

THE ALPHA/BETA VERSION OF THE SECOND HALF OF *TRISTANA*

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At a decisive moment in the development of *Tristana*, most likely when Galdós had finished what would become the last paragraph of Chapter XVI (of the novel's 29 chapters), and was a little over two hundred manuscript pages into the novel, the novelist crossed out that last page number, replaced it with the number "1" and began what became a very short draft (fifteen pages) of the rest of the novel. I have called this version Alpha/Beta (AB) because it was begun in the middle of what Galdós had already written of *Tristana*, which latter would therefore qualify as the "Alpha"("A") version (although not a "draft" as such) and before its Beta version, that he composed using as a basis the few pages that he was about to write. These were separately numbered from 1 to 15, and we may call them the AB version, to distinguish them from what had been written before, and what were to be written after, when Galdós picked up again the page numbering from the A version. I have suggested that the top paragraph of the new page 1 corresponded to the old page numbering, and that Galdós began this new page 1 at the equivalent point of what would become Chapter XVII in the printed version, because there is a brief introduction here by the narrator to *Tristana*'s extremes of character (see the text of both quotations in the following paragraph), and it would have been an appropriate moment for Galdós to have reconsidered this decisive juncture in what had been the plot development heretofore.

The fifteen pages of AB may be divided broadly into three parts, 1 to 10, 11 to 14, and then page 15 itself. The first part continues the correspondence between *Tristana* and Horacio, much along the lines of the printed version, but with an important structural change in the disposition of the correspondence, to be noted below. The second part of the draft, 11 to 14, brings us back to Don Lope and develops the triangular relationship, positing various scenarios, following on from the return of Horacio to Madrid on AB 12. The last page AB 15 turns on its head much of what had gone before, from AB 12 to 14, by radically altering the condition of the relationships between the three characters involved.

Chapter XVII is a significant turning point in the novel, in which Galdós will show through their correspondence the gap in sensibility that becomes manifest between *Tristana* and Horacio, in part due to the influence of the environment on Horacio, living by the Mediterranean, and being able, or forced, to paint out of doors and also correspond with the practical as well as the aesthetic side of nature that surrounds him on his aunt's farm where he is staying. In AB the correspondence between the lovers accounts for ten of the fifteen pages of the draft. As is common in Galdós's method of composition, he used a fair amount of the AB material for the final draft, and even the briefest perusal of the printed text will show that Galdós had the relevant AB page in front of him when he was composing the final manuscript version. And, as in many of his other manuscripts, he used the back pages of his AB draft to continue initially with this final version of his story. A fairly typical example that may serve to illustrate the way he copied from the AB draft is in the first paragraph of Chapter XVII:

AB: Tristana era tan impresionable que pasaba facilmente de una alegría desenfadada y epileptica á una desesperación negra. [All quotations from the MS use the original orthography.]

First Edition: Tan voluble y extremosa era en sus impresiones la señorita de Reluz, que fácilmente pasaba del júbilo desenfadado y epiléptico a una desesperación lúgubre. (139)

Although he reused the draft material, as the example shows, if one remembers that Galdós wrote only ten manuscript pages for the drafts of the letters and takes into account that these letters use up three chapters in the printed edition it will be evident that the novelist greatly expanded their content in the later version. In this way, the AB draft is very similar to drafts of other Galdós novels, in which the prototype narrative is cut down to general descriptions of what the novelist will later turn into a much more detailed presentation of the narrator's description and commentary, and of the thoughts and actions of the characters. In the draft, sentences are shorter, more staccato and repetitious in style, and more often than not limited to simple clauses. Here, for example, in AB is how Lope attempts to use a strategy of inciting Tristana in order to win her over to him, in the face of what he perceives as competition from Horacio:

Si, hija, tú has nacido para algo grande. Perdóname el abandono en que te he tenido. Reconozco mi error. Tienes libros para que apacientes el hambre de tu espíritu. No, no te ligués á ese mequetrefe. Desprecia el matrimonio. Tú has nacido para mas, para mas, sí. (AB 11)

The Don Lope of the final version is too wily at the later stage of the novel to resort to using disparaging names such as "mequetrefe" when referring to Horacio. It is a long way, too, from that usage to the one employed by Lope in his last reference to his rival in the printed edition, "Nuestro D. Horacio" (243), in which the latter is no longer conceived as a rival but is "nuestro D. Horacio," part of a shared past now far removed from both Lope and Tristana by the distancing "Don."

