

1-1-2013

# Theological Existentialism In San Manuel Bueno, Mártir

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**THEOLOGICAL EXISTENTIALISM IN SAN MANUEL BUENO, MÁRTIR**

by

**CATHERINE ANN HOLLINGSWORTH**

**DISSERTATION**

Submitted to the Graduate School

of Wayne State University,

Detroit, Michigan

in partial fulfillment of the requirements

for the degree of

**DOCTOR OF PHILOSOPHY**

2013

MAJOR: MODERN LANGUAGES

Approved by:

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Advisor

Date

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## DEDICATION

To my father, in remembrance of the reason he was admired by so many. To Tasha who went with him. Together they are a part of my life that is with me daily in my heart. To my mother, in respect for the way she is so admired by so many for her gracious ability to give life and to grant it the refinement of natural beauty. To my large extended family of siblings, in-laws, relatives and friends who have heard for so long of this endeavor giving encouragement.

To my husband, for an authentic love and devotion that is the object of attraction and the subject of attention that both moves and motivates me as he inspires me to initiate words on San Manuel who is really all about love.

To my family of friends in Spain, in recollection of true affection and appreciation of an example of faith and embodiment of faithfulness, that transcends borders, to go beyond belief, to experience true faith in human affairs of the heart, embracing individuals and nations.

To Miguel de Unamuno and San Manuel Bueno, mártir, his most famous character, who grant the heart a view of life, and grace life with a vision of heartfelt love by a bond of theological existentialism balancing the aesthetic, the ethical and the religious, in other words, keeping one foot on earth, the other in heaven.

Dedications are aesthetic inscriptions in books written for those who inspire us and no one has inspired me as much as my father, who in my opinion, is a true saint which is why I dedicate this work first to him and there is no one I know who I believed wanted to be a saint more than Miguel de Unamuno and San Manuel which is why I end my dedication to them.

## ACKNOWLEDGEMENTS

First, there have been many who have personally and professionally supported me in this long process of producing the dissertation. Credit and appreciation should be given first to the members of my doctoral dissertation committee who have meticulously read and methodically reviewed this document offering sound advice in making revisions. Their suggestions have proven very helpful in understanding the process of publication as well as improving the form and content of this project.

Second, also, I would like to give credit to my professors and guides, too numerous to mention, most marvelous, none onerous, and all generous for their extension of themselves which always teaches something important. Special thanks to Indiana University for good teachers who told me about “reader-response” and to Wayne State University for leadership in research.

Third, I would like to thank those who enlighten and enliven with their erudition and those who have given extraordinary support with emotional, economic and electronic help; computer assistance, librarians, printing and shipping support personnel and administrative assistance aiding in this endeavor.

Finally, I imagine all graduate students hope their dissertation will shed some light on their subject and bring new interest and a contribution to their field. While this dissertation is on a prolific author who has been often discussed the hope is that one more voice on this topic might add to its importance in a multi-cultural and multi-faceted world of varying beliefs extending beyond borders to include new ideas on old traditions and so for that reason I wish to acknowledge those who listen and converse faithfully more than rationally, righteously or rigorously.

## PREFACE

Once I was struck by a notion that religions, like languages, are different for their regional divisions but, similar in that, they are a fundamental part of nature, as essential as eating, sleeping, moving and being moved. They are, at times, camouflaged by their natural habitat of cultures and civilization. They, at times, obscure clarity and focus, while other times, they light up the day in some special way. They are unique and, if not unified, united in a kingdom that underscores subjectivity.

*San Manuel Bueno, mártir*, embodying language and religion, guides, or beguiles, while readers file through images. This story brings together the primordial sense of tragedy and comedy in life that keeps villagers in need of a priest whose parish is in a pueblo that endears, engages and envelops the life and strife of people. Whether recalling mankind's creator, or recognizing the creativity born of Unamuno's heart and imagination, San Manuel, with luck and charm, puts life into a providential perspective bringing people to life and life to people. My research method is a summation, analysis and appraisal interweaving intertextual and intratextual ideas to resurrect in memory a meaningful textured mosaic of a memorable text, *San Manuel Bueno, mártir* of priest San Manuel Bueno, mártir. This dissertation distinguishes between the text title written in italics and the priest whose name is not written in italics. The difference is important as the text title is indicative of an artistic piece of work while the name, San Manuel Bueno, mártir, is indicative of a real person of "flesh and bone" with personality whose life is in the hands of people and providence in the final outcome albeit a fictional character in a fictional story about a fictional life that has an amazing resemblance to reality with its abstract but authentic association with human life in a world of humanity.

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## INTRODUCTION. AN ADORED COUNTRY PRIEST.

*San Manuel Bueno, mártir* (1930) brings a new twist to beliefs making a deep impression on The Great Depression<sup>1</sup> when an economic crisis leaves many little more than a spiritual crisis. San Manuel Bueno, mártir with a little luck and lots of charm, is an endearing yet enigmatic example of courage and character. He models spiritual perfection in the eyes of Ángela, the initial narrator. It turns out; she discovers his moods meander and his mental and moral qualities seem to masquerade as having mastered life but instead, mask an internal depravity of confidence in his creed, a church model for faith. He still seems of spiritual perfection in living life and loving one another during a decade of difficulty when, actually, it seems he, himself, struggles with his own greatest challenge of building a bridge beyond belief, a buttress of faith, bolstering a spiritual sanctuary to soothe some, stir others, but convening hearts and minds in a captivating mode and manner of mentoring, a gracious sacred ministry, or a gentle secular mimicry.

Salamanca Spain declared the year 2012, “The Year of Unamuno”, in honor of Unamuno, author of *San Manuel Bueno, mártir*. Born in 1864, Unamuno’s death, December 31, 1936, marked a troubled time for Spain as it was the beginning of the Spanish Civil War.

During his youth, Miguel de Unamuno lived through the third Carlist War of 1872 to 1876. Then as a scholar, professor and later Rector of the University of Salamanca, the Spanish American War of 1898 cost Spain her last colonies of the Philippines, Cuba and Puerto Rico provoking a “presumed”<sup>2</sup> Generation of 1898 over which Unamuno is said to have presided. When he was a famous author and activist, WWI (1914 to 1918) divided neutral Spain between an allegiance to the Alliance of England, France and Russia or

cooperation with the Central Powers of Germany, Italy, Hungary and Austria. Unamuno's mysterious death was at the onset of the Spanish Civil War leading to a dictatorship and to WWII. Unamuno's war of words is a savage cry<sup>3</sup> of woe and worry brought to battle, no longer of words and wits, but of weapons and wills<sup>4</sup>.

The importance of Theological Existentialism in *San Manuel Bueno, mártir* brings to the forefront narration and fiction. Narration carries a notion of knowledge. Fiction carries a notion of creativity. In *San Manuel Bueno, mártir* they draw on an inner struggle between faith and fear. They are reconciled in San Manuel, a village vicar who lives with both. Self-sacrifice in his village helps him ease his affliction and keeps him alive and vital to the villagers of Valverde who adore him and turn to him to interpret life's signs and symbols.

People want to know what happens. They don't always want the truth. People want to have faith but fear often makes faith hard to achieve. Providence is an act of God, the prudence of nature that no one is responsible for. Providence is beyond belief, for, often being unbelievable. In the subdued tale, *San Manuel Bueno, mártir*, it is People and Providence that bring the story alive.

"El pueblo"<sup>5</sup> set in the village of Valverde de Lucerna, is a piece of paradise in a remote rural countryside haven but not without its daily trials and tribulations. Its country priest, San Manuel, excels in "exegesis", Scripture reading putting historical meaning in context, exhibiting exemplary external faith objectively which villagers openly witness. He struggles in "eisegesis", personal Biblical interpretation, based on his skills of comprehension, concealing his internal fear subjectively, which he keeps hidden from view in his work with the villagers. The trauma that evokes tears is his trouble with two

traditional theological tenets; one, the resurrection of the body given “flesh and bone” mortality; two, life everlasting, or immortality, given death and the “terror of extinction”. Open to interpretation, the reader, like San Manuel, must accept the natural divide between the “known” and the “unknown”.

History has a notion of the past and the future. On the one hand, it is the story of humanity. It is a continuous chronological record of the past as a whole. On the other hand, “to make history” is to take a “piece of history”, a part of the whole story of humanity and revolutionize or modernize patterns of the past, to impose new direction on future habits of humanity. Historical knowledge gives us roots to create faith.

The vicar, San Manuel, strives to rely on what has been written in history. The narration of the resurrection of the body and a life everlasting has been written in the Bible and is a basis of Catholic Dogma. As a Catholic priest, San Manuel tries to believe in the doctrine that he has been given to uphold but it is hard to comprehend for its apparent contradiction of nature.

Meanwhile, “Intrahistory”<sup>6</sup>, meaning, “within history”, captures the present, unrecorded history, “the inside story”, the “cross current of the times” that can reform human habits, restore patterns of daily life, heal human affairs, revive faith, intravenously revitalize the pulse of humanity by causing war, or cauterizing wounds of war, all for the sake of sacred history, the hope of an eternal continuation of present human events carrying forward humanity.

“Intrahistory” is a freeing force of the actual present. Founded on antiquity<sup>7</sup>, village life, over time, has a certain constancy that continues to revive religions, or regular traditions, bringing people together under a paradigm of faith, an umbrella of

goodwill and goodness. These God given gifts are fundamental in the fictional story *San Manuel Bueno, mártir*. Skepticism may surprisingly yield to these gifts, as God's mercy appears to transcend borders and, over time, bestows amazing grace. Faith, beyond belief, is often bundled in this benevolent relationship.

For example, in *Tragic Sense of Life*, Unamuno refers to benevolence as a form of noble self-sacrifice according to remarks made by Oliveira Martins in Volume IV Chapter Three of his book *History of Iberian Civilization*:

Catholicism produced heroes and Protestantism produced societies that are sensible, happy, wealthy, free, as far as their outer institutions go, but incapable of any great action, because their religion has begun by destroying in the heart of man all that made him capable of daring and noble self-sacrifice (1954, 68).

This citation draws attention to Unamuno's sense of "intrahistory" that would seem to indicate that, at least for Unamuno, the quixotic noble cause is closer to the notion of "intrahistory". While history stands for the "thinking man" that makes strategies of war and conquest out of armies of "non-thinkers", "intrahistory" stands for the "irrational man" that takes the quixotic nature of an individual, who, desiring to do the right thing, chooses one's own path in life, with honor and dignity and the courage to even contradict oneself, if necessary, as Unamuno is known to have said and done.

In the case of San Manuel, his daring and noble sacrifice is not a loud and boisterous noise of history ruminating through nations, rather a quiet confession that changes the path of faith for Lázaro, the brother of Ángela, the narrator. San Manuel's simple sincerity and authenticity, genuine heroism in an age of cultural animosity and hostility, is the power of inner courage to be honest in the face of ridicule and rivalries. It is a sincerity that revives Lázaro. It gives Lázaro a sense of decency in doing the right

thing which brings this lost sheep back into the fold of village life in Valverde. In turn, he continues the work of San Manuel believing that San Manuel is a true Saint, not for what Lázaro knows about him, but what he sees and experiences while San Manuel is among them and Lázaro carries on with a vision of him in his heart. This returns daily life in Valverde back to endearing and enduring human existence, as yet, unwritten by human hand, greater than bold heroic exploits. Is this not a form of faith?

When one reads *San Manuel Bueno, mártir*, self-sacrifice is more subtle than noble sacrifice but, perhaps, just as powerpacked, more saintly rather than heroic, perhaps, filled with spiritual honesty more than noble pride.

“Intrahistory” is the essence of humanity in daily moods and matters of the heart and mind that regenerate life. It is human nature, spiritual and physical, ingrained in threads of life that move lives in different directions that would otherwise leave history without its treasured liberty or humanity without the freedom of tradition. “Intrahistory” underlines the paradoxical nature of contradictory exploits of mankind and providential acts of God. “Intrahistory” is pure fiction for it has not yet been told or narrated or absolutely proven. It has a broader sense of reality, in the realm of what is “known” but inviting in the “unknown”.

F. Higuero, in *Subversive dismantling of a binary dichotomy in San Manuel Bueno, mártir* says, “The binary dichotomy between history and ‘intrahistory’ is found to be irreducibly united throughout the novel”.

In *San Manuel Bueno, mártir*, Unamuno subtly walks and talks us through his philosophy of what is known in physical human history while he explores theological boundaries of spiritual complexity in “intrahistory”.

Raised out of this background, stylistically, *San Manuel Bueno, mártir* first appears like an artistic elevated High-Relief of Valverde de Lucerna's mountain representing many figurative images, both heroic and humble, defying direct definition, and, including different interpretations.

Out of this background, one might also see a Bas-Relief image, seemingly distorted in depth from one perception, but sculpting a three dimensional image in another view, of San Manuel Bueno, mártir, like a "hologram" of hope assuaging tensions between Truth and Trust.

San Manuel also appears like an artistic intaglio of Valverde de Lucerna's lake giving an impression, about historical antiquity and modern authenticity, with, perhaps, a wave or current of audacity, restoring faith and shoring up human affairs in a moving tragedy of human frailty with a potential for downfall.

Theological Existentialism in *San Manuel Bueno, mártir* offers plenty of paradoxical scenes, in this literary etching, with evidence of ecological and ecumenical natural phenomenon. They provide plenty of absurd events and many abstract contradictions inherent in problems of everyday life that offer opportunities for artistic interpretation and spiritual truth.

Many of these scenes eventually prove to be pleasantly pleasing while perhaps providentially provoked or pacified. This paradigm points to a "leap of faith" being essential for an "authentic life". Setting an environmental example of paradoxical patterns in nature San Manuel arises out of ashes of war like a mythological phoenix restored to life.

This theme Søren Kierkegaard emphasizes in the interdependence of people, “teachers of humanity”, who impact human existence and the world we live in and beyond, leaving an impression in the “pattern of their lives as a signpost that each and every human being could follow” (2010, 63) much like San Manuel who sets an ecumenical example of paradoxical patterns in nurturing.

To start with, the setting for the story is immediately recognizable as being allegorical<sup>8</sup> in that it resembles San Manuel Bueno, mártir whose name corresponds to Biblical “Emmanuel” or “God among us”, and not so noticeably, archetypal<sup>9</sup> for its Gestalt imagery. M. R. Strzeszewski, author of *The writer in the landscape: authorial self-representation and literary form in the landscape writings of Unamuno and Azorín*, writes: “

While multi-dimensional, Unamuno’s most intimate feelings and hopes inspired by certain landscapes are religious in character, understanding ‘religion’ once again in Unamuno’s particular conception (2006, 139).

Strzeszewski says, “In *San Manuel Bueno, mártir*, the narrator, Ángela, repeatedly identifies Manuel with the landscape” (2006, 139). In the text, he is described as “tall, slender, erect; he carried himself the way our Vulture Peak carries its crest, and his eyes had all the blue depth of our lake” (1973, 46).

Allegory, emblematic of hidden meaning with a moral message, and archetypes, an imitation of an original that is now part of a collective conscious, communicate a message through signs and symbols, like in religion and language. A vulture in Greek mythology carries a connotation of renewal. In Mayan culture the vulture could convert death to life. A vulture can, also, be valiantly protective.

The lake and mountain give an image of the “Good Earth”, reflecting “Emmanuel among us”. It is the image of the mountain reflected in the lake which gives a poetic depiction of San Manuel that makes any portrayal of San Manuel Bueno, mártir look like a portrait of Martyr Good Saint Emmanuel. Symbolism<sup>10</sup> of “the good earth” was used by writers of this time in Spain and in America as in the novel, *The Good Earth*, written by Pearl S. Buck in 1931, at the time of *San Manuel Bueno, mártir*, winning her the Pulitzer Prize in 1932 and the Nobel Prize in 1938.

Of the greats in literature among The Generation of '98, Unamuno, Valle-Inclán, Benavente, Baroja, Azorín, Maetzu, Manuel and Antonio Machado, they all were drawn to Spain's landscape. Antonio Machado wrote *Los Campos de Castilla* and Azorín wrote *La ruta de DQ*. They wrote with elegance, elaborating on everyday environments and events evoking emotions.

The setting for the story *San Manuel Bueno, mártir* takes place in Valverde de Lucerna, a haven with many connotations, metaphorical or mythological, mnemonic or mystical, perhaps, even magical, or even just plain mundane, each giving a glimpse of San Manuel in the prominence of its legendary mountain or pathos of its lugubrious lake. Valverde, or “green valley”, like “green earth”, is a small village with a sense of remoteness conveying two sides, or more, to the story seen in the setting of either, a romantic retreat and refuge, or, a repressive and suppressed reticence of confinement. These two views represent human vitality and vulnerability.

Against a dramatic backdrop of nature's imposing history and posterity, it opposes positivism, Realism's<sup>11</sup> “delusions of progress”, preferring, Modernism's poetic “lyric and lore”.

Realism, being of hard cast truth, and Modernism, being of hermeneutic truth, each present reality in a different light, all the while, being envisioned as always remaining a little real and a little imagined. Imagination, like fictional reality, has a sense of fancy without sufficient basis, as well as, a sense of believing, based on sound logic. *San Manuel Bueno, mártir* leaves much of interest to the imagination. Thinking rationally while dreaming irrationally, creates various visions of reality. Spain in the 1930s is a country, like the mountain, clouded in misery, malaise, meaninglessness and melancholy making people mad, in both, the sense of defiance and anger, and, in the sense of depression and losing one's mind. The story setting, like a protagonist of the story, has shades of gloom and glory outlining intrigue and inspiration. The story setting is like a miniature model of Spain with a long history of successive waves of conquerors implied in the legend of an ancient city buried at the bottom of the lake. Valverde, is self-contained by the lake beside the mountain, just as, Spain is surrounded by the Mediterranean and sits beside the Pyrenees Mountains. It is the scene of a village hamlet that is enclosed, like an enclave, or protective fort, limiting outside interaction while closed within a world of its own. Ronald Fraser (1930-2012) says in *Blood of Spain*:

In the regions of the predominantly medium and small landholding peasantry, stretching in a wide arc east and west above Madrid, there was no particular violence, but a generalized feeling of hostility (1979, 83).

At a time of brutal oppression and repression<sup>12</sup>, Spain is divided. Among the many political positions at the time, Mainline Nationalists and Sideline Separatists lead the country into a confusing crisis of creeds and deeds. At this time, people have a high sense of justice but being fair and reasonable is hard in a heated climate. *San Manuel Bueno, mártir* is like light afternoon reading between mountain scrimmages, of which there are

many in Unamuno's Basque country when he is young and writes *Paz en la Guerra* (1897).

In *San Manuel Bueno, mártir* the setting gives a temporal effect with a sense of time passing like Valle-Inclán's sonatas. The setting carries a theme of a main character either aging or immortal. The mountainous valley Valverde, projects the image of San Manuel, as a central character, giving added dignity to his image, like a mountainous monument in his honor. In another view, a protagonist is in opposition to an antagonist. In this case, the antagonist is, perhaps, nature, Valverde; or, perhaps, an unsuspected nurturer, the narrator, Ángela Carballino, whose name recalls a young Manuel Carabaño who bravely fought first in defense of Madrid but then, in the face of militarization, fought against it; or, perhaps, one might see the antagonist as a newcomer or novice or nefarious villain like Lázaro when he first returns to Valverde suspicious of San Manuel; or, perhaps, the antagonist might even be a figurative novel, symbolic of San Manuel's own story, since, ironically, it seems, San Manuel's struggle is within himself in a struggle with nature, his own nature.

The dilemma in this detective style drama of discovery develops out of a sense of "predator or prey", in this case, a "preacher and prayer" picture of investigative fiction pulling on the popularity of early detective stories of Edgar Allan Poe and his first mystery crime fiction, *Murders in the rue morgue* published in 1841, generally considered to be the first detective story, later followed in popularity by Conan Doyle's *Sherlock Holmes* (1887), and Agatha Christies' *Miss Marple* in the 1920s.

San Manuel's "crime", so to speak, if there is one, is that he is able, in sacred honor, to resist the temptations of nature, the call of the wild during Midsummer's Night

celebrations, or the sirens of the lake, a suicidal horror, but his resistance is so strong that he doesn't believe his creed.

This is like the political resistance at the time that has good intentions but stagnates and paralyzes a country confused by its creeds. Ronald Fraser in *Blood of Spain* paints a rather pathetic picture of the clergy in Old and New Castile at the time:

When they talked to a local priest, as they often did, they were always struck by one thing, he never boasted about his church, never displayed pride in how well it was kept up. And with reason, the churches were generally run-down, poor, dirty, badly looked after (1979, 125).

The clergy were in a difficult position due to little support, financial or national, and they faced either common indifference or Carlist indignation “capable of stoning the priests if they became too friendly with the rich and didn't carry out their church obligations” (1979, 125).

In *San Manuel Bueno, mártir*, the main character<sup>13</sup> is, of course, “really” San Manuel, whose name, Manuel, offhandedly, originates from 14<sup>th</sup> century Latin, meaning “handbook” or “made by hand”. He is Unamuno's device, disciple, divination or divinity projecting transparency. The “reader” ultimately decides who he is. In making a personal determination regarding the true nature of San Manuel, the reader is faced with two of his distinctive traits, his love for village life and his anxiety for the future. Both tell his story, overridden, perhaps, by luck and charm.

Chance and enchantment, part of providence, and, also, courage and character, part of people are found in faith. Faithful to his parishioners San Manuel strives with good deeds and common sense, as priest, who luckily is Valverde's priest.

San Manuel's grief for the villagers, his awareness of his own human frailty, and fear of being God-forsaken, puts his inability to comprehend his creed in the light of careful scrutiny. Of course, his difficulty with immortality is that it is obscured by his human mortality and his difficulty with the resurrection is how does one defy death? His personal struggle is hidden in a labyrinth of mystery lying beneath the surface of this seemingly sincere simple story.

Ángela, the first homodiegetic narrator, is also, a major character on many levels, philosophical, theological, psychological and theoretical. Her name originates from Greek, meaning, "messenger of God". Her message is contained within her words about her spiritual life with San Manuel in her memoir, epistle, manual, guide, notebook, handbook, journal, or diary. The nature of her story is like a German "bildungsroman". It is a story of maturing, mentally and morally.

It draws on her development as a child into a climax of maternal maturity, and passes into a phase of aging. Over that period of time, she witnesses, and writes, of her spiritual journey with San Manuel while living life in the village of Valverde. However, first, she makes a physical journey, leaving the village to be educated in the city. When she returns to the village she is more grown up than when she left. Nevertheless, she is still filled with innocence and naivety.

Lázaro, another major character, is Ángela's brother. Lázaro, whose name originates from Greek, meaning "God has helped" also leaves the village to earn his fortune in America, but returns to Valverde, engaging in day to day activities with San Manuel, carrying a foreboding darkness, a sense of skepticism and scrutiny, questioning his priest's popularity in the village, his village.

In Ancient Greek tragedy, three actors play major roles of protagonist, deuteragonist and tritagonist<sup>14</sup>. The protagonist presents the problem caused by the tritagonist contrasted with the deuteragonist, who, often ends up switching sides either for or against the protagonist. This opens a possibility for Lázaro to enter as the cause of San Manuel's confession, yet, exit as his miracle cure.

A miracle is needed for his beatification; one of three miracles needed for canonization and Sainthood. Ángela, in a supporting role, while narrator, seems to almost switch roles with San Manuel, and, it is not totally clear if she is writing on San Manuel's behalf, or naively, or coyly, represents a betrayal of sorts, for a protagonist is usually the "good guy" but it is possible to switch and end up as the "bad guy", a villain in disguise, or antihero, on the rise. This would not be obvious on the first reading. The reader would have to read on and, perhaps, read again, but isn't that often the case in crime stories where one never knows who is telling the truth?

The setting has a sense of security. There is strength in stability. On the other hand, Valverde's village life has a guarded defensiveness in its isolation from the rest of the world, possibly felt by a general sense of quiet anonymity.

Ángela and Lázaro have a sense of security in their spiritual life with San Manuel. There is strength in his apparent stability. However, they have a guarded defensiveness in Ángela's innocence and Lázaro's incredulity, setting them apart from the other villagers, possibly felt by a general sense of acquiescence, complying or conforming to San Manuel's guidance leaving one to first think they are exemplary parishioners, but one might wonder, what would they do without San Manuel? Similarly, there is a general

acquiescence among the parishioners but one might ask, what would they do without him?

Ángela and Lázaro have expanded their worldview through their education and experience outside Valverde, distinguishing them from the villagers of Valverde, first, by their intelligence, different from some villagers, like Blasillo, a town fool who has resided in the village his entire life, second, by their interest, different from some villagers, like Perrote, who, by association with his pregnant unwed girlfriend, seems, perhaps, too much of a “Don Juan” to be seriously interested in “San Juan”, St. John, The Baptist whose baptism of Christ brought a blessing of The Holy Spirit. Blasillo may be considered the deuteragonist, or “sidekick”, who buddies up with San Manuel. Perrote may be considered a minor character appearing briefly in a supporting role that serves to support the extraordinary skills of San Manuel as village priest. Later, however, it is not education and experience but innate wisdom that reunites them all in village life, as one, in respect and kindness to one another, keeping a sense of a united flock under the care of a benevolent pastor.

Even if burdened, San Manuel is a priest, a spiritual leader and teacher, healer and helper. He wants to be one among the villagers living forever. The difficulty is to be among the people; or separate, a model to follow.

Contrasts of artistic relief are significant in the story, in that, at times, humans stand apart from humanity, becoming a miracle cause for its cure, while at times, standing apart, and becoming a malevolent cause of its crisis and at others times standing in the midst of humanity, united in body and soul.

Ángela and Lázaro express in their own way an anxiety or apprehension of San Manuel but he exposes their simplicity with his own confession of greater complexity which, they, in turn indirectly expose to the reader.

Ángela seeks solace in the closed confessional where she brings her fears to be consoled by Don Manuel yet slowly he seems to come to lean on her maternal instincts. Lázaro is loyal to Valverde, in spite of a period of skepticism as he follows San Manuel in his daily tasks; first, questioning his authenticity while neglecting to take ownership of his own problem, then later, rising to his responsibility to revive others, as San Manuel revives him. Even after San Manuel passes on, he follows in his path.

San Manuel cures Lázaro of his “delusions of progress”. The wonder of a miracle, needed for beatification is “an inexplicable cure from disease” according to Ian Fisher in an article, *Miracles and the fast track to Sainthood*, published April 8, 2007 in *The New York Times*. Unamuno saw Progressivism as a disease in society, not of soulful pragmatism, but of spiritless utilitarianism.

The shore, both a beach and a barricade by the lake by the mountain is like an open confessional where San Manuel lets Lázaro find the discovery of San Manuel’s inner struggle. Don Manuel confesses to Lázaro of his fight for belief, not as much a fight “for his belief”, in the sense of mindlessly fighting a cause, like in days of knight errants; instead, his fight is “to believe”, in the sense of being convinced or, wanting to believe, in life after death.

Knowing of the unbeatable foe, death, the human limitations of his mind keep him unable to comprehend his mortal predicament yet he courageously fights for his soul,

during a time of the unbearable human drudgery of the late Industrial Revolution and dreaded Depression.

His is a confession of faith is of such sincerity and veracity that even Lázaro, with all of his skepticism, believes him. Lázaro discards his competitive animosity,

Lázaro takes up his armor of audacity and continues San Manuel's unwinnable fight, even after San Manuel passes on ahead of him. They wander together on a path more like "peregrinos" than "progressives". First, Lázaro follows San Manuel. Then their roles shift. Perhaps, paled by their plight, in a picaresque manner, San Manuel lets Lázaro take the lead role of consoler. As he confesses, they switch roles, to be parallel in perspective<sup>15</sup> in a circle of trust.

On a side note of Spanish literary history, these twists and turns are like the delight of "*The book of the tale of the thousand and one nights*", inherited Arabic tales of innuendo and insinuation, leaving the door open to inference, in contrast to, French witticisms of sarcasm and cynicism closing the door to ideodiversity on the basis of idiocracy. These fables were first translated into a European version, in French, sometime between 1704-1717 and into the first English version in 1706. Legend has it that Dinazad asks Shirazad (Scheherezade) to tell him stories. Scheherezade, wife of the Arabic King, keeps her husband from killing her by telling him a tale a night for one thousand and one nights. Sadly, this may not be that far removed from Unamuno's reason for writing *San Manuel Bueno, mártir*. He wrote the story while in exile.

The plot<sup>16</sup> in *San Manuel Bueno, mártir* presents itself in light of the respective roles representing pastor and parishioner, male and female, maturity and youth, trust and truth, nation and narration, fact and fiction. Ángela's narration exposes the inevitable

question of faith. She and Lázaro ask common questions of facts on morality, San Manuel, on the other hand, struggles with more complex questions of faith in immortality.

These questions are of the essence to the story of San Manuel not to be answered, but accepted. They struggle with notions of good and evil, life and death, and what's beyond. That lies beyond is significant in that it is what is out of their reach that becomes the focal point. San Manuel, in taking care of his "pride", seems like the center of interest in the village of Valverde with his divine voice and clear vision helping others.

The climax comes when the plot becomes more and more complicated in alternating contortions of confessions and confusion. The roles of Ángela and San Manuel become more and more intertwined until San Manuel brings out her maternal instinct almost nurturing San Manuel. The role of Lázaro rises to a level with San Manuel when he questions him to make a confession that brings out a paternal instinct in Lázaro caring for the village.

In the process they create a new world view of theological existentialism in San Manuel Bueno, mártir who is different from either one individually, yet like both of them, in a way. He is uniquely different in his role as priest, and yet, as a person, like Lázaro and Ángela, he too, questions his own existence. He is divinely human and humanly divine. The text says, "The marvel of the man was his voice; a divine voice which brought one close to weeping" (1973, 48). Voice opens to another dimension<sup>17</sup>.

His silent struggle makes him worthy of sainthood for his sacrifice while surrounded by clamouring voices. Unamuno may have written *San Manuel Bueno, mártir* to show young people, such as students of Salamanca, how to be civil as they form their

own identities. How they perceive themselves, conceptualize history, understand “intrahistory” and “authenticity”<sup>18</sup>, as they compare beliefs and communicate with others, is vital in making one’s own stories and mores. This is fundamental to forming beliefs, not just by absorbing beliefs around them, but by becoming an integral part of life, being compatible in community life.

Ángela and Lázaro function as individuals with integrity. They have a capacity to both conform and be creative, Ángela, in her writing, creates a culture around San Manuel; Lázaro caring for the parishioners, by his model of leadership, becomes compatible and popular with the villagers. Crucial to the story of San Manuel is how they become adults and come to understand more fully things that are “authentic” even if “abstract”. Building a foundation of abstract reasoning, contrasting rational and irrational beliefs, they build a bridge of faith. More than relying on mere memorization, they build a bridge of faith in human affairs, to trust in one another, and understand memory and its impact on moments in time giving meaning to life and a greater memorial to San Manuel.

On the other hand, Unamuno may have written the story of San Manuel to stir students up, to get them to take “a leap of faith”, but perhaps with a cautionary note. For example, all consciousness, before being thoughts, things or tasks is a conception in the form of an abstraction until conceptualized in an idea or realized in an identity or materialized by intention. Some of these abstractions contain Truth; some may be absurd, but “authentic”. One may vacillate between the two as one contemplates an idea before settling on an image. Isn’t this, after all, the process of thinking, reasoning and learning, as well as, trusting, believing, and developing faith?

Isn't this the basis of education and erudition, as well as, ecclesiastical and ecumenical fundamentals? Theological Existentialism bears the burden of both, loving and learning, taking "a leap of faith"<sup>19</sup> and "looking before you leap". Unamuno's role as Rector of The University of Salamanca comes through and parallels can be drawn between the image of San Manuel as a Pastor and Unamuno as Rector of one of the most prestigious universities in Spain. As a university conductor of academic affairs, Unamuno was well versed in human affairs, like a "Vicar", also known as "Rector", from the Latin word "regere" meaning Leader or Teacher.

San Manuel, as pastor, like a professor, professes openly to the villagers his acknowledgement of faith while he confesses privately to Lázaro and Ángela that he struggles inwardly with his outward display of his personal belief. His allegiance to his creed is a fundamental of faith. It is one thing to read and translate his creed, it is another to understand it and abide by it. San Manuel guides people through individual perils as they struggle with seemingly simple problems of daily life, and morality; putting the meaning of their lives back in context, yet, in comparison, his problem of mortality is much more complex.

His is a question of cosmic life after death, and a question of courageous confidence after becoming cognizant of what that means to his life and to the villagers. San Manuel goes beyond the role of priest to personify Spain's "Shepherd of humanity" on par with others such as San Juan, San Sebastian or San Jorge<sup>20</sup> who died and were canonized for their exceptional character. St. John is venerated for baptizing Christ; St. Sebastian, for holding fast to his faith; St. George, for slaying a dragon; and all carry a notion of veneration for saints for their sacrifice.

Neither Unamuno nor San Manuel can take those in their care beyond the border of their beliefs. Theological Existentialism *San Manuel Bueno, mártir* has to create a bridge of faith that will carry them over life's difficulties to reach beyond their faults and fears to find their own faith even if they don't have all the answers to life. In their own struggle, "la lucha"<sup>21</sup>, they make their way through a jungle of uncertainty to join others on a spiritual journey of faith.

A journey of this magnitude is bound to expose shrewdness and suspicions along with sagacity and sound judgement. The essential meaning and nature of the characters and of the story unfolds as the narration reveals the truth in the mind of the reader<sup>22</sup>.

The reader almost becomes a part of the storyline much like one who views El Greco (1541-1614) or Salvador Dalí (1904-1989) paintings and gets lost in their form and content of mysticism of things to come and memory of times past. Looking at art, El Greco and Salvador Dalí provide insights into examining the true nature or essence of the existence of San Manuel Bueno, mártir still among the great literature of today. Literature is frequently censored or criticized to alter and reform beliefs and behaviors, as much as it is created or generated to allure or form beliefs and behaviors. Reading can be an academic exercise, aesthetic experience or spiritual eye-opener. Reading can bring into light as much as it submits to it. Reading *San Manuel Bueno, mártir* is naturally rewarding. Reading will leave one illuminated if not enlightened.

How do we interpret what Unamuno wanted to say? How can we find the solution to San Manuel Bueno, mártir's crisis of faith? Is San Manuel Bueno, mártir beatified? Does any of this story's significance have spiritual or social relevance? Relevance is what matters to the reader. The answers to these questions reside in the

reader. One has to read the story and confront his or her conscience to determine the outcome of the story.

Like life, the story moves towards a showdown between the ephemeral and existential, cognitive and concrete, ontological and ontic, original and oniric, between the objective and obtuse subjective.

The physical and the metaphysical join in a spectacle that engages as much as entertains. Playing on the readers' heartstrings, while fretting about the cares of daily life, chords of harmony calibrate to the balance of nature bringing a symphony of symbolism to the story of San Manuel. Within the safety and security of the confines of Valverde, beliefs and behavior can coexist and humanity can still remain humane under the guidance of San Manuel. Beyond that stagedoor, readers, an audience, of sorts. More than spectators, they are players in a spiritual setting, bringing them closer to communicating or players in a material world, bringing them closer to clashing.

In a spiritual dimension of reality their only protection is their faith in surviving and in a material world their only hope is their fight to succeed. Readers become players in the story as they internally hear life revealed, recreated and resurrected through fiction, or auto-fiction and they react or relate and then respond to the reenactment of their lives in *San Manuel Bueno, mártir* as they see it.

R. M. Galbis, in *Tres personajes existencialistas*, says:

Unamuno's fictional characters, without exception, approach an ideal existence such as that predicated on the writing of Søren Kierkegaard through the experience of the abyss, of nothingness, the threatening discouragement and desperation. (1975, 88)

These themes of the abyss, nothingness, discouragement and desperation are aspects of art seen in many great modern artists. While many modern artists drew on French influences, many writers from Madrid drew influence from the German Krausists. Unamuno drew his influence from Kierkegaard from Denmark. Kierkegaard was born in 1813 and died in 1855 just nine years before Unamuno was born. He had a tremendous impact on Unamuno.

Galbis says:

Instead of making a frontal assault on formal religion, he showed how individuals, in an existentialist manner, believing to have discovered a higher level of ethics that Unamuno calls his “lucha” or his “struggle”, his polemic and iconoclastic posturing, live in incessant contention with themselves. (1975, 88)

This tension can be seen in the elongated figures of El Greco’s mannerist style of painting and in Salvador Dalí’s modern surrealist style of abstract art. This tension is also created as the artist and viewer confront art and the writer and reader confront the narration which causes more questions than answers to arise.

So, how do we interpret *San Manuel Bueno, mártir*?

This is a story that is not about doubt, denial or disbelief that would be too decisive. It is indubitably about introspection, imagination<sup>23</sup> and interaction that are open-ended. Unamuno gives us, not a final ending, but on the contrary, a non-conclusive story.

How do we read the story to grasp its intended truth? On the heels of the suicide death, in 1898, of Ángel Ganivet, a friend, Unamuno writes in *Our Lord Don Quijote*, “Ángel Ganivet, in his *Idearium español* (1897) stated for all time the significance of Don Quixote as the mythical hero of Spain. “All nations”, he says, “possess a type, real or imaginary in which they incarnate their own special qualities” (1967, xxiv). A

struggle<sup>24</sup> for identity ensues which, for Unamuno, is difficult as Basque, Castilian, Spanish, and European (...). People had to choose between Centre and Right-wing AP, CEDA, Liga Catalana, Partido agrario, Partido republican radical, PNV; Extreme Right-wing, Comuni3n Tradicionalista, JONS, Renovaci3n Espa3ola, UME; Left-wing, ANV, Esquerra republicana de Catalunya, Estat Catal3, Izquierda republicana, MAOC, PCE, PSOE, PSUC, UMRA, Uni3n republicana; Extreme Left-wing, BOC, FAI, IC, POUM; just to name a few formed around this time.

*San Manuel Bueno, m3rtir* is a spiritual masterpiece. As mediator and mentor to those who strive with daily courage to live on in the face of life's obscure meaning, San Manuel defies death and resurrects new life in both words and work, giving meaning to meaninglessness in his quixotic quest for life. Unamuno creates in *San Manuel Bueno, m3rtir* a new form of "Inquisition", an intensive and prolonged spiritual investigation that leads the reader into an unsettling intrigue while secretly exploring one's own beliefs. Query<sup>25</sup> is essential to theological existentialism. In *San Manuel Bueno, m3rtir*, Unamuno's problem is Absolutism, Positivism, Realism and Idealism. Weighed against variation, paradox, contradiction and Individualism he creates new questions that open a path for others in his wake leaving a plethora of abstract art and modern music.

Diversity in language and innovations in literature brought Spain a new spiritual revival and artistic renewal seen also in Picasso, Mir3, Dal3, De Falla, Granados, (...) who made a rupture with the past by turning to the past and drawing from its treasure chest of pearls of wisdom on pieces of history to piece together fragments of history and rearrange them in a gestalt<sup>26</sup> format to paint a dramatic story of modern alienation amidst modern achievement.

One example is in *Guernica* (1937) by Picasso which was painted after the bombing of the town where Unamuno's wife was born. *San Manuel Bueno, mártir* stands out like a hologram of either hope, or horror, for a nation on the brink of potential political disaster but certain of hereditary greatness through "intrahistory". Most, who have had the privilege of reading *San Manuel Bueno, mártir*, a great relic of the past about reverence for the future, find it requires reflection and reader revision to assimilate the various aspects of theological existentialism in *San Manuel Bueno, mártir* so that one can relate personally to San Manuel just like Picasso painted fragments of war in an obscure arrangement so people could form their own opinions.

*San Manuel Bueno, mártir* blends beliefs and behaviors of faith that blanket background battles between belittlement and brutality. A social civil war of words, subject to the bias of bigotry or the blissful blindness of indifference, turns skepticism of traditions of the old world against speculation of trends of the modern world. The strife of an uncivil war of worry and words soon becomes suddenly an external rather than internal struggle, not for success, but for survival during a time of war.

Literature becomes a means of building resistance or allowing release. Cast as Unamuno's best publication<sup>27</sup>, *San Manuel Bueno, mártir* is still receiving critical acclaim but also, unceremoniously, common complaints, for its cultural confrontation, complicated concepts and criticism of the clergy. It is the same medieval war between the people, the old nobility, monarchy and clergy or modern war of newly prosperous, powerful and popular. Academia wonders what questions to ask and several scholars of the modern media school wonder why so many questions? Mario Ciudad, in *Soñando a Unamuno*, asks about, "How to rationally elaborate on matters that rebel against theory

and logic” (1964, 11)? Roberto Torretti asks in *Unamuno, Pensador Cristiano*, “How can the will endow existence to an object of faith” (1964, 102-103)? Armand Baker goes to great lengths to discern Unamuno’s true beliefs by presenting various opposing opinions in his essay, *Unamuno and the Religion of Uncertainty* in *Hispanic Review*, Vol. 58, No. 1; Winter 1990. These valid and valuable questions still do not erase the fact that *San Manuel Bueno, mártir* is part of the Spanish literary canon. As a classic, *San Manuel Bueno, mártir* is adored for its endurance, even if, not easily interpreted, still endearing.

It is famous for its ambiguity and not easily forgotten for its authenticity. *San Manuel Bueno, mártir* has far surpassed superior literary standards and goes beyond the norm to create new notions about literature. Aside from being difficult to decipher, *San Manuel Bueno, mártir* is also divinely disturbing and delightfully demanding. It has been said, Unamuno’s *San Manuel Bueno, mártir* is second in Spain’s Silver Age, only to Cervantes’ *Don Quijote* of the Spanish Golden Age. While *Don Quijote* is Spain’s ultimate “knight errant”, *San Manuel Bueno, mártir* is the ubiquitous “quixotic shepherd”. *Don Quijote* is a larger than life legend. *San Manuel* is a majestic mythological mascot. *Don Quijote* is dignity “de La Mancha” personified and highly publicized. *San Manuel* is as vital to Castilla as to Valverde as a mystically mundane hero of Spain who all nations can recognize as the honorable allegorical and archetypal “humble shepherd of humanity”. In *Our Lord Don Quijote*, written in 1914, Unamuno says, “If *Don Quijote* returned to the world, he would be the quixotic shepherd, and no longer a sword-bearing knight-errant”. *San Manuel* represents the reincarnation of “our daily bread”. This is like having faith in the air we breathe and the food we eat hoping that it will provide sustenance.

General well being extends from a good night's sleep being well fed both physically and spiritually hoping for homeostasis in realigning the body's stress levels. The dynamic of this conversion is not always clear and, in the case of *San Manuel Bueno, mártir*, reading can be relaxing or reinvigorating and takes on a whole new level of significance and intensity. *San Manuel Bueno, mártir* is a literary masterpiece resurrecting Spanish literature to a new height of intellectual and inspirational intrigue which most find insightful, some find delightful but a few find frightful for its intrepid inferences open to interpretation that can cover a range of reactions from very minimal to extreme.

The effect the story has on readers again draws comparisons to Spain's "Golden Age of Literature" because of the genius of these two great authors, Cervantes and Unamuno. Like the windmills in *Don Quijote* that attract Don Quijote and throw him off his horse, the spirit of the Church creed captivates San Manuel but throws him off his course. Again, San Manuel is a form of gestalt imagery rendering at times a puzzling existential El Greco mysticism and at times the essence of a mnemonic persistent Dalí dream of a theological vision of martyr, Good Saint Emmanuel as he portrays "God among us".

The essence of Love and Truth that talks and walks like the new "everyday hero" who suffers the struggle of existence, is San Manuel Bueno, mártir. He is popular for his unique perspicacity of mental acuteness and audacity of bold moves in confessing to Lázaro and Ángela.

*Don Quijote* and *San Manuel Bueno, mártir* have never been seen in the light of neuroscience but their controversial content about reason and reality certainly can strike a

systemic nerve. Complimenting the very nature of reading, writing and narrating, the brain decodes logic, language, literature and linguistics to link reading comprehension to real lives. In a real world of absolutes and tangibles,<sup>28</sup> as well as, abstractions and intangibles, reading relays a physical representation of psychological reactions, reflection, response and repercussions.

*San Manuel Bueno, mártir* is about more than just the conflict between reason and religion. It delves deeper into the human psyche than other Unamuno novels to discuss the human condition of social situations and human nature of individual circumstances that express what Unamuno calls “the tragic sense of life”. San Manuel, firmly planted in Existentialism, crosses over into Theology, going beyond reason and beliefs into unbelievable Faith.

It is devoted to decision-making in matters of the heart. With a “leap of faith”, letting go of intellectual reasons and justifications, it turns towards trust in spiritual welfare in the midst of physical warfare. San Manuel has the courage to dream of Resurrection and Life Everlasting. It is a quest appearing absurd for some, a natural supposition for others. It is an assumption of being an impossible dream for some. It is, unmistakably, a formidable faithful request for others.

Those, who surmise that all that is invisible to the human eye is incredible or unreachable until revealed, wonder, can only an inner vision, a calling or purpose, fight off the unbeatable foe of doubt and woe to strive or struggle for salvation from sin, harm, ruin or loss, with deep desire to fortify faith? Faith in life, and living, was important during hard times when suicide, like Ganivet’s, was common.

Suicide and Salvation are repeated topics for Unamuno. There are many suicides in his other novels. Notions of suicide drive San Manuel's moments by the lake recalling his father's struggle with suicide. He tells Ángela, "Our sin is to be born" (1973, 67). One who has known success, and failure, which we have by living and simply being born, knows, as Unamuno once said, "Rolling the dice does not end any and all possibilities". The dice can be rolled again.

There is the possibility of another chance. Christ's salvation is not from harm, ruin, or loss but from spiritually giving up due to harm, ruin or loss. Christ fought off the temptation of sin, being born, when in the desert the Devil tempted him with power, proding him into the political world of advocates like Lázaro's underworld of syndicates. Intricately linked in the 1930s, San Manuel says to Lázaro, "Let them play with their syndicates", sins of progressivism.

Christ's greater struggle was on the cross when he cried to his Father in Heaven to save him from the temptation of giving up his life while on the cross, crying "My God, my God, why hast Thou forsaken me" but if History is to be believed, He is resurrected and brought back to life, like San Manuel resurrects Lázaro when he is tempted by thoughts of giving up when his mother dies, a difficult cross to bear. What saved him was San Manuel was there.

Christ's gift of grace is his resurrection and immortality. In that is a message, for all mankind; life is worth living! At Lázaro's question of his faith, San Manuel confides in Lázaro his personal story of struggling with his belief, saving Lázaro, bringing him into a circle of trust with his struggle between reason and faith, believing and behaving, like San Manuel, who, to him, is a Saint.

This is left to each individual reader to interpret since the basic message is that there is no roadmap to follow. Everyone has to make their own journey forging footsteps into the future<sup>29</sup> with a “leap of faith”. Although, it is not unwise to “look before you leap” for as Roger Fraser wrote,

When the boy saw the corpses of the fugitives they had hunted being brought down in garbage carts, his sympathy for the nationalist cause began to change (1979, 431).

On the surface, the obvious conclusion to the story *San Manuel Bueno, mártir* might be that Lázaro and Manuel are atheists, abounding in the 1930s, a term first attested in the 1600s, meaning one who denies the existence of God, but this story is not about doubt, denial and disbelief but about the anxiety, angst and agony of believing. While atheism might seem like an easy answer to a difficult question of God’s existence, it may be an error that God might forgive just like someone who absentmindedly runs into another saying, “Pardon me.” The reply is “Don’t worry about it.” While rude or ruthless, it is not unredeemable for they might meet again and find pleasure in knowing each other. In essence, God’s intrinsic quality is universally understood as Love, given or granted, invisible and hard to find; when found, hard to let go of, like a father or mother, brother or sister, partner or pet who always remain in one’s heart.

For those seeking easy solutions and solid unalterable answers by turning to Unamuno, think again. Unamuno delights in getting readers to relate to *San Manuel Bueno, mártir* by finding their own way through the maze of authors, deeds and dialogue, narrators, thoughts and words, to live life with faith, making decisions out of no more than contradictions or paradox; confusing, if not perplexing. “Intrahistory” is created, out of intertwined individual identities more than out of any one great historical event.

Reading *San Manuel Bueno, mártir* is a visual and visceral adventure often leading to cerebral, corporal and cardiac conflicts when incompatible ideas contrast with concepts. A sign of intelligence is the ability to faithfully hold two or more opposing ideas in mind without frustration or fear. The excitement of reading is in the competition that escalates as the plot develops. This creates tensions that climax in seeking a form of resolution. The catharsis is in an accommodation of new notions of beliefs and behaviors. We may never know the true intention of Unamuno, or the true impact of *San Manuel Bueno, mártir*, but that does not deny the value of this story, it underlines it. *San Manuel Bueno, mártir*, in essence, confirms faith, not as invisibly ephemeral but as visibly existential in heart and mind.

*San Manuel Bueno, mártir* (1930) is like Calderon de la Barca's *Life is a dream* (1635). The fictional figure of Segismundo, an allegory of Poland's prince, represents a theme of free will versus fate in the history of life. The fictional figure of Lázaro, perhaps, an archetype of infante Carlos V of Spain (1788-1855) pretender to the Spanish Throne who was sent off to live in Portugal, represents a theme of reason versus faith in the mystery of life. Lázaro, after returning from America, reacts like Segismundo, the prince held captive by his father for an oracle predicting he would bring disaster on the country just like many thought American progressivism would bring disaster to Spain. However, when the father of Segismundo sets him free and announces to the people that he is heir to the throne Segismundo, in shock of his nightmare, rebels and has to be reimprisoned, but the people, who now know who he is, set him free and Segismundo struggles with whether his life is reality or a dream. In much the same way, when Lázaro returns to Valverde, his spiritual father, San Manuel, silently reminds him who he is as he

sees himself in their times together but Lázaro rebels and questions San Manuel for his popularity in the village which keeps in the the arms of progressism but the people of Valverde come to know Lázaro and set him free from his chains of progressivism as he sets out on San Manuel's path in pursuit of truth struggling with reason and faith.

