CHILDREN IN THE NOVELS OF BENITO PÉREZ CALDÓS

by

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Vol. II

Diss
1952
Cobb
v. 2
c. 2

1952

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CHAPTER IV

GIRLS

Galdós, close observer and champion of children, wrote skilfully of both boys and girls. The children are more than mechanical devices used to illustrate some point of the author, for Galdós was interested in catching the secret of their individuality. The variety of types and the insight into child life show that close observation and study have preceded the delineation of the small characters.

The plan of this chapter is to study first the Galdós unnamed girls and then the named, according to the chronological order of the novels, to see if the children are really literary personalities and what their distinguishing characteristics and roles in the novels may be.

Many of the girls in the novels of Galdós are nameless. They are introduced singly or in groups, to form part of the background or atmosphere. Their presence adds animation and color. They appear as "otras niñas de la escuela", "jóvenes sencillas", "niñas del barrio", "primitas", etc. Many are shown at play, carrying out Galdós' observation that children "necesitan juego como el pez necesita agua."

Sometimes the girls form part of a family group of children as those of "tía Nicolasa" in El audaz, the "Villuendas chicos" and the seven little girls of Gumersindo
Arnáiz. These girls belong to one of the largest families mentioned in these novels, and cause the author to remark in mock consternation, "Vaya una plaga que le había caído al bueno de Gumersindo! ¿Qué hacer con siete chiquillas? Para guardarlas cuando fueran mujeres, se necesitan un cuerpo de ejército..." In Ángel Guerra the proportions of such a disaster are imagined by Don Mancebo who has seven nephews to place. In praise of the boys' mother, Justina, Mancebo says, "...son siete los sobrinos que habrá que colocar, todos varones: en esto hay que alabar a Justina, porque si se nos descuelga con siete hembras, ¡Dios nos asista!" 

Mariano meets few little girls in La desheredada, although some appear in street scenes, but "dos chicas del barrio" described as "muy bonitas" do provide him with one of his few happy memories. In El doctor Centeno Alejandro Miquis' cherished play is destroyed after his death in order to make curl papers for the girls.

Some of the most charming pictures of groups of girls occur in La de Bringas when Galdós describes the holiday gatherings of the "amiguitas" of Doña Tula at the Palace. The genial tone includes various age groups: "¡María Santísima! ¡Lo que parecía aquella terraza! Había ninfas de traje alto que muy pronto iba a descender hasta el suelo, y otras de vestidos bajos que dos semanas
antes había sido altos. Las que acababan de recibir la inves-
tidura de mujeres se paseaban en grupos, cogidas del brazo, 
haciendo ensayos de formalidad y de conversación sosegada y 
discreta. Las más pequeñas corrían, enseñando hasta media 
pierna.  

During the summer when it was judged too hot to go to school, the Bringas children ran and played with "o-
tros niños" and "las chicas del jefe de cocinas." These children were, Galdós says, "los seres más felices de la 
casa, casi tanto como las palomas que anidan en los hue-
cos de la arquitectura y envuelven todo el grandioso edi-
ficio en una atmósfera de arullos." 

Children of both sexes abound in José Ido's neighbor-
hood and stare curiously at Jacinta and Doña Guillerma as 
they search for Pitusín, the supposed son of Juan Santa 
Cruz. Even the tiny babes in arms have their distinct per-
sonalities - some lively-eyed little ones returned the 
smiles of the passers-by; others "tenían el semblante mal-
humorado, como personas que se llaman a engaño en los co-
menzos de la vida humana." The advancing squadrons of 
different types of children varied little in dress, and 
even less in their conversation which was "duro y con in-
flexiones dejosas." Jacinta scrutinizes other children 
in the patio as she mounts a stairway. "...había divisado 
dos niños y una niña... La niña...había construido un hor-
nito con pedazos de ladrillos..." The stairway itself

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constituted a playground for two girls and three babies who are brushed out of the way by the Ido girl who is leading the two women to her father's house. As they enter cheaper, more repugnant quarters, they are stopped by a new barrage of "chiquillos" with painted faces and hands. "Eran una manada de salvajes, compuesta de dos tagarotes como de diez y doce años, una niña más chica, y otros dos chavales, cuya edad y sexo no podía saber..." These painted little horrors are enjoying the surprise and terror of "aquellas señoríatas tan requetefinàs" when their angry mothers begin to appear. One mother seized a little girl "le levantó las enaguas y empezó a darle tal solfa en salva la parte, que los castañetazos se oían desde el primer patio."  

In the same novel other groups of girls are noted on the streets near Christmas time. "Las niñas iban en grupos de dos o tres, envuelta la cabeza en toquillas, charlando cada una por siete. Cual llevaba una botella de vino, cual el jarrito con leche de almendra; otras saltaban de las tiendas de comestibles dando brincos o se paraban a ver los puestos de panderetas, dándoles con disimulo un par de golpecitos para que sonaran."  

Guillermina Pacheco's home for children welcomed both sexes, while the religious institution where Fortunata went to receive instruction before marriage accepted only little girls. These children, called "Josefinas" to distinguish
them from the "Filomenas", women sent there for correction, were from five to twelve years of age and had been sent by their parents to become educated "y más comunmente por ma- drastras que no querían tenerlas a su lado." 24 They are seen only as a group, and present quite a different phase of child life in Madrid. "Toda la mañana estaban las niñas diciendo a coro sus lecciones, con un chillar cadencioso y plañidero que se oía en toda la casa. Por la tarde cantaban también la doctrina; para ir a la iglesia, saltan de dos procesionalmente, de dos en dos, con su pañuelo negro a la cabeza, y se ponía a los lados del presibetrio capitaneadas por las dos monjas maestras." 25

Another group, a little older and much sadder, is found in Casandra. They are the children "del Colegio de San Hilario" and are being given an outdoor meal by Doña Juana, widow of Don Hilario. Shepherded by four sisters, the pal­ lid, black-robed girls are from eight to fifteen years of age, and eat voraciously of what is set before them. Two spectators, Zenón and Ismael comment:

"Zenón: -Algunas son muy monas.

Ismael: -Otras, feas de por sí, van tomando el aire de borricas melancólicas.

Zenón: -Fuera de alguna que sea pizpíreta, y por eso se salve, todas irán tomando la com­plexión idiota que se les quiere dar." 27

As the girls leave the garden, "triste y mansurrón",
another says, "¡Pobrecillas! Desde aquí veo sus caras ver-
dosas, del color del bálsamo tranquilo. Algunas, por más
jorabas que les pongan en el alma, siempre serán esbeltas....
Ismael: -Y ahora hociquean las niñas, besando la mano de
cera de los reverendos." 28

Even in this group, which again, like Clara's school
in El audaz, is meant to show the effects of the unhappy,
repressive training in children's religious institutions,
the individuality of certain girls is emphasized.

Small girls also assisted in the performance of the
last rites for dying persons. "A las niñas que debían sa-
lir al portal con velas, se les pusieron los pañuelos de
Manila llamados de talle, y la que tenía botas nuevas se
las calzaba; la que no, salía como estaba, con las alpar-
gatas llenas de aguejeros... En la parte del corredor que
había de recorrer el Viático, [Guillermina] mandó que se
pusieran las niñas que lucían pañuelo de talle; y como no
tuvieran velas, ordenó que se les diesen." 29

In Miau the only little girls especially mentioned
are "las niñas de Cucúrbitas, que eran simpáticas y gra-
ciosas," 30 and who sometimes look at Luisito with sympa-
thy or disdain. In Nazarí up at Carnival time in a poor dis-
trict of Madrid "niñas con mantón de talle y flor a la ca-
beza, a estilo chulesco, atravesaban el patio, deteniéndose
a oír las burlas de los gitanos o a enredar con los polli-
Again in Nazarín it is known that "tres niñas hermanas" had just lost their mother in the smallpox epidemic.

In the gypsy encampment of Misericordia "las muchachas saltaban; los mozos corrían en su persecución; los chiquillos, vestidos de harapos, daban volteretas,... Dos o tres niñas lavaban trapos en el charco... Algunas de estas niñas eran de tez muy obscura, casi negra, que hacía resaltar las filigranas colgadas de sus orejas; otras de color de barro, todas ágiles, graciosas, esbeltísimas de talle y sueltas de lengua."

Solo appearances of little girls often are accompanied by some action conducive to the progress of the story. In Gloria, it is "una niña que venía cantando" who shows the outcast Daniel Morton the way to a lodging, and the little Ido girl, "la niña de las zancas largas, de las greñas sueltas y de los zapatos de orillo" leads Jacinta and Doña Guillermina to José Ido's house. In most cases in these novels it is a girl child whom beggars carry as they plead for alms. As the beggar La Burlada in Misericordia says, "No hay como andar con dos o tres criaturas a cuestas para sacar tajada... Te digo que sin criaturas no se saca nada." After Daniel Morton had been denied a night's lodging, he sat down on a stone stairway. "Po-co después acercóse un anciano mendigo con una niña en
brazos, y alargó la mano... para pedir limosna... En sus brazos, y arropada entre andrajos, dormía la niña angelical sueño, agarrándose con sus manecitas al cuello del anciano...

In the church of San Sebastián Demetria was begging "con dos niñas pequeñuelas"; on her second trip to find Almudena, Benigna finds "un anciano harapiento que solía pedir, con una niña en brazos." Older girls actively beg. On the night he dies, Moreno Isla, Fortunata y Jacinta, remembers the little blind beggar girl he had seen that afternoon.

In a few lines Galdós leaves an indelible impression of this unfortunate child who is perfectly individualized among all the Galdós girls by her ugliness and the beauty of her singing voice. "Era una muchacha, acompañada por un viejo guitarrista, y cantaba jotas con tal gracia y maestría, que Moreno no pudo menos de detenerse un rato ante ella. Era horriblemente fea, andrajosa, fétida, y al cantar parecía que se le salían del casco los ojos cuajados y reventones, como los de un pez muerto. Tenía la cara llena de cicatrices de viruelas. Solo dos cosas bonitas había en ella: los dientes que eran blanquísimos, y la voz pujante, argentina, con vibraciones de sentimiento y un dejo triste que llenaba el alma de punzadora nostalgia. 'Esto sí que tiene carácter,' pensaba Moreno oyéndola; y durante un rato tuvieronle encantado las cadencias graciosas, aquel amoroso gorjeo que no sabía imitar las celebridades del teatro."
In Nazaríin a blind violinist and a blind guitarist are accompanied by "una niña descalza, que abrazaba una pande­reta..."41 On the way to prison in Madrid, the band of prisoners including Nazaríin is joined by an old beggar "acompañado de una niña."42 When the girl was asked her name and that of her parents "...la infeliz estaba como idiotay no sabía contestar a nada."43 She is the only Galdós girl who is not mentally alert.

Amusing glimpses of children are found in La incógnita. It is Federico Viera's custom to breakfast in bed surrounded by the five children of his housekeeper. One of these was a two-year-old girl. "No pudo evitar Viera que cogieran los libros que allí tenía, ni que el mayor los examinara deletreando el título, ni que la pequeña les arrancara algunas hojas como quien no hace nada."44

Once Nazarín and his followers were urged to leave a community for fear they might bewitch "una niña encanijada y dormilona"45 being carried in the arms of a country woman. Child sicknesses account for many references to the "gente menuda." Torquemada, hoping to find grace by suddenly doing charitable things, says to one poor mother, "Pero, hija de mi alma, so tunanta, ¿tenías a tu niña mala, y no me habías dicho nada?"46 In Villamantilla there was a plague of smallpox and "una de las chicas del esquil­lador está acabando"; 47 and in Misericordia Benigna goes with an old beggar to see a sick child. In a squalid
place, "en el suelo, sobre un colchón flaco, cubierto de pedazos de bayeta amarilla y de jirones de mantas morellanas, yacía la niña enferma, como de seis años, el rostro livido, los puños cerrados en la boca."48

In the novels considered here, there are some thirty-two little girls of enough importance to have been given names. Sometimes the name alone is given, as when Cintia calls the roll in her school in El caballero encantado, "...tu, Felisa, Zoila, Inés..."49 In many cases the child's name forms part of the scanty description of the character who is not met again in other novels. Aurora and Merceditas, for example, are among seven orphan children, grandchildren of Don Juan de Moncada in La loca de la casa. They remain completely in the background and make no personal appearance, but they are lively and full of mischief, as their Aunt Gabriela shows, "han perdido el respeto a la institutriz, y a mí me lo perderían también sin las solfas que les doy..."50 Aurora had torn Gabriela's apron, and Merceditas, too, was causing a little trouble. "Merceditas a quien no puedo quitar la costumbre de hablar como un carretero, me ha llamado... No lo puedo decir..."51 Half-complainingly, half-indulgently, Gabriela calls them "esos serafines diabólicos."52 For Victoria, religiously inclined sister of Gabriela, the children have been a source of consolation. The last mention of them gives all that is known of their appearance. At a
window, Gabriela and Victoria watch the children running toward the house, and one exclaims, "¡Pero qué mona está Merceditas! ¡Y Aurorilla, qué espigada!" 53

Leonor and Dorotea, fifteen and fourteen years of age, are not included here because they are quite mature and cannot be considered children.

Rosa Ido and Irene appear in three novels, but in both cases their childhood ends in the second novel. Isabel Bríngas and Papitos appear in two novels each. The others named appear in no more than one novel.

The first little girl to be described by Galdós is Celenina (Marcelina), youngest child and only daughter of Caifás, grave digger and drunkard, and his drunken wife in Gloria. She is very briefly described as she approaches Gloria. "Ésta, poseída de profunda admiración hacia la señorita, se acercaba tímidamente, y con sus deditos sucios, como hojas de rosa que han caído en el fango, tocaba los guantes de Gloria y los bordes de su sobrefalda, y hubiera tocado algo más, si el respeto no la contuviera." 55

When the father is dismissed from his position, she, with her brothers, is forced to beg along the roads. 56 Aside from being a pathetic figure who receives Gloria's generous charity, she gives information concerning Gloria's lover, Daniel Morton.

The chief distinction of Celenina is that she is the first to show Galdós' interest and study of the language of very small children. The age of this beggar girl is
not given, but her speech easily identifies her as being in the same age class as Monina, who was a little over two years old. When Celenina responds to Gloria's questions concerning Morton, her answers are in that original style of expression known as "baby-talk" which Galdós, using a term employed by Lope de Vega, calls the "media-lengua." 57 Gloria, alone with the child, asks her, "¿Quién ha estado aquí?"

- Un babero, repuso la niña.

Gloria, conocedora ya del idioma especial de Celenina, sabía que un babero quería decir un caballero.

- ¿Y cómo era ese babero?

-Ito.

Gloria tradujo bonito.

-¿Y cómo venía?

-Balo

-A caballo, ¿no es eso?"58

It may be noted that Gloria, very humanly, makes the mistake of replying to the child with the deformed word babero. M. Braunschvig says, "Ces alterations du langage enfantin sont a coup sur amusantes; mais le tort des parents est de les adopter dans leur conversation avec les tout petits. Ils croient se faire ainsi plus aisément comprendre d'eux, alors qu'en réalité...les enfants, qui déforment les mots en les prononçant, les comprennent très bien, prononcés sans aucune déformation."59

It is quite apparent that the learning of the language
by the child was a subject of great interest to Galdós, and one that he must have studied. As Preyer said, "Kein Men­s  sch erinnert sich, wie er in früher Jugend seine Mutters­ sprache erlernte, und das ganze Menschengeschlecht hat den Ursprung seines articulirten Sprechens, wie seiner Geberden vergessen, aber jeder Einzelne durchläuft wahrnehmbar das Stadium des Sprechenlernens, so dass ein geduldi­ ger Beobachter Manches als gesetzmässig erkennt." Some laws had been formulated, for there were in existence nu­ merous works on that subject. As early as 1749 Buffon, whose works were known to Galdós, had begun his discuss­ ion on the subject of infancy with the words, "Ne dédai­ gnons pas jeter les yeux sur un état par lequel nous avons tous commencé...", and, from a few individual cases, had advanced the theory that the child begins to speak with the sounds which represent the least psychological effort (this "law" Preyer says, can be traced back to Maupertuis); some one hundred and twenty years later Taine said that the language of children was as instructive to the psychologist as the embryonic states of organized bod­ ies are to the naturalist; Darwin treated the subject in his biographical sketch of a child in 1877 and in 1878 the French psychologist, Bernard Pérez, published his Les trois premières années de l'enfant with its chapter on expression and language. The last two named works were published in the same years as Gloria and La familia de León Roch, the two novels which have the most complete
illustration of that language which Galdós calls "primitivo." So it seems that Galdós was aware of the current of interest and took pleasure in illustrating it in his novels. His knowledge of the part which language plays in individualizing a child is shown in the following passage which occurs in the short story, La mula y el buey, after the death of little Celinina. "La madre oía sin cesar la encantadora media lengua de Celinina, diciendo las cosas al revés, y haciendo de las palabras de nuestro idioma graciosas caricaturas filológicas que afluyen de su linda boca como la música más tierna... Nada caracteriza a un niño como su estilo, aquel genuino modo de expresarse, y decirlo todo con cuatro letras, y aquella gramática prehistórica, como los primeros vagidos de la palabra en los albores de la humanidad, y su sencillo arte de declinar y conjugar, que parece la rectificación inocente de los idiomas regularizados por el uso. El vocabulario de un niño de tres años, como Celinina, constituye el verdadero tesoro literario de las familias..." Modern psychology still recognizes the importance of the study of the speech of children, for Murphy wrote in 1933, "A royal road to children's perceiving, feeling, and thinking is still the study of their language..." In his references to Monina's speech, Galdós had said, "...era tan elocuente y expresiva su media lengua sin gramática!" and again, "Aquel picoteo suyo haciendo regu-
lares todos los verbos (con lo cual reconstruyen los chicos el lenguaje)." 72 Again how well this follows the scientific thought of the time is shown by Preyer who said, "Die Kinder können die Wörter noch nicht grammatisch richtig formen, noch nicht decliniren und conjugiren, verwenden gern das unbestimmte Hauptwort und den Infinitiv, sowie etwa noch das Particip..." 73

Galács has given several examples of the deformation or mutilation of words which make it seem as though the child were inventing new words. La desheredada finds Riquín saying, "No qüielo"; 74 José María Bueno de Guzmán is enchanted by the "media-lengua" of two-year-old Rafaelito who says Quelá for Micaela and pa for para; 75 and of Celinina Galács asks, ¿Cómo había de olvidar la madre aquella lengüecita de trapo, que llamaba al sombrero tumeyó y al garbanzo babancho? 77 Aquiles of Casandra asks, "¿Tu lo vi-tesa?" and later remarks, "No quepan mas." 78 After her dangerous illness, Monina "pedía chicha (carne), melutita (merluza), bichichi (roast beef), caramelo (caramelos), panimiteca (pan y manteca)..." 79 Similar changes in real life vocabulary are found in that of the son of M. Braunschvig in Notre enfant, the careful record kept of his child's development. Among the words which he pronounced and deformed are various names of foods: "tête (Le lait), tatine (tartine), bicui (biscuit), kim (la creme), voi (boire)...." 80
One more illustration of Galdós' close observation in regard to children's speech occurs when he writes of Monina. In León Roch's study she had observed a microscope "y se quedó absorta contemplándolo. Se alzaba sobre las puntas de los pies, apoyándose con las manos en el borde de la mesa, y estiraba los dedos índices hacia el aparato, diciendo: '¡Eto!' Eto quería decir: ¿Qué es esto? Supongo que será para mí. Veamos lo que es.'" 81

Preyer had called attention to the number of ideas expressed by one childish word. The word chair, for example, could signify: 1) Mein Stuhl fehlt, 2) Der Stuhl ist zerbrochen, 3) Ich möchte auf den Stuhl gehoben werden, 4) Hier ist ein Stuhl." 82 Darwin reported a similar case with the word mum "used as a substantive of wide signification." 83 Also in real life, M. Braunschvig's little boy said, "'bicui, Yane, même, pie.' Ce qui veut dire: 'J'aime les biscuits et je voudrais bien qu'on m'en donnât, comme faisait tante Jeanne quand elle était ici, ou comme fait encore grand'maman lorsqu'elle vient me voir. Et ne dites pas qu'il n'y en a plus, comme vous êtes trop portes à le pretendre; je sais bien, moi, qu'il y en a toujours chez notre voisine l'epicière.'" 84

Celina, the little beggar girl, has played a tiny part in Gloria, but her child speech has been recorded accurately by Galdós. His enjoyment of the subject is shown in a comment he makes in La desheredada. "Si en el
cielo hay algún idioma o dialecto, el oír como lo destrozan los ángeles será el mayor regocijo y entretenimiento del Padre Eterno."