Accepting that Galdós used the draft as a guide for the later version, an important structural change made by him in the arrangement of the letters from earlier to later version was that in the earlier one, where Tristana's letters outnumber Horacio's, as they do later as well, Horacio does keep up the correspondence until the equivalent of the end of Chapter XIX. What Galdós did in the final version was to move Horacio's last letter, on AB 9, to make it become his first letter in the printed version in Chapter XVI (138), using the *perra chica* and *zapato viejo* images in both:

De él a ella

Tú sí que vales: me asustas con lo que te vas creciendo. A donde llegarás? Todos los tesoros del mundo son una perra chica comparados con tu valer; y toda la gloria del mundo es un zapato viejo comparada con la gloria de poseerte. (AB 9)

In the same letter in the draft Horacio pleads with Tristana to join him in Villajoyosa,

and “que me des un hijo, que vivamos felices.” One further short letter from Tristana ends the exchange, in which she sends Horacio a paper doll as a child, and tells him that she is unfit for domestic life. The simple change in the positioning of Horacio’s letter has important consequences for the structure of the exchange of letters in the final version, because the latter does not end with a mutual exchange but with long missives from Tristana, and no reply from Horacio, one of the implications being that the news from Tristana of the medical problems with her leg is becoming another distancing factor in Horacio’s attitude to her. The early draft of the exchange of letters contains no such news. This is how Galdós composed the finishing stages of the correspondence from Tristana on AB 10:

De ella á él

Quieres un hijo? Tómallo. Ahí te mando ese munequito de papel que dice [Seño Juan te adoro. Underlined in the text and then crossed out.] Tengo que darte una mala noticia. Cada dia estoy mas torpe para las cosas pequeñas. No sé hacer nada. Saturna me da lecciones, y no aprendo nada. No sirvo mas que para quererte cada día mas.

Between this and Tristana’s last letter in AB the narrator intervenes:

Poco á poco se iba forjando a un ser ideal. Amaba á Horacio; pero el Horacio se iba borrando de su mente, sustituido por otro hombre. Amaba á un hombre grande. (AB 10)

The nearest that we get to these sentiments in the printed version is in the letter of the first paragraph in Chapter XIX when Tristana reveals to Horacio that “se me ha borrado tu imagen [...] que te borras completamente [...] Te me vuelves espíritu puro, un ser intangible” (157), and also at the end of Tristana’s Monday letter (161).

The last letter on AB 10 reads:

¡Ay querido mío! No me hagas sufrir. Yo te infundiré mis ideas, y seras un hombre grande. Ven: tu arte te espera. No te entristescas[sic]. ¿Pero cuando acaba esta ausencia?

While we can see from the letters in the printed edition (and the AB draft: see note 2) that Tristana wanted Horacio to paint a subject that would bring him fame and glory, the notion of Tristana “infusing” Horacio with her ideas was evidently a step too far for Galdós, and this was dropped in the final version.

With Tristana’s cry of “¿cuándo se acaba esta ausencia?” comes the end of the correspondence in AB. Of course, the key omission from these letters in the draft version is any mention of the problem with Tristana’s leg. The first reference to this in the printed version is in the letter dated “Lunes” in Chapter XIX, where Tristana describes to Horacio how she became aware of the problem on the previous Saturday (159).¹ One could perhaps see in the draft letters of Tristana a reference such as “Tengo que darte una mala noticia” (AB 10) that might be possible to link in a subliminal way with Tristana’s serious illness yet to come, and it is in any event bad news for Horacio if Tristana is proving to be more

incompetent with regard to domestic affairs, and he is becoming more involved in practical matters of day-to-day living.

