A PARTIAL STUDY OF CHILDREN IN SELECTED NOVELS

OF

BENITO PÉREZ GALDÓS

by

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It has been the purpose behind this thesis to show within certain prescribed limits a correlation existing between current psychological doctrine, and in the absence of a more technical term, what shall be called "insight" on the part of Benito Pérez Galdós. Three-quarters of a century ago, without the aid of the formal science of psychology, this novelist was able to reproduce from his surroundings certain behavior patterns of children that today find their counterparts in child psychology.

The range of this study has been limited to five novels: El audaz, 1871; La Desheredada, 1881; El Doctor Centeno, 1883; La de Bringas, 1884; and Miau, 1888. These novels were selected not only because their juvenile characters lend themselves to coordinated study, but also because these books can be looked upon as presenting a section in Galdós' literary life having certain definite characteristics anticipatory to the period beginning with Realidad.

Not included in this study are the "Pitusos" of Fortunata y Jacinta, Irene and Manuel Peña in El Amigo Manso, and Marianela in Marianela. For a complete study these children should be included, but time
is limited and the scope already sufficiently large to make an exhaustive research impossible. The "Pitusos" are not so much characters in their own right, but rather serve to motivate the action of the adult characters. Irene and Manuel reach maturity in El Amigo Manso, so they cannot be considered primarily or exclusively as children, and Marianela has the physical appearance of a child, but her thinking is that of a young woman. Returning to Fortunata y Jacinta, even the childhood days of Maxi prove to be significant years for forming his later adult character. Thus, it would be possible to include Maxi for a complete study, or perhaps make a separate study of this character -- product of heredity and childhood environment.

In the continued absence of a census of Galdós' characters, Volume II of Galdós y su obra (Las novelas) by Emilio G. Camero y de Laiglesia has been used as a reference for the children not included in this study.
CHAPTER I

INTRODUCTION OF CHILDREN

The children under consideration will be presented, in so far as textual material affords, for the outward picture of them that Galdós gives.

The first novel is El audaz, 1871. Pablillo Muriel, aged ten, first appears upon his arrival at the home of the "conde de Cerezo" to whom he has been entrusted at the request of his father. The latter, a political prisoner, recently died in prison where Pablillo had lived with him. When Pablillo is summoned before the count, he presents an extremely pitiful picture of a frightened little boy.

"El pequeño Muriel tenía el vestido hecho jirones y su semblante demostraba a la vez hambre y tristeza. Miraba con atónitos ojos cuantos objetos y personas se le presentaban, y no se atrevía a contestar a ninguna de las preguntas que los criados le hacían en el patio, compadecidos unos, insensibles otros a su situación. Permanecía reconcentrado, con una
expresión melancólica, más bien de hombre que de niño, porque la cárcel había adormecido en él la viveza pueril, y tenía toda la gravedad que puede dar una desventura de diez años.\(^2\)

A few days after his installation in the household of the count as a page to Susana, the count's daughter, this young girl bought Pablillo some new clothes.

"Aprisionaron su pescuezo en un pequeño y rígido corbatín que no le permitía hacer movimiento alguno de cabeza; calzáronle lujosamente, completando el atavío con un gran sombrero, que el infeliz necesitaba sostener con las manos para que no se viniera al suelo.\(^3\)

Pablillo cannot endure the rough treatment he receives at the hands of the other servants, so he runs away. Much of the action of the story centers around this search for Pablillo by Martín Muriel, protagonist and elder brother of Pablillo. After fleeing from the count, the young vagabond turns up
much later in Madrid.

"Pepita encontró lo que deseaba, encontró su pastor en un chico que, habiéndose presentado unos días antes en la puerta de la casa hambriento, cubierto de harapos y pidiendo limosna, fue recogido por los colonos, que eran gente compasiva. Este chico le pareció desde el primer momento tan propio para el caso, tan interesante por su color tostado, sus grandes y expresivos ojos y su expresión inteligente, que no vaciló en poner en ejecución su pensamiento."

Pablillo then appears as a ragged, dirty little boy often who wants so desperately some affection. In the end a conscious effort is made to supply him with this affection in the form of his adoption by Leonardo y Engracia.

"Los dos esposos educaron y adoptaron al fin a Pablillo, a quien el doctor, obedeciendo la patética recomendación que Susana
le hizo en su postrera carta, había puesto en el Seminario de Nobles, donde era tratado como el hijo de un grande de España."5

Very few other children appear, and these but briefly, in El audaz. The family of Nicolasa is mentioned at one time.

