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The dynamics of self-definition : an approach to the Torquemada tetralogy

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THE DYNAMICS OF SELF - DEFINITION:
AN APPROACH TO THE TORQUEMADA TETROLOGY

BY

VANESSA VALLDEJULI ALLEN

A THESIS

SUBMITTED TO THE GRADUATE FACULTY

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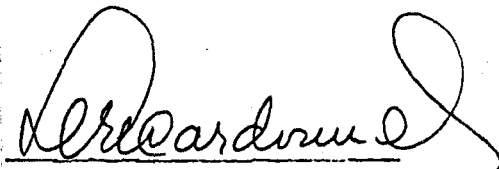
By

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Submitted to the Graduate School and the
department of Modern Foreign Languages,
as partial fulfillment for the Master of
Arts degree.

Approved by:


DIRECTOR


READER

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IN MEMORY OF
MY BELOVED GRANDMOTHER
CARMEN MALDONADO

PREFACE

Benito Pérez Galdós has been classified generally as a traditional writer of the nineteenth century. Recent reevaluation by critics such as Sánchez-Barbudo, Angel de los Ríos and Ricardo Gullón maintains that Galdós' concerns remove him from the framework of the nineteenth century traditional Spanish novel and rank him as a precursor of modern thought. This thesis will analyze the Torquemada tetralogy which is an expression of these concerns and as such links Galdós to the novel of the twentieth century.

Like many novelists of the twentieth century, Galdós views life as a constant struggle. This struggle requires man to seek his identity and explore the meaning of his existence. He must probe his own self-- a painful process indeed. As his life becomes more complex by the demands imposed by time, society and history, so is his selfhood in a constant state of flux. Thus the search for self-definition becomes more complex as he tries to cope with aspects of his being which exhibit conflicting behavior patterns.

Galdós shows us two aspects of personality. One aspect responds to preservation of self and of the species. Concerns are

basic and egocentric, and the resulting behavior pattern is asocial. A second aspect of the human personality responds to and is created by society. On this level, concerns are centered around others, and the emergent behavior pattern can be characterized as social adjustment.

Every man possesses both characteristics. However, one or the other predominates at different times in his life. Socially adjusted behavior requires--at least apparently--a balance. The struggle of living or the human dilemma is to balance the two aspects of the self. It is this struggle that is traced in the Torquemada tetralogy. Don Francisco, the protagonist of the tetralogy is a case history of a man and his effort to survive.

The question of self-definition is not answered easily. Galdós points out that while a balance of the two selves may be achieved temporarily, at death they are irreconcilable. Man's real identity remains an open-ended question.

CHAPTER I TORQUEMADA EN LA HOGUERA:
ASOCIAL MAN - HIS CONCERNS AND HIS OBSESSIONS

Galdós begins his novel with a unique revelation about the story that will unfold. The purpose of the history is stated and sets a precedent for the other three novels and the results. The life of Torquemada will be one of irony, pain and tragedy, and an example for every reader. " Voy a contar cómo fue al quemadero el inhumano que tantas vidas infelices consumió en llamas...Voy a contar como vino el fiero sayón a ser víctima; como los odios que provocó se le volvieron lástima, y las nubes de maldiciones arrojan sobre él lluvia de piedad; caso patético, caso muy ejemplar señores, digno de contarse para enseñanza a todos..."¹

It is apparent from these words that Torquemada consumes the lives of those around him. He is a miser and a usurer. He seems unusually cruel but only because he is ignorant of the interactions of human beings within a social framework. As the story progresses,

¹ Benito Pérez Galdós, Las Novelas de Torquemada, (Madrid: Alianza Editorial, 1970), p.7. Note: subsequent references to these novels will be made from this edition and will be cited by page number at the end of each quote.

one realizes that Torquemada lives in isolation. His reality consists of his business and his son. The miser lives to suit his own needs. He does what he can to survive, eliminating any extravagance that may endanger his survival. Thus he lives in squalor, hoarding his money. Torquemada lives in a "pit"-- the fires of his own egocentric nature.

The title of the novel poses an interesting question as to Galdós' purpose for using religious symbols such as fire, the cross, purgatory, etc. If there is an ascension implied by the symbols as Gustavo Correa notes,² then one has to question Galdós' choice of fire or "hoguera" as the starting point of this ascension. Upon closer inspection of Roman Catholic theology to which Galdós adheres, one finds that references to fire or "hell" were not actually directed toward the dwelling place of Satan and the fallen angels, but to Limbo, a place or state where souls before

² Gustavo Correa, El simbolismo religioso en las novelas de Pérez Galdós, (Madrid:Editorial Gredos,1974), p. 137.

the coming of Christ were sent.³ Since hell is a place of eternal damnation from which there is no escape, it is evident that Galdós was referring to Limbo for hope and possibility--implied by Limbo--is extended to Torquemada. However, Torquemada is not in a spiritual limbo. His personality is incomplete and his ignorance of this fact leaves him in a psychological limbo. Thus, the spiritual symbol masks a deeper meaning, and just as the souls of Limbo are redeemed so will Torquemada's being attain a redemption of sorts.

Galdós continues to reveal more details about this asocial being. He introduces the reader to Valentín, the young son of Torquemada who is a child prodigy. Galdós presents a laborious documentation of the amazing intelligence of this child. Its purpose is revealed in the relationship between Torquemada and Valentín. Valentín is Torquemada's route to self-perpetuation. Through him the miser will achieve fame and glory, and the name of Torquemada will continue. The concept of immortality seems irrational for such a creature.

³ The Third Plenary Council of Baltimore, Baltimore Catechism No. 2, (Illinois: Tan Books and Publishers, Inc., 1977), p.19.

Torquemada is calculative and rational, yet he manifests a need for the continuation of the self. Galdós has laid the foundations of a theme which later becomes the focal point of Miguel de Unamuno's book, Del sentimiento trágico de la vida. For Unamuno man's hunger for immortality is his very essence.⁴ Galdós' protagonist does not think directly along those lines. Torquemada's motivations are more basic and more simplistic. The immortality sought is not one of everlasting life with God as implied in Roman Catholic theology, but clearly an immortality of this world. Torquemada's hunger for self-perpetuation stems from his basic instinct for survival.