Regarding Unamuno, Galbis says, "his reason for writing was none other than to communicate to his readers in order to discuss the relentless necessity to explain the mystery of life or its true essence and theological existence" (1975, 9). Unamuno is attracted to French Impressionism, German Expressionism and Spanish Modernism, giving new meaning to artistic expression. Unamuno and other scholars and artists rediscovered El Greco in the early 20th century and by doing so they rediscovered who they were themselves. This morphological transformation is seen also in the influence by Dalí who defended new and irrational ideas to open the world to new perspectives and possibilities.

This speaks to José Ortega y Gasset (1883-1955) and his book, *La deshumanización del arte [Dehumanization of Art]* (1925). Ortega y Gasset says, as soon an art form is established a new form is developing. He points out that this always keeping distance between social groups or classes. The aspects of dehumanizing art are based, in part, on originality and innovation, hermeneutics and interpretation, surrealism and sufficiency, authenticity and subjectivity. This may relate, for some, to Deconstruction, a notion conceived by Jacques Derrida.

Perhaps, there is no reason for creating *San Manuel Bueno, mártir* except "justification by deed alone" for it is possibly an inverted parallel to "justification by faith alone" attributed to Martin Luther<sup>30</sup>, like "art for art's sake". However, there is evidence

that *San Manuel Bueno, mártir* has greater depth than appears on the surface even though it appears to be “purely plastic” versus “pure poetry”.

Lázaro gives the command performance when he points out to Ángela that it was San Manuel “who cured me of my delusions of progress” (1973, 71). He tells her:

There are, Ángela, two types of dangerous and harmful men, those who, convinced of life beyond the grave, of the resurrection of the flesh, torment other people-like the inquisitors they are-so that they will despise this life as a transitory thing and work for the other life.

And then he adds:

There are also those who, believing only in this life, this second group looks forward to some vague future society and exerts every effort to prevent the populace from finding consoling joy from belief in another world. (1973, 71)<sup>31</sup>

Ángela leaves questions unanswered. She asks herself in a soliloquy:

Do I really believe anything? Do I really believe in any of it? Did what I am writing about here actually take place, and did it take place in just the way I tell it? Is it possible for such things to happen? Is it possible that all this is more than a dream dreamed within another dream? (1973, 74)

Her questions rise in the air, into the sky, solo as in an aria.

Readers may be moved by her soliloquy as one can be moved by a song. Unamuno didn't leave clear directions how to interpret the story. *San Manuel Bueno, mártir*, with so many unanswered questions, is like a symphony without a score. This is not surprising because it was a time when Jazz (1910) and Big Band Swing (1930s and 1940s) originate in the early 20<sup>th</sup> century. The reader is left alone with San Manuel to relate to who he is, revived by “reader response” which brings home his story, integrating image and information, like “being one with the music”.

José Jiménez Lozano<sup>32</sup>, the famous Spanish journalist says at the University of Francisco de Vitoria in 2008:

During some years San Manuel Bueno, mártir was prescribed reading in middle Spanish schools but was later removed for its religious character, and was quickly substituted with The Tree of Knowledge by Pío Baroja<sup>33</sup>, supposedly ‘more in step with the times’. San Manuel Bueno, mártir appears almost more artistic than theological in spite of its religious content offering a literary experience more closely united to human passions than to theological transcendence, more ideologically defined by one’s concept of beauty and drama rather than faith and theological truth. (2008, 17)

He admits, “*San Manuel Bueno, mártir* is a text that seemed strange at the time of its publication, and has continued to appear so, as much in its reception as in the critical commentaries”(2008, 17).

He adds:

Unlike Eastern philosophy, that supposedly relishes artistic relics as icons, assigning a religious connotation to the act of producing art and literature, Western art and literature do not necessarily assign divine intervention to the interaction between art and artist, assuming art is a religious act, or epiphany, rather than a piece of art, or literature, that is simply tackling a religious theme. (1008, 17)

With great respect for Jiménez Lozano, he could be right. His opinion is offered for consideration among all the others that have attempted the great feat of defying gravity in their intention of giving clarity and focus while contributing a lighter side of a serious subject on faith.

In this case, gravity is the serious side of spirituality. Its opaque nature is not easily scaled to a simple piece of music or peace of mind or substituted with the plastic arts. Rather than absolute truth, spirituality is weighed by originality, not in the sense of origin, but in the sense of authenticity, only verifiable with close inspection and inquiry, not by examination or exercise but by engagement and exchange. San Manuel is unable

to grasp faith like a piece of art or a piece of music as he has to live in the village with people and providence. His story depends on imagination and interpretation, but mostly, interaction, as it delves into the depth of “Intrahistory” and confounds, what Unamuno presumably never intended, clarity. It is there but one has to hunt for it, with its inclusions, by relating.

Unamuno tells us that only those who have uncovered conclusive evidence of his intentions are in error, for human error, being what it is, a part of life, fails to see that, as gratifying as it may be to be right, human courage is in never fearing to be wrong. *San Manuel Bueno, mártir*, is a discourse on reason and faith of a philosophical nature. Determination of its merits reunites the Sciences and Humanities in reviewing essential views on the essence and existence of living. Science brings views on phenomenon, concepts and methods, Humanities brings views on people, cultures and meaning. As they come together they ignite new perspectives that make the intended inquiry into San Manuel’s identity of interest to Modern Spanish Literature. His story creates a curious philosophical and psychological puzzle for discussion about the man of “carne y hueso” of “sound mind” with “heart and soul”.

San Manuel consults his conscience to confront circumstances of the current human condition. Perhaps the paradigms perceived by San Manuel are patterns not always visible to the naked eye yet may be visible within one’s heart as an inner vision, inner ear, good taste, touching thoughts and a scent of nature detect common sense when facing the chaotic confusion of contradictions.

San Manuel personalizes man’s struggle for existence and immortality. His struggle is so personal no one can fully understand what he endures. One can only call

out his name in reverence of his virtues just as Christ said he would save those who believed in him. It is not creeds that hold people together but courage or confidence in confessing to one another one's conscience without fear of distortion or destruction. Creeds are only signposts like symbols that one uses to relay a signal or determine its significance that one can learn to read through exchanges exploring, with empathy, each other's education and experience that enhance life. In this sense, Ángela presents the essence of San Manuel's existence.

He is a priest to a village of real people with real issues in an era of gloom and doom when disaster calls on humanity to come together. As individuals seeking more than soulful solutions, he offers spiritual solace in exchange for faith.

With San Manuel's tragic sense of life<sup>34</sup>, faith is not easy to mentally grasp. At this point the only way to confront the issue of faith in *San Manuel Bueno, mártir* is to bring it into action. While reading, one begins along an unknown path, a spiritual pilgrimage, a beautiful journey.

The reader chooses either to receive, or resist, the experience of putting the life of San Manuel into the bigger picture of the life of the reader who belongs to an even bigger picture of the life of humanity. Ángela's story is like a Chinese doll within a doll; His story, within history, within "intrahistory".

On closing this introductory summary, first, the nature of literature is to give focus and clarity but, also, figures of speech can open a story to unique individual realities that, may seem to obscure objectivity, when often they enhance it by adding perspective so that rather than just seeing an object one can better understand it in its environment. Second, a reader can contribute to the nature of the story by adapting the

language, and figures of speech, used in the story to custom fit the readers' preferences and prejudices which, of course, make reading more interesting and pleasurable. Third, this means also that human beings are a unique species with a power of articulation and superior mental capabilities to other animals in nature but only to the extent that they use this capability for the well-being of the animal kingdom to which humans belong, and do often resemble other animals in nature.

The physical condition in which humans live involves temperature and tension, food and water, sunlight and gravity. The spiritual condition in which humans live involves love, hope and faith. This is a story in which the reader can create one's own "habitat", "haven", "Heaven" or "home" in which to live that can help one keep living.

There is no intention of preaching or sermonizing in this summary which draws on notions of religion to tell the story of *San Manuel Bueno, mártir*. The main intention is to formulate different perspectives that may enhance the story. As one reads the story for the first time and, perhaps, a second or third time. There is a kaleidoscope effect in that it has the potential of producing constantly changing patterns of belief and behavior depending on the twists and turns in the story that rotate according to the readers' response to the written word as it is read and interpreted. In summary, the main focus is to show how the story has a "mirror effect" reflecting reader beliefs and behaviors revealing forms of faith in an unending variety of constantly shifting characterizations that comprise the whole nature of the story of the Reader, San Manuel, Religion and Humanity, Real History and "Intrahistory", People and Providence, coloring the outcome of the story.

### Chapter One. Assured by Valverde.

A novel becomes a classic when it is about something sacred to the heart and touching heartstrings of affection is notable when about prolonged human suffering or sacrifice. Over time, just as new trends, challenging time honored traditions, take time to become a custom, so too, for *San Manuel Bueno, mártir* to become a classic, and for San Manuel to become a Catholic Saint. A 1937 Pulitzer Prize winning classic, *Gone with the wind* (1936) by Margaret Mitchell (born in 1900-1949)<sup>35</sup>, centers around pride, prejudice and public frenzy surrounding abhorrent events leading to the American Civil War (1861-1865). Mitchell began her book in 1926. Still relevant for its heroism in dealing with real issues at a difficult time, the characters are people dealing with real life. They live through social change that challenges their convictions. At the onset, what they believe would seem inconceivable changing. When cultural beliefs change radically, creeds may hold while beliefs vary but in the long run, faith bonds people together again by prudence and providence. Creeds, put in plain sight, get revisited, revised or revived, beliefs get buried in busy lives, faith, once again, silently flows freely among all who sacrifice and all who suffer; all mankind. Who has never read a creed one day seeing only words; on another day, conviction?

In 1930, economics, ethnicity and ethnocentricity are issues of rivalries of rudimentary racial, regional and religious rifts Spain can't eradicate especially in rural areas. Change is in the air. *San Manuel Bueno, mártir* is a modern novel that helps read the signs of the times, not politically but spiritually; not with beliefs, that are often opinions leading to war, but with spiritual consideration in overriding human errors or indiscretions, to allow confessions of conscience, sincere soulful reflection, and divine

intervention to realign faith in human affairs. More than open-minded objectivity, spiritual subjectivity keeps the symbols of the Catholic Church central to daily life. When *San Manuel Bueno, mártir* is written, Spain is mostly Catholic but religion is under attack especially in Germany. At a time when people failed to put religion in proper focus to find, not faults but faith, paradox perpetuates perplexities causing tensions of a cultural crisis to come to a tormenting national climax turning people to tenets that rely on faith.

The Catholic Church has seven sacraments, rites or rituals of precepts and principles symbolic of faith, Baptism, Confirmation, Eucharist, Penitence, Matrimony, Ordination and Last Rites or Anointing of the sick. Ángela bears witness to these sacraments given by San Manuel.

This chapter is dedicated to uncovering “these recollections from which her faith is fed” (1973, 54) beginning with Midsummer’s Night Festival in Spain June 24th. This is the date of the Festival of St. John the Baptist, a festive feast. As told in the Gospel, according to St. John, John the Baptist baptized Christ by the Holy Spirit, a Spirit moving those faithful, revealing faith in essence of his existence.

Midsummer Night Festival also plays on the title of the play by William Shakespeare entitled, *A Midsummer’s Night Dream* (written between 1590 and 1596) in which Celtic characters fall under the influence of fairies of the forest. Fairies often correlate with both the fickle and the faithful. Shakespeare’s tale ends with everything arranged to appear to have been a dream yet the magical enchantment yields to a spell of authentic love. First, this reference is a foreshadowing or a literary device to suggest the plot development in the story, *San Manuel Bueno, mártir*, playing on a mental, mythical influence of a fantasy or dream effect, even if taken as pagan, or polytheistic.

Midsummer's Night is a celebration that goes beyond borders of any one religion but refers to regional religious rites and rituals or revivals of redemption and revelation. Celebrations can enliven the senses with new rhythms.

Midsummer's Night is a remembrance of spiritual gifts namely those similar to the seven virtues of the celebrated St. Thomas Aquinas in his famous *Summa Theologica*<sup>36</sup>, wisdom, understanding, awe or wonder, right judgment, knowledge, courage and reverence. In *San Manuel Bueno, mártir*, "Midsummer Night" sets more a mood than a moral precept; more a mode of various parts in a whole arrangement rather than a mold, or hollow form, that casts a pattern in a manner of conformity. It is a celebration of people cast in the beauty of their natural emotional state and natural environment, but, nevertheless, it is a celebration. People dance around an open fire and Providence dances around open hearts.

Baptism is the first of seven spiritual sacraments or sacred symbols celebrated in the Catholic Church. It is a rite that celebrates a life of faith dedicated to Christ filled with "The Holy Spirit" whose fruits are love, joy, peace, patience, kindness, goodness, gentleness and self-control, the healing powers. San Manuel Bueno, mártir is well endowed with these gifts for "he actually did achieve some remarkable cures. Whereupon his fame increased, drawing all the sick of the environs to our lake and our priest" (1930/1973, 48).

Water plays a role in Baptism. The effect of the lake gives reference to the cited Bible verse John 5: 3-4 (1973, 48), "For an angel went down at a certain season into the pool, and troubled the water, whosoever then first after the troubling of the water stepped in, was made whole of whatsoever disease he had" (1971, 1002). Ángela says, "Don

Manuel undertook to fulfill the same function as the lake, to serve as a pool of healing, to treat his charges and even, if possible, to cure them. And such was the effect of his presence, of his gaze, and above all of his voice” (1973, 48). However, then suddenly, as if in Edgar Allan Poe fashion<sup>37</sup>, Ángela adds, “a mother came to ask for a miracle on behalf of her son, he answered her with a sad smile, Ah, but I don’t have my bishop’s permission to perform miracles” (1930/1973, 48).

Baptism purifies infants by water, symbolic of removing impurities of “original sin”. It is traditionally done in a christening gown, a keepsake handed down for generations. San Manuel is concerned with how his parishioners are attired. He “was particularly interested in seeing that all the villagers kept themselves clean”. (1930/1973, 48) Of course, cleanliness for rural villagers would not be easy especially during the hard times of the Great Depression.

The essence of the existence of San Manuel is in his gaze and his voice, like a dove descending on Jesus when baptized in the river or like the charismatic experience of the Disciples of Christ who spoke in tongues when first baptized by the Holy Spirit. In yet another view, San Manuel’s voice is like a cry in the wilderness, for adults who are baptized must confess their creed which is hard for San Manuel and he falls silent which leaves open the correlation between John the Baptist and Jesus Christ, perhaps, as similar to San Manuel and Lázaro who follows. John the Baptist told Christ that he was sent before him and San Manuel raises Lázaro into his role in a similar manner.

Confirmation is the second of the seven sacraments of the Catholic Church and it would seem that San Manuel is there to receive and greet his parishioners and grace them with a present on his Saints Day. With reference to “the sacristan” who was a tailor (the

sacristy is a room in the Catholic Church where special vestments, choral and ministerial robes and sacred artifacts are stored), Don Manuel wants everyone with a torn garment to go see him so that on the first day of the year, everyone would come to celebrate with him his saint's day and "his holy patron was Our Lord Jesus Himself" for whom he is named.

"It was by Don Manuel's wish that everyone appeared in a new shirt, and those that had none received the present of a new one from Don Manuel himself" (1930/1973, 48). Confirmation is when young adults often don robes from the sacristy to be confirmed and receive in their names a Bible to dress them in the Holy Spirit.

Dressing one in a robe for Confirmation is similar to San Manuel addressing Blasillo to prepare him for his role:

There was a congenital idiot in the village, the fool Blasillo, and it was toward him that Don Manuel chose to show the greatest love and concern and as a consequence succeeded in miraculously teaching him things which had appeared beyond the idiot's comprehension. The fact was that the embers of understanding feebly glowing in the idiot were kindled whenever, like a pitiable monkey, he imitated his Don Manuel". (1930/1973, 48, 49)

In the Catholic Church the small book of tenets for people used in preparation for Confirmation is known as, *The Imitation of Christ* (1418-1427) said to be by German Thomas à Kempis (1380-1471)<sup>38</sup> who is best remembered for his poem, "Without the way, there is no going; without the truth, there is no knowing; without life, there is no living". Blasillo's repetition in imitation of San Manuel draws a comparison to reading and repeating the words in the manual prepared by the Church for all to understand and imitate the Life of Christ who was, being filled with the Holy Spirit, of humble goodness, grace and gratitude.

In like manner, Ángela's manual may be for all to see and wonder at the life of Christ; reading and repeating, like Blasillo, the life of San Manuel in her silent message, "all is calm and all is bright and shepherds quake at the sight".

The Eucharist is the third of the first three sacraments of initiation into the Body of Christ. "The Eucharist", or "Communion", is the third of the seven sacraments of the Catholic Church and it would appear that San Manuel is the marvel at Solemn High Mass, a celebration of the Eucharist. The preface to Solemn High Mass often begins with the entrance of the Priest who leads the congregation in making the sign of the cross and offers a greeting from the epistles referring to the Last Supper Christ had with his disciples the night he was betrayed which was the first Mass, "In the name of the Father, the Son and the Holy Ghost" to which the congregation responds, "Amen". The Priest says, "By this greeting and the people's response the mystery of the Church gathered together is made manifest".

With San Manuel among the parishioners, he brings everyone close to tears. "The marvel of the man was his voice; a divine voice which brought one close to weeping" (1930/1973, 49). San Manuel leads the congregation with the marvel of his voice, the mystery of the story.

Partaking of the bread is sharing the body of Christ and in his life, in spreading his word, works, will and wisdom. As the story of Christ is told in the Bible, "when he had given thanks he took the bread and blessed it and broke it and gave it to the disciples and said, "Take, eat, this is my body which is broken for you, this do in remembrance of me" (1964/1971, 955). As the story of San Manuel is told in Ángela's book of memories, when he officiated, "the sound of his chanting, overflowing the church, went on to float

over the lake and settle at the foot of the mountain” (1930/1973, 49), permeating air and attitudes.

The Eucharist is a rite in remembrance of initiation into a Blessed Life of the venerated Christ in which the drinking of wine is a partaking of Christ’s lifeblood, circulated by the heart through the vascular system carrying spiritual nourishment throughout the entire body. The reader’s reflection on *San Manuel Bueno, mártir* is the right of illumination when San Manuel officiated, “a tremor ran through the congregation and all within sound of his voice were moved to the depths of their being” (1930/1973, 49). The parallels drawn are similar to the notion of the Eucharist circulating overall like oxygen throughout the human body, or opinions throughout humanity.

The Eucharist is most often associated with Easter and the commemoration of the death and resurrection of Christ so important to San Manuel’s struggle with the Resurrection of the body and immortality:

When San Manuel officiated, on Good Friday he intoned, ‘My God, my God, why hast Thou forsaken me?’ a profound shudder swept through the multitude, like the lash of the wind across the waters of the lake. It was as if these people heard the Lord Jesus Christ himself, as if the voice sprang from the ancient crucifix, at the foot of which generations of mothers had offered up their sorrows. (1930/1973, 49)

In her recollections of San Manuel, Ángela recalls:

It happened that on one occasion his mother heard him and was unable to contain herself, and cried out to him right in the church, ‘My son!’, calling her child. The entire congregation was visibly affected. It was as if the mother’s cry had issued from the half-open lips of the Mater Dolorosa-her heart transfixed by seven swords-which stood in one of the chapels of the nave. (1930/1973, 49)

This scene is very moving for those who know suffering or sorrow, love or loss, hostility or helplessness, or understand pain or panic, or the depressing crisis and consternation of listless resignation, or a desperate cry of downtrodden hopelessness known to many during The Depression.

This is a story within a story. The reference is to “La Mater Dolorosa” (the sorrowful mother). It is a story of Mary, Mother of Grace, piously at the foot of the cross watching Christ suffer.

La Mater Dolorosa, her heart pierced by seven swords, in three forms, Pietá, La Stabat Mater, La Mater Dolorosa, representats spiritual suffering of The Virgin Mary, “The Immaculate Heart”, “Our Lady of Seven Sorrows”, all called, La Dolorosa, meaning one who is suffering in pain or grief in a state of great sorrow or distress.

The first sword or sorrow is the prophecy of holy Simeon who told Mother Mary of the bitter passion and death of Jesus. The second sword or sorrow is of the sorrowful mother’s flight into Egypt to save her Son from the death decreed by Herod. The third sword or sorrow represents the separation of Mary from Jesus for three days while Jesus is lost in Jerusalem. The fourth sword or sorrow depicts the meeting of Mary and Jesus on the road to Calvary when she sees Him fall under the cruel weight of the cross he carries. The fifth sword or sorrow is of Mary watching Jesus die on the cross. The sixth sword or sorrow is when Mary receives Jesus in her arms, his dead body slashed by a sword. The seventh sword or sorrow is when Mary sees Jesus placed in the sacred tomb for his burial. These seven sorrows of La Dolorosa are a Roman Catholic Devotion or prayers given in meditation of the seven stages of suffering of Mother Mary.

The seven sorrows of La Dolorosa are not to be confused with the five sorrows of the Rosary in prayers to compose the soul. Pietá, by Michelangelo is in St. Peter's Basilica in Vatican City Rome, Italy. It is a marble sculpture of Mother Mary holding Jesus in her lap after being crucified on the cross. La Stabat Mater is standing and La Mater Dolorosa has seven swords in her heart each sword representing a time of sorrow in the life of Christ. In Spain, Mary often holds up one or both of her hands while lamenting grief to God as Jesus lay in her lap showing her utter despair and plea for mercy. Spanish artist Luis de Morales painted several replicas of La Dolorosa, one is in the Louvre in France and another is in The Prado Museum in Madrid, Spain.

The pain of this story is known in some mode or manner in most countries of the world. The story is told in The Bible by Matthew, Mark, Luke and John. Christ's final cry, "My God, my God, why hast Thou forsaken me" is told in Matthew 27:46. Just as the sorrow and suffering of the story has many versions, so, too, does the story itself, have many versions, and the significance of the story has many versions through autosuggestion in *San Manuel Bueno, mártir*:

Afterwards, the fool Blasillo went about piteously repeating, as if he were an echo, 'My God, my God, why has Thou forsaken me?' with such effect that everyone who heard him was moved to tears, to the great satisfaction of the fool who prided himself of this triumph of imitation. (1930/1973, 49)

Blasillo is sonorous with Blasphemy. Blasphemy means to speak sacrilegiously of the Spirit. It is the one unforgiveable sin in the Bible which explains why *San Manuel Bueno, mártir* was put on the list of forbidden books to read by the Catholic Church. Yet simplicity is not always as simple as it appears. As part of The Eucharist message, Blasillo, might represent a paragon of qualities of "all creatures great and small", many of

which may appear to contradict one another when they may, in fact, or by faith, complement one another? Mindlessly, Blasillo is a symbol of an imitation of grace and gratitude that may denote many interpretations of the Holy Sacraments.

Holy Sacraments are symbols, not meant to be taken lightly, yet a proportionate degree of gravity and levity is, in essence, key to the story. The repetition by Blasillo of a painful moment in a story of such piety is pitiful and difficult to decipher. A reader will have to have a moment to reflect on its true significance yet even the most simple minded can not argue that *San Manuel Bueno, mártir*, like life itself, has moments of comic relief amidst great sorrow.

Blasillo's imitation may never to be fully understood for, while it seems like a simple statement by a simpleton for some, it is a statement of such truth that comes out of the mouth of children who sometimes say insightful remarks that surprise adults with the veracity in their innate wisdom, the genius of an authentic soul. The many layers to this story make its true comprehension unlikely just as the many layers in the universe make life impossible to fully comprehend. Human limitations brought out by Blasillo's imitation of San Manuel is a reminder of how art is a tragic depiction of life for it can never carry with it the true spirit of its subject. No translation could ever perfectly duplicate the original. Art can never carry an exact replication of the spirit of life. No one can ever fully comprehend the life of another. Blasillo dies when San Manuel dies yet it is Blasillo's love for San Manuel, not his knowledge of San Manuel, which manifests even more, the pain of Christ's sacrifice for us. No pain can ever be perfectly understood or shared in spirit no matter how great or small the attempt at reproduction, no matter how great or small the anxiety or desire. Commiseration and compassion, not

comprehension, unveil the complexity of this scene with Blasillo, as profound as the Last Supper.

Human culture centers around representation and by repetition can one arrive at recognition and recall to realize what others suffer as it is with the Disciples of Christ, when Christ gives them bread saying “This is my body” and wine saying “This is my blood” regenerating the life of Christ.

Blasillo is, in a sense, an innocence associated with the pure at heart, as opposed to Judas who betrayed Christ. As a reference to Blaise Pascal (1623-1662), a French mathematician and Catholic philosopher who made important contributions to Science and to Philosophy in his advancement of “pressure” and “vacuum”, Blasillo, void of awareness and understanding is also void of scheming and shrewdness which is like humans in that being unable to comprehend the universe, humans are innocent victims by just being born. Following a mystical experience Pascal abandoned science for Philosophy and aligned with a group of Catholics known as “Jansenists”, opposed to the “Jesuits” of San Ignacio de Loyola (1491-1556). He wrote of their differences in *Lettres provinciales* (1656-1657).

The basic difference between the Jansenists and the Jesuits is the notion of saving grace, free will versus predestination<sup>39</sup>. Jansenists believe The Eucharist is given by a priest only when a degree of perfection is attained.

The Jesuits, on the other hand, encourage frequent communion because Jesus Christ offers The Eucharist for purification of sin and a way to forgiveness for sinners. San Manuel hesitates in offering the Eucharist to Lázaro maybe sensing his skepticism, or, perhaps, by accident, or, perhaps, startled by seeing someone like himself, innocent,

but struggling to free himself from the slavery of his innocence of birth reaching to grasp an intelligence of the universe. Part of the group of philosophers known as “Port Royale”, which included also Jean Racine (1639-1699), one of the three famed French dramatists along with Molière (1622-1673) and Pierre Corneille (1606-1684), Pascal uses humor, cynicism, mockery, ridicule and satire in his letters that later influenced Voltaire (1694-1778) and Rousseau (1712-1778). In *Pensées* (1669), Pascal points out in Section VIII that hidden meaning cannot be so hidden that it cannot be found and not so obscure that it is not open to the world. He proposes “Pascal’s Wager” or “Pascal’s Gambit” which says that since the existence of God has not been able to be proven, one should realize that the opposite notion that God does not exist has neither been proven so not a wise wager.

Per Pascal, one should repent, want to be forgiven, convert and put faith in the existence of God wagering against all odds. Unamuno aligns with Pascal due to his notion of nothingness in his work with “pressure” and “vacuum” and his tragic sense of “nothingness” until finding faith.

Penance, or Reconciliation, is the fourth sacrament of the seven sacraments. It is a voluntary confession of sin given to a priest who can grant formal forgiveness or absolution. Confession is a remembrance that Christ died for our sins. “The priest’s effect on people was such that no one ever dared to tell him a lie, and everyone confessed themselves to him without need of a confessional” (1973, 49). Who has never felt the pain of guilt, shame or embarrassment about something or of someone? To a suspected criminal San Manuel said simply, “Make sure, only, that God forgives you, for that is all that matters” (1973, 50).

To what extent anyone could truly hear San Manuel's confession before God and everybody at High Mass when his voice cried out the final words of Christ on the cross, "My God, my God, why hast Thou forsaken me?" To what extent can the reader follow the message Ángela relay?.

To what extent can anyone truly understand Blasillo repeating these words of confession imitating San Manuel, as San Manuel had imitated Christ? The mystery of Communion closely correlates with Confession in that these words when said, speak to all but are heard only by the heart from which they came and to whom they speak.

Ángela confesses that San Manuel "treated everyone with the greatest kindness; if he favored anyone, it was the most unfortunate, and especially the misanthropes" (1973, 48). Those who dislike others in society for their differences or weaknesses will often find reason to find fault where no fault lies or place blame where no blame lies or assign shame where no shame lies, or defame where defamation of character is an offense and a misrepresentation of someone's words or actions. San Manuel said, "Envy is nurtured by those who prefer to think they are envied, and most persecutions are the result of a persecution complex rather than of an impulse to persecute". When someone tried to justify himself to San Manuel saying, "But Don Manuel, just listen to what that fellow was trying to tell me..." As Confessor he tells them to listen, learn and lend a hand as he does instead of judging, controlling, debasing or fighting them.

Confession declares a faith in principles as much as a personal expression of guilt or fault. San Manuel interjects, "We should concern ourselves less with what people are trying to tell us than with what they tell us without trying" (1930/1970, 50). San Manuel created a creed for everyone to recite in unison that expresses the notion of original sin

that all humans were born into sin, but that Christ died for all human sins so that we might be forgiven. Confession is a sacrament of reconciliation, a sign of repentance:

One day he came upon a child, shivering with the bitter cold. The child's father had sent him into the woods to bring back a strayed calf. 'Listen', he said to the child, 'you go home and get warm, and tell your father that I am bringing back the calf'. On the way back with the calf, he ran into the father, who had come out to meet him, thoroughly embarrassed. (1930/1971, 52)

Confession is a sacrament of healing restoring harmony. Ángela says of San Manuel:

Often he used to accompany the doctor on his rounds, adding his presence and prestige to the doctor's prescriptions". She adds that he healed those he could and was concerned for those he couldn't and once said, "A child stillborn, or one who dies soon after birth, or a suicide victim are the most terrible of mysteries to me. (1930/1971, 51)

Confession is a sacrament of penance, repentance, atonement and absolution. "Mira bien si Dios te ha perdonado, que es lo único que importa / Look to your conscience to make sure God has forgiven you, that is the only thing that matters)" (1930/1966, 17).

Confession is considered a cleansing of the soul, "for the mouth speaks out of that which fills the heart". Matthew 12: 34) To this end Manuel fulfills his role as Pastoral Confessor, a title that carries as much controversy as clout in Church history especially in 1930 when even Unamuno, exiled but not excommunicated, may extol or expose as many sins as San Manuel exonerates or exorcises. This much is given as "true", San Manuel never spoke against anyone in his sermons. He spoke against casting aspersions, which is at the root of all problems for to attack the reputation or integrity of someone is to slander, defame, libel or blame someone's good "Christian" name from whom the Saints have named, which is as vile and virale as any disease known to mankind for it permeates

the human soul and poisons the essence of humanity, life. Confession deals with compatibility, conflict resolution, contrition, cordial relations, correspondence through contrasts and comparisons.

Anointing of the sick, one's "Last Rites", or "Extreme Unction", is the fifth of the Sacraments. It is the sacrament of healing, called "Unction" in which a priest cleanses with water and anoints with oil. "Last Rites" or "Extreme Unction" is for those dying.

Ángela tells of a time that:

Once, a band of poor acrobats came through the village. The leader, who arrived with a gravely ill and pregnant wife and three children to help him, played the clown. While he was in the village square making all the children laugh, and also some adults, his wife suddenly fell desperately ill and she had to leave. She went off accompanied by a look of anguish from the clown and a howl of laughter from the children. Don Manuel hurried after, and a little later, in a corner of the inn's stable, he helped her give up her soul in a state of grace. Once the performance was over, the villagers and the clown learned of the tragedy, they came to the inn, and there the poor bereaved clown, in a voice choked with tears, took Don Manuel's hand and tried to kiss it and then said, 'They are quite right, Father, when they say you are truly a saint'. (1971, 52)

Anointing is reminiscent of Mary anointing the feet of Jesus. "Hail Mary Mother of Grace, Pray for us sinners now and at the hour of our death"! This is the "Angelic Salutation", "Hail Mary" or "Ave Maria", asking Mary, the mother of Jesus, to intercede in prayer on one's behalf. It is the tears of a mother, who hears her son's dying last words of suffering. Ángela recalls:

Like the lash of wind across the waters of the lake. It was as if these people heard the Lord Jesus Christ himself, as if the voice sprang from the ancient crucifix at the foot of which generations of mothers had offered up their sorrows. (1973, 49)

All the sacraments were initiated by Christ while on earth to give healing, strength and grace. In the face of death, the sacrament of anointing the sick takes on this immediate urgency in “Extreme Unction” or “Final Anointing” administered as in “The Last Rites” of confession, essential to the eternal essence and existence of healing strength bound as in the grace and gratitude of Theological Existentialism in *San Manuel Bueno, mártir*. If a person who is dying is unable to confess, the “Rite of Absolution” is given when there is evidence of contrition. As was said, “When it came to dying themselves, most of the villagers refused to die unless they were holding on to Don Manuel’s hand, as if to an anchor chain” (1973, 50). This silent gesture of contrition speaks as much about San Manuel as it does the villagers. Ángela says:

We recited the Creed, in unison, so that it sounded like a single voice, a simple united voice, all the voices based on one. Together they formed a kind of mountain, whose peak, lost at times in the clouds, was Don Manuel. As we reached the section I believe in the resurrection of the flesh and life everlasting the voice of Don Manuel was submerged, drowned in the voice of the populace as in the lake. In truth, he was silent. And I could hear the bells of that city which is said hereabouts to be at the bottom of the lake, bells which are also said to be audible on Midsummer’s Night, the bells of the city which is submerged in the spiritual lake of our populace; I was hearing the voice of our dead, resurrected in us by the communion of saints. (1973, 50)

Ángela adds:

“Later, when I learned the secret of our saint, I understood that it was as if a caravan crossing the desert lost its leader as they approached the goal of their trek, whereupon his people lifted him on their shoulders to bring his lifeless body into the Promised Land. (1973, 50)

The Eucharist is called, “Viaticum” when it is the last time being given, meaning “provision”. The death of Moses is made reference to in this notion of provisions for a

journey. Like the journey of Moses through the desert, San Manuel makes his journey through the Diocese of Renada. He assembles the whole town and introduces the Creed, the first principles on Heaven as Moses did when he brought the crowd The Ten Commandments, the first principles on Earth. The story of the life, exodus and death of Moses, in The Bible, Deuteronomy 34, is central to the story of San Manuel.

A Bell, a symbol of a call to worship, or a sign of a call to war, or a call for wounded making a final journey, simply indicates a public cry sharing the sense of disaster made by the sound of a hollow in the bell. A parallel can be drawn to San Manuel who on the surface seems to portray a hollow priest if the story is taken directly to mean the town priest is atheist; or a sweet sound filling a hollow bell. A multitude of metaphor and meaning is here<sup>40</sup>.

San Manuel's confessions if like a "Viaticum" bell warn of war. *San Manuel Bueno, mártir* is one of Unamuno's last major publications. Sound plays a part in the story as it is read in silence but it is the conscience that is heard. While one is reading, the marvel of San Manuel's voice carries, perhaps, Unamuno's voice like the subtle sound of a lost sheep or a boisterous noise announcing Civil War.

Penance is a cleansing of the soul to purge impurities obstructing a free flow of fondness for a love of life, lifeblood of humanity. Misunderstood in its definition of purifying, some have taken it to mean ethnic cleansing. Removing whole populations from communities to get rid of what is considered by some undesirable is sad. There have been many refugees, people displaced, exiled or seeking to emigrate or immigrate for reasons of improving or disapproving of imperfections in society. Ethnic cleansing is most horrifically associated with the Holocaust of 1939-1945 when more than six million

Jews are persecuted. The term “ethnic cleansing” (1914) came in use when The Carnegie Endowment for International Peace (founded by Andre Carnegie in 1910) made a report on the activities of the Balkan Wars. It is discovered that many terrorizing crimes against humanity are being committed.

A witness to the tragedy of political ostracism, Unamuno is exiled from 1924 to 1930 while creating *San Manuel Bueno, mártir*. Ángela, a witness for Manuel says:

On one occasion, when a revolting crime had been committed in a neighboring village, the judge—a dull fellow who badly misunderstood Don Manuel—called on the priest and said, Let us see, Don Manuel, if you can get this bandit to admit the truth.” San Manuel said, “Sir, no; I will not extract from any man a truth which could be the death of him. That is a matter between him and his God. Human justice is not my affair”. San Manuel tells the judge, “Judge not that ye be not judged”, repeating the words of Christ as told in the Bible in Matthew 7:1. But the judge was shocked because he was a judge. He started to say, “But the fact is, Father, that I, a judge”, when San Manuel said to him, “I understand, You, sir, must render unto Caesar that which is Caesar’s, while I shall render unto God that which is God’s. (1973, 49)

This scene recalls again the words of Christ who gave his life to God, when Pontius Pilate, the judge at Christ’s trial authorized the crucifixion of Christ. So, too, San Manuel gave his life both to God and to the reader to determine his outcome by fate or faith. While, to the judge, it might seem a contradiction to say “Judge not that ye be not judged”, to a priest it is a conviction. The role of a judge is a career of adjudication, solemn judgement. The role of a priest is a personal calling of adjuration, solemn appeal.

In early civilization, Law was based on authority or might. Modern jurisprudence research reveals case studies, court records, civil codes may coincide with class struggles.

Holy Orders are the sixth sacrament of the seven holy sacraments better known as Ordination. The words, “judge not that ye be not judged” conclude the Sermon on the Mount which Christ gave while preaching and healing, doing God’s work on behalf of the people. Christ goes on to instruct his disciples on how to live life to attain eternal life or life everlasting. In the Sermon on the Mount Jesus tells his disciples who will be blessed urging them to model Him. Christ urges them to be an example, value what is sacred, disapprove of rash judgment and follow the narrow path that leads to life that few choose to follow. “When Jesus had ended these sayings, the people were astonished at his doctrine. He taught them as one having authority” (1964/1971, 583).

The authority of Christ has been said to be his genuine authenticity. It is the same trait attributed to those who are ordained in the Church. It is a genuine authenticity that is said to come from a revered, Holy and Divine Spirit also recognizable in the voice of San Manuel. Holy orders are given to those called into service in the Church, the Body of Christ, to be made Bishop, Priest or Deacon, “rendering to God that which is God’s”, giving credence to Christ carrying forward the work of the Church as many have done in extreme sacrifice. San Manuel lives a life of service in the Church.

San Manuel does give credence to his commission. First of all, “The village must be happy; everyone ought to be happy to be alive. To be satisfied with life is most important. No one should want to die until it is God’s will.” (1930/1973, 52) he would say. San Manuel was active keeping people happy. It was his mission. Perhaps, just like Christ had to fight off the Devil in the desert, San Manuel had to fight off fear of solitude, a fear of an authority of right, power, expertise not authentic authority:

His constant activity, his ceaseless intervention in the tasks and diversion of everyone, had the appearance, in short, of

a flight from himself, a flight from solitude. I have a fear of solitude, he would say. And still from time to time, he would go off by himself, along the shores of the lake, to the ruins of the abbey where souls of pious Cistercians seem still to repose. (1930/1973, 53)

The Cistercian Monks and Nuns were known for their labor of the land and their self-sufficient lifestyle with their characteristic stability and loyalty in their commitment to the Benedictine regimen which held to a very active schedule so that no valuable time was wasted. Originally a French order for the Latin name of a village near Dijon, Citeaux, founded around 1098 is also known as “Trappists”, a name given to them in 1891. Almost destroyed by the German Reformation and the French Revolution, but revived in the 19th Century.

Mahatma Gandhi, who visited an Abbey in 1895, says some Catholics are said to be sickly and sad but Cistercian Monks and Nuns live in true “Liberty, Equality and Fraternity”, hearty, healthy, happy and cheerful, beaming and bowing when passing one another.<sup>41</sup>

Ángela says, “There are, today, ruins of a Cistercian monastery on the shores of the lake San Martín de Castañeda” noting, “There, the cell of the so-called Father-Captain can still be found”. The cell of the so-called “Father-Captain” is left open to interpretation but many associate the “Father-Captain” with the famous *Count of Monte Cristo* (1844) written by Alexandre Dumas who also wrote *The Three Musketeers* with the notion of, “All for one and one for all” in which life’s twists and turns, go further beyond human control and dictate one’s fate by luck and charm. Central to the story of San Manuel is the theme of authentic power versus the power of authority. It was not San

Manuel's position as priest that made him popular. It was his genuine spirit that held a power over the people.

Being true to one's soul is important to authenticity. Unamuno said an intellectual, who has authority, has no power; a military with power has no authority if it loses control.

As in the case of Primo de Rivera, who lost power in January of 1930, this brought exiled Unamuno back to Spain with *San Manuel Bueno, mártir*. This is a critical moment in history which creates a complicated question of legitimacy of absolute authority. Primo de Rivera was not a Monarch but a Dictator appointed by a Monarch. Generally absolute authority is given only to Divine Monarchs, subject to no earthly authority, deriving the right to rule directly from the rule of God but who, inversely, God can dethrone. In the latter case, is Primo de Rivera.

Holy Matrimony is the seventh sacrament. The sacrament of Matrimony<sup>42</sup> is similar to Holy Ordination in that it consecrates a relationship of physical and spiritual bonding. The sacred rite to marry means being joined together voluntarily in a most joyous and blessed union. San Manuel, once at a wedding, said:

Ah, if I could only change all the water in our lake into wine, into a dear little wine which, no matter how much of it one drank, would always make one joyful without intoxicating...or, if intoxicating, would make one joyfully drunk. (1973, 52)

This recalls the Marriage at Cana when Jesus performed the miracle of converting water to wine. As told in John II: 1-11, this was the first of the seven miracles of Christ who performed seven signs of divinity founding The Gospel.

San Manuel speaks to that moment in history when a wedding is to be joined in harmony in a beautiful, blessed or “beatified” bond. This sacrament of supreme sacred sacrifice written in The Scriptures is voluntary unconditional love and grace, that Christ spoke of as he left Galilee healing the multitudes:

And it came to pass, when Jesus had finished these sayings, he departed from Galilee, and came into the coasts of Judea, beyond Jordan and great multitudes followed him, and he healed them there. It is said, “The Pharisees also came unto him, tempting him, and saying unto him, ‘Is it lawful for a man to put aside his wife for every cause?’ He answered and said, ‘Have you not read that, he who made them at the beginning, made them male and female’, and he said, ‘For this cause shall a man leave father and mother, and shall marry his wife and as a couple shall be one flesh. Wherefore they are no more two, but one, in flesh. What therefore God hath joined together, let not man put asunder. (1964/1971, 592)

In church history the rite or ritual of matrimony has changed, been challenged and has faced circumstances that compete, confront or contend with belief, conviction, and faith. The Pharisees, an ancient Jewish sect seeking solutions that strictly adhere to the Law of Moses, come to Jesus Christ and ask him:

Why did Moses then command to give a writing of divorce?” Moses had said, “When a man takes a wife, and marries her, and it comes to pass that she no longer finds favor in his eyes, because he has found something unholy in her, then let him write her a bill of divorce and put it in her hand and send her out. (1964/1972, 143)

Jesus said, “Moses, because of the hardness of your hearts, suffered you to put aside your wives but from the beginning it was not so” (1964/1971, 592). As the story goes, the disciples of Jesus ask him, “If the case of the man be so with his wife, is it good not to marry”. But he said, “All men cannot receive this saying, except for those to whom

it is given” (1964/1971, 592). Christ tells them that there are those who are born not to marry, there are those who were made not to marry by others, and then there are those who have chosen not to marry for the sake of the Kingdom of Heaven. However, those who accept Holy Orders or Marriage find they transform or transfigure, mature or metamorphose from immaturity to adulthood. In a way, they transform to revive life by altering it or adapting to it. Transfiguration has both an outward and an inward energy. It is a transformation of appearance and attitude or inner exaltation. The story of the transfiguration of Christ on the mountain is in Matthew Chapter 17:

He was transfigured before them, His face was shining like the sun, and his raiment was white as the light. And behold, there appeared unto them Moses and Elias talking with him. Then answered Peter, and said unto Jesus, ‘Lord, it is good for us to be here, if thou wilt, let us make here three tabernacles; one for thee, and one for Moses, and one for Elias’. While he yet spoke, behold a bright cloud overshadowed them: and behold, a voice out of the cloud, said, this is my beloved Son, in whom I am well pleased. (1964/1971, 591)

Transfiguration is a change to a spiritual state of grace. It is seen as a spiritual marriage of mind, body and soul; “made in heaven”, “divinity in humanity”, “a blessed union” of “heaven and earth”; a culminating point in the life of Christ when, wearing white vestments, his purpose is clearly seen in his glowing face, his countenance lit from within when he stands before Peter, James, and John, his brother as he brings them up apart high on the mountain. Transfiguration points to Illumination, a spiritual reconfiguration that transforms one’s body, mind and soul so that one can see, even in darkness, with an inner vision. Inclusive of one’s circumstances it reconfigures one’s current condition by realigning one’s conscience, not as much, to an written creed, as to an unwritten code of conduct, an inner creed of allegiance, or faithfulness, found in

“authentic” faith of a promise, a vow of eternal love, for better or worse, richer or poorer, in sickness or health, but forever in an eternal bond:

San Manuel goes on with his Mass in the village. Everyone went to Mass in the village, even if it were only to hear him and see him at the altar, where he appeared to be transfigured, his countenance lit from within. He introduced one holy practice to popular culture consisting in assembling the whole town inside the church, men and women, old and young, some thousand persons; there we recited the Creed, in unison, so that it sounded like a single voice, all voices based on one. (1930/1073, 50)

It is a scene of San Manuel and his parishioners in communion, a marriage of believers, in a sense, the essence of faith, trusting one another, expressing their love of life.

Not like a chorus in a Greek Tragedy that comments on the action in a play without really participating in the plot, nor indirectly on the side in a supporting role, as reciting a creed together in a common statement of religious belief authorized by the Church. That is a “credo”, or creed, that guides someone’s actions set on principles based on faith in a moral sense of right or wrong, as imposed by antiquity but San Manuel’s faith is one of authenticity, in a modern sense, an amazing grace illuminated from within from a force derived from the pressure, tension, stress or struggle of wrestling with the difference between humanity and divinity in a relationship that transforms life forever. The connection is deeper than one may think and the power much greater.

Precepts, we know are a priori rules that regulate thought. Axioms and assumptions based on observations of human beliefs and behaviors that are recognizable to humanity but, they can also take the form of a vow or a promise. While for some

scientific truth or factual intelligence obtained through empirical observation, for others, they are spiritual truth or fundamental integrity<sup>43</sup> based on theoretical deduction.

Transformation is a change of one's countenance like the knight of the rueful, woeful, sorrowful countenance, "Our Lord Don Quijote", who read so many medieval romances he became himself of a revived code of chivalry.

Principles are generally based on people. People respond, not to rules, regulations, policy and laws, postulates and theories, as much as to honesty, sincerity and candor and confessions<sup>44</sup>. This embraces the idea of individual integrity and motivation over institutional imperative and mandate; personal willingness over will of power. Like the difference between rhetoric and repetition, language and literature, persuasion and preaching, a creed involves engagement, enlightenment or exchange rather than enforcement, entrenchment or excellence. Creeds are premises or guidelines, the stories they tell are of people, guiding lights..."I believe in God, the almighty Father, Creator of heaven and earth..." and all the rest. "It was not a chorus, but a single voice", more visceral than vocal. After he teaches them the creed, San Manuel goes on to show the villagers on how to live for eternal life.<sup>45</sup>

San Manuel always appears actively occupied, even if preoccupied with how to be occupied. He is contemplative yet less than constantly active, consumed with energy.

However, it is an energy that also carries him to the lake drawn to its temptations of suicide or notions of death in recollection of lost souls of an ancient city buried beneath its waters.

San Manuel is like Christ himself. He is a preacher and, "In his sermons he never inveighed against unbelievers". He was a teacher, "from time to time he would visit the

local school to help the teacher, to teach alongside him”. He was a healer, “often he used to accompany the doctor on his rounds, adding his presence and prestige to the doctor’s prescriptions. Most of all he was interested in maternity cases and the care of children; it was his opinion that the old wives saying “from the cradle to heaven” and the other one about “little angels belong in heaven” were nothing short of blasphemous. “The death of a child moved him deeply” (Unamuno lost one of his own) and San Manuel was also a carpenter, “He chopped wood for the poor and was in the habit of making handballs for the boys and number of toys for the younger children” (1930/1973, 51). The thing that he wanted was that his villagers to be happy and for them to put themselves into their work. San Manuel was so proud of the clown whose wife had died while he was performing, conscious of the dignity it took feigning joy while facing fear. “It’s you who are the saint, good clown”, he said.

He says, “I watched you at your work and understood that you do it not only to provide bread for your children, but also to bring joy to the children of others” (1930/1973, 53). These rites and rituals are signs or symbols of Essence which reveals an indispensable quality of someone or something without which it would not exist. In the case of San Manuel Bueno, mártir, his name and nature coincide with an element essential to a set of characteristics that make up his character. The one inherent trait for which he is known is, “He is good”. In 1930, people were looking for precepts and principles, rites and rituals that could give comfort and confidence, rather than conflict in questions of the value of life to confirm the meaning in life and it is San Manuel Bueno, mártir who appears to be a role model.

Diverging from the discovery of this Catholic Catechism in *San Manuel Bueno, mártir*, to understanding the essence of existence in San Manuel Bueno, mártir, a more analytical look at this mystical and mnemonic picture of San Manuel through a close analysis applied to form and content reveals that narrative tools help make this story interesting and more than meaningful, memorable. Linking the life of San Manuel Bueno, mártir to real life requires unique and universal perspectives.

*San Manuel Bueno, mártir*, is uniquely universal six ways,

- 1) Externally, by attributing his “good nature” to external causes in helping the villagers which, with a little luck and charm, displays his visibly objective good judgement.
- 2) Expressively, by assigning a value of vice or virtue to his voice and vital verbal expressions that display his naturally inherited characteristic of goodwill to all.
- 3) Internally, ascribing positive or negative attitudes to his concern about the duration of life within the confines of his control while struggling internally to comprehend his creed’s compatibility with conscience and cosmos.
- 4) Interpersonally by assessing his role and results as a priest maintaining traditions in the village of Valverde while affecting the spiritual development of Ángela and Lázaro and, in the process of being true to himself, he changes their lives as, perhaps, they change his.
- 5) Audio-Visually, by assimilating a mental impression made on the reader one comes to know San Manuel personally as one identifies with him or rejects him, as the case may be.
- 6) Actively, by assuming a stance toward the story’s outcome one confronts one’s own convictions.