As will be seen, Galdós was also interested in the speech of older children whose vocabulary is usually deformed by childish caprice, or reflects the speech of home or neighborhood.

Very young children, untouched by material wants of any kind, and oblivious of the storms of human passion swirling around them, play happily in the comfortable home of Pepa Fúcar in La familia de León Roch. Roch's friendship with Monina, two-year-old daughter of Pepa, had existed only a few months, but in that time she had come to fill a large part of his life. "Muchas veces le aconteció abandonar quehaceres graves sólo por ir al palacio de Fúcar a jugar con la chiquilla. ¡Era tan linda, tan alegre, tan vivaracha, tan sabedora...!" He had found, as had M. Braun- schvig in Notre enfant "comme c'est amusant de faire jouer au petit enfant qu'on aime! Le temps qu'on passe a le distraire n'est pas du temps perdu. On trouve dans sa joie naive étonnée, la plus douce des récompenses."

León Roch had taken a house near the Fúcar palace and it is in his home that Monina, with her two small playmates, Catalina and Guru, is first seen.

Catalina, whose name the childish pronunciation of Monina has converted into Catana and Tachana, is the daughter
of the administrator of Suertebella. She is three-years old, with black hair which she constantly pushed aside, eyes which blinked continually, "de rostro lindísimo, muy reservadita y poco traviesa." She is chiefly important as the playmate of Monina. "Acompañaba en sus juegos a Ramona, y aunque reganaban tres veces en cada hora, acometiéndose algunas con mujeril corage, eran buenas amigas y cada cual lloraba siempre que se hacían demostraciones de castigar a la otra." Accompanied by Tachana's six-year old brother Guru, the two girls enter León Roch's study. Their manner of entrance emphasizes Galdós' previous conception of their characters. "Entraron en tropel, Monina saltando, Tachana pavoneándose con un pañuelo que se había puesto por cola, y el atilado Guru echándoselas de padre maestro con las otras dos y recomendándoles la compostura y formalidad."

The adorable Monina is two years and one month old. "...era muy linda, rubia, con ojos y mirar de querubín, toda seducciones la boca parlara, de cuerpo esbelto y desarrolado, inquieta y saltona como un pájaro,... Y si le entraba la comenzón de no estar quieta en ninguna parte, circulando como mariposilla y zumbando como abeja, los ojos mareados no podían apartarse de ella." Left alone in the study, the children pause before a table of Roch's unfinished maps and drawings. "Acontece que cuando se presenta a los niños un objeto cualquiera que les sorprende por su belleza, jamás lo dan por concluido, y
quieren ellos poner algo de su propia cosecha que complete y avalore la obra. Sin duda tienen en más alto grado que los hombres el ideal de la perfección artística, y no hay para ellos obra de arte que no necesite una pincelada más. Así lo comprendió Monina, que viendo no lejos de la lámina un tintero, metió bonitamente el dedo en él y trazó una gruesa raya de tinta sobre el dibujo. Radiante de gozo y satisfacción, se echó a reír..."  

The above scene is a particularly happy presentation of the unrestrained delight of curious and active children investigating the unknown. The two-year-old child's mental processes, hard to understand and more difficult to describe, seem perfectly natural here.

As León Roch enters, one glance suffices to show him the formidable proportions of the disaster. "¿Has sido tú, Monina?" Monina contestó que no con fuertes cabezadas. Negando con la cabeza, parecía querer arrancársela de los hombros. Al mismo tiempo por su conciencia debió arguirle terriblemente, y se miró las manos, como se las miraba lady Macbeth... Empezaba Ramona a hacer pucheros, cuando ya los chillidos de Tachana llenaban la casa. Era una Magdalena."  

As Sully wrote, "Children's joys and griefs are all related to what is present, or what is immediately behind or before them... The very feebleness of memory and anticipation exposes the child to the full force of the pres-
The girls' grief is so intense that Roch must comfort them, and in a few minutes they are happily playing. The episode is an illustration of Sully's observation: "As soon, however, as new objects or new suggestions are presented to the child's mind, the torrent of passion is arrested. And so the little sufferer, on whose head there seemed to be heaped but a moment ago an insupportable burden of misery, becomes his usual serene and even cheerful self again."

Tachana does not appear again in the novel, but Monina appears often in the second volume. Intimate glimpses are given of the little girl. Like most children, Monina "se rebelaba contra la regla que manda dormir a los chicos a prima noche" and there is a thoroughly natural bedtime scene in which the mother finally succeeds "en hacerla arrodillar; cruzar las manos y decir de muy mala gana un hechicero Padrenuestro, mitad comido, mitad bostezado."

When María, León Roch's wife, comes to the palace, it is Monina who first meets her. The child comes up from behind a table eating a piece of bread. "Su cara era como la de un ángel, suponiendo que a los ángeles se les pongan húmedas las naricillas a causa del fresco de la mañana." Monina is terrified by the woman's ghastly appearance, and like the Bringas children before the blindness of their father, the terror leaves her mute. Galdós studies the reaction of the child in this new situation.
as the child psychologist, G. Compayré advocated: "Cuando se quiere estudiar la naturaleza de estos seres, es preciso no contentarse con observar; hace falta experimentar, es decir, colocarlos en situaciones nuevas que exciten los sentimientos de su alma naciente... Darwin es el modelo en este género." 101 The German psychologist, Preyer, said: "Es ist ganz falsch zu behaupten, das Kind, denn sie nicht anerzogen sei, kenne keine Furcht." 102 He held that although little was known of the emotions and feelings of children, that these are the first of the psychical events to appear with definiteness, and that the most powerful agent in the development of the understanding at the beginning is astonishment, together with the fear that is akin to it. 103

The woman, pale and staring, advances toward the child. Monina "se quedó mirándola de hito en hito, quieta, fija, muda." 104 Terror has removed her power of speech and movement, and "Monina se iba quedando pálida y quería gritar; pero no podía. Y la enorme muñeca avanzaba... El terror de la pobre niña llegó a su colmo; pero no podía chillar, porque aquellos ojos la miraban de una manera que le cortaba la voz..." 105 This is an amazing illustration of Preyer's scientific remarks regarding childish fear: "Ein anderes constantes Symptom des Erschreckens der Kinder ist ihre Lautlosigkeit. Das Schreien beginnt, wenn ein Kind z.B. hingefallen ist, erst nach einer Pause."
Es ist wahrscheinlich, dass dieser Zustand des Nicht-
schreien-könnens, wie der der Aphthongie oder Reflexaphasie
auf tetanischer Erregung der motorischen Nerven, besonders
des Zungen- und des Zungenkrampfes folgen kann. ... Kinder,
sowohl vor wie nach dem Beginn des Sprechenlernens, fah-
gen wahrscheinlich auch deshalb erst einige Zeit nach Ein-
wirkung des plötzlichen Eindrucks auf zu schreien, weil
durch denselben der Wille vollständig aufgehoben wird, so
dass es anfangs nicht einmal zu einem Anlauf, einen
Laut zu bilden, kommt. Alle sonst willkürlich beweglichen
Muskeln werden nicht mehr bewegt, weil die Willensimpulse
fehlen, so auch die Zunge und die Kehlkopfmuskel. Selbst
die Reflexerregbarkeit ist herabgesetzt. Daher wahrschein-
llich die Lautlosigkeit Erschreckter im ersten Augeblick.
Die sehr starke Erregung einzelner Centren bringt eine
Hemmung der übrigen centralen Functionen mit sich. End-
lich kommt der motorische Impuls zu Stande, bewirkt aber
jenen Zungenkrampf und erst nach dessen Lösung Schreien.¹₀⁶

So it is with Monina, then finally "el instinto de la
conversación venció al miedo, y al fin la pobre Ramona
dió un chillido agudiísimo y prolongado..."¹₀⁷

Later the child is seen in quick glimpses as she
slips into Maria's sick room "como un gatito que entra y
sale sin que nadie lo sienta"¹₀³ as she ran to meet Roch
"y se abrazó sus piernas, echando la cabeza hacia atrás", and when she demonstrates the old adage of "children tell the truth" as she senses and reacts to the falseness and insincerity of one of María's visitors, Pilar de San Salamanca. When the lady asked for a kiss, the child refuses it.

"No," -replicó decididamente Ramona, apartando su cara y defendiéndola con sus manecitas de los labios de Pilar.

-¡Oh, que tonta, que mala!
-¡No te quieros!"

Monina has been a tremendous force for good in the novel. She is responsible for the complete regeneration of her mother, and the development of sentiments in León Roch which prevent his doing anything which might be contrary to her best interests. Monina's thoroughly bad father, Federico Cimarra, says, "Monina es... el único ser que hay en el mundo capaz de despertar en mí un sentimiento; el único ser que me hace pensar a veces de una manera distinta de cómo pienso siempre; el único ser por quien algo sonríe dentro de la región obscura, misteriosa, que llamo alma..." There is no emphasis on the relation between the grandfather and the child, as in Hugo, nor is the child used, as Leblond says of Maupassant's use of him, as "pretexte plutôt à montrer les sentiments de paternité et de famille." With her sweetness and her naughtiness, Monina exists in the novel as a definite personality.
In addition to her novelistic function, Monina has been the subject of a psychological analysis of the fear reactions of a two-year-old child. This is another example of the interest Galdós felt in all manifestations of the child personality. As a literary character Monina could exist purely for her own sake. She has all the charm that two-year old girls can possess.

The exact opposites of the well-trained Villuendes children to be shown in *Fortunata y Jacinta* are found in *El amigo Manso*. José María Manso, brother of the professor Manso, has brought his three children from Cuba to Spain to be educated. They have had no training at all, they destroy furniture, and their shouts are heard in the streets. "...no sabían cosa alguna, ni comer, ni vestirse, ni hablar, ni andar derechos..." In spite of their father's wealth, their manners were as bad or worse than those of the slum child Pitusín. One night at the family table Manso noted that one little girl was putting her hand into his plate to remove food, "la otra niña pedía con atroces gritos todo aquello que no estaba en la mesa."

It is this state of affairs which induces the Mansos to hire an institutriz, and brings the now grown-up Irene into the story. By dint of kindness and patience Irene dominates the "fierecitas" and Jesús and Isabel become "muy juiciosas; estudiaban sus lecciones con amor." They are seen busily learning to write, and throwing pillows
and being naughty on nights of big parties in the house. "Monísimas", they called themselves Manso's sweethearts and competed for his kisses.

When Irene, the institutriz suddenly decides to leave, the little girls help her pack, and then are seen no more for "medrosa de su propia pena, se habían refugiado en la clase, donde lloraban a moco y baba." In addition to having furnished the means for a renewal of friendship between Manso and Irene these children have been used to illustrate the Galdós idea that untrained, uneducated children are savajes, but possess natural qualities which lead them to respond readily to kind and intelligent treatment.

An interesting point in connection with these two girls is that in the last mention of them by name, Galdós changes Jesús's name to Merceditas. According to W.H. Shoemaker, a slip of this kind is unusual.

A little girl named Rosa appears and grows to womanhood in a series of eight Galdós novels. She is the oldest daughter of the unhappy Ido family and is seen at varying ages in El doctor Centeno, Tormento, Lo prohibido, Fortunata y Jacinta, Amadeo I, La primera república, De Cartago a Sagunto, and Gánovas. The two novels dealing with her childhood are El doctor Centeno and Tormento.

At the time the Ido children are met, José Ido, the father, had been out of work for three months, and their economic situation had become desperate. Rosa and her
brothers and sister seem destined to represent "la ca-
quexia popular, mal grande de nuestra raza, mal terrible
en Madrid..."\textsuperscript{122} Rosa herself is the personification of
the pale, rickety, scrofulous little children of that
city. The child is ten years old, "bonita, rubia, con la
cara sucia y el vestir andrajoso..."\textsuperscript{123} Later description
adds that "Rosa Ido, con ser raquítica, no carecía de be-
leza y gracia. Era sumamente redicha, y en un certamen
de hablar mucho se habría ganado todos los premios. Tenía
los ojos azules; el pelo de color de esponja y enmarañado;
la boca grande, sin duda de tanto charlar; los modales de-
senvueltos. Andaba a saltos, comía devorando. Era el tipo
de los salvajes de buhardilla, que se extienden por la lí-
nea de tejados de Madrid, cerniéndose sobre la población
como bandada famélica. Devoran los desperdicios que llegan
hasta ellos, y piden sin cesar. Descienden rara vez, por-
que no tienen ropa con qué presentarse. Viven en aquella
altísima capa urbana, situada entre el cielo y los ricos."\textsuperscript{124}

Galdós has established Rosa as a "tipo", but he nev-
er failed to be interested in the individuality of the
child. Having created Rosa, his idea must have been to
express the sentiment of this small being, insignificant
and lowly, -- her own state of mind in the midst of such
misery and misfortune. From this point on she is studied
for herself and her personality is distinct among all the
other Galdós girls.

Sent by her mother, the little girl has early learned
to solicit, and it is for some small thing, an egg or a peseta, that she came often to the room of the sick Alejandro Miquis. She can be identified by her own little vocabulary with its deformed words. Morning and evening the silvery voice is heard at Miquis' doorway: ¿Danz ustedes su primiso? She shows little inclination to improve her speech, for when the boy Felipe attempts to correct her pronunciation, the answer is "Qué más da..." She is curious, in the manner of the later described Papitos, and after having been ordered to leave a room she later tells Felipe: "Yo me salí; pero me quedé en la puerta para pescar algo..." It is her incessant chatter which brightens Miquis' last hours. Rosa tells everything she knows about the neighborhood, repeats gossip, quotes her father and mother, and describes the "diabluras que hizo el gato."

Sometimes her thoughts revolved around her father, and in the repetition of what he had said Rosa used the very expression "francamente" which, according to Shoemaker, belongs exclusively to the personality of José Idó.

Among her own private possessions Rosa can count a doll as ragged as herself, with "toda la cara comida", a sick cat, and her private boudoir "consistente en un espejo roto, dos flores de trapo, acerico, medio peine, varios frascos vacíos..." She played with these on the small stairway and azotea which served as a meeting place for her and for Felipe. Felipe, the hero of El doctor Centeno, is some three or four years older than Rosa,
and the little girl has an important part in the novel as his companion. "Por Felipe tenía verdadera pasión, y no se separaba de él como pudiese. A veces tormentábale con preguntas y largas charlatanerías sobre cualquier insulso tema."

It is in this tertulia that the two children exchange confidences and the young "doctor" gravely expresses his opinion on the state of the cat's health. The death of this cat removes one of Rosa's chief joys, and since she is to be spared nothing, she learns of the dissection of the animal by Felipe.

The recurrent theme in the story of the little girl is her hunger. "En la escalera encontró Centeno a Rosa que subía fatigadísima. Sus mejillas pálidas, sus ojos tristes decían: 'Hoy no ha entrado nada por esta boca donde salen tantas palabras; pero su apetito de charla podfa más que la necesidad, y si Felipe no llevara prisa, allí me le tendría media hora, dándole matraca.'

She enters the dying Míquis' room now and then, hoping to be of some service, but she could not refrain from taking "con disimulo cortezas de pan, de las que había sobre la mesa, para comérselas y llevar algo a sus hermanos."

When Felipe goes to the kitchen to cry, Rosa followed to try to comfort him. "...creyó muy del caso consolar a su amigo con las frases propias de la ocasión entremezcladas de suspiritos: 'Hijo, es preciso conformarnos con la voluntad de Dios... ¡Ay, Jesús, qué mundo éste! No hay más que penas.'"
Although Rosa is still quite young in Tormento, it is clear that her childhood lies behind her. The family situation has improved, but the father, José Ido, searching for some employment for the two older children, says: "La niña mayor, Rosa, cose a maravilla..." 139

In her small world, ten-year-old Rosa Ido plays an important role. She represents the "caquexia popular" of the children of Madrid, her friendship with Felipe helps establish his character and ability, she forms an important part of the unfortunate Ido family, and for herself maintains enough distinguishing characteristics to appear as a definite child personality. She is the first older girl studied by Galdós in this series of novels and is a child who has only seen the seamy side of city life. She is imitative, possesses a sharp, sociable curiosity, and, in spite of ever-present hunger, has an intense interest in the world around her. She talks incessantly, but she is not asking questions, she is relating neighborhood gossip. She probably presents a faithful model of the older women of the barrio, even including the suspiritos which she mixes with her speech. In common with other Galdós children, she possesses many good qualities. Her constant cheerfulness, her desire to help others worse off than she, her willingness to share the scraps of bread with her "hermanos" all indicate sound character traits. Galdós shows in the affection she lavishes on Felipe and

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the sick cat another type of starvation from which Rosa suffers. She has probably received few caresses, although her father shows much concern for his children's hunger.