Valentín is not only an extension of himself but a part of his own selfhood. " De la precoz inteligencia de Valentinito estaba tan orgulloso, que no cabía en su pellejo... En honor del tacaño, debe decirse que, si se conceptuaba reproducido físicamente en aquel

⁴ Miguel de Unamuno, Del sentimiento trágico de la vida, (Madrid: Espasa Calpe, S. A., 1966) p.35.

pedazo de su propia naturaleza, sentía la superioridad del hijo, y por esto congratulaba más de haberle dado el ser. Porque Valentinito era el prodigio de los prodigios, un jirón excelso de la divinidad caído en la tierra. Y Torquemada, pensando en el porvenir en lo que su hijo había de ser..." (pps. 15-16)

Torquemada is very content at this point. He has the financial security that will ensure his survival and a son who will bear his name and make that name immortal through his superior intellect. Caldós further analyzes the miser's personality in a fashion unique for a Spanish writer of the nineteenth century. Torquemada's first contact with religion is through a libertine priest, José Bailón. Through a conversation between Torquemada and the priest, one realizes that the usurer is not the typical catholic of the nineteenth century; he cannot respond to--and much less accept--dogma.⁵

³ The term dogma is used to represent the catechism of the institutionalized Church of Spain --the Roman Catholic Church. As the reader later learns, Torquemada's beliefs do not conform to traditional Catholic dogma. Charles A. McBride in "Religion in the Spanish Novel" from Anales Galdosianos(1971), is of the same opinion. He states, " Particularly the first and last novels of the Torquemada series show us a protagonist who does not conform to the conception of a character drawn along simplistic dogmatic lines." (p.127)

Torquemada and Bailón discuss the problem of immortality. This problem, however contradictory, remains ever-present in Torquemada's life. It must be noted that Galdós' characters seem to exist in a flux between the normal and the abnormal which leads to patterns that may be paradoxical. The contradictions resolve themselves, though not in the manner one might expect as Angel de los Ríos observes: " Esa íntima contradicción humana en la que viven sus personajes solo puede resolverse artísticamente en el plano de la ironía. Es el que alcanza Galdós de máxima creación: Francisco Torquemada el grotesco y sórdido avaro atormentado por su ansia de inmortalidad." ⁶

A series of beliefs and definitions are presented while a silent Torquemada, incapable of a theological discourse listens. Bailón theorizes that immortality is achieved by rebirth. There is no heaven nor hell. The terms used in this discourse are symbols for

⁶ Angel de los Ríos, Estudios Galdosianos, (New York: Las Americas, 1969), p. 17.

heaven and hell on earth. Results of human effort are seen in this life, perhaps the only one. As for God; He is the Creator. We as His creation are a part of a composition that includes all of Humanity. The definition is expanded to explain that since we, as individuals, are an extension of His creation and a minimal part of the composition, God is a part of Humanity and accordingly becomes God/Humanity. Because Humanity is great in numbers, it has all the attributes of an infinite being and vice versa. Therefore God/Humanity is immortal and infinite. God will endure as long as Humanity exists and Humanity will continue as long as it continues to reproduce. Bailón is basically saying that the species becomes immortal immortal through reproduction. One must note that there is no mention of interaction between God and man. God is present in every individual, but He does not act nor act upon His creation. All action emanates from Humanity as a whole or God/Humanity. Torquemada comprehends one point from Bailón's discourse-- God is God/Humanity.

What the reader has before him is man as an asocial being. Torquemada is a man of instinct and calculation. He has no concept of social interaction, and his view of God is insensitive

and shallow. This view is intensified when Valentín becomes very ill. The child is near death and Torquemada feels that God/Humanity wants to rob him of his self-perpetuation. Torquemada tried to save his son by charitable works; an idea suggested by his daughter and aunt. When this fails Torquemada is even more angered and feels that he wasted his time with an unfeeling God. Everything seems wrong and life has become unbearable:

"--Esto es un robo... ¿Qué tiene que hacer Valentín en el cielo? Nada, digan lo que dijeran; pero nada...Dios, ¡cuánta mentira, cuánto embuste! Que si cielo que si... ¡tres mil rabanos!... Todo está mal y el mundo es un asco, una grandísima porquería.(pps. 68-69)

The tables are turned, and Torquemada has learned for the first time the true meaning of suffering. Obviously, Torquemada has suffered hardships in his effort to make money, but these hardships cannot be equated with the pain that he suffers at the loss of his son. The irony is more apparent if one considers Valentín as one of Torquemada's prized possessions. He has suffered the loss of this possession as many of his debtors have

suffered the loss of their material goods. What makes the situation all the more pathetic is that Torquemada is unaware of the suffering that he has caused, and he feels as though he should not have been singled out. He does not understand why such a fate should befall him. One must keep in mind that Torquemada has no absolute standards by which he can make moral judgements. They are as relative as his view of God. Thus, Torquemada believes that he is a "good man". He does not realize that his motives are egocentric and that his practice of usury brings misery to others, as mentioned before. It is because of this misconception that Torquemada feels mistreated and angry.

Valentín dies and Torquemada emerges as a man without a fixed point of stability with respect to his self. In his search for stability and comfort Torquemada turns to positivism and the socialization process--his Cross.

CHAPTER II TORQUEMADA EN LA CRUZ:
THE COMPLEXITIES OF SOCIALIZATION

The second novel is pivotal in the evolution of Torquemada. Through a series of circumstances he is swept into the mainstream of Spanish society.

Although the focus of this thesis is not the symbolism of the titles, it does serve an important purpose. Some critics feel that Galdós' view of life is religious to the point that life and religion become inseparable. Angel de los Ríos seems to agree with this hypothesis. He states, "Lo religioso o dicho con mayor precisión, lo moral, es inseparable de la visión del mundo, de la vida en Galdós. Está en la raíz misma del drama histórico y psicológico español que es, en rigor el tema fundamental de toda su obra."⁷ Granted, man encounters moral and spiritual crises throughout his life; however, one should not necessarily equate this interchange with a religious experience. For Galdós, life is

⁷ Ibid., p. 14.

a purely terrestrial struggle and not a purgative stage to a union with God. Gustavo Correa seems to have a clearer and more authentic interpretation of Galdós' motives: " Con la aplicación de un criterio exclusivo de ganancia basado en operaciones aritméticas Torquemada destruye los imponderables de la vida sobrenatural y desquicia por completo la naturaleza del mundo religioso. El enigma del destino humano, la inescrutabilidad de la voluntad divina y la condición de subordinación del hombre al ser superior desaparecen por completo de la mente del avaro... Torquemada como personaje encarna la antítesis de la criatura religiosa." ⁸ Thus what is superficially a spiritual ascension of sorts as implied by the titles of the novels, is in reality a process of self-creation. It is clear that Galdós uses the facade of traditional religious symbols to mask the actual development of events in the novels. This becomes more evident in the last novel of the

⁸ _____, El simbolismo religioso en las novelas de Pérez Galdós, (Madrid: Editorial Gredos, 1974), pps. 135-137.

tetrology.

The cross symbolizes the suffering of Torquemada as he struggles to become a social being. On another level, the cross is actually a person who in turn is the catalyst in the socialization of Torquemada.

Torquemada enters the first stage of the socialization process upon meeting Cruz del Aguila, an aristocrat and a debtor of Torquemada's dead business partner, doña Lupe la de los Pavos. Although his interest in the family is purely materialistic, his meeting with Cruz and her family causes him to move outside of himself. It is this movement outside of his own realm of experience that illicitly Torquemada's first selfless act -- he pardons the debt of the Aguila loan. The socialization has begun and Torquemada, perplexed by the experience, now must learn to adjust to others, especially to Cruz.

In the first stage of the socialization process man's responses to and feelings for another lead him to strive to be respected by his peers. Thus, Torquemada feels he must learn to interact. It is Torquemada's interaction with the Aguila sisters

that leads to the meeting with don José Ruiz Donoso, another impoverished aristocrat. Galdós ironically refers to this meeting as a "baptism" as he begins the chapter with "Vestido con los trapitos de cristianizar "(p.118). "The trapitos de cristianizar" may refer to the fact that Torquemada is wearing his finest for the occasion. On the other hand, Torquemada himself will be "baptized" into the world unknown to him -- the world of social man and social circumstance.

