

THE CITY AS DESIGN FOR THE NOVEL: MADRID IN *FORTUNATA Y JACINTA*

Farris Anderson earned his B.A. and M.A. degrees at Duke University (1960 and 1962) and his Ph.D. degree from the University of Wisconsin (1968). He has been a member of the Spanish faculty of the University of Washington, Seattle since 1967, where he was Department Chair from 1995 - 1999 and currently holds the rank of Professor. He has published numerous articles and reviews primarily in the fields of contemporary Spanish theatre and the literature of Madrid, several translations of contemporary Spanish dramas, an edition of two plays by Alfonso Sastre, a book on Sastre, and a book on Galdós's masterpiece, Fortunata y Jacinta. From 1967 to 1981 he directed the Spanish theatre program at the University of Washington. He has also directed numerous study-abroad programs in Spain, and is currently Executive Director of the University of Washington's program in Cádiz.

According to my count, Galdós, in *Fortunata y Jacinta*, makes 710 passing references to the streets, plazas, and neighborhoods of Madrid, and to buildings, institutions, and commercial establishments whose location in the city can be identified. He furthermore uses 41 locations as the settings for 145 sustained scenes of greater or lesser duration. Yet in spite of these impressive numbers, critics from Clarín on down have insisted on Galdós's reluctance to indulge in local color for its own sake, and on the fact that in the *Novelas Contemporáneas* setting is secondary to characterization and human conflict (Alas 17-19; Gilman, "Birth"; López-Landy 19; Risley 27; Shoemaker 113). If there appears to be a contradiction here between Galdós's obsessive evocation of the city, and a persistent critical denial of his *costumbrismo*, I believe it can be resolved by making a distinction between *costumbrismo* and the use of urban space as an organizing principle for the novel. The latter is clearly one of Galdós's major artistic resources. Strangely, it has received relatively little critical attention. Galdós's *madrileñismo* in general terms is, of course, a critical commonplace. No reader of Galdós is unaware of don Benito's love and knowledge of the city, his sense of its *genius loci*, his documentation of its physical face and social organization in the nineteenth century. But Madrid is, for Galdós, more than an object of sociological meditation or a source of senti-



mental inspiration. It is also a source of form and a resource for generating novels. Madrid is one of Galdós's passions, but it is also a system which he methodically appropriates for the crafting of his novels. Put simply, Galdós uses the urban space of Madrid as a means of giving form to the *Novelas Contemporáneas*. In this systematic use of urban space, this relation between urban structure and literary form, one finds a key to Galdós's literary art.¹

William Risley, in his excellent study of setting in the early *Novelas Contemporáneas*, refers to the period 1881-1885 as "a time of artistic experimentation and maturation" for Galdós (24). The accuracy of Risley's assessment is borne out by a comparison between the use of urban space in the early novels and in *Fortunata y Jacinta*, which was completed in 1887. *Fortunata y Jacinta* marks Galdós's maturity in many ways; one of the most notable is the novelist's consummate manipulation of the urban space. In the four volumes of Galdós's masterpiece Madrid attains an organic quality, a structural function, and a relation to literary form that it does not have in the earlier novels. Prior to *Fortunata y Jacinta* Galdós's use of Madrid as a source of novelistic organization is tentative. In *Fortunata y Jacinta*, however, the city that has been hovering over Galdós's fictional world acquires coherence and clarity, and is elevated from the role of background to that of organizer of the characters' experiences. Stephen Gilman, in "The Birth of Fortunata," has seen *Fortunata y Jacinta* as a *chemin* from birth to death. Gilman uses this term as a way of placing Galdós's novel in a certain novelistic tradition, but his metaphor of the road also points suggestively to the central role of the city and its streets as the novel's matrix. We might take Gilman's

metaphor a step further and say that the urban space itself is a metaphor of the novel's human drama, in that it provides a spatialization of the human conflicts and their resolution.

The novelistic use of space is inseparable from other elements of narrative technique, such as the management of action, time, and point of view. Place implies events, and events are situated in time. Thus, urban space is an element of narrative technique, as well as a scheme of novelistic organization. As an element of narrative technique, urban place in *Fortunata y Jacinta* is used in two basic ways. That is, Galdós utilizes two strategies for creating the city's presence in his novel, two ways of using the city to advance the plot. The first is the 710 references to urban places found in the novel's narrative and dialogue. These are unsustained place references: allusions to place for the purpose of enlarging the novel's scope and enriching its spatial texture, but without developing these places as the settings for sustained action. The unsustained place references function in tandem with the time frame of the main action: from the meeting of Juanito and Fortunata in December, 1869, until the novel's end in the Spring of 1876. The place references are, furthermore, instrumental in defining the novel's shifting narrative viewpoint. Thus, borrowing certain terms and methods of analysis from the cinema, I will suggest an organization that will take into account the relation of each place reference to narrative viewpoint, and to temporal and spatial patterns. In order to establish these linkages I have grouped the novel's unsustained place references as follows:

(1) Narrative moment, on-camera: These are places that pass directly through the reader's field of vision as the narrator

follows the characters through the city. They are places that belong to the narrative then-and-there. EXAMPLE: "Púsose la mantilla doña Lupe, y tía y sobrino salieron. La primera se quedó en la calle de Arango, y el segundo se fue a comprar la hucha y tornó a su casa" (312).

(2) Off-camera: These are also places whose involvement in the action occurs habitually or at the narrative moment, or in a past so immediate and so vivid that it forms part of the psychological present (e.g. 277-80). However, these places are situated out of view of reader and characters. EXAMPLE: "Al siguiente día, Feijoo le dijo al entrar: 'Hoy es la primera vez que he tenido que tomar un coche desde la Plaza Mayor aquí'" (639).

(3) Past: These are places whose function in the novel occurs prior to the narrative moment, but within the novel's time frame (i.e., December, 1869, or later). EXAMPLE: "Era Pepe Izquierdo, tío de su mujer, a quien sólo había visto una vez yendo de paseo con Fortunata por las Rondas y ella se lo presentó" (924).

(4) Remote Past: These examples refer to that period prior to December, 1869. Places situated in the remote past, prior to the novel's main time frame, are most abundant in Part One, much of which is devoted to the history of the textile business in Madrid and the origins of some of its prominent families. These references to places situated in the remote past diminish progressively throughout the novel.² EXAMPLE:

Llegó por fin el día señalado para la boda, que fue el 3 de mayo de 1835, y se casaron en Santa Cruz, sin aparato, instalándose en la casa del esposo, que era una de las mejores del barrio, en la plazuela de la Leña. (32)

Falling outside these categories are a few places referred to simply for rhetorical purposes, or in the context of dreams.