"La tía Nicolasa tenía dos hijos y una hija, los tres de corta edad."6

Just after Pablillo’s appearance before Pepita, he is playing in the plaza of Aranjuez with "otro chico de su misma edad, hijo de uno de los arrieros."7

In La Desheredada, 1881, the prominent juvenile is Mariano Rufete. He is the younger brother of the protagonist, Isidora Rufete, and is introduced as "Pecado" — a nickname that sticks throughout the entire book.

"Era un muchacho hermoso y robusto, como de trece años. Isidora le abrazó y le besó tiernamente, admirándose del desarrollo y esbeltez de su
cuerpo, de la fuerza de sus brazos, y afligiéndose mucho al notar su cansancio, el sudor de su rostro encendido, la aspereza de sus manos, la fatiga de su respiración.\textsuperscript{8}

And again later he is described as

"un muchacho fornido, rechoncho, tan mal vestido como los demás

..."\textsuperscript{9}

Accompanying "Pecado" through the story is a gang of boys his own age who acknowledge him as their leader. One of these contemporaries is Rafael Rico, nicknamed "el Majito."

"Su cara era fina y sonrosada, el corte de la cabeza perfecto, los ojos luceros, la boca de ángel chapado á lo granuja, las mejillas dos rosas con rocío de fango; y su frente clara, despejada y alegre, rodeada de graciosos ríos, convidaba á depositar besos mil en ella."\textsuperscript{10}

The gang is presented first as "el Majito" rounds up the members.
"En la calle de Arcilla tenía ya un séquito de seis muchachos; en la del Labrador, ya se le había incorporado una partida de diez y siete, entre hembras y varones, siendo las primeras, ¡cosa extraña!, las que más bulla metían.«\[11\]

Later on,

"Los cráneos achatados, los pómulos cubiertos de granulaciones y el pelo ralo, ponían una máscara de antipatía sobre las siempre interesantes facciones de la niñas."\[12\]

A picture of the gang as it passes through the streets is given by Caldós.

"Eran niños, y tenían la fisonomía común a todos los niños, la cual, como la de los pájaros, no determina bien los años de la vida. La variedad de estaturas más bien indicaba los grados de robustez o cacoquimia que los años transcurridos desde
que vinieron al mundo. El mal comer y el peor vestir pasaba sobre todos un triste nivel. Algunos llevaban entre sus labios, a modo de cigarro, un caramelito largo, de esos que parecen cilindro de vidrio encarnado, y con un fácil movimiento de succión le hacían entrar en la boca o salir de ella, repitiendo este gracioso mete y saca con presteza increíble."13

Near the close of the book "Pecado" dies, victim of an epileptic seizure. To the end he was a revolutionary and he felt that

"la sociedad entera estaba confabulada contra él."14

His last overt act was attempted assassination.

"Nunca había sentido más energía, más resolución, más bríos. El ruido de las músicas le embriagaba."15
in _El Doctor Centeno_, 1883, there is a child, Felipe Centeno, who is yet different from Pablillo Muriel and Mariano Rufete.

"Es un señor como de trece o catorce años, en cuyo rostro la miseria y la salud, la abstinencia y el apetito, la risa y el llanto han confundido de tal modo sus diversas marcas y cifras, que no se sabe a cuál de estos dueños pertenece. La nariz es de éstas que llaman socráticas, la boca no pequeña, los ojos tirando a grandes, el conjunto de las facciones poco limpio, revelando escasas comodidades domésticas, y ausencia completa de platos y manteles para comer; las manos son duras y asperas como piedra."

Other children in the novel are mainly confined to the group that attends the school of the priest, don Pedro. There are

"Elas Torres, hijo de un prendero... Perico Sáez,
hijo del carnicero...
Gásquez, hijo del estanquero
... Alonso Passarón, el de
la tienda de ultramarinos..."17

Many of Felipe's friends and acquaintances
are young men in their early twenties like Alejandro
Miquis and Juan Antonio de Cienfuegos18 who are beyond
the range of this study.

Isabelita Bringas, daughter of Señor Francisco
Bringas and his wife, Rosalía, protagonist of La de
Bringas, lives with her parents in the Royal Palace,
the upper floors of which serve as residential apart-
ments for governmental officials in Madrid.