The character of Isabelita Bringas is one which Galdós has developed at some length. Particular importance seems to attach to her, because it is of Isabel and her little brother, Alfonsín, that Galdós was speaking when he said: "No miremos con indiferencia el retoñar de los caracteres humanos en estos bosquejos de personas que llamamos niños. Ellos son nuestras premisas; nosotros ¿qué somos sino sus consecuencias?"140

Isabel Bringas first appears as a little girl ten years of age in Tormento in the year 1867. She, with Alfonsín, are the "herederos de las gracias maternas"141 and are very nice looking children. To accommodate their increasing necessities, the Bringas family moved and Isabel had a room of her own. As her mother observes, "oscurito, sí; pero ella, ¿para qué quiere luces?"142 In the desperate struggle to keep up appearances, the money which should have gone for food, was used for other purposes, and "las comidas eran por lo general de una escasez calagurritana, por cuyo motivo estaban los chicos tan pálidos y desmedrados."143

Isabel is very fond of her uncle, Agustín Caballero, and is shown seated on his knees, eating her crust of bread and showing him "un sobado librejo, donde tenía varias calomaniás."144 Caballero pays for Isabel's piano
lessons. This is the one thing which consoled her mother, Rosalía, who wished the child were old enough to marry Caballero. "Su hija tenía ya piano y maestro, y recibiría aquella parte de la educación tan necesaria en una joven de buena familia. Y era la niña tan aplicada, que toda la santa tarde y parte de la noche estaba toqueteando sus fáciles estudios..."145

Isabel was a pretty child whose health was extremely delicate. Early malnutrition had played its part in her formation. She was "una niña raquítica, débil, espiritada, y se observaron en ella predisposiciones epilépticas."146 She went to school, but could never be scolded, nor required to perform any task. In that spring of 1868 the doctor ordered morning walks for her. With Alfonsina she played happily along the way "revoloteando ora delante, ora detrás, ensuciándose de tierra y azotándose con varitas, sacudiendo los árboles tiernos y saltando las acequias salidas de madre."147 Isabel is guarded from any mental disturbance, but tiring, energetic play is permitted, and so she is usually found running in the play scenes.

Among her personal characteristics "esta niña tenía la fea manía de contar todo lo que oía. Era un reloj de repetición, y en su presencia era forzoso andar con mucho cuidado, porque en seguida le faltaba tiempo para ir con el cuento a su papá."148 She is, thus, a source of irritation to her mother who has certain indiscretions to
conceal. Isabel is also happy to inform on Alfonsín. From her conversation, Isabel reveals that she is of as saving a disposition as her father.

The girl's dreams were often violent, followed by vomiting and convulsions. Sometimes "se ponía lela, y tardaba mucho en comprender las cosas, perdiendo completamente la vivacidad infantil." Galdós describes in detail two of the terrible dreams which torment Isabel when she has an attack. Often occasioned by eating of some particular food, the attack began with fever and a delirium which magnified and distorted the events of the day into nightmares. Relief came only after violent vomiting.

It seems as though Galdós may have been thinking of the importance of children's dreams as a means of studying the child's sub-conscious. Whatever may have caused the dream, and many dreams are at least in a large part products of physical stimulation, the meaning has been determined by the unconscious. Isabel repeats all the events and scenes of the day. "...veía a las chicas todas, enormemente desfiguradas y a Cándida como una gran pastora negra que guardaba el rebaño." This is in line with the modern psychologist Murphy's remarks on the symbolism of children's dreams, in which he says that frequently characteristics of persons are reversed. Mixed in with the dream is a glimpse of childish wish-fulfillment in dreams, for Isabelita imagines the splendid appearance her father would make when he received the expected uni-
form of a "caballero del Santo Sepulcro." Gardner Murphy says that no one has ever made a systematic study of dreams to see if children's dreams are wish-fulfillments to the extent which Freud believed. "Judging by such scattered reports as we have, there seems reason to doubt whether wish-fulfillment is a universal characteristic of dreams of any age. But the data are simply incomplete." At any rate Galdós anticipated a point much discussed by later psychologists.

Isabel's second dream is induced by overeating, and again the day's activities and scenes are repeated. This time the things which the child does not dare talk about while awake appear in her dreams. The inquisitive little girl had gathered enough from her eavesdropping to have a fair notion of her mother's intrigues with Milagros and Sr. Pez. These half-known, half-suspected thoughts mingle with recollections of her father's dire predictions concerning the outcome of certain political policies. She imagined a river of blood in Madrid which finally enveloped her mother and Pez. Pez gave her a kiss which burned her, and Sr. Vargas, an official in Bringas' office, brought news of an impending reduction in her father's salary. The element of reversed characteristics again appears in this dream, for Sr. Vargas is a very small fellow, no larger than a flea, who gets about by jumping.
As Isabel's health improves, due to a regimen such as advised by Dr. Tolosa Latour, of "baños del mar", "una alimentación nutritiva", and "gimnasia", the attacks disappear. True, the waters of the Manzanares were substituted for the "baños del mar" by Isabel's penurious father, but, "fueron o no buenos los baños de los Jerónimos, ello es que la niña había ganado, tomándolos carnes y colores, amén de un apetito excelente."162

The little girl was a passionate "coleccionista" of any trifles she could find, and kept them all securely guarded from everyone with the exception of her father. On account of his eyes, Don Francisco could neither read nor work, so he spent much time playing with Isabel and her treasures. He praised her habit of saving everything and she was always sure of her father's sympathy. Galdós says, "En todos los contratiempos el pequeñuelo Alfonsín iba a buscar refugio en las faldas de su querida mamá, así como la niña siempre se arrimaba a Don Francisco para buscar mimo o pedir justicia en algún pleito con su hermano."164

What lies in store for Isabel after this careful development of her character is not known, but Galdós has, as Leblond says of Daudet, "surt montrer l'importance des premières années dans l'existence d'un être, comment elles déterminent le tempérament de l'individu, quelque triste ou heureux que doive être l'avenir."165

Isabel resembles Rosa Ido in that she also suffers
from rickets and malnutrition and is of the same age. Isabel knew Felipe, though there is no mention of Isabel and Rosa having played together. Probably the difference in their social stations prevented their meeting. Isabel, too, loves to gossip, but she adds a touch of maliciousness which is not seen in Rosa Ido, in her "fea maña" of tale bearing. She is the first little girl to receive some education and demonstrates ability, for in spite of her poor physical health, she is known to have received some prizes in school and practices earnestly after Caballero arranges for her music lessons. Her main individual characteristics which distinguish her from other Galdós girls are her "predisposiciones epilepticas" and her passion for collecting utter trifles, which is at its height when she is sickest, and thus appears an abnormal symptom. The psychologist Galdós, as he had for Mariano, carefully takes stock of all the useless objects in her treasure box. Most children pass through a "collectionist" stage, but in Isabel's case it seems to be a manifestation of an inherited tendency to penuriousness from her father, who also found it extremely difficult to part with anything.

By her observation and tale-bearing Isabel serves to point up the ugly situation involving her mother and Pez, and the revelation of her sub-conscious shows the child's faintly suspicious comprehension of the facts. She is a victim of her parents' pride and folly, and her improved health after open air exercise shows Galdós' faith in
health schemes such as those advocated by Dr. Tolosa La­
tour.

Irene, the orphaned niece of García Grande's widow, 
Doña Candida, is nine or ten years old when she first ap­
pears in La de Bringas. She was the inseparable friend of 
Isabel Bringas "y por las tardes se las veía, muñeca en 
mano y merienda en boca, jugando en la terraza o en las 
partes más claras de aquellas luengas calles cubiertas." 
She is physically active, for in the play of the young­
sters around the palace, "no es aventurado decir que Isa­
belita Bringas y la sobrina de doña Candida eran las que 
más alborataban." It is she who helps divert Isabeli­
ta's sad thoughts after the sudden blindness of Bringas. 
Some two years later Irene appears in El amigo Manso, 
carrying out much the same mission as Luisito in Miau. She 
is sent by Doña Candida to obtain money from Manso. 
Irene is a bright little girl and in less than three years 
had finished her elementary studies, Manso says, "en no sé 
qué colegio." The misery and sadness of her life are re­
vealed by Manso as he soliloquizes: "Y yo pregunto: ¿fue'
un mal o un bien para Irene haber nacido entre escaseses 
y haber educado en esa negra academia de la desgracia que 
a muchos embrutece y a otros depura y avalora, según el 
natural de cada uno? Yo le preguntaba si estaba contenta 
de su suerte, y siempre me respondía que sí. Pero la tris­
teza que despedían...sus bonitos ojos...quizás revelaba 
uno de esos engaños cardinales en que vivimos mucho tiempo,
o quizás toda la vida, sin darnos cuenta de ello."

Of her own accord, Irene entered "la Escuela Normal de Maestras" and passed the examinations brilliantly. When she next appears, she is nineteen years old and childhood lies far behind her. She becomes the institutriz of the José Manso children. Details concerning Irene's childhood have been scant, and yet she is seen as a distinct creation - a little girl with talent and an equal amount of will, who, by her own effort, has managed to rise above her surroundings. Later, looking back on her own childhood, Irene is undecided whether her early efforts had been inspired by the industry of the other little girls, or by her love for her teacher.

Irene is the same age as Rosa and Isabel, and like them, very poor. She was Isabel's closest friend and playmate and is used as an illustration of Manso's love for children. She may be an orphan, since her only mentioned relative is Doña Candida, and like Rosa, she has early learned to ask for money. Her health is not specifically mentioned. For the first time a quality of sadness is noted in a small girl's expression, and she differs radically from the other two older girls in her thirst for book learning. Impelled by the same urge as Felipe, she has more fortune than he and obtains the longed-for education. She is the only girl to grow to womanhood in one novel. More detailed attention is given to her grown-up char-
acter which furnishes the answer to Manso's early question. Irene's deep desire to escape all conditions relating to her early life reveal the effect that poverty had had upon the child.

In *La de Bringas* Galdós also mentions young Gloria de Lantigua, but only as a friend of Doña Tula. He also has a brief sketch of a girl whose mother refused to let her grow up. She is mentioned here for that reason only, since she is really mature in development. María, later wife of León Roch, is the only girl in the four children of Milagros, sister of Doña Tula. About fifteen years old, she is of surpassing beauty, "de ojos verdes y perfil helénico, Venus extraída de las ruinas de Grecia, soberana escultura viva." Although the girl is no longer a child, her mother will not present her to society. In Rosalía Bringas' opinion, "la marquesa no la presenta aún para que no la envejezca, y da dolor ver aquella mujercita tan desarrollada ya...no creas, tiene más delantera que su mamá...da dolor verla metida allá dentro jugando con las muñecas, enredando con las criadas o copiando temas de francés..." María's only purpose in the novel seems to be to show the shallowness of her mother's character.

Perhaps the greatest single treasure house of child characters is found in *Fortunata y Jacinta*. Since the theme of Jacinta's life is her intense love for all children, it is not strange that some of Galdós' finest and most appealing child characters appear here. Like Jacinta's,
Galdós' eyes must have followed every child. As Waldeck has said, "Galdós...as a novelist, held the mirror to nature with such perfect impartiality - a mirror so broad that it took in almost all types of humanity..." 180

Jacinta Santa Cruz and companion, Rafaela, have been to an extremely poor and miserable section of Madrid to take some toys to the little Pitusín. Jacinta has noted the poverty, misery and filth of the neighborhood, and is leaving "cuando sintió que le tiraban suavemente de la cachemira. Volviése y vió una niña, como de cinco o seis años, lindísima, muy limpia, con una hoja de bonibús en el pelo. 'Señora -le dijo la niña con voz dulce y tímida, pronunciando con la más pura corrección: -¿Ha visto usted mi delantal? Cogiendo por los bordes el delantal, que era de cretona azul, recién planchado y sin una mota, lo mostraba a la señorita..." 181

This is the introduction to Adoración, child of an unsavory character known as Mauricia la Dura whose present whereabouts is unknown. The girl is being reared by her Aunt Severiana who is not entirely satisfied with her. "Como que nació y se crió entre mujeres malas, que la enseñaron a fantasear y a ponerse polvos en la cara. Cuando va por la calle, hace unos meneos con el cuerpo que...; ¡ya le digo que la deslomo si no se le quita esa maña!" 182 Adoración is utterly fascinated by Jacinta and as the lady left "Adoración iba detrás, cogida a la falda de Jacinta, como los pajés que llevan la cola de los reyes..." 183
Whenever Jacinta returned to this neighborhood, "Adoración se pegaba a doña Jacinta desde que la veía entrar. Era como una idolatria en el cariño de aquella chicuela. Quedábases extática y lela delante de la señorita, devorándola con sus ojos, y si ésta le cogía la cara o le daba un beso, la pobre niña temblaba de emoción y parecía que le entraba fiebre." 184

Beyond her appearance, however, the child has little to recommend her family history. Her drunken mother disappears entirely from time to time, and no father is ever mentioned. But she is a child whose very nature pleads for lovelier things. She responds instantly to beauty and education. To her, Jacinta represented all that she could even dream of, and when Jacinta speaks of the little girl's education and preparation for earning a living, "Adoración la miraba en éxtasis." 185

Since it was impossible for Jacinta to take the girl to the Santa Cruz home, she contented herself with dressing the child beautifully and paying for her education. 186 M. de la Revilla wrote that "el niño tiene derecho a todas las condiciones necesarias para su completo desarrollo físico y moral." 187 Adoración, at six years of age, could realize with Revilla that "la fatalidad social existe", 188 so that without Jacinta's aid she could not expect more than the bare existence of the body. It has been said by Waldeck that Galdós' symbolism is a symbolism of his own "equidistant from mysticism and from mistiness. It never
constitutes a special method of presentation, and is never insistent... Mauricia la Dura's little daughter may represent a child seemingly predisposed by inheritance to evil, turning in adoration toward social forces of moral consciousness and dignity. As a child, her individuality is strongly established by the purity of her speech, her cleanliness, and her refusal to be a part of the vulgarity and filth which surround her. Adoración is another example of Galdós' insistence on the innate excellent qualities of the Spanish under-privileged child.

In Fortunata y Jacinta also there is the delightful little band of well-behaved Villuendas children who are aghast and filled with consternation at the antics of the lawless little Pitusín, a slum child brought to their home by Jacinta de Santa Cruz. Isabelita and Ramoncita are the two older girls, children of Ramón Villuendas' first wife. They, with the younger ones, appear in several scenes "alborotados y inconsolables" in front of the havoc which Pitusín has caused, and frantically hasten to regale their father and Jacinta and her husband with a full account of Pitusín's naughtiness. On one occasion Jacinta says to Ramona, "Ramoncita, tú que eras la mayor, enseña cómo en vez de reñirle. -Es muy fresco; también se quería comer una vela - dijo Ramoncita, implacable." It is Ramona who, later when Pitusín is contemplating another attack on the Nacimiento, "pensaba seriamente en que debía llamarse a la Guardia civil."
The Villuendas children present a contrast to the untrained and savage little Mansos, and show the effects of good, but non-repressing, home training. All are allowed to express their opinions and they present a solid family front before the invader. They think and act in a mass: "Primero se sorprendieron en masa; después parecía que se alegraban; por fin determinaronse los sentimientos de rece-lo y suspicacia." 193 They are seen "todos llorando en coro" 194 and some of Pitusíñ's antics bring forth a "chillido unánime de espanto y desolación..." 195 They present an impression of law and order opposing the barbarism of the slum child.

One of Galdós' best-drawn and most original child characters is that of the little servant girl of Doña Lupe, "la de los Pavos." It was Doña Lupe's custom to take some youngster to train and educate according to her ideas and this one was a beggar on the streets 196 when Doña Lupe took her. Tall and thin for her twelve years and with more than her share of inquisitiveness and "desverguenza", the girl was called Papitos, although Galdós says, "no sé por qué." 197 Elfish in appearance, a veritable changling of a child, she wears a long apron reaching to her feet and is "más lista que la pólvora." 198

The first appearance of this wiry little creature occurs when she suddenly enters Maxi Rubín's room and surprises him robbing his own bank. In answer to his startled protest, "la rapaza le enseñó medio palmo de lengua, ple-
The constant use of her tongue, probably a hangover from infancy when the tongue is a child's favorite plaything, is a characteristic of Papitos. Used now as a sign of defiance or contempt, her tongue seems of an incredible length and agility. A very practical use occurs when she licks the last few drops of strawberry juice from a plate.

As a servant girl she was "activa y trabajadora cuando quería, holgazana y manosa algunos días." She not only acts like a possessed child, she has the semblance of one. "Tenía el cuerpo esbelto, las manos ásperas del trabajo y el agua fría, la cara diablesca, con unos ojos reventones de que sacaba mucho partido para hacer reír a la gente; la boca hocicuda y graciosa, con un juego de labios y unos dientes blanquísimos, que eran como encargo para producir las muecas más extravagantes. Los dos dientes centrales superiores eran enormes, y se le veían siempre, porque ni cuando estaba de morros cerraba completamente la boca."

At times Papitos is unbearable and torments Maxi almost past endurance. When threatened, "Papitos se desvertongzó más. Ella las gastaba así. Cuanto más la amenazaban más pesadita se ponía." She escapes almost by flight from Maxi's hands, to repeat her insults and taunts from a safe distance.

Papitos does not escape from Doña Lupe's punishments,
but the first powerful effect is no longer present, for prolonged harsh treatment has made her more and more indifferent to others' feelings and behavior. A severe scolding from Doña Lupe leaves Papitos unmoved. "Como que acabadita de oírse llamar con las denominaciones más injuriosas y de recibir un pellizco que le atenazaba la carne, poniáse detrás de su ama a hacer visages y a sacar la lengua, mientras se rascaba el brazo dolorido." 205

When Maxi goes to the kitchen for some tool to repair his shoe, Papitos gives it to him, "haciendo el ademán de machacar al señorito la cabeza." 206 When he threatens to tell on her, "Papitos se puso a picar la escarola sin dejar de hacer visages." 207 She returns his threats, intermingled with parts of the monotonous syllables of a song she is singing.

Sometimes, however, Maxi is indebted to Papitos for attracting Doña Lupe's attention from himself. "Porque la mona aquella tenía días. Algunos lo hacía todo tan bien y con tanta diligencia y aseo, que doña Lupe decía que era una perla. Pero otros no se la podía aguantar." 208 The child was at her best when there was much to do or when given authority. "Cuando menos hay que hacer es cuando la pega," says Doña Lupe. 210 It can be seen that when she was good, Papitos, like the little girl in the nursery rhyme, was very, very good, but when she was bad, she was horrid.