The novel's rich spatial texture is due to this mix of temporal placement and narrative viewpoints in the unsustained place references. It is due also to the alternation between these unsustained references and the 145 sustained scenes. These developed, on-camera scenes are situated in a clearly defined location in the city. They may be as short as one page or as long as 26 pages. These scenes have a dramatic quality. They generally feature an intense, often urgent interaction among a group of characters that does not change essentially for the duration of the scene. These units are clearly situated in time and are characterized by temporal continuity. They are also characterized by a tight spatial focus; that is, the space of the scene is carefully defined and delimited. If there are departures from the specified place during the scene, they are brief, purely narrative, and do not disrupt the sense of spatial continuity.

The relation between these two uses of urban place as narrative technique is essentially a relation between vertical and horizontal movements. The abundance of unsustained place references creates a horizontal, panoramic sweep, a flowing movement through space, an interlocking of multiple points in the urban geography. On the other hand, the strategic use of sustained scenes is a way of stopping movement and developing an intense presence of a place that has significance for the novel's human drama. The intensive, vertical quality of the sustained scenes allows these locations to function as contexts for personal and interpersonal experiences of the characters. The vertical evocations of place form a counterpoint to the far more

numerous places evoked through the horizontal narrative sweep. The sustained scenes and locations stand out strongly precisely because they are developed against the background of a swarming myriad of unsustained urban landmarks.³

These specific utilizations of place support a complex, more abstract organizational scheme. *Fortunata y Jacinta* is organized around four complementary patterns of movement through the urban space. These patterns emerge from the various narrative uses of place discussed above. They join the discrete place references in larger units, establish relationships among them, and lend spatial form to the novel's abstract conflicts. In short, they define the metaphorical function of the urban space.

From the most concrete to the most abstract, the novel's patterns of movement are as follows:

1) **Linear movement through the city.** This movement occurs predominantly along a north-south axis through the center of the city, limited on the north by Cuatro Caminos and the south by the Manzanares River.

2) **Vertical movement.** This pattern is implied in the novel's narrative structure, in the interplay between intensive sustained scenes and scattered place references. As an indicator of human experience, the vertical pattern, like the circular pattern, takes abstract forms (psychological, moral) which are given concrete spatialization in the rises and falls of Madrid's urban topography. Ultimately, the vertical and circular patterns combine to form a spiral.

3) **Circular movement.** It is embodied most obviously in Fortunata's return to the Plaza Mayor after more than five years' absence, but also in the more ab-

stract life cycle of birth-experience-death (Gilman, "Birth").

4) **A dialectic of expansion versus contraction.** This dialectic is the tension between opening out and closing in. Gilman ("Birth") has identified this pattern as the inner structure of *Fortunata y Jacinta*, and Sherman Eoff long ago explored the limitless flux implicit in Galdós's perception of life as a dynamic process. In *Fortunata y Jacinta* this dialectic is the climactic pattern of movement, the pattern into which the other patterns feed. It is an extension of Galdós's basic binary organization of his fictional world. It is implicit in the tensions of the novel's narrative structure: north versus south, on-camera locations versus off-camera locations, intensive sustained scenes versus extensive unsustained place references.

As a key to the novel's spatial organization, this dialectic is already apparent in the early pages of Part One, even though it will not be significantly developed until Part Two. Barbarita's scorn for the new, outlying Barrio de Salamanca as "campo" poses a tension between center and periphery. The honeymoon of Juanito and Jacinta, the only chapter set outside Madrid, brings to the novel a spatial expansion, followed by a contraction as the couple returns to the city. These patterns of movement will become generalized as the novel progresses.

Fortunata y Jacinta is constructed in four parts, each of which is equivalent in length to many nineteenth-century novels. To suggest a one-to-one correlation between the novel's four parts and its four patterns of movement would be seductively neat. Unfortunately, it would also be incorrect, because all four patterns of movement are found, in some measure, in all four volumes. What is true, how-

ever, is that the patterns of movement occur in different proportions in each of the four volumes. Each volume makes its own particular contributions to the spatialization of conflict and resolution. All of the above-mentioned modes of urban space in this novel—sustained scenes and unsustained place references, on-camera locations, off-camera locations, varied patterns of movement—are found in all four volumes. The differences among the four volumes lie not in the kinds of place references, but in the differing proportions and applications of the various modes of urban space. In keeping with the novel's progression from the earthly to the sublime, the early volumes emphasize linear movement and unsustained place references, while Part Four is characterized by sustained scenes and a more abstract expansionary movement.

Part One is devoted to the establishment of the south pole of the North-South axis, the area of Madrid situated to the South of the Red de San Luis, south of today's Gran Vía. All of Part One's sustained scenes are situated south of this point, which in the novel serves as a sort of midtown frontier. The sustained scenes of Part One are set in six different locations, but two locations dominate: the Plaza de Pontejos, home of the wealthy Santa Cruz family; and the wretched tenement house on the calle Mira el Río, in the city's southern extremity. These two locations occupy 82% of the pages devoted to sustained scenes. Together they form a polarity within the southern region, a spatial duality that supports the class tensions so essential to the novel's human drama.

Unsustained place references in Part One are also limited almost entirely to the south. Part One contains 219 casual

references to urban places, more than any other volume. 89% of these lie south of the Red de San Luis. There are 20 references to places that lie north of this point, including one brief on-camera shot near the end of Part One. These northern references might appear to be anomalies in this part of the novel that is so committed to the city's South end. In fact, however, they are important components of the novel's design. Except for a couple of historical and rhetorical references, the northern locations mentioned in Part One are related to three motifs that will be of importance in Part Two: Fortunata's return to Madrid, the Micaelas convent, and Guillermina's orphanage in Chamberí. Furthermore, most of these references are clustered in the second half of Part One. Thus, even though few in number and almost entirely off-camera, these references provide a subtle transition to the space of Part Two, which will be set in the North.