San Manuel Bueno, mártir and his two acolytes, or followers, Ángela and her brother, Lázaro, present a continual crescendo of ceaseless activity in the life of the community that may lead the reader down that path also.

*San Manuel Bueno, mártir* is a sign of the rupture from the past creating a divide between Realism and Modernism where realistic literature is put out of style by “la novella” or “nivola”. A new short story narrative longer than a twenty page, one sitting reading but not considered a novel, the “nivola” is like the New Testament that put out of style long chronicles of history as in the Old Testament of the Bible in favor of parables and epistles that record, not an historic record of a people as a tribal “Race”, but, instead, revive in people a renewal of “Spirit” in anxious times. Unamuno’s “nivola” begins in the middle of the “action” and rises quickly to the crisis, climax and conversion, then concludes abruptly as opposed to Realism with all its minute details. Realism details descriptions of people and places. Modernism portrays people through a sense of presence. Isabel Criado Miguel describes this shift from past events to personal passions and personalities in her book, *Las novelas de Unamuno* (1986). She refers to the difference between Unamuno’s first novel, *Paz en la guerra* (1897), giving a relatively historical account of the Third Carlist War juxtaposed to his others from *Amor y pedagogía* (1902) through Unamuno’s consecutive novels up to and including *San Manuel Bueno, mártir* (1930) creating continuity among people, not a purified “Race”, but a pervading national “Spirit” to bring people out of grit, grime and grief to grow into grace, gratitude and glory.

*Paz en la guerra* was already a slight swerve from the past in its playful chiasmus of the words “War and Peace” inverted to become “Peace in War” (*Paz en la Guerra*,

1897) playing with the title of one of the longest historical novels in history, *War and Peace* (1869) by Leo Tolstoy. The swerve strengthens into a full blown storm of new literature in 1902 when Azorín writes *La voluntad*, Valle-Inclán writes *Sonata de otoño* and Pio Baroja writes *Camino de perfección* and Unamuno writes *Amor y pedagogía* after suffering a crisis of faith in 1897 leading to his classic “novela” composed as a contemporary “nivola”, *San Manuel Bueno, mártir*. What follows are random remarks closing Chapter One on the narrative process linking reader, text and writer to apply criticism and theory to open perspectives to “phenomenon” human conditions; “personality”, human nature; “persona”, human impact.

Unamuno’s new style brings on a new role for the reader. Instead of reviewing, recording or reporting, the reader has to rev up recognition and recall to resolve and restore “la nivola” to a revived version filling in what’s left out wherever it lets off. In 1929, just prior to the publication of *San Manuel Bueno, mártir* by Unamuno, I. A. Richards analyzed a group of Cambridge students who “misread” the text which lead to uncovering the importance of “reader response”<sup>46</sup>.

Theorists, since, have had notions of an added dimension created in literature by interaction between the reader and text. In 2009, Norman N. Holland wrote, *Literature and the Brain*, in which he describes how “the brain plays tricks on us” and we can lose ourselves in literature and film, implanting ourselves into the story by becoming a captive audience with cognitive capabilities.

Fish, a literary theorist associated with Postmodernism whose primary focus is Higher Education, talks about the notion of “interpretive communities” that are bound by a “character and cultural context”. Fish’s theory is an offshoot of “reader-response

theory” mostly associated with Wolfgang Iser (1926-2007), a German scholar who studied in Tübingen, Germany.

Iser co-founded the Constance School of reception aesthetics with Hans-Robert Jauss and others. Jauss is known for his “reception theory” when hermeneutics was becoming of interest in 1967. Iser’s aim is to describe the process that takes place between the reader and the text and how first the reader reads the text then puts the text in context as “a complete whole” much like gestalt theory. What transpires in communication through dialogue between the reader and the text is essential to reading. Frenchman, Roland Barthes (1915-1980) in his book, *Writing Degree Zero* (1953) suggests that writing is a continuously changing process of reading and reactions. He says conviction and conventions in and of themselves do not add creativity to literature. He separates uniqueness and originality in literature from forms that simply stand out for their shock value. He suggests “reader response” is influential in interpreting and appreciating a narrative.

In light of “reader response”, the impact metaphor has on meaning is of magnitude. A metaphor is a figure of speech used in literature by creating an image, story, person or thing to convey a conceptual idea or myth that is intangible such as, his fears lead to a footbridge of faith, “life is a journey” or “daily life is a dance or a dream”.

In *The Great Chiasmus Word and Flesh in the Novels of Unamuno* by Paul R. Olson writes:

Other manifestations of historical “Carlism” occur in the characters that give expression to Carlist ideology and represent familiar type of doctrinaire intellectual. One of these is the young pendant Celestino, in whom Unamuno satirized the conservative Catholic scholar of a later generation, Marcelino Menéndez y Pelayo. (2003, 25)

Menéndez y Pelayo (1856-1912) is a Spanish historian, poet, translator, philosopher and literary critic born in Santander, Spain not far from where Unamuno was born. He became famous in 1881 for his memorable lectures on Calderón de la Barca (1600-1681) who wrote *Life is a Dream* (1635), a play about mistrust and mistaken notions of identity and creating faith in people. His metaphor, “Life as a dream”, is also a metaphor used in the story of San Manuel, full of “polysemous” words, characterized by having several different meanings.

Northrop Frye on metaphor and meaning says, “As for human society, the metaphor that we are all members of one body has organized most political theory from Plato to our own day”. (1957, 142) He says, the idea of humans all pertaining to one body carries thoughts in Plato’s, *Republic*:

The reason, will, and desire of the individual appear as the philosopher-king, guards, and artisans of the state, is also founded on metaphor, which in fact we still use whenever we speak of a group or aggregate of human beings as a body”. (1957, 143)

Frye says, “The conclusion that a work of literary art contains a variety or sequence of meanings is inescapable”. Frye goes on to say:

It has seldom, however, been squarely faced in criticism since the Middle Ages, when a precise scheme of literal, allegorical, moral and anagogic meanings was taken over from theology. (1957, 72)

Scholars began to see Theology at various angles using a new lens in a new light. Theological Existentialism is, in part, an extension of Expressionism in Germany. German Existentialists, Jaspers and Heidegger bring to light a link between coexistent physicality and psychology. In addition, Theological Existentialism distinguishes

between a structural existence and a systemic essence. Whether diachronic or dynamic, structures and systems experience small incremental changes at times. In general, systems are noted for motion while structures are noted for constancy. Structure, by definition, is based on a notion of permanence in the relation between elements and existence. Structure is considered a construction of an edifice, frame or building. Time has a role. Not all frames or forms are seen the same all the time as seen in the thirty impressionistic paintings by Monet between 1892 and 1893 of The Rouen Cathedral. The early 1890's experienced a religious revival with an emphasis on social gospel of the progressive era that saw a change from self sufficient farming or running small businesses to working for wages in industry which was followed by the advocacy of workers rights to form unions so the image of the Cathedral carried added meaning reflecting a reality of regional religion seen in symbolic, social and spiritual systems and structures.

Skeletal structures can appear to change in varied states of light and the vision of a skeletal structure can change with respect to prejudice or preconceived ideas. Some various philosophical perspectives throw light on the notion of various states. Descartes saw a duality of mind or soul over matter or body but Spinoza saw only substance. Two philosophers, Gilles Deleuze and Félix Guattari, from France, make the argument that "what is essential to life is not the relationship between matter and form or between substance and attributes but the tension between materials and force". (2004, 377) Materials are that from which something is made whereas force is a strength or energy of materials in action or movement. These distinctions can be applied to the story of San Manuel in relation to San Manuel as an individual with his own cares or as caretaker of

his village caring for others. Unamuno adds “personality” and “providence”, both powers that involve either diverse or divine intervention, a mix of luck and charm. He also adds a notion of a national spirit uniting humanity in “intrahistory”.

What Derrida and Lacan bring to this dialogue is a perspective on Deconstruction and the difference between the symbolic, the imaginary and that which is “real”. What Kierkegaard, Tillich and Kaufmann bring to the discussion is the existentialist aspect of abstraction, courage and the fact that critical or abstract thinking and the acquisition of knowledge can be liberating. Other recent research studies done on San Manuel bring in the various notions of uncertainty and subjectivity, oneness and otherness, humanity and humor, separation and horror. All of these ideas bring in an element of abstraction that becomes essential to the discovery of the essence of theological existentialism in San Manuel with his mystical or mythological promise and his metaphysical or metaphorical poetry. Frye adds, “Today there is more of a tendency to consider the problem of literary meaning as subsidiary to the problems of symbolic logic and semantics”. (1957, 72)

One might imagine that Spanish Unamuno would wrestle for the right to rectify this woeful wrong with these words from *Como se hace una novela* [*How to write a novel* (1930, 151)] “The villagers don’t believe in themselves. And God is silent. Here is the basic universal tragedy. God is silent. And he is silent because he is an atheist” (“Es que el pueblo no cree en sí mismo. Y Dios se calla. He aquí el fondo de la tragedia universal, Dios se calla. Y calla porque es ateo” (1966, 151). Unamuno’s humor is in the irony that if the villagers think it is alright to be silent and suicidal, not believing in themselves, then, God, too, has the right to remain silent and suicidal, not believing in himself any more than the villagers do. The subtlety of his humor is sublime in that it looks, on the

one hand, like the words of an atheist but Unamuno's humor is known to turn a phrase around to reverse its direction such as in his final words in his poem *Oración del ateo*, *Antología poética*, Unamuno concludes, "God is great!"

Kierkegaard and Unamuno wrote poetic prose. Kierkegaard wrote:

What is a poet? An unhappy man who in his heart harbors a deep anguish, but whose lips are so fashioned that the moans and cries which pass over them are transformed into ravishing music. His fate is like that of the unfortunate victims whom the tyrant Phalaris imprisoned in a brazen bull, and slowly tortured over a steady fire; their cries could not reach the tyrant's ears so as to strike terror into his heart; when they reached his ears they sounded like sweet music.

He adds that men crowd around the poet and say to him, "Sing for us soon again" and "May new sufferings torment your soul, but may your lips be fashioned as before; for the cries would only distress us, but the music is delightful".

Unamuno says "God is great! So great is he that he is no more than an idea; reality is greatly reduced so that I might expand to reach you. I suffer at your expense, God non-existent. If you would exist I would exist also".<sup>47</sup>

Kierkegaard proposes humans can only have one Lord, love. He says no one can serve two masters. He says "So then, be like the lily and the bird, serve only one master, serve Him with all your heart, with your entire mind, and with all your strength, and then you, too, will be without anxiety. Unamuno opposes the duality of Descartes in preferring essence which consists of particular attributes ascribed to a particular substance, "Suffering is the substance of life and the root of personality, for it is only suffering that makes us persons".<sup>48</sup> Kierkegaard says:

Paganism is a mind in uproar, the devil of each passing moment is driven out with the help of the devil, and seven

worse devils are let in. No matter how variously it expresses itself, paganism is basically disobedience, the powerless, self-contradictory attempt to want to serve two masters. So it is said, “Therefore, ‘Woe to the sinner who walks in two ways’. When one has gone on being in two minds for long enough, then fickleness takes over the reins. (2010, 173-175)

Unamuno creates Manuel on much of the premise.<sup>49</sup>

San Manuel is divided between his life in the village of Valverde helping the villagers and his life to come which he wrestles with.

Kierkegaard goes on to say:

One is able to tell when a congregation has been “without a priest” for many years, even though it has had many priests, and in the same way one can tell that a pagan has had many masters, or that many have been his master, and yet ‘no Lord’ has governed his mind. (2010, 173)

He sees this as the greatest disobedience, “more terrible than any act of defiance”. (2010, 176)

Whether born to be disobedient, bred of it or badly misunderstood, San Manuel seems to carry on a deception that defies Belief. San Manuel Bueno, mártir brings a quality of life that is, today, part of a philosophical argument producing an unconscious anxiety which begins to build in anticipation of a type of theological and existential expectation. This representation of a rivalry forming is realized in a type of a honorable duel between Don Manuel and Ángela’s brother, Lázaro, when Lázaro returns from America and begins to pursue San Manuel leading to unveiling the shocking truth. While heavily wrapped in paradox, contradiction and absurdity if not authenticity San Manuel confesses to Lázaro the truth of his modern struggle with his ancient creed. How can one lead a life that is a lie?

Kierkegaard's angst is a passé present preying upon a palatial palimpsest priesthood turned backwards to a past promise.

Harold Bloom understood and declares that, he too, has an anxiety of influence trying to live up to the literary masters of the past while establishing his own creative right and road to originality without offense to the established rules of writing saying, "*The Anatomy of Influence* is my virtual swan song" (2011, 9) and "A strong poet seeks not simply to vanquish the rival but to assert the integrity of his or her own writing self" (2011, 8). He was unabashed in speaking his mind. As a writer, he is able to silently say remarks that uncover with the conscious mind the, at times, abrasive, at times, astute but always absurdly abstract reality of the unconscious mind. Freud and Jung called it instinct and sincerity. Heinrich Heine and Unamuno called it irony creating cover from censors in sarcasm and satire. Hidden meaning can harbor helpful or harmful information that in the right hands can be enlightening but in the wrong hands can be explosive. The fine art of deciphering, translating or interpreting requires wisdom to know the difference and, perhaps, the hand of providence to save us from ourselves.

## CHAPTER TWO. ASLEEP BY THE LAKE.

Like reading Holy Scriptures, the reader, in retrospect, intuitively aware of insight awakening, subtly synthesizes scenes of the surroundings of the lake and mountain. The senses are put in step with Ángela's voice as she sets the tone of the story by inducing polychromatic images that simulate life and intones polyphonic<sup>50</sup> instincts that stimulate longings emanating from a poetic overtone and musical background of views in various hues and humors. San Manuel silently strikes a stark contrasting melody marching to a beat of a different drummer, dreading waking up his dreamy village from its sleepy siesta stupor. Verses by Antonio Machado in *Campos de Castilla* (1912) convey this paradox of a panoramic and pandemic view of village life vital to Valverde:

XXX

El que espera desespera» dice la voz popular.  
 ¡Qué verdad tan verdadera!  
 La verdad es lo que es, y sigue siendo verdad aunque se  
 piense al revés.

LIII

Ya hay un español que quiere vivir  
 y a vivir empieza,  
 entre una España que muere  
 y otra España que bosteza.  
 Españolito que vienes al mundo,  
 te guarde Dios.  
 Una de las dos Españas ha de helarte el corazón <sup>51</sup>

These verses by Antonio Machado (1875-1939) have relished much attention and stood the test of time holding a tenacious grasp on Spanish culture because they recall a time when Spain is changing while all the time resisting change. Poignantly written, they are as captivating now as they were when they became part of Spain's cultural identity. Part of Spain's modern day heritage, they present a past not forgotten, nor forlorn.

Embracing the essence of Theological Existentialism in *San Manuel Bueno, mártir*, they are essential and existential waning words of wisdom, wary of war, that bury beneath the rhetoric a soul of Spain solely wanting life. *San Manuel Bueno, mártir* reveals the pain of hardship of a country on the verge of the Spanish Civil War when poetry and prose speak louder than political speeches.

In the setting of *Campos de Castilla*, Antonio Machado, a “poeta del pueblo”, or poet of the people, creates a sense of village life like that of the story of San Manuel. Ángela is a villager, even though she is educated at the convent in the city. Her words, like verses of Machado, speak to all, but spoken like a villager who is glad to provide food for all, while she is spiritually nourished by a green valley in a distinct parcel of the world, isolated on the plain in Spain.

The geographical importance of Castilla is clear as seen shown by Steven Driever, who wrote an article for ISLE (*Interdisciplinary Studies in Literature and Environment* Vol. 4 Issue 1 pages 43-70 Oxford University Press, Cambridge UK 1997) as he states its significance which was elevated during this revival period of Spanish National pride after Queen Isabella II makes the national flag official in 1843 but it is replaced on April 14, 1931, around the time *San Manuel Bueno, mártir* is published, when the monarchy is overthrown and a new flag is flown for the Second Spanish Republic adding a color of Castilla y León:

The rootless modern must develop a sense of place, including an aesthetic appreciation of even the most modest environs. The landscape literature of Spain’s Generation of ’98, a group of young writers concerned with the regeneration of Spain after its defeat in the Spanish-American War of 1898, serves as a source of inspiration for its turnabout. Laín-Entralgo, a Spanish psychiatrist turned cultural critic, maintained that the Generation of ’98

discovered and invented the Castilian landscape (Hutman 114). According to him, these writers discovered it by communicating a vision of beauty in its severe, bold lines, and they invented it by portraying its connections to the Spanish psyche. (1997, 43)

Of artistic and acoustic proportion, the Spanish psyche is part of the Castilla landscape. Unamuno writes, “Tú me levantas, tierra de Castilla” (“You raise me, Land of Castilla”), from his poem, *Castilla*, like a poem, *Castilla*, by Manuel Machado, brother to Antonio.

It is a psyche that has a poetic thread of nature that flows with time carrying the soul and soil of Spain into various folds of “intrahistory” cultivating a rich heritage. Like a garden variety of fruits and vegetables offering a banquet of vistas and textures, vissitudes of peaceful village life offer a variety of values and characters. Pastoral country settings, with picaresque moments of humor and hardship, contrast with the clamoring noisy panache of city streets, with problematic issues of progress. Traditional village life, with its own rugged adversity, is where religious rites and rural rituals take root. Modern city life, with a frenzied pace, is too busy and burdened by the pain of progress to gather for charming customs.

The Castilian landscape offers a sense of openness presenting a scenic view of Spain in a natural environment. While Spain’s growth is panoramic, there is pandemic decay rampant in a country embodied in an isolated, alienated Peninsula, imbedded in decadence and decline. Village “modesty”, and its modicum of respect to survive, competes with city “modernity”, and its mode of rebellion to succeed. During hard times of the early 1900s one turns to the peaceful life in the country to compare, in stark contrast, to chilling strife and suffering of city life.

A paradox of growing pains produced out of a heritage of grandeur causes Spain's troubles which, by 1930, had paralyzed Madrid with strikes and riots. On December 12<sup>th</sup> of 1930 Revolution begins as rebels take a border town and a general strike is called in favor of the revolution and a revolutionary manifesto is signed by thousands. A village laden with dreams is a wanderers paradise; laden with difficulty it is a fool's paradise, so they say. Machado says, "Caminante no hay camino, se hace el camino al andar". That's to say, "There is no road, one makes the road while walking". This verse may have a touch of anarchism, or, on the other hand, a tone of a singular voice of sanity amidst the noise of modern chaos and confusion. While Madrid is building most of its modern city of today and constructing much of its modern political structure the city is not yet sound enough or strong enough to assuage the tensions building, creating conflict that would eventually lead to the crisis of civil war and climax in a new regime, later calming in sight of a greater war worldwide and then finding resolution in its prospects and popularity after World War II, for while Germans and French were recuperating from their wounds of war, they would vacation in Spain and its islands.

Castilla, for the poet of the Generation of '98, conveys a sense of freedom and faithfulness. Castilla, long a symbol of Spain, has always fought two fronts simultaneously since the marriage of Queen Isabel I of Castilla and King Ferdinand II of Aragon. Isabel's expeditions to America by Cristopher Columbus expanded the New World under her sponsorship while King Ferdinand fought for unity in Hispania on a common ground of Old World Christian Spain. While forging ahead into the future, Spain has simultaneously held a fear of leaving the past behind, making living in the present an experience of love, loss, and longing while trying to live up to an impossible

ideal of historic grandeur that has far outgrown reality by sheer imagination. This is universal suffering all humans endure.

Unamuno alludes to it in *Tragic Sense of Life* without which spiritual faith is lost to a wilderness of universal grief, a universe of existential angst of alienation, elimination or isolation. Out of this bond between two worlds, old and new, arises the essence and existence of Theological Existentialism in *San Manuel Bueno, mártir*. It is a bond of old and new that converts to a deeper bond of living and dying producing anxiety according to Blaise Pascal or “Blasillo”, as some may choose to say.

Pascal (1623-1662) is pivotal in the story for his concealed role in passively forming the character of Blasillo, the fool congenitally afflicted by mental retardation, sometimes maliciously associated with beasts of burden, but Blasillo is unconsciously brilliant.

Blasillo’s brilliance is his innocence. Roger Hazelton sums up the importance of Pascal in his book, *Blaise Pascal the genius of his thought*. Hazelton says, “Having adopted for his purposes the familiar Renaissance maxim that ‘man is neither angel nor beast’, Pascal goes on to say of humans that, ‘The pity of it is that in trying to act like an angel man behaves like an animal,” [Hazelton meaning, of course, the beastly kind] (1974, 95). To the credit of Blasillo, his slowness of understanding does not keep up with his quickness of speech, common to many, which could fool people into believing he knows what he is saying when he says verbatim the liturgy spoken by San Manuel, “My God, my God, why hast Thou forsaken me?” He leaves one to question whether or not he might actually somewhat understand the critical predicament of his physical

condition when it is most likely that the perplexity of his repetitious remarks is simply a tragic comedy of life's paradox of an obscure coincidence.

Pascal had been an outstanding child prodigy with a pessimistic outlook on life. A famous mathematician and innovator, Pascal changed course midlife and found faith better than reason. The grace of setting sights low averts being disappointed or frustrated by sin and predestination.

Pascal countered Descartes, Spinoza and Leibniz, the Continental Rationalists, and the Empiricism of Locke, Berkley and Hume, the English Empiricists as he saw greatness in recognizing human misery in order to face it. Pascal is known to have had a witty sense of humor and jokingly says, "All miseries are caused by the human inability to sit and stay still and silent." He says:

My existence as a man does not therefore tell a straight and simple story that is capable of being assumed and acted upon forthwith. Rather, it tells an extraordinarily involved and intricate story building to an unknown conclusion.  
(1974, 96)

Confessions often reveal a sense of inner pessimism. Jean-Jacques Rousseau wrote *Les Confessions* in 1765 following in the footsteps of St. Augustine's *Confessions* written in 397 A.D. Santa Teresa wrote her Autobiography and *El Camino de Perfección* before 1567 with her Confessor. Unamuno writes about Ángela's confessions. Ángela writes about San Manuel's confession, all reveal some form of pessimism like Pascal's "Man is perishable"..

Confessions represent reflections on the past with varying degrees of religious inspiration amidst the guilt or anxiety of self-indulgence or human imperfection. Confessions can have a cleansing or purifying effect that can bolster confidence in

continuing to subjectively struggle for life bringing one back to faith. Pascal says, “Man is perishable. That may be; but let us perish resisting, and if it is nothingness that awaits us, do not let us so act that it is a just fate” (1921, 1928, 1954, 263), much like the epigraph beginning *San Manuel Bueno, mártir*, “If only in this life we wait and hope for Christ, we are the most miserable of all men” (I Cor. XV: 19)

In reading sacred scriptures or secular stories, self expression of one’s soul confronts limits of private confession, personal convictions and cultural confirmation or public censorship. The reader makes a private personal confession of one’s own while reading. Through the experience of reading, theological truth and existential trust reveal an angst that arises out of plurality. Differences can endanger or enhance freedom and faith. This angst is the inner confrontation one has with one’s conscience to discern right from wrong, however, San Manuel’s struggle is deeper as it distinguishes living from dying.

Cognizance, making one aware of one’s own life, not conceptualization, making one an absolute authority on life, is what conceives the true essence of San Manuel’s existence. As readers recognize and recall their own fights for freedom from the struggle for truth or any betrayal of trust, reason fights for objectivity; faith for subjectivity.

The objective of this dissertation is to show that *San Manuel Bueno, mártir* offers renewal in reader response through plurality of interpretation just as art, music, poetry allow for plurality of self-expression. *San Manuel Bueno, mártir* is bound only by the perceived limits of validity of theology and verisimilitude of existence.

One objective of this chapter is to review assumptions that renew Theological Existentialism in *San Manuel Bueno, mártir* in relation to religion rather than being

restricted by only the rule of reason. The purpose is to show how *San Manuel Bueno, mártir* renews through a variety of interpretations of reality. The hermeneutics of the Humanities; history and “intrahistory”, language and literature, art and music, are understood to allow the reader to imagine and interpret the images that Ángela invites the reader to envision while the author, Unamuno, is allowed a stage a sounding board for self-expression.

Self expression is an assertion of one’s unique traits through creative capabilities and personal confessions of one’s own individuality and personality. Self-expression is elevated at this time and confessions often reveal an inner pessimism, an inner well to drown in, or an inner self, a living soul struggling to feel free and alive as seen in the poetic prose of Austrian Rainer Marie Rilke (1875-1926). He wrote *The notebooks of Malte Laurids Brigge* (1910). Modeled after *A Priest’s Diary*, an unfinished novel published posthumously in 1900 by Norwegian Sigbjørn Obstfelder (1866-1900) a friend of Edvard Munch who painted *The Scream* (1893), influenced by Charles Baudelaire (1821-1867) author of *Les Fleurs du Mal (The Flowers of Evil, 1857)*. Rilke’s novel also recalls *Ein Brief* (1902) by Hugo von Hofmannstahl (1874-1929) a fictitious letter by Lord Chandon to Francis Bacon (an advocate of Science) in 1603 in which the author confesses his inability to adequately express himself, first, philosophically and morally, second, rationally and judgmentally, third, conceptually and hermeneutically, in trying to decipher Aurelius, Cicero and Seneca, causing a crisis of self-confidence and creativity making a critical commentary where the main thing is being alive pointing to an inner self, a living soul, a human spirit that belongs to humanity.

Crucial to modern symbolism and self-expression, confession touches on “authenticity” and also an inability to think, speak, listen and write clearly and coherently. Clarity of focus challenges philosophical views of logic, language, linguistics and literature and theological ideas on the meaning of life, mental health and faith. In modern literature self-expression is explored in varying degrees of clarity and obscurity.

Rilke, Obstfelder, Hofmannstahl and Nietzsche explore the deepest depths of pessimism and a crisis of confidence and clarity while Ángela maintains a crystal clear narration even if her own confessions on life are slightly confused. San Manuel confesses to Lázaro a spiritual struggle within that leaves him unclear on his creed of immortality.

Reality, “now”, exists in the faith of yesterday continually holding out for faith in tomorrow and this faith is generally accepted as “now” being a continuity of life even when clarity is obscured or stifled by “nothingness” or “nihilism”; however, “reason and faith”, “truth and trust”, “reality and mystery” fail to make a clear distinction between one from the other, as they are internecine friends, so while clarity and focus can change so too can the Theological Existentialism in *San Manuel Bueno, mártir*<sup>52</sup>.

This look at *San Manuel Bueno, mártir* is an evaluation on many levels like the many blood tests requested by physicians of their patients to draw samples that are extracted to analyze for details, deficiencies and defects, as opposed to dissections by scientists that only can be done when life can no longer be detected. Here samples taken are extracts from the life of San Manuel that detect or discover slight gradations of differences and difficulties.

Unamuno, himself, takes extracts of literary works and covertly comments on character building while he critiques the complications and contradictions of many of the

confessions and criteria of leading philosophical writers. Unamuno says, “And thus, in a philosopher, what needs to most concern us is the man” (1954, 3). Unamuno says in *The*

*Tragic Sense of Life*:

Take Kant, Immanuel Kant, who was born and lived at Königsberg, in the latter part of the 18th century and the beginning of the nineteenth...In the philosophy of this man, Kant, a man of heart and head, that is to say, a man, he does a significant somersault, as Kierkegaard, another man, (What a man!), would have said, he made a somersault from *Critique of Pure Reason* to *Critique of Practical Reason*. He reconstructs in the latter what he destroyed in the former. (1954, 3)

Unamuno says, “Kant reconstructed with the heart that which the head had overthrown”. Unamuno fights to contradict himself wanting the right to reverse his views.

Unamuno, like Pascal and Kant, believes he can have convictions proven by science or reason one moment but later his heart and conscience can convince him of the opposite. He goes on to explain that Kant:

After having examined and pulverized with his analysis the traditional proofs of the existence of God, of the Aristotelian God, who is the God corresponding to the abstract God, he reconstructs God anew; but the God of the conscience, the author of the moral order. (1954, 3)

This is a new inward direction; a modern reversal from the medieval upward and outward, celestial look at God. This is God, to whom each one speaks who guides within and gives the gift of Life and the gift of the Spirit. “Lifeblood” to Ángela, San Manuel causes her to summon up her recollections of him as she ponders who he is and how he affects her. These collected memories comprise a compilation of memories reminiscent of *In Search of Lost Time or Remembrance of Things Past* [*À la recherche du temps*

*perdu*], published between 1913 and 1927 by Unamuno's contemporary Marcel Proust, (1871-1922)<sup>53</sup>. Proust carries forward the modern notion of a "stream of consciousness". Like a musical note carries the melody in a song, this phrase, brought to Modernism by William James (1842-1910) in 1890, describes the streaming flow of thought and awareness of a waking mind"<sup>54</sup>.

These vivid memories fed the faith that Ángela lived by. As a constant part of her life, San Manuel is a living and flowing fountain of faith that feeds Ángela's belief and behavior. She trusts him. This man of "carne y hueso" or "flesh and blood" is the "juicio cardinal", the last word for her.

San Manuel ripens her existence as she is drawn to his Theological Existence. He depicts the image of one she holds sacred in her heart. He models for her a moment in time when she finds shelter in his spiritual stride when she is by his side and she finds food for thought in his spiritual life when they are apart. She paints a poetic picture of a priest who comes first in time, energy and meaning in her poetic portrait of life. When Ángela has grown into a young girl of sixteen, "made into a young woman", San Manuel, is now an Abbot, head of an Abbey his church that houses a community of believers.

Unlike her confessions to San Manuel, Ángela chooses her words carefully for her diary or narration. Like music, they set the stage and move the story according to how readers hear her words. The beauty of her words is they describe a spirit more than reality. Every reader has their own expectations and experience with the written word.

Like a melody, San Manuel's voice is music to her ears just as her voice is a muse to readers, yet, perhaps, amusing:

He querido con estos recuerdos, de los que vive mi Fe,  
retratar a nuestro don Manuel, tal como era cuando yo,

mocita de cerca de dieciséis años, volví del colegio de religiosas de Renada a nuestro monasterio de Valverde de Lucerna. (1973, 23)

She says her thoughts “summon up all these recollections” (1973, 54)<sup>55</sup>. Her thoughts seem more like that of a young dreamer than those of a disturbed disillusioned doubter.

Ángela says her faith lives from these memories of San Manuel as they were when she was sixteen and returned from the convent. As if summoning up courage, a state of mind to face life’s joys and perils, Ángela faces faith and fear of San Manuel, provoking trembling and tears as she knew him when she was “sweet sixteen” and yet “was beginning to be a woman” (1973, 54). When she goes to Confession there is a sense of anxiety, at first, more of awe and respect, than fear and trembling. When facing San Manuel, she says:

In my innermost being I felt the stirrings of maternity, and when I found myself in the confessional at the side of the saintly priest, I sensed a kind of unspoken confession on his part in the soft murmur of his voice. (1973, 54)

Ángela shows keen sensitivity more than intellectual clarity just as San Manuel shows authenticity more than authority.

Ángela recalls “when he had intoned in the church the words of Jesus Christ, My God, my God, why hast Thou forsaken me?’ his own mother had cried out in the congregation”. She could hear the cry that brought silence to the temple and says, “I went to him again for confession and to comfort him” (1973, 55). She goes on to say:

When I first went to him for confession, I became so confused that I could not enunciate a word. I recited the ‘Forgive me, Father, for I have sinned’, in a stammer, almost a sob.

Her narration is a confession about her confessions and his. Her confessions, however, are distinctly different from his.

San Manuel, seeing her, and knowing her, then said:

Good heavens, my child what are you afraid of, or of whom are you afraid? Certainly you're not trembling now under the weight of your sins, nor in fear of God. No, you're trembling because of me, isn't that so. (1973, 54)

Anxiety and awareness define their bond. Ángela is young and often young people are fearful of their elders. Authority can provoke anxiety in someone young who is unaccustomed, unfamiliar or unaware of specific ways of one in authority who is experienced and so, naturally, she might worry of being guilty unknowingly. San Manuel is aware of her youth and tries to assuage her fears when she lacks courage to make her confession.

Jens Peter Jacobsen (1847-1885), from Denmark, is considered, along with Kierkegaard, to be a part of the breakthrough in Modernism that brought new naturalistic notions to literature. His had a tremendous impact on German literature and on music. His novel, *Niels Lyhne* (1880), is about an atheist who lives in a merciless world that tests his lack of faith through a series of tragedies until he dies disillusioned and unrepentant. This depth of misery seen in *The notebook of Malte Laurids Brigge* by Rilke, who was influenced by Jacobsen and Nietzsche, Rodin and Cezanne, all of whom knew profound depths of pessimism, is absent in her confession of Ángela to San Manuel but, perhaps, not completely absent in her story of San Manuel.

Ángela does, however, shows tendencies toward the Arabesque twists and turns that Jacobsen uses in his famous poem, *Arabesque to a hand-drawing by Michel Angelo* (1875) alluding to art replacing immortality in giving meaning to life. There is much that

can be drawn from these comparisons for Ángela is young, female and innocent yet has a maternal instinct and, while not insipid, she is not clever in the sense of scheming, yet she does convey twists and turns inherent to the paradox of life. The difference in her confession and narration split her identity.

Assumptions should be made carefully for, as has already been discussed, there are preexisting principles and prejudices at work in a ritual of reading, even prior to reading San Manuel's story. It's an assumption that Ángela is innocent in her youth and San Manuel is innocent as a Priest, as she is the narrator who the reader first identifies with, and he is the main character, as her hero, so one might assume they are both innocent. When interpreting the story, the relationship between belief and behavior weighs heavily on assumptions with regards to reading comprehension or understanding. Assumptions are motives and movements in material that comedy is made of and the mistakes and mishaps in matters that tragedy is made of.

A cultural example is we laugh at comments of children. One may think children are not so astute but with Charles Shultz (1922-2000) behind the pen, "kids say the darnedest things" as Art Linkletter (1912-2010) put it. Lucy, a young girl, tells her friend Charlie Brown, "You're a Good Man Charlie Brown". He comes to her Psychiatric Help Booth and for five cents she tells him that she knows why he is discouraged. She says his whole trouble is that he is who he is. He asks her what he can do. She says she doesn't pretend to give advice, she just points out the trouble.

This, comically, may be the case with Ángela. On the other hand, Plato points out, "We can easily forgive a child who is afraid of the dark, but the real tragedy is men who are afraid of the light". This, tragically, may seem to be the case of San Manuel.

These quotes simply provide an example of how often misinterpretation; misunderstanding and misreading, can develop during the process of understanding the true nature of San Manuel and the fundamental nature of faith and truth. Humor and hardship are decidedly subjective and intuitively invective. The nature of the reader, narrator, characters and life, faith and truth are all being evaluated as the story develops.

Fear or faith within Ángela is really within the reader by way of words invigorating one's mind, memory and mood. The internal physical, psychological and spiritual condition of the reader may be as influential as external phenomenon or social conditions. The reader defines the story, yet the reader is also being defined by the story by way of inquiry and impressions made about San Manuel. While the story developing, the reader is also developing by allowing into the reader's life outside influences that piece together plot development possibly limited by theological perceptions and limitations of literary figures<sup>56</sup>.

The philosophical, physical and psychological aspects of the story has varied configurations as in the example that the reader takes into account the aesthetic phenomenon of nature as seen with the image of San Manuel in nature. These configurations are as complicated as contradictory. It is difficult to distinguish them. There is no positive proof of *San Manuel Bueno, mártir* being autobiographical or biographical but it is graphical. It draws a visual design that conveys a message from these variables that influence probable outcomes as seen by the reader.<sup>57</sup>

What follows is a synopsis and analysis of Chapter Two and Chapter Three including rationale offered by worthy Theologians and Thinkers on the topic of Theological Existentialism in *San Manuel Bueno, mártir* both preceding and posterior to

Unamuno's famous publication. Beginning with a debate on faith and reason, first, one might find it of interest to reconnect with German Martin Luther (1483-1546), the theologian considered most influential in the Protestant Reformation, his theory, "justification by faith alone", is put in contrast to the "justification of faith through deeds" of the "Holy Mother Church, Catholic, Apostolic and Roman Catholic Church" (1973, 54). San Manuel is clearly as active as pensive.

This difference created a divide between Basque Saint Ignacio de Loyola (1491-1556), the founder of the Jesuits; and Belgian, Cornelis Jansen (1585-1636), founder the Jansenists of Port Royal. As mentioned, Jesuits and Jansenists are Catholic but as yet the schism between the two, once created and carried on by thinkers like Blaise Pascal (1623-1662), a strong supporter of Port-Royal Jansenists, has yet to be resolved. San Manuel is clearly as receptive to all as to a few while perhaps only open to confess to Lázaro and Ángela.

Theological Existentialism in *San Manuel Bueno, mártir* links life's value to vigor and vitality. A key concept in the story is a presence and purpose where the mode of survival is through awareness or cognition and consciousness primarily in conjunction with a soul searching confession to cleanse and purify the heart on route to a clear conscience. In accord with the dictates of one's conscience, anxiety, angst and agony, aspects of consciousness, cause pain, sacrifice and suffering to save one from succumbing to nothingness. Kierkegaard says in *Fear & Trembling* that if an unfathomable, insatiable emptiness lay hidden beneath everything, what would life be but despair? San Manuel clearly tries to defy despair but not without a struggle.

Dante Alighieri (1265-1321) was an Italian Catholic writer born in Florence, Italy who wrote *The Divine Comedy* (1321) a poetic masterpiece entirely in hendecasyllables (eleven syllables in each line) in three parts (Inferno, Purgatory, Paradise) of over one hundred cantos, or songs, in 14,233 measured lines which are packed with hidden meaning. Like Spanish Jesuit Gracián's, *El Criticón* (1652) and like *San Manuel Bueno, mártir*, they are spiritual journeys into the literary art of lyrical wisdom. To write such a masterpiece took Dante Alighieri time. To read it takes time. Delivering the message takes time. *San Manuel* is clearly like time itself, if one looks to the mountain and the lake, if one accepts his immortality which is obviously in question.

To read and comprehend his spiritual phases is a trip through time which, just like any trip, takes time. Joseph Gallagher in *To Hell & Back*, published by Triumph Books, Liguori, Missouri in 1996, says that *The Divine Comedy* is "like any great cathedral, all its treasures cannot be seized on the run". Living, writing, redacting and reading take time. In a battle of time, being in the here and now is weaving today, yesterday into tomorrow. Time is the irreversible succession of events and existence.

What is the presence of time when reading, but a mix of the past, present and future mixing moments of memory and meaning?

Gallagher goes on to describe the comic effect of the concept of time in one of his favorite cartoons that shows a couple leaving their idling car and dashing toward Notre Dame Cathedral in Paris. "You do the inside," says the husband, "I'll do the outside". Comically, Joseph Gallagher says, "Woody Allen took a speed-reading course and read *War and Peace* in an hour reporting that, "It's about Russia" (1996, xxii). Humorously, a man went to a Monet Art Collection in Chicago and saw the entire collection amidst a

huge crowd in fifteen minutes and afterward declared that he now knew Monet and all Monet's masterpieces.

However, velocity does not always speak to veracity. *San Manuel Bueno, mártir*, in a few pages, is a packed masterpiece full of ideas and images. It takes time to grasp the true significance of its metaphors to derive meaning and disassociate truth from fiction. Unamuno uses ubiquitous "perspectivism"<sup>58</sup> to peruse a plurality of points of view on theological and philosophical possibilities and it clearly takes time to get to know San Manuel.

Velocity can cover a multitude of errors as much as it can cause as many errors like the imposture of a one-night-stand, or the impropriety of greed gaining ground over grace and gifts of gratitude, or the imposition of one culture on another by the military muscle of war.

Unamuno said that military aggression would be "a brand of Catholicism that is not Christian" referring to "a paranoid militarism bred in the colonial campaigns", perhaps alluding to the uprising of Franco's forces in Spanish Morocco led by wounded General Millán-Astray. San Manuel wanted to protect the peaceful village from the battlegrounds of war and words. Unamuno loathed the former. He loved the later. San Manuel wanted to shelter his parishioners the way a shepherd would protect his sheep. What good would it do for them to know the "truth" if the "truth" could only cause pain and suffering? He preferred their internal trust and his agony of internal pain and suffering to the angst of disappointing them with differences, deception, destruction and death. He abhorred haste and adored "intrahistory", enduring beyond a lifetime, which

he sought for himself. As San Manuel contemplates the vitality of his village by the lake he sees that veracity and velocity do not always harmonize.

Truth is timeless whereas speed is timely. Striking a chord of discordance, San Manuel suffers anxiety knowing his village is a step out of time with the rest of Spain just as Unamuno senses Spain is out of tune with Europe.

Every effort among Spain's people to harmonize only brings more sounds of dissatisfaction and dissonance. Spain's cultural sounds of the south compose a unique sound when mixed with the Castilian sounds of Spain's north. Out of this diversity Spain produces at this time some of its best musical masters, Manuel de Falla (1876-1946), Enrique Granados (1867-1916), Isaac Albéniz (1860-1909) and Joaquín Turina (1882-1949) producing "ritmos" of memorable music the way Unamuno produces melodic metaphors and memories in "*Recuerdos e intimidades*", his autobiography.

Among these musical masters, making motifs of riffs and revival, giving relief while regenerating rogue rhythms is Felip Pedrell (1841-1922), a Catalan composer, father of Spain's music nationalism. In *San Manuel Bueno, mártir*, words revolutionize as they harmonize. Quietly San Manuel's hidden emotions silently stir as a noisy political overture of horrific human treachery and bold statements of radical change blast sounds of supremacy.

A vocal warm-up to a civil war, *San Manuel Bueno, mártir* has vocal versions of verse and veracity. One version of this historic interlude interpreted by Unamuno in his new narrative is that it is a rendition of an old story retold a thousand times over, many times, in many ways, of many memorable days and much suffering and confusion during a time when civilization saw Christ amidst Pharisees and Sadducees, Emperors and

Potentates, all-knowing, but for all their knowledge it was not great enough to comprehend the magnitude of that moment in history.

In 1930 while a cadence of class struggles will all too soon send bombardments of bombs from troops pacifying by dominating in order to destroy dissonant vibes and silence discordant voices deadening sense and sensibility there are those who take refuge in a humble homily, reading scripture that applies to current moral concerns, not of faith-words-works alone but a mix of history and “intrahistory” in unison, a voice of traditional life with *San Manuel Bueno, mártir* silently present. In this inspirational message people of all backgrounds seeing some form of servitude or suffering imagine an opportunity for salvation, resurrection and renewal. It is a message that has become the foundation for generations.

It recalls a day when one man’s silent torture is heard around the world for generations in his soulful outcry of, “My God, My God, why hast Thou forsaken me?” It is an anguished voice of despair in a brutal persecution of inner uncertainty crying out in an entreaty for fortitude of faith.

The Bible verses Unamuno cites show how Theological Existentialism in *San Manuel Bueno, mártir* is a fictional story about a story in history that carries many stories of humanity. In the first two chapters three Bible verses are cited, Matthew 27:46; Matthew 7:1; Luke 20:25. Each shows a tragic sense of life. Matthew 27:46, “And about the ninth hour Jesus cried with a loud voice, saying El, Eli, lama sabachthani? My God, My God, why hast thou forsaken me?” (1971, 601); Matthew 7:1, “Judge not that ye be not judged” (1971, 582); Luke 20:25, “Render unto Caesar the things which be Caesar’s, and unto God the things which be God’s” (1971, 636).

In chapters three and four of *San Manuel Bueno, mártir*, opening the door to the Bible as a “reference manual” as much as a story, four Biblical verses are cited, Luke 24:46, “And he said unto them, “Thus it is written and thus it behooved Christ to suffer, and to rise from the dead the third day” (1971, 640). Matthew 26:33-37, the story of Peter denying Christ three times before the cock crowed thrice. Luke 22:34-62, another version of Peter denying Christ after he told the disciples, “Enter not into temptation.” and then he knelt in prayer saying, “Father if thou be willing, remove this cup from me, nevertheless, not my will, but thine be done.” An angel appeared, strengthening him and in agony he prayed. He told the disciples not to sleep from sorrow but to pray to keep from falling into temptation, in other words, to keep conscious of the tragic sense of life (1971, 638). Matthew 5:3, “Blessed are the poor in spirit for theirs is the kingdom of heaven” (1971, 581).

These verses give character to the word picture of Christ as Ángela shows the character of San Manuel. In chapters five and six, five Biblical verses are cited, John 18:36, Jesus answered Pilate, “My kingdom is not of this world, if my kingdom were of this world, then would my servants fight, that I should not be delivered to the Jews, but now is my kingdom not from hence” (1971, 656). Matthew 26:38, “Then Christ said to the disciples, “My soul is exceedingly sorrowful, even unto death, hurry here and watch with me” (1971, 599). “And say to them (Peter, James and John), My soul is exceedingly sorrowful unto death, hurry here and watch with me” (1971, 614), Mark 14:34. “The following day Jesus would go ahead into Galilee, and find Philip and say, Follow me” (1971, 641), Luke 24:43.

Pray in this manner, 'Our Father which art in heaven, Hallowed by thy name. Thy kingdom come. Thy will be done on earth, as it is in heaven. Give us this day our daily bread. And forgive us our debts, as we forgive our debtors. And lead us not into temptation, but deliver us from evil. For Thine is the kingdom, the power and the glory, for ever. Amen' (1971, 582), Matthew 6:9-13.

In chapters seven and eight, three Biblical verses are cited, Moses went up from the plains of Moab, unto the mountain of Nebo, to the top of Pisgah, that is over against Jericho and the Lord showed him all the land of Gilead, unto Dan, and all Naphtali, and the land of Ephraim and Manasseh, and all the land of Judah, unto the utmost sea and the south, and the plain of the valley of Jericho, the city of palmtrees, unto Zoar. And the Lord said to him, 'This is the land which I swore to Abraham, to Isaac, and to Jacob, saying, I will give it to your offspring'. I have shown it to you but you will never go there. So Moses the servant of the Lord died there in the land of Moab, according to the word of the Lord. And he buried him in a valley in the land of Moab, over against Bethpeor but no one has known of his sepulcher to this day. Moses was one hundred and twenty when he died and his eye was not dim, nor his natural force abated. The children of Israel wept for Moses in the plains of Moab thirty days so the days of weeping and mourning for Moses were ended. Joshua the son of Nun was full of the spirit of wisdom; for Moses had laid his hands upon him and the children of Israel hearkened unto him and did as the Lord commanded Moses. There arose not a prophet since in Israel like Moses whom the Lord knew face to face. In all the signs and the wonders which the Lord sent Him to do to Pharaoh and to all his servants in the land of Egypt and to all his land in that

mighty hand and in all the great terror which Moses showed in the sight of Israel (1971, 151-152). Deuteronomy 34

This verse leaves an important impression of a land of natural wonder. It is perhaps a phenomenon of nature such as that of the lake of Valverde;

Then spoke Joshua to the Lord in the day when the Lord delivered up the Amorites before the children of Israel and he said in the sight of Israel, Sun, stand thou still upon Gibeon, and thou Moon, in the valley of Ajalon. And the sun stood still, and the moon stayed, until the people had avenged themselves upon their enemies. Is not this written in the book of Jasher? So the sun stood still in the midst of heaven, and hasted not to go down about a whole day. And there was no day like that before it or after it that the Lord hearkened to the voice of a man for the Lord fought for Israel (1971, 158), Joshua 10:12-14.

This perhaps a presence of personality known by Moses and God as known by San Manuel and God and as known by the reader and “Emmanuel”, “God among Men”:

The Lord said to Moses, Depart...and I will send an angel before thee...unto a land flowing with milk and honey...for I will not go up in the midst of thee for thou art a stiff-necked people, lest I consume thee in the way. And when the people heard these evil tidings they mourned and no man put on him his ornaments...Moses took the tabernacle, and pitched it...and it came to pass that every one which sought the Lord, went out into the tabernacle which was outside the camp...and it came to pass that Moses entered into the tabernacle, the cloudy pillar descended and stood at the door of the tabernacle and the Lord talked with Moses. And all the people saw the cloudy pillar stand at the tabernacle door and all the people rose up and worshipped, every man in his tent door. And the Lord spoke to Moses face to face as a man speaketh unto his friend. And he turned again into the camp but his servant Joshua the son of Nun, a young man, departed not out of the tabernacle. And Moses said unto the Lord, bring up this people and thou hast not let me know whom thou wilt send with me. Yet thou hast said, I know thee by name, and thou hast also found grace in my sight.

Now therefore, I pray thee, if I have found grace in thy sight, show me now thy way that I may know thee, that I may find grace in thy sight and consider that this nation is thy people. And he said, my presence shall go with thee, and I will give thee rest. And he said; if thy presence goes not with me, carry us not up hence. For wherein shall it be known here that I and thy people have found grace in thy sight? Is it not in that thou goest with us? So shall we be separated, I and thy people, from all the people that are upon the face of the earth. And the Lord said unto Moses, I will do this thing also that thou hast spoken for thou hast found grace in my sight, and I know thee by name. And he said, I beseech thee, show me thy glory. And he said, 'I will make all my goodness pass before thee, and I will be gracious to whom I will be gracious and will show mercy on whom I show mercy. Thou cannot see my face, for there shall no man see me, and live (1971, 68), Exodus 33.

An apex of the history Moses is a peek at San Manuel's reflection of the mountain on the lake:

And the Lord said, behold, there is a place by me, and thou shalt stand upon a rock. It shall come to pass, while my glory passeth by, that I will put thee in a cleft of the rock, and will cover thee with my hand while I pass by. And I will take away mine had, and thou shalt see my back parts but my face shall not be seen.

In the final chapters of *San Manuel Bueno, mártir*, nine and ten, two Biblical verses are cited, John 11:1-45 in five parts tells of the sickness and death of Lazarus and how Jesus raised him:

Now a certain man was sick, named Lazarus, of Bethany, the town of Mary and her sister Martha. It was that Mary who anointed the Lord with oil and wiped his feet with her hair, whose brother Lazarus was sick. Therefore his sisters sent unto him saying, Lord, behold, he whom thou lovest is sick. When Jesus heard that, he said, this sickness is not unto death, but for the glory of God, that the Son of God might be glorified.