In addition to Doña Lupe's practical training, Pa-
pitos occasionally receives instruction from Maxi and her primer with its dirty, crumpled leaves is kept in her sewing basket. She is very good at guessing riddles and with child-like credulity listens open-mouthed to Maxi's stories. She is also quick to see the absurdity of a situation, and her uncontrollable laughter and taunts when Maxi tells her of his love affair are reminiscent of the impertinence of the servant girl, Nicole, in Molière's *Le bourgeois gentilhomme*. To add a physical touch to her torment, Pitos sticks her fingers through the holes of a stocking which she has been darning "le cogió la nariz al señorito y le tiro de ella."214

Maxi does, however, tell the story of his love for Fortunata to Pitos, but it falls upon uncomprehending ears. Pitos has no precocious interest in such affairs. She is at first amazed and then bored by a recital which has no meaning for her. "...por fin la niña estiró el brazo izquierdo sobre la mesa, y como estaba tan fatigada del ajetreo de aquel día y de los coscorrones, hizo del brazo almohada y reclinó su cabeza en ella... Dormía como un ángel, apoyada la mejilla sobre el brazo tieso, y conservando en la mano de él la media, por cuyos agujeros asomaban los dedos."215

The most frequent nickname applied to Pitos is "la mona" or "la monilla" and reference is made to her "gestos de mico." Doña Lupe tells her she resembles "la mona del Retiro", but she is also compared to other
animals and a fish. When Doña Lupe says it is bedtime, Maxi and Papitos enter their rooms "como los conejos cuando oyen los pasos del cazador"; ordered by Doña Lupe to the kitchen, Papitos "se escabulló como un ratoncillo que siente ruido." Occasionally her footsteps sound "como las de un caballo en el Hipódromo." Doña Lupe calls her a "grandísima bestia" and Maxi says, "Eres lo más animal y lo más grosero..." Papitos' eyes even are mentioned as Doña Lupe takes her some strawberries, saying, "Esto para Papitos, que está con cada ojo como los de un besugo."

Papitos' best feature and her main pride was her black and abundant hair which she combed elaborately, curling it with "un pedazo de alambre grueso, calentándolo hasta el rojo." This practice led to a violent outburst from Doña Lupe who also "tenía días." Often her anger, lacking suitable outlet, fell upon Papitos' innocent head "y se dice cabeza, porque ésta fue lo que más padeció en aquel achuchón." Her anger reaches its culmination in a threat which terrifies Papitos. "Voy a llevarte a la barbería y a raparte la cabeza, dejándotela como un huevo." Papitos gives little sign of affection for Doña Lupe, and, upset again by one of Doña Lupe's unjust bursts of temper, she plots a singular revenge, but her good judgement persuades her to abandon the plan. She is seemingly affected by Doña Lupe's death. If Papitos felt any affection for Maxi, it was well concealed, for even
when he was finally beginning to command a little respect from others, Papitos was "la única persona que no participaba ni poco ni mucho de este respeto..., que cada día le trataba con familiaridad más chocarrera." The first sign of admiration or affection that Papitos shows is toward Fortunata whose beauty and intricate hair dress arouse the greatest admiration. The ragged and uncouth servant girl adored the fallen woman in much the same way as the dainty Adoración had adored the perfect Jacinta. On Fortunata's wedding day, "Papitos buscaba mil pretextos para ir al gabinete y admirarla, aunque sólo fuera un instante."

As Maxi's mental condition worsened, he began to suspect Papitos of poisoning him, and made a murderous attack upon her with a table knife. This scene is the opposite of a similar one in Mieu when the crazed Abelarda attempted to kill Luis.

Papitos has been called "una especie de Miñón", and while the suggestion seems strange at first, the two girls do have much in common. Both are servants; Miñón was of noble origin, but Wilhelm Meister had bought her for thirty thalers from a traveling actor, while Papitos was the daughter of a "basurero" and was a pitiful beggar on the streets when Doña Lupe rescued her. Papitos is twelve years old, Miñón seemed about twelve or thirteen; both have beautiful, abundant black hair and dark complexions. Galdós refers to "la cara gitanesca" with its "tono de bronce rojizo" of Papitos. While Miñón was
neither quick nor skilful, as Papitos was at times; both moved very quickly, Miñon seeming to almost spring forward. Physically, they both promise to be large, both are working at learning to read and write, both sing, although Papitos' few expressed syllables can scarcely be mentioned in the same breath with Miñon's beautiful songs. Beyond these external similarities it would seem that they have little in common. Of course the great contrast between the two lies in the immaturity and childishness of Papitos, and the strange maturity of Miñon. If any tears lie behind the mocking laughter of Papitos the reader is never told so.

Papitos' primary function in the novel seems to be that of a confidante of Maxi. She also helps illustrate a phase of Doña Lupe's character to which Galdós often alludes - that of her necessity to teach or improve someone else.

This girl is one of the most unusual among the Galdós children. The long treatment her character receives, as well as the partial reproduction of similar characteristics in the boy Posturitas of the following novel, Miu, show Galdós' interest in the type of personality she represents. This street beggar is a child who is seemingly motivated only by whim or caprice. Her early training has been such that she may be governed only by fear, although much bad treatment has hardened her to the usual blows and threats. She is the only uneducated girl who is compared to beasts.
instead of savages and many of her reactions are more animal-like than human. She is not one who will fit into Doña Lu-pe's educational training program, nor in any other, without consideration being given to her particular personality. She can be reached, however, as Galdós shows, by study of her individuality. Shrewd, quick, and insatiably curious, she must be kept busy and delegated a little authority.

The amount of detail given concerning the physical appearance of Papitos is also most unusual. It is quite evident that Galdós wished her extraordinary appearance to be clearly visualized. The continual reference to her as a “mona” and her appearances in ridiculous scenes in which she emphasizes her physical peculiarities contribute to make her Galdós' most comic child character.

Papitos does not possess the innate abilities of a Ción, but she has good qualities worthy of development. Maxi seems to sum her up completely when he said that Papitos “tenía buena índole, y cuando sentara la cabeza y diera un estirón sería una criada inapreciable.”

Encarnación is the second of the two little servant girls described in Fortunata y Jacinta. She has been engaged by Fortunata to help protect her from expected visits by Maximín, and appears "formalita" and carries out orders "al pie de la letra." During the day time when she is allowed to hold Fortunata's baby "se volvía loca de gusto cuando su ama le dejaba tener el pequeñuelo en brazos durante algunos minutos." Through no fault of her own,
Encarnación leaves the door unguarded and Maximián comes to start a scene which later leads to Fortunata's death.\textsuperscript{249}

At one time when Fortunata wanted milk, Encarnación was sent for it. "...y cuando Encarnación se la servía a su ama, ésta vio que habían caído dos moscas; le entró mucho asco y puso a la chiquilla como hoja de perejil, llamándola puerca y descuidada."\textsuperscript{250} It is Encarnación who must soothe the hungry baby while Fortunata is gone for several hours, and during the bad night which followed, "agotó la madre todos sus medios y Encarnación los suyos, que eran cogerle en brazos y dar un paso adelante y otro atrás, como si bailara, tratando de persuadirle con amorosas palabras de que los niños deben estarse calladitos."\textsuperscript{251} It was a long night "y la verdad es que la pasaron muy mal, incluso Encarnación que se dormía en pie."\textsuperscript{252} Her last appearance is when the dying Fortunata sends her running for help.\textsuperscript{253}

No age is given for Encarnación, but she is probably about the age of Papitos since Fortunata wanted a girl like Papitos. Unlike Papitos, she is not described physically. She is the first girl to be burdened with heavy responsibilities, too heavy for her to bear successfully, although she was extremely willing and performed her duties well.

In \textit{La incógnita}, Estefanía is the daughter of Calderón, a relative of Agusta, "y Agusta la tiene casi siempre en casa, y la mima y agasaja como si fuera suya. La chiquilla es monísima: y marido y mujer se consuelan
The girl herself is not brought into sharper focus by Galdós.

The passion which León Roch felt for Monina, intensified and realized by a real father, is found in Ángel Guerra. Ángel Guerra's little girl, Encarnación, commonly called Ción, presents the perfect picture of a pampered child whose childish sweetness is still unmarred by the idolatry of her father. Precocious, with a great capacity for thought and feeling, six or seven-year-old Ción had three grown-ups to please: her stern grandmother, the deeply religious nurse, Leré, and her own over-indulgent father. She is first seen through the eyes of Guerra's mistress, Dulce. The child is "preciosísima y muy salada", of good color and "tan risueña y saltona, que bien a las claras se veía su perfecta salud." Her voice is like "el gorjeo de un ángel" and in her activity and intelligence, she seems an older version of Monina, but in her appearance she is quite different. Ción is delicate, black-eyed and "más graciosa que bonita."

Her father is totally unable to contradict her slightest wish, indeed he lent himself whole-heartedly to the indulgence of her fancies. "¿Querías lavar? Pues le ponía delante una jofaina con agua. ¿Querías fregotear las sillitas hasta desteñirlas y echarlas a perder? Pues el padre se prestaba a la operación, ofreciendo también su ayuda para abrir en canal a una muñeca, y sacar la estopa que formaba sus carnes. ¿A la niña se le antojaba armar un cas-
All this is reminiscent of the delight of Victor Hugo, grandpère, in his efforts to satisfy all the whims and caprices of his grandchildren. Little Jeanne asks for the moon. Hugo is not astonished, he would like to get it for her. In the same way Guerra places the child on a plane where her desires and impulses are recognized as being facts to be accepted and satisfied, in place of being repressed or made into something else. Guerra’s attitude, very modern in many respects, is incomprehensible and unacceptable to Leré, who has been the child’s teacher for two years, and who now remonstrates, quite without success, against Guerra’s relaxation of discipline. “Usted la pierde consintiéndole todo —dijo Leré... —Así, en cuanto usted llega, ya está otra vez la niña ingobernable.”

Guerra’s ideas on education lead him to impose no restrictions whatever upon Ción, so that she could regain her lost liberty. After the death of the grandmother, Guerra’s passion for the child knew no bounds, and she repaid him in the same money.

Ción possessed the intelligence of a ten-year-old, but in appearance seemed no more than four. “Su precocidad manifestábase en la inquietud ratonil, en el afán de apreciar por sí misma todas las cosas, tocándolas, revolviéndolas, examinándolas por dentro y por fuera, en el flujo de hacer preguntas por todo y para todo, ansia de saber,
proritó de observación, reconocimiento del mundo en que se han abierto los ojos, y tanteo del terreno vital en sus diversas zonas morales y físicas."264

A child's questioning Preyer held to be the surest sign of independent thought.265 Galdós is aware of the significance of the sign, and more than once refers to Encarnación's insistent questioning. Ción "se deshagaba con una granizada de preguntas y observaciones",266 and later, "traviesa y alboratada, Ción era un pródigio de inteligencia y a veces hacía preguntas que paraban a cualquiera, y daba respuestas maravillosas, en las cuales al través del candor infantil se vislumbraban destellos de la ciencia divina."267

References, such as the above, of the nearness of heaven to small children are not infrequent in Galdós,268 and remind one of the poetic note of Wordsworth, who also was convinced that "Heaven lies about us in our infancy."269 One particularly striking example is Galdós' description of the boy Jesús in Ángel Guerra. "En sus ojos, que parecen ver lo que nadie ve, se transparentan regiones luminosas, donde nada se ignora, donde no existen la duda ni la ignorancia terrestres. Son ventanas por donde lo infinito se entretiene en contemplar lo finito...para reírse de él."270 In Torquemada en la hoguera a "rayo divino" is also seen in the eyes of Valentín, the child-prodigy.271 The reference seems to be accompanied always with a supreme intelligence and with sadness. The light seems also to come
more from the eyes than the speech of the children, for as Galdós knew, and as had been shown by psychologists of the time and later, a child's consciousness may far exceed his power of expression.

Encarnación, in addition, possessed an imagination almost feverish in its activity. Guerra considered that these "mentiras desarrolladas con perfecta lógica eran, más que un vicio infantil, una gimnasia."273

Angel Guerra, himself sowing seeds of wilfulness in Ción's character, fears the religious influence of Leré upon the child. "¡Bonitas cosas le va a enseñar a la niña, si la dejo!... Ción es inteligente, de imaginación viva, campo bien preparado para recibir impresiones e ideas que luego no habrá medio de arrancarle..."274 Guerra's attitude changes at Ción's death.

In common with certain other feminine characters of Galdós, Ción could not stay away from water, and when she became ill it was her father's task to try to keep her still and away from water, "pues el fregotear y lavarse era en ella verdadera manía."275 As was the case with Valentín, child-genius among the boys of Galdós, this precocious and most intelligent of all the little Galdós girls dies before humanity can benefit in any way from her superior intelligence. Her death forces Guerra to try to imagine the other world "desconocido, indeterminado, en el cual según la idea del afligido padre, habrían de ser apreciadas como en éste sus gracia, su be-
lleza, y el donaire de sus mentiras," and marks the beginning of his active interest in religion and Leré.

Ángel Guerra was written in the period which Casaldueño calls the "sub-período entre la materia y el espíritu (1886-92)". The primary purpose of Encarnación in the novel is to establish a strong common bond of interest between Ángel Guerra and Leré which was to continue after the death of the child and turn Ángel's thoughts more forcibly to contemplation of the eternal. This purpose she fulfills, but the impression of her perfect individuality is very strong. She is not spiritual in any way, but full of vital energy, and her intense curiosity about the world around her is again used by Galdós as an indication of her extreme intelligence.

It is interesting to speculate about the very brief appearance of a six-year-old girl in Halmá. Beatriz, the disciple of Nazarín, had come to see Halmá. "Trae una niña de la mano...una niña como de seis años, arrebujada en una toquilla." As Beatriz explains, the child has served her as a guide: "He traído a ésta para que me enseñe las calles, que no conozco bien. Rosa sabe al dedillo todos estos barrios, porque ayudaba a sus padres a repartir la leche, cuando tuvieron la cabrería." Obviously since Beatriz didn't know this part of the city she would need a guide, and it was likely true in Madrid, as in Toledo, that "los chiquillos pobres, y aun los que no lo parecen, dedícanse también, si al salir de la escuela.
However, since Spain was experiencing one of those sudden revivals of interest in religion at this time, and that thought is always uppermost in this book, Galdós may have been thinking about a little child's leadership. The girl's name, Rose, symbolical of love, may have some significance. The name itself seems to be a favorite one for children since Galdós used it at least three times in the novels studied here.

Another Catalina is found in Hálma. She is one of the four well educated children of the Marqués de Feramor. They are housed on the second floor of a separate part of the Feramor home, along with their English governess; a favorite aunt helps them with their lessons, for their father "rara vez remontaba su seriedad al segundo piso." All had their corresponding English names. Catalina is called Kitty and is described as a "monísima criatura, muy espiritual y un poquitín traviesa... Seguíla Teresita, de tres años, a la cual llamaban Thressie, gordiflona, comilona, y nada espiritual, por el momento. Se pirraba por chapotear en agua, lavar trapos, y otras ordinarias ocupaciones... Fuéronse todos de paseo muy bien arregladitos, pastoreados por la inglesa..." This is the only substantial appearance of these children in the novel, but it is enough to show that Galdós intended a clearly marked character for each as they illustrate a Spanish family receiving and accepting foreign influences and
ideas.

Carmencita, in Nazarín, is the child who is miraculously cured by Nazarín of "un tabardillo perjuicioso, que segura-
mente, antes de veinticuatro horas, la mandaría para el cielo."²⁸⁶ She presents the picture of a child who is ter-
ribly ill. In the squalid surroundings, Nazarín looks down in silence upon the girl. "Tenía Carmencita el rostro ca-
davérico, los labios casi negros, los ojos hundidos, ar-
diente el piel y todo su cuerpo desmayado, inerte, presa-
giando ya la inmovilidad del sepulcro."²⁸⁷ Her only pur-
pose, seemingly, is to illustrate Nazarín's power.

In Misericordia, Celedonia, "una de las chiquillas de la cordonera, la mayor"²⁸⁸ habitually descends at ten o'clock to visit Doña Paca. She is described as being "más lista que la pólvora"²⁸⁹ and when she is asked later to verify a conversation, "no se le escapaba una sola pala-
bra de las que oyera al señor eclesiástico, y describió con fiel memoria su cara, su traje, su acento."²⁹⁰ This is the only mention of Celedonia. Her corroboration tends to make Doña Paca's account of the "eclesiástico" seem completely authentic.

The first glimpse of Socorro, commonly called Corri-
ta, five-year-old daughter of the inventor, Ismael, and Rosaura, comes in the third act of Casandra. The first scene is in the family home with the older children getting ready for school.²⁹¹ The ages of the older sisters, Vicenta, Alicia and Rafaela, are not given, but they are
going to a colegio, and there is the usual confusion and noise associated with this morning chore. Alicia accuses a brother of having taken her pencils, Vicenta is sorry they must leave before their mother returns, and Rafaela says, "Papá, me voy con un miedo tremendo: no me repaste anoche la Aritmética." After they leave "oyese el ruido torrencial del rebaño, escaleras abajo." Corrita dominates the first part of the second scene. She is "desmedrada y preciosísima. Su vivo entendimiento y su gracia no saben ya en el vaso de su inocencia." She has not been to school for several days on account of a slight illness. She carries a doll to which she talks, and her first care is to inspect closely her father's eyes, because "ha dicho mama que te estás quemando las pestañas." Again infantile precocity is demonstrated by the flood of questions which pours from her lips. Obsessed, as were her parents, by the question of how much money they might inherit from an aunt, most of her inquiries revolve around this burning subject. "¿No sabes lo que dijo ayer la tía Felisa? Pues dijo que no adelantas porque no tienes capital. ¿Qué es capital? Te lo preguntó porque una niña grande de mi colegio dijo que cuando se muera doña Juana tendrás capital... ¿Es verdad, papa?"

The child's father has a headache and would like to work, but Socorro ignores his requests that she leave, and the incessant questioning continues: "Dime, papingo,
¿por qué no inventas una máquina para fabricar dinero?...
Y los ricos, ¿cómo han juntado todo el dinero que tienen?

When Ismael answers that it has been taken away from those who had it previously, her logical next question is, "Y ¿por qué no le quitamos nosotros a doña Juana el dinero que tiene?"

Corrita’s remarks are curiously dotted with grown up exclamations which sound strangely in the mouth of a five-year-old. When asked why she wanted money, she instantly responded, "¡Anda, morena! Para dárselo a mamá y a ti, que siempre estás llorando por dinero... A ver sí así calláis y estás contentos."

Forbidden to play with the cat, she announces, "Pues si no me dejas jugar con el gato, aquí me quedo..." She begins a new question with, "Dime una cosa, papujo... pero con franqueza..." Sent to look after her little brothers, she says, "¡Ay, sí! Tengo que estar en todo." She reappears almost instantly in the room, willing to furnish Ismael some information for a price, and with the news that an aunt has appeared without paint on her face. Her father remarks that the colors on her aunt’s face are natural. From the five-year-old comes this answer: "¡Caracolillos! ... Pues ellos serán naturales..., pero se los ha dejado en casa."