There is one other location in Part One that requires special mention: the Plaza Mayor and the adjacent Cava de San Miguel. Unlike Pontejos and Mira el Río, the Plaza Mayor is not important because of its physical domination of the pages of Part One. Quite the contrary: it is the setting for only one brief sustained scene, and it is mentioned in passing or in retrospect only nine times. Yet the Plaza Mayor/Cava de San Miguel area is arguably the center of this novel, the location most endowed with symbolic significance, the place toward which the novel will strain for four volumes. Peter Bly has perceptively explored the symbolic and novelistic functions of the Plaza/Cava area, with particular reference to Fortunata's house, number 11, Cava de San Miguel. This house, as Bly observes, forms a link-

age between the Cava de San Miguel, with its working-class food vendors, and the Plaza Mayor. The Plaza Mayor, in turn, becomes an interface between the *pueblo* and the comfortable mercantile bourgeoisie. The *pueblo* and *pueblo*-oriented small businesses occupy the west and southwest sides of the Plaza and surrounding streets, principally the Cava de San Miguel, Plazuela de Cuchilleros, and calle de Cuchilleros. The other side of the Plaza Mayor and the streets that extend eastward to the Plaza de Pontejos are dominated by the comfortable bourgeoisie and the dry goods business. Thus the Plaza Mayor, in a very specific way, occupies a central place in the city's social structure. "La Plaza es el espacio en que chocan aquellos mundos y ella participa en el choque con su propia historia cambiante" (Ortiz Armengol, "Vigencia" 50). It is also central to the spatial organization of nineteenth-century Madrid. It is not the city's exact geographic center, but it is a major hub from which the city's streets and activities radiate.⁴

Given the Plaza Mayor's social and spatial centrality in nineteenth-century Madrid, it is not surprising that it is also central to the organization of this great novel of Madrid. It is, in effect, the novel's point of departure and point of return. The house that faces the Cava on the west and the Plaza Mayor on the east is the setting for the plot's seminal event: the meeting between Juanito and Fortunata in December, 1869. It is also the setting for the climactic reunion of the novel's major characters late in Part Four. The function of the Plaza in the novel is inseparable from the fate of its daughter, Fortunata. Throughout most of the novel the Plaza is conspicuously absent from the novel's pages. It becomes an objective that

must be recovered, a wholeness that is only vaguely and poignantly envisioned through the filter of Fortunata's confused wanderings and humiliations. When Fortunata returns there in Part Four, she comes home to die, but also to give birth and to participate in the emergence of a new spirit of community, forgiveness, and love. The Plaza Mayor is clearly the only appropriate location for this celebration of community and regeneration, not only because of Galdós's sentimental perception of the Plaza as the spiritual center of Madrid, but also because it is an objective center in some very important ways.⁵

Thus, in addition to its function as an important location in Madrid's south end, the Plaza Mayor is the landmark for the novel's circular movement. By keeping it out of the reader's view and giving it only a ghostly presence through most of the novel, Galdós heightens its value as an eventual and necessary point of return for Fortunata. Its centrality will become explicit in Part Four when Fortunata comes home and Galdós devotes a full 91 pages to scenes set in the Plaza/Cava, more pages than he devotes to any single setting in any of the novel's four volumes. If the Plaza Mayor's physical presence is minimal in the novel's first part, it is dominant in the last part when Fortunata's life and the intertwined destinies of the characters come full circle.

Part Two opens a new front, in both human and spatial terms. The major characters of Part Two are members of the novel's "other" family: Maximiliano Rubín, his brothers, doña Lupe, and of course Fortunata. Action is situated in Chamberí, in Madrid's north end. All sustained scenes are situated north of the Red de San Luis, as are 79% of the unsustained place references.

Part Two thus serves to establish the other pole of the novel's North-South axis. Part Two is the only one of the novel's four parts that is situated in the northern region of Madrid; the other three are set entirely or predominantly in the south. This disproportionate distribution of action supports the image of Chamberí presented in the novel. Galdós presents Chamberí almost entirely in negative terms, as a place of exile and imprisonment that must and will be overcome in the subsequent movement back to the south. Chamberí is new, unseasoned, uncultured. It is populated by pushy, grasping people who have neither the naturalness of the working class nor the style of the affluent. The area's streets are empty; human interaction is minimal, in contrast to the intense street life of the older south end. The buildings that are going up in Chamberí reflect the area's character: they are drab, utilitarian, impersonal, and confining.⁶

Images of imprisonment and exile abound in Part Two's evocation of the North end. Doña Lupe has recently moved there from the Barrio de Salamanca, in her never-ending search for cheaper housing. She feels lonely and separated from the life of the city, and she spends long hours looking nostalgically through her balcony in search of human vitality in the streets below. Chamberí's numerous religious institutions are themselves exiles of a sort, having been driven to the north by the disentanglements of the earlier part of the century.

The convent developed in the novel is the Micaelas, an institution for the correction of wayward women and Fortunata's home for six months in 1874.⁷ The convent's location "en el límite de la parte [de Chamberí] edificada" stresses its function as a place of exile. The chapter de-

voted to the convent "por dentro" stresses interiority by providing the longest continuous interior setting in the novel. Galdós's double portrait of the convent—"por dentro" and "por fuera"—gives a structural reality to the tension between openness and enclosure, implied in the inmates and their experience, and generalized as one of the novel's principal patterns of movement. The inmates of the Micaelas watch wistfully as their view of the outside world is gradually cut off by the construction of a brick wall that rises slowly and relentlessly. This convent is, for an extended period, home not only to Fortunata, but also to the irascible free spirit, Mauricia la Dura. Mauricia is temperamentally incapable of living in a prison; her violent behavior results in her expulsion from the convent. She regards her expulsion as a liberation and cries triumphantly, as she returns to the outside world, "¡Ay, mi querida calle de mi alma!"

Fortunata's imprisonment and exile are more subtle. Her exile begins in Part One when she is uprooted from her natural environment at the Plaza Mayor and hurled into a tortured journey through space and through life. But since Galdós keeps her off-camera in Part One, it is only in Part Two that her situation becomes clear to the reader. Early in Part Two, as Fortunata tells Maximiliano of her turbulent past, she alludes to her passion for freedom: "Libertad, libertad y libertad era lo que le pedían el cuerpo y el alma" (323). She will not find this freedom in Part Two. Chamberí is home to Fortunata, the child of the Plaza Mayor, as she passes through the degradation of prostitution, a stint as the protégée of a pitiful misfit, imprisonment in a convent, and entrapment in a grotesque marriage. Chamberí is, in numerous ways, far from the Plaza Mayor.