This portion of the Biblical story points to an objective of fulfilling what is written, living up to an ideal or preconceived notion of what the future holds, envisioning what is to come, rather than controlling or mandating what is to come by will of power, instead by wisdom of purpose. There is a slight nuance in this difference between power and purpose, will and wisdom. Christ did not take command or take charge rather, filled with confidence in the opportune moment; he took time to build his courage and compassion and gathered his inner strength of spirit to care for Lazarus and raise him to life.

Now Jesus loved Martha, and her sister, and Lazarus. When he had heard that he was sick, he stayed two days in the same place.

This comment points to an assurance that, not haste or hurried answers, but love, hope, and faith are the driving forces of healing:

Then after that he said to his disciples, Let us go into Judea again. His disciples said to him, Master the Jews of late sought to stone thee and thou goest hither again? Jesus answered, Are there not twelve hours in the day? If any man walks in the day, he stumbles not, because he sees the light of the world. But if a man walks at night, he stumbles, because there is no light in him. Then he said, our friend Lazarus sleeps but I go that I may awake him out of sleep. Then his disciples said, Lord, if he sleeps, he shall do well. Jesus spoke of his death but they thought that he had spoken of taking a rest. Then Jesus said to them plainly, Lazarus is dead. I am glad for your sake that I was not there so that you may believe. Let us go to him.

Then Thomas said, let us also go so we may die with him. When Jesus came he found that he had lain in the grave four days already. Many Jews came to Martha and Mary to comfort them concerning their brother. Then Martha, as soon as she heard that Jesus was coming, went and met him but Mary stayed in the house. Then Martha said to Jesus, Lord, if thou had been here, my brother would not have died. But I know that even now, whatsoever thou will ask God, God will give it to thee. Jesus said to her, Thy brother shall rise again. Martha said to him, I know that he shall rise again in the resurrection at the last day. Jesus said to her, I am the resurrection and the life. He that believeth in me though he is dead yet shall live. And whosoever lives and believes in me shall

never die. Do you believe this? She said to him, Lord, I believe that thou art Christ, the Son of God, which should come into the world. And when she had said so, she went her way and called Mary her sister secretly saying, The Master is come and calls for thee. As soon as she heard that she arose quickly and came to him. Jesus had not yet come into the town but was in that place where Martha met him.

The Jews with her in the house that comforted her, when they saw that Mary rose hastily and went out, they followed saying, she goes to the grave to weep. Mary came to Jesus and saw him and fell down at his feet saying, Lord, if thou had been here, my brother would not have died. Jesus saw her weeping and the Jews also weeping with her. He was troubled and said, where have you laid him? They said to him, Lord, come and see. Jesus wept. The Jews said, Behold how he loved him? Some of them said, Could not this man who opened the eyes of the blind, have caused that even this man should not have died? Jesus, again groaning, came to the grave. It was a cave and a stone lay on it.

Jesus said, Take away the stone. Martha, the sister of him that was dead said to him, Lord, by this time he stinks for he died four days ago. Jesus said to her, did I not say to you that if you believe you should see the glory of God? Then they took away the stone from the place where Lazarus was laid to rest. Jesus lifted up his eyes, and said, Father, I thank thee that thou hast heard me because of the people which stand by I said it so they may believe that thou hast sent me. And when he had spoken he cried with a loud voice, Lazarus, come forth. And he that was dead came forth. (1971, 650)

The Bible story says that many of the Jews came to Mary, and had seen the things Jesus did, and believed in him. But some of them went their way to the Pharisees and told them what things Jesus had done. Then, according to the Bible, the Pharisees hold council against Christ and Caiaphas prophesies against him. The Pharisees hold a council against Christ and Caiaphas prophesied that Jesus should die for that nation and not for that nation only but that also he should gather together in one the children of God that were scattered abroad. Then from that day on they took counsel together to put him to death:

Jesus therefore walked no more openly among the Jews; but went thence unto a country near to the wilderness into a city call Ephraim, and there continued with his disciples. And the Jews Passover was nigh at hand and many went out of the country up to Jerusalem before the Passover, to purify themselves. Then they sought Jesus and spoke among themselves as they stood in the temple. What think ye that he will not come to the feast? Now both the chief priests and the Pharisees had given a commandment, that if any man knew where he was to be found, he should show it that they might take him. (1971, 651)

Jude 9 tells of the Old Testament apocryphal work and “The Assumption of Moses”:

Yet Michael the archangel, when contending with the devil, disputed about the body of Moses, durst not bring against him a railing accusation, but said, the Lord rebuke thee. Jude exhorts Christians to be constant in faith and he foretells of the punishment of false teachers. (1971, 742)

John 11:1-45 and Jude 9 bring the story of Christ to a climax that ultimately leads readers to decipher the story of Christ and the Disciples as intertwined in the denouement of the story of San Manuel, history intertwined in “intrahistory”. This ends the commentary on the Biblical notations to which Unamuno makes reference in the story of San Manuel without any attempt to preach, philosophize or project anything other than what was written and what the reader sees as veracity in these vital verses.

The objective underlying the story of San Manuel seems to be to activate the mind, body and soul to stimulate life in a way not yet experienced. Experience creates in readers a renewed sense of spirituality where theology meets existence in an interface of belief and behavior. Life intertwines themes of religion and reality in distinct patterns like lacework or like a crown of thorns. The Arts and Sciences, Theology and Philosophy are intricately interwoven into the fabric of daily life in intercultural ways that weave people into humanity like the Apocalypse Tapestry of Angers, France or the tapestries of

Flanders or the tapestries by Goya of Spain. Threads of history weave together the wonder of nature and the magnificence of life given to mankind in a steady flow of “intrahistory”.

A narrative is more intimate than a documentary that exposes real names<sup>59</sup>. In fiction readers reflect on name recognition and identity through association<sup>60</sup>. Unamuno’s novels, *Paz en la Guerra* (1897), *Amor y Pedagogía* (1902), *El espejo de la muerte* (1913), *Niebla* (1914), *Vida de Don Quijote y Sancho* (1914), *Ábel Sánchez* (1917), *Tulio Montalbán* (1920), *Tres novelas ejemplares y un prólogo* (1920), *La Tía Tula* (1921), *Teresa* (1924), *Cómo se hace una novella* (1927), *Don Sandalio, jugador de ajedrez* (1930) and *San Manuel Bueno, mártir* (1930) all display traditional and tragic thoughts, traits and tendencies through time-honored tropes, figurative or metaphorical words. Beliefs and behaviors are set by name association. This is why *San Manuel Bueno, mártir* is a literary classic as one comes to associate with the name.

Unamuno’s novels suggest the imaginary, symbolic and real<sup>61</sup> associated with Jacques Lacan (1901-1981), a French psychoanalyst who says words or tropes are a view to the unconscious mind which is structured like a language, the voice of “the other” which guides discourse. However, Lacan also says, sin or evil stems from the conception of language in relation to thing, following Freud and Jung. Post-Structuralists apply these to people, places and plots<sup>62</sup>.

In *San Manuel Bueno, mártir* many might find the allegorical style antiquated and archetypes, artificial, but at a time when direct dialogue on sensitive issues of theology, theodicy and teleology cuts into a social nerve sending emotions into dangerous ground

of censorship and civil war the means of manifesting the metaphysical and mystical is by discovery and deciphering that which is disguised.

The skeptic, who is inclined to inquire, investigate and invite an unexpected surprise of inspiration, often finds that, ironically, faith often comes, like life, like a welcome baby or a warm breath of fresh air. Amidst stiffness and stagnation, skepticism, *skepsis* in Greek, is not doubt but inquiry<sup>63</sup> and amazement.

Unamuno, in his book, *Tragic Sense of Life*, explains:

I do not wish here to use the word 'I' in connection with philosophizing, lest the impersonal 'I' should be understood in place of the man that philosophizes; for this concrete, circumscribed 'I' this 'I' of flesh and bone, that suffers from tooth-ache and finds life insupportable if death is annihilation of personal consciousness, must not be confounded with that other counterfeit 'I' the theoretical 'I', which Fichte smuggled into philosophy. (1954, 29)

For Unamuno, who is seen as a pivotal player in adhering to ancient scripture while attaching a modern understanding to ancient Greek and Roman philosophy and theology, Fichte and Hegel were too theoretical, Unamuno says:

Knowledge just for the sake of knowledge! Truth for truth's sake! This is inhuman. And if we say that theoretical philosophy addresses itself to practical philosophy, truth to goodness, science to ethics, I will ask, 'And to what end is goodness?' Is it, perhaps, an end in itself? Good is simply that which contributes to the preservation, perpetuation, and enrichment of consciousness. Goodness addresses itself to man, to the maintenance and perfection of human society which is composed of men. (1954, 29)

Practicality, often associated with American Pragmatism of Charles Pierce (1839-1914) summarized in his pragmatic maxim, "Clearness of comprehension is as follows, consider what effect practical beings might have, then conceive of the object of

comprehension, the conception of these effects is the whole of our conception of the object”<sup>64</sup>.

Pragmatism, a close friend of positivism, on the side of usefulness, in a clever sense, not a utilitarian sense, can be a close friend of faith, on the side of practicality. “Authenticity”, not always useful in a sense of manipulation but is often practical and suits Unamuno’s, “Life for life’s sake!”, “Art for art’s sake!” mimicking “L’art pour l’art” popular in 19c. France; “Being for the sake of being!” the notion of, “complete in and of itself”.

When Ángela first goes to San Manuel for confession she becomes confused. This confusion, San Manuel sees as fear and asks, “Good heavens, my child what are you afraid of, or of whom are you afraid?” “Certainly you’re not trembling now under the weight of your sins, nor in fear of God, No, you’re trembling because of me, isn’t that so” (1973, 54). Ángela breaks into tears. This fear is treated very pragmatically by San Manuel who tells her that she must think of him as her brother and on that she musters up courage and tells him her “anxieties, doubts and sorrows” (1973, 54).

This scene recalls that “Santa Teresa tells us”, according to Unamuno in *The Tragic Sense of Life*:

when she was communicating in the monastery of the Incarnation and in the second year of her being Prioress there, on the octave of St. Martin, Father, Fray Juan de la Cruz, divided the Host between her and another sister, she thought that it was done not because there was any want of Hosts, but because he wished to mortify her for she had told him how much she delighted in large Hosts. Yet she was not ignorant that the size of the Host is of no significance, for she knew that the Lord is whole and entire in the smallest particle. (1954, 67)

Unamuno says, “Here reason pulls one way, feeling another” (1954, 67). Kant says, “Religion rests upon morality, not morality upon religion, as in Catholicism”.

Arguably, Unamuno retorts in *Tragic Sense of Life*:

The preoccupation of sin has never been much a matter of anguish, or at any rate has never displayed itself with such an appearance of anguish among Catholics as among Protestants. The sacrament of Confession contributes to this. (1954, 67)

San Manuel clearly says he doesn't know the Devil.

Now San Manuel balks and says, “Bah! Where did you read this, “Miss Intellectual”, all this is literary nonsense? Don't succumb to everything you read just yet, not even to Santa Teresa” (1973, 54). *The Bertholdo*, a Greco-Roman tragic-comedy, is more typical of the Spanish character for treating transgressions in an amusing and picaresque manner not frightfully alarming as in American poet, Edgar Allan Poe's, *The Raven*. San Manuel says, “If you need to amuse yourself, read *The Bertoldo*, as your father did” (1973, 54).

The scene between Ángela and San Manuel, where he asks her what she is afraid, wondering if it is him, is a foreboding foreshadowing of a more serious confession between Lázaro and San Manuel where one might actually become afraid of the priest. Upon his return from America, with a small fortune, Lázaro wants Ángela and their mother to live in the city with him. They would not go. Lázaro realizes the influence San Manuel has over them and the villagers and resents “the obscurantist theocracy which, according to him, smothered Spain. He commences a tireless spouting of the old anti-clerical comments, to which he adds anti-religious and progressive propaganda brought back from the New World” (1973, 57).

For Lázaro the frightful was “Feudal” or “Medieval”. “The man does not exist who could move these clods”, he would say (1973, 57). In a rather ironic fashion, he is moved by San Manuel and comes to find him iconic as “he came to appreciate the effect of the priest’s work in the village” (1973, 57). Lázaro, himself, says, “This priest is not like the others, He is, in fact, a saint” (1973, 57). Nevertheless, Lázaro doesn’t go to church, he remains incredulous and, while exempting San Manuel, he makes scornful accusations so:

In the village, an unconscious expectancy began to build up, the anticipation of a kind of duel between Lázaro and San Manuel, in short, it was expected that San Manuel would convert Lázaro. No one doubted that in the end San Manuel would bring him back into the fold. (1973, 57)

The mother of Lázaro and Ángela fell mortally sick and died but before she did she let it be known that San Manuel should convert Lázaro, “whom she expected to see in Heaven”. San Manuel tells Lázaro:

‘Her Heaven is to go on seeing you’. He says, ‘Tell her you will pray for her’. Lázaro begins to resist but San Manuel says, ‘Tell her you will pray for her, to whom you owe your life. And I know that once you promise her, you will pray, and I know that once you pray...’ Then Lázaro, his eyes filled with tears, drew near. What happened established a bond between Lázaro and San Manuel. (1954, 59)

Ángela says, “In the end Lázaro began going to Mass”. (1954, 59)

“The day of his Communion came”. It was the day of Communion for Lázaro “before the entire village, with the entire village”, a serious moment between Lázaro and San Manuel, when Angela saw and wrote of what happened as she saw it happen,

San Manuel, white as January snow on the mountain, and quivering like the surface of the lake when it is stirred by

the northeast wind, come up to him with the holy wafer in his hand, which trembled violently as it reached out to Lázaro's mouth; at that moment the priest had an instant of faintness and the wafer dropped to the ground". Lázaro picked it up and put it in his mouth. The people saw the tears on San Manuel's face, and everyone wept, saying, 'What great love he bears!' And then, because it was dawn, a cock crowed. (1973, 59)

Here Unamuno makes reference to Matthew 26:33-75 and Luke 22:34-62 in the Bible which is the story of Jesus predicting that Paul will deny him before the cock crows.

After Mass, at home, Ángela says to Lázaro:

Lázaro, Lázaro, what joy you have given us all today; the entire village, the living and the dead, and especially our mother. Did you see how Don Manuel wept for joy? What joy you have given us all! (1973, 59)

Lázaro responds, "It was for that reason that I did what I did" (1973, 59). Here one thinks of Unamuno's comment in his book, *The Tragic Sense of Life*:

The science of religion, considered as an individual and social psychic phenomenon irrespective of the transcendental objective validity of religious affirmations, is a science which, in explaining the origin of the belief that the soul is something that can live disjoined from the body, has destroyed the rationality of this belief. However much the religious man may agree with Schleiermacher that, Science can teach thee nothing; it is for science to learn from thee, inwardly he thinks otherwise. (1954, 91)

Theologian Friedrich Schleiermacher (1738-1834) confesses, "Faith is regalia of God" and in skepticism pleads to God to grant him faith which he's lost for its "God's royal due"; reminiscent of a plea once made, "Dear God, if I give all my love away may I have a refill?" Unamuno says seriously:

Schleiermacher's theory, which attributes the origin or rather the essence, of the religious sense to the immediate and simple feeling of dependency, appears to be the most

profound and exact explanation. Man, in society, feels dependent upon mysterious forces invisibly around him. (1954, 156)

Born in Prussia, Schleiermacher, a liberal leader, is considered the “Father of Modern Theology”. Theology being studied at the time to define beliefs but, “Religion is better described than defined and better felt than described”, says Unamuno:

But if there is any one definition that latterly has obtained acceptance it is that of Schleiermacher, to the effect that religion consists in the simple feeling of a relationship of dependence upon something above us and a desire to establish relations with this mysterious power. (1954, 217)

Schleiermacher attempted to reconcile reason and religion in relationship with relations and was preceded by Fichte, Schelling and Hegel<sup>65</sup> three who had an impact on German idealism. Unamuno felt an aversion to idealism for being a philosophical system that is only systematic of problems within the universe whereas the spirit can be systemic within the body of Man, humanity’s hope for the future, the resurrection of the body and the immortality of the soul, in “intrahistory”. For Unamuno, ideas initiated within humans themselves, rather than icons, idols, ideals or idealism. Unamuno preferred authentic ideas to an authoritarian system that produces abstract ideals of “Military Might” built to destroy humans because of their authentic ideas for these authentic ideas are the very source of energy perpetuating their abstract ideals.

The confusion within Ángela, as she confessed to San Manuel on that day of her First Confession, was no more than emotional fear and trembling that San Manuel recognized immediately, for he, knew of spiritual fear and trembling. Ángela sensed this and, without knowing of San Manuel’s personal inner struggle, and she writes of her thoughts after her confession with San Manuel Bueno, mártir that day and she says:

I came away from my first confession with that holy man deeply consoled. The initial fear, simple fright more than respect, with which I had approached him, turned into a profound pity. I was at that time a very young girl, almost a child still; and yet, I was beginning to be a woman; in my innermost being I felt the stirrings of maternity, and when I found myself in the confessional at the side of the saintly priest, I sensed a kind of unspoken confession on his part in the soft murmur of his voice. (1973, 54)

This maternal instinct in Ángela is like a protagonist arising naturally from curiosity to compassion. Ángela, at first, a childlike character to be consoled, becomes the clear conscience of an “authentic soul” that may in the end be muddied for some, purified for others. Before she cared for San Manuel, Ángela had not had the urge of a maternal instinct that has also been said to “masquerade as love” on many levels.

Ángela relates that another time she saw San Manuel and asked him, “Is there really a Hell, Don Manuel?” (1973,55). While Ángela had previously cried in her confession to San Manuel, “Forgive me, Father, for I have sinned”, San Manuel had intoned in the church the words of Jesus Christ, “My God, my God, why hast Thou forsaken me?”

San Manuel told her that he didn’t know the Devil and they hadn’t even met. When pressed, he told her if the Devil whispered to him he wouldn’t pay attention.

Ángela wondered how he was so adept at “curing the bedeviled” when he didn’t believe in the Devil. He tells her not to be concerned with Hell but to believe in Heaven, “the Heaven we can see. Look at it there, and he pointed to the heavens above the mountain, and then down into the lake, to the reflection”. She challenges him and says, “But we are supposed to believe in Hell as well as in Heaven” and he tells her to “believe everything believed and taught by our Holy Mother Church, Catholic, Apostolic, and

Roman” luckily giving the reader a touch of irony in that what San Manuel charmingly simplifies in complexity the church can stupefy by complexity giving the reader a little chuckle and laughter.

It is Lázaro, however, who reveals the true tragedy to Ángela when “he took a deep breath, and, in the intimate tone of a familiar and domestic confession”, told her, “Angelita, the time has come when I must tell you the truth, the absolute truth, and I shall tell you because I must”. Lázaro tells Ángela “serenely and tranquilly, in a subdued voice” of a sad story of sorrow how, particularly during the walks to the ruins of the old Cistercian abbey, that carries a connotation of a quiet community or a shadow of spiritual solidarity, Don Manuel had appealed to him:

Set a good example, to avoid scandalizing the townspeople, to take part in the religious life of the community, to feign belief even if he did not feel any, to conceal his own ideas, all this without attempting in any way to catechize him, to instruct him in religion, or to effect a true conversion.  
(1973, 60)

It has been said that without honesty, integrity and truth there can be no freedom and so Ángela, instinctively knowing so, “in consternation” asks Lázaro if that is true. Lázaro tells her, “Possible and true”. “Then Lázaro said to Don Manuel, ‘Is this you, the priest, who suggest I dissimulate?’ Don Manuel replied, hesitatingly, ‘Dissimulate? Not at all! That is not dissimulation. Dip your fingers in holy water, and you will end by believing’ as someone said”. (1973, 60)<sup>66</sup>

Like in a veritable mystery story where the truth comes out, Ángela looks her brother in the eye and asks him, “And you, celebrating the Mass, have you ended by believing?” Now, once again, it is the reader who interprets the scene. “He looked away and stared out at the lake, until his eyes filled with tears”. Ángela says, “And it was in

this way that I came to understand his secret". (1973, 60) At that moment the fool Blasillo came along crying "My God, my God, why hast Thou forsaken me?" It was then that Ángela came to know something of the dark side of life that San Manuel had tried to conceal from her.

This is such a complex moment in the story that each reader must reckon with its true meaning for while it superficially seems to say that San Manuel did not believe, there is evidence that he suffers because of his belief. His suffering is stronger than the villagers could handle. Lázaro relates, "I shall never forget the day on which I said to him, 'But, Don Manuel, the truth, the truth, above all!' He, all a-tremble, whispered in my ear, though we were all alone in the middle of the countryside, 'The truth? The truth, Lázaro, is perhaps something so unbearable, so terrible, something so deadly, that simple people could not live with it!' as Ángela relates what she understood as a true story". (1973, 60)

San Manuel explains why he confesses to Lázaro and not the villagers, "Because if I did not, I would be so tormented by it that I would finally shout it in the plaza". He adds, "I must never do that. I am here to give life to the souls of my charges, to make them happy, to make them dream they are immortal, and not to destroy them with the truth". He says, "The important thing is that they live sanely, in concord with each other, and with the truth, with my truth they could not live at all. Let them live. That is what the Church does, it lets them live". (1973, 61)

"Sacrilège", or "Martyrdom", is at the crux of the concern over San Manuel Bueno, mártir. For San Manuel, it is not deception to console the people rather than confront them with the truth for he is not deceiving them, rather consoling them to

“confirm them in their faith” (1973, 61). However, when Lázaro asks the question that Ángela had asked him, “And they, the people, do they really believe” (1973, 61). San Manuel answers him saying that he doesn’t know. San Manuel says, “About that I know nothing! They probably believe without trying, from force of habit, tradition”. (1973, 61) Knowing what we know of Unamuno we know that habits made out of routines can become ruts, only living life fully can make habits rites and rituals that celebrate life and adorn it in regalia rather than torment it, a true puzzling contradictory paradox adored by Unamuno. Both Lázaro and San Manuel continue to uphold their promises. Unamuno cites the Beatitudes in the Bible with Matthew 5:3, “Blessed are the poor in spirit for theirs is the kingdom of heaven”. Lázaro makes a final remark in the chapter, “The fact is, though, that if I had not lived up to my promise, I would be totally miserable”. (1973, 61) This is proof enough for some that he, in fact, was converted, not by Icon, Idol, Idea, Ideal or by Idealism, but by a “Leap of Faith”, by having courage to believe in the face of contradiction. This reflects Schopenhauer’s concern over optimism and pessimism, positive and negative philosophy<sup>67</sup> and Unamuno’s concern over “the tragic sense of life”. The beauty and the beast of the story is that the reader is given an opportunity to come to a conclusion through the essence of his or her own existence and experience with theological existentialism in San Manuel Bueno, mártir.

The intelligent reader will probably come to see a plurality or variety of views, like in a kaleidoscope, that the story enriches with its poetic and musical content while still allowing the reader to march to the beat of their own drummer<sup>68</sup>. San Manuel says, “As for true religion, all religions are true as long as they give spiritual life to the people” (1973, 61) as he himself marches to his own drummer.

### CHAPTER THREE. AWAKE ON THE MOUNTAIN.

Once Gottfried Wilhelm Leibniz (1646-1716), from Germany, said, “This is the best of all possible worlds” but drew dissent from Voltaire (1694-1778) and the French. Then German Friedrich Nietzsche (1844-1900) takes an interest in pessimism in *Beyond Good and Evil* (1886) calling attention to how little the French are satisfied with. His idea of “Will to Power”, thinking beyond the cordiality of morality and ethics, right and wrong, good and evil he turns to positive or negative impact. The problem is that The Great Depression threw the world into a slump leaving Nietzsche to think the only way out would be by willpower. Years of decadence and decay brought a loss of faith in religion in a wake of debt, war debris and, worse, death. The Holy Apostolic Catholic Church was being confronted by philosophical assaults from nearby borders of “non-believers”, Nietzsche among them, for his sparring remark “God is dead”. Nietzsche sought human control over a crisis of the human condition wanting power and influence not condolence or insolence. Consolation cost a cold war, insolence, a heated war but contradictions in *Beyond Good and Evil*, caused chaos in Germany and Globally.

Nietzsche was catapulted onto the political scene by Hitler (1889-1945), who admired him for his confounding cynicism and fiery fiction that influenced literature on a serious subject of frailty and fortitude. Not surprisingly, Nietzsche suggests a “Superman” should replace feeble religious figures for more powerful men of “Iron Will” yet ironically, he ends up in an asylum. While he fights shallow remarks with impudence, risking irritating others, his idea of life being nothing more than idea spread beyond borders bringing worry worldwide. Nietzsche’s notion of “Eternal Return” in *Thus Spoke Zarathustra* (1883-1885) draws on his previous work, *The Gay Science* (1882).

Recurrence is a central theme in his work like hypnosis (1841) which, like a dream, takes one back, as if asleep, where, “beyond good and evil”, the subconscious creates a value system to survive. One awakens, consciously aware of an inherent system of values helping human survival, rising above a “herd mentality” of mediocracy, striving for “Übermensch Supremacy”. Unamuno responds in *Tragic Sense of Life* (1913), “And, on the other hand, in loving God in myself do I not love myself more than God; do I not love myself in God?” However, Unamuno himself loved contradiction.

Unamuno says, “What we really long for after death are that our hopes for going on living life will be fulfilled”. He says, “This beatific vision which is the primary Catholic solution of the problem, how can it be realized, I ask again without obliteration of consciousness?”

Unamuno continues, “Will it not be like a sleep in which we dream without knowing what we dream? Who would wish for an eternal life like that? To think without knowing that we think is to not be ourselves”. Unamuno also loves a mental challenge and says, “On the other hand, may we not imagine that possibly this earthly life of ours is to the other life what sleeping is to waking? May not all life be a dream and death an awakening but an awakening to what? Suppose everything is but the dream of God and that God one day will awaken? Will He remember His dream?” (1954, 231-232) His poem, *Oración del Ateo* in *Rosario de sonetos líricos XXXIX* (1912) says:

Oye mi ruego Tú, Dios que no existes,  
 y en tu nada recoge estas mis quejas,  
 Tú que a los pobres hombres nunca dejas  
 sin consuelo de engaño. No resistes  
 a nuestro ruego y nuestro anhelo vistes.  
 Cuando Tú de mi mente más te alejas,

más recuerdo las plácidas consejas  
con que mi ama endulzóme noches tristes.

¡Qué grande eres, mi Dios! Eres tan grande  
que no eres sino Idea; es muy angosta  
la realidad por mucho que se expande  
para abarcarte. Sufro yo a tu costa,  
Dios no existente, pues si Tú existieras  
existiría yo también de veras.

Hear Thou my plea, God who doesn't exist,  
And in your nothingness collect my complaints  
Thou who never leaves us poor humans  
without the consolation of deception.  
Don't resist our plea and regard our longing.  
When you distance yourself from my mind,  
is when I most remember your sweet consolation  
when you tenderly cared for me during sad nights.

How great Thou art, Dear God! Thou art so great  
that you can be none other than "Idea"; it is very  
narrow, reality, even as much as it is expanded  
to embrace you. I suffer at your expense,  
non-existential, God, because if Thou exist  
I would truly exist also.

This prayer carries a theme central to Theological Existentialism in *San Manuel Bueno, mártir*, the notion that God exists if one remembers Him and relates to Him rather than rebel, reject Him or reduce Him to nothingness. Similar to *San Manuel Bueno, mártir* and the intrigue of the story plot its style has almost Baroque, contorsions of word architecture with El Grecco mystical spirituality and modern surrealistic playfulness as in Miró, Picasso or Dalí.

San Manuel, like this poem, is the epitome of contradiction. Conundrum is the wonder of Unamuno who is the master of mind games, asking questions for amusement and usually engaging a pun or two as he poses riddles of life and death that leave one's head spinning while stirring up heart strings. Interpreting Unamuno's intentions, which are often obscure, to say the least, is challenging. What makes Miguel de Unamuno famous is his skill in the art of paradox that leads the reader one direction then abruptly leaves one in another place entirely.

*San Manuel Bueno, mártir* is like this poem which presents a problem that perplexes and empowers the energy that illuminates through its puzzling intrigue that invites one to ponder a problem of grand proportion beyond ideal or idea, intellect or intuition, to be illuminated by Truth and Faith. An expert in syllogism might see "I do exist", therefore, "God, too, exists". "I suffer at God's expense" therefore "God, too, suffers at my expense".

This sheds light on Nietzsche, whose comment was:

God is dead. God remains dead and we have killed him.  
His shadow still looms so how can we comfort ourselves?

It seems to show a sense of guilt until his guile reappears:

Must we ourselves not become Gods simply to appear  
worthy of it? (Nietzsche. *The Gay Science*, Section 125 tr.  
W. Kaufmann)

But here is the crux of the problem between the two famous authors, Nietzsche and Unamuno, Nietzsche's "God" is one of ideal supremacy over inept mediocrity; Unamuno's "God" is one of a "shepherd of humanity". Nietzsche's notion fought, Apollonian absolute authoritarianism based on pure reason, preferring an Apollonian battle with Dionysian based real passions to return to the primitive notion of "the

mightiest” must prove their might by their strength and will to kill in order to create anew (Zarathustra travels and teaches turning traditional morality on its head) but while this battle is continually recurring the objective is a moment that risks all for the sake of humanity and affects forever its future giving the superman satisfaction; for all pasts resolved make him what he is. Even with hardship one can then find appreciation for life. Is this not the classic Historic Hero? Is this not filled with notions of power and progress? Nietzsche opposed philosophers of the day who only thought without affecting humanity, whereas, San Manuel, Don Quijote and Christ convey a message that, “The Holiest” is not “Holier than Thou”, but is “among us”, “authentic”, “agonizingly missed when too distant”. Is this not faith in the folds of “intrahistory”?

After Charles Darwin (1809-1882) with his notions of evolution, “Natural Selection”, and “Survival of the Fittest” Nietzsche (1844-1900) came with notions of existentialism and his form of Nihilism. Among modern philosophers he suffered striving to succeed, driven to delusion. In his book *Ecce Homo* (1888), before his mental breakdown, he says:

The highest conception of the lyric poet was given to me by Heinrich Heine. I seek in vain in all the realms of millennia for an equally sweet and passionate music. He possessed that divine malice without which I cannot imagine perfection...And how he employs German! It will one day be said that Heine and I have been by far the greatest artists of the German language.<sup>69</sup> (1977, 147)

Preceding Sigmund Freud (1856-1939)<sup>70</sup>, Carl Jung (1875-1961)<sup>71</sup> and Miguel de Unamuno (1864-1936)<sup>72</sup>, Nietzsche<sup>73</sup> made his mark reducing God to revitalize Man, revitalizing in him a fighting spirit to revive and rebuild confidence in Him. What may often happen is that one is unable to grasp the difference between hubris and humor.

This is left for the reader, not to judge, but to anticipate. Nietzsche's notion of beyond good and evil dares an attempt to slay the dragons of The Great Depression, psychological depression, disease and dying, difficult to deal with during the dreary days of the Depression starting with the stock market crash of 1929 and lasting a decade leaving dread and defeat.

Feeling overwhelmed by the cosmos, the human condition, human concepts and human circumstances, scholarly interest turned to mental consciousness and the human conscience. Nietzsche and others responded in different ways. Sigmund Freud founded psychoanalysis, pursuing the unconscious mind and mechanisms of repression. Carl Jung founded analytical psychology, pursuing a collective unconscious and human archetypes. Miguel de Unamuno responded with *San Manuel Bueno, mártir*. The connection is that distinctly different depths, degrees, dimensions or dynamics of psyche, soul, mind, heart, spirit, are seen in philosophical and psychological approaches of Nietzsche and Freud, Unamuno and Jung.

Freud was given the Goethe prize but in 1933, when the Nazis took power in Germany, Freud's books were burned in Berlin to which he responded, "What progress we are making. In The Middle Ages they would have burned me. Now they are content with burning my books".<sup>74</sup>

The points of philosophical and psychological convergence between Nietzsche and Freud are apparent in the themes of the unconscious, repression, displacement, catharsis and persecution. Nietzsche addresses each of these topics before Freud yet Freud puts them in focus.

Nietzsche, in *Thus Spoke Zarathustra*, has a religious spirituality counter to his previous work that Jung discusses in a Seminar on Nietzsche's *Zarathustra* suggesting it brings out Nietzsche's unconscious or subconscious yet Jung carries it to new clarity.

The points of literary convergence between Nietzsche and Unamuno are apparent in the theme of the agony of the cross. Nietzsche's struggle carries into History. Unamuno carries his struggle into "Intrahistory".

Literary scholar, Paul Ilie (b. 1932), in *Nietzsche in Spain: 1890-1910*. *Hispanic Comparative Literature* (80-96) PMLA 79, 1964, wrote on Unamuno and personality. Unamuno plays with rhetoric regarding the conscious and subconscious, death and dreams, philosophy and psychology, life and language, creating multiple plots. Nietzsche reiterates in his book, *Beyond good and evil*:

Whoever, like myself, prompted by some enigmatical desire, has long endeavored to go to the bottom of the question of pessimism and free it from the half-Christian, half-German narrowness and stupidity in which it has finally presented itself to this century, namely, in the form of Schopenhauer's philosophy; whoever, with an Asiatic and super-Asiatic eye, has actually looked inside, and into the most world-renouncing of all possible modes of thought, beyond good and evil, and no longer like Buddha and Schopenhauer, under the dominion and delusion of morality, whoever has done this, has perhaps just thereby without really desiring it, opened his eyes to behold the opposite. (*Beyond Good and Evil* 1886, 32)

Unamuno remarks on "the tragic sense of life":

There you have that "thief of energies" as he [Nietzsche] so obtusely called Christ who sought to wed nihilism with the struggle for existence, and he talks to you about courage. His heart craved the eternal all while his head convinced him of nothingness, and, desperate and mad to defend himself from himself, he cursed that which he most loved. Because he could not be Christ, he blasphemed against Christ. Bursting with his belief in himself, he wished

himself immortality and dreamed his theory of eternal return, a sorry counterfeit of immortality, and, full of pity for himself, he abominated all pity. And there are some who say that his is the philosophy of strong men! No, it is not. My health and my strength urge me to perpetuate myself. His is the doctrine of weaklings who aspire to be strong. (*Tragic Sense of Life* 1913/1954, 50)

Nietzsche cries out concepts of, “the eternal return”:

The ideal of the most world-approving, exuberant, and vivacious man who has not only learned to compromise and arrange that which was and is, but wishes to have it again as it was and is, for all eternity, insatiably calling out ‘da capo’, not only to himself, but to the whole piece and play; and not only the play, but actually to him who requires the play, and makes it necessary; because he always requires himself anew, and makes himself necessary. What? And this would not be, ‘circulus vitiosus Deus’? (*Beyond Good and Evil* 1886, 32)

Intertextual dialectic, as in dramatic opera (1851-1882), offers insight into relationships of the times. Friends, Richard Wagner (1813-1883) and Friedrich Nietzsche (1844-1900) split when Wagner converts to Christianity making Nietzsche mad. Wagner is fond of “Da Capo Arias” in three-parts contrasting the second with the first then reconciling the third to the first in a return to the beginning like Nietzsche’s “eternal return”.

Moralizing finds one amidst swings in social mores from Medieval valor to Renaissance victory to Enlightenment veracity to Victorian Era virtue to Modern Age values to Postmodern variety in society. The notion of moral strength for Unamuno is an inner strength that can endure, beyond moralizing, like Nietzsche’s, “beyond good and evil”, but, opposed to Nietzsche’s notion of strength of will to power and of Millán-Astray’s notion of military might, Unamuno sees one image, perhaps that of San Manuel, that exemplifies the strength to fight the struggle of the Spanish Spirit in the role that is

reserved for Don Quijote in the modern European tragic comedy. Unamuno in *Tragic Sense of Life* says:

And there is one figure, a comically tragic figure a figure in which is revealed all that is profoundly tragic in the human comedy, the figure of Our Lord Don Quijote, the Spanish Christ, who resumes and includes in himself the immortal soul of my people. Perhaps the passion and the death of the Knight of the sorrowful Countenance are the passion and death of the Spanish people, its death and resurrection. And there is a quixotic philosophy and even a quixotic metaphysic there, a quixotic logic, also a quixotic ethic and a quijotic religious sense, the religious sense of Spanish Catholicism. This is the philosophy, this is the logic, this is the ethic, this is the religious sense that I have endeavored to outline, to suggest rather than to develop. To develop it rationally, no; the quixotic madness does not submit to scientific logic. (1954, 296)

Unamuno, at the forefront of modern thought, depicts a deadlock, more than between religions, of faith and reason.

Only Kierkegaard's "leap of faith", San Manuel's "lucha; struggle" or Unamuno's "intrahistory" unlocks it by virtue of the nature of the paradox of deadlock whereby both faith and reason are waiting for the other to finish to find a winner while neither finishes so there is no resolution. There is only stalemate, stagnation, a stifling standstill while each waits for the other to succumb. To act by a "leap of faith" or by "la lucha", or an inner struggle, faith and reason gather strength to battle on in their duel to the death, each waiting for the other to yield or die. They are like the chicken and the egg fighting for their right of birth, fighting for the right to life, each waiting for the other to concede who came first, who is the creator, who was the beginning. Each dependent on the other, is unable to destroy the other and what they fight for, Life, goes on.

Curiously, it is Faust, not Freud, however, that captures the attention of Unamuno when it comes to carrying the theme of a contemporary quixotic European tragic-comedy. Why did Lázaro declare that San Manuel had cured him of scientific progressivism? Why did San Manuel say, “Let them play with their syndicates”? Why does San Manuel say to have been born is our only sin?

Unamuno says in *Tragic Sense of Life*:

In the second half of the 19th century, an age essentially unphilosophical and technical, dominated by a myopic specialism and by historical materialism, this ideal took a practical form, not so much in the popularization as in the vulgarization of science, or rather, of pseudo-science, expressing itself in a flood of cheap, popular, and propagandist literature. Science sought to popularize itself as if it were its function to come down to the people and subserve their passions, and not the duty of the people to rise to science and through science to rise to higher heights, to new and profounder aspirations...It failed to satisfy, men continued their quest for happiness, but without finding it, either in wealth, or wisdom, in power or pleasure, or in good conscience or in culture. The result was pessimism. (1954, 298)

Unamuno continues:

Neither did the gospel of progress satisfy. What end did progress serve? Man would not accommodate himself to rationalism; the culture war did not suffice; he sought to give a final finality to life...and the famous *maladie du siècle*, which announced itself in Rousseau and was exhibited more plainly in Sénancour's *Obermann* more than in any other character, neither was nor is anything else but the loss of faith in the immortality of the soul, in the human finality of the Universe. (1954, 299)

Unamuno says:

The truest symbol of it is to be found in a creation of fiction, Dr. Faustus. This immortal Dr. Faustus, the product of the Renaissance and the Reformation, first comes into our den at the beginning of the seventeenth century, when in 1604 he is introduced to us by Christopher Marlowe. This is the same character that Goethe was to rediscover two centuries later although in certain respects

the earlier Faust was the fresher and more spontaneous. And side by side with Faust Mephistopheles appears of whom Faust asks, 'What good will my soul do Thy Lord? Enlarge Thy kingdom?' Mephistopheles replies, 'Is that the reason why He tempts us so?' The Doctor asks again, and the evil spirit answers, 'The misfortune of many is the consolation of fools'. (1954, 299)

The question of Faust losing his soul is, maybe, not so far removed from the plot in *San Manuel Bueno, mártir*. Faust's theme of eternal struggle perpetuating pleasure and pain permeates the soul of Spain as it does the soul of Europe. It is the age old one of Epicureans and Stoics, the former saying, "Let us eat and drink for tomorrow we die", the latter says, "Accomplish that which the moral conscience dictates and afterwards let it be" (1954, 97). Unamuno says the battle is an inner battle of conscience, of consciousness and courage, to endure forever an internal, external and eternal struggle, to strive for strength of spirit to save the soul, "I cry as one in a wilderness sending out my cry from this University of Salamanca (1954, 298)". Unamuno says of the struggle for Spanish identity:

This idea of Europe, primarily and immediately of geographical significance, has been converted for us by some magical process into a kind of metaphysical category. Who can say today, in Spain, at any rate, what Europe is? (...) And when I proceed to examine what it is that our Europeanizers call Europe, it sometimes seems to me that much of its periphery remains outside of it, Spain, of course, and also England, Italy, Scandinavia, Russia, and hence it is reduced to the central portion, Franco-Germany, with its annexes and dependencies. All this is the consequence (...), of the Renaissance and the Reformation which, although apparently they lived in a state of internecine war, were twin brothers (...) and to what was the offspring of these two, the Revolution, and to them we owe also a new Inquisition, that of science or culture, which turns against those who refuse to submit to its orthodoxy the weapons of ridicule and contempt. (1954, 302)

Unamuno and Nietzsche presuppose past provincial pride to be understood in modern European unity.

The story *Faust*, in its different versions, has influenced many stories and has been presented in many different formats. Unamuno gives high praise to the first version by Christopher Marlowe (1564-1593), *Faustus* (1604). Calderón de la Barca (1600-1681) has a version, *El mágico prodigioso* (1637). Friedrich Maximilian Klinger (1752-1831) wrote, *Fausts Leben, Taten und Höllenfahrt* (1791) Johann Wolfgang von Goethe (1749-1832) wrote the modern version, *Faust* (1808). Heinrich Heine (1797-1856) wrote *Der Doctor Faust Tanzpoem* (1851). In two parts, it tells first, how the devil, Mephistopheles, makes a bet with God that he can entice God's adored Dr. Faust, who strives to know everything there is to know, away from his morally sound and righteous quest. He then proceeds to steal his soul and destroy his faith. Faust is discouraged by the motives of scientific and humanitarian endeavors so he attempts but fails at magic. Frustrated, Faust contemplates suicide but turns against it as he hears an Easter celebration closeby. Faust goes out and comes back with a dog that turns into the devil. They make an agreement that the devil will serve Faust on earth, but Faust will serve the Devil in Hell. Just when Faust finds happiness in all that the devil does for him, he dies.

In the second part, it tells how Faust ends up in a field of fairies and he ends up in Heaven and Angels, messengers, come to say, 'He who struggles to live on, and lives on striving to live on, will earn redemption'.

One might find connections to Faust in San Manuel. The two parts of *Faust* could correspond to two non-distinct parts in San Manuel Bueno, mártir, his life and his death. First San Manuel gives his soul to Lázaro, so to speak, in his confession that seems to

betray him but second, his death seems almost like the ending to *Faust* with its simple message of Unamuno's and St. Paul's that "If only in this life we have hope we are of men the most miserable" suggesting San Manuel struggles in life as if wanting to live life hereafter, perhaps, earning him redemption and resurrection of the body and beatification and immortality of Sainthood.

Ángela narrates the story as she begins Chapter V confessing, "From that day on I was fearful of finding myself alone with Don Manuel" (1973, 62). She continued to aid in his pious works. As Ángela continues her story she shares her dialogue with Don Manuel that reflects the anxiety of the times and the perplexity of the theme of life's inner struggle:

He seemed to sense my inner state and to guess at its cause.  
When at last I came to him in the confessional's penitential  
tribunal, who was the judge, and who was the offender?

At this point their roles shift and so, too, their own identities, if not their titles, for while San Manuel carries the title of Priest, it is Ángela who is functioning as a priest even if she doesn't carry the title. This is a poignant question for the Catholic Church has a rigorous route to become a Catholic Priest but Unamuno points out that nature has given us God given gifts of the Holy Spirit. Ángela says:

The two of us, he and I, bowed our heads in silence and began to cry." It was he, finally, Don Manuel, who broke the terrible silence, with a voice which seemed to issue from the tomb, 'Ángelita, you have the same faith you had when you were ten, don't you? You believe, don't you?' She answers him, 'Yes Father, I believe'. He says to her, 'Then go on believing. And if doubts come to torment you, suppress them utterly, even to yourself. The main thing is to live'.

Theologically, philosophically, psychologically, the theme is Life. Life has many methods of living but, for Unamuno, the essence of life is vital human existence which humans experience being present in body, mind and soul for as long as one can remember or as arduously as one can bear, for as long as one can endure, courageously in union with humanity. Ángela says she summoned up courage and dared to ask San Manuel trembling, “But, Father, do you believe?”

She says that he hesitates but then he gets ahold of himself and says, “I believe”. But Ángela asks him what he believes, and she rambles off a series of ecclesiastical questions that Scholasticism has never been able to answer:

Do you believe in the hereafter? Do you believe that in dying we do not die? Do you believe that we will see each other again? Do you believe that we will love each other in the world to come? (1973, 62)

This was too overwhelming for San Manuel as she loaded him with the burden of her questions like a market vendor loading a lifetime assortment of goods on a burro. San Manuel began to sob, she says.

In her memoir Ángela asks why he didn't try to deceive her as he had others and she recalls him saying to her, “Pray for me, for your brother, and for yourself. We must go on living and giving life”, as he reveals his uncertainty. She begins to unveil her maternity and his feelings of smothering in a torment of her questions are buried in feelings of mothering as she sees in him his inner torment.

Ángela finds herself forgiving him, when he asks her for forgiveness, in reverse of the way a priest does when one confesses their sins, absolving them of guilt, rebinding them in faith and trust. After all isn't the word, “Religion”, “re”, “again”; “lig”, “align”; and, “ion”, “action”. Doesn't religion mean “rebinding” or “bonding”?

As they leave the church, their departure is, coincidentally, a “re”-entrance into Christian life, a return to Christian living, a reenactment of faith in living action. Ángela says, “My brother, now totally devoted to the work of San Manuel, had become his closest and most zealous collaborator and companion. They were bound together, moreover by their secret” (1973, 63). Is this not, in fact, a clear picture of a living church, somewhat like La Sagrada Familia in Barcelona, Spain, that is continuously “re”-designing itself daily with people collaborating and bonding in brotherhood? Yet there is a “clock and dagger” element of mystery possibly concealing truth, trust or tyranny, given to the reader to unlock the hidden meaning in the story that links literature to living life.

On the surface the scene opening Chapter VI is intimate and intricately woven into a much bigger picture of a scene that begins with Lázaro and San Manuel calmly walking along the lake, a tempestuous symbol of torment. Ángela tells of a moment of shared friendship, Lázaro says, “What manliness! He exclaimed to me once” (1973, 63).

Lázaro then tells Ángela of the secret that San Manuel shared with him the day before when they had , walked along the lake he said, “There lies my direct temptation”:

When I interrogated him with my eyes he went on, My poor father, who was close to ninety when he died, was tormented all his life, as he confessed to me himself, by a temptation to suicide, by an instinct to self-destruction which had come to him from a time before memory, from birth, from the beginning, as he said, and was forced to fight against it always. And this fight grew to be his life. So as not to succumb to this temptation he was forced to take precautions, to guard his life. He told me of terrible episodes. His urge was a form of madness and I have inherited it. How the silent water beckons me quietly reflecting the sky like a mirror, and beneath it the hidden current! My life, Lázaro, is a kind of continual suicide, or a

struggle against suicide, which is the same thing, as long as our people go on living. (1973, 63-64)

San Manuel conveys a humble concern for his Father, for him facing a future that is uncertain. San Manuel says to Lázaro, “For our part, Lázaro, let us go on with our kind of suicide of working for the people, and let them dream their life as the lake dreams the heavens” (1973, 64).

Many images are wrapped up in this short paragraph that embraces a moment of fellowship and honesty between Lázaro and San Manuel. A sign of brotherhood or fraternal brotherly love is evident in this moment of bonding when two people share a secret. In contrast to this cozy picture of honesty in their close friendship with fraternal bonding, there are other images with varying degrees of history and mystery hidden in the the deep and dark secret they share. First, the secret San Manuel and Lázaro share is one of a sad spiritual struggle filled with uncertainty.

Second, who does not think of Nietzsche in his darkest hour of “madness” when San Manuel tells Lázaro that his father’s urge was a form of madness and he had inherited it? Nietzsche’s father had died of a brain disorder in 1849 when Nietzsche was just three years old. In 1889 Nietzsche had a mental breakdown and was institutionalized. In 1898 and 1899 Nietzsche had two strokes that left him paralyzed and in he got pneumonia in 1900 and had a third stroke which took his life.

One could, perhaps, as aptly apply the role of San Manuel to Nietzsche as to Don Miguel depending on how one reads the story which can have profound effects on its eventual outcome. In reality, 1930 was historically just beginning to unfold two of the world’s worst catastrophes, The Spanish Civil War of 1936-1936 and World War II of 1939-1945, not yet fully in view.

Fear is personified in the trepid waters of “the river eddies to form a lake that reflects the sky like a mirror yet beneath it is a hidden current”, implying life is beautiful but has hidden dangers. This alludes to Ángela painting a pretty picture of San Manuel on the surface, yet inside is, perhaps, has a torment of moodiness, or madness like a serene sea, with troubled waters beneath it.

When San Manuel says, “For our part, Lázaro, let us go on with our kind of suicide of working for the people, and let them dream their life as the lake dreams the heavens” (1973, 64) one recalls that San Manuel aides tortured lives in dying. The notion of “going on” calls up the Biblical story of Moses saying, “Let my people go”. (Exodus 9, 1)<sup>75</sup> Manuel, like Moses, frees the people from the torment of spiritual or physical bondage, saying, and “Let the people go on living their dreams”<sup>76</sup>. He sees “the black abyss of their weariness”, “weariness a thousand times worse than hunger”. Living their dreams keeps them unaware that life is frail, people feeble, faith if fragile.