The weak Ismael allows Socorro to play with the cat, but finally loses his patience when the child continually interrupts a family conference, and screams at her, "... charlatana, cotorra insufrible." Socorro weeps, but
repeats her demands, and Ismael runs to the table crying, "Sí, sí, sabandija. Toma, toma las tijeras... Y vete pronto con cien mil pares de gatos... Anda, que yo no te vea más aquí." He pushes her out and the child goes skipping off.

Socorro has nicknames for everyone, but the most apply to her father. She addresses him as papa, papiñ, papuco, papingo, papucho, papiango, papujo, padruch, papango, señor don papito and papinguito. Casandra becomes Casandita, and mamá, mamucha. She desires to listen to the conversation of her mother and Casandra in order to be able to repeat it later to Severiana and Narcisa. Reproached for this by her mother, Socorro replies, not too innocently, "Pues no te cuent a lo que hablan ellas?" Rosaura, the mother, calls her "charlatana, enredadora" adding one new name to those the father had called her. The girl is not seen after the third act, and the last mention of her comes from the meddlesome priest, Cibrián, who inquires of Ismael about her. "¿Y aquella Corrita tan parlanchina y tan salada?" Ismael answers, "Nos alegra la vida con sus monerías."

In the fourteen or fifteen years elapsing from the date of Ángel Guerra and the characterization of Encarnación to 1905 when the figure of Socorro appears, no girl characters have been described in detail. Interest suddenly in Casandra with the five-year-old "preciosisima" Corrita. The novelistic purpose of this meddlesome, impertinent child is to reflect like a small mirror the
characters and atmosphere surrounding her. She has a deep and abiding interest in the purely material, and betrays the lack of home training she should have received. Her father's weakness in acceding to her demands is not that of the over-indulgent Guerra for his loved and pampered daughter, but that of a peevish weakness giving way to insistence.

Still maintaining his interest in the speech of children, Galdós shows Socorro's extreme precocity by her tremendous vocabulary which is not contained within the limits of ordinary terms. However, the certain real, child-like quality, so appealing in former Galdós children, is not as apparent in this one. Among the Galdós girls, many of whom can be recognized as familiar and loved types, Socorro remains a stranger. At the age of five she seems never to have been young. The unusual thing is not that her speech reveals the malicious maturity of a grown up, but that she should play with a doll, or be interested in making a collar for a kitten. She is truly individual in character and differs greatly from the others, but the impression is that she represents something, perhaps Materialism, and that the mask of childhood covers a spirit instead of a person.

Throughout Galdós' novels there have been many happy parallels of thought in reference to his "gente menuda" in "esa encantada mañana que se llama la infancia." He uses the classical poetic reference of com-
paring children in the fields to flowers, "las niñas vestidas de rosa o celeste que juegan a la rueda en el Prado y parecen flores vivas que se han caído de los árboles," and speaks of "un racimo de chiquillos." Rude words from the mouths of children bring forth this comparison, "...y salpicado de esos dicharachos que al ser escupidos de la boca de un niño nos recuerdan al feo abejón cuando sale zumbando del cáliz de la azucena." The appearance of children leads to frequent use of terms such as the following: "sus deditos sucios, como hojas de rosa que han caído en el fango", "clavaba en la señora las estrellas de sus ojos", "los puños cerrados que parecían dos rosas sin abrir", and "sus labios rojos... superaban al coral más puro. Los dientecillos le brillaban cual si fueran de cristal. La lengua... parecía una hoja de rosa."

Galdós' attention to little girls is noteworthy in a century which, while beginning to give great prominence to children, still thought primarily about sons rather than daughters. The attitude was well illustrated by Dickens who wrote of the Dombey family that there had been no issue, "...to speak of; none worth mentioning. There had been a girl some six years before." Reflections like this have been seen in Galdós. The frivolous society demanded an expensive "barniz" for girls, and, as Galdós shows, it was not always easy to find a "yerno de primera."
The natural and normal activities of children have been well represented by the many unnamed and named little girls who have added life and movement to various scenes in the Galdós novels. Unnamed happy, careless children of the streets have contrasted with the regimented children of institutions, little beggars have added a pathetic note of poverty and degradation, and many children have played a tiny role of their own.

Neither sisterly nor brotherly inter-family friendship among these children is mentioned by Galdós. The only family relationship which he especially treats is that of the companionship and reciprocal affection of father and daughter. There are three outstanding examples of such affection and regard. In the first, León Roch is not the physical father of the child, but the relationship which exists between them is an ideal one of an adoring father and loving child. Isabel Bringas and her father demonstrate a more mature companionship which is based on common temperament and inclinations. The most feverish and intense of the three is that of Ángel Guerra and his motherless daughter, Encarnación.

Among the girls, as will be seen to prevail among the boys, intelligence and alertness are almost universal. Only one small unnamed girl in Nazaríñ "estaba como idiota y no sabía contestar a nada." Two other traits, related to intelligence, which Galdós seems to see in most little Spanish girls, are intense curiosity and talkativeness.
On nearly all occasions they are seen "charlando cada una por siete."321

In an attempt to distinguish the girls from boys at an age when their tastes and activities may be very similar, Galdós has called attention to feminine coquetttries and activities and has given some attention to their personal appearance. There is less of the last named attention than one might expect from "el verdadero creador del realismo moderno."322 The attractiveness of the girls is a common characteristic. Aside from the comic features of Papitos, only some of the girls of the San Hilario school are "feas" and only one individual, the golden voiced beggar girl, was notably so.

The distinctions in which Galdós was particularly interested were in matters of personality. As he remarks of Isabel and Alfonsín Bringas, "más que la diferencia de sexo, la de temperamento era causa de que los dos hermanos jugasen casi siempre aparte uno del otro."321 "Temperamento", rather than emphatic physical or sex differences, distinguishes all of the children of Galdós.

As a guide and indication of their personality, Galdós, in accord with early and modern psychology, paid particular attention to the speech of little children. In many it represents a highly distinguishing characteristic, and in all it furnishes a clue to the individuality of the speaker.
Aside from the background purposes of the girls in these novels, their roles have been various and important. Being near to heaven, they have had influence to bring out the best in associated grown-up characters; nearly all have illustrated that most children possess natural good qualities which need and plead for adequate training and education; as helpless victims they have pointed out their elders' pride and folly; hungry and suffering, they have shown the need for public aid and health reforms; they have acted as sounding-boards or confidantes for others, and have turned the thoughts of some to the contemplation of eternal truths.

An individuality has been assigned and developed in many girls. Through Galdós' own comments, through the observations of his other personages, and through the children's own speech and actions, the more important girls have been firmly established as literary creations. Less in actual physical description than by study of each personality, Galdós has brought to novelistic life the busy-bee of a Monina, the pale and hungry Rosa Ido, tale-bearing, epileptic Isabel, clean and dainty Adoración, the clown Papitos, the prodigy of intelligence who was Encarnación, and the material-minded little Socorro.

The extent and depth of Galdós' interest in children have been reflected in the many circumstances and moods of these small girls. They have been shown moving natu-
rally and confidently in an orbit of their own - a child world which was just beginning to be explored by scientists - and which offered a tempting field for a novelist and psychologist like Galdós.
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82. Preyer, p. 328.
83. Darwin, p. 293.
84. Braunschvig, Notre enfant, pp. 77-78.
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97. La familia de León Roch, II, p. 6.
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254. La incógnita, p. 138.

255. Angel Guerra, I, p. 23 (Gives age as seven years), p. 146 (gives age as six years).

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In Miau, p. 229 Galdós speaks of "uno de esos rasgos de sabiduría que de la mente divina pueden descender a la de los seres cuyo estado de gracia les comunica directamente con aquella." In Halma, p. 182 when the old priest is dying, Halma says, "¿Sabes en qué conozco que nuestro buen don Manuel se nos muere? En que su alma es toda candor. Piensa y habla como un niño. Tanta simplicidad demuestra que su alma se ha despojado de todo lo terreno."


270. Angel Guerra, III, p. 257.

271. Torquemada en la hoguera, p. 15.


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275. Galdós, Tristana, Madrid, 1892, pp. 20-21; Halma, p. 44.


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282. Rosa Ido en El doctor Centeno, Tormento, Fortunata y Jacinta; Rosa, daughter of Manuel María José Pez in
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312. Ángel Guerra, II, p. 70.
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314. Gloria, p. 98.
316. Lo prohibido, pp. 42-43.
323. La de Bringas, p. 194.
CHAPTER V

BOYS

In this chapter, as in the preceding one on little girls, the aim will be to show that many of these boys, while sometimes serving to illustrate some special Galdós ideas, are well characterized and present definite individual personalities.

As has also been seen in the case of the little girls, many of the boys in the Galdós novels are nameless. They form part of the background as members of families, take their places in street scenes and public gatherings, and add color and animation to many Galdosian "cuadros." The chief reference to childhood of boys in Galdós' first novel, La fontana de oro, is the short review of Don Elías' precocious early years,¹ but later Clara, in hurried flight through the city streets, sees "una mujer andrajosa que traía un niño de la mano y otro en brazos." The woman is using the children to incite sympathy as she begs, and when she saw two gentlemen approaching, she said to the boy, "Muchacho, cojea." Galdós says, "el muchacho co­jeó,"² and ends the simple scene with that statement.

In El audaz, in addition to the background figures of "los chicos por esas calles",³ "los chicos en la misa de San Diego"⁴ and "los rapaces de ambos sexos",⁵ there are the two sons of tía Nicolasa, Pablillo's mortal enemy. These two boys, whom Galdós calls "rus­ticos engen­
dros"⁶ and "los inocentes chicos",⁷ incited by their mother's hatred for Pablillo, make life miserable for him and at the same time they would have "dado su existencia por ver sobre su cuerpo el más pequeño de aquellos resplandecientes botones"⁸ which adorned Pablillo's uniform. They are seen "sin hablar...con los ojos embelesados y exhalando tal cual suspiro"⁹ as they watch the over-dressed Pablillo, and in action when they are allowed to tear Pablillo's splendid uniform off him. "Un chico le tiraba de una manga; otro satisfacía su deseo de tantos días quitándole el sombrero y poniéndoselo para dar dos paseos por la huerta..."¹⁰ These "pobres vagabundos del corral" are wild with joy as they are allowed to hold the garments for a few brief moments before tía Nicolasa puts them away. It is "el mayor y más antipático"¹² of the brothers who later becomes Susana's page and is allowed to wear the uniform. These fierce rivals of Pablo are the only examples of children who are incited to hate and cruelty by their own mother's example. Other nameless children in the novel are the "otros chicos"¹³ with whom Pablo learns to beg when he runs away.

In Gloria there is a poetic appearance of a nameless boy who has come to bring news of Gloria's father during a bad storm. "Un muchacho pequeño y colorado, húmedo todo desde la cabeza hasta los pies, como una deidad de los ríos, penetró en el jardín..."¹⁴ Galdós distinguishes characteristics of individuals in groups of boys who
linger about the church doors when the dishonored Gloria returns to church for the first time. "...la miraron, unos con asombro, casi con lástima, algunos con curiosidad descortés y sin delicadeza." Children are an indispensable part of every religious procession. There are those "chicos que enredaron en el tránsito" and "los chicos que agitaban en la inquieta mano las carracas." Two or three "rapazuelos" of whom the Jewish Daniel Morton asked help, "saltaron dando alaridos a bastante distancia, y tomando piedras del suelo se las arrojaron." The busy housewife, Isidorita, banishes her "chicos a lo más remoto de la casa para que no hiciesen ruido" and a little later she had sent "los chicos y al padre a las Lamentaciones para que no alborotasen."

In Mariana la there is much reference by the surgeon, Teodoro Golfín, to abandoned and needy children, but they are not more individualized in the novel.

La familia de León Roch gives a foretaste of the group play of children which is to be so extensively treated in La desheredada. Northeast of Roch's hotel, where Madrid ends abruptly, are the huts of the cleaner's of the city. "No lejos de allí juegan algunos chicos medio desnudos, cuyos cuerpos morenos y curtidos se confunden con el terruño. Parece que acaban de salir de una grieta, y que por ella se han de volver a escurrir, graciosos, blasfemantes, malcriados, revelando en su inocencia desvergonzada al ángel y al gitano en una misma pieza.
La desheredad begins with another group of "niños casi desnudos" playing in the mud of one of the "barrios más excéntricos de Madrid." In another section Isidora and Alejandro Miquis "paraban a ver muchachos y gallinas escarbando en la paja." The most wholesale description of children, however, occurs on Ercilla street one Sunday afternoon when all have come out to play. There are girls present, but they play a very minor role. The enumeration begins with "un séquito de seis muchachos... una partida de diez y siete... Los tres chicos del capataz de la fundición de hierro... los dos del tendero..." The last named were "tañendo esas delicadas sonatas de Navidad, que consisten en descargar golpes a compás sobre una lata de petróleo" and were "pequeñuelos y sucios." These children are further described with a detail of dress, "Calzaban botas indescifrables, pues no se podía decir a ciencia cierta donde acababa la piel y empezaba el cordobán." To this group another was added consisting of "los dos nietos de la Tía Gordita, los cuatro hijos de Ponce el buñolero, las del sacamuelas y otros muchos." Of their ages Galdós says "poco puede decirse. Eran niños..." In appearance they are for the most part revolting and "el mal comer y el peor vestir pasaba sobre todos un triste nivel." Galdós' interest in detail leads him to describe the type of candy some were consuming. There were deformed children present also.
In addition to description of the second-hand clothing most were wearing, special characteristics are noted in the children. "En cuántas actitudes se observaban piñitos de fierzea! Allí la envidia, aquí la generosidad, no lejos el mando, más allá el servilismo, claros embriones de egoísmo en todas partes!" In their shouts and screams Galdós hears this cry which again emphasizes his concern for the future of untrained, ignorant and ignored children of the streets: "...no somos aún la humanidad, pero si un croquis de ella. España, somos tus polluelos, y cansados de jugar a los toros, jugamos a la guerra civil." In the scenes which follow the children do play at war and "muchos chiquillos se retiraron...berrqueando porque el dolor les enfriaba los ánimos..." Others grew bolder as the fighting progressed, "estaban ebrios, y los más intrépidos se reían de los pucheros de los desanimados..." The stabbing of Zarapicos by Mariano ends the fighting; some ran away, other children burst into tears.

In the Sunday afternoon episode involving Mariano and the great mass of children - Galdós says, "cien ojos volvieron hacia el barranco" when Pecado appeared, the longest and most important treatment of a group of children appears. The detailed description occupies over thirty pages. Although Mariano is singled out from the others for individual development, the group picture is designed to show that his is no unusual case — many
of the others came from unwholesome backgrounds and all possessed "esa rapidez puramente española, que no es otra cosa que el instinto de armarse;..."\textsuperscript{37} As Galdós goes on to say, "fueron los niños hombres y las calles provincias, y la aleluya habría sido una página seria, demasiado seria.\textsuperscript{38}

In \textit{La desheredada} also is the unnamed grandson of La Marquesa de Aranzía, who lived in London or Paris and came to Spain for some winters. He is "un jovencito como de catorce años, que llevaba tras sí, atado de una cadena enorme perro negro...\textsuperscript{39} This boy is a very talented musician, "...era un precoz pianista, un monstruo, un fenómeno de agilidad y de buen gusto. Había sido discípulo y era ya emulo de los primeros pianistas franceses. Orgullosa de esta aptitud, la marquesa obligaba al muchacho a estudiar diez horas al día.\textsuperscript{40} This boy plays Beethoven background music for the whole scene in which La Marquesa opens the door of her dead daughter's room and brings herself, after nine years, to go through the unfortunate girl's effects.

The gifted boy is an expression of Galdós own interest in music and also forms a striking contrast to the character of Mariano, who, according to Isidora's unfounded belief, would have been his half brother.

A brief allusion to the joy of children on Christmas Eve is given when it became necessary to take the drum away from "los chicos del tercero.\textsuperscript{42} Unnamed boys continue to be mentioned in connection with Mariano as \textit{La}
The boy has developed a great affection for bull-fighting and plays with "otros chicos en la plaza de las Salesas." For a short while he joins the "rebaño de chicos en un colegio de la calle de Valverde", before he sinks lower in the social scale and his companions become "toda clase de rapaces desvergonzados y miserables." After his long illness Mariano's whereabouts is made known by "otros muchachos." 

In the meanwhile Mariano's sister, Isidora, had found "un sello de grosería" in the children playing on the streets and her little son, Riquín, was enjoying the companionship of the two unnamed sons of Emilia and Casano. "Todo el santo día lo pasaban enredando desde la trastienda a la cocina e inventando diabluras." All three were violently fond of playing church. It is known that Dr. Miquis had saved the older of the brothers from the crowd and the younger "de los peligros de la dentición."

Unnamed children are few in El amigo Manso. The second ama de cría of the youngest Manso child, Maximín, is noted as having "dos hermanillos de color de bellota seca."

It is "un niño gracioso y rubio" who brought the starving Felipe food from the Morales dining room in El doctor Centeno. Later Felipe observes "dos niños jugando" nearby. Most of the unnamed children, however, are found in the Pedro Polo school. In the schoolroom, being punished, were "un Nazareno puesto en cruz; aquí dos o tres mártires de rodillas con calzones rotos; a esta parte, otro conde-
nado pálido, cadavérico, todo lleno de congojas y trasudores, porque se le había atragantado una suma; más lejos otro con un cachirulo de papel en la cabeza y orejas de burro..."53 José Ido taught the "pequeñuelos"54 to read, and there were "tres o cuatro individuos"55 who had to stay in during the noon hour. It is from this school that one little boy, frantically escaping at closing time, dashed out with such haste that he accidentally knocked down a passing woman and caused her death. 56 Later Polo is known to have thrown out bodily the "chico de Pasarón."57 Many of these same Polo students, including "el chico de la prestamista"58 play at bull-fighting in a vacant lot until they are dispersed by authorities. As Galdós asks, "¿Qué cosa más contraria a la dignidad de una población que esta batalhola de chicos en un solar cerrado, en día festivo, y cuando los mayores se entregan con delirio a las ardientes emociones del toreo verdadero?"59 "Los chicos de la vecindad"50 all admire the pasteboard bull’s head with which Felipe one day astounds them.