Near the end of Part Two Fortunata begins to acquire a consciousness of the significance of the chapter of her life that is approaching its conclusion. Her entrapment by external forces has become apparent to her, and her self-image is graphically described: "Figurábase ser una muñeca viva, con la cual jugaba una entidad invisible, desconocida, y a la cual no sabía dar nombre" (513). Because she has become sensitive to her loss of autonomy, she savors the few moments of freedom that circumstances have provided her:

saboreaba el placer íntimo de la libertad, de estar sola y suelta siquiera poco tiempo. La idea de poder ir a donde gustase la excitaba, haciendo circular su sangre con más viveza. (513)

This momentary experience of freedom evolves quickly into a fraternal impulse that links the themes of freedom and community, foreshadows the novel's resolution, and contrasts with the fragmentation and humiliation that have characterized Fortunata's life in Part Two:

Tradújose esta disposición de ánimo en un sentimiento filantrópico, pues toda la calderilla que tenía la iba dando a los pobres que encontraba, que no eran pocos. (513)

Part Two, then, not only establishes the north pole of the novel's linear movement. It also sharply articulates the dialectic of expansion and contraction that will be developed throughout the remainder of the novel. Just before accosting Juanito near the end of Part Two, Maxi watches Juanito's carriage go up Santa Engracia to Cuatro Caminos, then turn

around. The novel's action has reached its northern limit. Like Juanito's carriage, it will now move back gradually to the south, and then to the eventual recovery of the Plaza Mayor. Fortunata's *toma de conciencia*, murky though it may be, is the beginning of the recovery of her lost freedom—a process that will take her back to the south, then to the center and an ultimate opening out. In the final scene of Part Two the narrator stations his camera in a window of Fortunata's marital house and captures her image as she walks away without looking back, turns the corner, and disappears. Fortunata has begun her movement back to the center of Madrid. Completion of this movement will be the task of the novel's second half.

By the end of Part Three the novel's action and characters are firmly situated in Madrid's south end, poised for a final convergence on the Plaza Mayor. Part Three, then, is essentially transitional in its function. It serves to move the novel's setting definitively to the south by contracting the physical space of the action after the expansion of Part Two. This process has its analogue at the thematic level in the continuing dialectic between opening and closing, freedom and entrapment, exile and return.

The transition to be carried out in Part Three has already been announced in the final chapters of Part Two. In addition to Fortunata's dawning awareness of her entrapment, we must recall Juanito Santa Cruz's reappearance in Fortunata's life, in the very house in which she is living with her new husband, Maximiliano. A major character from the novel's southern hemisphere has penetrated the northern front, and in so doing has brought the two poles of Fortunata's life into a confusing confrontation. The confusion will

intensify, and will finally explode into violence, as Juanito continues to cross the midtown frontier en route to his frequent rendez-vous with Fortunata. These take place at a house on the Paseo de Santa Engracia, just north of the Almacenes de la Villa, and therefore just south of Cuatro Caminos. Galdós's choice of this location stretches the novel's northern reach almost to the limit it will attain just before the return to the south begins. The imminent culmination of the North-South tension is suggested also in the obsessive movement of Maxi and Juanito's carriage up and down Santa Engracia just before the violent confrontation of the two men (532).

The forthcoming transition is supported in a detail of narrative technique found near the end of Part Two. In all of Part Two, only one on-camera episode is situated in the south: a brief, unsustained moment in which one of Maxi's friends goes to the pharmacy in Lavapiés to inform Maxi of Fortunata's infidelities. This technique is a mirror image of the one that was used at the end of Part One in the brief on-camera visit to Guillermina's orphanage in Chamberí. Just as that glimpse of the north helped prepare the transition to Part Two, so the quick visit to the pharmacy now signals movement away from the north. This unique glimpse of the south, coming after 242 pages of exclusively northern scenes, is a subtle announcement of the spatial shift that will take place in Part Three.⁸

In Part Three itself, the transitional character of the volume is confirmed by an examination of the author's management of the urban space. The narrator moves the reader through the city with a new restlessness, and he crosses the midtown frontier with a promiscuity not

found in the novel's other volumes. The sustained scenes of Part Three are set in thirteen different locations, compared to six locations in Part One and six in Part Two. Furthermore, Part Three features some sustained scenes set in the north and others set in the south, unlike the other volumes in which sustained scenes are set exclusively in the north or in the south.

The northern settings of Part Three are few—two to be exact: the Café San Joaquín on the calle Fuencarral, and Fortunata's new residence, apparently located on the calle del Arco. Both are phased out by the middle of Part Three as the action moves progressively to the south. But their presence in the first half of the volume is conspicuous, and it adds to the spatial instability of this transitional volume. So does the sequence of their presentation. The northernmost of the two settings, the Café San Joaquín, is presented first, then phased out.⁹ Fortunata's house, located further to the south, emerges later in the volume, and thus contributes to the progressive southward shift.

The transitional character of Part Three is underscored in the movement of certain characters. The opening of Part Three finds doña Lupe and Maxi still living in Chamberí. One hundred pages into the volume the narrator informs us that they have moved to the calle del Ave María in Lavapiés, conveniently adjacent to the pharmacy where Maxi is employed. Fortunata's domiciles, as well, contribute to the unsettled quality of Part Three, and to the progressive movement to the south. She lives in three different places in Part Three. The first is the house where Juanito has installed her between Parts Two and Three. In a rare inattention to detail, Galdós fails to give this house a precise location. However, a comment by Feijoo

(612) indicates that it is located on the calle del Arco, which in 1904 was renamed Augusto Figueroa.¹⁰ Fortunata's other residences are in the south: calle Tabernillas, at Puerta de Moros, during her relationship with Feijoo; and doña Lupe's house on Ave María, where Fortunata moves in an attempt at reconciliation with her husband.

Early in Part Three, while Fortunata is still living on the calle del Arco, Juanito makes one last foray to the north to visit her, for the purpose of breaking off relations. He then returns home to Pontejos and will not again go north of the Red de San Luis. Fortunata's enraged reaction sends her marching southward to Pontejos. Her route is vividly and precisely conveyed to the reader: Hortaleza, Red de San Luis, Montera, Salud, Carmen, Preciados, Puerta del Sol, Correo, Plaza de Pontejos. After her traumatic and fruitless visit to Pontejos, Fortunata wanders to the Puerta del Sol, where Feijoo finds her and articulates, with equal precision, the streets that lead back to her house. Feijoo lays out a route different from the one Fortunata has just taken, but one which also straddles the midtown line: Capellanes, Rompe-lanzas, Olivo, Ballesta, San Onofre, Hortaleza and Arco (612).

Another character whose movements contribute to the transitional quality of Part Three is Maxi's brother, Juan Pablo. As a human being Juan Pablo is rather useless. As a literary character, however, he is a useful device for defining the spatial patterns of Part Three. His restless confusion and his addiction to café life lead him to wander from one café to another in search of an elusive peace and security. In the opening chapter of Part Three Juan Pablo visits twelve identifiable cafés. Most of them are near the Puerta

del Sol, but two—the San Antonio and the San Joaquín—are located north of the Red de San Luis.¹¹ By focusing on Juan Pablo and his instability in the opening chapter of Part Three, Galdós sets the tone of restlessness and transition that will dominate this volume.