"Isabelita Bringas era una
niña raquitica, débil,
espiritada, y se observaban
en ella predisposiciones
epilépticas."19

Galdós does not tell the age of Isabelita, but her
closest playmate is described as "de unos nueve o diez
años."20 Therefore, it would seem safe to conjecture
the Bringas child as approximately the same age.

Isabelita's brother, Alfonsito, is pictured
as an energetic child -- probably younger than his sister
"El instinto de desarrollo le impulsaba incesantemente a los ejercicios corporales, y a ensayar y aprender actos de trabajosa energía."21

Furthermore,

"Era más bien un hábil destructor de cuanto caía en sus manos."22

Other children in the Palace, or friends of those living there, are described at play, but none is taken up individually.

"Los días de fiesta reuníanse allí varias amiguitas de la Generala, entre ellas las niñas de don Buenaventura de Lantigua y una prima de éstas, hija del célebre jurisconsulto don Juan de Lantigua, la cual, si no estoy equivocado, se llamaba Gloria."23

Later,

"Las más pequeñas corrían enseñando hasta media pierna, y no es aventurado decir que Isabelita Bringas y la sobrina
Throughout the novel Isabelita is a weak, sickly child, subject to epileptic seizures, and her health shows some improvement after a sojourn in the country. In the end the Bringas family moves to the country, but no definite statement is made concerning Isabelita. Only the little brother, Alfonsito, derives any pleasure from the moving.

"Gozaba extraordinariamente con aquel espectáculo Alfonsito Bringas, que habría deseado encargarse del transporte de todo en carros de su propiedad." 25

The last novel in this study is Miau, 1888. As in the preceding books, Miau too has a prominent child character — Luisito Cadalso, grandson of the protagonist, Villaamil. The child

"era bastante mezquino de talla, corto de alientos, descolorido, como de ocho años, quizás de diez, . . ." 26

No statements as to color of hair or eyes, or type of clothes are given in the text. Galdós' main concern
in his presentation of Luisito seems to be to show what goes on in the child's mind, and descriptions of personal appearance are withheld.

At one time Luisito is pictured as "menos arrojado en las travesuras, el mas soso y torpe en los juegos, y el mas formalito en clase..." 27

In contrast, "el amigo mejor que Cadalso tenía," 28 Silvestre Murillo, is depicted somewhat more fully in regard to the picture he presents to the casual observer. He is "muy cargado de libros, la pizarra á la espalda, el pantalón hecho una pura rodillera, el calzado con trigaluces, boina azul en la pelona, y el hocico muy parecido al de un ratón." 29

At another time a minor group — three children — are described rather fully. These children do not have names and appear only briefly.

"Entraron en la taberna tres muchachos, sin duda recién salidos del tren, con sendos morrales al hombro, vara en cinto, vestidos á usanza campesina, iguales en el
calzado, que era de alpargata,
y distintos en el sombrero,
pues el uno lo traía de aparejo
redondo, el otro boina y el tercero
pañuelo de seda liado a la cabeza.\textsuperscript{30}

In summary then, Chapter I has been confined
to giving descriptions of the various children in the
selected novels and relying in all cases upon the
available material therein. If in some instances the
description of a child seems inadequate or slight, it
is due simply to the fact that Caldos himself did not
describe the child.
In this chapter a correlation will be shown to exist between the doctrines set forth by child psychologists and the statements of Galdós regarding the children described in Chapter I. But first, in order that the conclusions reached concerning the children in this study have a scientific basis, there is included at this time a brief discussion of some of the basic principles in the field of psychology, applicable to child as well as adult, which eventually crystallize into a study of the personality.

There has always been controversy about the term personality, therefore a definition is expedient. Personality is an integrated system of the individual's habitual attitudes and behavior tendencies, thus representing his characteristic adjustment to his environment. Obviously the appraisal of a personality is based primarily on behavior and on the role and status a person occupies in a group or in society. Though behavior characteristics do not give a direct picture of the personality, they provide the raw material for an interpretation. As each of these children in the selected novels is analyzed individually,
it will be seen what an important part environment plays in the development of the child's personality. However, too sharp and clear-cut a division should not be made between the inner forces -- the emotions and sensitiveness -- and the outer forces -- environment -- that touch every individual. The interaction between the individual and his environment is so close that the two are better considered as a functional whole.

According to general psychological belief the body itself performs a function in personality development. It is the medium of the personality in the expression of all its aspects, not only physical, but also emotional, intellectual, social. Posture and gait, for example, may portray something of the individual's characteristic attitudes, erect when confident and drooping when depressed.