And what of the last four to five pages of the AB draft? We have seen from the quotation above that on AB 11 Lope (or “Lepe” as the narrator calls him) decides to use adulation in order to keep Tristana for himself. In AB, as John Sinnigen first discovered,² it is Lope who is confined to bed with a serious leg problem that will result in amputation. So Lope can also make a claim on Tristana’s generosity of spirit, pleading with her not to abandon him in what he calls “mi decadencia” (AB11), “ahora que estoy rendido en esta cama,” (Sinnigen reads “metido”) and claiming that because he has no money he faces spending his last days in the poorhouse. AB 12 gives us Tristana’s reaction to Don Lope’s pleading, describing her as “conmovidísima,” with a promise that she will not abandon him. At AB 12-13 Horacio returns from the Mediterranean, “in love” with Tristana but not seeing her as a marriage partner: “sus seducciones le atraen. No puede refrenar el deseo de satisfacer con ella sus apetitos locos” (AB 13). In order to satisfy his physical desire for Tristana, Horacio “incurre en el delirio de decirle me casaré contigo ó me muero.” Tristana refuses marriage, opting for the life of the stage, telling Horacio in rather improbable terms that “La ambición de gloria me invade” (AB 13). This picture of Horacio’s desires and how they lead him to lie to Tristana, are followed, still on AB 13, by another scene in which he gets in touch with her again, and a tearful Tristana rejects him a second time, giving as a reason on this occasion that she cannot “alejarme de D. Lepe.” Thus, the following scenario was forming in Galdós’s mind at this point: Tristana decides to stay with Lope because he is encouraging her fantasies of glory on the stage and because she feels obliged to care for him in his serious illness. There immediately follow “Celos horribles de Horacio, q le escribe insultandola,” and Tristana “Contest[a] insultandole también.” She does, however, renew the physical relationship with him, “y se vuelven á juntar.” The narrative scheme considered here by Galdós was the conflict (or competition) between Horacio’s physical desire for Tristana and Lope’s claims for compassion, the latter used as a probable front for Lope’s supposed patriarchal rights over Tristana. Once the decision was taken to amputate Tristana’s leg such a conflict became irrelevant. But as Aitor Bikandi-Mejías (55) has noted, it took the Buñuel film to make the opposite suggestion: that “el impulso sexual de [Tristana] sigue vivo después de la operación.”

One can readily see from these few rapidly penned notes on AB 13 that there still remained plenty of fluidity in the author’s mind with regard to the plot of *Tristana*. Presumably Galdós was thinking of a plot line in which neither Tristana nor Horacio end up wanting marriage to each other, for very different reasons, and a sexual liaison follows, after some tempestuous exchanges of mutual insults between them. There still remained the issue of Don Lope’s influence over Tristana, and in what ensues, Horacio comes to Lope’s house one night, and from a hiding place sees Don Lope, the narrator telling us that Horacio “se va también a admirar al hombre que ha vencido tantas mujeres.” Horacio’s reaction is described as, “Suplicio de Horacio que la llama. Ella no quiere ir. [New paragraph] Ama á un ideal. Á un hombre extraordinario, de grandes ideas” (AB 12-13).

Tristana writes to this “ghostly lover” (see Engler for the importance given to this idea by Galdós in the printed version), then tears up the letters, but Lope finds them and uses the ideas in them to encourage Tristana to continue with that search and get rid of Horacio (“desprecia á ese mequetrefe” [AB 14]). The potential for conflict here is that Horacio is looking for sex, while Tristana is searching for “un hombre extraordinario, de grandes ideas,” with Lope waiting in the wings, urging her on. What Galdós did in the printed version was to remove this erotic-platonic opposition, relegate Horacio to the “domestic” sphere, as someone seeking a conventional bourgeois marriage, and bring Lope centre stage, as both principal actor in, and manager of, Tristana’s final precarious existence.