Upon meeting Donoso, Torquemada sees him as a mentor and an appropriate model of socialized man: "Dando mentalmente gracias a Dios por haberle deparado en el señor Donoso el modelo social más de su gusto, don Francisco se proponía imitarle fielmente..."(p.119)

The second step in the socialization process is the bargaining of self-interests. The usurer wants to gain the respect of society and to be able to communicate with others. Cruz and Donoso plan to trap the miser to make use of his money.

Galdós gradually reveals that Cruz and Donoso are the embodiment of a force, an attitude which dominated nineteenth century Spain--

Positivism.⁹ In part, the positivist philosophy was one of social and material progress. Progress was interpreted as wealth, but wealth was not determined by class. A "leveling" of class structure occurred leaving behind a remnant aristocracy and a financially powerful middle class. The impoverished aristocrats saw the middle class as their only hope to "redorer le blazon". Cruz and Donoso seek to improve their situation at Torquemada's expense.

⁹ Though French in origin, the positivist philosophy was adopted by the Spaniards of the nineteenth century. Basically, positivism is a social philosophy. Each individual can possess his own personality, but he always belongs to or is absorbed by a social group. Therefore, the individual intellect becomes a social intellect, and all individual effort is a social effort. Values are no longer absolutes but relative and norms if any, conform and adhere to the social microcosm (ie. marriage and government become indispensable because of their vital social impact). The concentrated effort of the social organism is progress--material progress as well as social advancement. Spain adopted this blindly without regard to its consequences. The "Hombre Masa" of Ortega y Gasset in La rebelión de las masas (Madrid, 1969), is a product of positivism--a social being unable to function as an individual, incapable of independent action.

It must be noted that the term leveling is not used in the sense that Walter Pattison uses it to describe his interpretation of Galdós' 'nivelación social',¹⁰ Pattison implies that Galdós' narrative hinges on the theme of the leveling of the social strata. The social classes thus are absorbed in this process. However, this fact must be placed in the proper perspective. The leveling which took place was not of the dimensions of the French Revolution in which the upper classes were annihilated, nor was it a proletarian uprising as in the Bolshevik Revolution. In Spain it was simply a shift of financial power. The middle classes dominated commerce and industry, but the government was still in the hands of the aristocracy. The social mores were still controlled by the upper classes. The impoverished aristocracy continued to "hold on to" the social and governmental reins. Thus, there was no

¹⁰ Walter Pattison, Benito Pérez Galdós and the Creative Process, (Minneapolis: University of Minnesota Press, 1954), p.123.

absorption or amalgam of classes in Spain as Pattison suggests. There were marriages joining financial and social forces, yet the class structure with its decadence and its prejudices remained intact. Social absorption could never really occur as Galdós symbolically reveals in Fidela's dream about Torquemada and herself: " Don Francisco, anoche soñé que venía usted a vernos en coche...Dijo usted al lacayo no sé qué...y subió. No acababa nunca de subir. Yo me asomé a la escalera, y le ví sube que te sube sin llegar nunca, pues los escalones aumentaban a cientos, a miles, y aquello no concluía. Escalones, siempre escalones... Se me ocurrió bajar, y el caso es que bajaba, bajaba sin poder llegar hasta usted, pues la escalera se aumentaba para mí bajando como para usted subiendo." (p.130) The middle class controls the monetary aspect of the country, but in no case is the aristocracy subordinate to this "bourgeoisie". If at all, it is more fierce in its determination to regain its fortune as seen in the ruthless image of Cruz del Aguila.

The miser is content to continue playing the role of gentleman

until it hurts him where he is most sensitive-- his pocketbook. Cruz and Donoso try to convince Torquemada that society demands from its wealthy an appropriate appearance. The novice in this game Torquemada, retaliates refusing to spend money for the sake of appearance. Despite Torquemada's arguments Cruz dominates and the usurer is forced to yield. Torquemada feels uneasy about all that has happened. He begins to develop a value system of his own based on his own judgements. Sherman Eoff treats this in a different manner. He feels that Torquemada does not develop an independent value system, but one based on conformity to social norms; " Far from being the characterization of a grotesque miser, the Torquemada series is the story of a person's socialization, in which the necessity of adjusting to social circumstances forces a reshaping of ideals and habits and results in moral improvement... Torquemada develops a set of values that conform to the interests of others." ¹¹ While much of what Dr.

¹¹ Sherman Eoff, The Novels of Pérez Galdós: The Concept of Life as a Dynamic Process, (St. Louis: Washington University Press, 1954), p. 109.

Eoff says is true, one cannot ignore the fact that if Torquemada has developed a value system that conforms to the interests of others, then his suffering and his ensuing battle against Cruz and Donoso seem incongruous. He yields to their demands yet he senses that those demands are alien and hostile to his nature. He wants to interact, but not at the cost of self-deception:

" Es que... diré a ustedes... Como yo me crié pobre, y con estrechez he vivido ahorrando hasta la saliva no puedo acostumbrarme... ¿Yo metiéndome a clase directora? No, no puede ser, no me cae, no me comprendo así." (p. 125)

Torquemada remains powerless amidst the rationalizations of Cruz and Donoso. They continue to batter him with their view point until Torquemada agrees to follow their dictates. Cruz and Donoso endeavor to change the usurer's exterior appearances in their attempt to convert him to a socialized man and gentleman. Donoso suggests that Torquemada, a widower, should marry one of the two Aguila sisters. He answers the usurer's objections with the argument that all men no matter what their

station in life may be, are bound to society.¹² Society demands that a man of Torquemada's position have a home, a wife and a family. He is not free to do as he chooses. To disregard the appropriate pattern and function would mean social chastisement and he would become a social outcast: "¡Buena andaría la sociedad si todos pensaran como usted y procedieran con ese egoísmo furibundo! No, no; nos debemos a la sociedad, a la civilización."(p.139)

12

The aristocrat paraphrases Comtian thought. Levy-Bruhl in The Philosophy of Auguste Comte (London, 1903), sees this obligation to society as a co-operation. He states, "The individual, in so far as he is a social force, always represents some group. He is none the less possessed of his own personality which may precisely have taken a great part in the formation of such a group. (p. 251) Society is not a union but a co-operation of an essentially intellectual nature, and secondarily a moral one ie. division of labor." (p. 255) It is interesting to note the omission of individual initiative which may result in destruction of the cooperative effort of society.

The idea of marriage seems absurd to Torquemada until he has a dream in which his dead son appears to tell him that he wishes to be reborn: " Acostóse don Francisco ya muy tarde, cansado de dar vueltas y de hacer garatusas delante del bargueño, cuando en medio de un letargo oyó claramente la voz del niño... Valentín le habló en aquel lenguaje peculiar suyo, solo de su padre entendido, lenguaje que era rapidísima transmisión de ojos a ojos. --Papá, yo quiero resucitar...Que quiero resucitar, vamos, que me da la gana de vivir otra vez." (pps.141-142) The usurer feels that the dream is an omen. He then agrees to marry one of the two Aguila sisters so the dream may be fulfilled and through reincarnation a second child prodigy will be born. Cruz sees the marriage as the solution to her family's impoverished position. The plan is clear: Fidela, the younger sister, will marry the miser and assume the role of the submissive wife to allow Cruz, the stronger of the two, to establish herself as "head of the household" and fulfill her role-- the manipulator of Torquemada's destiny.