Thus, a very important basic principle in psychology is that one must consider the personality as a whole, and must see it in its environment. Behavior can furnish a medium by means of which conclusions can be reached. It would be unwise, however, on account of the fairly wide variance in age, to group all of these Galdós children under the heading of adolescence and treat Pablillo's eight-year old
acts of revolutionary behavior in the same light as "Pecado's" fourteen-year old manifestations of revolt. In order to eliminate any ambiguity, the adolescents shall be treated as adolescents and the pre-adolescents as pre-adolescents. There will be certain fundamental traits, however, found in both groups, such as a natural desire for freedom, the desire for affection, and the desire for status in society. These underlying characteristics in both age groups will aid in preserving the unity of the technical side of the study.

Outward manifestations of behavior are emotions, and first and foremost it was the emotions of these children that were the main consideration of Geddes. Emotion may be defined as the psychological response which an individual makes when he is confronted with a situation to which he cannot adjust readily. 36 Emotions can be divided into three basic categories — fear, anger, and love. 37 Of all the child's emotional experiences, fears probably are of the least value because many of them are imaginary. 38 Young children tend to fear concrete things or events. 39 Pablillo Muriel feared the count.

"Figurábase al conde como uno de aquellos malignos monstruos
de los cuentos domésticos.\textsuperscript{40}

Later,

"Se lo representaba de descomunal estatura, con barbas enormes, ojos fieros y una bocaza capaz de engullirse a todos los niños habitos y por haber."\textsuperscript{41}

Just as fear can be built up by suggestion, so can association and suggestion of pleasantness with the feared object, when approached gradually, tear down the fear.\textsuperscript{42}

"Interrogado repetidas veces por éste \textsuperscript{[the count]} alzó los ojos y no encontró \textsuperscript{[Pablillo]} al conde tan horrible como se había figurado."\textsuperscript{43}

Because of the ill treatment Pablillo received from Nicolosa and other servants in the household of the count, the young boy decides to run away. From a psychological point of view, Pablillo had a "developmental urge", which is just another way of saying that the child is desirous of obtaining an experience his growing mind so eagerly craves.\textsuperscript{44} The drive to explore is the tool whereby the child
continues to orient himself in the world. A burst of interest occurs normally whenever the child's horizon is widened by circumstances.\textsuperscript{45} In the case of Pablillo this could relate to his new-found freedom in the count's establishment as compared to his confinement in prison with his father. Even though he disliked his new home, his presence there gave him an opportunity to make his own decisions.

"Cada vez le era más insoportable la vida de aquella casa, y el campo con su prodigiosa y vasta extension, la perspectiva de la sierra y la longitud del camino, que parecía no acabar nunca, le atraían cada vez con más fuerza."\textsuperscript{46}

In the case of Mariano Rufete in \textit{La Desheredada} the child commits a great many overt acts and is on the whole a more energetic child than Pablillo. First of all he was the leader of the gang of young hellions, and this position gave him a status of a sort which he wished to maintain in society.
"Oyóse una vez, dos, veinte que dijeron ¡Pecado!, y cien ojos se volvieron hacia el barranco. Era el gallito del barrio, el perdonavidos de la partida, capitán de gorriones, bandolero mayor de aquellos reinos de la granujería, angelón respetado y temido por su fuerza casi varonil, por su descaro, por su destreza en artes guerreras y de juego." 47

His contemporaries looked to him as the head.

"¡Pecado! era para 'El Majito' más que un amigo, un protector, un maestro amado." 48

"Pecado" was beginning to find his place in society even though in so doing he was a non-conformist. The child gains in self-confidence through his various close relationships and through achievement he comes to feel less need than before to protect himself from potential hurts and disappointments in contacts with others. 49 "Pecado" was experiencing the feeling of self-sufficiency and adequacy in his own abilities.
Pablillo experienced the same feeling, the main difference being that the younger child was less violent in his demonstrations.

The gang itself is now recognized as an important influence upon the social development of the adolescent. The strongest appeal for gangs is likely to be found between the ages of ten and fourteen. Loyalty is a cardinal virtue in gang life, and the loyalty the members of "Pecado's" gang felt for their leader substantiates this. The serious danger, which was present in the gang mentioned above, is that the activities may become highly anti-social.