In a bizarre twist on AB 14, Lope considers murdering Tristana before the operation to amputate his leg, just to make certain of his victory over Horacio: “He vencido, dice Lope para sí. Quisiera llevármela conmigo. No, pobrecita, que viva” (AB 14). Lope’s operation follows—“le cortan la pierna”—described by the narrator as an “Escena lastimosa.” Tristana remains by Don Lope’s side, who for his part continues to be, or at least to speak, “en un todo de acuerdo con las ideas de Tristana.” Such a scenario would at least have given Tristana the satisfaction of having subdued her old conqueror, although at the cost of having to care for him for the rest of his days. To some extent this becomes the denouement of the printed version of the novel, with Horacio defeated in some form or other, but with hugely important differences as well, because the duty of care becomes shared between the other two, through the amputation of Tristana’s leg, not Don Lope’s, and their subsequent marriage.

There was one other scenario on AB 14 that appears to have edged Galdós towards the denouement of the printed version. Immediately after the last quotation dealing with Don Lope’s conformity in everything with Tristana’s ideas, the next paragraph begins: “D. Lope se salva, y Tristana muere” (AB 14). Twice on the same page, therefore, Galdós pondered the idea of the death of Tristana, and we can perhaps assume that from that idea to a less final, but still hugely restrictive, outcome for the heroine was not a big step to take. As regards the death envisaged for Tristana at the end of AB 14, it was to happen in the following way: Lope is still wary of Horacio and is sure that he will return to the house. “D. Lope prepara su revolver, y dice: si ese mequetrefe entra aquí te pego un tiro. Eres mía, mía. Y mueren los dos” (AB 14). As I have argued in another place (Whiston 203-04), the “los dos” here have to be Tristana and Horacio, because of the phrase “te pego un tiro,” and the narrator’s comment “D. Lope se salva, y Tristana muere” in the previous sentence. The implications that we can draw from the earlier descriptions are that Horacio cannot resist returning to the house, because of his double obsession with Lope and with Tristana, and that Lope in true Calderonian style kills both the male lover and the now innocent Tristana, who is at the same time caring for Lope in his grave illness and has given up Horacio for an imaginary “hombre extraordinario, de grandes ideas” (AB 14). The pervasive, not to say cynical, irony of such an ending would have been unusual for Galdós, because Lope would have killed a man who was no longer his rival, since he has finally been rejected by Tristana, and he would also have killed the woman who was prepared to devote her life to caring for

him. In the printed version, the only relationship at this stage between Tristana and Horacio is that of a considerate visitor doing his best to console a former lover, now a stricken patient. In other words, all of the misunderstandings between Tristana and Horacio, between Tristana's search for the ideal man, and Horacio's need to satisfy his "apetitos locos" become diffused in the final version, in Horacio's concerned but inadequate response to Tristana's illness.

None, or nearly none, of all that Galdós wrote in AB 11 to 14 was to come to pass in the final version, however, because as we turn the page to AB 15, which number Galdós completed with one of those special artistic flourishes (the top half of the figure "5" imitates a staff and waving flag), as if to underline the importance of the page, we first see the word "Definitivo" as a species of title for it. "Definitivo" appears to relate to the huge change from the amputation of Don Lope's leg to that of Tristana's, because, like AB 11 to 14, the rest of AB 15 does not follow too closely the denouement of the printed version either; indeed it is likely that at this stage Galdós was himself not certain as to how he would finish the novel. One scenario that he definitely rejected at this final draft stage are the deaths of either Horacio or Tristana. Here is the full text of AB 15:

15

Definitivo

Cortan la pierna á Tristana.

Y en aquel trance terrible, al quedar mutilada la que soñaba con ser actriz, D. Lope dice: es mía es mía. Fuera ese pillo.