This spatial instability of Part Three provides a hospitable environment for the continuing development of the dialectic of expansion and contraction, freedom and entrapment, exile and return. There is a humorous touch of exile in Juan Pablo's *emigración* to the Café San Joaquín, Madrid's northernmost café. In a more serious way the theme is embodied in Fortunata's movement through the urban space. Two examples in particular are indicative of Fortunata's exclusion from a space that appears to offer some sort of fulfillment. The first is her dramatic march to Pontejos. She goes there, driven by fury and pain, with the intention of entering the Santa Cruz house and producing a confrontation with Juanito and his family. That is, she intends actually to insert herself into Juanito's physical and family space. Her ultimate objectives are not clear; as usual, she is driven by instinct, not logic. But in her mind, the act of entering Juanito's house and provoking a confrontation promises some sort of self-realization. She arrives at Pontejos, but she cannot bring herself to go through the door. She is intimidated by the doorway, and even more by the elegant family members who come out, climb into their coach, and drive away. She remains outside the desired space, and her project of self-assertion dissolves into humiliation and disorientation. Shortly thereafter, Feijoo takes her home to her northern exile.

The other and more significant space that eludes Fortunata in Part Three is the

Plaza Mayor. Peter Bly has correctly observed that the near absence of the Plaza from this part of the novel is not logical, since Fortunata's extensive movement through the city would inevitably take her through this major hub (32-33). Yet in all of Part Three there are only two brief references to the Plaza Mayor (639, 775). As Bly observes, this virtual absence of the Plaza against all spatial logic is a novelistic device. By withholding the space that will eventually become the setting for social synthesis and Fortunata's self-realization, Galdós intensifies the sense of an exile to be overcome.¹² Fortunata, in effect, circles around the Plaza Mayor but does not recover it. While living at Puerta de Moros she is just to the southwest of the Plaza; at doña Lupe's house she is just to the southeast. But from neither location does she succeed in making the climb up to the Plaza Mayor. Her fears and confusion have banished her to the periphery; for the moment, the center lies outside her reach.

Her exile is underscored by the narrator's insistence on the *madrileños'* perception of Puerta de Moros as belonging to a world not entirely of Madrid ("donde Cristo dió las tres voces y no le oyeron")—a perception that persists even though one could easily walk from Puerta de Moros to the Plaza Mayor in ten minutes. While Fortunata is living there her movement through the city is almost always southward and downward, away from the center, toward the shabby outlying area that links the city with the river. Her estrangement is conveyed graphically: "se pasmaba de no encontrar nunca en su camino ninguna cara conocida" (629). The narrator empathizes with this quintessential *madrileña* who has lost her city: "Ciertamente, cuando un habitante del

centro o del norte de la villa visita aquellos barrios, ni las casas ni los rostros le resultan Madrid" (629). When Fortunata finally does make a tentative inward move toward the heart of the city, her apprehensions prevent her from making the climb to the Plaza Mayor and send her running back to the uneasy peace of the low-lying periphery:

En un mes no pasó Fortunata más acá de Puerta de Moros, y una vez que lo hizo, detúvose en Puerta Cerrada. Al sentir el mugido de la respiración de la capital en sus senos centrales, volvióse asustada a su pacífica y silenciosa calle de Tabernillas. (629)

Like the end of Part Two, the final chapters of Part Three explicitly revive Fortunata's longing for freedom. Her husband and her in-laws have become, in her mind, agents of enslavement:

se apoderaba de su alma la aversión a toda aquella familia. No los podía ver. Eran sus carceleros, sus enemigos, sus espías [...]. Se sentía vigilada, y el rechinar de las zapatillas de su tía le causaba violentísima ira. (770)

Just as at the end of Part Two, Fortunata's sense of her lost freedom will lead her to defy the bonds of her grotesque marriage by renewing her liaison with Juanito Santa Cruz. But the final chapters of Part Three also include other, less direct indications of Fortunata's gradual movement toward liberation: her physical confrontation with Jacinta, her obsessive pride in her physical strength and fertility, her conversation with the dead Mauricia, the vivid dream that announces the new encounter with Juanito. Some of these developments are undoubtedly indications of Fortunata's

psychological deterioration. But they are also steps in the opening out that will culminate at the end of Part Four in her apotheosis, or angelization.

Part Four is, in fact, concerned primarily with the completion of the "opening out" process, and the patterns of movement through the urban space are those appropriate to this process. Gilman has maintained that Madrid's presence in the novel diminishes as Fortunata expands to her ultimate mythic proportions ("Consciousness" 59). There is some statistical support for this assertion. Part Four has only 164 unsustained place references: fewer than any volume except Part Two, and 25% fewer than Part One. Furthermore, 57% of these references are off-camera (the highest such figure in the novel), and a lower-than-average 31% are on-camera. On the other hand, if some statistics support the contention that Madrid tends to fade from view in Part Four, others indicate just the opposite: Part Four contains far more sustained scenes, and far more settings for these scenes, than any other volume. Thus, without really disagreeing with Gilman's observation, I would say that what changes in Part Four is the pattern of movement through Madrid. What is diminished is casual movement through the streets; it is replaced by an intensive evocation of a smaller number of locations. Furthermore, linear movement along the North-South axis virtually disappears. By the beginning of Part Four all the characters are situated south of the Red de San Luis. The return from the north has been completed, and the novel's final volume will be devoted to the completion of the other, more abstract patterns of movement: circular, vertical, and expansive.

The circular pattern gives form to

the theme of the return, so persistent in Part Four. Not only does Fortunata return to the Plaza Mayor; the narrator's camera returns definitively to the south, and some long-absent characters return to the pages of the novel. The setting for their reunion is the house that links the Cava and the Plaza Mayor. The event that brings them together is the birth of Fortunata's son, and Fortunata's subsequent death. But the circle is really a spiral, because images of ascent in Part Four are as imposing as the images of return. The Plaza Mayor not only returns as a setting; it also undergoes a dramatic growth in presence and significance. In contrast to its one brief scene in Part One and its virtual absence in Parts Two and Three, Fortunata's house and the adjacent area occupy 91 pages in Part Four, the largest number of pages devoted to a single setting in any of the novel's four volumes. The climactic function of this setting is strengthened by the fact that these pages are concentrated in the latter part of Part Four, thus enabling the Plaza Mayor to dominate the final pages of the novel.