"Eran estos enemigos del género humano pequeñuelos y sucios." These young boys were a type of adolescent who harbors resentment against social controls, projecting much of his personal dissatisfaction upon individuals or institutions that represent power, and identifying himself with the unfortunate.

"Siguió ["Pecado"] adelante, y á la vuelta de una esquina encaró con el nunca bien ponderado Gaitica, que venía á caballo, hecho un potentado,
un sátropa. La extraviada imaginación de Mariano veía a este personaje cual si fuese un resumen de todas las altas categorías y la cifra del encumbramiento personal. «¡Cuánta pillería!», exclamó para sí."53

"Pecado" continues thinking of himself as a downtrodden individual.

"Todos triunfaban y vivían regaladamente escalando cada día un lugar mas elevado, mientras él, el pobre y desvalido Pecado, permanecía siempre en su nivel de miseria insignificante, sin que nadie le hiciera caso ni fuese por nadie distinguida su persona en el inmenso mar de la muchedumbre."54

"Pecado" and his friends were passing through a period of rapid transition that affected them physically, socially, emotionally, intellectually.

In a conversation between "La Sanguijuelera", Rufete's
"Pecado" and his friends found that they could not function as children, nor could they accept
childhood status and at the same time establish a place for themselves outside the home.

"Ilusión de los hijos del pueblo en los primeros albores de la ambición, cuando los instintos de gloria comienzan a despuntar en el alma, entre el torpe balbucir de la lengua y el retomar, casi insensible, de las pasiones!"57

Normally, the gang helps the boy to find himself and leaves him a member of the social whole,58 but in the case of "Pecado" he emerged an outcast, "un bandido incorregible."59

In Felipe Centeno are found many characteristics of the retarded child. Merry defines intelligence as an individual's capacity for adjustment and it is organized according to this author as a "hierarchy" of abilities, more or less closely related.60 Felipe was unable to adjust himself and even in the games he played with "Juanito del Socorro y otros chicos de la vecindad" he always had the least desirable role -- that of the bull when they enacted the bull fight. Felipe would indulge in day-
dreaming and in some way compensate for his lack of equality with his contemporaries.

"Oía la bélica trompeta y los gritos de la multitud. Hasta el recuerdo del despejo final, hecho á escobazos por el guarda, y aquel desalado correr por la calle, insultando desde la esquina al mismo guarda, tenía dejos gratísimos en su memoria. ¡Oh! divinas horas ¿por qué pasais?"61

This instance conforms directly to sound adolescent psychology. Thwarted in some strong desire, the child may find a way out of the dilemma by resorting to daydreaming. Daydreams are a readily available form of defense, for whatever the limitations of the child's actual environment, he can rise above them in his imagination.62 There are other instances of daydreaming on Felipe's part in addition to the one cited.63

The element of fear is present in some degree in all these children. There were some small images or statuettes in Alejandro's boarding house room64 and as Felipe served in the capacity of errand
boy for Alejandro the young boy slept there. Since no light was left burning for fear of starting a fire in the room, the interior was dark except for the shadowy illumination of moonlight.

"Las primeras noches pasó Felipa momentos de agonía, y los escalofríos y congojas no le dejaban dormir."65

While fear of the dark is not instinctive, and many children entirely escape this experience, yet many children do show fear of darkness when it is difficult to account for it by the child's experience.66 Children respond in many different ways to fear stimulations. Older children if greatly frightened, may stand still and be almost paralyzed.67

"... Felipe que no osaba moverse ni el espacio de un dedo."68

Even though Felipe had the least desirable role in the game of bull fight, he did show ingenuity in working out an important detail for his appearance as the bull. One of the objects Felipe had to dust in Alejandro's apartment was a papier-mache figure of a bull. He discovered the animal's head to be severed nearly from the body and it seemed to Felipe
a wonderful idea to remove the head entirely and use it in the game.

"¡Qué soberbia pieza para jugar al toro! El Doctor metió su cabeza dentro de la del animal, y vio que le venía como el mejor de los sombreros. . . ."69

This parallels psychological doctrine when it is learned that as children approach and enter the teens there seems to be a definite shift in popularity from games involving following definite orders to those in which children have more freedom in organization and determination of details.70

Felipe is actually on the threshold of adolescence. He desires to be like Alejandro, the youth of twenty, and yet he is still enough of a child to be afraid of the dark. The adolescent is torn between his desire for adult freedom and his desire for childish protection.71

The school plays an important part in the social development of Felipe. The teacher, Don Pedro, was not liked and such a teacher-student situation is never desirable. Teachers are authoritative persons, and as such they become endowed by the adolescent with
intentions and characteristics which scarcely conceal their origin. Just as Felipe was dull at play, so was he dull in the classroom.