Durante su cruel enfermedad, exaltación que la lleva á decir las cosas mas sublimes Tristana sueña y delira siempre persiguiendo aquel ideal de grandeza. Ay, si me quedo coja no seré actriz, seré pintora. Sí, pintora,—le dice D. Lope.—Si te pondré un estudio precioso.

Enamorada de aquel hombre ideal, que no era Horacio. Un día que Saturna le introduce, Tristana se reconoce desilusionada, y con pena se dice: "Díós mío; que no le quiero nada..." El está loco.

Operación. D. Lope presente, valiente.

¡Coja, Dios mío!... Pediré limosna á la puerta de una iglesia? ¿Quién me [acogerá: crossed out] recogerá?

Horacio se casa.

If the page seems at first sight inconsistent with regard to Tristana's operation we should remember that in his drafts Galdós on occasion juggled his ideas, without worrying about consistency at this stage. Thus, for example, paragraph three ("Durante su cruel enfermedad") is meant to represent the stage of Tristana's illness prior to the operation, even though the operation has been mentioned already in the previous paragraph. In the same way, we can detect that of the eight paragraphs, numbers 3, 4 and 5 represent the pre-operation stage, while numbers 1, 2, 6 and 7 represent the operation itself and its immediate aftermath; the last paragraph is self-explanatory.

Paragraph five of AB 15 must give the reader of *Tristana* some pause for thought. The orthography is exactly as it is in the MS, which means that the comment on Horacio being

“loco” is made by the narrator, not by Tristana. In one sense this returns us to the narrator’s picture of Horacio on AB 13 and the reference to his “apetitos locos.” The phrase “El está loco” is, of course, tantalizingly ambiguous. Is Horacio “loco” in the sense of his earlier “apetitos locos”? Or does he become “loco” when he suspects, or hears from Tristana, that she does not love him? In any event what Galdós did was to shift the scene in paragraph 5 of AB 15 to *after* Tristana’s operation in the final version. Given the denouement with regard to Tristana’s fate in this final version, the picture that we get of Horacio in it is anything but “loco.” The conflict in *Tristana* in the AB version between Tristana’s love for an ideal man and the inadequate alternative that Horacio has to offer with his “apetitos locos” is greatly played down in the final version, where the former lovers do not meet until after the operation, in Chapter XXVI, as I have noted, when Tristana hardly recognizes Horacio, and there is very little talk of love of any kind, platonic or erotic. If anything is left for Tristana, the narrator comments in Chapter XXVIII, “El ser hermoso y perfecto que amó, construyéndolo ella misma con materiales tomados de la realidad, se había desvanecido [...] Si antes era un hombre, luego fue Dios, el principio y fin de cuanto existe” (247).

The narrator’s description of Tristana’s last love as “el principio y fin de cuanto existe” does raise the question as to how such a love transpires in the novel’s final pages. It certainly does not square with a view that Tristana becomes a “beata” at the end. Her two imagined endings on AB 15 may offer some insight into this. Firstly she sees herself begging at a church door (a form of work, as in *Misericordia*). Secondly she recognizes that she will need help to continue existing. And why did Galdós change the verb “acoger” to “recoger” on AB 15? We must assume that there was sufficient difference of meaning to have prompted the author to make the change. In *Fortunata y Jacinta*, the work of active nuns, as distinct from their contemplative counterparts, is described as follows: “consiste en recoger ancianos, asistir enfermos, o educar niños” (I, 591), and the narrator calls the female inmates of Las Micaelas such as Fortunata, “las recogidas” (I, 604). Among the many differences of nuance between the two verbs, one seems relevant here: “acoger,” in its meaning of “giving welcome”, and “recoger,” meaning “to give shelter to,” point to the second verb as giving a stronger emphasis to prolonged seclusion from the world, but in Tristana’s case not in a convent. The implication in Galdós’s change of verb is that in the author’s mind Tristana accepts that she will have to depend on Don Lope, which rendered “acoger” redundant. These two ideas, that of work, and that of a life dependent on Lope, come together in the marriage solution, in which they marry in order to secure Tristana’s future after her operation, and Lope’s likely predeceasing her. (We may notice, too, that Tristana’s operation, unlike Don Lope’s on AB 14, is not described as an “escena lastimosa,” but with emphasis on Don Lope as “valiente.”) Their collaboration in the patio and kitchen of their new home may be seen in the novel’s last paragraph. So, Tristana’s love of “el principio y el fin de cuanto existe” is her acceptance of partnership with Lope, her love of life, in order to continue existing.

