In a recent study ("New Insights"), I examined Galdós’s use of considerable material from the biographies of Gioachinno Rossini and Ludwig van Beethoven in his presentation of two very important characters. Due to space limitations, a discussion of Galdós’s use of some additional material from the lives of the two historical prototypes has been postponed until the present study. There is no doubt that long before writing Fortunata y Jacinta, Galdós was interested in, and accumulated considerable knowledge concerning, the private life of his two favorite composers. For example, in his 4 April 1866 review for La Nación of Castro y Serrano’s Los cuartetos del Conservatorio: consideraciones sobre la música clásica, a book which focused on Haydn, Mozart and Beethoven, Galdós said that Serrano “penetra en sus hogares para hacernoslos más simpáticos con la relación de algunos detalles interesantes de la vida doméstica. Las tres biografías son excelentes y en ellas vemos los caracteres tan diversos de los tres grandes maestros” (Shoemaker 320). Concerning Rossini, we may be sure that Galdós had read similar biographical sources, for he wrote an extensive, two-part article about the life and works of Rossini, which appeared in the 13th and 14th of November, 1867, issues of the Revista Del Movimiento Intelectual de Europa (Hoar 240-52).

Let us consider, first, echoes from the life of Rossini. My previous study demonstrated why Plácido Estupiñá wears a green cape, engages in smuggling, delights in shopping for the best values, lives up many flights of stairs, and chatters like a magpie: all allusions to the life of Rossini. Now we can suggest an answer to the question of why, of all Galdós’s novels, Fortunata y Jacinta alone uses repeated integration into the plot of organ-grinder music. The answer seemingly lies in yet another connection to Rossini, for when he lived at No. 32, Basse-du-Rempart, in Paris, his suffering during an extended illness was exacerbated by hearing organ grinders on the street. One biographer explains that “the many barrel organs heard in the neighborhood of his lodgings pained him so intensely (especially when, in a manifestation of his disturbed mental state, he heard each tone accompanied by the third above it) that ... [his wife] gave the concierge a small fund with which to bribe them to go away” (Weinstock 260). An analogous event occurs in Fortunata y Jacinta. As the viaticum is awaited for the dying Mauricia, an organ grinder suddenly appears, “tocando jotas, polkas y la canción de la Lola.” Because “esto era una irreverencia que no se podía consentir,” Guillermina intervenes vigorously: “Total, que el piano tuvo que salir pitando, sus arpegios y trinos se oían después perdidos y revueltos, como si alguien estuviera barriendo sus notas por la calle de Toledo abajo” (III, vi, 3; 188). Shortly before, Guillermina had paid a guitar-playing ballad singer to go elsewhere, and then bribed a trombonist to do the same with the promise of a pair of trousers. A second Rossini biographer states that, in addition to organ grinders, Olympe Rossini also paid other types of musicians to go away (Toye 206).

Galdós, however, goes beyond the street-musician situations described in the Rossini biographies; and develops other uses for barrel-organ music. Especially memorable is the
event of the competing hurdy-gurdy musical selections heard by Jacinta during her quest in the “barrios bajos” in Part One to obtain the “Pitusín” from José Izquierdo:

En la calle de Mira el Río tocaba un pianillo de manubrio, y en la calle de Bastero otro, armándose entre los dos una zaragata musical, como si las dos piezas se estuvieran arañando en feroz pelea con las uñas de sus notas. Eran una polka y un andante patético, enzarzados como dos gatos furibundos. (I, x, 3; 392-93)

When Jacinta walks away with “Pitusín,” two competing musical themes are heard again. At the moment of Jacinta’s seeming triumph, they ironically prefigure her defeat (Chamberlin, Galdós and Beethoven 44-46):

En la calle de Toledo volvieron a sonar los cansados pianitos, y también allí se engarfiñaron las dos piezas, una tonadilla de la Mascota y la sinfonía de Semiramis. Estuvieron batiéndose con ferocidad, a distancia como de treinta pasos, tirándose de los pelos, dándose dentelladas y cayendo juntos en la mezcla inarmónica de sus propios sonidos. Al fin venció Semiramis, que resonaba orgullosa marcando sus nobles acentos, mientras se extinguían las notas de su rival, gimiendo cada vez más lejos, confundidas en el tumulto de la calle. (I, x, 3; 394)

Significantly, the musical piece which triumphs here is the very popular overture to one of Rossini’s most renowned operas and one which Galdós had reviewed with praise twenty-one years earlier (Shoemaker 29-31). As Toye says, “With Semiramide [sic] Rossini had ceased to be an Italian composer and became a world figure” (111). Thus, we see that Galdós made an excellent musical choice for paying tribute to his much-esteemed Rossini. Also, as we have shown elsewhere, this musical contention intensifies the emotional tone of Galdós’s narrative and helps us to understand the conflicting pressures that Jacinta is experiencing at this juncture (Chamberlin, Galdós and Beethoven 43-44).