In the poor lodgings to which Felipe's new master, Alejandro Miquis, must move, are found references to the "muchedumbre de sucios chiquillos" who were on the stairways at all hours "estorbando el paso y haciendo infernal ruido que ni un momento se interrumpía de la mañana a la noche."61 Miquis' unfavorable impression of the neighborhood is reinforced when he saw that "por el suelo de vorosos ladrillos rojos se arrastraban chicos entecos y
miserables, otros gateaban, aquellos corrían como en una pla-
za, estos hacían procesiones y paradas militares." Felipe
tries to stop the continual noise of "unos chiquillos que
alborotaban" one night when his sick master is sleeping.

Felipe's friends here are "los dos chicos mayores de
Ido y otros de la vecindad." The Ido children are not
named at this point and Galdós describes them as being of
a "generación lucidísima... El uno de ellos cojeaba, el o-
tro tenía las piernas torcidas en forma de paréntesis, el
tercero ostentaba labio leporino..." A new job which Fe-
lipe may take had been filled, Ido says, by a boy "de tu
edad poco más o menos" who had suddenly been dismissed
"por ciertas desazones." José Ido himself makes the
last mention of unnamed children as he rejoices over two
new private pupils. "¡Y qué buenos chicos! Estaban en casa
de don Pedro, y como allí no aprendía jota, los han saca-
do sus padres, y desde mañana voy a la casa a darles lec-
ción privada." In Tormento mention is made of beggars who come to
the Caballero house begging for "unos niños mocosos" and again of the Polo school, where the parents, finally
being awakened to the danger, were busily removing their
children from the school.

In La de Bringas "media docena de chicos" play a-
round the Palace in which the Bringas family lives, and a
woman who directs some visitors to their home "tenía en
brazos un muchachón forrado en bayetas amarillas." It
is in this novel that Doña Tula Minio, who has had unfortunate experiences with her children, makes this remark which Galdós labels as a paradox. "¡Ah, los hijos! -dijo doña Tula con tristísimo acento. -Son una enfermedad de nueve meses y una convalecencia de toda la vida." 72 She is, however, very fond of children and attracts many "amiguitas." 73

The over-religious Carolina, wife of Don Manuel María José Pez, continually struggled with her sons. "El pequeño no podía librarse aún de la tutela materna, y estaba todo el día en la iglesia con su librito en la mano..." 74 The two younger Bringas children are allowed to play in the Plaza de Oriente, "entre la festiva república de niños", 75 but their mother felt a repugnance toward the "chiquillería ordinaria" and believed herself in a Moorish town on seeing so many "chiquillos medio desnudos enredando en el arroyo." 76

A great number of unnamed children appear in Fortunata y Jacinta. Of the nine children of Isabel Cordero only two were boys and they were required to sit at the second table for their meals. 77 The childless Jacinta watched rich and poor children, school children, beggars, and babies with the same interest, 78 and pampered the children of her sisters. 79 There are "ciento y pico" 80 children in Guillermína Pachecho's school, but none of them is seen by the reader. In the neighborhood where Jacinta goes to find Pitusín, the supposed son of her husband, she saw many children of both sexes. "Los chicos eran diversos tipos.
Estaba el que va para la escuela con su cartera de estudio, y el pillete descalzo que no hace más que vagar.\textsuperscript{81} One boy distinguished himself from the rest by removing his cap and asking Jacinta and her companion whom they were hunting.\textsuperscript{82} One small, blond three-year-old was playing in the mud,\textsuperscript{83} and a "mamón estaba fajado y en el suelo, con las patas y las manos al aire, berreando, sin que nadie le hiciera caso... Uno de los mocosos arrastraba su panza por el suelo, abierto de las cuatro patas; el otro cogió puñados de arena y se lavaba la cara con ella."\textsuperscript{84} Some children had so be-daubed and painted themselves that it was impossible to determine their age or sex.\textsuperscript{85} Two of them are José Ido's sons who are not in school because of the lack of clothing.\textsuperscript{86} "Varios chicos"\textsuperscript{87} are always playing in these patios and among them is a blind boy of about ten years of age, singing and playing a guitar.

"Su brazo era muy pequeño para alcanzar al extremo del mango. Tocaba al revés, pisando las cuerdas con la derecha y rasgueando con la izquierda, puesta la guitarra sobre las rodillas, boca y cuerdas hacia arriba."\textsuperscript{88} Jacinta is asked for aid for "dos niños descalcitos" and for another family of five children.\textsuperscript{89} As she takes Pitusín away many children are in the streets, "los chicos, con sus bufandas enroscadas en el cuello, cargaban rabeles, nacimientos de una tosquedad prehistórica o tambores que ya iban bien baqueteados antes de llegar a la casa."\textsuperscript{90} There are two sons in the Villuendas family, one of whom

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is not named, but joins the other children in amazement and horror at the antics of Pitusín.

All of these children have appeared in Part I of *Fortunata y Jacinta* and have added greatly to the local color of the novel, and to the pictorial effect. The impression is that these small characters are completely real and natural.

In the third part of the same novel children in the street are making so much noise that "la gritería era espantosa" and in the patio of the house where Mauricia la Dura lay dying, children were playing at bull-fighting. They all gathered to see the procession of the viaticum and in the evening, by the light of a bonfire, they played "al Viático." Galdós describes the action in detail and comments, "en fin, que semejante escena daba una idea de aquella parte del Infierno donde deben tener sus esparcimientos los chiquillos del Demonio."

Boys in the public school of the Plazuela del Limón tormented Luis Cadalso in the novel *Miau.* "Uno le cogía del brazo...otro le refregaba la cara con sus manos inocentes,...Entonces dos o tres de los más desvergonzados le tiraron piedras, gritando *Miau;* y toda la partida repitió con infernal zipizape: *Miau, Miau!*" These children are referred to as "los otros granujas." The teacher later ridicules Luis in front of "los demás chicos." The most important unnamed children are the two little brothers of the dying *Posturitas*. They are too young to
understand the events transpiring and when they are re-
proached for the noise they are making with their miserable

toys, “Ellos se miraron estupefactos. No comprendían jota.
El más pequeño sacó del bolsillo del delantal un pedazo de
pan y le metió el diente con fe.” Posturitas’ funeral
is attended by “los demás chicos... alborotando más de lo
que permitían las tristes circunstancias.” Later these
“amigos” tried to ruin Cadalso’s fine clothes.

In the Federico Viera household of La incógnita the
housekeeper Claudia has five children, the oldest a boy
of six and the youngest a small baby. The baby is allowed
to sleep in Viera’s bed and at meal times all the others
crowd around the bed to share the bites Viera gives them.

“Al fin del almuerzo, la cama estaba como si hubiera pasa-
do por encima de ella un regimiento de caballería.”
The children are used to help illustrate Viera’s complica-
ted character. He feels affection for them and is possess-
ed of infinite patience which is partly due to his “que
más da” attitude. In Realidad, Viera refers to this baby
as “Fefé.” This is the one instance of an unnamed child
later being named.

In Torquemada en la hoguera three small children of
Humalda, the ironing-woman, are running about the patio
“enseñando las carnes por los agujeros de la ropa” as
Torquemada collects the rent from the mother. Among those
who share in Torquemada’s unusual generosity before the
death of his son are “todos los chiquillos que salían”
and "un chicuelo que estaba arrimado a la pared, con las manos a la espalda, descalzos los pies, el pescuezo envuelto en una bufanda." The child holds out his hand, and Torquemada hurries on, not noticing the mocking look on the boy's face.

In Angel Guerra the same type of childish curiosity which had impelled Luis Cadalso to eagerly watch all details of a playmate's funeral, causes twelve or thirteen-year-old Angel "con otros chiquillos de su edad" to watch a public execution. Children in the street molested Leré's deformed brother. In Toledo, Guerra finds poor children who serve as guides, and near Leré's home asks them for guidance. As is usual in the poorer neighborhoods, there are many children about. A woman who answers the door has a "chico en brazos" and along the street other little ones "hormigueaban." At the home of Leré's Aunt Justina, "Cuatro chiquillos babosos y llorones se colgaron a las faldas de Justina, que tuvo que sacudírselos para poder andar." These timid children are later seen "pegados a las faldas de su madre," and looking at the stranger, Angel Guerra, with "asombrados ojos." Of the two older boys who arrive from school, one is named, Ildefonso, later child friend of Guerra. He occasionally brings some "hermanillos" along on his visits to Guerra. These same children are later seen in connection with Leré, who appears "con un racimo de chiquillos pegado a las faldas, ávidos de catar lo que en un envoltorio traía."
The "tropa menuda" follows Leré to feed her monster brother, and all go to bed before night. Another visit of Guerra to Leré finds "los chiquillos de Justina enredaban sin sosiego..." Their fondness for music is shown when "se enracimaron junto al canto" and then "se pusieron a dar brincos en parejas, marcando los tiempos de cada compás..." Their education presents a problem for their parents and el padre Mancebo who lives with them, and causes Don Mancebo to sympathize with a character named Fabian who also had seven children.

Angel Guerra's affection for children included other "chiquillos traviesos y de buena índole como Ildefonso" and it is he who comes upon "un apretado cerco de chicuelos, cuya algazara se oía en toda la plaza y calles adyacentes" following a painted "tío" at carnival time. Guerra rescues Ildefonso from this crowd in time for him to go to his church duties with "otros monaguillos."

In the same novel, Jesús, nephew of Virones, plays with the two children of María Antonia, one of whom is a "varoncillo de dos años. These two children of María Antonia are seen once more as they "jugaban en la sala tirando de un carretecillo con una sola rueda, cargado de pedazos de baldosín."

The last mention of unnamed children is in connection with a good woman who is caring for María Antonia. She has six children, although she and the children's father have never been able to pay for a marriage ceremony.
In Tristan there is a group picture of the "caterva de chiquillos" from the Hospicio. They make a lively scene for some "corretean y brincan jugando a la toña; otros se pegan a los grupos de mujeres. Los hay que piden cuartos al transeunante, y casi todos rodean a las vendedoras de caramelos largos, avellanas y piñones." There also forms, almost instantly, "la indispensable corrida de novillos de puntas, con presidencia, chiqueros, apartado, callejones, barrera, música del Hospicio, y demás perfiles." Groups of "sordomudos" and "ciegos" join the "hospicianos" for a little while, but "los ciegos, no pudiendo tomar parte en ningún juego, se apartaban desconsolados." One night as Tristan and Saturna were returning home after visiting this group, they ran into "unos chicos que jugaban en la acera, y uno de ellos cayó al suelo chillando." In the ensuing confusion another was knocked down and the tumult increased.

Only three of the six grandchildren of Don Juan de Moncada in La loca de la casa, are given names. Reference is made to the twelve living children of the "alcalde" of Santa Madrona, to the children of the Hospital and to the baptism of an infant.

In the Gravelinas palace in Torquemada y San Pedro "chicos mocosos" figure among the multitude of serving persons who must attend mass and one "chicarrón" is dressed with "un corbatín blanco que le mantenía rígida la cabeza..." The day of Fidela's funeral all the children
from neighboring schools take a holiday\textsuperscript{142} and show the same sort of curiosity which Galdós has described on previous occasions. "Corrián delante y detrás los chicos con agilidad sumo, y cuando paró el carro, los lacayos... tuvieron que emprenderla con ellos a bofetada limpia, para librarse de su molesta curiosidad... Parte de su vida futura habrían dado los muchachos por subir tras ellos, y meter en todo sus narices, viendo el \textit{túmulo}, que decían que era como un monumento."\textsuperscript{143} These children are so insistent that Galdós refers to them as "moscones pegajosos" and "desvergonzados chicuelos."\textsuperscript{144}

Forming part of the street scene at carnival time in Nazarín are "chicos vestidos de máscara, sin más que un ropón de percalina o un sombrero de cartón adornado con tiras de papel"\textsuperscript{145} and "algunos chicuelos de la vecindad"\textsuperscript{146} visited Nazarín during the day. After the cure of a dying child, Nazarín is followed by a "multitud de chiquillos"\textsuperscript{147} and on other appearances he is followed by "algunos chicos del pueblo"\textsuperscript{148} and by "los chicuelos mostolenses"\textsuperscript{149} and later "unos chicos de las familias fugitivas de Villaman- tilla" threw rocks at his party as they passed.\textsuperscript{150} When the crowd came with the police to take Nazarín, many children were included, "estos eran los que alumbraban con manojos de escarja seco, dándose y quitándose la lumbre."\textsuperscript{151}

Two of the children of Ladislao and Aquilina of Halma are not named and form part of the primary school which Halma establishes, and later play with "los nietos de Cecilio"
who live near by.

Nameless children of a very low class are seen in Misericordia: beggar children "de una acometividad irresistible", the children who "toreaban" a drunk woman on the street, "un niño cabezudo", gypsy children "vestidos de harapos", "andrajosos y escuálidos niños" follow Benigna, and in a miserable dwelling an idiotic old man "no hacía más que dar azotes en las nalgas a un chico mocos, llorón, y que ponía los ojos en blanco de la fuerza de sus berridos y contorsiones."

After ten years of matrimony Ismael and Rosaura Vives of Casandra have eight children living, six of whom are mentioned and named.

En El caballero encantado the farm boy Pepe, goes to school where he learns less from the teacher than from "los otros chicos, profesores de juegos, enredos y travesuras." A small boy is seen one night in the company of "una cuadrilla de ahumados carboneros." When Cintia tries to escape from Calatanazor it is the school children who prevent her, and in a very poor district of Boñices she is received by "una lúcida representación de chiquillos descalzos y andrajosos." In the same novel Don Alqui-borontefosio speaks of his "chicos."

The last novel, La razón de la sinrazón, contains a reference to the "muchedumbre de niños de ambos sexos" in Atenaida's model school.

In La fontana de oro a small boy named Joaquinito is
known to be sick, but nothing is said of his personality. Galdós' first named small boy who is treated at some length, however, is Pablillo Muriel, nine-year-old orphan in *El au-
dez*. The type of innocent child-victim-of-society was pop-
ular in other literatures and had its counterpart in Spain in some of the Galdós child characters. The theme of the incredible hardships which beset an orphan, who, while lacking every weapon, must nevertheless struggle for a place in life, is first seen in Pablillo. His first appear-
ance is while he is in a jail in Granada with his father, but his story really begins after the father's death when the boy is placed in the care of the Cerezuelos, the fam-
ily responsible for his father's misfortunes.

This child personality is doubly interesting because he illustrates certain ideas which Galdós was later to de-
velop more fully in other child personages. Even at this early stage of Galdós' writing career, the social aspect of the problem such a child presented to society was pres-
ent in his thoughts. Pablillo seems an older literary broth-
er of Mariano of *La desheredada* insofar as being an orphan and a vagabond are concerned. The problem of child delin-
quency was to be fully developed by Galdós some ten years later, but Pablillo was saved from delinquency just as he was "en condiciones para ingresar en la carrera de los sal-
timbanquis de los mendigos, de los salteadores de caminos." Although Galdós did not emphasize the element of pathos naturally connected with the situation the child faced, and

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which he labeled "triste", he was deeply interested in the feelings of the boy, and using a narrative style with little dialogue, portrayed the innermost thoughts, the "terror y la angustia" of Pablillo on being turned over to his father's persecutors.

Physically, the boy is small, and his expression is "melancólica...porque la carcel había adormecido en él la viveza pueril..." Part of the scanty physical description occurs as he stands trembling before the Conde de Cerezuelo, his clothing "hecho jirones" and nervously biting the rim of his hat. Actual color references to hair and eyes are not made, but he has "grandes expresivos ojos" and an "expresión inteligente." His extreme awkwardness while in the service of his adored Susana is caused by his intense desire to please, and from his reactions to situations, it may be seen that the boy is very sensitive and warmly responsive to any slight show of affection.

Galán prefaces his detailed account of the child's torture at the hands of the Cerezuelo family and servants with this remark: "Veamos como paso el pequeño los primeros días de su nueva vida..." The relation which follows also serves to illumine the character of the cold and heartless Susana, beloved by Pablo's older brother, and upon whom Pablo also lavishes his repressed affections.

The combination of the old man and the young child, often seen in Galán's, occurs in this novel, first as father and son lie in the jail at Granada, and then at the
Cerezuelo's where Pablo's only friend is tío Genillo, "viejito sexagenario y enfermo...el último de los sirvientes" who was kind, and even told the child stories. The two extremes in age seem to represent innocence and goodness. Both are usually worthy of pity.

Two primary characteristics, also noted in other Spanish children of Galdós, are found in Pablo: his sense of personal honor and love of liberty. Although he had suffered many other indignities, Pablo could not endure being called a "ladrón" and so his decision to try for liberty became final. The first mention of the boy had found him dreaming of liberty while in the Granada jail, and looking forward to a future exemplified by the glimpse of blue sky beyond the steel bars. Galdós repeats the symbol of Pablo's looking toward the sky for freedom and liberty in the midst of his misfortune later when he "no cesaba de mirar al cielo..."

Pablo dreams of liberty the night before he runs away. A child's dream, much more fully developed by Galdós in later child characters, is used by him as a natural accompaniment to help explain a child. The nine or ten-year-old boy's conception of liberty, according to his dream, is the following: "Soñaba con su libertad, que se le representaba en mil formas diversas, pero siempre risueña y embellecida por la idea de una providencia que le daría pan que comer, agua que beber, sitios deliciosos en que retozar y maravillosos espectáculos en que recrear la vista. La
This dream ties in with the term "caballero andante" which Galdós twice uses in reference to the boy.

Pablo starts out on what does become a happy adventure, with this beautiful line from Galdós, "salió como los pájaros, sólo, a recorrer la tierra en busca de libertad, sin saber adonde iba, ni donde podría encontrar alimento, sin pensar en mañana, ni acordarse de ayer."

He becomes a pastor and companion of the "pastoril engendro Peppita", daughter of the Sanahuja de Aranjuez, and answers very vaguely questions put to him about his life on the road, but he had formed part of a puppet show, and had begged with other children. His happiness ends abruptly when he is returned to Madrid, but Galdós finishes his story on a happy note by having the child's entire fortune and education being taken care of by some friends of the child's other brother.

Set forth, then in Pablo, is Galdós' first attempt at making a novelistic figure of a small boy. He is successful in that the child gives the impression of an individual personality as his career follows the accepted pattern of the nineteenth century literary orphan, and concludes with a Dickensonian happy ending. Setting an example which he was to continue in later characterizations, Galdós gives few actual details of the child's physical appearance. Apparently the interior study of these small persons was of
far more interest to him than the exterior features.