The marriage solution evidently did not occur to Galdós when he was writing AB 15, although he had left the issue open for decision in paragraph 7 with the questions as to how

Tristana will manage to survive after the amputation of her leg. There is also Don Lope's promise to equip Tristana with "un estudio precioso," when he had told her at AB 11 that he would have to end his days in the poorhouse. This large gap between Don Lope's circumstances and his plans for Tristana made it necessary for Galdós to come up with some financial arrangement, which in the final version involves considerable sacrifice of principle on Don Lope's part. Therefore the last word in AB 15 used to describe Don Lope, "valiente," is a useful pointer to the important and generally positive role in the novel that Galdós reserved for him after Tristana's operation, although his satisfaction at being successful in keeping Tristana within his domain makes for an interesting point of debate. Yet his egotistical attitude is also emphasized in AB 15 when Don Lope repeats after Tristana's operation: "es mía, es mía." If we look at the phraseology of the second sentence of that page we can see that the narrator's phrase and its subsequent clause that present Tristana's situation sympathetically ("en aquel trance terrible, al quedar mutilada la que soñaba con ser actriz") are immediately followed by Don Lope's dubious expressions of self-satisfaction. At least in this sentence structure the AB version manages to capture the mixed motives of the decadent Don Lope. When we examine the equivalent in the printed edition we can see that the bare, repetitious phrases, "es mía, es mía" are given the gloss of the master novelist, in which the earlier caricature of the decadent patriarch takes on something of the ripeness of character which he acquires towards the end of the novel:

Ya nadie me la quita, ya no...

En el fondo de estos sentimientos tristísimos que don Lope no sacó del corazón a los labios, palpitaba una satisfacción de amor propio, un egoísmo elemental y humano de que él mismo no se daba cuenta. "¡Sujeta para siempre! ¡Ya no más desviaciones de mí!" Repitiendo esta idea, parecía querer aplazar el contento que de ella se derivaba, pues no era la ocasión muy propicia para alegrarse de cosa alguna. (199)

The last-minute decision to amputate Tristana's leg also had the effect of helping towards the rehabilitation of Don Lope in the narrative, because it has come as a result of the uncertainties of life rather than from any malign influence of Lope on Tristana, even though she is inclined to blame Lope for spreading his leg illness to her.³

The news of Horacio's marriage ends AB 15, and in the printed edition it is given similar prominence by being placed at the end of Chapter XXVII. Mention in the latter, of the date when the news arrives, "Una mañana de Noviembre" (242), the month of the dead, is sufficient to suggest the death of Tristana's hopes where Horacio is concerned, and what the narrator in the following paragraph calls the "acabamiento definitivo de sus locos amores" (243), linking her to some extent with the "loco" Horacio of AB.

