la pasó casi toda cavilando, discurriendo sobre si el otro se acordaría o no de ella.
> . . . . . .
>
> ¿Estaría malo, estaría fuera de Madrid? Más adelante, cuando supo que en febrero o marzo había estado Juanito Santa Cruz enfermo de pulmonía, acordóse de que aquella noche lo había soñado ella. (188)

The aura of inevitability surrounding the novel's outcome

is considerably buttressed by repetitious portending of Fortunata's death. The note is first subtly struck during the honeymoon of Jacinta and Juanito when the former suddenly recalls Fortunata when her husband extinguishes the lamp: "Me pareció que la llama era una mujer que decía ¡ay! y se caía muerta. Ya sé que son tonterías; pero en el cerebro pasan cosas muy particulares." (56) Concerning his mistress, Juanito prophetically suggests: "... su destino es el destino de las perras..." (60) Indeed it is! For what ultimately awaits Fortunata is little better than the fate of a poor bitch - kicked around, abandoned and rejected time and again, she savagely fights for her young, and then crawls away to her hole licking her wounds, and dies. In José Izquierdo's hovel, Jacinta mistakes the black tresses of a deceased woman for those of Fortunata (115). During the time that Fortunata lived with Juárez el Negro, they resided significantly in an apartment above a "tienda de ataúdes". (144) Before entering the convent of the Micaelas, her strolls with Maxi frequently took them to "los cementerios del Norte". (226) But the most clear-cut presaging of Fortunata's death occurs, of course, in a scene at the bedside of the dying Mauricia, whose own child, Adoración, was taken from her (more or less by Jacinta), just as Fortunata's second baby will also end up in Jacinta's hands. Mauricia, grieved by her friend's continued suffering at Juan's hands, invites Fortunata to join her in death: "Chavala querida, muérete y vente conmigo. Verás qué bien

vamos a estar las dos allá. ... Dame un abrazo, hija, y muérete conmigo." (380) Mauricia vows that the first favor she will ask God is to have Fortunata die. Fortunata's response is a clear premonition: "-No lo digas mucho -balbució Fortunata, conmovidísima, acariciando a su amiga-. Bien podría ser que me muriera pronto. Para lo que yo hago en este mundo..., no sé..., valdría más..." (380) Fourteen pages later, Fortunata again recalls the deathbed promise of her friend. (394) When she suspects that Juanito is deceiving both her and Jacinta with another woman, she prophetically exclaims to Aurora Samaniego: "Yo vengaré a la mona del Cielo y me vengaré a mí. No quisiera morirme sin este gusto." (466) In her complete naïveté, Fortunata is totally unaware that she is speaking to the very woman involved. Finally, the flies which land in her glass of milk are winged precursors of those which light on the dead features of her face a bit later. (523; 542)

The deaths of other important characters are well foreshadowed also. Jacinta watches Moreno-Isla painfully climb a staircase. In the Puerta del Sol, the expatriate sees a funeral, and resolves not to die in Spain because he refuses to take his last ride in their ugly hearses. The reclining effigy he gazes at so intently in church is the dead Christ wrapped in a shroud. On his last night alive, he significantly utters these double-meaning words to his aunt: "... siento dentro de mí un cierto presagio de que voy a dormir." (460) Feijoo also sees his own end approaching soon. (337-38)

Indeed, the rather wistful interlude of Feijoo and Fortunata in its totality stands as a kind of premonition of their individual burials in the same week.

If the novel possesses such symmetrical duality of structure on minor levels - in the orderly pairing of certain chapters and parts and in the use of premonition - it does so even more on a major level - its overall construction. That is, there is a calculated and consistent structural duality at work throughout which further shapes and molds an otherwise apparently diffuse narrative. Fortunata y Jacinta, beginning with its title right down through its double social ambience and paired secondary personages is a perfect diptych, as we have partially attempted to show in our discussion of pattern. Herein two separate stories effectively reinforce one another in a single volume, to such a degree that they are successfully fused and meshed throughout to create one artistic fictitious unity. In his discussion of literary realism, Becker has asserted that two parrallel lives may ordinarily not be used in a realist novel because such a basis of composition inevitably leads to a romantic contrasting of extremes - of good and evil, of successful and unsuccessful, of fertile and sterile, etc.[158] If such an obvious form-bestowing, artistic device be romantic, then Galdós stands convicted of its use, for he has made this technique the guiding structural principle of his most memorable novel.

The bare scheme of the novel is fairly simple and contains

as its nucleus a unique variation on one of many possible basic fábulas or traditional literary motifs, the one which Kayser refers to as "El amor por una mujer ya comprometida..."[159]. Here, however, it is twin loves for a man already committed, but strangely enough, he is a man likewise committed, in differing ways, to both women. When he marries, he already has a child by his mistress, and when he recurs to that mistress, he is already married and belongs legally to the other in the eyes of society and the church. Hence the personage named in the first chapter's title ("Juanito Santa Cruz"), whose affairs will become the basis of the novel's organization, is throughout a pivotal fulcrum figure, a center of gravity, a link between the two heroines, whose lives, circumstances and milieus make up the substance of this perfectly dichotomous novel.[160] Juanito is, in short, a man with a wife and a lover. One is, as they say in Spanish, "de más". Paradoxically, however, the socially unacceptable woman who is "de más" happens also to be the only one who can give him children, while the other happens to embody all the other virtues a man seeks in a woman. The central action consists of the pivotal figure's egotistical oscillation between these two feminine extremes. In effect then, Chapter IV, Part I ("Perdición y salvamento del 'Delfín'") is more than just a "brief, transitional section",[161] divided equally between Juanito's relationship to Fortunata and then to Jacinta. Here the part has a definite, organic relationship to the unity of the whole, for this little chapter is,

in capsule form, a minuscule representation of what the rest of this bifurcated novel will be about, that is, the constant vaivenes, the philandering fluctuations of Juanito between the arms of wife and mistress. The same transitional movement of the pivotal figure, this time from mistress back to wife, is in view in Part III in chapters II and III ("La Restauración vencedora" and "La Revolución vencida"). Thus even within chapters and parts we see the dual structural principle at work. This basic "dual world structure" is reinforced by such a fine detail as the arrangement or blocking out of chapters. The author achieves a striking aesthetic contrast between the worlds of his twin heroines, for example, by "sandwiching in" his depiction of the poverty-stricken world of the pueblo (Fortunata's world) between two chapters of Part I describing the elegant, comfortable, middle-class world of Jacinta (Chapters VIII and X: "Escenas de la vida íntima" and "Más escenas de la vida íntima"). As Menéndez y Arranz has written: "De la burguesía dorada pasamos a contemplar la desgracia. Galdós gusta del contrapunto y conjuga la riqueza con la miseria..."[162] Hence the ambit of each of the heroines lies in constant juxtaposition to that of the other. When the spotlight is on Jacinta, the reader is kept aware of Fortunata, always hovering in the background, and vice versa. The presence of the absent female protagonist is thus always felt, is made conspicuous by its very absence, and may, at times, even impinge upon the scene being dominated at present by the other woman.