"¡Toda la vida sería un animal! . . . Y no era por falta de voluntad, que si la voluntad hiciera sabios, él se reiría del mismo Salomón. Era porque le faltaba algo en aquella condenada y cien veces maldita cabeza. . . Había hecho fatigosos y titánicos esfuerzos por retenir las sabias respuestas de los libros. . . ."73

Throughout the book Felipe is the butt of cruel jokes and even punishments received at the hands of his playmates and teacher.74 As is often the case, the group of contemporaries is uncompromising in its demands that the adolescent conform to its standards of behavior and belief.75 Felipe's non-conformity, in contrast with the same characteristic found in "Pecado", was not due to rebelliousness of spirit but to a lack of mental alertness which he honestly tried to overcome without success.
As was noted in the opening pages of this chapter, the body itself performs a function in personality development, and in no case is this more apparent than in the person of Isabelita Bringas, for the most notable thing about her is her affliction of epilepsy.

"Su sueño era muy a menudo turbado por angustiosas pesadillas, seguidas de vomito y convulsiones, y a veces, faltando este síntoma, el precoz mal se manifestaba de un modo más alarmente."76

Linked with this presence of epilepsy is the importance of fear again. When seized with one of these attacks, Isabelita would see again in magnified proportions the people and events of the day.

"Repetía los juegos por la terraza; veía a las chicas todas, enormemente desfiguradas, y a Candida como una gran pastora negra que guardaba el rebaño..."77

These dreams which Isabelita experienced are today called "terror dreams", and they last for some time.78
Health, or rather the lack of it, proved to be an important factor in Isabelita's development as a timid, shy, unimaginative child. At the invitation of friends the Bringas family made a visit to the country, and it was at this time that a noticeable improvement was evidenced in the child's health.

"Fueran o no buenos los baños de los Jerónimos, ello es que la niña había ganado, tomando los, carnes y colores, amén de un apetito excelente." 79

It is during this summer in the country that likes and dislikes of both Isabelita and her little brother, Alfonsito, become apparent. For Alfonsito

"El instinto de desarrollo le impulsaba incesantemente a los ejercicios corporales, y a ensayar y aprender actos de trabajosa energía. Subir a las mayores alturas que pudiera, trepar por una pilastra, hacer cabriolas, cargar pesos, arrastrar muebles,
While Alfonsito was interested in the more energetic types of play and

"tenía pasión por los carros de mudanza" \(^8\)

which he simulated in the house by means of chairs piled upon one another, \(^8\) his sister

"si alguna vez jugaba con muñecas, no tenía en esto gusto tan grande como en reunir y coleccionar y guardar cosas. Tenía la manía coleccionista." \(^8\)

This is a common enough trait, particularly in young girls, and is accounted for by the fact that the child desires something that will actually be his and with which he can do as he pleases. \(^8\)

It is often the case that the mother and male child in a family have a closer relationship while the father and daughter will be closer to one another. \(^8\) Isabelita was so much in love with her
treasury of odds and ends of crockery and trinkets that she hid them from everyone, even her mother.

"La única persona a quien ella consentía poner las manos en el tesoro, era a su papa; pues éste admiraba la paciencia de la niña, y le alababa el hábito de guardar." 86

A significant comparison can be made at this time with Francisco’s own patient work on the cenotaph, the design of which was created by using a unique material — human hair. 87 Such painstaking work resulted in the temporary loss of the father’s eyesight. Just as Isabelita went to her father, Alfonsito found solace in his mother’s arms.

"En todos los contratiempos el pequeñuelo iba a buscar refugio en las faldas de su querida mama así como la niña siempre se arrimaba a don Francisco para buscar mimo o pedir justicia en algún pleito con su hermano." 88

Throughout the novel Isabelita gave the impression of being physically and mentally undernourished. Due to
the seasonal quality of the story, the action taking place during the summer months, there were no incidents described as taking place in the classroom. Reference was made, however, to the teacher and the methods she should employ in regard to Isabelita.

"No se la podía regañar,
y en el colegio la maestra
tenía orden de no imponerle
ningún castigo ni exigir de
ella aplicación y trabajo."89

Isabelita seems to exemplify Zachry's statement that in the case of physical handicap the student is retarded and falls behind in his tasks.90

The last child examined in this study is Luisito Cadalso in the novel Miau.