Hurdy-gurdy music also helps to characterize Jacinta’s rival, Fortunata, as a genuine member of the “pueblo” class. On the occasion of Olimpia Samaniego’s piano playing, Fortunata thinks of her own musical tastes: “Cualquier tonadilla de los pianitos de ruedas que van por las calles le gustaba y la conmovía más” (III, vii, 4; 288). Further, this is the type of music which appears in Fortunata’s dream near the end of Part Three and makes her want to dance (IV, i, 4; 256-57). Street music also stimulates Feijoo’s neighbours to spontaneous dancing when a barrel organ is heard on the occasion of Fortunata’s penultimate visit to her former protector and lover (III, iv, 5;112). And even stronger “mood music,” backgrounding the Fortunata-Feijoo story, is encountered on the occasion of Fortunata’s last visit. It facilitates closure on her relationship with Feijoo, helping her (and the reader) experience the intensity of her emotions: “Esta música le llegaba al alma [. . .] y se le saltaron las lágrimas. [. . .] La música aquella le retozaba en la epidermis, haciéndola estremecer con un sentimiento indefinible que no podía expresarse sino llorando” (IV, iii, 7; 394). Thus, one sees Galdós’s skill in taking a type of music that at one time was quite displeasing to Rossini and making a kind of leitmotif of it, as he characterizes a lower-class Realist protagonist of the 1880s.
Rossini biographies tell us that the composer’s mother died of an aneurism. It is interesting that in a letter from Rossini’s father, this cause of death is both italicized and misspelled (Weinstock 157), while in his novel Galdós follows suit, also italicizing and misspelling the same medical term. Thus, when Jacinta and Guillermina are in the tenement house in the south Madrid slums, one of the uneducated women imploring financial aid from Jacinta complains that “a ella le habia quedado una angustia en el pecho que decían que era una eroísmo.” For anyone who might miss the humour intended here, Francisco Caudet’s edition provides the following footnote (273): “La eroísmo—o sea la aneurísmo—es una bolsa formada por la dilatación o rotura de las paredes de una arteria o vena.” (I, ix, 8; 362).

The term “aneurism” occurs again during the deterioration of Maxi Rubín’s mental health in Part III. Maxi tells Fortunata that he rejects Ballester’s diagnosis concerning the palpitation and breathing problems from which he is suffering. Maxi asserts, “no, que esto es más grave. Es la aorta...Yo tengo una aneurisma, y el mejor día, plaf... revienta... .” Fortunata tries to reassure Maxi, and then adds, “Si no leyeras libros de Medicina no se te ocurrirían esos disparates” (III, vi, 8; 220). However, one soon perceives how appropriate the term “aneurism” is, considering “broken-hearted” Maxi’s circumstances. Impotent, as well as fearful and jealous in regard to his wife’s intimacy with Juanito Santa Cruz, Maxi subsequently reports to her the following dream: “Soñaba que te habías marchado...y yo te había cogido de un pie, y tú tirabas, y yo tiraba más, y tirando se me rompía la bolsa del aneurisma, y todo el cuarto se llenaba de sangre, todo el cuarto, hasta el techo” (III, vi, 8; 221). Thus we see that Galdós not only used the same italicized and misspelled medical term from the Rossini biographies, but later developed the heart problem to incorporate the age-old symbolism of the heart as the seat of erotic emotionality with Freud’s notion that most adult dreams deal with sexual problems (Stafford-Clark 93).

Nicknames are often a lively facet of Galdós’s artistry, and there are two “apodos” in Fortunata y Jacinta which remind us of the Italian composer. The first is the name Rossini itself, which is Don Baldomero and his son Juanito’s nickname for Plácido Estupiñá. The second nickname belongs to the wife of Fortunata’s obstetrician, Francisco Quevedo. The narrator tells us that it originated with Maxi’s employer: “[L]a llamaba Ballester Doña Desdémona, por ser o haber sido Quevedo muy celoso, y con este mote la designaré, aunque su verdadero nombre era doña Petra” (IV,i, 11; 326). True to his word, the narrator employs the nickname “Doña Desdémona” at least thirteen times as the novel continues. Although Rossini’s opera, Otelo (whose feminine protagonist is Desdemona), is today considered inferior to the original Shakespearean tragedy and to Verdi’s subsequent opera, it was highly successful in its day. Galdós himself reviewed it with sensitivity and enthusiasm on 15 April 1866, praising many aspects, including the role and performance of Desdemona (Shoemaker 326-30). One of Rossini’s biographers asserts, “It is Rossini’s conception of the role of Desdemona which makes the opera remarkable [...] Rossini’s whole conception centers on Desdemona. Her role was a gift to Isabella Colbran, who was by now almost certainly Rossini’s mistress” (Kendal 75).