In connection with Pablo Galdós makes some general statements which imply a broad general knowledge of children. The sudden melting of Pablo's fear when the Conde seemed kind, brings forth this statement, "la niñez perdona pronto..."187 Pablo's inability to sleep the night before he ran away, was, Galdós says, "contrariando la común ley de la naturaleza, que cierra los párpados de los niños y les quita en una noche todas las angustias del día. Pero también es cierto que en los niños, cuando se ven privados de todo afecto, cuando su destino les arroja al mundo sólos y desamparados, se desarrolla una prematura actividad de espíritu."188 Pablo is also the first to represent the Galdós idea of the child as a link to the future, the being who is constantly "atraída por el espacio, por la vida."189

Only very indirect references to children are found in Doña Perfecta. Caballuco speaks of a boy whom he appears to consider a match for the adult Pepe Rey, nephew of Doña Perfecta. "Mi sobrinillo Juan, que tiene trece años, guardara la casa, y veremos, sobrino por sobrino, quien puede más."190 In a letter to Rosario, Pepe Rey refers to a boy worthy of confidence, but whose age is not given, "dale a Estebanillo la llave de la huerta, y encargále que cuide del perro. El muchacho está vendido a mí en cuerpo y alma..."191
Sildo and Paco, the two sons of Caifás Mundideo, the gravedigger, add color to Gloria, although their novelistic life is very short. The children of drunken, shiftless parents, they with their tiny sister reflect their father's moods of desperation or thankfulness. They help their father with his work, and after his dismissal are forced to beg for food along the streets. The older boy, Sildo, is the one who receives more individual treatment. He is active and unafraid and it is his "alegre voz" which guides Gloria to the sacristía during the violent storm which brings to shore the shipwrecked Daniel Morton. Both boys adored Gloria and when she visited them in the carpenter shop where Caifás made coffins, "el mayor, Sildo, limpiaba el polvo de la tarima y de todo cuanto a Gloria rodeaba, mientras el segundo, Paco, cuidaba de poner en el mayor orden los hilos de la borla del quitasol, que estaban cada uno por su lado." Sildo becomes a motivating force in the story when he is unable to resist the temptation of mounting Morton's horse to go for a little ride. "En los doce años de su edad, el pobre chico no había oprimido los lomos de ningún caballo." Sildo found himself unable to control the animal and his inability to return prevented the departure of Morton. Sildo is later distinguished in the procession of the image of Saint Salvador when he carries the incensario "echando unas humaredas que parecían nubes" and which he let fall when Morton's horse dis-
turbed the parade. In a characteristic individualizing note, Galdós shows the childish naughtiness of the boy as he recovered the incensario and "incensaba por broma a los que se habían refugiado en las puertas, y en las tiendas." As the procession again formed, he resumed his place. The boy's last appearance is in another procession in which he performs the same office. Sildo has had no physical description, but his "alegre voz" reflects a happy disposition, and he is evidently a responsible child, for in spite of his bad background he has a position of importance in processions which included all the town's notables.

An important child in Gloria is the baby Jesús, son of Gloria and Daniel Morton. According to Gloria's tía Serafina, the baby's name "indique nuestro deseo de criararlo en Jesucristo." The black-haired child is first seen in the cradle, and then four years later playing in the Lantigua gardens. In this second appearance his hair is "castaño y rizoso." He has his mother's eyes and his father's profile, and is as beautiful as the paintings of the Christ Child. This resemblance causes him to be called "el Nazarenito." The boy plays with the usual toys of a greatly loved and pampered child, and Galdós himself states the symbolic meaning of his birth. "...tú que naciste del conflicto, y eres la personificación más hermosa de la humanidad emancipada de los antagonismos religiosos por virtud del amor... eres el símbolo en que se han fundido dos conciencias, harás sin duda algo grande."
One of Galdós' most important child characters, Felipe Centeno, begins his novelistic life in Marianela. Identified chiefly as the child who is continually thwarted in his attempts to obtain an education, Felipe is nevertheless a complete and carefully constructed character. He is mentioned in five Galdós novels which cover a period of approximately seven years of Galdós' life, but his appearances are very brief except in El doctor Centeno.

The character and ambitions of this twelve-year-old boy are revealed him himself in a series of dialogues he has with Marianela, and like Pablillo, his dreams show his dearest wishes coming true. Owing to the opposition of his parents to education, Felipe has not even learned to read, but he wanted to become a famous surgeon. His desire to escape his parents' harsh domination was intensified by knowledge of the early struggles of the now successful Golfín brothers.

In this first brief sketch of Felipe's character the boy is shown to possess admirable qualities. Supreme-ly confident of his own ability, he combines the visionary with the practical, and as he dreams of his future, he patiently saves, penny by penny, for the expensive education which he knows this future will require. He is more intelligent than most of the Ficobrians for he is one of the few who can see that Marianela has talent. At the age of twelve he clearly recognized the
gulf that separated his thinking from that of his parents, and in the manner of children, he felt guilty. His self-blame is expressed in the words, "no quiero a mi madre ni a mi padre como los debiera querer." He reveals a tenderness toward the parents who have shown none to him, and is considerate and appreciative of Marianela's help.

When he possessed the amount of money he deemed sufficient, Felipe did a last full day's work in the mines and at nightfall with a "pequeno lió pendiente de un palo puesto al hombro", set out courageously and alone for the city of Madrid.

Felipe's next appearance is in Madrid in the Sudre household in La familia de León Roch. He performs some small services for the dying Luis Gonzaga who had few earthly interests. The first details of Felipe's personal description are given here in a short interview with Luis. "Un lacayín con pechera estrellada de botones, la carilla alegre y vivaracha, la cabeza trasquilada, los pies ágiles y las manos rojas y llenas de verrugas, era el único que le prestaba algunos servicios, aún a despecho del mismo joven..." Felipe is not seen again until El doctor Centeno.

Other references to children in La familia de León Roch include first glimpses of Roch's childhood given in a letter written by María Sudre to León which recounts some of the episodes he had told her concerning his early childhood intimacy with Pepa Fúcar. The idyllic
quality of their early play is later recalled by León and Pepa, but for the most part, León's childhood and early youth had passed "sin calaveradas, sin aventuras..." The childhood of María Sudre and her twin brother, Luis Gonzaga, had passed in each other's companionship. "...se amaban con toda su alma, compartían sus juegos, los trabajos de las lecciones, y el pan y queso de las meriendas y los húmedos besos de su abuela..." Both were early inclined to religion and their reading concerned the lives of saints. After the grandmother's death, Luis early youth had been spent in France and no account is given of it.

The boy who receives the most extended treatment in *La familia de León Roch* is Lorenzo, better known as Guru, brother of Tachana, Monina's little three-year-old friend. Guru "rayaba en los seis años" and was "estudioso como pocos, apuesto y gallardo chico que ya tenía sus novias, su reloj, gabán ruso, bastón, y llamaba a las niñas chicas." He is one of the well-fed, well-cared-for children of the administrator of Suertebella, and ideas of right and wrong have been established in his character. He is old enough to feel some sense of responsibility for the little girls, but at the same time, could not resist joining in their destructive fun. When the girls were adding their embellishments to Roch's maps, "Guru comprendió que todo aquello iba a concluir en solfa", but he added a drawing of a house, and in five more
minutes "a la casita acompañaba un caballo y en el caballo cabalgaba un hombre fumando en un pipa mayor que la casa." As the mischief progresses, Guru tries to restrain the others. When León Roch suddenly enters, the boy disappears, and receives the entire blame for the incident.

Other than being an "apuesto y gallardo chico" Guru has no physical description and only two or three lines of actual dialogue, but he is a very likable little personality. He is the only one of the Galdós boys who has "novias." Like the poor and hungry Sildo, this prosperous little boy also found that "es difícil detenerse en la pendiente de las goces." The child has one more appearance in the novel in the procession for the dying María Sudre. "...la procesión...avanza al son de la esquila que agita un niño, el mismo a quien Monina llamaba Guru..."

As has been seen in the chapter of the CHILD DELINQUENT, Mariano Rufete, as an individual, is apart and distinct from all the other Galdós children. He is one of the older boys described, and stands out as the leader of his gang, both by reason of physical strength and by ability. He has already been thoroughly discussed, but it may be said that his individuality is emphasized by a speech "francote y brutal de la gente del bronce" and his sister has occasion to scold him about his "de-testable manera de decir a cada paso palabras malsonantes." He is the only boy who is a rebel and a brute by nature.
and in abandonment evil forces easily overcome him. After a high fever "está poco menos que idiota" and became subject to epileptic fits. In this state Galdós makes a detailed study of the boy's "extraviada imaginación" which is entirely different in character from other children's imaginative dreams. Mariano's purpose in the novel was to furnish a real and living example of the problem of delinquency in Madrid.

Most of the other named children in this novel, La desheredada, belong to Mariano's neighborhood and form part of the scenes which surround him. The most important of these is Rafael Ricos, el Majito, for whom Mariano was "más que un amigo, un protector, un maestro amado." A slum child and born of low class parents, he is a beautiful boy. At ten, he appears twelve by the perfect development of his body. Galdós devotes more attention to his description than to any boy so far. "Su cara era fina y sonrosada, el corte de la cabeza perfecta, los ojos luceros, la boca de ángel chapado a lo granuja, las mejillas dos rosas con rocío de fango; y su frente clara, despejada y alegre, rodeada de gravirosos rizos, convidaba a depositar besos mil en ella." His mother, in spite of their miserable poverty, managed someway to obtain clothing suitable for such a face and figure, and one set of garments which made him appear "como un Niño Jesús vestido de toro" was responsible for his nickname.

El Majito "salio' brincando" on his first appear-
ance, and this seemed to be his usual method of motion. "Co-
mo un jilguero saltó el Majito, y de un brinco se puso en
el pasillo, y de otro brinco en el patio interior, y con
un tercer brinco se metió en el aposento..." 237 When nee-
essary, "su flexible cuerpecillo se escurría y deslizaba
en silencio..." 238 His "ratoniles ojos" could penetrate
the darkness. 239 He had little respect for others' prop-
erty, 240 and was almost fearless, neither being afraid of
spiders and runners 241 nor of larger boys. He promptly
fought to retain possession of his helmet when attacked by
Colilla, "uno de los chicos del carbonero." 242 When the hat
fell to the ground it was quickly snatched by Gaspar, "el
de las patas corvas" and carried away. 243 El Majito is the
first to fire a stone in the battle which follows 244 and
he, as a "hábil capitán" takes command of those who join
him to fight from "las alturas." 245 At Mariano's appear-
ance, however, "todo aquel valor homérico de que dió prue-
bas en la altura, se trcó en llanto de desconsuelo, cosa
natural en chicos..." 246 Backed up by the presence of
Mariano, he regains his courage, hurled more insults, and
started to throw more stones. 247

This is Rafael Ricos, the little boy who started the
chain of events which leads to Mariano's committing mur-
der, and this seems to have been his primary function in
the novel for his vanity had led to the selection of Ma-
riano's hat as a means of personal adornment and indica-
tion of his authority. There is no other like him among
the child characters of Galdós. He is distinguished alike by his angelic appearance and his persistent, indomitable will. Years later he is met once more, and again in connection with Mariano, in the printing shop of Juan Bou. He is still "un chico listísimo" who makes twice the salary of Mariano and the two boys gain relief from the boredom of the job by reciting "paresados" learned during their work, "aplicándolos a cualquier idea o suceso del momento...

También sabían de memoria, sin olvidar una tilde, los romances de matones, guapezas, robos, asesinatos y anécdotas del patífulo."248

Galdós continues Spanish picaresque tradition in the figures of Zarapicos and Gonzalete. The boys are about twelve years of age, "descalzos, negros, vestidos de harapos."249 In a few brief paragraphs Galdós sketches their background. They are worthy literary descendants of Lazarillo and all the others. "Vivían de sus obras y de sus manos; su casa era la capital de España, ancha y ventilada; su lecho el quicio de una puerta o cualquier rincón de casa de dormir."250 Zarapicos had served a blind man; Gonzalete had helped beg with a woman who presented him as her son, but they had tired of this and gone to work for themselves. Both were merchants, and in their small way, successes. Their ambition to get ahead allowed them to leave no stone unturned, but as Galdós wrote, "Eran niños, necesitaban juego como el pez necesita agua..."

It was this desire for amusement which led to the battle
over Mariano's helmet and to the death of Zarapicos. Love of liberty and the point of personal honor, both seen previously in Pablillo, are found again in these two boys. They are the only Galdós children who have broken away from all restraints and gone into business for themselves, and Zarapicos, "que era un rapaz honrado, aunque pobre, no pudo contener el ímpetu de su ira." on being called a thief.

Riquín, illegitimate son of Isidora and Joaquín Pez, is two years old when he is first seen in La desheredada. He is a monster, "lo que llamamos un macrocéfalo, que tiene la cabeza muy grande, deformé," says Míquis, but he is "bonito y sabedor." In appearance he is "muy lindo, gracioso y dicharachero. Su deformidad incipiente no era tal que le privard de los encantos de la niñez." His legs were very short and weak, but his arms were strong. In intelligence he seemed four years old. His voice is described as "cascada y a veces chillona."

The child is chiefly distinguishable because of his deformity, but he possesses the faculty of making all love him, and even Isidora's latest lovey, Botín, "le acaricia, le cuenta cuentos, lo pone a cabalgar sobre sus rodillas, le lleva dulces y juguetes." The old man and the child theme is repeated here in the love of Don José de Relimpio for Riquín. "Riquín y don José de Relimpio jugaban arrastrándose por el suelo. Caballo y jinete se besaban, locos de regocijo, en la confusión de las caídas leves."
During the five months his mother spent in jail, Riquín stayed at the home of Emilia and Juan José Castaño and grew to regard Emilia as his mother and her two children as his brothers. All three of the children were very fond of playing church. "Riquín hacía al principio de sacristán; pero empezó a mostrar tales disposiciones, que pronto dijo también sus misas y echaba graciosos sermones." When he is asked by his mother to choose between her and Emilia, he chooses Emilia. On Isidora's death it is understood that Emilia will continue to care for him.

In spite of the physical deformity, Galdós has created in Riquín a pleasant and precocious little personality. He is the only Galdós child who goes about speaking in Latin, although his Latin was the "más estropajoso que se ha oído jamás." His deformity is a concrete expression of the infirmities of his mother, but his intelligence holds hope for the future.

Something of the influence of environment on children is brought out in El amigo Manso when Manso himself makes a brief reference to his own childhood. Asturian, he feels "la naturaleza de los sitios en que pasé mi infancia ha dejado para siempre en mi espíritu impresión tan profunda, que constantemente notó en mí algo que procede de la melancolía y amenidad de aquellas valles." In this novel Pepito is one of the three José María Manso children brought back from Cuba to be educated. He is as savage as his sisters, for none of them have had
any training. His chief scene occurs at the dining room table when he "tiraba la servilleta en mitad de una gran fuente con salsa, y luego la arrojaba húmeda sobre la alfombra." Later, attempting to say something in defense of his mother, he calls his father names, and during the discussion "una chuleta empapada en tomate volaba hasta caer pringosa sobre la blanca pechera de la camisa del papá. Levantábase José María furioso, y daba una tollina al nene; pegaba este un brinco y salía, atronando la fonda con su lloro." Pepito is only three years old and is too little to study anything, but he accompanies his sisters in their schooling so that he will not disturb the rest of the household. While the girls wrote, it was necessary to give him a pencil and paper also. Galdós comments, "era un gracioso animalito que no pensaba más que en comer, y luchaba por la existencia de una manera furibunda. Cuando le preguntaban que carrera quería seguir, respondía que la de confitero." In temperament and action he differs greatly from four-year-old Jesús and two-year-old Riquín. He, with his sisters, illustrates the neglect of children in families of this social class, and his gluttony probably was due to a bid for attention rather than to hunger.

Twelve-year-old Rupertico is the only Negro child portrayed by Galdós. The boy's duty was to help take care of the Manso children, but he was intractable at times. He was very fond of Manso and cried until he was permit-
ted to attend an affair at which Manso was speaking, and then "...se apretaba la nariz con los dedos para contener sus carcajadas... No había en él más señales de vida que los impetus de risa, y para sofocarla se apretaba la bo- 
ca con las palmas de las manos." 269 He believed that none had spoken as well as Manso and reproducing the boy's words, Galdós writes, "...y si dicen que no...Po-

due no lo entienden..." 270 Even in the almost insignif-
icant appearances of this child of a strange race, Galdós has shown the usual interest in speech, and recognized a flash of keen, intelligent insight behind an exterior which well represented a common impression of Cuban prim-
itive life.

Maximín, youngest son of Lica and José María Manso, is born during the course of El amigo Manso. Little is said of him, but to the professor Manso he appeared "bas-
tante feo." As a baby he is distinctive physically by the inherited characteristic of the Manso trumpet nose, and as to character by "un aire de mal humor, un gesto avi-
nagrado, un mohín...displicente..." 271

El doctor Centeno brings back Felipe who has had some unhappy experiences in Madrid. He now appears "co-
mo de trece o catorce años", hungry and ragged, and still looking for a place with someone who will send him to school. In the midst of misfortunes he has pre-
served his sense of honor. 272 He has not become a beggar, for as he sat listening to the well-fed Cucurbitas fam-
ily eat, he didn't know where to look. "Si miraba al come-
dor, creerían que pedía; si no miraba, le olvidarían otra
vez." 273

The sufferings in the Pedro Polo household and school
drew no comment from Felipe. "Todo lo llevaba con pacien-
cia aquel estético, pequeño de cuerpo." 274 His intense loy-
ality persisted in spite of Polo's bad treatment. "Felipe
tenía cariño a don Pedro; le respetaba y se desvivía por
agradarle." 275 A good proof of his solid friendship with
Juan del Socorro occurred when he did not fight the night
Juan said something disparaging of Pedro Polo. 276

Felipe's closest boy friend is Juanito del Socorro,
"otro niño de la misma edad, poco más o menos." 277 He
presents a great contrast to Felipe and to all the other
Galdós boys. "Parecía tener alas en los pies, porque no
andaba sino a saltos, y hablaba haciendo mil contorsiones
y monerías. Era más embustero que el inventor de las men-
tiras...y además vandícoso y lleno de las más graciosas y
ridículas presunciones." 278 The boys hold innumerable
conferences, taking turns at smoking some discarded
cigarette. For Felipe "la amistad de Juanito del Socor-
ro, que le contaba cosas tan interesantes de política y
revoluciones, era el único bálsamo de su vida miserable." 279

The favorite sport of all the boys of this age was
playing at bull-fighting. Galdós perfectly illustrates the
difference in the characters of the two boys as this game
was played. Juanito del Socorro was a "sujeto de mucho
tacto y autoridad. Era empresario y presidente, acomodador y naranjero. Dirigía las suertes y a cada cual asignaba su papel, reservando para sí el de primer espada. A Felipe le tocaba siempre ser toro."