"Tan timido que esquivaba
la amistad de sus compañeros,
temeroso de las bromas de
algunos, y sintiéndose sin
bríos para devolverlas."91

Luisito, being a very sensitive child, has a hard time adjusting himself to his environment. Psychologists have formulated what Galdós was describing; they say that the introverted, sensitive child is in continual
struggle with hurt feelings and is constantly critical of the way other people have behaved toward him.92

One day a man appears before Luisito and announces that he is God, which fact Luisito accepts. The psychologist says that for a long time it has been known that children are not small replicas of adults. Therefore, the mental differences as well as the physical differences are great. Even if the child uses the same words and forms in religion as the adult employs, they do not have the same meaning and significance.93 For Luisito God could very well appear as a man who

"tenía barba espesa y blanca,
y cubría su cuerpo con una
capa o manto..."94

Later on Luisito begins to doubt the authenticity of the man who claimed he was God.

"Andando hacia su casa, le entraron dudas respecto a
la autenticidad y naturaleza divina de la aparición.
—¿Será Dios o no será Dios?
—pensaba. — Parece que no es, porque no tiene ángeles."95

This last bit of deduction fits in with the knowledge
that children reason at an early age, that they can form inferences upon the basis of reduced cues from past experience. To Luisito, God and angels were inseparable.

Agreeable parent-child relations are always important for the successful adjustment of any child in this world. Luisito was one of those unfortunates whose home-life lacked the necessary qualities — companionship, interest, and guidance.

"Su padre era para él como un extrano, y al intentar hablarle, la timidez le ataba la lengua. El sentimiento que al pobre niño inspiraba aquel hombre era mezcla singularisima de respeto y temor. Le respetaba por el concepto de padre, que en su alma tierna tenía ya el natural valor; le temía, porque en su casa había oído mil veces hablar de él en términos harto desfavorables. Era Cadalso el papa malo, como Villaamil era el papa bueno."97

Luisito lacked the close relationship with his father which is of first importance to him in his growing
adaptation to his role as a member of his sex. 

Because of this Luisito, unknowingly however to himself, attempted to find compensation in the company of his grandfather, Villaamil, when he had no companionship with his father.

As in the case of Isabelita, it is Luisito's poor health too that plays an important part in determining personality. Luisito was at a disadvantage from the very first.

"El niño nació raquítico,
expresión viva de las ansias y
aniquilamiento de su madre.
Pusieronle ama, sin ninguna
esperanza de que viviera, y
estuvo todo el primer año si
se va ó no se va."

Throughout the book Luisito is always weak and lacks the robust qualities natural to boys of his age. At one time he becomes ill, and this serves to emphasize his lack of resistance.

"Luisito empeoró.

Tratábase de un catarro gástrico,
achaque propio de la infancia, y
que no tendría consecuencias,
atendido a tiempo."
Living a quiet life for a child, Luisito's imagination was very active. The earliest evidence of it is shown when he realizes the significance of his nickname, Miau.

"Luisito miraba a su abuela, a su tía mayor, a su tía menor, y comparando la fisonomía de las tres con la del micho que en el comedor estaba, durmiendo a los pies de Abelarda, halló perfecta semejanza entre ellas. Su imaginación viva le sugirió al punto la idea de que las tres mujeres eran gatos en dos pies y vestidos de gente. . . "

This is illustrative of the statement made by Doctor Sherbon that with the rise of imagination and associative organization, the child's ability to transfer and project what he knows to form an inference becomes possible.

Luisito's personality is less clearly defined than those of the other children. He is known to be weak and sickly, but possessing a lively imagination.
CHAPTER III

SUPPLEMENTAL OBSERVATIONS AND SUMMARY CONCLUSION

The information gathered in regard to the children in this study as well as the conclusions resulting from interpretations of these youngsters are now to be summarized briefly after making a few supplemental observations.

Of these, 1) none of the children in the five novels of this research is a main character, but each is closely associated with the protagonist as was stated in Chapter I. Because of his relationship with the main character in each case, the child increases in importance, not only as a character in his own right, but what is more important, as an influential factor in the main body of the story. For example, the mere fact that Pablillo ran away from his foster home served as a mechanical device for Martin Muriel’s travels and subsequent revolutionary activities. These could no doubt have been brought about in any number of other ways, but the fact remains that Galdós chose to use Pablillo and his acts as the cause for the effect that was to follow. In the case of "Pecado" an even more striking example of a character’s influence on the story is to be found,
for he is the personification of a nation in turmoil—a theme running through this story.