The dual motif is carried through on the level of the overall structure also. For example, it may be said that Part I largely belongs to Jacinta, while Part II is Fortunata's "hour in the sun". Again, it is noteworthy that each woman protrudes into the world of her rival in both instances. Fortunata is seen only briefly in Part I and Jacinta likewise appears, albeit fleetingly, in Part II. Thus, in the overall plot development, Parts I and II build and elaborate the worlds of each of the heroines. Part III complicates the conflict and Part IV relates the resolution or denouement. The novel does possess, therefore, a well-architectured and logical narrative development behind its lavish, creative exuberance.

Underscoring the diptych as a primary structural principle of the novel, it is noteworthy that Part II is, in more ways than one, a contrasting partner to Part I. Everything that happens to Jacinta is there repeated in the vital life experiences of Fortunata with an accompanying variation which is frequently a reduction to irony or pathos. Thus the story of Fortunata in Part II is already explicit in the story of Jacinta in Part I. Such juxtaposition is, of course, a further form bestowing device. For example, each of the first two parts leads slowly up to a climactic wedding followed by a falling action which culminates in an unhappy, unsuccessful marriage. Structurally, Parts I and II both end significantly with a major character "echándose a la calle", as Galdós is so wont to say. This action is in both instances, of course, indicative of

the failure of their respective marriages. Jacinta's idyllic marriage is seemingly one of those matches made in heaven, while Fortunata's is conversely fraught with doubt, misgivings and apparently insurmountable obstacles right from the beginning. The pleasant wedding luncheon and reception in the Santa Cruz home in Part I finds its grotesque counterpart in the cursi scene staged at Doña Lupe's house the afternoon of Fortunata's wedding. (267-270) The beautiful honeymoon trip of the Santa Cruz couple, marred only by the constant reminder of Fortunata, also has its ironic parallel in Part II where Fortunata's honeymoon journey consists of a short walk to her new apartment, with her frail, sickly husband suffering one of his recurrent migraine headaches. Her wedding night sees her marriage unconsummated as her ex-lover whispers insidiously to her through a closed door.

The novel's dual symmetry, consisting of the juxtaposed contrasting lives of its two heroines, now comes to be underpinned by a subtle, built-in system of parallels and contrasts which interlaces the narrative together into one unified whole. We emphasize that at the heart of any novelistic parallel there lies, of course, the aesthetic, structural principle of dual symmetry. Illustrative of these remarks is the following interesting network of parallel incidents, situations, characters, etc. which are ingrained into the very texture of Fortunata y Jacinta to lend it additional form. Jacinta and Fortunata are both given to dreaming, and each woman exper-

iences at least one lengthy, extremely vivid and real dream in the course of the novel (87; 409-410). Each dreams of what she cannot have - Jacinta, of a baby, and Fortunata, of the husband of Jacinta. Galdós treats the boudoir intimacy of married life with a deft hand in contrasting two parallel scenes involving both of his main couples. The warmth and love of such a scene as that in which Jacinta playfully informs her husband in bed that they are going to have a baby (129-132) is offset by the unnatural and grotesque scenes of Fortunata turning her back in repugnance on her husband while in bed, feigning weariness to escape his attentions, and making mental comparisons between his ugly body and that of her lover. (274; 278) During their honeymoon trip, Juanito had initiated his wife into the intimacies of married life, teaching her certain terms of endearment and forms of "baby talk" known only to those who enjoy the privacy of married life. One of his specialties is the baby's articulation of the word "sí", which is "chi". Throughout the first part of the novel we see this device being used to create that charming air of conjugal existence, which never ceases to amaze critics and readers of Galdós, who remained celibate throughout his life. (98) It has been a custom which the author has very carefully and intentionally established, for in the first passionate scene between Juanito and Fortunata, the latter also now uses the very same term. (277) The impact on the reader is immediate and effective. We realize suddenly that Juanito has indiscrim-

inately taught his mistress such little intimacies as well as his wife, thus emphasizing his fickle character. At the same time the device brings the two women instantaneously into contrasting juxtaposition, for as Fortunata utters the charmed little word, we are immediately reminded of Jacinta, and the anguish Juan's philandering must be causing her.

Pursuing further the motif of narrative parallels, Fortunata, in her eagerness to be like Jacinta, even duplicates the latter's desire to adopt a child (392-93). Indeed Fortunata even considers adopting the very Pitusín whom Jacinta had unsuccessfully coveted. In Part I, Guillermina and Jacinta visit the "fourth estate" on errands of charity. Their action serves to prefigure the visits of Fortunata and the female mentor the artist has seen fit to bestow on his second heroine (doña Lupe) to the very same tenement building on missions of mercy to the bedside of the dying Mauricia in Part III. Indeed doña Lupe consciously believes she is emulating the charitable fundadora. Maxi's illness and confinement to bed (273) echo the same situation involving Juanito in Part I. Underscoring the great impartiality and humanity of Galdós, it is noteworthy that both of his male protagonists enjoy being pampered by their wives in the manner of children, which, in turn, buttresses and reinforces the novel's maternal theme:

> A la mañana siguiente, Maxi estaba mejor, pero rendidísimo. Daba lástima verle. Su palidez era como la de un muerto; tenía la lengua blanca, mucha debilidad y ningún apetito. Diéronle algo de comer, y Fortunata opinó que debía quedarse en la

> cama hasta la tarde. Esto no le disgustaba a Maxi, porque sentía cierto alborozo infantil de verse en aquel lecho tan grandón y rodar por él. La mujer le cuidaba como se cuida a un niño, y se había borrado de su mente la idea de que era un hombre. (273)

(The final sentence of the above quote subtly conveys the notion that poor impotent Maxi has abandoned all thoughts of consummating his marriage.) Even Maxi's protests recall those of Juanito under similar circumstances: "-Gracias a Dios, hija, que pareces por aquí. Ni siquiera me has dado un beso. ... ¡Vamos! Ya estás otra vez queriendo marcharte a la cocina. ¿No está ahí esa señora Patria? ... -Pues déjela. Tú, a todo di que sí, y luego haces lo que quieras, pichona. Ven acá ... Que trabaje Patria; para eso está. ¡Qué bien sirve! ¿Verdad? Es una mujer muy lista." (273) Of course Maxi's final words here remind the reader of Juanito in more than one way, for Patricia is the very Celestina (bought off by Juan) who is, at this very moment, engineering the cuckoldry of Maxi! The presence of the Delfín, hovering in the background, ready to bring about Maxi's downfall, is thus intensified. The internal rhythm of such parallel scenes establishes, therefore, a definite repetition, but a repetition with frequent ironic variations.