Ángela, in her memoir, describes another recollection Lázaro relates to her of San Manuel:

Another time, as we were coming back we spied a country girl, a goat-herd, standing erect on a height of the mountain slope overlooking the lake and she was singing in a voice fresher than its waters. Don Manuel took hold of me, and pointing to her said, ‘Look, its as though time had stopped, as though this country girl had always been there just as she is, singing in the way she is, and as though she would always be, as she was before my consciousness began, as she will be when it is past. That girl is a part of nature, not of history, along with the rocks, the clouds, the trees, and the water’. He has such a subtle feeling for nature, he infuses it with spirit. (1073, 64)

The many images that this picture conveys are like the Berlin Gestalt Theory of the 1920s and 1930s that carry many ideas seen in *San Manuel Bueno, mártir*.

Gestalt theory can derive more than one picture from an image by looking at its form as a whole or a sum of its parts. When objects look similar they are often perceived in a pattern rather than individually. The image of a girl goat-herd on top of a mountain slope is like a view of the mountainous Alps possibly alluding to a Swiss-German-Austrian image of beauty perhaps like Maria von Trapp (1905-1989), an inspiration to many for her loving care of the von Trapp children and her daring efforts to save the family from bankruptcy and daring escape from a barbarian German invasion. On the other hand, it might draw an image of Nietzsche's sister who institutionalized Nietzsche in Basel, Switzerland along the Rhine River. Perhaps it links Ángela to Unamuno's notion of "Intrahistory" where nature reflects life with a constancy that only nature can preserve as she leans on San Manuel and he stands erect like an image of the mountain peak with its crested butte, or, perhaps, like Mary awaiting Christ. Ángela describes another peaceful yet paradoxical scene that Lázaro tells her that he won't ever forget, almost like a poetic prayer of when snow was falling and San Manuel asked him, "Have you ever seen a greater mystery than the snow falling and dying in the lake while a hood is laid upon the mountain?"

The image relates to the symbolism of the mountain and the lake together seeming to protect and give permanence, on the other hand, perhaps, prey and have temperaments. The snowcap on the mountain may represent the spiritually sacred or, like humans born to try to strive for their ideals, while dying snowflakes on the lake may represent humans with a drive to die, to give up on life.

The narration flows like the ebb and flow of the tide that quietly comes in along the shore or secretly goes out to sea revealing moments of casual contentment in

everyday life causing a jubilant joy of living and bringing a smile, then suddenly threatening moments of chilling concern in the reality of human frailty causing a jarring jolt of awareness taking one's breath away. It is a story that is intriguing for its view of the mountain and the dream of an ideal with its heights and horrors. It is a story that is invigorating and inviting like the voice of the sea and the desire to dive in or with its depths and nightmare delusions of no return. Beyond good and evil, beyond beautiful and alarming, beyond fantasy and fiction there is both faith and fear in the spiritual world in which San Manuel lives. They are reconciled by Theological Existentialism in San Manuel Bueno, mártir who lives with both

Whether amazing or alarming, fanciful or frightful, there is constancy, contentment, consolation and curiosity in the contradictions of a human conscience of care and concern. Consciousness considers the clear mountain air and changes of the wind at the same time that it is content to calmly conjure up visions of celebrations by lakeshore or undercurrents calling for change. One can see one minute a breathtakingly beautiful view of the mountain overlooking the lake then the next minute its vista causes vertigo bringing one back down to earth again. These are the vicissitudes of life that are like the ebb and flow of the tide that quietly comes in along the shore or secretly goes out to sea revealing the spiritual struggle for sanity that brings sainthood or sacrilege to San Manuel.

Later, San Manuel tells Lázaro to be moderate and to temper his zeal after he hears that Lázaro is going about weighing in on the popular superstitions of the villagers so he advises Lázaro to let the villagers have their superstitions saying, "Leave them alone!" (1973, 64) He says it is hard to determine where belief leaves off and where

superstition begins. San Manuel says, “It is better for them to believe everything even things that contradict one another, than to believe nothing”. (1973, 64)

San Manuel adds, “Let us not protest. It destroys contentment and peace”. (1973, 64) To Unamuno protesting is for Protestants. To San Manuel it is better to protect than protest.

These human highs and lows are relayed in such a sweet manner that one is almost unaware that Ángela is there. She is like an angel hovering over the story or hiding between the lines while she brings the message of the human condition to an exhilarating climax or exasperating crisis depending on one’s interpretation of these images.

Lázaro tells Ángela that one moonlit night when they were returning to town along the lake, “on whose surface a mountain breeze was stirring so that the moon beams topped the whitecaps”, San Manuel turned to him and said, “Look the water is reciting the litany and saying, ‘ianua caeli, ora pro nobis’; ‘gate of heaven, pray for us’, then, two evanescent tears fell from his lashes to the grass, where the light of the full moon shone upon them like dew”. (1973, 65) For Lázaro, together they share a poetic moment but, perhaps for San Manuel it is a moment of pathos if one thinks of it as the confession of one who has lost his soul, or perhaps, the reader may realize that the soul is not be as invisible, as empty or alone as one may think.

Ignacio R. M. Galbis in *Unamuno Tres Personajes Existencialistas* Chapter IV *Don Manuel Bueno o la existencia sacra*, (*Mr. Good Manuel or the Sacred Existence*) says in the footnotes that cite pg. 18 of *The Existential Imagination* edited by Frederick R. Karl and Leo Hamalian:

Frequently in existentialist novels desperation (desesperanza, without hope) is occasioned by an absurd confrontation of life that compels the individual to think about escaping the insufferable reality by means of suicide as an alternative. This is that, more often than not, as is shown in stories, a crisis situation brings with it suicide or some form of living death, or perhaps some perception of the problem without any possibility of resolution. (*The Existential Imagination* p. 18)

Often shared secrets can conceal mystery and hidden meaning that may hide a conflict or an issue that has potential to create conflict. Galbis says:

Don Manuel has a secret angst that he carefully hides from the villagers, and to get relief from it he confesses to Ángela and Lázaro. It is angst over a perishable life in which faith escapes him. Without faith, life is intolerable, mortal. He strives to keep faith alive in the villagers so they think they are immortal and can live. (Marías, 125)

Without anything other than wide open gaps in the story one may have a subconscious sense of a sinister plot of a self-sacrifice filled with suffering, shame and sadness, the sorrow of a suicidal fear of no tomorrow, an immoral act of transgression, guilt, an offence against all good and holy, Blasphemy, the only unforgiveable sin; but is he suicidal?

#### **CHAPTER FOUR. AWARE OF A DREAM.**

Leadership can highlight, harbor or hide luminosity. Its brilliance is like the brightness immanating from a celestial radiance seen from a great distance over time like the star that guided the shepherd's sight to where Christ was born one wintry night. It is a beacon ahead like a harbor light that guides sailors safely ashore without fright. Its a luminescence from a passionate drive to protect the flock, (in this case, the frock), as San Manuel is likened to a quiet "shepherd of humanity" in a quest for lost sheep, so to speak, as he helps others, just as, poetically, he is, perhaps, helped as he is heightened to the stardom of sainthood.

Lázaro leads San Manuel to confess he does not believe. San Manuel leads Lázaro to live a life of faith. San Manuel does not confess that he believes his creed is wrong, for the resurrection and life everlasting is what he longs for; it is his lifelong quest, but he confesses a lack of belief, arguably, in a sense of, uncertain belief in the unknown. His courage, even facing skepticism, his or that of others, is the light of truth. He trusts beyond a reasonable doubt, in fashion with true faith, putting belief or behavior behind, fears of the future aside, and in a "leap of faith" he lets go for Providence to freely reign as is right.

This is the epitome of Unamuno's skill at creating a labyrinth of curiosity out of a contradiction of terms in the word "belief" and the irony of uncertainty in Lázaro's belief in San Manuel and San Manuel's quest for Resurrection and Life Everlasting. San Manuel puts an unbelievable trust in Lázaro to do the right thing as he trusts also in providence proving his living faith in human affairs and a longing faith in his prayers.

Two critical points to the story are that San Manuel does not commit suicide and Lázaro follows him into a life of faith. This, perhaps, in-part people prompted, and perhaps, in-part providentially attempted, act of confession leads Lázaro to say to Ángela that San Manuel is a true Saint.

If San Manuel doesn't believe in his creed, in the sense of all knowing opposition, then he is left to an either "fright, flight or fight response paradigm" where he can either commit suicide in fearful betrayal of his belief, quit the ministry or to quietly continue living a lie, but what an incredible feat to live a lie for a lifetime; but he has one other option of faith, unknowing trust, unconditional love, not without question, but without doubt, denial, disbelief, leaving open a possibility for providence to change course. Anything can happen in the hands of providence.

There is charm and luck in luminosity of his leadership. His faith is based on trust and not on belief. His charm is his personality, his luck is his posterity. His charm is his personal honesty. His luck is, perhaps, providential hope. He doesn't rely on belief, in the sense of a realization of knowledge in a materialistic sense; instead he puts his belief in the hands of providence in a spiritual sense of invisible trust, not needing visible proof of truth. His struggle in his daily relationship with goodness in this life, hope in the next, is like a midsummer night celebration of vitality and vigor in his marriage to faith; proof enough.

This allows for many possibilities like a revelation of conviction after the moment he confesses, like the clown whose wife San Manuel helped die in grace; or like a reversal of fortune bringing him a quiet relief of belief, like Perrote whose, perhaps, illegitimate son later cares for him; or blind faith like Blasillo who is quickly wisked

away with San Manuel in his final hour; or by silent persuasion and affirmation in his relationship with Lázaro as they grow together in their work together, or like the faith of a spiritual bond of marriage so profound that at times words are unnecessary as with Ángela who, unaware, may give new meaning, understanding or significance to life.

There is only one probability, and that is that, whether mentally or mystically, it is a revealing moment when San Manuel confesses to Lázaro. Even if he only reveals what not to be, his inadvert confirmation of trust in Lázaro makes Lázaro want to become fully worthy of that trust. San Manuel confirms to Lázaro a form of faith that puts emphasis on good deeds in a life of faith and strength of courage in an inner struggle that might deprive any ordinary man of a desire to reach out and care for others. Even if his confession, might more aptly show what his faith is not, it may seem for some his faith is force fed but while others may see it providentially led. San Manuel's fight for faith is not to be conquered but to be convinced. He is unable to force himself to believe what he is unsure of. He may resign to faith; relent in his struggle with faith; but he, surely, resides in faith, in the name "Emmanuel", as faith among us, faith above us, faith around us, faith within, letting authentic faith guide. Instead of forcing an artificial faith trying to conceive of all the definitions and details of a creed that is meant to guide human actions, not belittle belief, San Manuel lives out authentic faith in deed, an example of living faith, not executing faith that betrays his belief, but extending faith that may dismay one's belief.

The irony of history is that only six years later Unamuno's words would cry out, "This is not a fight against the Republic, it is a fight for civilization". (1977, 256) Unamuno's words get misunderstood and misread in a time of belief, misbehavior and

misery. As told by Eugenio Vegas Latapie, Unamuno on one fateful day at the University of Salamanca on October 12, 1936, Unamuno cries out, “The civil war is an uncivil war. Many cruel acts are being committed in Spain. It is one thing to conquer, another to convince. (1979, 206) “To conquer is not to convince and convincing is everything”, Unamuno is said to have said, adding, “There is hatred but no compassion and hatred without compassion could not convince” his daughter says he said. (1979 206) The essence of his words is that “to conquer is not to convert. One cannot convince hate that doesn’t leave room for compassion”. The exact text is not as important now as the mistaken identity and the confusion of beliefs of so many who were there wanting to put in repair Spain’s pain of despair being felt on all sides at that moment in time. This takes one into greater depths of the psyche than had previously been attempted in literature about reality making Unamuno’s modernism of spirituality shine over fine lines of truth, trust and time.

Truth does not always reveal itself on our timeline; trust goes beyond belief to come to trust in someone or something over time; time, in the sense of Unamuno’s “intrahistory”, often reveals a truth that may show a complete reversal of what one previously thought. The delight of his story is, perhaps, San Manuel, an apparent sinner, could be saved and even become a Saint. How?

Surrealism draws on an irrational juxtaposition of image and idea, somewhat like Gestalt Theory, to release creative potential of the unconscious mind allowing one to put oneself into the story but the reader has to be pulled into the plot by exploration and discovery of these images to interpret their meaning to cover horror and create hope.

Images that have never been seen before are hard to imagine. For example, imagine the Spanish explorers who returned to Spain after their first trip to the New World as they attempt to explain what they saw, corn, potato, tomato or llama, iguana and cottontail rabbits, Indians, igloos and teepees. Without visual evidence, some might not believe. Some might be either disinterested, doubtful or dismissive of the importance of something unknown, but given reason to believe one might become interested even to the point of becoming engaged by making a trip themselves to see.

Surrealism, from the French word “sur”, “on or over”, and “realism” is, not as much like seeing oneself in a mirror, instead, more like being part of a dream. To be aware of a dream is to daydream or be drawn into one’s surroundings or lost to inner thoughts that let one feel alive and free to follow one’s dreams to the place where one finds peace in a world (or word) that is symbolic, imaginary and real to where one, paradoxically, may find aesthetics, ethics and religion unite to create a stonger union of identity and individuality or communion and confidentiality. Surrealism takes one to a different place of consciousness to allow one to open up new passages to the mind. A similar euphoria or epiphany occurs when reading a good book and one gets lost in its storyline. It is easy in *San Manuel Bueno, mártir* as “time went hurrying by”. (1973, 65) While energetically embracing enigma, the story carries the ease of a dream of being in the loving care of one’s “Spiritual Father” seemingly protected from the harsh historical hardships leading to the Spanish Civil War. Ángela’s leads San Manuel to say, “Pray once more for us sinners, now and at the hour of death” and “Yes, at length the dream is atoned...”, adding, “To have done good, to have feigned good, even in a dream is not lost”. (1973, 69)

Unamuno's uneasiness in his tragic sense of life is like a dreaded nightmare of longing for faith, a feeling that often accompanies alienation, separation, dread, depression, fear of dying, death, loss of life; like longing for Love and feeling lost without it. Surrealism is a part of Modernism that points this out. One can paint a portrait but how does one paint personality? One can write a story but how does one bring it to life? Life, stirring within San Manuel, in his story, is not a profile, but a living spirit, not even a portrayal, but life, as real as living faith, as loved as literary fiction, as longed for as San Manuel, himself, can attest to. Not melodrama, but a melodic thread of humanity in harmony with the balance of nature, a human soul amidst a spiritual experience of living, brings the reader suddenly there, to a gripping moment of both gracious and grizzly surprise; grabbing one's attention and interest, almost like falling into a rabbit hole<sup>77</sup> where one can explore a new dynamic of fact, fantasy and fiction chasing their dreams. Touching a tearful climax between life and death, old world traditions in a modern world of transgressions bring a tension of ideas as close to home as one's own conscience, family, village or nation capturing a sense of falling in a rabbit hole like falling into one's subconscious.

Theological Existentialism in *San Manuel Bueno, mártir* intervenes to mediate and reconcile where spirituality separates from superstitions, syndicates and syncretism of different inflections and diverse worldviews as Ángela begins Chapter VII joining her brother's concern over their Spiritual Father, Manuel:

Don Manuel's spirits were failing and he could no longer control completely the deeprooted sadness which consumed him; perhaps some treacherous illness was undermining his body and soul. (1973, 65)

Lázaro was with San Manuel by the lake when he is submerged in sorrow for the villagers with their superstitions and suppositions<sup>78</sup>:

Lázaro spoke of the good effect the organization of a type of Catholic agrarian ayndicate would have (1973, 65)<sup>79</sup>.

Syndicates are an issue of conflict in Europe at the time and carry a multitude of meaning, one of “unity”, one of “impunity”. San Manuel responds repeating the idea, questioning it and refuting it:

The Church is the only syndicate” and when nudged by Lázaro he responds, “Two kingdoms exist in this world. Or rather, the other world...Ah, I don’t really know what I’m saying. But as for the syndicate, that’s a vestige from your days of “progressivism”...Religion does not exist to resolve the economic or political conflicts of this world, which God handed over to men for their disputes. Let men think and act as they will, let them console themselves for having been born, let them live as happily as possible in the illusion that all this has a purpose”. (1973, 65)<sup>80</sup>

One can imagine San Manuel speaking these strong words in a moving manner, in a soft and measured murmur, if one recalls the words of Christ, “My kingdom is not of this world”, Christ said to Pilate when arrested, adding “If my kingdom were of this world, then would people fight?”

Unamuno has Ángela relating what San Manuel says to Lázaro as readers read what is written:

I don’t propose to advise the poor to submit to the rich, nor to suggest to the rich that they subordinate themselves to the poor; but rather to preach resignation in everyone, and charity towards everyone. For even the rich man must resign himself to his riches, and to life; and the poor man must show charity even to the rich. The social question, ignore it. (1973, 65)

This is difficult for Lázaro to understand for his experience with “progressivism” and his understanding of the church being to help society yet San Manuel goes on:

A new society is on the way, in which there will be neither rich nor poor, in which wealth will be justly divided, in which everything will belong to everyone and won't this general well-being and comfort lead to even greater tedium and weariness of life? I know well enough that one of those leaders of what they call the Social Revolution has already said religion is the opium of the people. (1973, 66)

Unamuno refers to *Introduction to a Critique of the Hegelian Philosophy of Right* (1884) in which Prussian-German philosopher Karl Marx says, “Religion is the opium of the masses”. Marx has the idea that progress comes out of a class struggle refuting Hegel:

Here then we find one of Hegel's inconsistencies within his own way of viewing things and such an inconsistency is an accommodation. The political Estates in the modern sense, which is the sense developed by Hegel, constitute the fully established separation of civil society from its unofficial class and its distinctions. How can Hegel make the unofficial class the solution of the antinomies (paradox) which the legislature has within itself? Hegel wants the medieval system of Estates, but in the modern sense of legislature; and he wants the modern legislature but within the framework of the medieval system of Estates. This is syncretism at its worst! <sup>81</sup> (1977, 96)

A contradiction of two opposing beliefs, in and of themselves reasonable, is a paradox which Hegel resolves by “Synthesis” (submission), Marx resolves with “Opium” (escapism) and San Manuel resolves by “Good Deeds” (active faith):

Yes, opium, give them opium, and help them sleep, and dream. I, myself, with my mad activity, give myself opium. And still I don't manage to sleep well, let alone dream well. What a fearful nightmare! I, too, can say with the Divine Master, ‘My soul is weary unto death’. No, Lázaro, no; no syndicates for us. If they organize them, well and good, they would be distracting themselves in that way. Let them play at syndicates, if that makes them happy. (1973, 66)<sup>82</sup>

Friedrich Nietzsche (1844-1900) and Richard Wagner (1813-1883), these two good friends, until, as mentioned, Wagner converted to Christianity, leaving Nietzsche betrayed and abandoned, changed the world of Humanities, philosophy, music, art, language and literature setting the standards so high (or low, for a new generation) that a door opened wide for some new talent to enter their fields.

Surrealism stands out for its unique rendition of reality and surprise crossing fields of art, music, literature, film. Arising out of avant-garde Dadaism in Switzerland in 1916, reacting to the horrors of war, the response was “irrationality” rejecting reason and logic that were no longer credible during a time of such terrible atrocities. Challenging traditional thought were Marcel Duchamp (1887-1968), Max Ernst (1891-1976) and Yves Tanguy (1900-1955) whose abstract ideas of nonsensical images bring a challenge to comprehending creative modern art while replacing conventional concepts with a contemporary combination of fragmentation and synthesis to convey controversial images founding Cubism and Surrealism of 1920s and 1930s paintings by Pablo Picasso (1881-1973), Joan Miró (1893-1983) and Salvador Dalí (1904-1989) perhaps, more cognitive, whimsical and psychological than conceptual, structural or mechanical. French writer, André Breton (1896-1966), considered the founder of Surrealism, studied medicine and psychiatry and worked in neurology during WWI. He combined symbolism of Arthur Rimbaud (1854-1891) with socialist ideas of Karl Marx (1818-1883) in his famous novel, *Nadja* (1928) on a dreaminess of reality within reality, an aspect of the story of San Manuel.

Henri Bergson (1859-1941), Karl Jaspers (1883-1969), Martin Heidegger (1889-1976) and Karl Rahner (1904-1984) bring new ideas to the discussion on faith and reason.

Bergson offers concepts of duration, intuition and *élan vital* suggesting an individual cannot really reflect upon himself since the moment is gone when he begins to reflect. He says intuition is higher than intelligence because a subjective self does not follow the same time restrictions as an objective self due to no inner limitation of time or space.

Time and space distort San Manuel's hope of immortality. Karl Jaspers says, *élan vital* is like a living "current of life". His "existenzphilosophie" is a blend of "dasein" (a basic state of being) and "existenz" (distinguished from "dasein" by being the more authentic, more complex "true being"). He says difficulties arise when a human being has to face an entire world of humanity presenting a paradox of a human entity as an individual identity yet an integral part of humanity where there are similarities and differences yet never are two individuals the same human entity. He says, "I discovered that the study of past philosophers is of little use unless our own reality enters into it. Our reality alone allows a thinker's questions to become comprehensible".<sup>83</sup> Ángela's questions are at times too much for San Manuel.

Heidegger argues that "Dasein, being there", (different from Jasper's "Dasein") causes one to confront contradiction which is like being in a soporific hypnotic trance while conscious of dreaming. The difference in subject and substance is what distinguishes melody and music. To Unamuno, San Manuel is a subject with substance, like life filled with love, as a longing for life.

Karl Rahner says, “What Christ gives us is quite explicit if his own words are interpreted according to their Aramaic meaning, “This is my Body” means “this is myself”.”<sup>84</sup> The Eucharist is substantiated by Christ death and Resurrection of the Body and Life Everlasting, like Theological Existentialism in *San Manuel Bueno, mártir*.

For Nietzsche and Heidegger understanding is based more on “force of will” or “fundamental coherent being” rather than on Kierkegaard’s “leap of faith” or Unamuno’s “tragic sense of self”; the basic opposition is “spirit” and “difference”. While Nietzsche and Heidegger might solve the problem by incorporation or destruction of the opposition Miguel de Unamuno endures a struggle of oppositions with an inner courage and strength of spirit. *San Manuel Bueno, mártir* accepts them as a natural part of living a life of faith, a reality within a reality like fiction.

*Diary of a Country Priest*, a 1951 Robert Bressons’ film<sup>85</sup>, perhaps influenced by the story of San Manuel Bueno, mártir diverges in many directions from the story of San Manuel except for the convergence of their trials of priesthood in a small village in the modern world where each priest struggles with faith. Based on the novel by George Bernanos (1888-1948) with the same name, both priests become weary and weak in spite of their efforts and each suffers in his way. Both stories develop on many levels harboring human hope while hiding grim horror. The French film shows the country priest suffering the travail of a temporal existence that is forbiddingly formidable in its form of human cruelties and human insecurities with a sense of human frailty and human mortality creating an atmosphere of alienation and separation and an aura of self-destruction while trying to make a spiritual world conform to a material world.

San Manuel, on the other hand, hides his secret struggle from the villagers as he lets them “play” in their material world, as if like in a sandbox, while he watches knowingly, like the metaphor of a sandcastle built knowing that it will collapse with time and natural elements but, nevertheless one enjoys the experience of the innocence an childhood.

Bresson’s priest suffers inconsolably whereas San Manuel suffers knowingly and his knowledge makes him suffer while Bresson’s priest naively suffers. Bresson’s priest strives for perfection even while sick not seeing the beauty of spirituality is in imperfection and difference like San Manuel even when he becomes weak.

Ángela writes with sincerity, humility and honesty that is similar to *Diary of a Country Priest* which is written with frankness and open candor. While Ángela reveals the story of San Manuel and his charisma that impacts the lives around him; hers, Lázaro’s and the lives of the villagers including Blasillo, she conveys the charm that San Manuel held for them. The villagers were receptive to him and he joined in their lives like one of them. In *Diary of a Country Priest*, the priest is not accepted in the village and he suffers from rumors and ridicule and refusal of faith but in the end says, “God is not a torturer. All is Grace”. In much the same way, San Manuel says, “Let them play at syndicates, if that makes them happy”. Both stoically strive to be the priests that they agreed to be while each priest seems to have a natural personality of his own that in *The Diary of a Country Priest* seems to be more sensitivity, in contrast to *San Manuel Bueno, mártir*’ spirituality.

By contrast, *The Diary of a Country Priest* is depicted with a stark, almost severe, social reality, whereas *San Manuel Bueno, mártir* has a blissful even if bare and burdened

social reality. Sympathy more than solicitation is the difference in the modes of ministry between San Manuel, who commiserates with the people in his parish, versus, the French country priest, who conflicts with them. San Manuel has a sense of understanding empathy whereas the French country priest has a sense of emotional urgency. San Manuel helps parishioners help themselves. The French priest can't get parishioners to see they need help. He can't see the parishioners' problem solving problems. Both make every effort to help villagers but both become weary and weak and human frailty is apparent as they reach the end of their lives<sup>86</sup>:

The entire village began to realize that Don Manuel's spirit was weakening. His very voice, that miracle of a voice, acquired a kind of quaking. Tears came into his eyes for any reason whatever. Whenever he spoke to people about the other world, about the other life, he was compelled to pause at frequent intervals, and he would close his eyes. It is a vision, people would say, He has a vision of what lies ahead. At such moments the fool Blasillo was the first to break into tears. (1973, 66)

This moment in Ángela's story brings a sadness that makes one wonder how readers feel sorrow for literary characters. Is it they remind us of ourselves?

Once again we are reminded of Pascal and his belief that the answers do not reside in science or in probabilities or in scholarship and politics but there is a sense of assuring protection in a presence of faith which eventually prevails beyond angst and agony, beyond good and evil, perhaps, beyond morality and mortality; beyond life and death.

Blasillo easily provokes tears as much as laughter, "even his laughter had the sound of tears". Tears are symbolic of both secret joy and submerged sorrow melting into the atmosphere like a dew drops or a morning fog. Melded into mist they rise from a deep

spring well hidden beneath the surface gushing from one conscience that conveys the truth in contradiction and paradox. Like the luminescence of insight from correlations and parables that manifest a moral lesson, more profoundly, they reveal a spirituality that one might not otherwise be aware they have.

Spirituality can be puzzling which for C. K. Chesterton (1874-1936), the “Prince of Paradox”, is a pleasure for he excelled in the use of alluring allegory and popular proverbs to reveal hidden mystery and meaning in his *Father Brown* five volume series of short fictional stories based on Priest Father John O’Connor (1870-1952) who helps Chesterton convert to Catholicism in 1922.

Chesterton uses wit to draw out wisdom and he uses humor to hone in on serious human issues. Often opposed to Oscar Wilde (1854-1900) for his sense of deception, duplicity and decadence, glimpses of which one can see in *The Picture of Dorian Grey* (1890), *Salomé* (1891), *The Importance of Being Ernest* (1895), *The Ideal Husband* (1896), among other works by Wilde, Chesterton said in his book, *Heretics*<sup>87</sup>, “The misanthropes pretend that they despise humanity for its weakness. As a matter of fact, they hate it for its strength”. Chesterton says, “Fastidiousness is the most pardonable of vices; but it is the most unpardonable of virtues”, and on Nietzsche, he says, “he represents most prominently this pretentious claim of the fastidious, has a description somewhere, a very powerful description in the purely literary sense, of the disgust and disdain which consume him at the sight of the common people with their common faces, their common voices, and their common minds. As I have said, this attitude is almost beautiful if we may regard it as pathetic. Nietzsche's aristocracy has about it all the sacredness that belongs to the weak”.<sup>88</sup> Disdain for people is foreign to San Manuel, who

is devoted to his parishioners, real people with real lives and real problems wanting real faith!

Power of literary elements such as projection is fundamental to the story of San Manuel whose essence and existence exceed outward beyond prevailing notions to new notions that are attributed by the reader as the reader projects himself into the story of San Manuel releasing popular creative potential of the unconscious mind as parables can produce prophetic images.

Sin surfaces within Postmodern Surrealism according to C. S. Lewis in *Screwtape Letters* published by Penguin Books in New York City, New York in 1988:

There are two equal and opposite errors into which the human race can be fooled by devils. One is to disbelieve in their existence. The other is to believe and to feel an excessive and unhealthy interest in them. (1988, xix)

C. S. Lewis, who opposed Charles Baudelaire (1821-1867) and his idea that “the devil’s first wile is to convince us that he does not exist” (1988, ix), says mockingly, “Of course a war is entertaining.” He explains, “The immediate fear and suffering of humans is legitimate and pleasing refreshment for myriads of toiling workers”. (1988, 18) He ironically adds in his dialogue between the Devil and his accomplice:

If once we can produce our perfect work the ‘Materialist Magician’, ‘Man’, not using, but veritably worshiping, what he vaguely calls ‘Forces’ while denying the existence of ‘Spirituality’ the end of the war will be in sight. (1988, 26)

The war, in this case, is the Devil waging war on humans. Wormwood, The Devil, tells an inverted message:

Our cause is never more in danger than when a human, no longer desiring, but still intending, to do our Enemy’s will,

looks round upon a universe from which every trace of Him seems to have vanished, and asks why he has been forsaken, and still obeys. (1988, 32)

The message is to do good even when alone. Ángela says:

The last Easter Week which Don Manuel was to celebrate among us, in this world, in this village of ours, arrived and the village sensed the impending tragic end. And how the words did strike home when for the last time, Don Manuel cried out before us, “My God, my God, why hast Thou forsaken me? (1973, 66)

San Manuel “repeated the words of the Lord to the Good Thief, ‘All thieves are good’, Don Manuel used to tell us, ‘tomorrow shalt thou be with me in Paradise’<sup>89</sup>

Ángela then tells of the last Communion San Manuel gives:

When he came to my brother to give him the Host, his hand steady this time, just after the liturgical, ‘in vitam aeternam’ (‘in life everlasting) he bent down and whispered to him, ‘There is no other life but this, no life eternal. Let them dream it eternal for a few years. (1973, 66)

A scene of surrealistic surprise, or gothic horror in Mary Shelley’s *Frankenstein the modern Prometheus* (1818), one may think Don Manuel doesn’t know the Devil because he is the Devil; or, perhaps, he’s a lost sheep, a good thief, or a spiritual father, sensing war on the horizon, he gets Lázaro to value this life and struggle to help let people live it.

Martin Bell (born in 1938, shortly after Unamuno died) wrote the story, *Barrington Bunny* in his book, *The Way of the Wolf* published by Ballantine Books in Toronto, Canada in 1970, at the peak of the Vietnam War. *Barrington Bunny*, at first sight looks like a child’s story, but a second look reveals a deeper meaning hidden in the lines of a story that has already been told the world over, many times over, about many a mártir who has given a life to save the life of another. In *Barrington Bunny* the mártir is a bunny:

The last week that Barrington Bunny is to celebrate in this world of ours arrived, and one has a sense of an impending tragedy. Barrington Bunny thinks he is going to have to celebrate a cold Christmas alone after he makes several attempts to join in other animal gatherings only to find out that he is ill-equipped to handle the customs and traditions they naturally embrace but Barrington Bunny blinks and a Silver Wolf appears and teaches him the mystery of the Season, 'All the animals of the forest are his family and he has been given a special gift that will reveal itself when the time comes'. Barrington Bunny becomes a martyr, saving the life of a lost and lonely field mouse who likely would have died had Barrington Bunny not luckily been "warm and furry" which saved the field mouse during the cold night but the next morning while the field mouse scampered off Barrington Bunny is but a shell leaving only a shadow of his former self as he lay lifeless in the snow.

The image of Christ appears by suggestion, as in the story, *San Manuel Bueno, mártir*, not in a physical sense but in a spiritual sense, "the tragic sense of life", carrying a bleak sense of loneliness in troubled times with a slimmer of light in the Silver Wolf of the dark, cold winter forest. Ángela says that when San Manuel came to her he said:

'Pray, my child, pray for us all'. Then an extraordinary thing happened that I carry now as the greatest of mysteries: he bent over and said, in a voice of another world, 'Pray, too, for our Lord Jesus Christ'. (1973, 67)

"Pray, too, for our Lord Jesus Christ"? This scene is another surrealistic surprise of reversal of morality and reality, perhaps, with an underlying message of concern for the fate of Christ's Church in light of the onslaught of non-believers to the north who, like Nietzsche, were writing to explore pessimism, rid the world of passions (for example, The passion of Christ) and express hidden emotions like Berthold Brecht (1898-1956) who wrote *The Threepenny opera* (1928), with the famous song *Mack the Knife* by Kurt Weill, in which the main character is an amoral anti-heroic criminal who is going to marry when the girl's father intercedes and tries to have the man hanged but only to find

he is pardoned by an act of fate at the last minute by the Queen of England who, in an odd twist, grants him the title of Baron. This intertextual reference might have meaning for the reader of *San Manuel Bueno, mártir* who wonders how a priest who doesn't believe in the Resurrection or the Life Everlasting and who takes it upon him to solicit prayers for Christ would rise to the ranks of Sainthood except by an act of fate or by grace.

Ángela “stood up weak like a somnambulist” and she says, “everything around me seemed dream-like. Am I to pray, too, for the lake and mountain?” (1973, 67) There is a little irony here because the reader may recall that the mountain is the image of San Manuel Bueno, mártir. Ángela says, “Next I thought, Am I bewitched?” (1973, 67) Of course, here too, one might wonder. It seems like during the hard times of war and worry of The Depression one didn't know who to trust, Who is good? Who is bad? Who is a hero? Who is a spy? Who is a saint? Who is a sinner? Who is an angel with a message for humanity? Who is an aggressor with a mind of insanity? There are a lot of questions in the story that remain unanswered:

Ángela home at last, took up the crucifix her mother had held in her hands when she had given up her soul to God, and gazing at it through her tears and recalling the words, ‘My God, my God, why hast Thou forsaken me?’ of our two Christs, one of this earth and the other of this village, she prayed, “Thy will be done on earth as it is in heaven and lead us not into temptation”. She turned towards the statue of the Mater Dolorosa, her heart transfixed by seven swords, which had been her mother's saddest comfort, and prayed again, “Holy Mary, Mother of God, pray for us sinners, now and in the hour of our death”. She had scarcely finished the prayer when asked herself, ‘Sinner? Sinners are we? And what is our sin, what is it? She brooded over the question. (1973, 67)

According to Ángela she went the next day to San Manuel, “now in the full sunset of his magnificent religiosity” (1973, 67) with her question. Ángela asks San Manuel to flashback in time to recall:

Do you remember, my Father, years ago when I asked you a certain question you answered, ‘That question you must not ask me; for I am ignorant; there are learned doctors of the Holy Mother Church who will know how to answer you?’ ‘Do I remember, San Manuel says, ‘Of course, and I remember I told you those were questions put to you by the Devil’. Ángela says, Well, then Father, I have come again, bedeviled, to ask you another question put to me by my Guardian Devil’ and San Manuel tells her to ask it so she says, ‘Yesterday, when you gave me Communion, you asked me to pray for all of us, and even for...’ San Manuel interrupted her and said, ‘That’s enough!...Go on’ “Angela says, ‘I arrived home and began to pray; when I came to the part ‘Pray for us sinners, now and at the hour of our death, ‘a voice in me asked: Sinners? Sinners are we? What is our sin? What is our sin, Father? San Manuel replies, ‘Our sin? A great doctor of the Spanish Catholic Apostolic Church has already explained it; the great doctor of Life is a Dream has written that ‘the greatest sin of man is to have been born’. (1973, 67)

Ángela asks him if it is a sin that can be atoned. Readers may recall that Don Manuel answers saying, “As Calderón said, to have done good, to have feigned good, even in a dream, is something which is not lost” (1973, 67-68).

Theological Existentialism in *San Manuel Bueno, mártir* leaves open ended questions even in this simple answer. The Bible tells a tragic story of a Cross. Ángela’s narration tells a tragicomedy of her Boss, recalling labor issues of the time, and an anecdote of a faithful farmer and his neighbor who comes to admire his field but when he says, “Isn’t it beautiful what God hath wrought?”, the farmer answers “Yes, but you should have seen it before I got here”.

Ángela begins Chapter VIII dedicated to the events leading up to San Manuel's death. When San Manuel is dying, she says, "His paralysis makes it impossible for him to move" (1973, 68). One may find humor and sadness in this statement, if one sees it as a commentary on times when a church, represented by San Manuel, reaches a state of being so big or established that it might seem monolithic or rigid. San Manuel summons Lázaro and Ángela. There, just the three of them, maybe symbolic of the Holy Trinity, Father, Son and Holy Ghost, he says, "Watch over these poor sheep. Find some comfort for them in living and let them believe what I could not". (1973, 68) He adds, "And Lázaro, when your hour comes, die as I die, as Ángela will die, in the arms of the Holy Mother Church, Catholic, Apostolic, and Roman, that is to say, of the Holy Mother Church of Valverde de Lucerna. And now, farewell; until we never meet again, for this dream of life is coming to an end." Ángela is beside herself and cries out, 'Father, Father', almost in the same manner that San Manuel had cried out, 'My God, My God, Why hast Thou forsaken me?' San Manuel tells Ángela not to grieve but to believe and to pray for all sinners, for all who have been born, "Let them dream, let them dream", he says (1973, 68).

Ángela leads the reader to what seems like a dimly lit corner, not in the story, but in one's conscience, where one can comprehend the hour of death when Manuel says:

O, what a longing I have to sleep, to sleep, sleep without end, sleep for all eternity, and never dream! Forgetting this dream!...When they go to bury me, let it be in a box made from the six planks I cut from the old walnut tree, poor old tree, in whose shade I played as a child, when I began the dream...In those days, I did really believe in life everlasting. That is to say, it seems to me now that I believed. For a child, to believe is the same as to dream and for people, too...You'll find those six planks at the foot of the bed. (1973, 68)

San Manuel seems to remind us that Christ wanted all the little children to come to him and he told adults to be like children, with the innocence and imagination in the years of infancy and youth when life is filled with kind words like, play, pray, mother may I, and yes, you may.

Imagine a world with no good. Imagine a world with no evil. Imagine a world with no life. Imagine a world with no death. That is not the world we live in. The world we live in has all of these things that we learn to live with.

Now, imagine a world with no good, without San Manuel. He fears some villagers would self-destruct. Now, imagine a world with no evil, without San Manuel. He fears it would be tedious with no tensions that turn us to San Manuel who fears the solitude without the village.

Now, imagine a world with no life, without San Manuel. It would seem like a cemetery. Now, imagine a world with no death, without San Manuel. It would seem like going to the market and finding no food or water for there is meaning in his charm, substance in his presence and sustenance in his message that seem to linger when the book ends leaving the reader feeling a lingering loss. Images of San Manuel are all around, in the mountain and the lake, in Valverde and the Church Parrish, in the confessional and among the villagers. These images of San Manuel are imprinted in the human imagination that creates a vivid idea of who he is even in his absence and gives a resonance not of human bondage<sup>90</sup>, but of human bonding. It is an image, not in one's head, but in one's heart that carries the story beyond the binding of a book of fiction, beyond belief, to free one's soul to live a life of faith:

To be, and to continue to be, are what I know is identity and continuity of being, the two key defining concepts of

the problem of personality in Unamuno. But, for Unamuno, neither subject identity nor its possibility of continuity can be realized in solitude. For example, Don Manuel, as the protagonist, is construed in his village as allegorical fiction, beginning with the representation of himself as a man of faith. From this gesture of double representational gesture, Don Manuel hopes for the immortality of his being (or soul), How am I going to save my soul if I don't save the soul of my village.<sup>91</sup> (La Rubia Prado, *Alegorías* 228-235)

These words are in *Unamuno and Life as Fiction*, by Francisco La Rubia Prado published by Gredos in Madrid, Spain in 1999. La Rubia Prado, a published author of children's books, draws on Lacan's three concepts of psychoanalysis, the real, the imaginary and the symbolic, to explain that if one reads Unamuno's work, not chronologically or comparatively, classifying and categorizing, instead comprehending more the organic idea and its corollaries that permeate the story, this leads the reader to arrive at the allegorical apparitions created in *San Manuel Bueno, mártir*. He says:

Unamuno has a notion that the most individual is the most universal and that however much more someone is like their country and their era, will they also be more like all countries and all eras which is intimately related to the significance of symbols for Unamuno, which help us see the general and the universal in the particular".<sup>92</sup>

San Manuel tells Ángela and Lázaro:

"You will recall that when we prayed together, animated by a common sentiment, a community of spirit, and we came to the final verse of the Creed, you will remember that I would fall silent". He says, "When the Israelites were coming to the end of their wandering in the desert, the Lord told Aaron and Moses that because they had not believed in Him they would not set foot in the Promised Land with their people; and he bade them climb the heights of Mount Hor, where Moses ordered Aaron stripped of his garments so that Aaron died there, and then Moses went up from the plains of Moab to Mount Nebo, to the top of Pisgah,

looking into Jericho, and the Lord showed him all of the land promised to His people, but said to him: ‘You will not go there.’ And there Moses died. (1973, 68, 69)

This Biblical History is written in Deuteronomy 34, Joshua 10:10-14 and Exodus 33 and, perhaps, is a foreshadows the death of San Manuel in comparison to the death of Moses leaving one to wonder what Unamuno saw as the connection. Perhaps, San Manuel, like Moses, had carried his people to the Promised Land in a life of faith but like Moses he may be forbidden access:

San Manuel says, “Like Moses, I have seen the face of God, our supreme dream, face to face, and as you already know and as the Scripture says, he who sees God’s face, he who sees the eyes of the dream, the eyes with which He looks at us, will die inexorably and forever. And, therefore, do not let our people, so long as they live, look into the face of God. Once dead, it will no longer matter, for then they will see nothing. (1973, 69)

(Perhaps, the reason San Manuel might not be resurrected is he is a fictional character, his soul is imagined in the mind’s eye of the reader, representation rather than reality, not a living spirit, a fictional symbol, on the other hand, San Manuel might be more real than one might imagine)

Ángela cries again, “Father, Father, Father”, recalling the Transfiguration, the Trinity, and the Transcendence of God and Ángela said, “I was expecting ‘and who knows it might be...’ But instead, Don Manuel had another attack of coughing”. (1973, 69) One might think that possibly San Manuel had a moment of revelation and repentance in his final hour but it is left open for the reader to interpret.

One can imagine that San Manuel’s inability to believe may only mean that he cannot grasp intellectually a concept of immortality or immortality any more than we can

imagine a world without good or evil or life or death for that is not how it appears to us in life, as we know it.

However, who has not at some time in their life seen reality clearly one way only to find out later that it was, in fact, something other than what it appeared to be? Who has ever imagined their life, before it has been revealed? Who has not experienced a sentimental moment in a sign? Who knows if, perhaps death also reveals something other than what is expected, thought, imagined, feared or believed?

Whether justified, by his deeds or by faith alone, San Manuel Bueno, mártir perpetuates a sense of personality. People bring him to life just as he brought life to people. People create, narrate and critique his story. People resurrect San Manuel, philosophers, poets, physicians, psychologists, professors. People play at living San Manuel's life of faith. People struggle with San Manuel's fight to believe. The story would otherwise seem barren but His presence presents the purpose of the story, the question of his beatification, Can a man, who is born a sinner, be beatified? In the Catholic Church Bishops make saints out of men who are meant to show how God in heaven makes saints out of sinners.

On the other hand, the sarcastic, sinister or skeptical side of Oscar Wilde says, "The only difference between the saint and the sinner is that every saint has a past and every sinner has a future". He also said, "To live is rare, most people just exist".

George Santayana (1863-1952) says, "People welcome what they are willing to cope with or else they pronounce it monstrous, wrong or impossible".

Ángela says, “San Manuel did not die alone, the entire village saw it come and hearkened its arrival which was San Manuel’s finest lesson. He died preaching to his people in the church”. (1973, 68):

Let them come closer...Come, Blasillo, give me your hand. Blasillo cried for joy. And then Don Manuel spoke, I have very few words left, my children; I scarcely feel I have strength enough left to die. And then, I have nothing new to tell you, either. I have already said everything I have to say, Live with each other in peace and contentment, in the hope that we will all see each other again some day, in that other Valverde de Lucerna up there among the night-time stars, the stars which the lake reflects over the image of the reflected mountain. And pray, pray to the Most Blessed Mary, and to our Lord. Be good...that is enough. Forgive me whatever wrong I may have done you inadvertently or unknowingly. After I give you my blessing, let us pray together, let us say the Paternoster, the Ave María, the Salve, and the Creed. (1973, 70)

This is what they did according to Ángela, “On reaching ‘The resurrection of the flesh and life everlasting’ the people sensed their saint had yielded his soul”. (1973, 70)

Ángela says, “When an attempt was made to wake Blasillo, it was found that he, too, had fallen asleep in the Lord forever so that later there were two bodies to be buried”. (1973, 70)

La Rubia Prado says:

Not only that the universal is united with the uniquely local, but that heroism is not an archaic poetic epic whose time is irretrievable. We all can be heroes today if we live in a poetic ideal. The heroism of *Don Quijote* is based on a narrow contact with the most human energy of his being that moves his story by faith. (1999, 131)

In his footnotes La Rubia Prado quotes J. L. Abellán:

The essence of faith consists in being a continual creation that puts above reason the imaginary which penetrates the

soul and religion then creates the purely spiritual (1999, 131). Intrahistory is this realm of the purely spiritual where humans and humanity find a comfort and solace, an 'hogar' or 'home' as Peggy W. Watson<sup>93</sup> says, 'Unamuno creates a novel in which an agonizing individual, who fears the nothingness of death and the inherent solitude of life, can seek solace in the intrahistory of the village'. (1948, 125)

## CHAPTER FIVE. ATONED IN VALVERDE.

The deep impression made by Unamuno's "intrahistory" is part of his large literary legacy. Central concepts hidden in the folds of "intrahistory" are melded into the essence of Spanish identity just as Theological Existentialism in *San Manuel Bueno, mártir* underscores a strong spiritual struggle, a subjective skepticism sensitive to people as individuals united by humanity. This dissertation is, in a sense, a dedication that lauds the praises of Unamuno for his contribution to Spanish literature through language and cultures. Rather than a sermon or lecture, Unamuno offers scholastic discourse in *San Manuel Bueno, mártir*, not dogma or doctrine, but dialogue. In this closing chapter which presents now the last two chapters of Unamuno's masterpiece, *San Manuel Bueno, mártir*, that most people consider to be part of the literary canon of Spanish history, a diverging discussion of Unamuno's famous essay, *Mi Religión* (1910)<sup>94</sup>, which celebrated its centennial in 2010, enables readers to understand how Unamuno embarks on his critical outline of faith. Here, melded together, is, first, the content of the essay, *Mi Religión* with its critical configuration, second, the complexity of its content with various perspectives, third, a conclusion about its character.

Its literary character, as it relates to "intrahistory" and Theological Existentialism in *San Manuel Bueno, mártir* has the intended purpose of continuing the dialogue with readers who engage in Unamuno's discussion on faith whether reading and writing or listening and speaking about Unamuno's conversations and confessions.

First, to begin with, the framework of Unamuno's famous essay, *Mi Religión*, is laid out on a background of a rather cloudy picture of characters, countries and concepts as in Unamuno's "nivola", *San Manuel Bueno, mártir*. Its content is configured by a

homodiegetic narrator, Unamuno, a modern paradoxical argument, neither fixed nor flexible, and a postmodern sense of time and space, rejecting pure reason in favor of an abstract sentiment of courage that permits a romantic renovation of a classical model remolded from ancient Greco-Latin marble into a modern marvel. The essay is in the form of Unamuno's commentary on a letter from anonymous friend in Chile who asks him about his religion. Religious skepticism is on the rise at this time in light of Spain's interest in Krausist Germany with many non-believers versus Spain's Catholic traditions and South America's distant eye to the future, watching the waves that wash ashore from Europe.

Secondly, Unamuno diametrically opposes all who believe in being authoritative or affirming, giving answers and finding solutions without any voice of curiosity or skepticism. For Unamuno, a conflict exists between the lazy, the dogmatic and a great variety of contradictions on the one hand. Unamuno favors the culturally reflective, capable of thought and contemplation, who think back on the past to reflect light on the future, fully engaged in a vital moment of introspection and illumination. From the beginning, Unamuno creates the sensation of an internal intensity in his interest in wrestling with the intrepid question of religion. But, he dedicates the larger part of his commentary; not on giving a direct answer to the question posed about his religion, but, instead, putting the question in its proper perspective and planting a seed of inquisitiveness. Unamuno gives his own perception of the spiritual problem. He thinks, not in solutions that don't exist, but in metaphysical meditation giving existential dimensions to a philosophical concept of religion.

Third, the voice of Unamuno is unique and profoundly internal, very subjective and deeply spiritual while appearing to be the contrary. His voice seems uniquely sincere, simply honest but like the voice of a community.

It represents a community receptive to what he humbly has to say in a powerful way that makes this eccentric essay, *Mi Religión*, an intrigue imaginary and inspirational while indicative of a moment when a socio-political cloud is creating an ominous atmosphere giving it a literary character similar to *San Manuel Bueno, mártir*. Authenticity and ambiguity abound in both. In the year 1910, there is a great deal of scientific progress yet even still, Unamuno says, everything seems to stay the same. There is intellectual progress in futuristic technological and scientific advances but Unamuno is not interested in scientific or historical advances as much as “individuality” and “intrahistory”. Unamuno is interested in the capacity one has to conform to one’s own ability to distinguish good and evil with goodwill, good judgement, and good sense. *Mi Religión* is less morals than about an attitude of morality formed in the solitude of a mentality that leads to morality. All active thought in the essay, *Mi Religión*, is in ardent praise of arbitrary thought and absurd, but typical, actions. Unamuno adamantly lives as he sees fit adhering to the possibility of a victorious revival of value in virtue. In this Spanish religious spirit, Unamuno’s vocal chords chime in, he says, proposing to “vibrate heartstrings of others”.