This powerful emergence of the Plaza Mayor is the culmination of the various forms of vertical movement already operating in the novel. The other patterns of vertical movement, in effect, explode into this emergence of the Plaza. When last seen in Part One, at the conclusion of the only previous scene set in her house, Fortunata was going down the stairs. Now, as she returns, she obtains the key from her aunt who is seated down in the Plazuela de Cuchilleros, below the Plaza Mayor, and begins the long climb up the famous *escalera de piedra*, all the way to the top floor, where she will spend the short remainder of her life. She has returned to the Plaza Mayor after living in

Puerta de Moros and Lavapiés, both of which are situated on much lower ground than the Plaza. This topographical ascent will be repeated by the other characters who will later converge on Fortunata's house, coming up from Lavapiés, Mira el Río, and Pontejos.

On several previous occasions vertical movement has been associated with a character's search for fulfillment. In Part One, Jacinta's obsessive search for Juanito's presumed son leads her on a feverish descent to the *barrios bajos*, a topographical movement that becomes a metaphor of a descent into Jacinta's unconscious mind. Vertical movement is again a metaphor of psychic activity at the end of Part One, as Juanito searches desperately for Fortunata in the streets of Madrid:

No encontrando lo que buscaba en lo que parece más alto, descendió de escalón en escalón, visitó lugares donde había estado algunas veces y otros donde no había estado nunca. (283)

The ill and chronically frustrated Moreno Isla struggles against small hills as he returns home in Part Four, grumbling with contempt for Spanish civilization:

¡Aquí no hay policía, ni beneficencia, ni formas, ni civilización!... Gracias a Dios que he subido el repecho. Parece la subida al Calvario, y con esta cruz que llevo a cuestas, más.... (841-42)

Images of difficult ascent continue as he reaches his house: "Ahora, escalera de mi casa, sé benévola conmigo. Subamos..." (842). As Feijoo grows weaker and concerned about Fortunata's fate in the face of his imminent demise, his condition is expressed in the difficulty of his vertical movement:

Y otro día, subiendo la escalera, notaba que casi la subía con los brazos más que con las piernas, pues tenía que ampararse del pasamanos, haciendo mucha fuerza en él. (634-35)

Fortunata herself has, of course, been up and down a few stairways over the course of her turbulent life. Her climactic ascent near the end of Part Four is a culmination of the novel's vertical movement and a counterpoint to the heavy pull of gravity previously associated with that movement.

The displacement of linearity by other patterns of movement is another process that reaches completion in Part Four. It is this process that leads Gilman to assert that Madrid fades from view in the novel's final volume. When vertical movement becomes dominant, the linear city, as represented by clearly marked places and organized movement among them, disappears or fades to a blur. This process may be observed intermittently as early as Part One. The above examples of vertical movement—psychological and topographical—are also examples of the displacement of linearity. From the time Jacinta leaves the Plaza Mayor for her descent to the Cuarto Estado, her senses are bombarded by a surrealistic montage of sounds, objects, shapes, and colors. The kaleidoscopic blur of the calle de Toledo swirls aggressively around her: "Recibía tan sólo la imagen borrosa de los objetos diversos que iban pasando..." (173). The reality that reaches Jacinta's brain, and thus the reader's imagination, is violent and fragmented. The mannequins and clothing exhibits appear as mutilated human beings. The entire scene is colored by an aggressive, infernal red.¹³ Under the onslaught of this sensory storm, actually a glimpse into Jacinta's unconscious mind,

the usually well-organized city disappears: no street or landmark is identified until Jacinta and Guillermina reach the calle del Bastero, near their destination.

Juanito's frantic search for Fortunata at the end of Part One features a similar disappearance of the city's streets and landmarks. Fortunata has become a Platonic ideal, an unattainable creation of Juanito's imagination. Correspondingly, the city in which she lurks is transformed into an amorphous dream setting. Villalonga tells Juanito that Fortunata has been recently seen in Madrid, but he cannot state the exact location. "La calle no importa," he says—an assertion that must surprise us in view of the fact that Galdós has just taken the trouble to identify 219 streets and landmarks in Part One. But the linear, conscious city held together by those 219 streets and landmarks has now been suspended. Fortunata has become the object of Juanito's obsession; she has taken up residence in his unconscious, and the city in which he searches for her is the city of his mind. Driven by "esta horrible neurosis de la carta que no sale," he gropes through the darkness and down into the depths of his city until he finally collapses in an emotional and physical crisis that almost costs him his life. Throughout his ordeal he encounters not a single familiar landmark. The reader is forced to share Juanito's disorientation and the breakdown of the linear city: in the entire sub-chapter that concludes Part One, not one single street is named.

Moreno's difficulty in making the climb back to his house is articulated in a monologue that also gives expression to his loneliness and his longings (841-43). The remainder of this chapter (IV, ii), which culminates in Moreno's death, is devoted largely to an extension of the

monologue and an intensification of Moreno's self-examination. This chapter, like the two moments examined above, is essentially vertical, in that it features psychic penetration and a corresponding reduction of linear movement. Moreno, like Jacinta and Juanito, is reeling under the stress of impossible dreams; like them he is pulled down by these dreams that "suelen herir el corazón más que la realidad" (856). On the other hand his death, which brings liberation and peace, is conveyed through an insistent use of the verb *subir*: "La onda crecía; la sintió pasar por la garganta y subir, subir siempre" (872). Once again, the presence of vertical imagery brings a reduction in the frequency and prominence of urban locations. As Moreno returns home he walks up the calle de Alcalá, through the Puerta del Sol, and up the calle de Correos to Pontejos. These places are fleetingly presented on-camera. After Moreno reaches his home, no urban place is mentioned for four pages. Thereafter, in the remainder of the chapter, 21 places are mentioned. However, only two of them are on-camera locations, and these (San Ginés and the Plaza Mayor) are glimpsed only briefly. Thus, in this entire chapter, including Moreno's walk to his house, five unsustained locations are presented on-camera, and twenty are located off-camera or in the past. In this chapter the city has not dissolved into anonymity as it does in the scenes examined above, but an abnormally high proportion of its streets have receded to a murky realm as the narrator stops to probe Moreno's troubled spirit and to prepare us for his death.