Similar dual rhythms, symmetry and other paired elements are in evidence elsewhere. The two families of Part I, the two principal generations depicted, the two central couples involved in the main action, are all contributing factors to this double constructive blueprint. The novel begins and ends

with the defiance of authority, a concern which is surely thematic, being stated in no uncertain terms in the chapter involving Feijoo. The work commences with the defiance of civil (monarchical) authority on the night of the St. Daniel's eve riots, and it ends with Fortunata's recalcitrance toward divine authority in refusing confession, and maintaining to the end that she also is an angel. In a larger sense, the novel is essentially the depiction on a grand scale of the conflict, incompatibility, and instinctive antagonism of two large Spanish social classes - the bourgeoisie and the pueblo. Its resolution is an amalgamation of them. Just as it occurred jointly to the mothers of don Baldomero and Barbarita to marry them, we see history repeating itself as it occurs to Barbarita and Isabel Cordero to marry their children. But it is again repetition with a variation: in the first case the marriage succeeded, while it does not in the second. Maxi's wretched marriage repeats that of his parents. As Barbarits waited ten years to have Juanito, Jacinta also waits many years for a child, which, when she gets it, is not really her own. And, as Professor Hafter has shown, even the novel's central fictitious situation itself, involving infidelity in marriage, is ironically mirrored and then re-reflected - first in the feverish mind of Ido del Sagrario, who repeatedly punishes his wife and her imaginary aristocratic lover, and finally in the comical male midwife, Quevedo, whose wife Ballester significantly dubs as "doña Desdémona", a sterile woman who, in turn, mirrors Jacinta's

situation.[163] Indeed, just as Galdós had used Ido del Sagrario as a mainspring to set off the action of his earlier novel, Tormento, he uses him in a similar manner here, having this ex-writer of romantic novelas folletinescas dream up a second fantastic "novel" which sets the "time bomb" (the main plot conflict) of Fortunata y Jacinta ticking. For it is Ido del Sagrario's bizarre "plot" which brings the double worlds of Fortunata and Jacinta into contact with one another. In addition, what Ido imagines in his "novel" ultimately comes to be true in the course of the very novel we are reading in a perfect interior duplication - Fortunata has a baby and Jacinta gets it. Reality imitates fiction. Pursuing further our dual motif, in two widely separated parts of his work, Galdós confronts, in a café, two "madmen" who give vent to their singular aberrations, obsessions and illusions which blind them to reality and truth. This offsetting of reality and illusion was, quite evidently, an abiding novelistic concern and literary theme of the Canarian novelist.

Juanito's oscillation from lover to wife and back to lover during the course of Part I is paralleled by a similar but contrary dynamic movement of Fortunata from husband to lover and back to husband throughout Part II and the opening chapters of Part III. Juan Pablo Rubín, inconstant in cafés and political affiliations, echoes the flighty nature of Juanito. In Part III (364) Mauricia repeats her profanation of the catholic chalice in the convent of the Micaelas (Part II) with a dese-

cration of the protestant chalice of Don Horacio, the Lutheran minister who sheltered her during one of her alcoholic binges. The first two parts are knit together by having a man searching for a girl, one at the end of Part I, the other at the outset of Part II. It is interesting to speculate, in this regard, to just what extent Galdós may have had all of Part II well-planned in advance at the termination of Part I, for the latter ends with Juanito contracting pneumonia while walking the streets. It is not until the penultimate chapter of Part II that the author returns to link up this final incident of his first part with Mauricia la Dura recounting Juanito's illness to Fortunata as the two scrub floors in the convent. (235) If the writer did have much of the large outlines of his work in mind, it is certainly indicative of a powerful constructive will at work.

Parts I and II both end on a note of humor. The motif of Fortunata's pícara idea (to have a second child by Juanito) is carried through in the character of Moreno-Isla in the world of Jacinta. Two chapters dedicated to the development of Fortunata's plan are followed immediately by a chapter in which the Anglophile conceives the fantastic notion of having a child with Jacinta. In his long interior monologue this little phrase thus becomes structurally significant for its similarity to Fortunata's expression of the same desire: "... es una idea que se me ha clavado aquí." (451) José Izquierdo's shameful abuse and neglect of little Pitusín are offset by the careful up-bringing of Adoración (Mauricia's little daughter) by her sister,

Severiana. In the convent of the Micaelas, a similar dual balancing is seen in two pairs of figures. While the religious reform fails in the cases of Fortunata and Mauricia, it bears fruit in the cases of Belén and Felisa.

Such duality of structure ultimately responds to a powerful thrust toward tolerance and to a vision of impartiality so characteristic of Galdós' writings. It betrays a dichotomized mentality unwilling to throw its full weight on any one side of a given conflict without carefully measuring the problem from all angles. Galdós is above all a humane writer, determined to see both sides of any given question.[164] For this reason Galdós demands full sympathy for neither of his heroines. For this reason no character ever emerges completely black or white, but rather his people are real, human beings painted in gray hues, with their faults and their virtues alike. Guided by his tolerant vision, Galdós has therefore built his masterpiece on the basic structural principle of duality - a work whose twin heroines evoke the equal compassion of the reader throughout.