Galdós’s originality lies in presenting a completely different Desdemona from that seen in the tragic opera. Galdós’s character is so physically unattractive that it is hard to imagine any man being jealous of her:
[Ella] competía en elegancia con una boyita de las que están ancladas en el mar para amarrar de ellas los barcos. Su paso era difícil, lento y pesado, y cuando se sentaba, no había medio de que se levantara sin ayuda. Su cara redonda semejaba farol de alcaldía o Casa de Socorro, porque era roja y parecía tener una luz por dentro; de tal modo brillaba. (IV, i, 11; 326)

Doña Desdémona’s inability to stimulate jealousy is later confirmed as we learn that her main narrative function in the novel is to send a coded message to Doña Lupe via Maxi that Fortunata has successfully given birth. The narrator also provides the following details concerning Doña Desdémona and Maxi:

Ya Quevedo no era celoso, y desde que su esposa se había redondeado hasta hacer la competencia a los quesos de Flandes, se curó el buen señor de sus murrias y no volvió a hacer el Otelo. Sin embargo, a ninguno que no fuera el pobre Rubín, le habría permitido entrar libremente en la casa, porque en verdad, no le consideraba a éste capaz de comprometer la honra de ningún hogar donde penetrase. (IV, v, 2; 430)

After having thus used Doña Desdémona’s physical description as an aid in reminding the reader once more of Maxi’s lack of masculinity, a subsequent final reference to Doña Desdémona also recalls the fragility of Maxi’s mental health. In an effort to soften the impact on Fortunata of Maxi’s revelation of the Juanito-Aurora affair, Ballester urges that one certainly cannot pay attention to what Maxi says, for the latter even believes that “Desdémona” is beautiful (IV, iv, 6; 476). Thus, Galdós achieves multiple aims by changing the tragic Rossini model into a comic character, nicknamed “Doña Desdémona.” He may have been inspired to do so by a contemporary caricature of Marietta Alboni as Desdémona (Weinstock 375); or, like Frédéric Chopin, he may have seen a performance in which the diva was so huge that “it looked as if Desdémona would smother Otello” (Weinstock 181).

Desdémona is not the only character from the world of Rossini whom Galdós changed and humorized (while still retaining the name). We have already noted that the first association of hurdy-gurdy music with Fortunata occurs as she thinks about it during Olimpia Samaniego’s musical recital. This recital occurs almost immediately after Ballester has mentioned the name Rossini (IV, i, 3; 286). Significantly, the latter’s wife, who paid the organ grinders to go away, also had the same first name as Galdós’s character. Although the Rossinis often entertained with weekly musical soirées, Galdós’s musical recital in Fortunata y Jacinta is a complete parody of such an event, and his substituting the comical performer (Olimpia) for the sophisticated Parisian hostess (Olympe) may be an integral part of the same parody. Having already parodied Gioacchino Rossini so extensively with his character, Plácido Estupiná (Chamberlin, “New Insights”), Galdós had no reason to spare Olympe Rossini, as he presents a Romantic foil to his sincere (Realist) protagonist, Fortunata, through the contrast of their musical tastes.

Let us now turn our attention to aspects of the life of Ludwig van Beethoven as reflected in not one, but two, Galdosian characters. In a parallel to the life of the composer, both are perennial bachelors. Beethoven, like the first of these, Manuel Moreno Isla, was a fervent Anglophile, who denigrated his homeland. Not only did Beethoven appreciate the way the English esteemed and rewarded musicians, but he also liked many other aspects of
British life. His idealized view of England included its parliamentary democracy, and he
even followed some of the legislative debates by means of the newspapers in Vienna.
Since his music was enthusiastically accepted in England, Beethoven received and replied
in the affirmative to repeated offers to perform his works in London. Sometimes he even
negotiated travel expenses but then failed to go. This happened so many times that one of
his most important biographers has a chapter entitled “To England But When?” (Marek
527-43). Significantly, Beethoven was of such a “dark brown complexion” that he was
nicknamed “Der Spagnol” (Marek 49) and his domicile “Das Schwarzspanierhaus,” “The
Black Spaniard’s House,” (Marek 610). Like Galdós’s Anglophile character, the swarthy
Viennese composer died before he could journey to his idealized island, but he did leave
for Galdós the potential for an appropriate fictional surname: Moreno Isla.