Gilman has pointed out that the ultimate "angelization" of Fortunata—that is, her dematerialization and transcendence—is the culmination of a process

that has been operating since her first appearance in the novel. Having been configured originally as a bird-like creature, she is ultimately promoted to angelhood, thus becoming "a creature still winged by definition transcending outwardness and size itself [...] a creature of pure spirit (or consciousness) and of absolute meaning" ("Consciousness" 59). Fortunata's transcendence is the culmination of the novel's patterns of vertical and expansive movement; it is as though the spiral that had brought her home had ultimately hurled her into space, beyond the limits of the material world.¹⁴

The ultimate outwardness of Fortunata's trajectory is given perspective by other movements that continue the dialectic between expansion and contraction. Part Four is heavy with openings and closings, but only in the case of Fortunata does the opening out triumph clearly over the closing in. Only in her case does the opening out decisively become something other than exile. The centrifugal force that had kept Fortunata away from the Plaza Mayor in Part Three is broken in Part Four as she returns to the center and climbs to a position high above the city, high above the conflicts of human beings. Other characters, however, remain in exile, removed from community and enclosed in their own impotence. Juan Pablo reaches a new level of contemptibility and is sent away to his new post as provincial governor. Juanito Santa Cruz is conspicuously absent from the community that forms during Fortunata's final hours, and is then summarily banished by his wife. Feijoo spends his final weeks in Puerta de Moros, on the edge of the real city, enclosed in his house, his senility, and ultimately death. "Al centro de la Villa no venía nunca" (898).

The evolution of Maximiliano contributes much to Part Four's articulation of the expansion-contraction dialectic. Gilman stresses the counterpoint between Maxi's development and Fortunata's ("Con-consciousness" 59). Fortunata moves from enclosure to openness; Maxi's movement is the opposite. His initial characterization in Part Two consists of a tension between the prison of his wretched body, and the compensatory fantasies by which he attempts to escape this prison. By the beginning of Part Four his alienation has reached an alarming level and is summarized in his readings: *La pluralidad de mundos habitados, Errores de la Teología egipcia y persa*. His imagination spins ever outward in time and space, in search of liberation. Bodies, including his own, become for him the *bestia carcelera* that must be destroyed to attain liberation from the material world. But there is great irony in Maxi's project to defy gravity. As he strives for expansion and liberation, he is actually moving toward hermeticism and imprisonment. His rejection of the material world and his intellectual self-sufficiency are cruel and smug. Fortunata attains liberation by transcending "the dichotomies of flesh and spirit [...] of intellect and life" (Gilman, "Consciousness" 58). Maxi reaches no such synthesis. He ends up with an hypertrophied mind and a shrunken body and spirit. As Fortunata explodes into space, Maxi enters the insane asylum. The definitive commitment to hermeticism is his own decision: "Tía de mi alma, yo me quiero retirar del mundo y entrar en un convento, donde pueda vivir a solas con mis ideas" (1037). The novel's final scene efficiently captures the dialectic of outward and inward movement implied in Maxi's voluntary imprisonment: the coach rolls southward, away

from the city, Maxi smugly takes up residence “en las estrellas,” and at the end of the road awaits a definitive insulation from humanity.

Segismundo Ballester, on the other hand, grows from narrow empiricism into expansive love. The head pharmacist at the Lavapiés pharmacy, Ballester begins as the positivistic man of science who has only scorn for Maxi’s fascination with remote and invisible worlds. His hostility toward the expansive imagination dissolves as he falls in love with Fortunata. Like his Calderonian predecessor, this Segismundo emerges from narrow darkness into expansive light and spiritual growth. He alone recognizes Fortunata’s purity, her synthesis of flesh and spirit, and after her death Galdós gives Ballester the task of summarizing the ebb and flow of life so essential to this novel.¹⁵

A final look at the narrative techniques of Part Four reveals the ways in which Galdós gives spatial form to this volume’s climactic function, and particularly to the expansion-contraction dialectic. As the novel’s abstract space opens out, its physical space becomes tighter. Part Four is the only volume in which the narrator’s camera never crosses the midtown line. That is, all on-camera locations, sustained and unsustained, are located in the south. The tightening of physical space in the novel’s final volume is announced in the opening scene: Part Four opens with a long sustained scene, immersing the reader immediately in a defined, limited space and an action set in the narrative present. By contrast, the other three volumes open with a narrative recovery of the past or remote past, taking the reader on a rambling stroll through space and time before settling down to a continuation of the narrative line.

The closeness of physical space in Part Four is summarized in the volume’s dominant setting: Fortunata’s small room. She leaves this room only once during the five months she is enclosed there; her one brief return to the outside world, for the purpose of assaulting the treacherous Aurora, is the direct cause of her death. Thus, the transcendent events of Fortunata’s death and the birth of her son take place in a small, confining physical space. This final physical enclosure of Fortunata is graphically established by the narrative perspective when Fortunata returns to the Cava: the narrator’s camera picks her up outside the house and follows her into the enclosure that will be her final dwelling place in life.

The tightness of the volume’s physical space is also confirmed by a statistical analysis of scenes and settings. Almost all the pages of Part Four—a full 95%—are devoted to sustained scenes, compared to only 53% in Part One. I have already observed that the 91 pages devoted to the Plaza/Cava area make this the most utilized setting within any of the novel’s four parts. The spatial concentration of Part Four becomes even clearer if we add these 91 pages to the 66 pages devoted to the second most developed location (doña Lupe’s house on Ave María). We find that between them these two settings occupy 61% of the total pages of Part Four: a figure much higher than that yielded by a similar analysis of the novel’s other volumes.

As always, however, Galdós includes a counterpoint to his fundamental thesis. Just as the expansive movement of character is given perspective by an opposing contraction, so the tight physical space of Part Four is brought into focus by secondary suggestions of spatial openness.

Two examples will suffice to illustrate this dialectic. I have alluded to the overwhelming concentration of Part Four's pages in sustained, on-camera scenes, and particularly in scenes set in two locations. In the face of this spatial concentration, however, Part Four also contains the novel's highest number of sustained scenes, and the highest number of settings. Viewed in isolation, these statistics would indicate a spatial flow opposed to the principle of concentration. Taken in conjunction with the earlier figures, they simply illustrate the way in which Galdós manipulates the urban space to provide spatial support for the ebb and flow of life in this novel.