Thus, the lives of Galdós' double heroines contrast and complement each other so completely that the story of each becomes inherently explicit in the other. The one would be impossible without the other. Confronting one another as rivals from the outset and throughout the novel, these two women ultimately come to understand and sympathize with each another through a sharing of mutual adversities and suffering. An essential part of each is grafted onto the other, each <u>becomes</u>

the other, in no matter how small a way. From Fortunata, Jacinta has learned courage, and through her desire to be like Jacinta, Fortunata rises to the occasion in her finest hour, and learns from the woman she seeks to emulate the simple yet grand lesson of unselfishness. In the end, a strange growing together, a kind of dissolving into one another has taken place. Wife and mother have become one, and the conflict is resolved. In this light, such a significant passage as the following, recorded in the closing pages of the novel, cannot be disregarded:

> Los afectos que se desbordaban del corazón de la Delfina eran combinación armoniosa de alegría y de pena, por las circunstancias en que aquella tierna criatura había ido a sus manos. No podía apartar su pensamiento de la persona que un poco más arriba en la misma casa, había dejado de existir aquella mañana, y se maravillaba de notar en su corazón sentimientos que eran algo más que lástima de la mujer sin ventura, pues entrañaban tal vez algo de compañerismo, fraternidad fundada en desgracias comunes. Recordaba, sí, que la muerte había sido su mayor enemigo; pero las últimas etapas de la enemistad y el caso increíble de la herencia del Pituso envolvían, sin que la inteligencia pudiera desentrañar este enigma, una reconciliación. Con la muerte de por medio, la una en la vida visible y la otra en la invisible, bien podría ser que las dos mujeres se miraran de orilla a orilla, con intención y deseos de darse un abrazo. (542-43)

Hence, the dual-planed construction of history and fiction, so essential to a long, wide-angle novel, is carried through in the dual motif of the fictitious edifice itself to produce a neatness of design, and an elaborately built, symmetrical balancing and arrangement of parts and elements which bestows

an aesthetically pleasing, artistic structural unity upon the whole.

The "novel" has become, then, Galdós' enormous, artistic, dual elaboration and working out of a fairly simple basic conflict between two women. And the solution itself is a characteristically tolerant Galdosean compromise. The superfluous woman bears a second child, she dies, and bequeaths her baby to her rival, the legal wife. However, in the course of her life traced in the novel, and in her final act, the natural mother, instead of being seen as a usurper, achieves great stature in the eyes of the reader for her surprising magnanimity. Likewise the legitimate wife finally stands up to her faithless husband and disdainfully dismisses him, gaining thereby equal stature in the reader's opinion. Hence, rather than a complete triumph for either woman, the denouement itself strikes a happy balance. The finest qualities of both women are brought into full view, and the names of Galdós' dual heroines (the title) are left resounding in the reader's ears - Fortunata y Jacinta.

NOTES

Multi-purposiveness and subsidiary content matter.

1 Fortunata y Jacinta might well be called an open-end novel. In this regard it is interesting to recall that Galdós gathered, in his social research for this novel, far more material than he could use, and introduced much of the "overflow" in a later work, as one critic informs us: "Galdós no sólo repite en sus novelas la intervención de personajes ya conocidos en otras anteriores, sino que introduce en una fábula el material sobrante de otra. (Según su propia confesión, varios personajes de Misericordia son escedentes del material acarreado para Fortunata y Jacinta.)" See Gonzalo Torrente Ballester, Panorama de la literatura española contemporanea (Madrid: Guadarrama, 1956), p. 60.

2 Carlos M. Rama, "La historia y la novela," La Torre (Revista General de la Universidad de Puerto Rico), año X, núm. 40 (oct.-dic., 1962), p. 78.

3 Ibid.

4 See Enrique Anderson-Imbert, La Crítica Literaria Contemporánea (Buenos Aires: Ediciones Gure S.R.L., 1957).

5 Gullón, op. cit., p. 167.

6 See Schraibman, op. cit., Braun, op. cit., pp. 38-41, and Gullón, op. cit., pp. 160-224.

7 See Angel Garma, "Jaqueca, seudo-oligofrenia y delirio en un personaje de Pérez Galdós," Ficción, 14 (julio-agosto, 1958), pp. 84-102.

8 Fernando Diaz-Plaja, La vida española en el siglo XIX (Madrid: Afrodisio Aguado, S.A., 1952). Particular examples

of facets of nineteenth-century Spanish life taken from Fortunata y Jacinta will be found on pp. 36-37, 41-42, 57, 71, 81, 88, 92, 188, 227-28, and 248.

9 See Graciela Andrade, "Las expresiones del lenguaje familiar de Pérez Galdós en Fortunata y Jacinta," (unpublished Ph. D. dissertation, State University of Iowa, 1957); José de Onis, "La lengua popular madrileña en la obra de Galdós," Revista Hispánica Moderna, XV (1949), 353-363; S.G. Armistead, "The Canarian Background of Pérez Galdós' 'echar los tiempos'," Romance Philology, VII, pp. 190-192. Both latter articles are based largely on Fortunata y Jacinta.

Vast Cast of Characters:

10 The bibliography on characterization is extensive. See especially Braun, op. cit., Kirsner, op. cit., and Eoff, The Novels of Pérez Galdós...; also J.L. Brooks, "The Character of Doña Guillermina Pacheco in Galdós' Novel, Fortunata y Jacinta," Bulletin of Hispanic Studies, XXXVIII (1961), no. 1, pp. 86-94; Louise Nelson Calley, "Galdós' Concept of Primitivism: A Romantic View of the Character of Fortunata," Hispania, XLIV (1961), 663-665; Elaine Haddad, "Maximiliano Rubín," Archivum (Oviedo), VII (1957), 101-114; Renée Schimmel, "Algunos aspectos de la técnica de Galdós en la creación de Fortunata," Archivum (Oviedo), VII (1957), pp. 77-100; William H. Shoemaker, "Galdós' Literary Creativity: Don José Ido del Sagrario," Hispanic Review, XIX (1951), 204-237; Vernon A. Chamberlain, "The Muletilla: An Important Facet of Galdós' Characterization Technique," Hispanic Review, XXIX, no. 4 (1961), 296-309.

11 In his interesting little treatise on the novel, the great Argentine novelist, Manuel Gálvez, has written: "En cuanto a las que no son novelas de multitudes, también pertenecen a la épica si abarcan vastos panoramas humanos y populares y tienen carácter objetivo. ¿Quién puede negarle condición épica a Fortunata y Jacinta...?" See Manuel Gálvez, El novelista y las novelas (Buenos Aires: Emecé, 1961), p. 80.

12 Sainz de Robles, Ensayo de un Censo...

13 Since no historical characters actually appear in the novel, we have taken the liberty of reducing to one group the historical personages that Sainz de Robles lists as two, along similar lines as those in groups one and two. The closest thing to the appearance of an historical personage are the

reported accounts of various fictional characters' personal meetings with Kings Amadeo and Alfonso XII.

14 Walton, op. cit., p. 170.

15 Braun, op. cit., p. 71.

16 Ibid., p. 103.

17 See Berkowitz, op. cit., pp. 26-33; 114.

18 See Joseph Gillet, "The Autonomous Character in Spanish and European Literature," Hispanic Review, XXIV (1956), pp. 179-190.

19 Gullón, op. cit., p. 151.

20 Livingstone, op. cit., p. 393.

21 Loc. cit.

22 For an interesting discussion of this technique in El amigo Manso, see Robert H. Russell, "El amigo Manso: Galdós with a Mirror," Modern Language Notes, Vol. 78, No. 2 (1963), pp. 161-168.