As in a “parry” of the old art of fencing where one obstructs the offense of another with the block of an attack made by the full force of one’s blade (in this case, with full force of tongue or pen) Unamuno continues the challenge of answering the question regarding his religion. United in a quixotic fight, each one confronts God

himself, he says, while every moment of history is framed within “intrahistory”. The content of this portrait is a complex configuration of problems and possibilities like in a battle between those defending a Castle or Cathedral and those overtaking it reminiscent of a time of banners, barons and bayonets. To Unamuno, life is precious and it is important not to lose sight of that even though rarely does it require definitive scientific solutions because many a man has lived life based on hypothesis or slippery explanations or even without them, Unamuno says. Many generations of people have multiplied and migrated to various parts of the world under religious creeds forming human civilization and history. Yet, what Unamuno says doesn’t deal with only the History of heroes, triumphs and scientific progress but also “Intrahistory”, a spirit that fights for continuity of life; culture, tradition, individual identity, community care and concern, patriotism, humanity, a right to contradict oneself.

This poetic essay is provincial, patrimonial and providential proposing to provoke people and shake them from the daily dust of depression and dread of dying. A quixotic fight for life is fundamental to Unamuno who fights from dusk to dawn for the right to dream the impossible dream and go where destiny calls beyond good and evil, beyond life and death, adhering to the “plus ultra” (“further beyond”) motto of Spain inscribed in the shield of the Spanish Republic while defending the spirit of Spain with a quixotic dagger of regal honor and dignity, pen in hand.<sup>95</sup>

Popular as much for his tempestuous temperament as for his tremendous philosophical talent, Unamuno, is a little recalcitrant in his answer to his friend. He makes it clear that there is a scholastic and spiritual problem within the university and the church which ultimately becomes a problem for the individual. Taking an indignant tone,

he prefers to analyze, not annihilate, the two institutions and the individuals who are not able to intelligently reflect on issues of uncertainty, instead they insist on an authoritarian approach to life offering formulated answers and solutions without thinking or pondering on them. Unamuno doesn't know whether his friends' question is impertinent or not.

Blaming all sides, Unamuno's attitude is not about doubt, but instead about investigative skepticism, not due to the misery of an exiled rebel who he had not yet become, but due to the mercy of one who is revealing his spirituality out of a sense of benevolence in human affairs.

According to Unamuno, neither Bishops nor Scientists have convinced him of the truth about the existence of God, nor in the non-existence of God. No, he, himself, fights to convince himself. He fights with God himself every day from morning, noon and night just like the Bible tells of Jacob wrestling with God. Unamuno puts everything on a personal level. An individual, like communities, has an underlying unending internal struggle that corresponds to the polemic between various dualities. He seeks empathy among Spanish Nationalists, (Traditionalists and Fascists), and Republicans, (Anarchists, Socialists, Communists, Separatists and Liberals), Combatant and Patriot, Spanish and European, Workers and Bosses, Religious and Intellectuals, Mystics and Military; and within religious communities, in struggles between Lutherans, Catholics, Calvinists, Atheists, and as Unamuno says, "whatever other motto whose meaning remains unclear but whose followers dispense with thinking about its meaning".

To Unamuno a spiritual struggle is not rational, even though it is historical, national and universal. It is more of a personal, internal fight. It is a fight for life. It is the fight of each human of "flesh and blood" for, according to the text, "truth in life and

life in truth". Unamuno speaks of "evil men who justify their actions every which way and men who believe in God, not to be good but, because they are good, they believe in God". The truth is that Unamuno confesses he is uncertain if he believes because to believe is to accept truth but for Unamuno, only God knows the truth, humans trust. Unamuno wants to "believe that he believes" but his inability to grasp the resurrection and immortality leave him thinking only that, to be Christian, is "to invoke the name of Christ with love and respect". Unamuno wants to climb to perfection, he says, but his "deep desire for God's perfection and the passion of Christ and the internal struggle of the Holy Spirit are not as easy to understand as the mathematical formula, two plus two is four". The irony is that the two paradigms, mathematical and metaphysical, are based on the symbolic and the imaginary and not on the real, which Lacan says is the concept of "other". Unamuno says seeking perfection puts at risk the balance between "self" and "other".

In *Recuerdos e Intimidades*, a memoir penned by Unamuno, he says, "with reason he looked for a reasonable God that kept vanishing for being purely an idea" (This challenges Nietzsche's notion that everything is nothing but idea). Later Unamuno says, "What I cried upon reaching the crisis were tears of anxiety not of repentance. These are tears that wash, irritate and excite", he says. Unamuno confesses that his philosophy follows the supposition of Kant's thoughts written in his book, *In Critique of Pure Reason*, in 1781. According to Kant, reason exists because of the senses, perceptions and conceptions that transmit information to the brain but the senses can also alter that information. The only viable information is that which adheres to nature, "natural, instinct". The conscience responds to both a social code found in culture and a genetic

code found in nature, both active and passive, both lively and latent, he says. Unamuno's notion of religion doesn't seek finality. Rather than reality, either recalled or recognized, Unamuno seeks immortality by way of revelation through sensations, perceptions and organic concepts. In conclusion of this review of *Mi Religión*, by revisiting the notion of "intrahistory", a trace of the idea of deconstruction is easily evident but not prevalent.

Unamuno suggests that it is no small amount of progress to tear down that which threatens ruin and erase that which has been already made to begin anew when arriving at a huge error in calculation in establishing the root of a problem. This is typical of how undercurrents in "intrahistory" can undermine "history". They function the way underwater currents run an opposite course from the surface current. Contradiction is obvious in this retracing of the course along which someone or something moves in this concept of progress. Paradox for Unamuno, again, like the parables of Christ, is not going to be understood by everyone, only those who make an effort to understand them. Paradox exists in the hope of consoling inconsolable pessimism. It is a daily custom of fighting the unbeatable foe to perceive an imperceptible mystery. This is a version, or almost an inversion, of Christ's mustard seed parable reminding us of these verses Antonio Machado dedicated in *Proverbios y Cantares* to Unamuno:

As you go you make the way and stopping to look back  
behind you see the footsteps on the path that your feet will  
never travel again.

If Theology and Philosophy are like Law and Medicine, complex, then, of course, university students sometimes have to review fundamentals, so, too, with Religion.

The same happens with Religion that happens with Law and Medicine in that sometimes it is necessary to review basic themes to be able to handle more complex and

profound problems, Unamuno says. “intrahistory” weaves into “history” the way Theology weaves its way into Existentialism in *San Manuel Bueno, mártir*. Very simply, Unamuno is Basque, Spanish, spirited, skeptic, married, a mentor, a father, a professor, a Rector, an innovator, an exile; in essence a very a complex human being as all of these organic concepts are woven into his personality.

Unamuno always attempts to hide from any summation of his character or his religion; any classification that would pin him down, whose clear definition is not known. Unamuno doesn't want anybody to classify him because his thoughts are never finalized and objective. His thoughts are reflective and subjective and they are always developing or weakening in an attempt to discover substance that he is sure will last for centuries like his essay, *Mi Religión* and “nivola” *San Manuel Bueno, mártir*, like “La Sagrada Familia” built by Antoni Gaudí (1852-1926), “The Sacred Family”, a “Living Cathedral”, under construction since 1882, The Paris Eiffel Tower, (1889). Living faith is more than idea. It is our life together.

La Sagrada Familia in Barcelona, Spain, like *San Manuel Bueno, mártir* is symbolic of ‘living faith’ the way Bilboa, Spain, Unamuno’s birthplace, is symbolic of mixing architectural forms from ancient to modern. Unamuno teaches everyone but not all understand. The most profound part of his religion is his existence, his desire to live, his will to scream from from the top of his lungs, from deep within from the bottom of his heart in a quixotic fight for the true fight which is “to live perfectly forever”, an unachievable aim, an impossible dream. Since being born his inner life seeks a peaceful conscience. Unamuno never relents in his fight for life between culture and nature. In his fight he finds sustenance-like faith. It feeds him. More than instructing, giving

inadequate solutions, he gives his sincerest psalms of agony, “To agitate is good for something because if, thanks to that agitation, something else follows in its footsteps, a deep impression made for intrahistory, his work will go on”. After he died in 1936, Julián Marías says in 1939, “Unamuno is not done. He is not finished, but he depends on others, on those who follow him. The present reopens the past and makes it new”. Unamuno’s religious belief is formed in part, by this continual struggle with mystery.

On the other hand, by the continuity of community, in essence, existence of “self” and “other”, “spirit” and “spectacle”, “unique” and “universal”, one embraces an integral image of Theological existentialism in *San Manuel Bueno, mártir*, and, as such, in Unamuno’s religion.

In 1910, when religious reform, positivist rhetoric and radical reality are in conflict, which is life, the Protestants, coincidentally, had their first great interfaith missionary meeting to reexamine what is essential in Religion. In 1910, Christians were 35 % of the world population and Muslims were 12.6 % of the world population. For Unamuno, statistics are simply superficial and sophist. They aren’t worth anything in a moment of spiritual crisis, an unexpected hour that no one is expecting, when no statistic can calm the soul or cure the body. Eternal “intrahistory” is for Unamuno, Evangelism of the spirit, word of mouth, of God to individual, one to another. More than a national language, it is a language of humanity. It is to be a sincere, genuine, honest, authentic human being. Unamuno refers to his *Psalms, Poems (Poesías)*, “Scream and sing with the tongue of the voice of God and the hearing that he has given you”. This scream is to exhibit one’s unmistakable identity as a child of God.

A stormy stage is set for the Spanish Civil War to climax in a big echo of an epic poetic scream. *Mi Religión* is as much “intrahistory” as history, as much an epic as essay, as much poetry as prose. Jesús Gutiérrez, in *Unamuno entre la épica y la intrahistoria*, says, “For Unamuno, the epic is something popular, something that continues living in the “pueblo”, village life that is an authentic protagonist, always present. The village poetry, manifested in the past, is still alive and creatively reappears in the deepest corner of each country’s national spirit, in its inner soul, Gutiérrez says.

Unamuno clearly seems to touch the heartstrings of others. He makes painful chords vibrate in their hearts instead of trying to reason with people because the futility of reason is that there are difficulties with differences in languages and cultures. Unamuno explains that, as much for languages, as for individuals, there are those who don’t understand them, they don’t know how to employ or enjoy them because they are unable to understand their own potential or prejudice. Unamuno feels unable to speak with “shoemakers about shoe terminology”. Unamuno says it is as hard to speak with the vulgar as it would be difficult for them to be familiar with his terms.

Unamuno puts in cultural terms the different levels associated with the problem of religion. He says that he doesn’t expect much from “those who are disinterested in the religious problem in its metaphysical aspect”, nor is he much interested in “those who are mentally lazy, superficial or because of science they divert from profound thematic philosophy”. He doesn’t expect much from “those who negate his ideas saying that he shouldn’t think about that”. He doesn’t expect much from “those who say this is no more than an unreasonable fable or myth”.

Unamuno says, “With them, he has had to appear, at times, indecorous or indignant, and at other times, harsh and aggressive and not all that infrequently, paradoxical”. Unamuno ends his essay about the letter from his friend from Chile answering him that “to those who are unable to reflect on patriotism it is better to simply not answer”.

*Mi religión* conveys an intimacy of the written word that is, today, almost non-existent in the same way that it was before all the modern innovations of phones, radio scripts, computers and email, Twitter and Facebook, and Teleprompters, even the Press, because publications, while a main form of international communications, were not nearly as sophisticated in Unamuno’s day as today.

Closing this eulogy to Unamuno and his essay, *Mi Religión*, is a concept of “intrahistory”. In 1910, Chile celebrated its one hundredth anniversary of its independence which was a grand moment for Chile. Spain has a different point of view at that time of the historic event. Like the loss in 1898 of Cuba, The Phillipines and Puerto Rico, the last of Spain’s colonies, Spain felt the sorrow of loss rather than the pride of freedom and independence. Chile was, like Peru, an official site. Cuba was a favorite vacation spot of the Spanish aristocracy. The Phillipines represented the grandeur of Spain for the great distance extended by the Spanish Empire. Puerto Rico had been a fortress for Spain. All had been a great loss for Spain, lost to “intrahistory”, like the village believed to have been lost at the bottom of the lake in Valverde in the story, *San Manuel Bueno, mártir*. According to Ángel Ganivet, for Spain, this time in Spain’s history is a sad regression and a challenge to reason and to religion for Unamuno because

“the most permanent part of a country is its geography and the spirit that goes with that territory”. In 1910, for Unamuno, the way to resist loss of pride is to “break the hard duality of human descendancy and spiritual decomposition from which buds life”.

It has been said that Cesar González-Ruano captures his vision of protecting the past citing a poem by Unamuno, “See how Unamuno understands this land, looking back to see you in a quiet repose, to dream with you the dream of life, to dream that life will last and that we will never die”.

Before 1910, Chile was seeking a President because its President had just died followed by another, who also had died a month after becoming President. Then a third, Luco, knowing well the pressure between the political parties, received on hundred percent of the votes because he promised “unity”, in the celebration of “independence”. A paradox of “unity” in the celebration of “independence” is “Unamunian”, fundamental to faith, for in faith one has to believe in another, one has to love another, one has to trust another, the same as mutual dependency in national pride, but independence means to believe, love or trust one’s self, to put faith in God oneself not like a blind faith where someone else controls faith so putting faith in one’s self is also clearly mandated and all that goes with that that one carries in their personality, morality, integrity, generosity etc. In 1910, the same thing occurred in Chile that happened in Europe, as well. There is a desire to unite in a celebration of independence.

Seen from another perspective, Unamuno suggests that instead of making Spain part of Europe it might be better to make Europe part of Spain with its quixotic religious struggle deep down in the soul of the nation. Something eternal exists among humans

with an internal spirit, where something is shared between brothers and neighbors. And without any fear of the ridiculous, or the paradoxical, Unamuno's fight is with a tragic quixotic dagger of independence and a strong comic shield of unity creating a sense of a Spanish tragic-comedy. It is a fight for existential truth with a helmet of theological skepticism. It is a spiritual struggle for existence with the armor of an inner courage of a physical man of "flesh and bone".

In 1930, twenty years after Unamuno writes *Mi Religión*, he writes the story of *San Manuel Bueno, mártir*. In 1936 just as Unamuno's death caused a tragic response so, too, did the death of San Manuel, "No one in the village seemed able to believe that Don Manuel was dead; everyone expected to see him, perhaps some did, taking his daily walk along the side of the lake, his figure mirrored in the water, or silhouetted against the background of the mountain. They continued to hear his voice" (1973, 70), his image cast in the reflection of the mountain on the lake.

Lázaro compiled an account of adages, aphorisms, axioms or maxims, spoken by San Manuel which Ángela incorporated into her narration. Lázaro gives testimony to the miracle of his becoming a new man, being raised from the dead by San Manuel, by saying, "He gave me faith" (1973, 70). He taught him faith, charity and joy and cured him of his days of delusion when he was a slave to "progress" believing, then, only in political potential. How did San Manuel cure Lázaro? Did he do it by innocence or ingenuity?

If it is said Spain is Catholic, it is for Spain's honesty in being herself some would say. Along with the righteous, Spain, also, loves, not a rebel, but a rogue, or rascal, as long as he is ingenious like in the case in *Lazarillo de Tormes*. In 1554, seven years after

Cervantes was born in Alcalá de Henares, a short story came out there, anonymously, for its potential heresy, in the form of a picaresque novella about the fortunes and adversities of an “honest” boy from Salamanca whose mother asks a blind beggar to take him on as his apprentice. The result is a very clever story about the exploits of Lazarillo de Tormes who manages to make the most of modest means and miserable circumstances. This type of story has particular appeal to those suffering.

Due to the hardship of the times, Lázaro had to develop his cunning to survive. Lázaro is “raised from among the dead to be among the living”, so to speak, by using his wits, more than his wisdom, and in so doing he wiles his way into readers’ hearts.

Whether spiritual or savvy, Spain loves humor, almost as much as honor, in a sense of shrewdness that understands the realities of life while living a spiritual life of faith. Whether helping a blind man, priest, friar and squire or pardoner, chaplain, bailiff and archbishop, all of whom Lázarillo de Tormes serves, Lázarillo manages to charm the reader with his luck surviving all of them. These roles had been seen as levels of society or social classes, whereas, in the case of Lázarillo, they are “types” like modern “archetypes” or “stereotypes”. A subtle distinction alters the “level of importance” of these characters from medieval notions of giving titles to make one important enough on a social registry all the way up to serving Royalty, whereas, a “type” reduces someone, not in “importance”, but in “increased value” by inflating or deflating someone’s importance to make them more valuable on a higher or lower social register to a higher or lower spiritual register of Loyalty that the loyalty of a beast of burden.

Being ingenious, clever, inventive, innovative and resourceful, all of which Lazarillo de Tormes learns to become while in the throws of humanity, makes him a

“Perro lazarillo”, in Spanish, meaning “guidedog” for the blind, and that is what Lazarillo becomes, not just for the blindman in the story, but for the reader. The story teaches as much, what not to do, as what to do. Often maligned monarchs, aristocracy and clergy, in comedies, are ridiculed, not for their role, as much as for the rule that the monarchs have the power and might to make decisions, the aristocracy has the money and means to move about freely, the clergy has the sanctity and sacristy to determine values of “goodness” and “decency”, however, all humans are in possession of these innate qualities in their nature if not given them by their culture. In *San Manuel Bueno, mártir*, Lázaro tells Ángela, like San Manuel had told him, that, “people should be allowed to live with their illusions” (1973, 71). He goes on to perpetuate the role of San Manuel but, perhaps, a little reminiscent of Lázaro de Tormes, in that, his astuteness, hardwork and lessons from San Manuel’s humility seem to pay off in not only living life but in adapting to life in the village, perhaps, more than those born into monarchy, aristocracy, nobility or military.

The moment of telling the truth comes and Lázaro and Ángela discuss San Manuel’s passing. They continue to live in the village trying to help the poor and the poor new priest who came to the parish attempting to replace San Manuel who, in memory, became so powerful that the new vicar had to turn to Lázaro and Ángela for their vital assistance. In the denouement, the story takes on a peculiar language mode that stylizes the symbols of the lake and the mountain, in memory, or myth, of San Manuel. Ángela feared for her brother who, often, was seen by the lake and she told him not to stare into the lake so much. He told her that, not the lake, nor the mountain, called to him the way that San Manuel did. He wouldn’t be able to go on without his help he told her. She

reminds him of the joy of living but he tells her that is for others. She asks him if he is preparing to go see San Manuel. He answers, “No”, the truth, “my truth”, he says, is here at home now.

Lázaro leaves Ángela perplexed especially when he says to her that “there are truths which, though one reveals them to oneself, must be kept from others” and he tells her that “he thought that more than one of the great saints, perhaps the greatest, had died without believing in the other life”. (1973, 72)

Ángela questions what he says and wonders if that is possible. In an intriguing manner, almost comically, Lázaro tells her that she should be careful that no one suspects their secret. Ángela exclaims emphatically, “even if I were to try, in a fit of madness, they wouldn’t understand”. She says, “To try and explain all this to them would be like reading some pages in Latin from Saint Thomas Aquinas to eight year old children”. (1973, 72) Not long after, Lázaro succumbs to a sickness that seems to have set in with the death of San Manuel. Before he passes on he passes the torch to Ángela saying, “The remainder of him must live on with you”. The villagers come to bid him farewell, they commend his soul to San Manuel and he leaves them in silence as one more “of us who died, in his way, one more of our saints”. (1973, 72)

Last of all, in the beginning of the last chapter of the story, *San Manuel Bueno, mártir*, Lázaro left Ángela feeling desolate but she was, at least, in her village, though she questions it all as she sees herself aging, “Have I really lost them? Have I grown old? Is death coming?” Then she remembers San Manuel saying to her that to live is the most important thing. To feel life is essential to finding meaning in life.

Merging the memories of the village nestled in between the mountain and lake is to lose oneself in the life of the village, “to no longer feel the passing of the hours, the days and the years, any more than the passage of the water in the lake” (1973, 73) or the clouds over the mountain. She writes, “I no longer felt myself growing old” and “I no longer lived in myself, but in my people, and my people lived in me” and she becomes convinced that “Saint Emmanuel the Good Saint and her brother, too, died believing they did not believe, but that, without believing in their belief, they actually believed with resignation in desolation” (1973, 73), not wanting to be alone. The theme of desolation and alienation in the “unbelieving believer” is powerful when Ángela explains that when she wondered why San Manuel didn’t try to deceive her brother and why he did not try to “convert her brother deceiving him with a lie”, she comes to realize that, “only through the truth, with his truth, would he be able to convert him”. (1973, 73) This is as complex a concept as Unamuno could implant in Ángela’s message that “he knew he would accomplish nothing if he attempted to enact a tragic-comedy which he played out for the benefit of the people” (1973, 73). What an irony as Unamuno’s tragicomedy is *San Manuel’s* story.

The truth, “did win him over, in effect, to his pious fraud; thus did he win him over to the cause of life with the truth of death” (1973, 73). Ángela, too, was won over by his “divine saintly game”. She confesses:

For I believed then and I believe now that God, as part of, I know not what sacred and inscrutable purpose, caused them to believe they were unbelievers. And that at the moment of their passing, perhaps, the blindfold was removed. (1973, 73)

Of her own belief, she says that she doesn't know what is true or false, nor what she saw, or what was merely a dream? It is written that the image of her hair whitens as she passes fifty, like the snow on the lake and mountain, transferring from paper to memory a mindboggling beauty, mindful of a blurry mindless memory white as the snow lying outside, obliterating all obsolete absolute truth. While it is snowing outside, inside Ángela elucidates her emotions on paper as white as snow, perhaps like her conscience, although, perhaps, not, only the reader knows.

The miraculous story, *San Manuel Bueno, mártir*, now of great interest, turns to the Bishop who, it is written, set in motion the process for beatifying this saint from Valverde de Lucerna, for the purpose of writing his story to serve as a guide for the perfect parish priest but then Ángela strangely reveals in her diary that she never revealed the tragic dark secret of San Manuel nor her brother Lázaro saying "all temporal authorities are to be avoided" and then continued on, "even when they are church authorities". Ángela graciously brings these thoughts to the reader, in closing this passage, "Let its fate be what it will..." (1973, 74). The mystery of San Manuel's charm is that, as luck will have it, this memoir written by Ángela Carballino is put into the hands of Unamuno, author of *Niebla (Mist)* whose protagonist rebels against the author of his narration attempting to establish his own identity much like a child rebels against a parent or people rebel against governments. In "wanting to be more real, more objective" than the author, ancestor, artist or authority who created them with the power vested in them to care for them and attempt to give them authenticity, they do not realize that their independence means giving up an invisible shelter that harbors them, protecting life, like a silent savior.

The twist is that Augusto Pérez in *Niebla* claims to be more real, more objective than Unamuno who he believed he had created. This is playful or mockery, of sorts, of the danger of those who believe they are more “real” than God without whom they, in person, personality, and persona, would not “truly” exist, as anyone born should know.

Unamuno then says, “Moreover, for all I know, perhaps I created real, actual beings, independent of me, beyond my control, characters with immortal souls” (Isn’t this in fact the goal?). In *San Manuel Bueno, mártir*, Unamuno says:

Ask, how this document, this memoir of Ángela Carballino, got in my hands? That Reader is something I must keep secret. I have written it for you just as it came to me, with very few editorial emendations. (1973, 74)

Surprisingly, it is Ángela who inspires Unamuno, he says:

As for the reality of San Manuel Bueno, mártir, as he is revealed to me by his disciple and spiritual daughter Ángela Carballino, of his reality it has not occurred to me to doubt. I believe in it more than the saint himself did. I believe in it more than I do in my own reality. (1974, 74)

In closing Unamuno speaks to the reader citing the apocryphal work in Jude 9 of The Old Testament Bible story on Moses and “The Assumption” (1973, 75) saying:

Before I bring this epilogue to a close, I wish to recall to your mind, patient reader, the ninth verse of the Epistle of the forgotten Apostle, Saint Judas, (1973, 75)

Yet Michael the archangel, when contending with the devil he disputed about the body of Moses, one should not bring against him a railing accusation, but said, The Lord rebuke thee. (1971, 742)

Of this Unamuno says, “What power in a name!” and the reader can recall that San Manuel said that “to be Christian is to invoke, with love and respect, the name of Christ”.

St. Michael Archangel it seems is Unamuno’s patron Saint.

In these closing remarks Unamuno talks about his heavenly patron:

San Miguel Archangel; Miguel meaning “who such as God”, “Archangel” meaning “messenger”, who disputes with the “Devil”, meaning “Accuser”, “Prosecutor”, over the body of Moses, “and would not allow him to carry it off as a prize of damnation. Instead, he told the Devil: ‘May the Lord rebuke thee.’ And may he who wishes to understand, understand! (1973, 75)

“May he who wishes to understand, understand” leaves one to, perhaps, think that there might be some visionary art of Unamunian autofiction in this abstract fiction about literary fiction. After all, at this stage of his life he surely reflected on those whose lives he touched and, perhaps, might have had more understanding of the power of the word, especially in a small village or in a global world at war, and not wanting himself, San Manuel or Christ, to be accused of anything, instead to be affirmed and appreciated, he may have felt an affinity to his patron saint.

Recognizing Ángela Carballino to be as real as himself, Unamuno comments on her narrative saying, “If San Manuel and his disciple Lázaro had confessed their convictions, other people, they, the people, would not have understood”(1973, 75). Unamuno adds, “Had the two of them believed, they would have believed in their work and not their words” (1973, 75).

Unamuno says, “Works stand by themselves and need no words”. In a village like Valverde de Lucerna one’s conduct is one’s confession” (1973, 75).

Unamuno begins and ends the last paragraph saying from Salamanca in 1930:

As for faith, the people scarcely know what it is, and care less. I am well aware of the fact that no action takes place in this narrative, this novelistic narrative, if you will...the novel is, after all, the most intimate, the truest history, so that I scarcely understand why some people are outraged to have the Bible called a novel, when such a designation

actually set it above some mere chronicle or other. In short, nothing happens. But I hope that this is because everything that takes place happens, and, instead of coming to pass, and passing away, remains forever, like the lakes and the mountains and the blessed simple souls fixed firmly beyond faith and despair, the blessed souls who, in the lakes and the mountains, outside history, in their divine novel, take refuge. (1973, 75)

In divining the past, is it not revived anew in the present, giving insights into the future? This is a story of renewal and revival, of the resurrection of the body and life everlasting rendered to the reader to react, relate, and respond according to one's understanding as it is narrated and navigated, not losing sight of any of the many marginal picturesque and picaresque yet perplexing perspectives that appear along the way that can have an impact and influence on those who seek inspiration and illumination by using imagery and imagination. Literary devices carry it to the frontier of fiction; the reader brings it beyond borders.

Of course, there is one more curious concern about the story of San Manuel while Ángela appears to be a messenger of his story revealing who he is, it is left to the reader to decide who she really is. Certainly, angelic in an allegorical sense of "Ángela" and, perhaps, Jung's archetype of the maiden, pure and desiring, but, comically or critically, it should be noted that the last name of Ángela is "Carballino" which sounds vaguely similar to "carbin", like "carbón", charcoal to heat things up or start a fire; or like "carabina", "carbine", a light short barreled rifle or strident firearm, to announce war, a messenger of death, like Guiseppe Garibaldi (1807-1882), an anticleric Italian general, one of the "fathers of the fatherland" of young united Italy associated with the Carbonari Revolution, the "redshirts", masters in techniques of guerilla warfare. Ángela takes it upon herself to account for San Manuel but for what reason? What recourse does San

Manuel have? Her words lay the groundwork for future deeds of faith, or for pulling past skeletons out of the closet that might reopen wounds of a time long ago that was surely painful for so many, for so long. Ángela seems angelic but one might recall, so is the devil in disguise. The answer to this question may, in turn, answer many of her questions.

### CONCLUSION. ACHIEVING SAINTHOOD.

Conclusions tend to take on an appearance of a decision, a summation of an argument, or in this case, an appraisal, giving careful consideration to form and content, with an appreciation for quantity, in the body of Unamuno's work, and quality, in his masterpiece, *San Manuel Bueno, mártir*. Any decision, summation or appraisal in this conclusion is an opinion open to contradiction and reversal, not an orthodox belief for, like San Manuel, instead of declaring absolute knowledge of unquestionable facts on truth, this conclusion is an acknowledgement of San Manuel, in a sense of being, or belonging, just as love, hope and faith rely, as much, on authentic trust in living life as on truth.

First, the decision to write "Theological Existentialism in *San Manuel Bueno, mártir*" is an affirmation of San Manuel, sinner or saint, for the image projected in his example of character and embodiment of living faith. *San Manuel Bueno, mártir* is a text of thoughts that function together with themes of varying importance on many levels across many fields of interest that produce images formed from content. In a pleasurable, pedagogical manner, leisure and lessons may be obtained if one is open to seeing Theological Existentialism in *San Manuel Bueno, mártir*.

Second, in summation, *San Manuel Bueno, mártir* is a story of San Manuel as we know him by how he is revealed to us, mindful of the thesis that San Manuel with a little luck and lots of charm parlays a calamity of beliefs into a personal confession that proves fundamental in revealing true faith. As we look back on San Manuel's story, we can see ourselves in his story and reflect on our own character and circumstances in a poetic sense of *The Serenity Prayer* by American Reinhold Niebuhr (1892-1971) a theologian;

first heard, in oral prayer, around the time of *San Manuel Bueno, mártir*, is Niebuhr's solemn request to "accept what we cannot change, have courage to change what we can change and wisdom to know the difference". His prayer is later published in 1943, part of one of Niebuhr's sermons. Niebuhr also wrote *Does civilization need religion?*

Third, giving an appraisal of *San Manuel Bueno, mártir*, leads one to, perhaps, see the importance of faith in life, whether directly or indirectly, because, otherwise, San Manuel would not have suffered and struggled so hard to keep faith in the village by living faith among the villagers. In trying to convince himself he shows his wish to believe. This is open to discussion to confirm which makes the story so genuine, and a work of genius in engaging the reader.

An appraisal of *San Manuel Bueno, mártir*, can only be authentic if done knowing San Manuel, in the sense that each reader appraises his character founded on one's own perceptions and prejudices. Perhaps, as the main character, one may hope that, for San Manuel, faith is important, at least in a pragmatic social sense to help his sister's children and to help the villagers, but also, in a personal spiritual sense to help San Manuel live the life he has been given with confidence in his own strength of will to be a good priest, while also a hero, victorious in his struggle to yield his will to God and others; putting his soul in good care.

The challenge is for the reader to read, react or respond according to how one sees faith should be, how it appears to be, how one wants it to be and how it is, all reconciled in the experience of living. Without an open-ended conclusion, San Manuel might literally be called an atheist, for his confessions to Lázaro and Ángela, putting his belief in question, leaving his faith an empty vacuum of uncertainty without proof. However,

the excitement and suspense of the story is in finding ways words and phrases can be turned to insert one's own ideas into his story to find a happy ending or intriguing ending rather than the apparent tragedy that Unamuno may have intended in light of his exile and the crisis in Spain at the time.

This story of a country priest would remain incomplete if it were not for the reader who gives meaning to the story by relating to San Manuel as anyone would in the presence of another human soul who is part of humanity. The reader gives significance to the signs and symbols that have been written anticipating the reader's presence, just as the Church anticipates, in preparation, presence and purpose through rites and rituals, the presence of parishioners who come to rediscover regalia of spiritual significance in Christ's life reviving regular daily village life with its ruts and routines.

The importance of literature is evident in sacred scriptures and secular stories embedded within San Manuel's story. In *The Development of Modern Spain* by Gabriel Tortella Casares, it is said that, "Spain saw its greatest advance in literacy between 1920 and 1930" (2000, 263) but, "around 1900 nearly 50% of the adult population in Italy and Spain could not read and Portuguese rates were even lower while Belgium, the least literate of Northern European countries was less than one fifth (19%) of the adult population and France and England considerably less". (2000, 12) A cause is a cultural shift from medieval agrarian activity to modern industry and social services. Spain's agriculture suffers an arid climate and high altitude.

Spain's modernity suffered, in part, because the Church had a quasi-monopoly on education and the elite in the Church maintained almost exclusive use of the church

libraries and extreme scrutiny of acceptable publications. Authors risked censorship, heresy and excommunication.

Liturgy reenactments of a life of faith help to close the gap between the literate and the illiterate by offering meaningful moments when the two come together. Lyrics help literacy when sung in unity by using a combination of colloquial language and cultured language of refinement emphasizing modern culture emerging as a unifying body, not just of beliefs and mindsets, but, also, of behaviors and manners indicative of good education and broad experience that uphold individual confidence and community pride. Gradually, for a variety of reasons, the Church in Spain began to turn education over to the government to begin a cultural change which had begun much sooner in northern Europe due, in part, to Johannes Gutenberg's first printing press in 1450 and later to 19<sup>th</sup> and 20<sup>th</sup> century use of printed material for publicity used for popularization of military campaigns and modern commerce. In Spain, oral dialogue was long preferred over written doctrines in part for the variety of provincial dialects that hindered writing.

The Holy Sacraments set a melodic mood denouncing or dispelling doubts, denial or disbelief as one joins in unison within a unity of a community of faith. Manuel's voice is silent and one wonders if he doesn't need social strength. He lives daily struggling with his inner strength of will and courage to turn his life over to the will of God, to relinquish his weakness of worries and woes wrestling with uncertainty, wishing God's will be done, but wanting life to go on as always in his peaceful village of Valverde. Ironically, it is a voice of the people (Lázaro, Ángela and villagers of Valverde) whose praises raise him up at death, resurrecting him to sainthood, living in people's hearts.

Even if no one had ever read this story, one would still not be able to say that San Manuel never existed for written in history is his story. In the folds of history is “intrahistory” where San Manuel waits to be recalled, rediscovered, revived, resurrected, revered again in his role in *San Manuel Bueno, mártir*, a title given as his name. First, it is given for being a saint, “San, in Spanish means “Saint” He is a light to others who call on him for help and assurance, like the villagers, or those who acknowledge him as holy and virtuous, like Lázaro, or those who spread the word that he has been called holy, like Ángela.

Second, it is given being born of “flesh and bone”, perceived as man made by the imagination like all other humans, saints and sinners, alike, who, being human, are brought into existence out of a special situation or sentiment, so he, too, comes to life. “Manuel” can be associated with “man made”.

Third, it is given for good deeds fulfilling his creed, adhering to and fulfilling principles of religion that are in no need of rationalization for they were laid out before him, to protect from outside influences that are unholy and from inner influences that are unholy and to empower with what is holy. San Manuel protects his villagers, even if not always certain of cause or consequence, devotion and discipline give evidence of his divine influence. He clearly states that the most important thing is a clear conscience. Bueno means “Good”.

Fourth, mártir means martyr. San Manuel suffers the torment of a martyr as he serves as priest in Valverde. His hope is for immortality even if he doesn’t believe it for that takes time, a lifetime, an eternity. His struggle is for life, like a new bud in bloom,

putting trust in a communion between people and providence, waiting for God's will to be done, a wait worthy of admiration.

San Manuel wants to believe in The Resurrection and Life Everlasting even if his time has not yet come to know the answer to that question just as a baby of two does not yet know how to tie a shoe, or a teen of thirteen most likely does not yet know what it is to "tie the knot" for, even if heard of conceptually, youth of this age, generally, have not yet engaged in this practice personally. In San Manuel's confession of a loss of confidence in moral truth and a lack of conviction in mortal resurrection and immortality, a crisis of comprehension gives cause for mental pause as the confession of a charismatic country priest for his lack of belief in his creed which leads the reader to a tragic paradox of life with an ensuing enigma of death, an end to the story with roots in eschatology. San Manuel strives to maintain public equanimity while trying to maintain an inner equilibrium. Nietzsche's obsession was to document his daily life to delve into the depths of delusion and disillusionment that overshadow reality to the point that he lost touch with reality in his exploration of the human mind. Thinking became both his skill and his sickness. Unamuno, in San Manuel, perhaps, warns of dangers of thinking that can cause one to become deranged or derailed from one's purpose in life; to live.

*San Manuel Bueno, mártir*, recommended reading in a critical, theoretical or therapeutic character study, presents either a humble priest, or hollow prophet, but his affect on the people of the village is what is miraculous or magical, of mystical or mythical proportion, as he transcends a problem of piety and perspective to take part in true faith that allows providence a presence. When medieval "shield and dagger" of metaphysical theology, meets with modern "flesh and bone" of modern philosophy,

theological existentialism arises and creates a conflict of conscience and cognitive capabilities. In heroic fashion, San Manuel, the humble caretaker of his soul on earth, takes on a battle, not only of right and wrong, like mythological combats of valiant Greek and Roman heroes of honor, but, also, a mysterious visceral heart wrenching struggle, legendary of Viking and Nordic warriors, fighting for life. An ancient hero, engaged in daring exploits to help others, often did so for personal gain. From aiding, to aimless, to ailing San Manuel is no exception. He wishes to help others for his interest in caring for his widowed sister's children, for a freeing flight from himself and a fight for life. That is only an essence of his existence. The existence of his essence is in his spiritual struggle to accept his plight and fight on.

The focus, from onset to outset, is always on San Manuel whose identity is at the center of concentric circles of influence in his village of Valverde with Ángela and Lázaro and others, yet his engagement in a duality of action of reflection and reality, reason and faith, fact and fiction, deeds and discourse, heroism and humanism vies for the vitality and viability of living a life of natural growth and normal development. *San Manuel Bueno, mártir* is as bound today by theological existentialism as when first born of it. His testimonial to his victory is “intrahistory” illustrating his nature illuminating his name known globally but not to all, and intimately only to some, perhaps perfectly, only to the one he is with at any given moment.

*San Manuel Bueno, mártir* has been admired by many readers and critics for leading readers into a labyrinth of love and laughter, on one hand, or livid loathing, on the other, but the later is often the first step of repentance and revival while the former reflects layers of complexity that often require greater understanding than humans are

capable of in light of their inability to see themselves as others see them or as providence sees them become over time which often reveals a reversal of who one once was as time can change us all.

San Manuel's story concludes as it begins recalling the Epigram before Chapter One, "If with this life only in view we have had hope in Christ, we are of all men the most pitiful" (1973, 45). This statement addresses the notion of what lies beyond that no one can account for until having passed through that experience which makes one reliant only on the present or past for knowledge yet as a Spanish economist, jurist, historian, social reformer, the main voice of "Regenerationism of '98", Joaquín Costa Martínez (1846-1911), said, "the thesis of Unamuno is that one has to search in a present that is alive for eternal tradition and not in a past that is dead". (1974, 159)

Even as 1910 had brought a renewed interest in religion, positivism is unable to find political solutions to social problems so as early as 1917 the old social structure in Spain begins to crumble but, while the old system is outdated, the new voices of change are too outraged to welcome in calmly a new era. The result is a Spanish Civil War with catastrophic results. Many died. Many were martyred. Open-ended questions abound on legacy and sainthood. Not all conclusions being conclusive, the outcome of the story rests with the reader<sup>96</sup>. This allows a multitude of possible endings, one for every reader and one for every idea a reader wishes to pursue that may lead to a multitude of new directions.

Whatever one sees as true in San Manuel's story, likely reflects a perceived reality for some but an improbability or an impossibility for others. What are presented here are moments that highlight his life as a mystical and mnemonic marvel or miracle.

One can only imagine what it may have been like for Unamuo to write *San Manuel Bueno, mártir*. Many may say they wish they had written *San Manuel Bueno, mártir*. Some may have had the privilege of knowing Miguel de Unamuno. Some may have had the privilege of knowing *San Manuel Bueno, mártir*. Some, with a little luck and lots of charm, may, whether rationally or irrationally, confess to believing in San Manuel, Having faith in the resurrection of the body and life everlasting, some may uniquely have been blessed to have known, or been known, by San Manuel by virtue of his model as priest or preacher, healer or teacher, benevolent intercessor, humble shepherd of humanity, divine voice of authenticity who, by providence, reveals himself to the world of humans, resurrected in body and bone, justified by faith alone, in the name of “Emmanuel” who has many names just like San Manuel Bueno, mártir . We come to know him by literacy to read literature; lyrics to grace liturgy; levity to cope with language; liability to enable liberty; latitudes to know our limits and laughter to feel love for life to trust our fate in life.

## APPENDIX

### Introduction

1 The Great Depression is widely known to be a worldwide economic crisis that began with the stock market crash in America in 1929 just before *San Manuel Bueno, mártir* was written and lasted through 1939, prior to WWII causing great hardship due to inflated prices, unemployment, bankruptcies and suicides somewhat like what the world is experiencing in 2012 with its high rate of unemployment, bankruptcies and more suicides than murders in NYC. This crisis went beyond the human condition and circumstances affected by environmental and economic issues to concerns of discouragement and despair effecting human consciousness and cognition.

For more on this worldwide crisis see Pierre Berton's, *The Great Depression 1929-1939*. (specifically pg. 387 *The Rocky Road to Spain* and pg 477 *A yearning for Leadership*) published by Pierre Berton Enterprises Ltd. Anchor Canada 1990 and *The Great Depression: An Inquiry into the Causes and Consequences of the Worldwide Depression of the Nineteen-Thirties, as seen by Contemporaries and in the light of History* by John A. Garraty published by Harcourt Brace Jovanovich Publishers NYC US 1986.

2 The “presumed” Generation of '98 is a group of writers in Spain at the time of the Spanish-American War of 1898 so named by Azorín in his essay, *The Generation of 1898*, written in 1913 about the loss of Spain's last colonies, Cuba, Puerto Rico and The Philippines. Some writers associated with this group are, Azorín, (José Martínez Ruiz, Azorín himself, 1873-1967), Pío Baroja (1872-1956), Joaquín Costa (1846-1911), Ramón del Valle Inclán (1866-1936), Antonio Machado (1875-1939), his brother, Manuel Machado (1874-1947), Ramiro de Maeztu (1875-1936) and Miguel de Unamuno (1864-1936). It is called the “presumed” Generation of 1898 for its audacious intellectual acumen, bold assertions, assumed authority and it is taken for granted that Unamuno was a leader of this so-called ‘generation’ even though they were all of varying ages and beliefs, vying for a place in history while revitalizing Spanish Languages, Literatures and Cultures.

3 Unamuno's cry is a savage cry in the wild like a lone voice in the wilderness. He says, “si la paz por la paz misma es salvajismo, buscar la guerra por la guerra misma no es más que barbarie”. (1967: 292) In *Thèses, mémoires et travaux collection* dirigée par Charles V. Aubrun Professeur à la Sorbonne, *Miguel de Unamuno Desde el mirador de la Guerra (Colaboración al periódico La Nación de Buenos Aires entre 1914 y 1919)* pg. 292 of *Textos nuevos recogidos y presentados por Louis Urrutia Centre de recherches hispaniques Institut d'études hispaniques*. Paris, France 1967. Unamuno distinguishes between the ‘savage’, in harmony with nature for the sake of survival, and the ‘barbarian’ cry in continual conflict with mankind for the sake of supremacy.

4 'Will' is a topic of the time which is amply discussed by many other members of the Generation of '98 such as Azorín who wrote *La Voluntad (The Will)* in response to many German philosophical writers such as Nietzsche who wrote *Der Wille zu Macht (The Will to Power)* edited by Walter Kaufman and published between 1894 and 1926 by Nietzsche's brother and sister after his death. The concept of 'willpower' developed by Nietzsche was influenced by Schopenhauer's "will to live" as a primal trait of man. Nietzsche carried the idea beyond the intellectual concept of "will to live" to "willpower" of all living beings. He says, "My idea is that every specific body strives to become master over all space and to extend its force (its will to power) and to thrust back all that resists its extension. But it continually encounters similar efforts on the part of other bodies and ends by coming to an arrangement ("union") with those of them that are sufficiently related to it: thus they then conspire together for power. And the process goes on", he says in *The Will to Power* page 636. For Psychology's Alfred Adler (1870-1937), 'Will' is a struggle to survive, to fend off death and to procreate just as for Unamuno, 'will', is a continual struggle and drives life, while, in a "tragic sense", the inversion is 'willpower' that defends life more than extends it.

5 "El Pueblo", Valverde, is symbolic of Humanity, being what it is, 'Mankind', all humans as a group. The 'Pueblo', like the setting of the Mountain and the Lake of Valverde, is like a character itself, not that nature IS mankind any more than nature IS god but nature reminds us of god the same way it reminds us of ourselves as humans. The 'Pueblo' has a presence that both counters and carries *San Manuel Bueno, mártir* the way the setting of Valverde de Lucerna reflects and projects the presence of San Manuel. The 'Pueblo' is the common denominator that humans have uniting us where we are divided and renewing in us a common 'spirit', the source of our origin, not so much in an evolutionary Darwinian sense, although evolution is a piece of the picture because mankind has certainly evolved over time, but in a sense of our roots which we confuse with having one point of time in the past like the Big Bang Theory of Voilá, the start of mankind, but in the sense of, the conception of life, that begins to form roots just like a plant that grows downward and outward, as well as, upward and perpetuates life hereafter, "In the silent depths of tradition that support changing historical tides", as Peggy Watson says, "The unconscious pueblo as one voice". This role has far greater dimension, dependence and depth and dynamic than first envisioned, mindful of one more feature of "el pueblo" that is also characteristic of mankind, and that is "the tragic sense of life" that Unamuno so often refers to in that life can decay and die, but some believe it can also be resurrected!

6 Intrahistory is, according to Peggy W. Watson in *Intra-Historia de Miguel de Unamuno's Novels*, "a continual presence", *Scripta Humanistica* Potomac, MD 1993, "The unconscious pueblo as one voice." Watson says, "The idea that the pueblo speaks in one voice reflects the all-consuming role that religion plays in its everyday life. Ángela notes that there is total uniformity in this regard (1993, 109)." Uniformity in this sense means that all humans are either directly or indirectly affected by religion in some way, not in a pantheistic sense of God as nature, nor in a preferential sense of God in

favor of some and not others, but religion in the general sense of a re-aligning-action (re-lig-ion, religion) of human affairs by people in relation to providencial plight and personality, man in relation to God, not man versus God, but mankind in existence with God and aligned together in they are better than alienated or apart, God among mankind within nature, Theological Existentialism. Watson quotes from San Manuel Bueno, mártir, “Había un santo ejercicio que introdujo en el culto popular y es que, reuniendo en el templo a todo el pueblo, hombres y mujeres, viejos y niños, unas mil personas, recitábamos al unisono, en una sola voz el Credo...Y no era un coro, sino una sola voz (1993, 109).”

7 Spanish Antiquity is rich in cultural diversity due to its many human migrations. Prior to the early Middle Ages a “creed” (“credo”, meaning “I believe”), beginning with the “Nicene Creed”, formed by the first ecumenical council in Nicaea (now, in Turkey) in the year 325AD, is used in liturgy, more than literature, as a “normative” “profession” of “faith”. It is intended for those undertaking functions in the church in a well-intentioned but complicated attempt to simplify the complexity of faith to give clarity and focus on the topic, how to live life, to the people, many illegitimate, illiterate and inarticulate, for the “harmony and unity” of the church. The church was trying to establish roots, rules and regalia in relation to the most highly spoken of relationship in the world, the relationship between God and Man. Why is this relationship so much of interest? Perhaps, it is the most unconditional, continual, charismatic relationship of life. The difficulty is in the word “creed” and “relationship” in the same sentence because, like reason and faith, truth and trust, belief and behavior, they are two words that are interecine friends. They deny each other a full realm of reality in their intrinsic value. A creed is a human connection based on a set standard of an expectation filtered through an intellectual process reading of the creed in the context of a long standing history of tradition whereas a relationship draws on a spirit filled gift of grace given in a spontaneous exchange of emotions between individuals engaged in the fancy and fury of life, as it is, not how it has been, or will be and it leaves the creed wide open to interpretation. The word, believe, in this sense of the word, creed, is difficult for belief is intellectual and prophetic to be able to say what someone will do is to read the future and guarantee one’s future actions whereas faith is an inspirational promise and providencial, surprise. A creed carries a sense of the word belief being a model of faith, not faith itself, yet in saying the words aloud, one hears the words, and, they enter the mind as they exit the mouth, in a spiritual and material exchange coming from the voice.

This is far more complex than can be discussed in an endnote but the basic concept is goodness; the reality is a grim history of interpretation man than implementation. It is relevant to San Manuel who is good at exegesis, putting historical meaning in a modern day context but his problem is in eisegesis, putting modern day interpretations into traditional creeds of antiquity on beliefs and behaviors so his faith suffers and he struggles with a sense of alienation rather than the intended allignment with the church. Only his personal struggle in relationship to God and Lázaro and Ángela and the villagers can revive his faith and help him building a bridge of faith into the future creating a spiritual sanctuary instead of prophetically predicting the future.

8. Allegory, recalling antiquity, is instrumental in pointing to a mystical human experience beyond the text. It is achieved “through metaphor and narrative structure the subordination of time (narrative) to space”, says Mary Ruth Strzeszewski. She explains that “it is the religious dimension of landscape that makes Unamuno’s landscapes generally incompatible with the novel until he achieves a form of reconciliation in San Manuel” (2006:141) San Manuel Bueno, mártir is like a spiritual diary or guide for the reader she says but adds, “Unamuno, whose own conflicted and unorthodox experience of religious faith would have made writing a traditional spiritual manual or treatise problematic, achieves an original, personal form of discourse with his reader” (2006:141) Also, allegory is close to mythology in symbolic analogy. Valverde may perhaps also be San Martín de Castañeda in Sanabria that has a legend or myth of a submerged city beneath the lake.

9 Archetypes, modernizing antiquity, differ from allegory in that they form, not out of history but out of a dynamic moment in time when one’s personality stood out over one’s chronology. In and of itself, an archetype is an empty style, shape or form but an archetype brings to mind, not a memorable moment, but a memorable personality. It recalls, not of an event in time, but of an emotion associated with a person who is reflected in an archetype reminding one of that emotion, in a mystical manner. Archetypes, like stereotypes, are at a great risk of overclassification and misinterpretation but they can provide insight into our own human nature as mirrors, like plays, poems, prose, telling us who we are or want to be.