Galdós dedicates considerable time to the development of interpersonal relationships. Part of the self-creative process depends on the relationship with the other. The relationship of Cruz and Torquemada is unique from a socio-psychological view. Sherman Eoff agrees with this observation. He writes, " One of the most noticeable features of the personal relationships portrayed by Galdós is the strong influence exerted by one person on another."¹³ The combination of Cruz and Torquemada results in a dynamic, almost explosive interaction.

The role of Cruz becomes even more important. She is the catalyst that will bring about Torquemada's complete socialization, She will be his cross because he will be crucified by her will:

" Estableceré una dictadura, nadie respirará en la casa sin mi permiso... En cuanto a ese pobre hombre, respondo de que le afinaré. Yo le alecciono de una manera directa, y... se asimila todas las ideas que le voy echando, como se echa pan a los pececillos de un estanque. Ponte en mis manos, asnito de la casa, y yo te volveré

¹³ Op.Cit., p. 91.

tan galán que causas envidia...Don José me servirá de intermedio para hacerle entender que las personas finas no comen cebolla cruda." (p.173)

Again a bargain of self-interests has been struck. Torquemada marries to regain his dead son, and Cruz will use the marriage to suit her own purposes.

Torquemada marries Fidela unaware of what Cruz has in store for him until she begins her iron rule. She begins to spend vast sums of money and forces Torquemada to abandon his profession to embark upon financial ventures and political endeavors. Torquemada fears that his survival is threatened and argues bitterly with his sister-in-law. Although Torquemada is egocentric, he is not an opportunist. Anyone else would have welcomed the change in profession-- a change which would mean more money and more power. Torquemada, however, has only known one profession in his life-- usury. This way of life, however sordid it may be, has kept his family and himself from starvation. When this is taken away from him, he clings to it with the ferocity and the naïveté of a child

whose favorite 'toy' has been taken away from him-- unaware that he will receive a more worthwhile reward. Amidst Torquemada's objections, Cruz insists that he must make changes for the good of the family and society. She urges him to run for Senator despite his objections.

The novel ends with a fragmented Torquemada, tormented by internal anguish. He is the asocial animal-- Torquemada the miser and usurer; he is also the social animal-- Torquemada the future Senator.

Torquemada has been literally crucified by the socialization process. He has many crosses to bear, all of which are caused by Cruz.

At this point Torquemada is not certain who he is. He is caught between two selves and two conflicting value systems-- a conflict he cannot reconcile. His cross continues as he tries to cope with his circumstance.

CHAPTER III TORQUEMADA-EN EL PURGATORIO:
THE MOVEMENT TOWARD SELF- DEFINITION

The title of this novel is appropriate to describe the continued anguish of Torquemada as he plunges deeper into conflicts occasioned by his socialization. The symbol of purgatory carries its traditional meaning of a state of temporary punishment in which sins are expiated by suffering. However, Galdós focuses the reader's attention on Torquemada's continuous suffering in this life. Perhaps the only traditional link between the spiritual purgatory of catholic dogma and the terrestrial purgatory in this novel is the fact that man must suffer to achieve completeness whether it be spiritually or physically on earth. A study of Roman Catholic theology essential to the understanding of Galdós' symbolism, demands a catechetical investigation. The line between philosophy and theology becomes blurred. Thus, an explanation of spiritual symbolism is reduced to a summary of Church doctrine. The theme of purgatory can be traced to the sin of Adam and Eve--a sin which we, as their descendents inherit. Because of this original sin our lives are

abundant with hardships. Although baptism removes this sin, at the same time our spiritual selves are cast into a world of good and evil. Conflicts arise and decisions must be made. Through these decisions man undergoes a process of self-creation as he prepares his spiritual being for a life of salvation or damnation. However, even after physical death, man's purgatory continues as he purges himself of the mistakes that he made during his lifetime. At the end of this purgative state man is a complete spiritual being.

This spiritual ritual takes place on a social level in Torquemada's experience. However, one has to question why Torquemada undergoes a purgatory. His social baptism rids him of his sin of usury and any condemnable behavior. One then must conclude that he suffers for other reasons. The selfish Torquemada is converted to a selfless Torquemada--a Torquemada assimilated into society, partaking in the human comedy of errors and sharing its consequences. Galdós achieves the ultimate parody-- a parody which is appropriately linked to the symbolism of the cross as Torquemada suffers like all men for their mistakes. This is not to suggest that

Torquemada is the redeemer of mankind. However, Torquemada's suffering is indeed a purification or purgative process in which his worth as a human being is magnified. He is transformed from that grotesque miser that Galdós speaks of in his first novel into a man worthy of our compassion and respect. H. B. Hall has observed this transformation: "Torquemada can never again be merely el tacaño. He has been shown to be human. He suffers and is changed by suffering."¹⁴ As continuous suffering purges man's soul of his sins, so is Torquemada's selfhood being purged of its weaknesses. It is with this newly found strength brought about by his suffering that don Francisco will later be able to assert himself.

At this point, Torquemada's being is in a constant state of

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H. B. Hall, "Torquemada: The Man and His Language", Cuadernos Hispanoamericanos, (1970), p.142.

tension created by antagonistic forces which shape his personality. He has been fragmented by two conflicting value systems and cannot cope with the situation until he engages in self-analysis and makes some discoveries on his own. ¹⁵

Torquemada becomes aware that to function in the social world-- which has become equated with the world of appearances-- demands a sacrifice: The compromise of one's self; "--Mire Crucita... Desde que me casé vengo realizando... sí esa es la palabra, realizando una serie de transacciones. Usted me propuso reformas que se daban de cachetes con mis costumbres de toda la vida. Al fin he transigido porque, como dice muy bien nuestro amigo Donoso,

¹⁵This is not the first time that a galdosian personage indulges in self-analysis. In El Amigo Manso, the protagonist, a philosopher engages in an introspective process that leads to his "Yo". He , like Torquemada pursue harmony of the self in a manner more Krausist than Freudian. According to Krausist tenets, each individual must come to know himself through personal scrutiny, must feel free and capable of controlling the conditions of his environment, and his actions must be incorporated into those of the milieu.

vivir es transigir." (p.259)

Torquemada becomes more introspective and continues his self-analysis, the conclusion of which leads to his awareness of his inner being. This awareness is further proof of Galdós' belief in man's ability to reach self-definition. This theory is supported by Arnold Penuel. He writes, " His treatment of characters through the novels confirms his (Galdós) belief in a hard inner core of personality which is a constitutional predisposition and is resistant to change. The presence of this inner core, which might be called the self, is usually revealed in the characters by its very resistance to change; the borders of the self are defined by a reaction to their being violated by elements foreign to the essential nature of the self." ¹⁶

Don Francisco perceives that his response and acceptance of

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Arnold M. Penuel, Charity in the Novels of Galdós,
(Athens: University of Georgia Press, 1972), p.2.

the value system imposed by Cruz has been a superficial one. The superficiality of the changes imposed has not penetrated his "Yo" yet he knows that he must continue to play the role of gentleman if he wishes to remain a functioning member of society, or at least give that appearance. Rodolfo Cardona is also of this assumption: " This topographic development in the Torquemada novels create, of course, a great ironic situation, the source of much of its humor, when as we follow Torquemada around from house to house and from position to position, we realize that the changes that we notice in him are all quite superficial. He changes in his manners, speech and way of dressing, but he remains basically the same in his 'innermost being' "

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 Rodolfo Cardona, "Galdós and Realism", Mary Washington College Symposium, (Fredericksburg: Mary Washington College, 1967), p. 81.