23 Such an insignificant little parenthetical phrase naturally evokes a further life of another totally peripheral character with her own past. Galdós thus suggests numerous lives radiating in all directions from the central narrative, all with their own individual vital trajectories.

24 See Sainz de Robles, Ensayo de un censo... Besides numerous reappearing historical names and entities, only six fictitious characters reappear in Fortunata y Jacinta who were seen in works written previous to the Novelas españolas contemporaneas. From the so-called Novelas de la primera época are the following three: Federico Cimarra (La familia de León Roch), Don Juan de Lantigua (Gloria), and Gustavo Sudre (La familia de León Roch), known in Fortunata y Jacinta as Gustavito Tellería, since he was the eldest son of the Marqués de Tellería. From several novels of the first and

second series of the Episodios nacionales are Benigno, Segundo, and Primitivo Cordero (33), relatives of Isabel Cordero, mother of Jacinta.

25
For an interesting discussion of this personage's role as a reappearing character, see Shoemaker, op. cit.

26
Guillermina Pacheco (Misericordia); Doña Lupe la de los pavos (in three of the Torquemada series); Nicolás Rubín (Torquemada en la Cruz and Nazarín); Juan Pablo Rubín (Miau and Ángel Guerra); Jacinto María Villalonga (La incógnita, Realidad, Torquemada en el purgatorio and Halma).

27
Brought out by Casalduero, op. cit., p. 91.

28
From the Preface of the Nelson edition of Misericordia, p. 8. Cited in Hinterhäuser, op. cit., p. 277.

29
Needless to say, the aesthetic enjoyment of Fortunata y Jacinta as an individual work of narrative art by no means depends upon a knowledge of which characters reappear, either before or after this novel.

30
Three important characters of Fortunata y Jacinta will also reappear in one novel, Amadeo I (1910) of the fifth and final series of Episodios Nacionales. Plácido Estupiñá, José Ido del Sagrario and Francisco Torquemada, the usurer. Hinterhäuser accurately points out that the reason certain characters from the series of Novelas españolas contemporaneas begin to appear in the fourth and fifth series of Episodios... is that the historical cycle reaches, in these last two series of historical novels, the epoch in which the action of the contemporary series is largely developed "produciéndose así una contemporaneidad de los personajes de ambos ciclos..." Hinterhäuser, op. cit., p. 284.

31
Gullón, op. cit., p. 276.

32
Fortunata y Jacinta would seem to belie the often repeated statement that Galdós' great characterizations throughout the series of contemporary novels are women. The work abounds in well-delineated male personages. For example, such memorable men as Maximiliano Rubín, Evaristo González Feijoo, Manuel Moreno-Isla, Plácido Estupiñá, Juan Pablo and Nicolás Rubín, José Izquierdo, Ido del Sagrario, and Segismundo Ballester.

33
Interestingly enough, we know neither of the two heroines of the novel as children, yet both are preoccupied with babies as a means of fulfillment of their womanhood.

34
Eoff, The Novels of Pérez Galdós..., p. 32.

35
Referring to the Madrid of that time, Angel del Río has spoken of "sus pretensiones de gran urbe y su realidad provinciana". Op. cit., p. 14.

36
Braun, op. cit., p. 70.

37
Gullón has written: "El interés de Galdós por la sociedad de su tiempo se debía a su convicción de que solamente en ella y vinculado a ella podía entenderse el hombre." Op. cit., p. 125. Eoff coincides: "No one can fail to be impressed by Galdós' marked attention to human associations. He is unmistakably a social novelist, and the primary significance of his mission as artist and intellectual leader lies in his understanding portrayal of man as a being who moves always within society, deeply affected, for better or for worse, by his social relationships." The Novels of Pérez Galdós..., p. 90.

38
This concise passage serves as a meaningful prologue to a relatively short (three page) review of the complex family and class relationships of the Santa Cruz family which frequently provokes the severest criticism by readers of the novel for its excessive prolixity and detailedness. Two points are important here: 1) the examples proffered are typical of the explicative procedure of the wide-angle novelist and of the nineteenth-century realists in general, and should be understood within the framework of those aesthetics; 2) if the reader has grasped the significance of this passage containing the nucleus of the author's point in these pages, and then even skimmed hastily the numerous ramifications of the Santa Cruz relations, he cannot fail to see that this portrayal of the fusion of classes, relating lowly clerk to wealthy banker, is only one more reinforcement and elaboration of a central thematic preoccupation of the novel. Indeed the overall trajectory of the novel's action bespeaks the admixture of social classes, for in the veins of Fortunata's baby courses the blood of both the Spanish bourgeoisie and the pueblo. Therefore this passage and its elaboration do bear meaningful relation to the central thematic and structural unity of the novel.

Comprehensive Space:

39 Benito Pérez Galdós, "Madrid desde la veleta," in Pérez Vidal (ed.), op. cit., pp. 152; 154.

40 Benito Pérez Galdós, "Madrid," Ibid., pp. 173;176.

41 See Berkowitz, op. cit., p. 58, and Casalduero, op. cit., p. 90.

42 Pérez Galdós, "Madrid," in Pérez Vidal (ed.), op. cit., p. 177.

43 Eoff, The Novels of Pérez Galdós...

44 Sainz de Robles, op. cit., p. 10.

45 Del Río, op. cit., p. 114.

46 Gullón, op. cit., p. 150.

47 Netherton, op. cit., p. 108. In another place, the Chicago scholar adds that Galdós tends "to give the settings a kind of autonomous status, separate from the imaginary actions into which they are incorporated". (p. 113) He points out that this concern of Galdós with setting and background "stems historically from the movement of costumbrismo in Spanish literature". (p. 108)

48 Galdós' knowledge of the layout of the Madrid streets is nothing short of astounding, and is one more proof of his "possession" of the concrete reality of the capital. Writing from memory in the seclusion of his study, he never errs in his description of the itineraries followed by his fictional personages. With a map of Madrid in hand, the reader may easily follow, for example, Jacinto Villalonga's description to Juanito of his pursuit of Fortunata after her return to Madrid (154), Fortunata's dazed wanderings after her second abandonment by Juanito (324-26), Feijoo's escorting of her to her apartment (326), or Maxi's pursuit of Aurora Samaniego and Juanito Santa Cruz. (495-96)

49
Netherton, op. cit., p. 110.

50
Casalduero, op. cit., p. 89.

51
The proof of this lies in the decency, cleanliness and human dignity of Severiana, her hard-working husband, and little Adoración, who rise above the most appallingly sordid, filthy and degrading human circumstances in which they must live. This little trio stands out in sharp contrast to the other inhabitants of the tenements on the Calle de Mira el Río Baja.