Love affairs with safely married women is another distinguishing aspect of Moreno
Isla’s characterization; whenever these women become available for marriage, he loses
interest. Here again there is a similarity to the Viennese composer, because Beethoven was
a personal piano teacher to many wealthy, aristocratic women (in social circles where many
had not married for love) and he became well known for numerous love affairs.8 He never
married, although some of these women did in time become available for marriage. Thus,
Galdós could have perceived in Beethoven not only the idea for an Anglophile character,
who dies before he can go to England, but also the prototype for a bachelor interested only
in married lovers.

The second Galdosian bachelor evoking reminiscences of Beethoven is Evaristo
Feijoo. Although it is generally considered that there is a great deal of Galdós himself in
this character, one can once again discern traits in common with Beethoven. The latter
enjoyed both reading and discussing philosophy and certainly considered himself to be a
philosopher (Marek 20-21). In the sense that Feijoo gives Fortunata “un curso de filosofía
práctica” (as Chapter IV of Part III is entitled), he can be considered a philosopher.9 In
fact, Galdós calls him “el filósofo práctico” (III, iv, 10; 147) and gives him the same surname
as that of the most famous of Spain’s eighteenth-century philosophers.

Beethoven’s tragic deafness at an early age is well known; he was forced to abandon
public performances, and he always carried small notebooks for allowing others to
communicate with him, and sometimes he used an ear trumpet. A similar unfortunate hearing
loss plays a role in Fortunata y Jacinta and is one of the markers of Feijoo’s aging to the
point where he can no longer continue as Fortunata’s lover/protector. It also helps motivate
him to arrange the return of Fortunata to her husband and his family. The onset of the
deafness affects not only Feijoo, but also Fortunata:

notó Feijoo que no oía bien. El sonido se le escapaba, como si el mundo todo con su bulla y las
palabras de los hombres se hubieran ido más lejos. Fortunata tenía que gritar para que él se enterase
de lo que decía. A lo penoso de esta situación uníase lo que tiene de ridículo. (III, iv, 5; 110)

Galdós’s use of deafness is quite effective again in Part IV, when Fortunata returns
to Feijoo’s domicile to confide in him that she has left Maxi and is pregnant. Even though
Feijoo has an ear trumpet, “Contrariábala mucho tener que decir las cosas a gritos.” And
most important, she asks herself, “¿cómo se podía contar una cosa tan delicada dando

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berridos, al modo que cantan los serenos las horas, o como los pregones de las calles?” (IV, iii, 6; 391). Consequently, Fortunata is not able to confide her secret, and when she terminates the visit, she knows that she has “perdido para siempre aquel grande y útil amigo, el hombre mejor que ella trata en su vida y seguramente también el más práctico, el más sabio y el que mejores consejos daba” (IV, iii, 6; 393). Thus Galdós not only incorporates one of the most important aspects of Beethoven’s existence into the fictional life of Feijoo, but he also maximizes its importance in the life of the eponymous protagonist herself.

Both Beethoven and Feijoo purchased shares of bank stock for their respective heirs. During a much-publicized custodial battle, the composer set aside 4000 florins (approximately $24,000), “and he earmarked it as capital for his nephew, [. . . ] In July, 1819, he bought with it eight shares of bank stock, acting on the advice of Baron von Eskeles, of the firm of Arnstein and Eskeles. It turned out to be a good investment” (Marek 514). Before his death, Galdós’s Feijoo similarly aids Fortunata: “por medio de un agente de Bolsa muy discreto, se hizo una operación en que la chulita figuraba como compradora de cierta cantidad de acciones del Banco, dándole además, de mano a mano, algunas cantidades en billetes” (III, iv, 10; 147). Following Feijoo’s advice, Fortunata gains influence with Doña Lupe by giving her the cash to invest (and without a receipt!). Fortunata, however, retains control of her bank shares and never tells Lupe how many she owns (III, v, 2; 157). Intermittently, Galdós reminds the reader of the bank shares; then at the climax of the novel, in addition to giving her child to Jacinta, Fortunata bequeaths her stocks to Guillermina. To Plácido’s concern about legal formalities, Fortunata replies: “Pamplinas. [El documento] es mio, y yo lo puedo dar a quien quiera. Coja usted la pluma, y ponga que es mi voluntad que esas acciones sean para doña Guillermina Pacheco. Le echare muchas firmas debajo, y vera si vale” (IV, vi, 13; 522). Thus, one sees that Galdós elaborated upon a well-known action taken by Beethoven as a means of confirming Fortunata’s essential goodness. Critics have debated the motivating factors in Fortunata’s giving her child to her rival Jacinta. However, the combination of that action with the giving of the stock shares to Guillermina for her orphanage seems to underline the selfless generosity of Fortunata.