2) None of these children is a reappearing character with the exception of Felipe's introduction in *Marianela*, and possibly mere mention of the other children in other novels. One is fairly safe then in assuming that all that is of substantial importance in connection with these children is to be found in the one novel in which each appears.

3) A corollary to the fact that none appears significantly in other novels is that none of these children grows up or reaches an appreciable stage of adulthood. Thus it was possible in Chapter II to limit the discussion to the adolescent and pre-adolescent periods.

4) Interesting, but not particularly significant, is the observation that boys are more prominent juvenile characters in this group than girls. It would not be wise to offer any deduction about this fact, because the predominance of boys over girls may be only accidental.

No more need be said in conclusion, because the similarity found in examples and cross reference work between Galdos' characterizations and present-day
psychological doctrines was illustrated in Chapter II. It is known that Galdos had no modern psychological knowledge at his disposal for his interpretation of behavior patterns which he describes. As has been stated in the Preface, the purpose of this study has been to show an existing correlation between Galdos' insight and current psychological thought in the matter of adolescents and pre-adolescents. To summarize this striking resemblance into a sentence one may say that Galdos possessed both a keen power of observation and a deep sympathy which enabled him to write minutely and to interpret scientifically any subtle unconscious bits of human experience not evident to the ordinary observer.
NOTES

1. Emilio G. Gamero y de Laiglesia, Galdos y su obra, Volume II, p. 100.

2. El sudas, p. 86.

3. Ibid., p. 89.

4. Ibid., p. 260.

5. Ibid., p. 314.

6. Ibid., p. 88.

7. Ibid., p. 264.

8. La desheredada, Volume I, p. 54.

9. Ibid., p. 118.

10. Ibid., p. 99.

11. Ibid., p. 105.

12. Ibid., p. 106.


15. Ibid., p. 243.


17. Ibid., p. 112.


19. La de Bringas, p. 44.

20. Ibid., p. 32.

21. Ibid., p. 231.

22. Ibid., p. 232.

23. Ibid., p. 36.
24. Ibid., p. 37.
25. Ibid., p. 296.
27. Ibid., p. 6.
28. Ibid., p. 7.
29. Ibid., pp. 6-7.
30. Ibid., p. 405.
31. Peter Blos, The Adolescent Personality, p. 3.
32. Ibid., p. 3.
33. Ibid., p. 10.
34. Ibid., p. 10.
36. Frieda K. Merry, Ralph V. Merry, From Infancy to Adolescence, p. 165.
37. Ibid., p. 165.
38. Ibid., p. 166.
39. Ibid., p. 167.
40. El audaz, p. 86.
41. Ibid., p. 86.
42. Merry, op. cit., p. 167.
43. El audaz, p. 86.
45. Ibid., p. 517.
46. El audaz, p. 96.
47. La desheredada, Volume I, p. 118.
48. Ibid., p. 118.
51. Ibid., p. 390.
52. La desheredada, Volume I, p. 105.
53. Ibid., Volume II, p. 240.
54. Ibid., p. 240.
55. Ibid., p. 235.
56. Ibid., p. 236.
57. Ibid., Volume I, p. 104.
58. Merry, op. cit., p. 180.
59. La desheredada, Volume II, p. 245.
60. Merry, op. cit., p. 119.
64. Ibid., p. 115.
65. Ibid., p. 116.
66. Sherbon, op. cit., p. 452.
69. Ibid., pp. 118-119.
72. Ibid., p. 246.
74. Ibid., p. 90.
76. La de Bringas, p. 44.
77. Ibid., p. 45.
78. Brooks, op. cit., p. 305.
79. La de Bringas, p. 231.
80. Ibid., p. 231.
81. Ibid., p. 232.
82. Ibid., p. 233.
83. Ibid., p. 234.
84. Ruth Wendell Washburn, Children Have Their Reasons, p. 164.
86. La de Bringas, p. 235.
87. Ibid., pp. 11-12.
88. Ibid., pp. 236-237.
89. Ibid., pp. 44-45.
91. Mau, p. 6.
92. Washburn, op. cit., p. 165.
94. Mau, p. 28.
95. Ibid., p. 89.
99. Mitau, p. 130.
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