52
Netherton, op. cit., pp. 114-115.

53
Throughout the novel, Fortunata remains "the girl of the pueblo", and clearly emerging from the plot as an underlying theme is the Galdosean hope for Spain's future in the healthy fusion of this social class with the middle class. This is the ultimate symbolic meaning of little Juan Evaristo Segismundo in whose veins courses the blood of both classes.

54
Gullón, op. cit., p. 150.

55
Benito Pérez Galdós, "Rincones de Madrid," in Pérez Vidal (ed.), op. cit., pp. 108-109; 110-111. (Italics mine)

56
The simile of the occasional factory chimney being likened to "a palm tree without branches" in this passage is unusually expressive of Galdós' vision of the onward march and trespassing of the urban entity into a domain previously dominated by nature.

57
Ricardo Baeza, "Fortunata y Jacinta," Cursos y Conferencias, XXIV (1943), núms. 139-141, pp. 132-33. Netherton coincides with this opinion: "The question of the universality of these settings will not depend upon the fact that their real model has changed, nor upon new political interpretations of the phenomena which are portrayed, but upon the degree to which, despite the independent interest which resides in them, they are integrated in the novels taken as fictions, as works of the imagination conveying a vision of human life which can transcend its particulars, whatever they may be." Netherton, op. cit., p. 113.

58
Baeza, loc. cit.

59
Pérez Galdós, "Rincones de Madrid", in Pérez Vidal (ed.), op. cit., pp. 111-115.

60
This term is very much akin to "Point of View" as Brooks and Warren have defined it, preferring "Focus of Narration" to bear stricter reference to the teller of the story. The eminent authors define the former as a term "loosely used to refer to the author's basic attitudes and ideas; for example one may speak of a detached point of view, a sympathetic point of view, a Christian point of view". See Cleanth Brooks and Robert Penn Warren, Understanding Fiction (N.Y.: Appleton-Century-Crofts, Inc., 1959), pp. 684 and 687. In this light, Galdós' "emotional perspective" or "point of view" before his spatial milieu of Madrid is highly sympathetic, and is revealing of what Mark Schorer has called the "author's secret world of value". See Mark Schorer, "Technique as Discovery" in William Van O'Connor (ed.), Forms of Modern Fiction (Bloomington: Indiana University Press, 1959), p. 13.

61
Madariaga, Semblanzas literarias contemporaneas, pp. 70-71.

62
However, the emotional sentiment poured over spatial Madrid is not always sympathetic and benevolent. The harsher note of the social reformer again rings out during Jacinta's walk along the Calle de Toledo on her way to "the fourth estate": "Las puertas de las tabernas, también de color de sangre. Y que no son ni una ni dos. Jacinta se asustaba de ver tantas, y Guillermina no pudo menos de exclamar: -¡Cuánta perdición! Una puerta sí y otra no, taberna. De aquí salen todos los crímenes." (99) Curiously enough the crusader Galdós touched upon the same subject in his address before the new Ateneo thirty years later. Discussing the Calle de Toledo, he remarked ironically: "Toda la calle es roja, no precisamente por el matadero ni por la sangre revolucionaria, sino por la pintura exterior de las ochenta y ocho tabernas (las he contado) que existen desde la plaza de la Cebada hasta la Puerta de Toledo." Pérez Galdós, "Madrid," in Pérez Vidal (ed.), op. cit., p. 180.

63
Madariaga, Semblanzas..., pp. 89-90.

64
Sainz de Robles, op. cit., p. 10.

Omniscient Perspective and Composite Point of View:

65 Cf. Wellek and Warren, Theory of Literature, p. 231.

66 Schorer, op. cit., p. 10.

67 For a most illuminating and detailed historical and critical discussion of the whole problem of focus of narration, see Norman Friedman, "Point of View in Fiction: The Development of a Critical Concept," PMLA, LXX (1955), pp. 1160-1184. See also Allen Tate, "The Post of Observation in Fiction," Maryland Quarterly, No. 2 (1944), pp. 61-64, and Anna Granville Hatcher, "Voir as a Modern Novelistic Device," Philological Quarterly, XXIII (1944), pp. 354-374.

68 See especially Friedman's seven categories of the internal point of view. Ibid.

69 See Beach, op. cit., pp. 14-24.

70 Wellek and Warren, Theory of Literature, p. 232.

71 W.J. Harvey, "George Eliot and the Omniscient Author Convention," Nineteenth Century Fiction, XIII (Sept., 1958), pp. 81-108,

72 Ibid., p. 87.

73 Friedman, op. cit., p. 1180.

74 W.J. Harvey speaks of "the larger perspective which the omniscient author bestows on us". Op. cit., p. 94.

75 Friedman, op. cit., p. 1181.

76 Ibid., pp. 1168-69. Cf. the questions Brooks and Warren regard as bearing upon the analysis of "focus of narration": 1) Through whose words does the story come to us?; 2) What does the narrator know of the total action lying beyond the story? What can he tell?; 3) Does he tell all he knows? If not, why

not? What accounts for his witholding any information or narrative? If there is witholding, is it reasonable and justifiable, or merely trickery and mystification?; 4) Why does he tell what he does tell? What is his motivation as narrator?; 5) Assuming that the narrator is not the author himself, . . . is the narrator's attitude toward what he tells the same as the attitude of the author?; 6) Is the narrator's attitude supposed to be the same as that of the reader? If not, why not? If the narrator's attitude is supposed to be a sort of guide to the reader's reaction, does the narrator go all the way in interpretation, or does he stop short, withold, or understate the meaning of the story? Op. cit., pp. 146-147.

77
In this regard, Fortunata y Jacinta would fit Ramón Fernandez's category of the récit in which what is now being narrated through exposition and description has already taken place, as distinct from the roman, or novel, which presents events taking place in time, according to the order of living production. See Ramón Fernandez, "La Methode de Balzac: Le récit et l'esthétique du roman" in Messages (Paris: Librairie Gallimard, Éditions de La Nouvelle Revue Française, 1926), p. 59 ff.

78
Menéndez y Arranz, op. cit., p. 23.

79
Two renowned literary theoreticians admonish us against confounding the first person narrator with the author. See Wellek and Warren, Theory of Literature, p. 230.

80
W.J. Harvey, op. cit., pp. 89-90.

81
Ibid. (Italics mine)

82
Brenan, op. cit., p. 396.

83
Italics mine in all instances. Many more examples of similar entries can be adduced. See, e.g. pp. 199, 207, 208, 226, 239, 245, 357, 362, 430, 443, 528.