Beethoven loved many forms of humour, but he especially enjoyed punning on other people’s surnames. One such name was that of his friend, the cellist, Joseph Linke (Marek 267). Galdós also saw possibilities of humour in the latter’s surname (which means “left” in German), and Don Benito bestows it upon both Fortunata’s aunt and uncle. Let us consider first the aunt. Her name is humourous because it sounds very similar to the grammatically incorrect reply one might receive when asking directions to an apartment: Segunda Izquierdo. This notion seems corroborated in statements made by Plácido Estupiñá. As landlord to Fortunata and her aunt in Part IV, he distinguishes clearly between Fortunata’s aunt, “buenas jaquecas me ha dado la Segunda” (IV, iv, 1; 405), and some renters in arrears, “los del segundo de la izquierda” (IV, iv, 1; 407).

More striking is the fact that in the final redaction of his novel, Galdós changed the name of Fortunata’s uncle from that of “Pilatos” (used fourteen times in his Alpha MS) to that of José Izquierdo, which is an exact translation of the first and last name of Beethoven’s cellist friend, Joseph Linke. It is helpful to remember that in Galdós’s time left-handedness was still considered a very negative attribute. Anyone so afflicted was often judged to be “unlucky,” “clumsy,” or even “fraudulent,” the latter deriving from the notion of “not right
or straight.” Already in Roman times it was believed that thieves used the left hand for robbing (Oxford Latin Dictionary 1770). In addition, Spanish “izquierdar” has come to mean “apartarse de lo que dictan la razón y juicio” (RAE 790). Spanish literature has a long tradition of synthesizing and combining the negative meanings of “leftness” in the delineation and presentation of colourful, roguish characters. For example, the humorous pimp in well-known picaresque novels, and in the popular theatre as well, is often designated as a “(mulato) zurdo,” when not actually named “el Zurdillo,” or as in the case of Cervantes’s Rinconete y Cortadillo: “Juan Izquierdo.” It is well-known that Galdós often gave names to his important characters that reflect the essence of the “personaje,” as well as an indication of the main role he or she will play in the novel (Bell 5, 39). Certainly, Galdós succeeds in both of these aims with regard to José Izquierdo. By making this character eccentrically “way out in left field,” he certainly entertains his reader. Moreover, Fortunata’s uncle is surely a good example of one carrying on business negotiations “por la izquierda.” Blanco Aguinaga (18) has pointed out that José Izquierdo is not only a fraud, but a crook, whose main act in the novel is the completely dishonest one of selling a little child to Jacinta under false pretenses. He is certainly no revolutionary (leftist) hero at all. Thus, he is not morally straight or correct, but clearly a left-handed, or devious, operator. And so is his sister, Segunda, for she exploits Fortunata, then carries messages between the adulterous lovers, and finally envisions enriching herself through Fortunata’s child. Thus, one sees that while Galdós, like Beethoven, appreciated the humorous possibilities inherent in the word “left,” he has left us more and varied examples, and has injected a serious moral element (see Marek 262).

In both the circle of Beethoven’s close friends and in Fortunata y Jacinta, one finds an unmarried, lay-religious, aristocratic woman who devotes her life to caring for orphans. Beethoven became acquainted with such a woman when he became the piano teacher of the Hungarian aristocratic sisters, Therese and Josephine Brunsvik. He enjoyed a lifetime friendship with them and appears to have been in love at one time with Josephine. Therese, in contrast to her sister, had vowed never to marry. A Beethoven’s biographer states, “She was an almost fanatically religious woman, ascetically inclined, given to sermonizing and moralizing” (Marek 236). After her sister’s death, Therese “found consolation in working with homeless children and organizing schools for orphans. She became quite prominent in this work [. . .] [and] a lithograph shows her as an old woman [. . .] teaching the Bible to a young child” (Marek 259). Although Galdós stated that he modeled his character Guillermina Pacheco after Ernestina Manuela de Villena, the founder of Madrid’s Asilo de Huérfanos del Sagrado Corazón ("Memorias" 1663; “Santos Modernos” 7-17), the original impulse to create such a character, and then make her the aunt of Beethoven-like Moreno Isla, may indeed have come from the world of Beethoven.