However, Torquemada doesn't quite understand how Cruz has been able to manipulate him and why his resistance is futile:

" Yo no sé que tiene esa figurona que me corta el resuello; deseo respirar por defensa de mi interés...Ella me gana en el mando, y en inventar razones que le dejan a uno sin sentido."(p.319)

Cruz persuades Torquemada to become a senator. Thus, on the surface he acquires more status in society while his interior being is plunged deeper into remorse and suffering. The tension mounts, and Torquemada feels unfortunate that such a dilemma should befall him: " Pues con esa jarabe de pico me está sacando los tuétanos, y no me deja hacer mi santísimo gusto, que es economizar... ¡Qué desgracia me ha caído encima! " (p.323)

Torquemada's nightmare continues as Cruz squanders money to enhance the family's social sphere. She demands that Torquemada pay the rights for the transmission of the titles that will make him the Marqués de San Eloy. Torquemada sees this foolishness as the last straw and reacts affirming his selfhood for the first time: " El hígado me van a sacar ustedes a mí. ¡Dieciocho mil

duros, y por un rótulo, por una vanidad, por un engaño bobos!
 Mira lo que le valió a tu tía, la vieja esa doña Loreto, el
 ser marquesa. Se murió sin un real... No, no. Francisco
 Torquemada ha llegado ya al límite, al pastelero límite de la
 paciencia y de la condescendencia y de la prudencia. No más
 Purgatorio no más penar por faltas que no he cometido." (p.375)

Up until this point, all of Torquemada's discoveries were brought about by self-analysis and related through monologues. He voices his affirmations to Cruz and truly asserts his freedom, and intends to remain true to his self, as a complete, adjusted person emerges. As Arnold Penuel states with reference to Galdós' concept of personality: " Dos cosas determinan principalmente el carácter de las personas: las cualidades innatas o las que nacen y se desarrollan en la naturaleza o consecuencia de la educación."¹⁸
 Torquemada rebels against the latter element of his personality

and asserts the innate elements of his selfhood.

Michael Nimetz suggests that as the novel develops, Torquemada becomes a "porte-parole" for Galdós: " More and more he (Torquemada) becomes Galdós' mouthpiece. He is honest and perceptive. He knows himself and is true to himself. " ¹⁹

Torquemada begins to acknowledge his condition. He knows that he can never truly be a Marqués. He has all the appearances of belonging to the aristocracy, but he will always be a miser and a usurer. Appearances have no real significance.

The birth of the second Valentín reaffirms Torquemada's convictions. His dreams of a reincarnated child prodigy are shattered when he learns that the boy is an idiot. Again, appearances are unimportant when faced with reality. The infant is not the heir of San Eloy but symbolically a monster produced by two incompatible forces, represented by Torquemada and Cruz

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Michael Nimetz, Humor in Galdós, (New Haven: Yale University Press, 1968), p.171.

through Fidela. Fidela's dream of impending obstacles between herself and Torquemada has now come to pass in the shape of a mentally and physically deformed child: " Creí firmemente que el matrimonio absurdo, antinatural, del angel y la bestia no tendría sucesión, y ha salido este muñeco híbrido, este monstruo... ¡ Vaya una representación de la estirpe del Aguila! ¡ Vaya un marqués de San Eloy! Esto da asco..." (p.416)

Torquemada reaches a second important realization; he has been the victim of self-interests. Both he and Fidela are victims of Cruz' manipulation. He sees his life as a bad joke. He has achieved what every man dreams of-- power and social position-- and it means nothing to him. Furthermore he views society as as organism full of social parasites, parasites that lurk in the shadows waiting to extinguish the very life of any man. Torquemada's martyrdom has ended, and his fears have turned to disgust. He can see through Cruz and everyone around him, and he intends to let his family and his colleagues know this fact. In the following passage, a rehearsal of the speech that Torquemada is to give at a banquet at which he is the guest of honor, the wisdom and clarity of his

thoughts can be noted:

" Señores...Quiso interrumpirle Cruz, temiendo alguna salida impertinente; pero él no hizo caso... --Señores, valgo más, infinitamente más que vosotros, aunque muchos de los que me escuchan se decoren con títulos académicos y con etiquetas oficiales que a mí me faltan. Puesto que vosotros arrojáis a un lado la dignidad, yo arrojo la modestia, y os digo que me tengo bien merecido el culto de adulación que me tributáis a mí, reluciente becerro de oro. Vuestra idolatría me revolvería el estómago si no lo tuviera bien fortalecido contra todo los ascos posibles. ¿Qué celebráis en mí? ¿Las virtudes, el talento? No; las riquezas, que son, en esta edad triste, la suprema virtud y la sabiduría por excelencia. Celebráis mi dinero, porque yo he sabido ganarlo y vosotros no. Vivís llenos de trampas, unos en la mendicidad de la vida política y burocrática, otros en la religión del sablazo. Me envidiáis, véis en mí un ser superior. Pues bien: lo soy, y vosotros unos peleles que no servís para nada...Y mientras vosotros me aclamáis con delirio, yo

mugiré, repito que soy becerro, y despues de felicitarme de vuestro servilismo, viéndoos agrupados debajo de mí, me abriré de las cuatro patas y os agraciare con una evacuación copiosa, en el bien entendido de que mi estiercol es efectivo metálico. Yo depongo monedas de cinco duros y aun billetes... Y vosotros os atropelláis para cogerlo; vosotros recogéis este maná precioso; vosotros..." (pps.424-425)

The protagonist has acquired a degree of wisdom that enables him to make a decision: he will continue to live on the surface of things but he will not lose sight of who and what he really is. He has no illusions about himself or Cruz: " San Eloy... medias añates...Cosas de la hermana de éste (Rafael), que siempre está inventando pamplinas para sacarnos del status quo, y meterme a mí, tan humilde en las altas esferas. Mi bello ideal no es la nobleza; tengo yo una manera sui generis de ver las cosas... Yo soy un pobre que ha logrado asegurarse la clásica rosca y nada más." (p.389) In a sense he has developed a value system of

sorts, with the realization that if ideally there is a value system it is at best negligible.

Galdós reveals to us many aspects of human nature. Man on one hand is an animal of instinct seeking to preserve and to propagate itself; on the other hand he is a social animal desiring the respect and admiration of others and to this end is willing to participate in a process called socialization. What Galdós shows us through Torquemada is that both aspects of man can develop independently of each other until one begins to encroach upon the other. Man cannot in reality be both, as seen in the disastrous heir, Valentín II. If man becomes a social animal he must relinquish rights that endanger his own survival such as freedom or individuality. Social man has little will of his own because society dictates and he must comply. The man of instinct will not allow anyone to limit his freedom or individuality. He cannot function as a member of a society because his interests are egocentric and as such, asocial. A balance must be attained, and one aspect of the personality must act as a neutralizer against the other. Don Francisco

emerges a socially adjusted man. He remains true to his nature but can remain as a functioning member of society only on a superficial level. He has affirmed himself. Above all, he has acquired the ability to cope with circumstances.