84
Edward W. Rosenheim, Jr., What Happens in Literature (Chicago: The University of Chicago Press, 1960), p. 70.

85
Italics mine in all instances.

86
Theory of Literature, p. 231.

87
See Russell, op. cit., p. 168.

88
Ibid., p. 167.

89
See Netherton, op. cit., p. 88.

90
Russell, op. cit., p. 168.

91
Villalonga becomes the reputed source of information in several other instances also: "Villalonga, que era observador muy picaresco, aseguraba haber descubierto..." (81); "Cuenta Villalonga que hace años hablaba Casa-Muñoz disparatadamante, y sostiene y jura haberle oído decir..." (81); "Cuenta el tunante de Villalonga que hace años..." (82) Italics are mine in all examples throughout this section.

92
Henry James, The Art of the Novel: Critical Prefaces, ed. Richard P. Blackmur (N.Y. and London: Charles Scribner's Sons, 1934), p. 300.

93
Forster, op. cit., p. 81.

94
Gaos, op. cit., p. 218.

95
Gullón, op. cit., pp. 52-53. (See also pp. 43-44).

96
See Forster's discussion of "flat" and "round" characters. Op. cit., pp. 67-73.

97
Even the landscape the young pharmacist takes in with his glance is described as being pervaded with "un sentimiento de profundísima soledad expectante". (232; Italics mine)

98
See Allen Tate's interesting discussion of T.S. Eliot's technique of "the objective correlative" at work in Flaubert's Madame Bovary. "Techniques of Fiction" in O'Connor (ed.), op. cit., pp. 7; 44-45. The "objective correlative" is defined as a "way of expressing emotion in art . . . by finding. . . a

set of objects; a situation, a chain of events which shall be the formula of that particular; such that when the general facts, which must terminate in sensory experience are given, the emotion is immediately evoked". The "objective correlative" is, therefore, a literal objectification of emotion springing from the insistence that feeling be dramatized rather than described. Karl Beckson and Arthur Ganz, A Reader's Guide to Literary Terms (N.Y.: The Noonday Press, 1960), p. 139. Quoted from T.S. Eliot's essay Hamlet (1919). (Italics mine)

99
O'Connor (ed.), loc. cit.

100
Tate, loc. cit.

101
With the mention of mass here linked to the windmill, the reader familiar with the Spanish language can hardly fail to recall ironically the Spanish saying comulgar con ruedas de molino, literally "to take communion with windmill wheels" or "to swallow anything", "to be very credulous". Of course, the whole scheme for Fortunata's redemption in the Micaelas convent was doomed to failure from the outset, and for Maxi to believe in it was tantamount to his swallowing a eucharistic host the size of a windmill wheel! The subtlety of Galdós' irony is brilliant at times. Indeed, that the author deliberately intended such satirical irony is revealed two chapters later, toward the end of Part II, when Maxi ultimately discovers the adultery of his wife. Enroute to the house which serves as a place of rendezvous for Juanito and Fortunata, Maxi passes by the convent of the Micaelas, ironically located very near the house, the scene of his dishonor, and the following entry is recorded: "Volvió a tomar la dirección Norte, sintiendo en su alma el suplicio indecible que producía la conjunción de dos sentimientos tan opuestos como el anhelo de la verdad y el terror de ella. Al distinguir el motor de noria que se destacaba sobre la casa de las Micaelas, no pudo reprimir un ahogo de pena que le hizo sollozar. El disco no se movía. ... La noche se venía encima y Maxi deseaba que viniese más aprisa para dejar de ver el disco, que le parecía el ojo de un bufón testigo, expresando todo el sarcasmo del mundo. Maldición sacrílega escapóse de sus labios, y renegó de que hubieran venido a estar tan cerca su deshonra y el santuario donde le habían dorado la infame píldora de su ilusión. En otros términos: él había ido allí en busca de una Hostia, y le habían dado una rueda de molino..., y lo peor era que se la había tragado." (285)

102
The simile of the wheel as a giant eye certainly serves to reinforce the perspectival connotations and overtones of these two chapters.

103
This kind of perspectival relativism also became similarly thematic in his earlier novel, Tormento (1884) where the central situation involving a sacrilegious love affair, is seen and judged not only by numerous characters, but is also interpreted by two novelists, Ido del Sagrario and Galdós himself. I owe the original inspiration for this statement to an article on Tormento written and soon to be published by my colleague, Professor Frank Durand.

104
Friedman, op. cit., p. 1171.

105
This by no means is meant to imply that the work does not contain plenty of highly dramatic scenes. One thinks of the climactic and highly histrionic moment when Fortunata and Jacinta confront one another in Guillermina's parlor. Yet we remain onlookers and are not meant to identify personally with the action.

106
W.J. Harvey, op. cit., p. 99.

107
The question of the reader's awareness of proximity or immediacy of the action to himself is dependent upon the doses of these two narrative components included in any given novel. Since the author "can summarize his narrative at any given point as well as present a scene, the distance between the reader and story may be either near or far, or both." Friedman, op. cit., p. 1175. In this light Galdós' Fortunata y Jacinta would be considered highly dramatic considering the predominance of scene over narrative summary.

108
Wellek and Warren, Theory of Literature, p. 223.

A World in Transition:

109
While we cannot agree with Professor Casalduero's interpretation of the spatial dimensions of Fortunata y Jacinta, we are in full accord with his penetrating remarks concerning the aesthetic effects of Galdós' temporal treatment. The eminent author of Vida y obra de Galdós sees a "reducido espacio" balanced by a lengthy time span. However, a heavy temporal element and a light spatial component produce not a balance but an imbalance. We prefer to see the equilibrium as being generated by equal quantities of each. Certain of the critic's other observations are pertinent here and worth quoting: "Esta

excursión por un largo período de tiempo no obedece al pueril afán de desplegar ante la mirada del lector un pintoresco desfile de hechos. Estas decenas de años están en el libro para mantener el equilibrio con el apretado, denso y reducido espacio en que las figuras colosales se mueven. En este recinto reducido, por esa plaza Mayor, por ese espacio limitado y angosto, siempre igual a sí mismo, pasa el tiempo, que todo lo cambia. Una forma fija que ahoga y constriñe, esa plaza Mayor, creada por el hombre, ese Madrid, y atravesándola de parte a parte el tiempo que hace la Historia. Tiempo y espacio pesan lo mismo en la balanza, dispuesta a cada instante a registrar el menor cambio. Galdós trata el tiempo lo mismo que el espacio, adensándolo y haciéndole que pese." Casalduero, op. cit., p. 107. (Italics mine) (The critic's final sentence here would appear to contradict the preceding.)