A more prominent contemporary of Beethoven was Napoleon Bonaparte, originally admired so much by Beethoven that he composed his Third Symphony (Eroica) in Napoleon’s honour. When, however, Napoleon crowned himself emperor, Beethoven angrily excised the Corsican’s name from the dedication. Napoleon also became the enemy of Maximilian Franz von Hapsburg, Beethoven’s first patron, when the latter was the Elector of Cologne and Prince-Bishop of Münster. Napoleon destroyed all that the latter had accomplished in the fields of music, art, education, and government. Significantly, Napoleon
never confronted the Elector/Prince-Bishop directly, but he was the person ultimately responsible for Max Franz’s losing all his possessions and spending the final seven years of his life in sad exile.

In a previous study, I detailed how Maxi Rubín incorporates many aspects of his historical “tocayo,” Max Franz von Hapsburg (“New Insights”). In *Fortunata y Jacinta*, Mauricia la Dura, who looks exactly like Napoleon, works continually through Fortunata (never directly confronting Maxi Rubín) and helps destroy all that Maxi has accomplished regarding his marriage and his career. Like Max Franz, Maxi Rubín must leave his home and spend his final years in a kind of exile. In Maxi Rubín’s case, it is the Leganes mental asylum outside Madrid.

Napoleon, in his wars with the Hapsburgs, never fought on the northern front, which included Max Franz’s possessions along the Rhine. Therefore, it is appropriate that Galdós’s Napoleon-like Mauricia la Dura should resemble the young Bonaparte of the southern campaigns:

Mauricia la Dura presentaba treinta años o poco más, y su rostro era conocido de todo el que entendiese algo de iconografía histórica, pues era el mismo, exactamente el mismo, de Napoleón Bonaparte antes de ser Primer Cónsul. [. . .] Cuando se agitaba mucho trabajando, las melenas se le soltaban, llegándole hasta los hombros, y entonces la semejanza con el precoz caudillo de Italia y Egipto era perfecta. (II, vi, 1; 607)

In spite of the fact that Galdós had created already in his third chapter a parodic caricature of Gioacchino Rossini (by means of the character, Plácido Estupiñá), critics have tended to overlook similar creative dynamics in the case of Napoleon-like Mauricia la Dura. Clearly, however, there is much aggressive humour to be enjoyed here. For example, the alcoholic prostitute, Mauricia, like Napoleon, suffers from stomach distress, and her favourite drink is likewise brandy. Moreover, heavy artillery was Napoleon’s forte; in Mauricia’s battle with the nuns in the Micaelas Convent, the stones she hurls are “proyectiles” as she appears “más arrogante, varonil y napoleónica que nunca” (II, vi, 10; 653). Even after she leaves the convent the association with Napoleon and artillery continues in a comic vein. A group of street sweepers are amused by her “cara napoleónica” and “actitud arrogantísima,” and decide to give her an escort: “poniéndose en marcha con las carretillas por delante y las escobas sobre ellas, siguieron detrás de Mauricia, como una escolta de burlesca artillería, haciendo un ruido de mil demonios y disparándole bala rasa de groserías e injurias” (II, vi, 10; 656).

Not only does Mauricia’s exit from the Micaelas Convent remind one that Napoleon also came out of exile (from Elba), but that soldiers hurried to join him too. Later, again like Napoleon, Mauricia becomes a captive of English Protestants, but now they are only British missionaries (III, v, 3; 164-67). Mauricia’s final illness and death occur in a room adorned with famous pictures of Bonaparte. At this juncture Galdós presents a long description of Mauricia (which is also clearly a depiction of the dying French emperor) and
concludes with the statement: “en fin, que [Mauricia] completaba la historia aquella expuesta en las paredes; era el *Napoleón en Santa Elena*” (III, vi, 1; 175).