The novel does not end simply. As Torquemada asserts himself and chooses to go on surviving, Rafael del Aguila, Cruz' brother, commits suicide.

It is not strange that Galdós should foil Torquemada's social adjustment and self-definition with Rafael's suicide. For Galdós there are no simple solutions to the problem of living. There is no one answer. The concurrent stories of Torquemada and Rafael support this concept.²⁰ Throughout the novels Galdós

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Rafael del Aguila appears as early as Torquemada en la cruz. However, it is not until his suicide that the purpose of the secondary plot is fully understood. What Galdós does is play out a game of point-counterpoint in the narrative to add to the complexity of the problem presented.

underscores Rafael's life. As Torquemada is an asocial being so Rafael is a social being. The young nobleman lives in a world of illusion, pretense and superficiality. To make the point obvious, Galdós tells the reader that Rafael has been blind since the family lost its fortune. His blindness is representative of an aristocracy that refused to see or to accept social change. The author implies that Rafael engages in self-deception to the point that he does not exist in the world of reality. He is in a state of suspended time, oblivious to all change: " Había pasado de los treinta y cinco años; más la ceguera que le atacó en el 83, y la inmovilidad y tristeza consiguientes parecían haber detenido el curso de la edad, dejándole como embalsamado con su representación indecisa de treinta años, sin lozanía en el rostro, pero también sin canas ni arrugas, la vida como estancada, suspensa, semejando, en cierto modo a la inmovilidad insana y verdosa de aguas sin corriente. " (p.103)

Rafael's sisters who function at the level of appearances create for him an unauthentic world of decadent aristocracy. Rafael is content until Cruz announces the pending marriage of

Fidela to Torquemada. For Rafael there can be no marriage between the classes. He refuses to acknowledge that the family's financial status has made the marriage imperative. Donoso tries to awaken Rafael to the reality of life as it is now. He tries to make the blind man "see" that self-deception cannot change circumstance: " Tú no vives en la realidad. Si recobraras la vista verías que el mundo ha marchado y que te quedaste atrás, con las ideas de tu tiempo amojamadas en la mollera. Te figuras la sociedad conforme al criterio de tu infancia o de tu adolescencia; informadas en el puro quijotismo, y no es eso Señor, no es eso. Abre tus ojos; digo los ojos no puedes abrirlos; abre de par en par tu espíritu a la tolerancia, las transacciones que nos impone la realidad y sin las cuales no podíamos existir. " (p.206)

Rafael runs away in protest. After he is coaxed into returning, his rebellion continues, ultimately resulting in irrational behavior-- a way to reject a present circumstance he cannot accept.

The birth of Valentín II is a pivotal point for both

Torquemada and Rafael. Both men must confront their situations and assert themselves accordingly. Torquemada emerges a complete and adjusted man. He resolves to go on playing the role of gentleman but he will not indulge in self-deception. He preserves his inner and true nature yet he can adjust to his situation. On the other hand, Rafael being a totally social being has existed in a state of self-deception that has prevented him from achieving a level of selfhood necessary for complete adjustment. With the birth of Valentín II, a male heir, Rafael's existence becomes an illusion, a nothingness: " Soy el pasado, un pasado que gravita sobre ellos, que nada les da, que nada les ofrece; y el niño es un presente, un porvenir." (p.414) ²¹

Rafael cannot assert himself. He resigns himself to death, and his suicide is representative of one man's inability to establish a

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These words are reminiscent of Manso in El Amigo Manso, who in the opening words of the novel, comes to a similar conclusion: " Yo no existo...Soy una condensación artística diabólica hechura del pensamiento humano." (p. 4)

complete and adjusted personality. He cannot attain a balance between the two aspects of selfhood and remains incomplete. This course of events results in his ultimate self-destruction.

Upon ending the triumphant third novel on a note of death, the author changes the focus from the problem of living to the problem of dying. The reader is being prepared for the last novel which deals with the ultimate human dilemma as Torquemada confronts his own death.

CHAPTER IV - TORQUEMADA Y SAN PEDRO:
DEATH;THE ULTIMATE HUMAN DILEMMA

The title of the last novel is a curious one indeed. Though the reader has been prepared for pending death in Torquemada en el purgatorio, the reference to death is implied only in the character of San Pedro, the keeper of the gates of heaven. From this point alone one feels that Torquemada's final confrontation may not be what one might expect.

The irony of the situation is closely felt by the reader who by this point in the tetralogy has become one with the protagonist. The unique presentation by Galdós allows the reader to be drawn into the protagonist's experience; not to the point that the reader creates the character, but the character absorbs the reader emotionally and mentally. Galdós does not abandon his realistic documentation, but he does allow the reader to experience to a certain extent. Unlike Miguel de Unamuno, Galdós remains in control of the degree of personal involvement between reader and character. William Shoemaker is of the same opinion. He states, " If and when Galdós presents a reality of any sort

inherent explicitly or implicitly in a personaje, the reader is lead to perceive it, and from the same standpoint as Galdós presents it. He puts us inside the personaje or allows us to enter to the extent that he himself is inside or enters. In short, the words the author writes are not external or extrinsic to his personaje they themselves constitute the personaje." ²²

It is because of this involvement that the reader feels the Torquemada experience even more deeply.

The reader's possible expectations of a discourse on theology are met instead with the introduction of a character, a clergyman to whom Torquemada has given the nickname San Pedro. One cannot help but wonder what kind of game Galdós is playing. As the novel unfolds Galdós' intentions are clarified with an unexpected turn of events.

Torquemada continues to adjust to circumstance. He has

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William H. Shoemaker, Estudios sobre Galdós, (Madrid: Editorial Castalia, 1972), p.90.

become the Marqués de San Eloy and has bought the Palacio de Gravelinas to house the Aguila family. The miser has found the solution to dealing with Cruz--he no longer communicates with her.

The final step in the socialization process is introduced by Cruz as she concentrates on Torquemada's spiritual development, the salvation of his soul and her own security in the event of his death. Cruz brings an old friend of the family, Padre Gamborena to Gravelinas as spiritual advisor to the Marqués.