110
Forster, op. cit., p. 38.

111
Netherton, op. cit., p. 107.

112
Eoff, The Novels of Pérez Galdós, p. 79. The author goes on to state: "Galdós prefers to let time run its course, instead of jumping from one dramatic episode to another, as in a theatrical composition; hence the slow transitions that work up gradually to climactic points in the story." Loc. cit.

113
Ibid., p. 149.

114
Cited in Netherton, op. cit., p. 83.

115
Benito Pérez Galdós, "Observaciones sobre la novela contemporanea en España," in Pérez Vidal (ed.), op. cit., pp. 235-36.

116
Torrente Ballester, op. cit., 67.

117
Menéndez y Pelayo, op. cit., p. 100.

118
Roberto F. Giusti, "Prefacio a La obra galdosiana," Cursos y Conferencias, XXIV (1943), núms. 139-141, p. 6.

119
Other pages including the appearance of Federico Ruiz, a purely marginal character, are pp. 138, 298, 303, 304, 346.

120
Forster, op. cit., p. 38.

121
Eoff, Hispanic Review, XVII, p. 279. In this article, previously cited, and in his book, The Novels of Pérez Galdós, Professor Eoff deals primarily with psychological personality traits which also develop and change slowly and gradually in the course of fictional time. This is essentially the meaning of the sub-title of his book - "The Concept of Life as a Dynamic Process". Since Professor Eoff has treated this aspect of the novel so exhaustively, we shall here concentrate primarily but not exclusively on Galdós' depiction of physical human change. Bearing in mind Eoff's discoveries, it is interesting to note that Wellek and Warren have pointed out in their Theory of Literature (p. 227) that "There are static characterizations and dynamic or developmental. The latter seems particularly suited to the long novel like War and Peace, as it is obviously less suited to drama, with its confined narrative time. Drama (e.g. Ibsen) can gradually disclose how a character has become what it is; the novel can show the change occurring." (Italics mine)

122
Eoff, loc. cit., p. 280.

123
Gullón, op. cit., p. 87.

124
Braun, op. cit., p. 114.

125
See Casalduero, op. cit., p. 109.

126
Ibid., p. 87.

127
Kirsner, op. cit., p. 136.

128
Galdós' biographer informs us that the author was profoundly aware of the fact that "in industry, as in nature, nothing dies, everything evolves". Berkowitz, op. cit., p. 61.

129
See Hinterhäuser, op. cit., pp. 124-28, and 194-95, for Galdós' romantic notions concerning the pueblo included in his Episodios Nacionales. There is a remarkable consistency of thought on this point between the two series of novels. Miss Braun has also touched upon this consideration in her admirable dissertation. Op. cit., pp. 120-21.

130
Gullón, op. cit., p. 126.

131
Cf. Muñoz Peña, op. cit., pp. 69-71.

132
Loc. cit.

133
Loc. cit.

134
One critic tells us that "Madrid in the years preceding the Revolution of 1868 was the center of a great intellectual activity that included the discussion of liberal and scientific ideas from abroad. These were also the fruitful years of the Krausist movement, which must be given much credit for its liberal and yet stabilizing moral influence in Spain." Eoff, The Novels of Pérez Galdós, p. 157. For a detailed treatment of the history, impact, and results of Krausism in Spain, see Juan López-Morillas, op. cit.

135
Professor López-Morillas informs us that "El español culto de aquellos días era en gran medida autodidacto. Lo que aprendía bien o mal tenía un acentuado carácter adventicio. Su avidez intelectual, inocente de todo refinamiento crítico, se cebaba lo mismo en el manjar bien sazonado que en el insípido." Op. cit., p. 12.

136
Ibid. See especially Chapter II, "El racionalismo armónico and Chapter IV, "Hacia un mundo mejor".

137
Hinterhäuser, op. cit., p. 94.

138
This had even become the central theme of an earlier novel, La de Bringas (1884).

Massive, Loose Structure and Secondary Fictional Elements:

139
Netherton, op. cit., p. 50.

140
Ibid.

141
Torres-Bodet, op. cit., p. 279.

142
José María Valverde, "Actualidad y vejez de Galdós," Revista, Barcelona, núm. 230 (1956). Cited in Hinterhäuser, op. cit., p. 246.

143
Netherton argues correctly that Galdós' expansion by inclusion of characterizations of secondary figures "must be accepted as one of the chief components of Galdós' method. . . . Where it occurs, it does not represent an occasional lapse into prolixity or disunity, but a characteristic organization of that particular sub-genre which is the Galdosian novel". Op. cit., p. 63.

144
Gálvez, op. cit., pp. 37-38.

145
Kayser, op. cit., p. 578. Netherton has said something similar: "The interweaving of multiple incident in Fortunata y Jacinta constitutes a meaningful whole because it is supported by a frame of dynamic, evolving relationships among the leading characters." Op. cit., p. 387.

146
Gullón, op. cit., p. 232.

147
Ibid.

148
See Brown, op. cit., throughout.

149
Netherton, op. cit., p. 370.

150
Braun, op. cit., p. 117.

151
Brown, op. cit., p. 28.

152
See Eoff, Hispanic Review, XVII (1949), pp. 269-289.

153
Brown, op. cit., p. 29.

154
See Grabo, op. cit., p. 30.

155
Fortunata does see Jacinta at a distance among other wealthy ladies while she (Fortunata) is in the convent, but Jacinta is unaware of her rival's presence.

156
Kayser, op. cit., pp. 274, ff.

157
Ibid., p. 276.

158
Becker, op. cit., pp. 29-30.

159
Kayser, op. cit., p. 116.

160
The principle of dual structural symmetry had worked well for Galdós in earlier novels also. The Pedro Polo and Alejandro Miquis divisions of El doctor Centeno (1883) are set off against one another and linked by the central pícaro figure of little Felipe Centeno. The first novel of the contemporary series, La desheredada (1881) possesses a bipartite structure of a different type. As one reader has noticed, the first part "puts Isidora through a series of experiences which serve largely to confirm her illusions about herself, and Part II is a patent record of the stripping away of those same illusions". See Robert H. Russell, "The Structure of La desheredada," Modern Language Notes, LXXVI (1961), p. 796.

161
See Braun, op. cit., p. 29.

162
Menéndez y Arranz, op. cit., p. 34. (Italics mine)

163
See Hafter, op. cit.

164
Cf. the fundamental perspectivism of Tormento where several characters each supply distinct ways of seeing the essential reality being portrayed - i.e., sacrilegious love.

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