The same tension is present in the construction of some settings. With a frequency not found in the novel's earlier volumes, Galdós now makes use of the split scene: settings which in some manner open out into a secondary space. A favorite device is the balcony, which permits the narrator and reader to be situated in one location while looking out toward another. The house on the Cava is itself a split scene: Fortunata's small room has a balcony that provides a splendid panoramic view of the Plaza Mayor. In effect, the confined space of the primary setting communicates visually with the open space of the secondary setting, thus affirming the dialectic between opening and closing. In the case of this particular setting, the secondary space is even more complex: outside Fortunata's bedroom is a small entry room, and on the lower floors of the house are the apartments where the other characters congregate at the end of Part Four. Even further down, of course, is the city. These offstage extensions of the primary setting are kept prominently in the reader's mind by the comings and goings

of the characters, and by occasional visits from the narrator. Through this technique Galdós efficiently juxtaposes images of confinement and images of flow.

The central statement of the novel's climactic volume, then, is expansion, but the expansion is brought into relief by opposing suggestions of contraction. The novel's world has evolved from linear to dialectical, from earthbound to volatile. This evolution has been captured in analogous shifting patterns of movement through the urban space. In Part Two, when Fortunata comes under Maxi's tutelage, she admits she does not know North from South: "Esto le sonaba a cosa de viento, pero nada más" (319). Fortunata never will really learn North from South, but neither will she need to. Her movement is not the linear movement of the conscious world, but the circular, expansive movement of the unconscious. As Fortunata expands into what Gilman calls "pure consciousness" (and I would call "pure unconsciousness") she increasingly dominates the novel. Her dominance is concomitant with the recovery of the Plaza Mayor in Part Four, and the corresponding collapse of the North-South polarity that has previously governed the novel's spatial organization. Fortunata's early inability to grasp North-South linearity becomes, in retrospect, a prophecy of the novel's resolution. Human destiny in the novel is ultimately defined by vertical, circular, and expansive movement. Linear orientation, so insistent in the novel's first half, recedes into transience as the petty conflicts of the conscious world are displaced by the infinite spiritual possibilities of transcendence. The North-South tension, and the antagonisms it suggests, become indeed a thing of the wind.

Notes

¹Studies that specifically treat Galdós's use of Madrid as a source of literary form are Anderson, Bly, Ribbans, Risley, and Zatlin Boring. Other, more general studies of Madrid in the *Novelas Contemporáneas* are Gavira; López-Landy; Ortiz Armengol, "Vigencia"; Sainz de Robles.

²Part Four has six remote past references while Part Three has only two. However, those found in Part Four are all reminiscences of old men who are about to die. The references therefore do not have the same narrative function as the remote past references found in the earlier volumes.

³The statistical frequency of these various utilizations of urban place, and their distribution through the urban space, is analyzed in Anderson 55-124.

⁴In 1915 Galdós expressed his own understanding of the Plaza's role as interface in Madrid's social organization: "Entiendo que el oso es el Madrid que vive desde la Plaza Mayor por arriba, y el madroño lo que llamamos barrios bajos" ("Gufa" 1494).

⁵Gullón maintains: "La casa de Santa Cruz, en la calle de Pontejos, es el centro de la novela" (184). This assertion is true of the novel's first volume, but it would appear to have little validity with reference to the novel as a whole.

⁶Chamberí's population does not begin to grow significantly until 1837. The area is thus relatively new and unseasoned during the years in which *Fortunata y Jacinta* is set. This historical perspective helps to explain the lack of human and urbanistic coherence that characterizes Chamberí in *Fortunata y Jacinta*. On Chamberí and its history see Fernández de los Ríos 739-40; Peñasco and Cambronero 180; de Répide 191-93.

⁷On the possible historical basis for the Micaelas convent, on Madrid's religious institutions in the nineteenth century, and on Galdós's ideas about architecture, see Ortiz Armengol, "Convento."

⁸The structure of Part Two provides a mirror image of Part One in at least one other respect. Part One's sustained scenes have six settings, all of them in the south. Part Two's sustained scenes also have six settings, all of them in the north.

⁹Located on the calle Fuencarral at the corner of the calle San Joaquín, which runs southwest from Fuencarral one block south of the Hospicio, today's Museo Municipal. Fernández de los Ríos 659; Ortiz Armengol, Notes to *Fortunata y Jacinta* 1028.

¹⁰The street's complete name prior to 1904 was the calle del Arco de Santa María. Mesonero Romanos includes this street among several small streets in the area that "no ofrecen ningún objeto digno de mención especial" (*El antiguo Madrid* 288).

¹¹The twelve identifiable cafés are the San Antonio, located on the Corredera Baja de San Pablo at the corner of the calle del Pez; the Suizo Nuevo, at the corner of Alcalá and Sevilla; the Platerías, on the calle Mayor; the Siglo, on the calle Mayor; the Levante, at the Puerta del Sol; the Concepción Jerónima, on the street of the same name; the Fornos, on the calle de Alcalá; the Aduana, on the calle de Alcalá; the Imperial at the Puerta del Sol; the San Joaquín, on Fuencarral at the corner of San Joaquín; the Gallo, at the Plaza Mayor. The Santo Tomás was located at the corner of Santo Tomás and the calle de Atocha and was known also as the Audiencia. Later in Part Three, Juan Pablo is found at three more cafés: the Madrid, on the calle de Alcalá; the Zaragoza, at the Plaza de Antón Martín; and the Suizo Viejo, whose problematical location is discussed by Ortiz Armengol (Notes 1021-22). Sources for the location of the cafés not precisely located in the novel are Fernández de los Ríos; Mesonero Romanos, *El antiguo Madrid* and *Manual de Madrid*; Ortiz Armengol, Notes 1021-22, 1027-28, 1055, 1057; Sainz de Robles.

¹²Although Bly recognizes Galdós's novelistic motives for withholding the Plaza Mayor, his understanding of those motives differs from mine. In Bly's reading the novel's ending speaks not of social synthesis, but of a continuing cycle of bourgeois exploitation of the working class.

¹³The aggressive red that assaults Jacinta's psyche has a documentary basis that had made a lasting impression on Galdós. In 1915, in his last important lecture on Madrid (actually read to the Ateneo by Serafin Álvarez Quintero), Galdós said of his favorite street: "Toda la calle [de Toledo] 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." ("Guía" 1493)

¹⁴Or, as Ortiz Armengol puts it, "como si toda su vida fuera una ascensión ideal por esa escalera y como si ese tejado de la Plaza Mayor fuera la plataforma de lanzamiento de su alma hacia arriba" ("Vigencia" 47).

¹⁵—Esta imagen [...] vivirá en mí algún tiempo; pero se irá borrando, borrando, hasta que enteramente desaparezca. Esta presunción de un olvido posible, aun suponiéndolo 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 también eliminación" (1032). In fewer words, Galdós personally expressed his dynamic concept of life in 1915: "Cuando veáis que algo acaba decid que algo comienza." ("Guía" 1494)

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