Torquemada sees Gamborena's presence as another indication of Cruz' despotism. He mockingly calls Gamborena, San Pedro, the keeper of the gates of heaven. Gamborena's attempts to convert Torquemada to organized religion are fruitless, and the clergyman himself represents the futility of the institution. The Church shown here is not one based on human compassion or dignity but one based on deception and compromise. The paradox is apparent: Gamborena preaches the need for simplicity in everyday living amidst the grandeur of the Palacio de Gravelinas:

--Hay que volver a la sencillez religiosa, señoras mías, limpiar el corazón de toda impureza y no permitir que la frivolidad se meta donde no la llaman, y donde hace tanta falta como los perros en misa...La alcurnia y el dinero suelen ser carga pesada para las almas que quieren remontarse y estorbo grande para los que buscan la simplicidad: el toque está, señoras mías, en conseguir aquellos fines sin arrojar dinero y alcurnia...Por eso os digo: procurad ser buenas cristianas dentro de la cortedad de vuestros medios espirituales; seguir siendo aristócratas y ricas; compaginad la simplicidad religiosa con el boato que os impone vuestra posición social.(pps.515-519)

The very words used by Gamborena are contradictory to the doctrine of Christian living. It is highly unlikely that a person firmly entrenched in the ranks of the aristocracy would remove himself from that sphere to join the austerity prescribed by the spiritual community. Indeed, Gamborena recognizes this fact

and suggests a compromise as if religion were something that could be compromised. He suggests that one do his very best without giving anything up in return. For an aristocrat, it is quite a convenient way for the attainment of salvation.

One has to stop and think what kind of clergyman would invent such rationalization and furthermore what kind of an institution would sanction the preaching of such a worldly philosophy.

Christian theology states that the kingdom of God transcends material wealth. It is a kingdom "not of this world", yet

Gamborena has us believe that one can still achieve spiritual perfection while holding fast to wealth and social and material advancement. This episode implies that the Church makes exceptions for its wealthy. The indictment of the Church is apparent, and Galdós shows no mercy in its portrayal.

It is obvious that Torquemada sees Gamborena as another social parasite, and does his best to undermine the clergyman's supplications for conversion. The dialogues between the two men encompass one main idea--salvation versus survival. For

Gamborena salvation is important because it is the right thing to do. He implies that it can be bought for a price. Everlasting life can be attained through charitable works. The conversations between Gamborena and Torquemada involve a series of "quidproquos" which are not fully disclosed until the end of the novel. Gamborena philosophizes on salvation which is the traditional promise of everlasting life. Torquemada, ignorant of the theological implications, takes this to mean that salvation is physical life. The miser fails to recognize the fact that Gamborena is speaking of life after physical death. Torquemada does not stop to think about death ; not that he is naive, but the thought never really enters his mind. Unlike social man whose concern for this everlasting life leads him to contemplate death constantly, a social man's concerns center around survival.

The priest tries to convince Torquemada that there is comfort and solace for those who want salvation. However, the clergyman's attempts are reduced to futility upon the death of Fidela. There is no comfort nor solace for Torquemada. Nothing

can ease the pain nor fill the void that Torquemada feels at this moment: "¡Que pifia Dios! Ya a él no le faltaban agallas para decírselo en su cara al Padre Eterno como se lo diría al nuncio y al Papa para que fueran a contárselo. --¿A qué obedecía la muerte de Fidela?... ¿Es justo? ¿Es esto misericordioso y divino?... Yo... al fin y al cabo... rezaría si supiera que había de encontrar piedad... ¡piedad! La piedad que haya, que me la claven en la frente." (pps.535-537)

Torquemada becomes so ill from remorse that he is forced to leave the Senate and his business. Galdós at this point in the novel expounds upon the transparent values that operate within the framework of religion.

The priest, Gamborena, persists in his attempts to convince Torquemada that for his salvation and for the ultimate good he should leave his money to the Church and his family. He leads Torquemada to believe that salvation can be obtained through bargaining. Torquemada agrees to the arrangement if he can be guaranteed salvation/survival. Gamborena naively agrees,

not knowing that Torquemada is actually bargaining for his life. However, Torquemada's condition takes a turn for the worse.

As Torquemada approaches death, his fear turns to despair. Gamborena is disturbed by Torquemada's unwillingness to resign himself to death and questions the miser: "¿Qué entiende usted por salvarse? -- Vivir. --No estamos de acuerdo: salvarse no es eso. --¿Quiere usted decir que debo morirme?" (p.645)

Sanchez-Barbudo cites this scene between Gamborena and Torquemada as the basis of his belief in Galdós as a modern writer and a precursor of Unamuno: " Vemos pues, que por raro que parezca, este personaje Torquemada tiene más de un punto de contacto con el sabio y famoso doctor de Salamanca. Se parece a él en lo que, en mi opinión al menos, es lo verdaderamente grande en Unamuno: su descaro al proclamar que no quería morirse, su completa falta de resignación. 'Vivir.' Y éste, sin dudarlo un momento responde, como lo hubiera hecho Unamuno. 'Vivir.'" ²³

²³ Antonio Sanchez-Barbudo, Estudios sobre Galdós, Unamuno, y Machado, (Madrid: Ed. Guadarrama, 1968), p. 60.

Torquemada faces the ultimate dilemma. He must decide whether to accept death and the traditional promise of everlasting life or to be true to his instinct which calls out for survival. The social and asocial aspects of this man's life and personality are once again at odds. Torquemada is in a state of mental anguish and seeks comfort and consolation, but finds none. Gamborena tells him that death is inevitable, that he cannot resist and that he should resign himself like "every good christian": " Yo no digo que usted debe morir sino que el término de la vida ha llegado y que es urgente prepararse. ¿ --De modo que...no hay remedio? --No." (p.645) There is no solace, no comfort for this man. The picture is a bleak one indeed-- an ineffectual and hypocritical Church and the uncontrollable circumstance of death. Torquemada's story is open-ended. The miser dies with the word "conversión" (p.651) on his lips. The two beings were irreconcilable. No one knows if he accepted death and thereby converted to the social order

or if he meant conversion of the debt of Spain, the latest financial endeavor of Torquemada the miser. Torquemada dies with the secret, and we are warned not to judge or to speculate because one can never penetrate another's personality: " pero no afirma ni una cosa ni otra... ¡cuidado!" (651)

The ironic conclusion of the novel carries out the parody in the title. At the moment of death, God remains an omniscient being, watching perhaps, but not acting. Torquemada is left with a priest, Padre Gamborena, who like the institution he represents, is powerless. He is as transparent as the world in which he functions. Thus Galdós' final conclusion is a frightening one. Man is alone throughout his life, must learn to cope with circumstance, and ultimately is destroyed. If there is a God, He does not act. Galdós has brought his triumphant protagonist to a truly tragic end. Torquemada has embraced the tragedy of the human condition-- the pain of living, the inevitability of death and the anguish of confronting death alone.

CONCLUSION

It is not within the scope of this thesis to examine every concept and question posed by Galdós. What is evident is that Galdós' concerns were not those of traditional nineteenth century writers. Sherman Eoff seems to think that the entire process of Torquemada's self-definition links Galdós with the generation of 98. He states, " With his belief in self-creation, Galdós anticipates the Generation of 98."²⁴ The author embraces the basic tenets of modern thought. Galdós' man like modern man struggles, develops, fragments and in some cases reaches a level of self-definition. Galdós, like modern thinkers moves inward to examine the psychological turmoil of a man who responds to instinct for self-preservation and at the same time yearns for social interaction.

It can be concluded that existence then becomes a complex

²⁴ _____, The Novels of Perez Galdós: The Concept of Life as a Dynamic Process, (St. Louis:Washington University Press, 1954), p.166.

question without convenient and comfortable solutions. The tragedy of existence lies in the inevitability of death. Galdós even seems to suggest in good contemporary fashion the absurdity of death. After all the suffering, all is reduced to the act of dying. To add to the tragedy and absurdity is the fact that man dies alone taking with him the secret of his personality. Galdós has written a variation on the theme of the nineteenth century human comedy with twentieth century overtones.