10 Symbols represent ideas or qualities giving meaning to natural objects. In the case of the setting of the mountain and the lake of Valverde, representing ‘eco-criticism, by symbolizing the highs and lows in the life of San Manuel and reflecting the highs and lows in the life of the Spanish during a difficult time, these reflect the highs and lows of humanity throughout history while carrying a multitude of meaning throughout the story simply by way of reference rather than by direct description. The effect creates an artistic and poetic style that conveys a mystical meaning surrounding the life of San Manuel in his surroundings of Valverde. The use of Symbolism to create a visible image of something abstract was highly popular in late 19th century France linking names like Mallarmé, Rimbaud and Verlaine to the “Symbolists”. This ‘eco-criticism’ was popular among the ‘presumed’ Generation of ’98 whose focus was often on the landscape of Castille in Spain that represents in a sense the whole country and, in effect, the ‘Good Earth’ or the entire world in which inhabites all of humanity living together under one roof so to speak, with a few leaks and lots of light.

11 “Realism” gave an accurate picture of nature creating an almost photographic image. This was stimulated by the advances in photography. For example, in art, Realism was represented by such French artists as Gustave Corbet (*Stonebreakers*, 1849) and Jules François Millet (*The Sower*, 1850) and Spain’s Mariano Fortuny y Marisal (1838-1874), (*At the Viceroy’s*, 1870). Realism was an objective representation of reality that adhered to strict rules of interpretation detached unemotional content. Most of the images focused

on daily life of the lower class in the country. Spain's "Modernism" was a reaction against this rather unromantic and rigid bourgeoisie depiction of life seen in light of the Industrial Revolution of the 1900's. Modernism prefers more romantic and less defined depictions of life.

12 Repression in Spain was harsh under Dictator Primo de Rivera (1870-1930) as a result of relentless civil wars and social unrest. He sent Unamuno into exile (1924-1930). Ironically Primo de Rivera was later ousted and exiled and executed in Paris at which time Unamuno returned to Spain and to Salamanca only to perhaps have been executed in his home while under house arrest which is uncertain yet not unlikely.

13 The "main character" in literature is central to the story around which all else evolves directly or indirectly. The main character is the driving force behind the action of the story. The adventures of the main character create the storyline of a narration from which the tale is told that conveys the message. The main character is known as 'the protagonist' in opposition to 'the antagonist' who is the adversary that interferes with or inhibits the physical or psychological action of the protagonist causing conflict that is the basis for the plot of the story. In this short story, *San Manuel Bueno, mártir*, the main character is San Manuel while Ángela, the narrator tells of his trouble with his struggle for faith. Lázaro is the antagonist who challenges San Manuel but later, convinced of his 'good deeds', is converted to his way of life and continues on the tradition of the Church in the way that San Manuel had carried on before him. The importance of the main character is that the reader is led by his sympathy for the human condition and circumstances surrounding the life of the main character creating a 'hero' or 'antihero' that is intended to guide or disguise the main message of the story as it is unveiled. The hero, however, is not always clearly evident from the beginning of a story as is evident in the famous story *The Scarlet Pimpernel* created by Baroness Orczy in 1905. Set in 1792 during the French Revolution, the hero had to act undercover causing an element of mystery giving greater magnitude to the hero in the end. This is also the case in *Zorro* created in 1919 by Johnston McCulley in *The Argosy All Weekly*. Zorro is a fictional character who goes through a change of character while as a nobleman he is seen as a 'dandy' but when his secret identity is discovered he is seen as the shrewd 'fox' that he is. Here, in *San Manuel Bueno, mártir*, created by Unamuno, there is also an air of resemblance to both of these characters or a reversal of sorts, one might say.

14 Professor of Greek, Unamuno was familiar with Ancient Greek Tragedy which is more often associated with theatre, however, Unamuno's unique "nivola" combines genres of prose with poetry and plays to create a seemingly simple yet extremely elaborate narration on faith. The most famous writers of Greek tragedy were, Aeschylus, Sophocles and Euripedes. Some say Greek tragedy came into being when a Greek, Thespis (the root of Thespian) competed and won the prize of a goat (tragos, therefore tragedy) for the best tragic play of Greek Theatre.

15 Immanuel Kant (1724-1804) was one of the many philosophers who had an impact on the notion of ‘perspectives’ that bridged the gap between the Enlightenment and Modernism. Born in Germany, Kant wrote *Critique of Pure Reason* (*Kritik der reinen Vernunft*, 1781) that leads to modern notions of ‘perspective’ which can create or challenge a sense of security of safety and stability out of his notion of “sensitivity, perspective and conception”. In a 1784 essay, "*Beantwortung der Frage: Was ist Aufklärung?*", Kant addresses the question, “What is Enlightenment?” He says, “Enlightenment” is the courage to rise to maturity on one’s own without guidance from another or an institutional guardian referring to the Aristocracy, Clergy, and Monarchy. This is a theme of San Manuel Bueno, mártir. San Manuel tries to get the villagers to use, more than intellect, an instinctive common sense to make wise decisions on their own and He worries about what they will do without Him if He were not among them to guide them. Yet ironically, it is San Manuel who is perhaps later saved by the divine intervention, his dependence on his own Father in Heaven or on the love of his villagers. For “Enlightenment”, Kant implies that people lack courage to face challenges due to an unwillingness or inability to think for themselves. Rather than “authority”, Kant sought “autonomy”. Unamuno sought “authenticity” in much the same sense. Kant believed that people rely on “creeds” to guide them rather than thinking for themselves and in order to be able to think independently people need to be free from the ‘yoke’ of authoritarian Dictators or Monarchs, Clergy and Nobility, a notion directly associated with a logic of “Liberty” or “Freedom” linked to Wars of Independence.

16 In effect, the plot throws off the pattern of paternal “authority”. San Manuel is inclined to lean on Ángela. In moments of her human frailty a thread of his human frailty is also evident. Her maternal nature, Ángela is not fully aware she possesses until she is faced with this characteristic of maternal “affection” that is sorely needed more than paternal “authority”. Unamuno, himself, having lost his father at the age of six, was raised by his mother and later cared for by his wife. The maternal instinct gradually reveals itself in a mysterious way and Ángela comes to first fear it and then she seems to embrace it as San Manuel’s own confession is revealed to her yet it is not clear what her true reaction is which is left for the reader to decide.

17 This other dimension or dynamic that the voice of San Manuel introduces is the realm of ‘Divinity’ which is a term used to describe the quality of ‘divination’ which is the ability to sense or foretell the future by the unknown recognizable through sounds that resonate beyond the physical and visible to the metaphysical and invisible realm of ‘Truth’ in the realm of Theological Existentialism. The allusion to the voice is central to the story *San Manuel Bueno, mártir* for it draws attention away from the individual characters to a dimension of divinity and humanity. The voice of San Manuel represents the notion that a sacred dialogue occurs by virtue of the voice, thought, trust and truth. The voice ascends from unknown and unconscious faith or transcends from all-knowing and conscientious reason meeting in the realm of Theological Existentialism. The voice of San Manuel falls silent when the villagers recite the ‘Creed’ indicating that while their voice in unison carries that notion of unity the silence of San Manuel can be interpreted

many ways including a form of authenticity when San Manuel is at this moment truly unique, unparalleled and original in a form of ‘captivity’ whereby San Manuel a captive of humanity of his own flesh and bone or a form of ‘divinity’ and ‘nativity’ when He is lost in thought, like in a dream, an impossible dream or quest for faith when he is ‘Most Holy’ or ‘Reborn again’ aware of his resurrected immortal soul, an unprovable yet profound moment.

18 Understanding in this sense is a point of acute insight, a comprehension even without full knowledge but with an unspoken awareness inherent to the human condition known as cognition. When one is cognitive of a conscious process of reasoning at a higher level that involves all aspects of instinct, imagination and intellect it is a result of a fulfillment of perception, judgment and learning through a thinking process more profound or divine than through justification and reason alone bringing into focus a new more vital realization of a singularly unique individual moment of “Authenticity” in legendary “Intrahistory” as opposed to a record or hero of past events. In *Unamuno: Tres Personajes Existencialistas*, Ignacio R. M. Galbis says, “the existentialism of the protagonist and of the story, in general, can be categorized, in spite of the apparent atheism of the poor priest, within what Jacques Maritain calls “Authentic Existentialism” in his book, *Existence and the Existent, An Essay on Christian Existentialism* which, in spite of affirming the importance of existence, does not negate its natural essence and essential meaning” (1973:88).

19 A “leap of faith” is the catch phrase that Kierkegaard used to explain Theological Existentialism giving him the title as its founder. Theology relies on an understanding of religion. Existentialism relies on an understanding of reality. Theological Existentialism relies on an understanding that there are things we don’t see or fully understand. George Pattison from Oxford University wrote in January 2010 the forward to his philosophical book, *Spiritual Writings, Gift, Creation, Love Selections from Kierkegaard’s Up-building Discourses* in which he says, “If we wanted to pinpoint Kierkegaard’s contribution to the history of modern ideas, then, it would be natural to look to such characteristically “Kierkegaardian” terms as melancholy, irony, anxiety, the absurd, the paradoxical, the “leap of faith, the moment, and despair” (2010, xii). Pattison says, “Kierkegaard did not, of course invent these terms, but he gave them new meanings and fresh currency, and his way of using them would be taken up into the philosophy of existence and the theology of crisis in the 1920s, 1930s, (2010, xii).”

20 San Manuel Bueno, mártir personifies the Saints, people who have been considered by the Catholic Church to have lived the life of Christ and in their way carry on His work even beyond their life on earth for what they represent and regenerate in others who turn to them for answers and seek their protection. There is a certain paradox in Theological Existentialism that points to a reality beyond reality that is at times more real than reality itself, if you can say that reality is really real. The paradoxical nature of San Manuel

Bueno, mártir recalls the lives of San Juan, San Sebastian and San Jorge who are said to bring light to darkness and civilization to cultures.

First, San Juan (Saint John, the Baptist or Saint John, the Divine) is said, by Arabs, Jews and Christians and Orientals to have been a prophet, meaning a teacher although some attribute a prophet to someone who is good at making divine, or good, predictions. He baptized Christ in the Jordan River and foretold of his destiny. He is the Patron Saint of San Juan, Puerto Rico.

Second, San Sebastian (Saint Sebastian) is one of the most frequently painted Saints by Gothic and Renaissance artists and was painted by El Greco and Salvador Dalí. San Sebastian is the Patron Saint of San Sebastian Spain and represents heroism that rises with poise out of humility. The German Expressionists painted San Sebastian and Thomas Mann wrote of San Sebastian in a novella, *Death in Venice*, alluding to his poise beyond patience and passivity by accepting his destiny of agonizing suffering and torment.

Third, San Jorge (Saint George) is one of the most venerated Catholic Saints and is immortalized in the story of Saint George and the Dragon. He, like San Sebastian, is one of the “Fourteen Holy Helpers” (Healers) and both are known as military Saints. San Jorge is the patron Saint of Catalonia in Spain. He is depicted in the architecture by Antoni Gaudí in the Guelf Park of Barcelona, Spain.

Hagiography is a study of the Saints. The Golden Legend by Jacobus de Voragine, Archbishop of Genoa, Italy (1230-1298), a Latin writer who compiled a legend of the Saints in one volume, *Legenda Sanctorum*, whose compilation of hagiographies written on the lives of the Saints was popular during The Middle Ages. They begin with an etymology of the name of a Saint then tell of the life of the Saint and conclude with fantastic incidents or “supernatural” (spiritual, metaphysical) “miracles” (wonders, marvels) in the lives of the Saints. The Golden Legend parallels *Etymologiae* by San Isidro de Sevilla (560-630, for three decades Archbishop of Sevilla, considered to be the last scholar of the Ancient World. *Acta Sanctorum* (Acts of Saints) was published 1643-1940.

*San Manuel Bueno, mártir* is a story of Sainthood. Kiekegaard says people are anxious and feel abandoned and yet don't want sympathy. Saints lead to “a place where they will find themselves woven as a part into the great common life, and so win them for the great fellowship of existence” to the “the glory of being human” (2010, 114). The question remains for the reader to decide if Manuel is worthy of being a “Saint”, a new existence of renewed theological importance, creating, creating tension underlying his story.

21 The mind of Unamuno is the focus of a study done by José Luis Abellán in his 1964 book, *Miguel de Unamuno a la luz de la psicología, una interpretación de Unamuno desde la psicología individual* published by Editorial Tecnos, Madrid, Spain. He reveals “la lucha” to be the philosophical system of years of maturing, his intellectual conception is exposed in his book, *Tragic Sense of Life*. It is no more than an ideological structure that hides the real problem, the masquerade that recovers the real conflict, maintained for

the sake of the community (or at the cost of the community). Abellán say, “it is a system constituted of none other than this fictitious ideal whose objective is to make a monstrosity of nonsense of the mission of our life to distract us and make us mad (crazy or angry) keeping us from our obligations to the community producing in us a neurotic imbalance” (1964, 194) . This personal will over others is our desired destiny that drives our determination and discontent.

On another note, “la lucha” carries an intertwining of meaning in its evolution of language and culture for to Unamuno “la lucha” literally is a struggle, an inner struggle for life, it is a fight for life. In the notion of fight or flight, Unamuno resists going to fight (see José Millán Astray) although he is exiled by Primo de Rivera, no, his notion is to fight, internally, writing *San Manuel Bueno, mártir* exposing his inner struggle of his lifelong philosophical journey that he wants to continue. This plays on a contradictory notion of “la lucha” (struggle, sport, wrestle, fight); is either travelling (journey, in the sense of the action of the day over a lifetime, “intrahistory”) or talking (jury); going to fight or staying and fighting it out in one’s mind, which the reader has to do on one’s own personal spiritual “journey” of discovery.

Journey comes from the Latin diurnus, daytrip, in the sense of work. The Old French term is journee. Many terms are closely or distantly related, journeyman, jury, joist, travail, giste, gest, gite, joist all carry notions of a struggle in various ways but what looks like an external fight “Go and Fight!, may really mean an internal fight “Stay and fight it out internally, wrestle with it mentally and work it out”; two very different options in 1930 before Spain began a Civil War, an internal war within the country.

22 “The mind of the reader” is a place where one “finds themselves woven as a part into the great common life, and so wins them for the great fellowship of existence”. Is this a “real” place? Can “the glory of being human” be real? This is difficult to question because once information is in mind it seems to no longer be a query or quest because humans tend to seek authority and privilege in knowledge rather than peace and satisfaction often creating new difficulties and dilemmas. Truth and reality take center stage in this study of abstractions and assumptions. This seems simple for some who superficially seek underlying common sense but others see profound variations of thought that can lead to a myriad of different answers that the mind must arrange according to preference, personality and psychological capability to manifest a destiny that keeps in balance anxiety and aggression, humility and honor sorting out myths, magic, miracles, motivations and mysticisms. This is the mission of Unamuno to bring life to the reader so that the reader might create life anew through a thinking process, not of reason, but of inner faith in reacting, relating and responding to the ‘reality’ of the living word in the world we live in.

23 The passion of the heart is interaction, of the mind, imagination, of the soul, introspection. What drives Unamuno is action, “inter-action”; the attraction for the reader to come to know Unamuno through his writing, through imagination of the mind that calls to the soul through introspection that touches the heart of the reader.

Abellán says, in essence, what drives San Manuel is the attraction for his village of Valverde with its people, his parishioners to come to know him through the word, heard by his voice, a voice of the people, with its many meanings, understood through their own personal relationship with him like with Ángela and Lázaro.

This passion is the very thing that calls them to him yet it keeps them from him, from truly being himself. He falls silent in that most serious moment when he is faced with his greatest concern, which is his concern for his heart, mind and soul; his life, “life everlasting”.

This is the intellectual and inspirational challenge that the mind and heart of the reader must face, to keep separate yet equal two disparate thoughts and still function rationally in a romantic yet realistic sense of reality.

Jean-Jacques Rousseau calls it “confession”, in San Manuel’s case, a silent confession, whereas William James in *Principles of Psychology* (1890) coined it a “stream of consciousness”, in Ángela’s case, her narration, in Lázaro’s case, a type of inner monologue or what the literary world terms a “dramatic monologue”, in Blasillo’s case, a repetition or “chorus”. Unamuno calls it “la lucha”, or “the struggle” in keeping the heart, mind and soul active and alive. The confessions in San Manuel Bueno, mártir are the stimulus that soothes or stirs up the reader and enriches the life of the reader through imagination, interaction and introspection. This, for Unamuno, becomes “la lucha de fe” or “struggle of faith”, as much as, a “struggle for faith” that Søren Kierkegaard calls it a “leap of faith”.

24 Manuel M. Urrutia wrote *Evolución del pensamiento político de Unamuno* published by Universidad de Deusto in Bilbao, Spain in 1997 in which he says, “El punto de partida no era sino la lucha con la razón científica positivista y evolucionista, cuya causalidad mecánica destruía cualquier afán finalístico, o de sentido, para el ser humano y el universo” (1997:125). Urrutia continues by saying, “ Estaba en juego el problema de la libertad: que desde la vertiente más estrictamente evolucionista se traducía en la ‘conciencia’ humana en peligro, ante una visión naturalista que venía caracterizada por el predominio del instinto, que en el ser humano toma la forma del sentimiento, como motor del proceso de la realidad” (1997:26). Urrutia alludes to, science being, in effect, a new religion that experiments and exposes a problem of spiritual liberty being the point of departure for an evolutionary struggle with scientific reason. French philosopher, August Comte (1798-1857) father of positivism saw this as “superstición científica” (1997:126).

25 Query, an inquisitive approach to gaining information, is fundamental to first-order logic used in mathematics and computer science, as well as, philosophy and linguistics. Query, seeking definitions, boundaries, scope and closure, in this regard, is beyond the reach of this paper, however, query does introduce notions of expressiveness and succinctness that determine identity and meaning which are important to Unamuno. Alison Sinclair in *Uncovering the mind, Unamuno the unknown and the vicissitudes of self*, published by Manchester University Press in Manchester, UK in 2001 explains this

importance to Unamuno, “Unamuno’s concern is that it be recognized that he is there” (2001:212). This relates to the aspect of time and space as in the question of being in *Sein und Zeit* (1927) written by German philosopher, Martin Heidegger (1889-1976). Sinclair says, “at this point we reach the recurrent paradox of Unamuno, the difficulty from which he cannot escape. If he is defined, by history, speech, action, then he is subject to the fate of beings which have definition: he can be expelled, he can be destroyed, he can be made to be no more, just as Augusto Pérez can be killed off by his author” (2001:213). This is the difficulty for Unamuno so Sinclair says, “If, on the other hand, there is some manner in which he escapes formulation or circumscription (his novel is not complete, his position is not defined), he cannot therefore be dismissed, and perhaps not expelled either, but there is no tangible sign of his existence” (2001:213). Unamuno wrestles with Theological Existentialism in *San Manuel Bueno, mártir* beyond time and space, seeking ‘satisfiability’ and ‘validity’, terms used in semantics to solve complex problems with variability. It is stated by Boolos and Jeffrey in *Computability and Logic* published by Cambridge University Press, Cambridge, UK in 1974 in chapter eleven that “satisfiability can be achieved by finding an interpretation model that is true”. Ángela’s narration follows a query into whether *San Manuel Bueno, mártir* is this model.

26 Gestalt Theory deals with the shape of a complete form and its content. This is often associated with Swiss psychotherapist, Carl Jung’s “polarities concept” where people have personality types in combinations of feel-think, intuition-sensation, introversion-extroversion to continually deal with two opposite ends of the emotional scale in the context of the moment and the overall situation. The common expression associated with Gestalt Theory is “The whole is greater than the sum of the parts” a mistranslation of Kurt Koffka’s saying, “The whole is other than the sum of the parts”. This is also a German concept further developed by The Berlin School that studies the brain and the mind. James Givson (1904-1979) was an American Gestalt Psychologist who received his doctoral degree from Princeton University and opposed the Behaviorists in favor of his theory on vision and ecological perspective in his book, *The Perception of the Visual World* published by Houghton Mifflin, Boston, MA in 1950. His work deals in optics and direct visual experience. Ambiance, determined by the senses, creates an environment for a perceived reality or reflection. Gestalt therapy was further developed in the late 1940s and 1950s by Fritz Perls, Laura Perls and Paul Goodman.

27 Seeking an interpretation model that is true, Sinclair says of Unamuno, “Hence the desire to be recognized as the troublesome political being, or as the creator of novels, or the origin of the forms of speech which constitute his novel, his text which by its existence proves that he too exists. However, Boolos and Jeffrey say that a formula is valid if all interpretations are true”. Sinclair says, “If all others bear witness to his existence, even if one suspects or others are driven to irritation or hate by his existence, then there is, at least, proof of his existence of his being alive” (2001:212). While a rather lame disregard for credibility, there is an element of truth in fiction, as well as an element of fiction in truth. Sinclair says, “As ever in his fiction, Unamuno in this work wrestles, then, with the project of definition, of completion, of self-definition”

(2001:212). One could apply these notions to what Sinclair says in an explanation of Unamuno's drive for immortality with a more Gestalt Perspective, describing Unamuno's *San Manuel Bueno, mártir* "as being part of a continuum, and of being endless and ever self-renewing because it is part of a creative process that will be continued in new forms through the process of reading" (2001:213). Each reader brings in an individual vision of San Manuel that creates a new environment surrounding the renewal of San Manuel and, by association, Unamuno, in continual renewal.

28 There are similarities between Don Quijote and San Manuel and some differences. Mark Van Doren writes in *La profesión de Don Quijote* published by Fondo de Cultura Económica Columbia University Press NYC, NY 1962, "El papel de pastor tiene menos riqueza y variedad que el de caballero andante" (1962:28). San Manuel's role as country priest, pastor or good shepherd may have less richness and diversity than Don Quijote's role of "caballero andante", or refined gentleman, but the truth is that San Manuel is as much, if not more, a "caballero andante" as Don Quijote in that he does "dream an impossible dream, fight an unbeatable foe, bear unbearable sorrow, go where the brave dare not go" (*Lyrics from The Impossible Dream* by Joe Darion for the play *Don Quijote, Man of La Mancha*, 1972). Where Quijote imitates the life he read about in books, San Manuel authenticates the life he's been given. Van Doren says, "To act like a gentleman is to think and feel like a hero" (1962:28). San Manuel is every bit the hero that Don Quijote is, with one exception, the expectation and the example. Don Quijote believes he is a "caballero andante", one might say, to a fault (perhaps he overthinks it) which he is not. San Manuel does not believe in his role as Priest, which he is, but doesn't believe it in that he lives it authentically (struggling with it). He has been given the role of Pastor but he wrestles with it daily so the representation of his role will not outshine the reality of his real natural existence. It is not that he just struggles to be a Priest, he 'IS' a Priest. He struggles to be one for more than a lifetime beyond the limits of life. Quijote strives to be a "Caballero andante" and in doing perhaps he in fact becomes one. It is a play on reality that turns both Quijote and San Manuel into larger than life figures in a combat between reason and faith. Van Doren says, "When we tell a child to act like a man, we don't tell him to be phony or false but behave in a natural manner, act like the man you are, be yourself, be your 'Best-Self', be natural" (1962:28). It is an identity twist that every working human being tussles with when given a title.

29 José Ortega y Gasset, in his book, *Meditaciones del Quijote*, ideas sobre la novela, published by Espasa-Calpe in Madrid, Spain in 1964, writes, "La tragedia no se produce a ras de nuestro suelo; tenemos que elevarnos a ella" (1964:146). What he means by saying that "tragedy is not produced at floor level; we have to rise to it" is that the only visible evidence of tragedy is, like the mountain peaks of Valverde, the highest peaks of history according to Ortega y Gasset. He says that we all have a little hero within all of us but we also have a little plebian in all of us. He says, "Heroes anticipate the future". However, he also says that there are few things that the plebian hates more than the ambitious and the hero begins by being ambitious. The vulgar doesn't irritate as much as the pretentious, says Ortega y Gasset, so the hero is always two steps away from falling,

not in disgrace, for that would be to rise to it, but falling into being ridiculous. He refers to the old refrain, "There is only one step away from the sublime to the ridiculous". The threat to the hero, who strives to be different from the rest, is tradition, the habitual, cultural customs that have been passed down for centuries but a hero can't stand inertia or conservation. Ortega y Gasset explains that as the character of the hero borders on the will to be what one has not yet become, it has a tragic personality half outside of reality. Its testimony is the future. The hero doesn't say who he is. He says who he wants to be; will be. Ortega y Gasset says that the root of heroism is found in a real act of will that begins in reality and ends up in an unreal ideal, for one only wants what doesn't yet exist and this is the tragedy of the comedy of heroism, the Spanish "Tragicomedia", first made famous in *La Celestina* by Fernando de Rojas in 1499. Both Don Quijote and San Manuel are, in a sense, tragicomedy figures, for they both embody the will to live, Don Quijote, for his ideal, and San Manuel, for his will or desire to live beyond this life, and this, at a time of a tragic number of suicides, is tantamount to heroes or horrors of a literal "leap of faith" or "lack of faith".

30 Martin Luther (1483-1546) was a German priest and Catholic Theology Professor. He was a pivotal player in the Reformation and Protestant beginnings with his protest against the indulgences paid to the Catholic Church for the purchase of God's forgiveness of sins believing instead that forgiveness is a gift of God's grace not of a monetary but of a metaphysical nature. His 95 Edicts posted in 1517 on the Church door and published for people to read provoked the Counter-Reformation to a revival in the Catholic Church beginning with the Council of Trent that convened between 1545 and 1563 when it outlined Protestant heresies related to Church doctrine. It defined Church texts, teachings and traditions related to Original Sin, Justification, Sacred Rites and Rituals regarding the Sacraments, Eucharist at Mass and veneration of Saints. Most remembered for his notion of 'justification by faith alone' rather than 'justification by deeds', Martin Luther confronted credibility in church concepts on condemnation and set in motion challenges to convictions and changes for clergy and congregations recreate confidence but Martin Luther also created a schism in the Catholic Church that caused historic worldwide reforms and wars of The Reformation.

31 Unamuno addresses this notion directly in *Tragic Sense of Life*:

There are people who seem not to be content with not believing that there is another life, or rather, with believing that there is none, but who are vexed and hurt that others should believe in it or even should wish that it might exist. And this attitude is as contemptible as that is worthy of respect which characterizes for those who, though urged by the need they have of it to believe in another life, are unable to believe (1954:95-96).

This is highly complex and most likely is too contradictory for many to pursue. However, for intellectuals, such as those who aspire to the ranks Unamuno, there is much to be said about this notion of religion and how people relate to it personally, both socially and spiritually.

32 José Jiménez Lozano, born in 1930, grew up in Arévalo in the province of Segovia near Salamanca when Unamuno was Rector of the University of Salamanca prior to Unamuno's death in 1936. José Jiménez Lozano studied Law in Valladolid, Philosophy and Letter in Salamanca and Journalism in Madrid. Hired by Miguel Delibes, the famous author and journalist, he collaborated with publications. He is a well-known author and has won many awards, the most coveted of which is the "Premio Cervantes" ("Cervantes Award") in 2002.

Many studies have been done of his work but probably the most in depth and extensive have been by Francisco Higuero, author of *La imaginación agónica de Jiménez Lozano*, Ámbito, Valladolid, Spain 1991; *La memoria del narrador. Intertextualidad anamnética en los relatos breves de Jiménez Lozano*. Ámbito, Valladolid, Spain. 1993; and *Estrategias deconstructoras en la narrativa de José Jiménez Lozano*. Spanish Literature Publications Company. Rock Hill, SC. 2000.

33 *The Tree of Knowledge (El árbol de la ciencia)* by Pío Baroja published by Alianza in Madrid, Spain in 1981 was first written in 1911. It takes place between 1887 and 1898. This story draws parallels to *San Manuel Bueno, mártir*. They both have elements of determinism. This characterizes both stories and points to scientific limitations. In *The Tree of Knowledge*, its hero, Andrés Hurtado, is unable to cope with the existing internal torment he faces in light of medical malpractice and insufficiencies. His tragic fate is determined when he is overcome by his own existential bitterness, anxiety, melancholy and uncertainty and ironically, he takes his own life. The irony is that he is a doctor but is unable to save the lives of those he loves. This story carries more an element of the absurd in the end than the story of San Manuel who questions the human condition but without succumbing to its uncertainty even though he walks a narrow line by the lake with his recollections of his father who took his own life and he, too, ponders his own death and destiny.

34 *The Tragic Sense of Life* is Unamuno's philosophical theory of life. This book, written in 1927 and published by Dover Publications in New York City, New York, addresses Unamuno's thoughts on immortality and resurrection in the fourth chapter on the essence of Catholicism. This is the main point of conflict for San Manuel who struggles to believe, not because he doesn't want to believe, but because he wants to believe and finds hunger for faith. Just as people during the Depression were hungry for food, San Manuel in his "Desolation" or despair is hungry for faith. He fears abandonment and isolation and "nothingness".

Unamuno, believed, "Catholicism produced heroes and Protestantism produced societies that are sensible, happy, wealthy, free, as far as their outer institutions go, but incapable of any great action, because their religion has begun by destroying in the heart of man all that made him capable of daring and noble self-sacrifice" (1927:68). By removing suffering, Unamuno fears theologians try to understand modern reductionism as that which reduces religion to something that is comprehensible to find comfort in religious dogma.

Unamuno says, “We do not get it” (1927, 73). He says, “Reason attacks, and faith, which does not feel itself secure without reason, has to come to terms with it. And hence come those tragic contradictions and lacerations, motives of credibility, upon which to establish the “rationale obsequium” and although faith precedes reason, according to St. Augustine, this same learned doctor and bishop sought to travel by faith to understanding, and to believe in order to understand” (1927, 74).

This idea that one must believe first in order to understand rather than the reverse where one must understand to believe is the underlying problem with Positivism, a reserve of solutions for problems. Miguel de Unamuno says most confidently that “Phillips Brooks thought “the teaching of the Church might be the depository”, reservoir instead of river, “of theological secrets” (1927, 76).

Belief is the beggar of attention for it takes focus to fully grasp what one believes but by not believing one is free to live life and this is a tragic struggle for San Manuel in the sense that He wants to live a life of faith believing but it begs attention borrows energy he wants to give to life.

## Chapter One

35 *Gone with the wind* has the same social relevance as *To Kill a Mockingbird* by Harper Lee, about an incident in 1936. The protagonist, Atticus Finch, argues for the defendant, Tom Robinson, seeking a high moral ground setting a standard superior to the unwritten social norms and nuances of the times. He appeals to human sensibilities to rectify a wrong that sheds light on social prejudice. Atticus is able to rise above a highly charged emotional environment and cope with unreasonable reasons for persecution to help people see the wrong in their ways and plant enough of a reasonable doubt to convince people of their errors in order to win justice, equality and freedom in much the same way that San Manuel helps the villagers see their way to do what is right in spite of standing social codes as in the case of Perrote who marries his girlfriend who has a child which would have been socially unacceptable at the time. This was a tense time worldwide for America as for Spain as people dealt with issues not just of Faith and Reason but Faith and Social Justice. Harper Lee’s father served in the U.S. State Legislature from 1926-1938. It was during this time that Unamuno was living in exile in France then returned to Spain and published *San Manuel Bueno, mártir* with the fall of Primo de Rivera.

36 *Summa Theologica or Summa Theologiae* by St. Thomas Aquinas Oxford Blackfriars, Cambridge, England published by McGraw Hill New York, New York 1964 was originally written in the 13<sup>th</sup> century as an “instruction for beginners”. “Aquinas addresses many of Christianity's most pertinent questions in this 60 volume work. The First Part begins with the existence and nature of God, before moving to creation and the nature of man. The Second Part contains his examination of morality and law; it also provides his account of the theological virtues, the cardinal virtues, and the seven deadly sins. The Third Part, uncompleted due to Aquinas' death, treats the incarnation and the sacrament”. This specific information on the themes in *San Manuel Bueno, mártir* treated

in *Summa Theologica* by Thomas Aquinas (1225-1274) is taken from the Christian Classics Etherial Library (<http://www.ccel.org/ccel/aquinas/summa.html>; Tim Perrine, CCEL Staff) There are many formats and editions of the text, the best is probably the Oxfor Blackfriars translated edition.

37 Edgar Allan Poe (1809-1849) is an American writer known for his mysteries and depictions of disturbing images and thoughts. A Poe-like effect is a literary device ‘to throw a wrench in the puzzle’, causing the reader to stir through sharply striking sinister symbolic signs like in *The Raven* (1845). For more on Poe’s life and legacy, see: Meyers, Jeffrey. *Edgar Allan Poe: His Life and Legacy*. Cooper Square Press. NYC, NY 1992, in which it is said that Poe garnered more fame in Europe than in America for his influence by French Charles Baudelaire who wrote in 1857 *Les Fleurs du Mal* (*The Flowers of Evil*). The mother seeking help for her son in the story of San Manuel also makes a statement about the essence of Theological Existentialism in San Manuel Bueno, mártir in that it presents an element of sorrow for the limits of human authority and a quijotesque anxiety or desire for the possibilities of spiritual authenticity. This goes back to the beginnings of Christianity when the Pharisees and Saducees were hardened by knowledge and authority and forgot the spirit of law over the rule of law (Matthew 16:1, “The Pharisees and Sadducees came to Jesus and tested him by asking him to show them a sign from heaven”). This incident with the mother and her son is also a foretelling of the story of many healings and cleansings by Christ leading to the story of Lazarus, raised again although thought to be dead, and culminating in the Resurrection. See Matthew 8:1-17.

38 Symbolism of the sacraments of Baptism, Confirmation and Eucharist are of birth, maturity and life everafter [[http://en.wikipedia.org/wiki/Thomas\\_%C3%A0\\_Kempis](http://en.wikipedia.org/wiki/Thomas_%C3%A0_Kempis)]. The story *Beauty and the Beast* (1740) by French Gabrielle-Suzanne Barbot de Villeneuve (1695-1755), teaches that true beauty is not on the outside but on the inside and that expectations of others can change based on the interactions that we have which prove genuine authenticity more valuable than great power and authority, faith greater than reason, like in the simple yet profound story of Blasillo, in a sense a symbol of unity of beauty and beast. However, this brings back the thoughts of Fernández González in his book, *Unamuno en su espejo*, where he explains that “El problema candente y más obvio en la personalidad de Unamuno, sobre todo a partir de los estudios de A. Sánchez Barbudo, es el de su posible comedia” (1975:70). He is saying that the most obvious burning problem in the personality of Unamuno and in *San Manuel Bueno, mártir* is the possibility of a comedy.

39 For more the difference between Jansenism and the Jesuits see Sainte-Beuve, Port-Royal, published in three volumes by Pléide in Paris, France in 1953 and Alexander Sedgwick, *Jansenism in Seventeenth Century France*, Univ. of Virginia Press, Charlottesville, VA 1988. Also see Francisco Higuero, "El jansenismo de Jiménez Lozano," *El Ciervo*, Barcelona, No. 453, Nov. 1988. Pp 41-42.

40 The faith of Lázaro was not evident upon his arrival from America, nor as he watched San Manuel do his daily deeds in the village yet “What happened at the time of his mother’s death had established a bond between Lázaro and Don Manuel” showing how his conversion is of a spiritual not a social or physical nature. He finds meaning in faith when he finds religion in a spiritual bonding with San Manuel upon the loss of his mother” (1973:58).

41 The Cistercians were unique. For more, see, <http://en.wikipedia.org/wiki/Cistercians>. This site gives more information, other references and is the source for this printed information.

42 To be wed is in one sense to be one with nature, the mountain and the lake joined in perfection as in the culminating point in the life of San Manuel when he is one with the villagers, past, present and promised fulfilling his priestly vow of marriage to the Church in a celebration of life together in a Heaven of healthy, happy and spiritual harmony. Of course, the mountain and the lake can also carry a connotation of male (the mountain) and female (the lake) or the mountain can also be seen as protector (of the village) and the lake as nurturer (thirst quincher) like the role of husband and wife. Yet on the other hand the mountain can be isolating and the lake can be frustrating for its fluidity makes it unsettling at times)

43 Unamuno says in *El sentimiento trágico de la vida (The Tragic Sense of Life)*, “God creates Himself in us-by compassion, by love” (1954:193) More like a marriage than a mighty military force, he says, “ The power of creating God in our own image and likeness, of personalizing the Universe, simply means that we carry God within us, as the substance of what we hope for and that God is continually creating us in His own image and likeness”. (1954:193)

44 For more on this philosophical interest in ‘Human Will’ among the Germans see pessimistic Schopenhauer, *On Will in Nature, Über den Willen in der Natur* (1836) and power driven Nietzsche, *The Birth of Tragedy* (1872) and *The Will to Power* (posthumous) and among ‘The presumed Generation of ’98’ in Spain at the time San Manuel Bueno, mártir was written see Azorín, *La Voluntad* (1902) and Unamuno, *The Tragic Sense of Self* (1927). ‘Human Will’ goes to the very core of the problem in *San Manuel Bueno, mártir* (1930) of faith and reason; faith and free will; faith and Church doctrine or dogma; faith incarnate: intuitive and instinctive or intellectualized (individual or institutional). For a more modern critical understanding of this topic and these publications see Mark Abrahams, *Meet your Spiritual Mind, The Interactions between Instincts and Intellect and its Impact on Human Behavior* (2011) and Anthony Kerrigan, *The Tragic Sense of Life in Men and Nations*, Princeton University Press, Princeton, NJ (1972)

45 “His life was active rather than passive and he constantly fled from idleness, even from leisure. Whenever he heard it said that idleness was the mother of all the vices, he

added: ‘And also of the greatest vice of them all, which is to think idly.’ Once I asked him what he meant and he answered: ‘Thinking idly is thinking as a substitute for doing, or thinking too much about what is already done instead of about what must be done. What’s done is done and over with, and one must go on to something else, for there is nothing worse than remorse without possible relief. Action! Action! Even in those early days I had already begun to realize that Don Manuel fled from being left to think in solitude, and I guessed that some obsession haunted him. And so it was that he was always occupied and sometimes even occupied in searching for something to occupy him. He wrote very little on his own. He scarcely left anything in writing, even notes; on the other hand, he acted as scrivener for everyone else, especially mothers, for whom he composed letters to their absent children. He also worked with his hands” (1973:51)

46 for more on “Reader- response” see Tompkins, Jane P. *Reader-response Criticism: From Formalism to Post-structuralism* published by Johns Hopkins University Press. Baltimore, MD (1980).

Also for more on I. A. Richards see [http://en.wikipedia.org/wiki/Reader-response\\_criticism](http://en.wikipedia.org/wiki/Reader-response_criticism)

47 Søren Aabye Kierkegaard (1813-1855). *Either/Or* published by University bookshop Reitzel, Copenhagen, Denmark 1843 and Miguel de Unamuno. *Oración del Ateo, Antología poética*. Colección Austral 601. ESPASA CALPE S.A. “Qué grande eres, mi Dios! Eres tan grande que no eres sino Idea; es muy angosta la realidad por mucho que se expande para abarcarte. Sufro yo a tu costa, Dios no existente, pues si Tú existieras existiría yo también de versa”

48 [http://www.brainyquote.com/quotes/authors/m/miguel\\_de\\_unamuno.html](http://www.brainyquote.com/quotes/authors/m/miguel_de_unamuno.html)

49 the idea of serving only one Master is taken from The Bible Luke 11:14-26. This is the central to the crisis of San Manuel who sets the tone, the tempo and the tension regarding the topic of floundering faith as he confesses to have lost his belief in ‘the resurrection of the body’ and ‘the life everlasting’ that is, to question his own creed, to question his Lord and Master, and therefore be divided himself, “Every kingdom divided against itself, is brought to desolation; and a house divided against a house, falleth”. (Luke 11:17) This is also the center of crisis in 1930’s Spain. Political divisions had created animosity to the point of reconciliation and ire that lead to the Civil War, an internal struggle of a country divided against itself. Both sides suffer under duress. Both sides gain in reuniting in victory. Unamuno reminds us that victory is not only in this life but also worthy of a life beyond this life.

## Chapter Two.

50 “Polyphony” in literature is a feature of narrative, which includes a diversity of points of view and voices. The concept is introduced by Mikhail Bakhtin (1895-1975), based on the musical concept of polyphony [[en.wikipedia.org/wiki/Polyphony\\_\(literature\)](http://en.wikipedia.org/wiki/Polyphony_(literature))]

51 Roughly translated to give a general idea of meaning in the poems of Antonio Machado, the following gives an idea of the nature of his poetry which is ultimately left to the reader to interpret in translation:

El que espera desespera» dice la voz popular.  
 ¡Qué verdad tan verdadera!  
 La verdad es lo que es, y sigue siendo verdad aunque se piense al revés.

He that hopes waits in despair” says the popular refrain  
 What truth so true!  
 The truth is what it is, and keeps being the truth even if one thinks backwards (or otherwise).

LIII

Ya hay un español que quiere vivir  
 y a vivir empieza,  
 entre una España que muere  
 y otra España que bosteza.  
 Españolito que vienes al mundo,  
 te guarde Dios.  
 Una de las dos Españas ha de helarte el corazón

Already there is a Spaniard who wants to live  
 And begins to live between one Spain that is dying  
 And another Spain that yawns bored.  
 Spaniard that comes into the world,  
 May God watch over you,  
 One of the two Spains has to harden your heart (helar, to freeze, in cold heart or dumbfound)

For more on paradox in the poetry of Antonio Machado (1875-1939), eleven years younger than Unamuno, see Johnston, Phillip G. *The power of paradox in the work of Spanish poet Antonio Machado*. Edwin Mellen Press. Lampeter Wales UK 2002. Johnston shows how paradox for Antonio Machado is more of a figure of speech for his poetry of Spain whereas for Unamuno it is more a rhetorical device for his prose, *San Manuel Bueno, mártir*. Machado's poems in *Campos de Castilla* reflect more a collective conscience or social psychology wrapped around a panorama of myths or beliefs that are recurrent in eternal patterns of human behavior while the prose of Unamuno centers more on the personalization rather than privatization of social mores, Johnston says. Johnston relies on 'Una carta abierta de Antonio Machado a Miguel de Unamuno (1903), *Insula*, no. 580 (abril de 1995), 5-8 and "Réflexions d'Antonio Machado sur ses relations avec Unamuno (1903-1904) (17-29), *Lettres romanes* Nouveau Louvain, Belgium, 1998. Johnston says, "It is in the course of acknowledging

something of a change in his own attitudes that Machado makes his first significant reference to paradox in his prose. In a 1903 letter to Unamuno he observes, ‘Empiezo a creer, aun a riesgo de caer en paradojas, que no sonde me agrado, que el artista debe amar la vida y odiar el arte, lo contrario de lo que he pensado hasta aquí.’ Machado states plainly enough that paradoxes are not to his liking, but this affirmation is to some extent undermined by the overall meaning of the passage which indicates a contradictory change of ideas” (2002:6).

Johnston goes on to say, “Unamuno’s ‘carta abierta’ reply to the letter mentioned above amounted to a reprimand on the question of paradox and would almost certainly have made Machado, for whom Unamuno was always a ‘maestro’, reconsider or amend his view.

Unamuno stated: ‘Dejo...eso de que no son de su agrado las paradojas, forma la más perfecta para exponer verdades vivas, y bien lo sabía el Cristo que las produjo en su Buena nueva.’ Unlike the young Machado, Unamuno values paradox highly and, indeed, equates it with the expression of truth” (2002:6) The Johnston explains Machado’s new view of paradox in literature, “The influence on Machado of Unamuno’s favorable attitude to paradox is, of course, impossible to measure. However, evidence of something quite opposite to the initial antipathy is ample in more mature prose. The poet includes two strikingly paradoxical sentences in a letter to Ortega y Gasset dated July 20, 1912. He refers to the act of artistic creation in the first of these: ‘En efecto, el ideal es crear al par que destruimos, con nuevas casas derribamos las viejas’. This creation – destruction paradox is used to make an entirely serious point about literary innovation and tradition. However, a much more light hearted paradox occurs near the end of the letter where Machado observes: ‘Lo más fecundo del trabajo humano es lo que llamamos reposo ociosidad (idleness, the root of all evil)’. Machado is now quite consciously using the idiom of paradox to express both serious and playful notions” (2002:7). Johnston further explains that “the poet confesses that some of his thinking is fraught with contradictions”. He admits, for example, his attitude toward Spain, “Tengo un gran amor a España y una idea de España completamente negativa. Todo lo español me encanta y me indigna al mismo tiempo”. He describes opposing forces within himself, “mi vida está hecha más de resignación que de rebeldía, pero de cuando en cuando siento impulsos batalladores que coinciden con optimismos momentáneos de lo cual me arrepiento y sonrojo a poco indefectiblemente”.

One further phrase from the same paragraph sees Machado acknowledging and naming his intellectual condition ‘mi pensamiento está generalmente ocupado por lo que llama Kant’ conflictos de las ideas transendentales y busco en la poesía un alivio a esta ingrata faena” (2002:7). This rather long extract from Johnston’s book is to show the strong similarity in conflicting emotions that San Manuel himself must have felt within.

52 the 18th century French Enlightened Philosophers and Jean-Jacques Rousseau and the German Idealist Philosophers and Kant alongside Spanish Generation of ’98 and also Unamuno and Danish, Kierkegaard all play a part in the philosophical debate on San Manuel Bueno, mártir by developing and then later departing from pure reason. Rousseau’s writing was revitalized and popularized at Yale among the Transcendentalists

of 1830 to 1850. Unamuno later writes in *The Tragic Sense of Life* (1927), “The famous *maladie du siècle*, which announces itself in Rousseau and was exhibited more plainly in Sénacour’s Obermann than in any other character, neither was nor is anything else but the loss of faith in the immortality of the soul, in the human finality of the Universe. The truest symbol of it is to be found in *Dr. Faustus*” (1954:299), Unamuno says. “The man, Kant, felt that morality was the basis of eschatology but the professor, of philosophy, inverted the terms”. (1954:4)

Unamuno says, “Another professor, the professor and man William James, has somewhere said that for the generality of men God is the provider of immortality. Yes, for the generality of men, including the man Kant, the man James, and the man who writes these lines which you, reader, are reading” (1954:5). He later says, “Hegel made famous his aphorism that all the rational is real and all the real rational; but there are many of us unconvinced by Hegel, continue to believe that the real, the really real is irrational, that reason builds upon irrationalities. Hegel a great framer of definitions, attempted with definitions to reconstruct the universe, like that artillery sergeant who said that cannons were made by taking a hole and enclosing it with steel.” (1954:5)

53 Marcel Proust wrote *In Search of Times Past* in a seven volume memoir of his life, a personal history, auto-fiction or interior monologue that recalls memorable moments of his life, in which there are some similarities to new literary elements in San Manuel Bueno, mártir. “It has been seen as a kind of overture, introducing readers to the novel’s most important themes and characters and initiating them into the subtleties and beauties of a leisurely paced narration”. (2010:126) San Manuel Bueno, mártir also has the tempo of a quiet European village life in the Summer, Winter, Spring and Fall that maintains a constant rhythm of regularity and religious harmony through each interlude of life. “Marcel Proust excels at showing how apparently trivial occurrences can become a fundamental component of the fabric of human life”. (2010:126) San Manuel Bueno, mártir is also inundated with trivial trials and tribulations of life that make the true reality of history at that time all the more catastrophic deeming San Manuel all the more meaningful for some.

“Combray”, a fictional name for Illiers, the small provincial town near Chartres where Proust and his parents would spend summers opens with the mature narrator Marcel looking back on his childhood and in particular on the bouts of insomnia that he suffered as a child. This section poignantly translates the anguish experienced by children in the face of events that, although insignificant to adults, can assume monumental proportions to the young”. (2010:126) This anguish is similar to Ángela’s trembling at her first Confession with San Manuel.

“Proust is interested in the way human beings can transcend time when an object, an odor, or a sound evokes complete episodes from our past, so that we have the impression that we exist simultaneously in the present and the past. Perhaps the most famous example of what Proust has called ‘involuntary memory’ is the episode of the madeleine cake. Dipping his madeleine into a cup of tea, the narrator finds his mind flooded with the memory of performing the same action when he was a child. This experience, transforming a dreary afternoon into a moment of pure joy, ‘made life’s problems seem

unimportant, life's disasters ultimately harmless, and its brevity simply an illusion.' (2010: 126) This is the type of experience one has when reading San Manuel Bueno, mártir when San Manuel says, "Come, come, please be calm; you must imagine you are talking to your brother." (1973:54) and while Ángela is recalling her brother, Lázaro, the reader is recalling personal experiences related to brothers and sisters or personal relatives.

"'Combray' also introduces most of the important characters who play a central role in the novel: the neighbor Swann whom Marcel's family treats with a certain disdain, not realizing that he moves with ease in much higher social circles than they do". (2010:126) In Chapter Three Lázaro follows San Manuel with some disdain for he resents the attention that San Manuel, a non-native villager, garnishes from his family and his village and questions whether he is deserving of such attention. "When he realized the complete sway exercised over the entire village –especially over my mother and myself–by the saintly priest, my brother began to resent him" (1973: 57), says Ángela who believes San Manuel 'moves with ease in much higher spiritual circles than they do'.

While still writing a long historical narrative like those of the Age of Realism, Proust, as opposed to the third person narratives of historical heroes, writes an inner reflection of his own life that became popular among the Spanish literary world of authors who wrote reflections on their own lives like writers, Azorín, *Las confesiones de un pequeño filósofo* (1904) Unamuno, *Recuerdos de niñez y mocedad* (1929), José Camino Cela, *La Rosa*, José Jiménez Lozano, *Segundo Abecedario* (1992) and physician, Laín Entralgo, *Descargo de conciencia* (1930–1960).

Many of these writers were frequent patrons of Café Gijón, established in Madrid in 1888 on Paseo de Recoletos near major publishing houses, where intellectuals met for 'tertulias', literary gatherings similar to literary gatherings of a generations in Paris, France that garnered fame from sharing ideas with famous fellow patrons. Known to be among this group are Ramón María del Valle-Inclán, Antonio Buero Vallejo, Antonio Gala, Camilo José Cela, Enrique Jardiel Poncela, Gloria Fuertes, Ignacio Sánchez Mejías, Benito Pérez Galdós, Arturo Pérez-Reverte, Jardiel Poncela and others, many whose writings are framed on the walls of the establishment so that visits to the Café Gijón give nourishment to the soul as much as to the body.