This AB manuscript is unusual in that it represented a break in the middle of Galdós's composition of *Tristana*, rather than an early Alpha version that was then revised, or involving the drafting of a smaller portion of the novel, as in other Galdós manuscripts. Much of the emphasis in the fifteen pages of the AB version is placed on the continuation of the letters

between the lovers, already begun in Chapter XVI, but at the top of AB 11 the focus shifts to Don Lope. On AB 12 Horacio returns from the Mediterranean with his erotic desires at full charge, and comes up against a Tristana who is enamoured of a different ideal, and who is being both manipulated by Don Lope to stay with him and later being pleaded with by him when Lope has to have his leg amputated. The scenario of the murder of Horacio and Tristana by Lope is rehearsed, but abandoned in favour of the “definitive” version of Tristana’s operation, Lope’s exultant “es mía, es mía” (AB 15) and Horacio’s marriage. The “definitivo” AB 15 represented to some degree a call to order by Galdós to make the story line more in consonance with his practice of realism, getting rid of extravagant and at times outlandish scenarios, laced with Calderonian overtones (Goldin),⁴ and a flirtation with melodramatic outcomes, as analysed by Sinnigen. It is therefore altogether fitting that both the AB version and the printed edition end with marriages, a solution that can then give rise to the half-reply to the question posed at the end of that final version: “¿Eran felices uno y otro?... Tal vez.” Strictly speaking, the phrase “uno y otro” is unnecessary for the understanding of the question being asked, since it is obvious who is being referred to here; but the apparently redundant phrase serves to suggest, in its bipartite structure linked by the copulative, the solution of mutual aid presented by Galdós as the denouement to *Tristana*, in which the couple work together as best they know how: “¡que la vida es corta y hay que gozar de él!” (161), as Tristana had written to Horacio. This is not to lose sight of the limitations involved in the arrangement; as Engler (103) has suggested in relation to the couple at the beginning of the novel, pointing to “the limits on the ego (The Other exists).” In the last Chapter, XXIX, the shortest in the novel, Galdós will deal succinctly with the economics of the marriage arrangement, thereby providing an answer to Tristana’s final question in AB, and posing one of his own for his readers, with the last seven words of the printed version.

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NOTES

¹Tristana writes another letter on the following day, Tuesday, referring to one from Horacio in which he mentions her illness (161), which is plainly impossible.

²It is a pleasure to acknowledge the excellent pioneering work of John H. Sinnigen on the manuscript of *Tristana*. Some rectification is needed of his emphasis on Tristana's desire to be a famous artist ("se entrega a su ambición de ser artista y a su amor" [55]), as it is based on a truncated reading of AB 9. After "Ven pronto..." (Sinnigen's ellipses) and before "Tú vales más de lo que crees [sic]" on that page, with which Sinnigen finishes his quotation, Tristana had continued to Horacio (that is, within Sinnigen's ellipses): "Cultiva tu arte, haz un gran cuadro de historia, y te ve el numero I.^o entre los pintores. Pinta aquel asunto de que tanto hemos hablado: Alejandro... Niño, no seas holgazan, no seas cursi, no seas gallinero. Tú vales mas de lo que creas." The emphasis at this point in the draft (and the novel) is on her view of Horacio's great potential as a painter, not her own. For differences of interpretation over Sinnigen's reading of his A14 (my AB 14), and a copy of the relevant page, see Whiston, 203-04. (It has to be borne in mind that some of Galdós's handwriting at the draft stage of his novels is very difficult to decipher with certainty.)

³Sinnigen writes: "En Tristana, don Lope envejece, coge un reuma, y luego Tristana se contagia. Es absurdo; el reuma no es una enfermedad contagiosa" (57). This is to accept the situation at Tristana's estimate, when she accuses Lope of communicating to her by a "mal de ojo la endiablada enfermedad que padece" (159). In a later letter Galdós has Tristana point out that the cause centres "alrededor del lunarcito, una dureza... y si me toco, veo las estrellas, lo mismo que si ando" (164). This suggests that for Galdós the cause of Tristana's illness existed in the mole ("junto a la rodilla, *do* existe aquel lunar" [159]), thereby probably pre-dating her living with Lope.

⁴Goldin makes the interesting point that *Tristana* is driven by "its Cervantine-inspired ironic distortion of Calderonian chivalric formulas and codes" (104). In the draft version Galdós considered using the Calderonian "ethos" in a more literal way, having Lope assert his patriarchal rights by killing both Horacio and Tristana (AB 14).

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