Here Galdós exercises his power to relieve vicariously the aggressive anti-Bonaparte feelings of Beethoven and Max Franz as he causes the fictional death of Napoleon-like Mauricia. Moreover, he also expresses his own and his countrymen’s patriotic sentiment against the former invader by having a homemade Spanish flag displayed and an off-scene trombonist play the Spanish “marcha real” (III, vi, 2; 182 and III, vi, 5; 205).16

Even the choice of some settings in the novel may have been influenced by the Vienna of Beethoven’s time. A strong possibility would be those of café life. One remembers that Galdós entitles the first chapter of Part III: “Costumbres turcas.” At first glance, this seems an unusual choice of title, particularly since the Turks were never in Spain. However, their armies did get to the gates of Vienna, and Europeans were introduced to coffee drinking by the Turks through the contiguousness of Austrian possessions in the Balkans. One Beethoven biographer postulates that the composer would have spent time in a coffee house even on his very first day in the Austrian capital, because:

The Vienna coffee houses were the clubs of the plain people, with particular coffee houses soon catering to particular groups, the wool merchants, the cavalry officers, the poets, the minor Court officials etc. All the coffee houses supplied newspapers. Beethoven loved to read the papers. (Marek 89)

And the Viennese musicians (sharing with the literati) had their own favourite coffee house (Brion, illustration no. 27). Throughout his lifetime Beethoven continued to be a habitué of the coffee houses, but in his last years he insisted on coming in at the back door and being allowed to sit in a room apart (Schindler 387).17 Galdós uses the pleasant “costumbrismo” of Madrid café life (which came to emulate that of Vienna in its diversity of occupational and intellectual interest groups) in order to give the reader welcome relief from the terrible matrimonial problems of the preceding volume. And, significantly, it is in this café ambience that he introduces Evaristo Feijoo, a character who, as we have shown, shares traits in common with Beethoven.

Also, the scenes in the pharmacy shop, as well as Maxi’s choice of career, may have had their creative stimuli in the fact that Beethoven’s brother, Nikolaus Johann, served as an apothecary apprentice, later purchased his own business, and finally became quite wealthy selling pharmaceutical supplies to both the Austrian and the French armies (Marek 131, 330, 399). Galdós’s Doña Lupe is correct: there was a lot of potential for enrichment in nineteenth-century pharmacy. However, her nephew was not so inclined, but Galdós did expand on the precedent of Beethoven’s brother by having Maxi undergo formal pharmacy-school training before starting to work in the Samaniego pharmacy. In addition, Galdós created a second apothecary, Maxi’s supervisor, Segismundo Ballester, to be Fortunata’s last admirer.

Ortiz Armengol has suggested that the name of the convent in which Fortunata spends time before her marriage to Maxi may come from that of a religious philanthropist, Micaela
Desmaisières (233). It is also possible that an additional stimulus may have come from the heart of oldest Vienna. There, abutting the complex of royal palaces called the Hofburg, one finds the Michaelerplatz (St. Michael’s Square), Michaelerstrasse (St. Michael’s Street), and the thirteenth-century Michaelerkirche (St. Michael’s Church). Although the latter never had an adjacent convent, it is mentioned and/or shown in some Beethoven biographies. The fact that St. Michael’s has the largest baroque organ in Vienna (Csendes 135) is one of its claims to fame, with old guidebooks recommending its weekly recitals (Baedeker 18). Certainly, organ music is an important part of Galdós’s artistry in his two chapters about the Micaelas convent (Chamberlin, Galdós and Beethoven 66-71). Additionally, it is worth noting that Vienna also has a well-known St. Niklas’s Convent, with adjoining church (Perger and Brauneis 183-86, illustrations nos. 38, 39), and that Galdós changed the name of Maxi’s brother, the priest who demands that Fortunata undergo re-education in a convent which he specifies, from “Anacleto/Aniceto” in the Alpha MS to Nicolás. This name in the final version of the novel, thus, becomes the same as that of Beethoven’s brother, and two other important people in the composer’s life.

Finally, one remembers that the only busts of musicians Galdós owned and could have looked at for inspiration as he wrote Fortunata y Jacinta were those of Rossini and Beethoven. Thus, it is no surprise that these should be the two composers that Segismundo Ballester mentions as he tells Maxi Rubin in Part IV that pharmacy is much like music: both require skill and both benefit humanity. Then Ballester adds, “En uno y otro arte todo es combinar, combinar” (IV, i, 3; 286). Our study has demonstrated that Ballester might well have added a third art—that of novel writing—in this very same discussion, for Fortunata y Jacinta is greatly enriched throughout by many interesting and varied combinations of echoes from the world of Rossini and Beethoven.

NOTES

1 Galdós also wrote about this same book in his 26 March 1866, “Revista de la semana” column in Revista Del Movimiento Intelectual de Europa (Hoar 178-79).

2 In a letter to his brother-in-law, Rossini’s father said his wife suffered from “one of the most horrible ailments in the world, which is called “ereonisma [sic], or a dilated vein in the breast” (Weinstock 157).