54 [http://www.tnellen.com/cybereng/lit\\_terms/stream.html](http://www.tnellen.com/cybereng/lit_terms/stream.html) submitted by Nathan Stewart: These explanations of a 'stream of consciousness' are taken from the above website:

-narration that captures a complete spectrum and continuous flow of a character's mental process

-sense perceptions mingled with conscious and half-conscious thoughts and memories

-a narrative technique that describes intimate experiences, feelings and random associations

-a narrative method where novelists describe unspoken thoughts and feelings of their characters -- a literary term used to describe thoughts without resorting to objective description or dialogue

-an alternate term for an 'interior monologue'

-Eduard Dujardin's *Les lauriers sont coupés* is credited by Joyce as the first example of a "Stream of Consciousness".

55 Readers are thrown back into their own expectations or experiences of being sixteen or "coming of age" and making the transition from childhood to becoming an adult.

56 *San Manuel Bueno, mártir* is bound only by perceived limits of theology which according to an interview with Karl Rahner (1904-1984), a prominent German Catholic Jesuit Priest, one of the most influential of the 20th Century, when asked about the limits of Theology, he responded, "Obviously Theology needs an area of freedom. No doubt Theology's free space was often unduly restricted in the years" before the Second Vatican Council, "Naturally, there are limits to its range of freedom wherever Theology denies head-on and decisively a defined truth of faith" (<http://www.innerexplorations.com/chtheomortext/kr.htm>). His books *The Spirit in the Church* (1979) and *Foundations of Christian Faith* (1982) follow the line of thought of Saint Ignatius Loyola, Spanish, San Ignacio de Loyola (1491-1556), founder of the Jesuits during the Counter Reformation who said, 'Mucha sabiduría unida a mediana santidad, es preferible a mucha santidad con poca sabiduría' ('much knowledge united with mediocre sanctity is preferable to much sanctity with little knowledge') and 'that we may be altogether of the same mind and in conformity with the Church herself, if she shall have defined anything to be black which appears to our eyes to be white, we ought in like manner to pronounce it to be black. For we must undoubting believe, that the Spirit of our Lord Jesus Christ, and the Spirit of the Orthodox Church His Spouse, by which Spirit we are governed and directed to Salvation, is the same'; in contrast to Antoine Arnauld (1612-1694) and Blaise Pascal (1623-1662) who said, 'We shall never believe with a vigorous and unquestioning faith unless God touches our hearts' and 'The heart has its reasons which reason does not know' and the French Port-Royal Jansenists (1640-1801), a radical movement in the Catholic Church that followed Saint Augustine of Hippo (354-430).

57 The existing liabilities of literature allows for excessive speculation and open interpretation creating at the risk of disagreements and discontent, difficulty in securing credibility when too undefined and open to fraudulent schemes when speculation puts more emphasis on sarcasm than sincerity and closes the door on inquiry when skepticism reaches the point of censorship, doubt, denial or disbelief.

58 It takes time to put things in perspective. "Perspectivism" is a view also associated with Nietzsche in his aphorisms in *Will to Power*, "In so far as the word 'knowledge' has any meaning, the world is knowable; but it is interpretable, otherwise, it has no meaning behind it other than countless meanings by 'Perspectivism'". Then Nietzsche says, "It is our needs that interpret the world; our drives and their 'For and Against'. Every drive is a kind of lust to rule; each one has its perspective that it would like to compel all the other drives to accept as a norm." Nietzsche, Friedrich. *The Will to Power* translated by W. Kaufmann, (1883-1888:481) <http://en.wikipedia.org/wiki/Perspectivism>. This concept is

also associated with Spain's José Ortega y Gasset (1883-1955) in his first book, *Meditaciones del Quijote* (1914). He studied in Germany and brought to Spain many of the German philosophical ideas assessed in his books, *España Invertibrada* (1921), *La deshumanización de arte* (1925) and *La rebelión de las masas* (1930), the same year as San Manuel Bueno, mártir by Unamuno. Most of these ideas originated with Kant and his notion of senses, perception and concepts. Perspectivism takes time and a certain tempo for comprehension and understanding. Subjective perspectives can cause inner neurological symptoms just as preconceived ideas carve objective external outcomes.

59 José Rubia Barcia wrote on what's in a name in an an essay, What's in a name: Américo Castro, by José Rubia Barcia included in a book by Kenneth Jones, Américo Castro and the meaning of Spanish Civilization, 1976 . He said, "When a child is born in the Spanish-speaking world he automatically receives the gift of a set of at least three names." He explains "Each of these names has belonged at some time to a person who attained Catholic Sainthood, and his namesake is an assured protective patronage in heaven during his lifetime and, in return, the namesake celebrates his 'Saint's Day' every year" (1973:3). He says, "Names become symbolic of the nature of the character" and he adds, "in primitive society the name embodied the essence of personality, and was sometimes concealed to safeguard the inner soul". He claims, "Unamuno went farther than most in consciously accepting the magic power of the name, not only as a literary device in his creative work but also in respect to his won name". A name tells a story like the name, San Manuel or the name Don Miguel.

"José Rubia Barcia (1914 – 1997) was born in Ferrol (Galicia), where a cultural center dedicated to him now houses his library and a collection of his papers. He studied Arabic and Hispano-Arabic literature at the University of Granada. After completing his degree he held important positions in the Spanish Republican Army during the Spanish Civil War and as a consequence he went into exile, first to France and then to Cuba and then to the United States. Here he worked in Hollywood with the Spanish film director Luis Buñuel. Barcia published a great number of books and articles on Valle Inclán, Unamuno, Federico García Lorca and other writers of the 20th century. He was also an author of political essays". ([http://en.wikipedia.org/wiki/Jos%C3%A9\\_Rubia\\_Barcia](http://en.wikipedia.org/wiki/Jos%C3%A9_Rubia_Barcia))

60 "San Manuel" means "God among us". "Don Miguel de Unamuno y Jugo de Larraza", "Miguel" means in Hebrew, "Who is like God". Jugo means literally, "juice", which actually means "essence" and Larraza means "the race" and together, "in essence, the Spanish People". Unamuo means "Asphodel Meadows", a part of the "Ancient Greek underworld where indifferent and ordinary souls were sent to live after death". "The Asphodel Meadows is where the souls of people who lived lives of near equal good and evil rested. It essentially was a plain of Asphodel flowers which were the favorite food of the Greek dead. It is described as a ghostly place that is an even less perfect version of life on earth. Some depictions describe it as a land of utter neutrality. That is, while the people are neither good nor evil, so are their lives treated, as they mechanically perform their daily tasks. Other depictions have also stated that all residents drink from the river Lethe before entering the fields, thus losing their identities and becoming something

similar to a machine. This somewhat negative outlook on the afterlife for those who make little impact was probably passed down to encourage militarism in Greek cultures as opposed to inaction. In fact, those who did take up arms were believed to be rewarded with everlasting joy in the fields of Elysium. The Oxford English Dictionary gives Homer as the source for the English poetic tradition of describing the Elysian meadows as being covered in asphodel. In the translation by W. H. D. Rouse, the passage in question (from *The Odyssey*, Book XI) is rendered "the ghost of clean-heeled Achilles marched away with long steps over the meadow of asphodel." In Book XXIV in the same translation, the souls of the dead "came to the Meadow of Asphodel where abide the souls and phantoms of those whose work is done". Homer describes the experience of the dead souls and relates the meadow to its surroundings in these books and in Circe's brief description at the end of Book X. Edith Hamilton suggests that the asphodel of these fields are not exactly like the asphodel of our world but are "presumably strange, pallid, ghostly flowers. (From *Mythology* Chapter One, page 40, by Edith Hamilton. New York: Warner Books, 1999". ([http://en.wikipedia.org/wiki/Asphodel\\_Meadows](http://en.wikipedia.org/wiki/Asphodel_Meadows)) This lengthy quote gives importance to myth, mythology, mystery, mysticism, military, mediocracy.

61 The imaginary, the symbolic and the real as outlined by Jacques Lacan (1901-1981), a French psychoanalyst who made interdisciplinary contributions to literary criticism with his philosophical notions of desire and drives following the work of Sigmund Freud and influencing later Post-Structuralists.

62 See Booker, Christian. *The Seven Basic Plot, Why we tell stories*. Continuum International Publishing Group, NYC, NY 2004 in which he outlines the seven basic plots as:

1. "Overcoming the Monster, one may sum up by saying that, physically, morally and psychologically, the monster in storytelling thus represents everything in human nature which is somehow twisted and less than perfect" (2004:33) which the hero of the story has to conquer to restore peace and order like Ángela conquering her fear of San Manuel to put him in the proper perspective or like San Manuel having to conquer the monster, death, to save his village if they are to be resurrected and he can rest in peace revered by his readers if he is to be ultimately recognized and revered or beatified by the Catholic Church. "An obvious example is Edgar Allan Poe's, *The Pit and the Pendulum*. We know nothing of the hero of this short story, who he is or why he has been imprisoned. All we know is that he is tied down in some 'dark enclosing space', a form of prison cell, undergoing a succession of mounting horrors (like San Manuel's interior struggle). First, he is attacked by giant rats. Then a huge sharp razor pendulum swings closer and closer to his body, although he uses it to sever his bonds. Then metal walls of his prison become red hot and begin to close in on him, driving him nearer and nearer to the edge of a bottomless well, until suddenly just as the sense of oppression becomes unbearable, "the fiery walls rushed back. An outstretched arm caught my own as I fell fainting into the abyss...the French army had entered Toledo. The Inquisition was in the hands of its enemies (like the French rescuing Unamuno in exile and the Fall of Primo de Rivera)". (2004:46)

2. “Rags to Riches, first there is the initial rise in the hero or heroine’s fortunes as they are taken out of their original state of helpless misery, and may have a glimpse of the glorious state they may one day attain. Then there is a terrific crisis, where all seems lost again. Then comes the second half of the story which shows them being prepared unwittingly for their final emergence into the light and the glorious state of completeness at which they arrive in the end” (2004:58) like San Manuel who becomes a priest to help his sister’s children who are without their father and then San Manuel’s confession to Lázaro of his uncertainty and then unwittingly the villagers revere him and in the end he dies an honorable death and many continue to see him walking by the lake. Like the example of Aladdin and his enchanted lamp from *The Thousand and One Nights*, a story about “the journey of a human being from unformed childhood to a final state of complete personal maturity” (2004:63) like the story of Ángela’s education and development.

3. “The Quest, the essential pattern of the journey in a Quest is always the same. The hero and his companions go through a succession of terrible, often near-fatal ordeals, followed by periods of respite when they recoup their strength, receiving succor and guidance from friendly helpers to send them on their way” (2004:73) as is the case with Ángela, San Manuel and Lázaro each helping each other spiritually while villagers like Blasillo, Perrote, The Clown and the Villagers add to the moments of spiritual revival. An example would be the Biblical story of the Jews arriving to the Promised Land or Homer’s *Odyssey* or Dante’s *Divine Comedy* which all are helped along the way as they are pulled toward their destiny by “the call, the journey, the arrival and frustrations, the final ordeal and the goal” (2004:83)

4. “Voyage and Return, is where the hero or heroine travel out of their familiar, everyday ‘normal’ surroundings into another world completely cut off from the first, where everything seems disconcertingly abnormal. At first the strangeness of this new world with its freaks and marvels, may seem diverting, even exhilarating, if also highly perplexing. But gradually a shadow intrudes. The hero or heroine feels increasingly threatened, even trapped; until eventually they are released from the abnormal world, and can return to the safety of the familiar world where they began”. (2004:87) This is like San Manuel’s life on earth or Ángela’s studying at the convent in the city or Lázaro’s trip to the New World but they all end back in the village together. An example would be *Through the looking glass* (1871) by Lewis Carroll or the parable of *The Prodigal Son*.

5. “Comedy, represented first by Aristophanes whose comedy has at the center “an ‘agon’ or conflict between two characters or groups of characters. One is dominated by some dark, rigid, life-denying obsession. The other represents life, liberation and truth. The issue is ultimately decided, of course, in favor of the latter”. (2004:110) However, the comedy may have no dark figure but the dark shadow may be the hero himself or the comedy may have no dark shadow just a sense of confusion from a misunderstanding that is cleared up or difused in the end. This may be the tension between Ángela and San Manuel or the struggle between San Manuel’s dual nature or the duel or misunderstanding between San Manuel and Lázaro.

6. “Tragedy is said to have 5 stages: a stage of anticipation, a dream stage, and a stage of frustration, a nightmare stage and a stage of destruction. Example would be *Carmen*

(1875), the opera story by Bizet based on a novel by Prosper Mérimée (1803-1870) or Madame Bovary (1857) by Gustave Flaubert (1821-1880) where the hero or heroine is torn or tears apart and tramples on the network of relationships originally secure and comforting. This split leads to isolation and destruction and extinction with the rest of society now set against the suicidal heroine". (2004:181)

7. "Rebirth is a simpler form of story sequence with the hero or heroine falling under the shadow of the dark power. For a while, all may seem to go reasonably well, the threat may even seem to have receded. Eventually it approaches again in full force, until the hero or heroine is seen imprisoned in the state of living death. This continues for a long time, when it seems that the dark power has completely triumphed. Finally comes the miraculous redemption either, where the imprisoned figure 'wakes from being asleep' and is liberated through the power of love' by a heroine, or by a hero, where the hero is saved by a Young Woman or a Child such as in the example of A Christmas Carol (1843) by Charles Dickens (1812-1870) where Scrooge is saved by the ghosts of Christmas past. First, like a child leading Scrooge through a series of flashbacks to his early life. Second, like a series of visions of such as that of Tiny Tim where the only shadow over joy is cast by a mention of his own name. Third, of Christmas yet to come, a solemn phantom, draped and hooded, coming like mist along the ground, shows Scrooge a sequence of mysterious sinister visions in which it seems that someone has died who turns name on the grave is Scrooge." (2004:193-199) Then overnight, Scrooge experiences a conversion, out of miserly misery his redemption rejoins him with the lives and love of others through a transformation out of pathos into permanent perfection. Like San Manuel, whose misery is discovered and pointed out to him first by Lázaro, then it is the young village idiot, Blasillo, who remains with him to the very end and helps him as much as he is helped by him to pass beyond the harsh reality of skepticism and hardness of heart in social schisms to pass into an eternal place of spiritual resurrection of the body and life everlasting for those readers who believe him. When he dies, unlike Moses who was not allowed to pass into the Promised Land, San Manuel is carried by his villagers in an image of redeeming grace. Later seen by some walking along the lake, eventually Ángela's manual ends up in the hands of the Bishop who must discern the Truth. The Bishop, in a sense represents the reader as much as the Church, for it is the reader who ultimately decides for himself the outcome of the story. The Church is after made up of people.

63 See: [http://en.wikipedia.org/wiki/Philosophical\\_skepticism](http://en.wikipedia.org/wiki/Philosophical_skepticism): "The Western tradition of systematic skepticism goes back at least as far as Pyrrho of Elis (b. circa 360 BC).

He was troubled by the disputes that could be found within all philosophical schools of his day. According to a later account of his life, he became overwhelmed by his inability to determine rationally which school was correct. Upon admitting this to himself, he finally achieved the inner peace that he had been seeking. From a Stoic point of view, Pyrrho found peace by admitting to ignorance and seeming to abandon the criterion by which knowledge is gained. Pyrrho's ignorance was not the ignorance of children or farm animals: it was a knowledgeable ignorance, arrived at through the application of logical reasoning and exposition of its inadequacy. The school of thought developed primarily in

opposition to what it saw as the dogmatism, or ultimately unfounded assertions of the Stoics; Pyrrhonists made distinctions between "being" and "appearing" and between the identity and the sensing of a phenomenon.

Pyrrho and his school were not actually "skeptics" in the later sense of the word. They had the goal of *αταραξία* (ataraxia - peace of mind), and pitted one dogmatic philosophy against the next to undermine belief in the whole philosophic enterprise. The idea was to produce in the student a state of aversion towards what the Pyrrhonists considered arbitrary and inconsequential babble. Since no one can observe or otherwise experience causation, external world (its "externality"), ultimate purpose of the universe or life, justice, divinity, soul, etc., they declared no need to believe in such things.

The Pyrrhonists pointed out that, despite claims that such notions were necessary, some people "ignorant" of them get by just fine before learning about them. They further noted that science does not require belief and that faith in intelligible realities is different from pragmatic convention for the sake of experiment. For each intuitive notion (e.g. the existence of an external world), the Pyrrhonists cited a contrary opinion to negate it. They added that consensus indicates neither truth nor even probability. For example, the earth is round, and it would remain so even if everyone believed it were flat. Unless, of course, it is flat, and we all simply believe it is round. The goal of this critique, which Pyrrho's followers realized would ultimately subvert their own method, was to cultivate a distrust of all grand talk. They expected philosophy to collapse. How far in this direction the Pyrrhonian commitment extended is a matter of debate. The Pyrrhonists confessed a belief in appearances, e.g. in hot and cold, grief and joy. It is impossible to deny, they admitted, that one seems to be in pain or seems to touch a piece of wood. Their world, thus, was completely phenomenological. An accomplished Pyrrhonist could, ideally, live as well as a dogmatist but with the added benefit of not worrying about truth and falsity, right and wrong, God's will, and so forth. Later thinkers took up Pyrrho's approach and extended it into modern skepticism. In the process, a split appeared within the movement, never too large or well liked among the literati to begin with. In the Academic skepticism of the New or Middle Academy, Arcesilaus (c. 315-241 BCE) and Carneades (c. 213-129 BCE) argued from Stoic premises that the Stoics were actually committed to denying the possibility of knowledge, but seemed to maintain nothing themselves, but Clitomachus, a student of Carneades, interpreted his teacher's philosophy as suggesting an early probabilistic account of knowledge. The Roman politician and philosopher, Cicero, also seems to have been a supporter of the probabilistic position attributed to the Middle Academy, even if the return to a more dogmatic orientation of that school was already beginning to take place. In the centuries to come, the words Academician and Pyrrhonist would often be used to mean generally skeptic, often ignoring historical changes and distinctions between denial of knowledge and avoidance of belief, between degree of belief and absolute belief, and between possibility and probability".

However, inquiry can lead to unexpected surprises and skepticism can unveil a labyrinth or web of intrigue. Unknown to San Manuel and Ángela, their relationship is bound to a bigger relationship between their creator, Unamuno, and their critics, the unknown reader. Like the unknown soldier who engages in a battle of honor in a struggle seeking identity and recognition at the hands of leaders seeking to appease their public,

these two main characters are at the mercy of their creator or author, Unamuno and his public, the unknown reader. They are unsung heroes, revered for their courage. They are amidst many who engage in a battle for beatification. San Manuel is central to all thought and action in the story and it is through him that Unamuno lashes out in a ‘lucha’ or struggle for immortality of the soul and against a synthesis of individuality and institutional ideology. In Hegelian philosophy, based on a notion by Johann Gottlieb Fichte, thesis and antithesis are reconciled in a synthesis of the two, united and reformed in the last stage in the process of dialectical reasoning, in which a new idea resolves the conflict between thesis and antithesis. Unamuno fought to maintain the integrity of his individuality and felt that ‘Yo’ (‘I’) is the essence of his existence which is the basis of his Philosophy which he expounds upon in *The Tragic Sense of Life*, saying, “Philosophy is a product of the humanity of each philosopher, and each philosopher is a man of flesh and bone”.

He adds, “And, let him do what he will, he philosophizes not with reason only, but with the will, with feelings, with flesh and bones, with his whole body, his whole soul. It is the man that philosophizes” (1954:28). Unamuno’s characters are on the surface rather simple, unsophisticated, vague visions of humanity but when one fills in the dynamic dialogue going on between nations and philosophers, the reader reflects on the characters behind the characters as they relate to each other in the story.

For example, when Lázaro returns from America, San Manuel asks Ángela, “And your brother Lázaro, when does he return? Is he still in the New World?”. She answer, “Yes, Father, he is still in the New World”. San Manuel then says, “The New World! And we’re in the Old. Well, then, when you write him, tell him for me, on behalf of the parish priest, that I should like to know when he is returning from the New World to the Old, to bring us the latest from over there. And tell him that he will find the lake and the mountain as he left them” (1954:54). This brief dialogue is packed with potential meaning for the thirsty reader who seeks theological nourishment and philosophical enrichment, the former for survival, the later for success. Once again the landscape, like the main character himself, reflects the sanctity of the “Yo” (“I”).

64 “Peirce, C.S., *Collected Papers of Charles Sanders Peirce*, Volumes 1–6, Charles Hartshorne and Paul Weiss (eds.), Vols. 7–8, Arthur W. Burks (ed.), Harvard University Press, Cambridge, MA, 1931–1935, 1958. Brent, Joseph (1998), *Charles Sanders Peirce: A Life*, 2nd edition, Bloomington and Indianapolis: Indiana University Press (catalog page); also NetLibrary.

The article containing it was originally written in French, "*Comment rendre nos idées claires*"

in 1877 for *Revue Philosophique*, which published it in its Volume VII in January 1879. There the maxim appeared on p. 48 as:

"Considérer quels sont les effets pratiques que nous pensons pouvoir être produits par l'objet de notre conception. La conception de tous ces effets est la conception complète de l'objet". [[http://en.wikipedia.org/wiki/Pragmatic\\_maxim](http://en.wikipedia.org/wiki/Pragmatic_maxim)]

65 German philosophers, Johann Fichte (1762-1814, founded Idealism), was mentor to Friedrich Schelling (1775-1854, who further developed Idealism) and Georg Hegel (1770-1831, formalized Idealism). Between them, Schelling further developed Idealism by advancing Fichte's notion of a philosophical system in his work 'Naturphilosophie' in which he claims the ideal springs from the real. In his second period he formulates a definite concept of 'Naturphilosophie' that is indifferent in a like manner to nature. For Schelling, a precursor to Freud, nature and spirit are advanced by 'Identitätsphilosophie'. In his third, final period, he is concerned with the opposition between positive and negative philosophy.

66 Dissimulation is a form of deception whereby someone conceals the truth in either a lie or in a 'half-truth' (dissimulation) or in a lie or hypocrisy (simulation).

Francis Bacon in his essay, *Of Simulation and Dissimulation*, basically says that it takes a saavy, witty, individual full of wisdom to know when to tell the truth and when to hold back information that might be true but harmful to him or to others. Bacon says, "There be three degrees of this hiding and veiling of a man's self. The first, closeness, reservation, and secrecy; when a man leaveth himself without observation, or without hold to be taken, what he is. The second, dissimulation, in the negative; when a man lets fall signs and arguments, that he is not, that he is. And the third, simulation, in the affirmative; when a man industriously and expressly feigns and pretends to be, that he is not." (<http://www.authorama.com/essays-of-francis-bacon-7.html>) Francis Bacon says that on the one hand, negation is a form of dissimulation that feigns the truth by letting slip certain signs that he is not who he seems to be and affirmation is a form of simulation that suggests someone is intentionally and industriously concealing or pretending to be someone they are not. St. Thomas Aquinas in *Dissimulation and Hypocrisy* in *Summa Theologica* also addresses this theme of concealing or confessing one's thoughts, feelings and character that can run the gamut from 'pretending in order to conceal the truth' to 'pretense in order to keep up appearances' to politics 'controlling circumstances' to 'professing beliefs that are, in fact, not held; a form of hypocrisy' to 'proclaiming a half-truth for the sake of convenience or popular public opinion or out of respect for individuals or institutions' to 'practicing deception to project an image that is partially and practically both true and false such as celebrities and actors' or 'Projecting and normalizing existential paranoia to the degree that the public begins to believe it causing the creation of a self-fulfilling prophecy'. All of these are forms that San Manuel denies when he says, "Dissimulate? Not at all! That is not dissimulation" (1973:60)

67 Arthur Schopenhauer (1788-1860) had an impact on early 19th century philosophy. He carries forward the pessimistic thread of Pascal. He was fascinating to Nietzsche who passes the torch to Unamuno. Schopenhauer was born in desolate times, the suicide death of his father, the difficult and competitive relationship with his mother, also a famous writer, and his own inner struggle with a lonely life (he had no wife) and his depression left him feeling that personal desire was futile facing public phenomenon.

68 Regarding some thoughts on pessimism, Blaise Pascal had much to say in *Les Pensées* published after his death, Arthur Schopenhauer had much to say in *Will and Representation* (1818) and Unamuno had much to say in *The Tragic Sense of Life* (1927):

For the reader, the process of discovering in *San Manuel Bueno, mártir* Unamuno's literary legacy is the result of a mutual interest between writer and reader in the thread of theological existentialism that entwines humans in cultural traditions and religious rites and rituals linking people of 'flesh and bone' with existential problems and polemics alongside ephemeral peace and prosperity drawing on a theological past, present and future out of human existence. Within a social and spiritual context each page invites the reader to view the story like a piece of art by creating a replica of life using allegorical names to connect time with human beings but without using names to place blame, or shame or to defame those who could be implicated by suggestion.

After reading Desiderius Erasmus (1466-1536), "The Prince of the Humanists" who wrote *The Praise of Folly, Handbook of a Christian Knight, On Civility in Children*, Martin Luther (1483-1546) took on the challenge of turning the satirical chiding of Erasmus into a serious spiritual endeavor to reform the Church which Erasmus chose to carefully comically critique. The Catholic Church had stood for centuries on the notion of deeds justifying faith but Luther saw evidence of corruption by the Church of Rome in indulgences causing hardship on many in order to fund the Basilica in Rome so he wrote his famous Edicts that became the basis for the Reformation and the Counter-Reformation. Erasmus was more concerned with morality and the development of children's morals whereas Luther was more concerned with Christian immortality and the direction of adult mortality. Not so unrelated the two led the way head-on into modern times with individuals confronting institutions which did not always bring optimism out of opinions that varied on concepts and statutes but instead brought pessimism to a forefront.

By the Renaissance when Humanism had become a modern concept, Blaise Pascal suddenly decides to play a faithful skeptic not a famous scientist. The laws of science around which his universe had revolved had been turned upside down and backwards based on the discovery that the earth revolves around the sun instead of the reverse. Blaise Pascal's brings in an ironic tone of dreaded decadence, despondency, depression, dying and death that lie in wait for mankind since, as a precursor to Existentialism, he wrote his two most famous essays, *Lettres provinciales* and *Pensées* discussing the conflict between Jansenists and Jesuits in which he assumes a rather depressing outlook and surmises that, 'For after all what is man in nature? He is nothing in relation to infinity, all in relation to nothing, a central point between nothing and all and infinitely far from understanding either. The ends of things and their beginnings are impregnably concealed from him in an impenetrable secret. He is equally incapable of seeing the nothingness out of which he was drawn and the infinite in which he is engulfed'. From *Pensées* #72: "Il faut se connaître soi-même. Quand cela ne servirait pas à trouver le vrai cela au moins sent à régler sa vie, et il n'y a rien de plus juste". ([http://en.wikipedia.org/wiki/Blaise\\_Pascal](http://en.wikipedia.org/wiki/Blaise_Pascal)) [Translation: "It is necessary to know one's self. When that doesn't serve to find the truth then at least it has a sense of regulating one's life, and there is nothing more just".)

Schopenhauer feels happiness depends on 'Man' not 'Circumstances'. For Schopenhauer happiness dies when it is not shared. "Part of the cause of pessimism, in Schopenhauer and his contemporaries, lay in their romantic attitudes and expectations. Youth expects too much of the world: pessimism is the morning after optimism". (1953:345) Unamuno says, "for Schopenhauer this world is the worst of all possible worlds because it conspires to destroy will". (1954:147). To Unamuno, Schopenhauer deduced pessimism from a doctrine of personalization. Unamuno thinks he should see that the foundation of morals is compassion (1954:147).

69 Heinrich Heine (1797-1856) Born in Germany, Heine was critical of despotism and chauvinism, nobility and clerics, narrow-mindedness of individuals and German nationalism yet he wrote, "Rest assured, I love the Fatherland just as much as you do." Among the abundance of books books burned in Berlin in 1933 many were written by Heine but this prompted his response in one of his plays, "That was but a prelude; where they burn books, they will also end up burning people". His influence through Nietzsche and an infatuation with German Idealism in Spain was seen in the destruction of many Cathedrals in Spain before the Spanish Civil War for as he Heine wrote in *Zur Geschichte der Religion und Philosophie in Deutschland (On the History of Religion and Philosophy in Germany, 1834)*, "Christianity has somewhat mitigated that brutal Germanic love of war, but it could not destroy it. Should that subduing talisman, the cross, be shattered, the frenzied madness of the ancient warriors, that insane berserk rage of which the Nordic have spoken and sung so often, will once more burst into flames. This talisman is fragile, and the day will come when it will collapse miserable. The ancient stony gods will rise from the forgotten debris and rub the dust of a thousand years from their eyes, and finally Thor with his giant hammer will jump up and smash the Gothic cathedrals". The symbol of the hammer, a symbol of power, was replaced with the swastika, a German cross, in 1920 and when Hitler came to power in 1933 it was associated with Nazism and the Horrific Holocaust. Heine was a prolific writer and among his most famous were *Einleitung zum Don Quixote (Introduction to Don Quijote, 1837)*, *Atta Troll: Ein Sommernachtstraum (Atta Troll: A Midsummers's Night Dream, a poem written between 1841 and 1846)* and *Der Doktor Faust. Tanzpoem (Doctor Faust. Dance Poem, a ballet libretto, written in 1846)*. Much of Heine's works were put to music by famous composers such as Schumann and just as Nietzsche loved the Heine, he also loved the great dramatic opera composer, Richard Wagner, until Nietzsche was angered by both for their later conversion to Christianity which to Nietzsche was a betrayal

of trust rather than a belief in truth or faith. See [http://en.wikipedia.org/wiki/Heinrich\\_Heine](http://en.wikipedia.org/wiki/Heinrich_Heine) for more on Heinrich Heine and his influence on Nietzsche.

70 In 1900 when Nietzsche died Freud bought his entire collected works.

71 Carl Jung (185-1961) was a Swiss Psychotherapist known for his famous Archetypes.

72 for an in depth understanding of Unamuno's thoughts on the Nietzschean idea of 'eternal return' as an 'Orphic idea' see, *The essence of Catholicism* page 61 in *The Tragic Sense of Life*. Dover publications, Mineola, NY, 1954.

73 Friedrich Nietzsche (1854-1900) In *Beyond Good and Evil* Nietzsche gives his account of the struggle between strength and weakness, "As to how far the new warlike age on which we Europeans have evidently entered may perhaps favor the growth of another and stronger kind of skepticism. I should like to express myself, first, by a parable, which the lover of German history will already know. That unscrupulous enthusiast for big handsome geniuses (who, as King of Prussia, brought into being a military and skeptical genius, and therewith, in reality, the new and now triumphant new German), the problematic, crazy father of Frederick the Great, had at one point the same knack and luck of genius: he knew what was lacking in Germany, the want of which was a hundred times more alarming and serious than any lack of culture and social manner, his ill-will to the young Frederick resulted from the anxiety of a profound instinct. Men were lacking; and he suspected, to his deepest regret, that his own son was not man enough". (2010:65) Nietzsche explains that when Frederick's father thought that he had been lost to French frivolity, "He saw his son lapse to atheism, the the 'ESPRIT'". Nietzsche says, "He saw in the background the great bloodsucker, the spider skepticism, he suspected the incurable wretchedness of a heart no longer hard enough either for good or evil, and of a broken will that no longer commands, is no longer able to command". However, Nietzsche says, "Meanwhile, his son grew up with a new kind of harder and more dangerous skepticism, who knows to what extent it was encouraged by his father's hatred and the icy melancholy of a will condemned to solitude, the skepticism of daring manliness, which is closely related to the genius of war and conquest which made its first entrance into Germany in the person of Frederick the Great!" Nietzsche describes his genius as the "skepticism that despises and nevertheless grasps, it undermines and takes possession; it does not believe, but thereby does not lose himself" (2010:65). Nietzsche jokes, "Finally, let us understand Napoleon's astonishment when he saw Goethe which reveals what had been regarded for centuries as the 'German spirit': 'Voilà un homme!', which was to say, 'But this is a Man! I only expected a German!'" (2010:66). Nietzsche loved aphorisms especially ones with witty twists that challenged the mind and mores

74 From Wikipedia Notes #72: [http://en.wikipedia.org/wiki/Sigmund\\_Freud](http://en.wikipedia.org/wiki/Sigmund_Freud); References #72 "Quotationsbook.com. 23 September 1939. Retrieved 6 February 2011."

75 Ángela's description is: 'Here the river eddies to form a lake', like the Red Sea running into the Dead Sea, a salt lake bordering Jordan to the East and Israel on the West Bank.

76 San Manuel invites Lázaro to go on, in a kind of suicide of his own, working for the people to let them 'dream their life as the lake dreams the heavens' (1973:64). Lázaro, in this sense, has the potential to represent a dual nature of life in the comparison one could make with Lázaro de Tormes who was born on the riverbank of Salamanca in the

anonymous story titled, *La vida de Lazarillo de Tormes y de sus fortunas y adversidades* (1554) telling of the Spanish picaresque adventures and adversities, disasters and misadventures of a young rascal whose story is critical of church clerics just as Lázaro is at first seemingly critical of San Manuel. On the other hand, a comparison to Lázaro's story of resurrection in the Bible renders a different image of a young boy who is sick and dying who Christ saves the way San Manuel seems to save the life of Lázaro by giving him life in learning and leadership following in his footsteps, if not in lucidity.

#### Chapter Four.

77 The 'rabbit hole' alludes to Lewis Carroll (1832-1898), a mathematician, logician and author of *Alice's adventures in Wonderland* published by McMillan & Co. in London, England in 1865. The real name of Lewis Carroll is Charles Lutwidge Dodgson. "Dodgson became deeply troubled by an unexplained sense of sin and guilt in the early 1860's frequently expressed the view in his diaries that he was a 'vile and worthless' sinner, unworthy of the priesthood, [60 (Dodgson's MS diaries, volume 8, see prayers scattered throughout the text)] and this sense of sin and unworthiness may well have affected his decision to abandon being ordained to the priesthood". ([http://en.wikipedia.org/wiki/Lewis\\_Carroll](http://en.wikipedia.org/wiki/Lewis_Carroll)). Unamuno was born a year before the publication of *Alice in Wonderland*, which had great commercial success. Unamuno, like Jorge Luis Borges (1899-1986), an author from Argentina who lived in Spain prior to his use of fantasy for 'fantastic literature' which draws on many modern literary forms in the story *San Manuel Bueno, mártir*, uses fantasy of nature like in the lake, which is like Lewis Carroll's rabbit hole, alluding to a Fantastic form of fiction that is 'Surrealistic', a release of a stream of unconscious which can be a release of concern or creativity. The mountain is more 'Spiritualistic' but it too has its Fantastic form like a literal or figurative place where the hero can see more clearly. In *San Manuel Bueno, mártir* the mountain is perhaps more spiritual with its allegorical nature alluding to Moses on the mountain yet the mountain can appear surreal like the mountain in Dalí's *Persistence of Memory*. Whether simple, surreal or spiritual there is a playful yet powerful aspect of Lewis Carroll's *Alice adventures in Wonderland* that is also in "Ángela's adventures in Valverde de Lucerna" drawing on Theological Existentialism in *San Manuel Bueno, mártir*.

78 Lázaro walked by the lake with San Manuel when San Manuel confessed to him his fears (1973:63, 64) and one recalls Ángela's depiction of San Manuel and the superstitions surrounding the lake, "the voice of Don Manuel was submerged, drowned in the voice of the populace as in the lake. In truth, he was silent. And I could hear the bells of that city which is said hereabouts to be at the bottom of the lake" (1973:50). One can see that San Manuel's spirituality vacillates between supposition (an assumption, presumption, guess, conjecture or uncertain belief, a form of faith) and actual belief (a deeper form of faith, trust, confidence, courage, credence, clarity and, at times, certainty, even to the point of rationale, reasons and knowledge). This simply shows that there are varying degrees of faith and knowledge. One might say that every human is probably

born with faith and knowledge yet each individual has to find faith and knowledge in their many forms that follow different paradigms some paradoxical.

79 In Spain in the 1930's there was a very strong and powerful anarchist movement organized by syndicates ('The Syndicate' in America in the 1920's and 1930's carries a connotation of crime). In Spain, "one half million workers and peasants were members of the C.N.T. (National Confederation of Labour), an anarchosyndicalist union federation, and 30,000 were members of the F.A.I. (Anarchist Federation of Iberia). The total population of Spain at this time was 24 million. The anarchist movement was larger, more dynamic and more influential than the corresponding Marxist organisations (the U.G.T. union federation, the Socialist Party, etc). Since 1868 (the year of the Spanish Revolution), the history of the Spanish Labour and revolutionary movement was dominated by anarchism, a situation unique to Spain in many respects" according to Juan Gomaz Casas, author of, *Anarchist Organisation: The History of the FAI*, page 251). [<http://flag.blackened.net/liberty/spunk/Spunk335.txt>]

80 Luke 18:36. Religion (RE-LIG-ION: repeating – ligament – action> 'rebonding') carries a connotation of 'synthesis' proposed by Hegel in thesis, antithesis and synthesis which takes one argument opposed by another and combines them in a combination of the two, a notion that carries over into Syncretism: "Syncretism is a combining of different (often contradictory) beliefs, while melding practices of various schools of thought. Syncretism may involve the merger of several traditions, especially in the theology and mythology of religion, thus asserting an underlying unity and allowing for an inclusive approach to other faiths. Syncretism occurs commonly in expressions of arts and culture (known as 'eclecticism') as well as politics ('syncretic politics'). Overt syncretism in folk belief may show cultural acceptance of foreign or previous traditions, but the "other" cultural tendencies may survive or infiltrate without authorized syncretism. For example, in Spain, some 'Conversos' developed a sort of cult for martyr-victims of the Spanish Inquisition, thus incorporating elements of Catholicism while resisting it". [<http://en.wikipedia.org/wiki/Syncretism>] 'Schemas' (Kantian syllogisms) are created from Singing and Scriptural Readings that bond individual identities to institutions by creating significance, meaning, motivation, passion or purpose through a blending of beliefs in popular concepts that convey patterns of cognitive thinking that have an influence of information over individuals consistent with a stable pattern of how others select and synthesize assumptions or persuasions. San Manuel resists this type of conforming to popular paradigms relishing instead a rebellious side of religion where his personality relates to others in spiritual relationships that reunite, rebound and reverse, rather than reform, rebel and revolt. Resilient, he represses, restrains and restricts suicidal tendencies, makes daily sacrifices and suffers in silence, able to recoil and recover under dire human conditions that require courage to redeem and rebound from reactions that might cause others to relent to suicide or blind submission.

81 Quote of Marx in *Introduction to a Critique of the Hegelian Philosophy of Right*, referenced from Wikipedia (<http://www.scribd.com/doc/4352904/Marx-Critique-of->

Hegels-Philosophy-of-Right#outer\_page\_82). The question here is not the one proposed by Charles Darwin of whether people adapt to develop and evolve. It is a question of how people adapt in their development and involvement. ‘Accommodation’ is first used by Jean Piaget (1896-1980). A French developmental psychologist who worked in the area of cognitive development, Piaget used the term to express forms of adjusting to new ideas and experiences to form new paradigms. ‘Assimilation’ and ‘Accommodation’ are two examples of how humans ‘Adapt’ to life. If a child gets a pet and subsequently falls in love with that type of animal the child has assimilated that experience internally. If someone burns themselves on a stove and learns not to do it again that person has made internal accommodations for that painful experience. Civility, often lacking in the 1930’s with so many opinions floating around about social reform, San Manuel suggests that one take an interest, not in social reforms, but in spiritual regard for life in this world in the hopes of another, another tomorrow, ‘life eternal’ which he feared might not come otherwise.

82 Matthew 26:38: “Christ said to them, ‘my soul is sorrowful even unto death. Come here and watch with me’”. He came to the disciples after praying but found them asleep. Also, Mark 14:34 “My soul is sorrowful (weary) unto death, come here and watch” but when he returned from his prayers he saw the disciples sleeping he said, “Simon Peter, why are you sleeping? Couldn’t you watch for one hour? Watch and pray, lest you enter into temptation. The spirit truly is ready, but the flesh is weak”.

83 this quote is inserted to reflect back on reader response to show how the reader can influence the nature of the story which for some who seeking spirituality or being spiritual in nature may draw from the theological side in *San Manuel Bueno, mártir* while some in need of the lighter side of life or more inclined in that direction may draw more from the existential side in *San Manuel Bueno, mártir* yet both sides of San Manuel Bueno, mártir reflect the genius of Miguel de Unamuno who has so adeptly created two people in one reviving a reminder of the true genius in the creation the universe and mankind for its multifaceted nature on many levels.

[[http://www.brainyquote.com/quotes/authors/k/karl\\_jaspers.html](http://www.brainyquote.com/quotes/authors/k/karl_jaspers.html)]

84 Luke 24:43, in the Bible, “And he took it, and did eat before them”. After the Resurrection of Christ, Christ appeared in the flesh as a vision and they asked him to abide with them which he did and he said to them, “These are the words which I spoke to you while I was with you that all things must be fulfilled which were written in the law of Moses, and in the prophets and in the psalms concerning me”. He opened their understanding of the scriptures and said to them, “Thus it is written, and thus it behooved Christ to suffer and to rise from the dead on the third day, and that repentance and remission of sins should be preached in his name among all nations beginning in Jerusalem”. The scriptures were the source of both stagnation or stimulation depending on the reading.

85 Robert Bresson (1901-1999) was a respected French Film maker. Jean-Luc Godard said, "Robert Bresson is to French cinema what Dostoevsky is to the Russian novel and Mozart is the German music." [[http://en.wikipedia.org/wiki/Robert\\_Bresson](http://en.wikipedia.org/wiki/Robert_Bresson)]

86 *The Country Priest* becomes a commercial movie, *San Manuel Bueno, mártir* becomes a canonical classic or critical masterpiece.

87 Chesterton's quote on Oscar Wilde reflects what some have said that, Chesterton thought of Wilde as a pessimistic pleasure-seeker, "The same lesson was taught by the very powerful and very desolate philosophy of Oscar Wilde. It is the carpe diem religion; but the carpe diem religion is not the religion of happy people, but of very unhappy people. Great joy does not gather the rosebuds while it may; its eyes are fixed on the immortal rose which Dante saw". [[http://en.wikipedia.org/wiki/G.\\_K.\\_Chesterton](http://en.wikipedia.org/wiki/G._K._Chesterton)]

88 the quotes from Chesterton on Friedrich Nietzsche are taken from [<http://www.gutenberg.org/files/470/470-h/470-h.htm#chap14>] Project Gutenberg's, Heretics, Chapter XIV on certain modern writers and the institution and the family.

89 Luke 24:43, in the Bible, "And he took it, and did eat before them". This is followed by Luke 24:44, "And he said unto the, 'These are the words which I spoke unto you, while I was yet with you that all things must be fulfilled which were written in the law of Moses, and in the prophets, and in the Psalms concerning me'". This is followed by Luke 24:45-47, "Then he opened their understanding so they might understand the Scriptures and said to them, 'Thus it is written, thus it behooves Christ to suffer, and to rise from the dead the third day; and that repentance and remission of sins should be preached in his name among all nations'. One might apply the notion of 'reader response' to conclude that only those who understand will find meaning here and in the words of San Manuel, as in parables, paradox and perceptions.

90 Somerset Maugham (1874-1965), an English author, the highest paid author during the 1930's, born in France, is known for his masterpiece, *Of Human Bondage* (1915) published by George H. Doran Company in the UK. The title is taken from Spinoza's Ethics. It carries the message that "The simplest pattern for living is that in which a man is born, works, marries, has children and dies which is the most perfect way to live", whereas, while this might appeal to Unamuno on one level, Unamuno sought a more vital life in combining tradition and individuality, personality and spirituality in a tragic sense of life's impermanence.

91 Quote from Francisco La Rubia Prado in his book *Unamuno y la vida como ficción, (Life as Fiction)*, published by Editorial Gredos in Madrid, Spain in 1999: "Ser y seguir siendo lo que se es, identidad y continuidad del ser, son las dos claves definidoras del problema de la personalidad en Unamuno. Pero ni la identidad del sujeto, ni su posible continuidad se pueden realizar en soledad para Unamuno. Por ejemplo, en San Manuel Bueno, mártir, Don Manuel su protagonista, se construye en su pueblo al que representa

como una ficción (La Rubia Prado, *Alegorías* 228-235) a partir de la representación de sí mismo como hombre de fe. Desde este doble gesto representacional, Don Manuel espera la continuidad de su ser: ‘¿cómo voy a salvar mi alma si no salvo la de mi pueblo?’” (1999:165).

92 La Rubia Prado says, “La noción unamuniana de que lo más individual es lo más universal, o de que ‘cuanto más de su país y de su época sea un hombre es más de los países y de las épocas todas’ (225-226) está íntimamente relacionada con el significado del símbolo en Unamuno que sabemos, nos hace ver lo general y universal en lo particular”. (1999:130)

93 Quote in ‘Intrahistoria’ in Miguel de Unamuno’s *Novels; A Continual Presence* by Peggy W. Watson published by Scripta Humanistica in Potomac, Maryland in 1948. The village carries and added importance for San Manuel because it is later implied that the villagers carry him to the ‘Promised Land’ in the same spirit that Moses was carried into the ‘Promised Land’.

#### Chapter Five

94 *Mi Religion* is an essay by Unamuno written in 1910 which was a year of much open discussion about religion that took place between nations and denominations to determine the role of religion in human lives.

95 The Spanish motto, ‘Plus Ultra’ means ‘Further Beyond’ and was first, intended to extend beyond national borders at the time it became popular when Charles V became the Spanish Hapsburg King of the Holy Roman Empire. The meaning of the motto was intended to transcend nationality beyond borders since Charles V ruled over The Holy Roman Empire that included many parts of Europe including Spain and colonies all around the world.

<sup>96</sup>96 The Reader is clearly central to the story *San Manuel Bueno, mártir* for while the thesis is that San Manuel Bueno, mártir, with a little luck and lots of charm, parlays a calamity of faith into a personal confession that proves fundamental in his divulging his Beliefs, it is the reader who comprehends the meaning of the written word of the text by mentally interpreting the language of literature in associating symbols and characters and figures of speech with Theological Existentialism in *San Manuel Bueno, mártir* and either believes what is read or formulates a different argument to add to the discussion. For the purpose of focus and clarity, according to the Pope, the designation of sainthood only recognizes what God has already done. This brings in the notion of time and the importance of History and “Intrahistory”. Time is of the essence. Essence being an important element in the story of *San Manuel Bueno, mártir* who is known for his many good deeds already done yet the story may convey a moment of time in the life of the reader which is of the essence, equal in importance, in what one may have already done.

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**ABSTRACT****THEOLOGICAL EXISTENTIALISM IN SAN MANUEL BUENO, MÁRTIR**

by

**CATHERINE ANN HOLLINGSWORTH****August 2013****Advisor:** Dr. Franciso Higuero**Major:** Modern Languages**Degree:** Doctor of Philosophy

This doctoral dissertation, entitled *Theological Existentialism in San Manuel Bueno, mártir* consults a common classic canon, *San Manuel Bueno, mártir* by Miguel de Unamuno (Bilbao, 1864–Salamanca, 1936). The story is set in a remote rural rustic village of Valverde de Lucerna in the bucolic Diocese of Renada which lies by a symbolic lake and snow-capped cloudy mountain resembling, said, San Manuel, noting in a quote that, “He was tall, slender, and erect; he carried himself the way our Vulture Peak carries its crest, and his eyes had all the blue depth of our lake”. Carrying sacred and secular connotations it is an image that portrays, simultaneously, an alluring allegorical and archetypal form of Gestalt imagery mixing El Greco spiritually pious mysticism with a Salvador Dalí surreal persistent memory of a vivid dream of perplexing proportion, in essence, a portrait of the existence of Martyr Good Saint Emmanuel. The argumentation is initially invoked by Ángela Carballino. The plot develops in a manual with her personal confession of theological bliss and San Manuel’s personal confession of

existential blight. Pleasing in nature, yet puzzling in its context of an implied internal inquisition, the then conferring Bishop is in an external mission of beatifying San Manuel whose story curiously ends up with Unamuno and in the hearts of his readers. The thesis is that San Manuel with a little luck and lots of charm parlays a calamity of beliefs into a personal confession that is fundamental to revealing true faith. The author revokes Realism in inert 19th c. novels of third person omniscient narration, drab mundane detailed settings and long character depictions, faithful to reality and instead plants a question of Modern theological existentialism in *San Manuel Bueno, mártir*, in an invigorating 20c. “nivola” of a first person homodiegetic narration that convokes a seemingly mystical mnemonic sanctuary surrounding character complexities faithful to many new views of reality. Ángela and her brother, Lázaro turn a simple story into a spiritual and social intrigue of soulful significance. The summary and analysis objective is to present the important role of reader response in the story’s outcome.

**AUTOBIOGRAPHICAL STATEMENT**

Catherine Ann Hollingsworth is a Doctoral Candidate in Spanish at Wayne State University. She holds a BA Degree from Indiana University, a Teaching Certificate from Eastern Michigan University and a Master's Degree in Spanish Language and Cultures from The University of Salamanca in Salamanca, Spain. She has taught at Concordia University, Eastern Michigan University, Wayne State University and The University of Michigan. She is an active member of The American Association of Teachers of Spanish and Portuguese and has attended several of The Modern Language Association Conferences in Lansing, Michigan. She has received an award for teaching at Wayne State University and recognition at EMU for her work on initiating a Don Quijote Centennial celebration. Her dissertation, *Theological Existentialism in San Manuel Bueno, mártir*, has been presented, in part, at two conferences, The 2012 Conference for the American Association of Teachers of Spanish and Portuguese in Puerto Rico and at the 2012 Duquesne University Conference in Pittsburgh, Pennsylvania. She has been to twenty countries and worked in Mexico and Germany.