If one statement could be used to exemplify the prophetic vision of Galdós, perhaps it would be one made by Torquemada in his speech at the banquet given by his business associates. It is a statement which encompasses the message of contemporary writers: "Repito que no esperéis de mí bonitos discursos ni elocuentísimos períodos. Mis flores son los números; mis retóricas el cálculo; mi elocuencia...la acción. La acción señores. ¿Y qué es la acción? Todos lo sabéis, y no necesito decíroslo. La acción es la vida." (p.436)

Survival means action, involvement. It is involvement with all its complexities that is later voiced by Ortega y Gasset and Miguel de Unamuno. It is the "engagement" of Jean-Paul Sartre and Albert Camus. And it is the involvement of one nineteenth century character that qualifies its author as Galdós: Novelista Moderno.²⁵

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The term was borrowed from the title of Ricardo Gullón's book, Galdós Novelista Moderno (Madrid: Editorial Gredos, 1973).

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E. Photocopy of the manuscript of Galdós which contains extensive notes on the principal characters of Torquemada y San Pedro: Don Francisco, Valentín II, and Fidela.

Valentinista Torquemada y del Águila, tuvo desde pequeño los síntomas de la imbecilidad, o sea en la idiotia. Tanto muchos tiempos en conversacion a sus padres, a los que abandonaba, en cuanto veia el alma única persona hacia la que demostraba cariño. Alzaba con ansia y antes del delirio demostraba querer todas las cosas para llevarse a la boca. A pesar de esto, no dejaba el gesto gracioso con voracidad y burla al platon. Demostraba indignidad hacia las personas echándose de golpe hacia atras y moviendo con furia la cabeza. Los objetos los cogia con ambas manos y los tiraba al suelo. Era tanto preocupado suspiros y quando cesaba a andar los ocultaba en los rincones y botijas (tibias etc.) o los tiraba por el balon. Sus ruidos eran frecuentes por fallaba, se arrojaba por el suelo y en algunas ocasiones parecia un epiléptico (hereditario: ataque del padre al morir en anterior Quermana a sucediendo durante la multiplicacion de los primeros dias de la vida?...). Tanto muchos en andar y mas aun en hablar. ~~El~~ pronunciaba ^{mal} monosílabos, sin sentido, que con gran dificultad se percipaba Tídelá. Tat-ta- (p.ejemplo) significaba muchas cosas, y como era preciso satisfacer en el acto sus deseos, la misma y los criados se volvia hacia con el mismo. Tenia los ojos pequeños como su padre y la frente abombada y falta de simetría grandes orejas y boca enorme, de la cual

manaba con siempre una baba viscosa y
larga. Si jelo era abundante, largo y enfe-
meo de color de castaño, barbas de mar,
trataban de tirárselo, ~~pero~~ con pepillos
pero además de estar fríos (parecía
una calera de madera, ^{o de hierro} ~~de~~ ^{de} ~~que~~ ^{que} ~~se~~ ^{se} ~~arriba~~ ^{arriba}
cuba los pepulitos y cuando se enlucizaba
grandes mechones de cabellos, por lo que dicen
dicen cortárselo al rape.

Se orinaba en la cama y pasaba mal,
mucho. Era imposible hacerle tomar
medicinas cuando estaba enfermo.

(Muchas veces se le encontraba en un
rincon de bajo de la cama, con las piernas
abiertas tirándose de su piernitas).

Para que se orinara tenía que
dejarle meter las manos en el seno
de la mujer que le cuidaba.

Era muy goloso y le gustaba utraordi-
nariamente el vino. Si se atusaba

(en ciudad lo hacen alguna vez) parecía
que se despertaba alguna inteligencia.

Sus juguetes favoritos eran los patitos.
Apelaba sus piñones a los cielos y a los
animales y parecía jugar con ellos extraor-
dinariamente.

A los cuatro años se mantenaba y se
recordan las ruinas. Muy vengativo, muy
soberbio. No contaba más que hasta tres.

Fidela se queja de un estado catarral que creyeron por una insignificante, tenía un grito en intermitencia y sopi-
roba con frecuencia y torcedo.

Tenía ideas ligeros de proximidad
fines con alguna se espontaneaba
(como dicen los) y la habla de ella
muestra, de la otra vida, de la motaja
del hijo con una hite confonidad
que acompaña a un amigo.

Un día tuvo una fiebre altísima
y se quejaba mucho. ~~Se llamaron~~
a varios médicos - fiebre de 4.0 gra-
dos y algo de delirio - y se terminó
una gravedad inminente.

Hubo lista y mucho en los
periodos.

La cura terminó por una super-
racion del oído de estos abundante
Fue una experiencia y utero mu-
ciendo multitudes de operaciones
y curas que exaltaron - Tor.

Región de la garganta y algo
se le abulta el cuello. Hubo gran

2/ me quedé a penas después de esto, por
 los ojos se habían puesto saltones.
 Mejoré esto y me salí de mi
 habitación, pero había quejandome
 de gran agitación y una angustia
 profunda que la impedía seguir
 tranquilamente. Pareció que los
 nervios se iban reuniendo como
 si quisieran salir y se dilataban
 poco a poco, terminando por eructos y
 vacilando alimento frecuente.
 Cuando se levantaba sentía pesadez
 y mareos y en cambio no podía
 estar en la cama acostado sin
 experimentar a veces el insomnio.
 Los sueños eran entorpecidos y
 sencillos, terribles.

- Que Valentinillo estaba en su cama
 y preguntaba por qué por la boca,
 pedíanse en el cuello.

- Que se frotaban los ojos y
 al andar tropezaba con ellos.

- Que estaba entre cámbales,

- Que los personajes de los cuadros
 se subían a la cama y la atropaban

3/ Tor insistía en que en flato
 y debilidad, el hospicio a veces
iguales, fenomenos y de congeni-
tion de Senado, el Salvo D.
 se acompañaba una para de culter
 y una copie de jeren.

El tal Doctor, afirmó que todo
 ello era avencia e tristisimo.

D. Francisco llevó muchos señores
distinguidos y apropiados.

Algunos días tenía una tormenta
particular; la delgadez aumentaba
 y los ojos realmente parecían que
 se le salían de las orbitas, dando
 le el aspecto de una figura clavada
de marfil.

Un día, antes de su muerte,
 pidió confesarse, y quiso ir
á las cuarenta horas, y a una
novena que colectaba.

Arremiaba a todos que aquella
se iba.

El Senado juraba y perjuraba.

4) fue todo ello en apasion, mir-
Tomas reflejos etc etc.

De pronto empezó a decir tonterías, mezcladas con frases sentenciosas, se acentuó la diversión, obsesiva la frontera de modo frío y se le presentó hipo, llamaron a muchos medios, la diversión ingenua de café y etc, se le dió la diversión, la benedición a partir de muerto como un pajarito y con acuerdo del señor y ayudante de D Tramite.

Gran semanario en Madrid neurologías de coincidencia, de las representaciones capitales ordinarias, medias y obscuros en tierra para aplastar al gran Tod

Enfermedad de Darwin
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