3 Juanito (nicknamed “el Delfín” by Plácido) uses the sobriquet “Rossini” for Estupiñá twice (I, viii, 5; 312) and (I, x, 2; 388), while Don Baldomero uses it once (I, x, 1; 381). See Chamberlin (“New Insights.”)

4 Galdós acknowledges Rossini’s indebtedness to Shakespeare, but the Desdemona he repeatedly praises is the one he saw and heard in the opera (Shoemaker 326-30).

5 In the Alpha MS Galdós first called the youngest of the Samaniego daughters “Castita” (457), and then “Purificación” (461), before deciding in Beta on Olimpia.

6 For details of the Rossinis’ musical soirées, see Kendall (193-94), and Weinstock (303-07).

7 Rossini both encouraged and enjoyed parodies of himself (Kendall 233). For cartoon caricatures of Rossini, see Kendall (117,181) and Weinstock (377).
For example, in 1808 Beethoven moved into the apartment of the Countess Maria Erödy, who was estranged from her husband, and it is assumed that these two music lovers enjoyed an intimate relationship at 1074 Krugerstrasse in Vienna (Marek 263). For other erotic involvements, see the chapter “The Women in Beethoven’s Life” (Marek 219-315).

Also, in regard to his deafness, Beethoven made the oft-quoted statement: “To be forced to become a philosopher when one is only twenty-four years old, it is hard” (Marek 214).

As demonstrated in an earlier study, Feijoo’s “curso” occurs within a Galdosian “catedra amena de los sistemas filosóficos,” which considers many of the main philosophies from ancient Greece to the 1880s. Also café habitué Juan Pablo Rubin, who awoke one day, “pensando que debía empollar algo de sistemas filosóficos” (III, i, 4; 29) is an important participant in the “costumbrismo” of nightly café life, which includes philosophical “tertulias” (Chamberlin, “Idealism” 43-51).

At one point Fortunata asks Feijoo to keep the bank shares for her. Upon returning them, he reminds her, “Las acciones son nominativas, y nadie más que tú puede disponer de su importe” (IV, iii, 6; 393). Of less importance for the plot, Doña Lupe worries after the birth of Fortunata’s second child that the expenses of mother and baby will exhaust the value of the stocks within two years (IV, v, 5; 440).

Another surname on which Beethoven punned was “Sperl,” which in German means “sparrow” (Marek 262). (Rossini also enjoyed punning on other people’s names [Weinstock 277, 469].)

For colourful details, see Gimber (166, 181, and 204-05).

All the negative meanings of “left” and “left-handedness” also exist in English (Oxford English Dictionary 8: 798-800).

Without focusing on Maxi’s marriage, critics have long considered Mauricia to be a subversive danger to social stability. Gullón maintains that Mauricia’s subversion is “la protesta, la rebeldía contra la vida mediocre, conformista y burguesada del Madrid decimonónico” (233). Turner holds that, “As an untamed erotic force Mauricia la Dura brings into focus those subliminal feminine drives that exist in conflict with a patriarchal society” (88). And Braun says, “The threat that she offers to society includes that which is most suppressed: sexuality” (286). For a summary and synthesis of such views, plus sophisticated new insights regarding Mauricia, see Willem (91-94).

An exception is Ortiz Armengol. Although he does not comment on the humour involved, he does perceive aggressive sarcasm (363).

Galdós’s antipathy toward Napoleon was formed already in childhood. His father and uncle had been volunteers in the Spanish War of Independence against Napoleon and both spent many hours telling young Benito of their adventures. Thus, Napoleon became in the mind of Galdós “a formidable enemy.” So intense were Galdós’s feelings that he resolved that “when he was old enough to go to school he would study the penmanship in his uncle’s diary, and then he would write in his own words the story of his father’s heroic battle with Napoleon” (Berkowitz 22). And indeed, the struggle against Bonaparte’s treacherous invasion of Spain did, in fact, become one of the main concerns of the first series of the Episodios nacionales.

Beethoven was proud of his own coffee-making skill, precisely counted the beans for each cup, and enjoyed serving good coffee to his friends (Marek 172, 440).

See, for example, Karl Postl’s 1810 coloured engraving “Michaelerplatz” (Solomon 122).

Beethoven also had a lifelong friend named Nikolaus von Zmeskall, who not only introduced Beethoven to the most important Hungarian aristocrats, but also preserved many of the composer’s letters and notes. Another person with the same first name was Prince Nikolaus II Esterházy, who commissioned Beethoven to write a Mass for his wife’s name day.