The following boys, playmates of Felipe and pupils of the Polo school, each contribute something to the success of the "fiesta." "Perico Saez, hijo del carnicero, presentó a la cuadrilla una adquisición admirable y de grandísimo precio: un rabo de buey, que Felipe se ataba en se mejante parte para imitar la trasera del feroz animal... Fuenmayor llevaba las banderillas de papel, y Gázquez, hijo del estanquero, llevaba...tiras de papel engomado de los sellos para aplicarlo a las heridas... Alonso Pasarón, él de la tienda de ultramarinos, que era artista...llevaba los carteles con una suerte pintada en verde y rojo." The most ingenious touch was supplied by Nicomedes, "hijo del dueño de una tienda de sedas. Este condenado reunió en su casa muchas varas de cinta encarnada: con ellas hacía un revuelto lío; se lo metía en la camisa junto a la barriga, y cuando en lo mejor de la lidia desempeñaba con admirable verdad, vendado un ojo, el papel de caballo, y venía el toro y le daba el tremendo topetazo en el cuerpo, empezaba a soltar cinta y más cinta y a cojear y dar relinchos y a hacer piruetas de dolor, con tal arte, que parecía que se le salían las tripas y que se las pisaba..." Each boy had his alias: for Nicomedes, "Lengüita; Blas Torres, "ilustre hijo de una prendera", "Lengüita; Blas Torres, "ilustre hijo de una prendera", 295
Trapillos; Felipe, Iscuelero, and Juanito "un apodo a la vez popular y respetuoso", Redactor.

Alonso Pasarón is later referred to as Andrés Pasarón, but the identification given shows that both names probably belong to the one boy. Since Felipe leaves this neighborhood, these playmates, with the exception of Juanito, do not reappear in the novel. Through José Ido Felipe hears about the "chico de Pasarón" being thrown out of the school building, and that the father of Nico-medes had demanded an accounting of Polo.

Galdós' interest in music is shown again in Felipe and Juanito who are both fond of it and at a religious feast "se habían subido al coro para ver mejor y estar al lado de la música y oírla de cerca... Pegados al que tocaba el contrabajo... Felipe estaba lelo, mirando como vibraban las cuerdas de aquel formidable instrumento; luego observaba embelesado como abrían la boca los cantores; y él y Juanito agradecían mucho que se les mandara tener algún papel de música o traer un vaso de agua al señor director..."286

Juanito "siempre fatuo y vanidoso" constantly tells Felipe of great happenings in his family. The difference in the two boys is very notable. "Mirando las joyerías, Felipe, cuyo espíritu generoso se inclinaba siempre al optimismo, sostenía que todo era de ley. Más para Juanito...que, cual hombre de mundo, se había contaminado del moderno pesimismo, todo era falso. Esta di-
Farenóla de criterio revelábase a cada instante..." Felipe, however, is not as credulous as he seems. He listens to the marvelous stories of his friend, "no sin reírse interiormente de la fatuidad de su amigo" and while "rebajando gran parte de lo que oía" he feels admiration and respect when Juanito tells him he is going to a free night school to learn to gild objects.

Felipe's strong character falters sometimes. Occasionally "sentía un cansancio moral que le abrumaba. Aquella escuela de iniciativa y de voluntad era superior a sus años, y de vez en cuando la naturaleza juguetona y pueril se rebelaba contra los quehaceres graves, y contra la pesada carga de deberes más propios de hombre que de niño." At such times he walked the streets. A chance meeting with Juan while in this mood led Felipe to create a disgraceful scene in a cafe spending money which he and his new master, Miquis, sorely needed for food. Later, "¡Qué de mentiras dijo y cuántas combinaciones de lugares y horas hizo para encontrar atenuación cumplida de su tardanza!"

Once Felipe's pride in a new pair of shoes had been tempered somewhat by having to throw away his old ones which were still serviceable, "sujeto arreglado y aprovechador...no gustaba de tirar cosa alguna." When he and Miquis have fallen upon evil days, his shoes are mentioned again with a short description of the rest of his clothing. "Su calzado era un par de chanclas viejos...con más barro que cuero. La chaqueta...no era ya de color
conocido... También los pantalones querían ser papel, aunque fuera de estraza... boina encarnada con un agujero por donde le salían erizados mechones de pelo."

Changes in fortune did not affect the warm, loyal affection Felipe felt for Miquis. The boy became Miquis' one friend, "tenía una alma cariñosa y entusiasta, que respondía siempre con dulces vibraciones de amor a toda acción o ideas procedentes del alma idolatrada en su amo." In need, Felipe was able to draw upon inner reserves for extra strength. When he learned of Miquis' incurable condition, "lo primero que hizo fue a echarse a llorar; más pronto comprendió la necesidad de contenerse y envalentonarse para que su amo no se acobardara viéndole tan afligido."

The dying Miquis refers once to a "hermanillo" who is never seen.

As Galdós shows from time to time, Felipe's personal sense of honor remains despite reverses and disappointments. He is deeply wounded when called a "vago" and when affairs have come to such a state that he and Miquis are starving, he is unable to steal food for either of them, although he has the opportunity and tries three times to make himself take something. When he must finally beg, he does it skilfully and then shares his gain with the unfortunate José Ido.

It is to José Ido that Felipe relates the final details of Miquis' death and burial, revealing as he does...
so, much of his own mental perturbation. Of Miquis, he says, "Era tan bueno... Yo no sé qué pensar... Si los buenos son así." 302 Further on, still speaking of Miquis, "Ya, ya pago bien mi amo su falta." 303 He describes almost coming to blows with the servant Cerila who had stolen Miquis' burial clothing, "Me la ha de pagar... No se la perdono, no se la perdono..." 304

El doctor Centeno ends with Felipe anticipating a job as helper of a merchant who sells petroleum on the streets. 305 He is first mentioned in Tormento as helping the Bringas family move to better quarters. Now in the service of the excellent and generous master, Agustín Caballero, Felipe is perfectly happy doing little work and studying at the Instituto. 306 He is acting as a go-between between Caballero and Amparo and he himself is one of Amparo's most enthusiastic admirers. 307 His quick wit is to later save her life.

Felipe's primary function has been to serve as a chief child character illustrating the Galdós ideas concerning the current state of primary education existing in the public schools of Madrid. He has been particularly important in helping to reveal the characters of more developed older personalities, and in addition he and his playmates have shown the attitude of the public and the police toward the problems of children who have no place to play.

The character of Felipe is one of the most admirable
among the Galdós children. In his stoicism through misfortune, his sense of personal honor, his desire for wider personal horizons, his intense loyalty, and his generosity and optimism he embodies many of the finest traditional Spanish qualities. Even his thirst for revenge carries on another well-known characteristic. In his "yo no sé que pensar" Galdós reveals a child mind pondering and questioning the mysterious ways of people and of Providence. Felipe's novelistic life ends in La de Bringas with a brief mention of his having given Isabel Bringas some stamps from Caballero's cigar boxes. As an individual Felipe presents a strong contrast to his best friend, Juan del Socorro, and to the other Galdós boys. He is an essentially fine character, but does not give the impression of being angelic. Moments of weakness and depression overcome him, for as Galdós writes, "no era cuerpo de santo el suyo, ni mucho menos." His is a personality which seems destined to the unselfish service of others.

Strong contrast to the character of Felipe is provided in that of the fatuous and vain Juanito del Socorro. He is the only child whom Galdós calls an outright liar, but he possesses powers of leadership due to his quick and shrewd mental powers, and he responds instantly to the cultural values of music. His personality is unique for the pushing and climbing qualities he portrays.

Alfonsito, nine-year-old youngest son of Don Francisco de Bringas y Caballero and his wife Rosalía, is first mentioned in Tormento. Called "el pequeño" he is
dressed in "una especie de carril que le arrastraba, con la cara enrojecida por el frío." He is imitative, "haciéndose el cojo y el jorobado", and since he had been to the circus with his uncle "dedicaba todas las horas libres al ejército de volatines. Sintiéndose con furiosas ganas de ser clown."  

Due to the lack of sufficient food, he is "pálido y desmedrado" and causes some concern with "unta tos muy fuerte." One of his playmates is Felipe, whose master, Agustín Caballero, sends Alfonso a new drum for Christmas.

Alfonso, or Alfonso's, character is much more developed in La de Bringas. He accompanies his sister Isabel on the long walks prescribed by the doctor, is seen, terrified and mute "con el pan de la merienda en la mano, mastiicándolo lentamente" when he hears of his father's blindness, and later running tirelessly through the terraces of the Palace. His acrobatic inclinations and physical activities cause him to appear "todo roto y hecho un Adán." He is the first named Galdós child to shamelessly beg for money. His mother says, "tiene la mala costumbre de pedir cuartos a todo el mundo. No sé donde habrá aprendido tales mañas. Es una risa..." and she repeats, in front of Alfonso, the story of how he had once begged money from the Queen.

The terrific heat of summer has no effect on Alfonso, "enredaba como de costumbre." When the children take the baths, "a Alfonso era preciso pegarle para hacerle
He is incredibly healthy after taking the baths, and his favorite amusements were "subir a las mayores alturas que pudiera, trepar por una pilastra, hacer cabriolas, cargar pesos, ... No revelaba aptitudes de habilidad como su papá. Era más bien un hábil destructor de cuanto caía en sus manos." He repeated low expressions heard in the street and the great ambition of his life was to own a moving van. He played at moving great loads as best he could, "como Don Quijote soñaba aventuras y las hacía reales hasta donde podia, así Alfonsín imaginaba descomunales mudanzas y trataba de realizarlas." He did not stop until Isabel went to tell her father about him.

Alfonsín is his mother's pet, and was always sure of her protection. Young as he was, "sabía engolosinar a su madre con caricias astutas cuando quería obtener de ella algunos ochavos, y la besuqueaba y hacía mil zalamerías."

The child is last seen on the day the Briegas and many other families move from the Palacé. "Gozaba extraordinariamente con aquel espectáculo Alfonsito Bringas, que habría deseado encargarse del transporte de todo en carros de su propiedad."

Alfonsín is a purely physical type and an excellent representative of his mother whose concern for the children is also only in connection with their physical welfare and appearance. His chief purpose seems to be to indicate the shallowness of his parents and to complete...
their family picture. A peculiar and unique circumstance which has been noted in connection Alfonsín Bringas and his sister Isabel is that they may be seen again, grown-up, in the characters of Antónito and Obdulia of Misericordia.

Three other little boys, nephews of Doña Tula, "viuda del general Minio" in La de Bringas are never seen by the reader, but are described by Galdós and Rosalía Bringas and given individual qualities. All of the boys are marked with the stamp of "hermosura, la gracia y la discreción." Leopoldito, "tan travieso y mono" whose room is "indecentísimo" and smells of the drugstore, "porque el chico es una lacería" had appeared "cojeando, con las botas rotas, pidiendo de comer..." Later, on a trip to France with the other children and his mother, he "lleva su perro... su tablero de damas, el bilboquet, la oquestión romana, su pistolita de salón y una cartera donde apunta todos los túneles y la hora que es en todas las estaciones." Gustavo "ya es otra cosa." Very formal, and well educated, he spoke with the men "echando mucha palabra retumbante." To Rosalía he seemed "un muñeco de Scropp con su fraquito sietemesino, y cuando habla, lo mismo que cuando anda, parece que le han dado cuerda con una llave..." On the trip to France he took "media docena de livrotas para ir leyendo por el camino..." and "una jaula de pájaros." The third boy, Luisito, "tan místico que parecía un aprendiz de santo" is called Agustín in the passage referring to the trip to France. He
He insisted upon taking "una jofaina para lavarse dos o tres veces en el camino..." This little boy was the twin brother of María and reference is made to his childhood in *La familia de León Roch*. Both had been deeply impressed by their early reading of the lives of saints and both "sintieron deseo de que les martirizaran también a ellos." The characters of these small boys are not further developed in this novel, but each is seen to be a distinct personality with a well-laid base for future development.

*Lo prohibido* brings four little boys into novelistic life. The first is Rafael, son of Carillo and Eloísa, daughter of Don Rafael Bueno de Guzmán y Ataide. The child's personality is described in the memoirs of his mother's lover, José María Bueno de Guzmán. Born in January of 1881, Rafael was the first grandchild and consequently "absorbía por completo la atención de toda la familia." He is described at the age of five months as "una preciosidad" who resembled the Guzmáns in looks and character. In one of Galdós' most complete descriptions of a baby, the child is seen at two months, when he protested against "las horas metódicas", at four months showing his "desagrado a algunas personas" and stamping his feet when he wanted to be walked about. His nurse was able to mention a thousand things indicating "el talento que iba a sacar." Among the "gracias" he knew was sneezing. "Pero cuando se le mandaba hacer el estornudito, no había
medio de que obedeciera. Verdadero artista, no quería quitar al arte su condición primera que es la espontaneidad."

This attractive and loving little boy's frivolous mother can spare him little time and his father's obsession for doing public works for unfortunate children prevented his coming to know his own small son, but he hopes his last great project will carry the child's name. Rafael lavishes his affection on José María de Guzmán who, in turn, is genuinely fond of him. At the age of two, Guzmán writes of Rafael, "sus agudezas, feliz ensayo de la malicia humana, eran mi mayor diversión. Para gozar de aquel hermoso oriente de una vida, provocaba yo y movía las manifestaciones rudas de su naciente carácter; [this important statement may indicate Galdós' own method of studying children] le hurgaba para que se me mostrara tal cual era, ya riendo como un loco, ya colérico; le sacaba de un modo caprichoso las marrullerías, las astucias y los impulsos nobles del ánimo..." After the death of his father, Rafael asks José María some very searching questions, and José noted in "sus mejillas frescas, en su frente coronada de rizos negros...una seriedad precoz, fenómeno pasajero sin duda, pero que anunciaba la formación del hombre y los rudimentos de la reflexión humana."

A distinguishing characteristic of Rafael is his insistence "que se le hable mirándole frente a frente" for he was one of those "que se incomodan cuando no se les presta una atención absoluta." He is "formalito" and
angelic, seemingly knowing nothing of childish naughtiness. The boy is put to the same test by his mother as Riquín in La desheredada. Asked by Eloísa to choose between herself and José María, the boy "sin vacilar un instante" chose José María to whom he was completely devoted. This deeply affectionate child has found himself a stranger in his own home and has been forced to turn to outsiders for love and attention. He contrasts sharply with the ugly and ill natured little cousin, Alejandro, whose brief life is treated in the chapter on DEATH OF CHILDREN. The other two boys whose births are recorded in this novel are Belisario and César, sons of Eloísa's sister, Camila. Their births occur at the end of the story and their personalities are not studied.

Three-year-old Pitusín is first mentioned in Fortunata y Jacinta by José Ido. The supposed son of Juan Santa Cruz is, Ido says, "muy mono por cierto, hijo de una tal Fortunata, mala mujer...el pobre Pitusín es muy salado... ¡más listo que Cachucha y más malo!!! Trae al retortero a toda la vecindad... El señor Pepe le recogió no sé donde, porque su madre le quería tirar..." The child is first seen through the eyes of Jacinta, Santa Cruz's wife. He had painted himself completely with a black dye, but his beauty was still apparent. "El Pitusín tenía el cabello negro. Sus labios rojos, sobre aquel chapapote, superaban al coral más puro. Los dientecillos le brillaban cual si fueran de cristal..." Macinta had seen beau-
tiful eyes, "pero como aquellos no los había visto nunca."

After he has had a bath, all are surprised by his "fina
tez y hermosísimo cuerpo." The boy had been greatly
pleased by the excitement his black features caused. "La
osadía del negrito no conocía límites, y extendió sus ma-
nos pringadas hacia aquella señora tan maja que le miraba
tanto...el chico daba patadas en medio del corro, sacando
la lengua y presentando sus diez dedos como garras. De
este modo tenía, a su parecer, el aspecto de un bicho
muy malo que se comía a la gente...."

In the care of José Izquierdo, Fortunata’s uncle,
Pitusín has had no formal training, nor any contact with
"las presonas finas" as José says. He examines with
astonishment and delight Jacinta’s clothing and gloves,
but as Galdó’s writes, "las ideas y las sensaciones cam-
bian rápidamente en esta edad" and he was soon bored and
ready to go play. It was useless to ask him to thank
Jacinta for the candy she gave him, "porque el no sabía
que cuando se recibe algo se dan las gracias." The seldom quiet child is once seen listening to
some music "con toda su alma...puesta una mano en la cín-
tura y la otra en la boca." He shows some sentiment
when leaving Izquierdo to go with Jacinta, but is easily
sooled with the promises of new toys and sweets. When
Guillermina Pacheco, who is carrying Pitusín, asked him
to be quiet, "el Pituso le dio un porrazo en la cabeza."

After the bath during which his screams could be heard in
the Plaza Mayor, his new clothing "le caía tan bien que parecía haberla usado toda su vida."357

At the Villuendas house where Pitusín is to stay a-while, the well educated Villuendas children find him utterly incomprehensible, and their scenes together truly represent a conflict between barbarity and civilization. Having no notion of how well-brought-up children behave, nor of the sentiment nor value of many objects, the enormity of his crimes is equaled only by their number. All recount the things he has done: he had broken figures of the Nacimiento, eaten orange peelings, crawled on the floor imitating burros, put handfuls of ashes on the other children, eaten candles, and even worse things.358 Instinct, Galdo's writes, led Pitusín to stay close to Jacinta during all the accusations. "Era como un perillo que prontamente distingue a su amo entre todas las personas que le rodean, y se adhiere a él y le mima y acaricia."359 He obeyed Jacinta, "pero la obediencia a medias, mirándola con malicia..."360

It is a severe blow to Jacinta to find that the boy is in reality the son of "la hijastra de Izquierdo" and that her husband is not his father. She is not permitted to keep him, and Pitusín is placed in Guillerminda Pacheco's home for children where he is pensioned by Jacinta's father, "para que se le de educación y una crianza conveniente."361 The child is not seen again after he leaves the Villuendas home. He is mentioned very briefly in the
in the other volumes. In Volume II Santa Cruz tells Fortunata of Jacinta's attempt to adopt Pitusín. In Volume III Fortunata herself thinks of adopting him. In Volume IV Guillermín Pacheco gives the last information known concerning him. "¡Pues si viera usted qué guapo está el Pituso!...se crió perfectamente. Y es tan listo y tan travieso que tiene alborotado todo el asilo...."

Pitusín is one of the best drawn of the Galdós small boys. He is about a year older than Riquín and Rafael, and is completely individualized by his conduct and temperament. He is a child who has seemingly been developed just for the pleasure of describing his personality.

Three other little boys in Fortunata y Jacinta are scarcely more than named. Pepito, three-year-old son of Candelaría, one of Jacinta's sisters, is pampered by Jacinta. "Le compraba juguetes, le ponía en la mano, para que las rompiera, las figuras de china...y le permitía comer mil golosinas." Paquito is one of the two sons of Benigna Villuendes and is mentioned as forming part of a group scene as the children appear swearing that Pitusín was "un sinvergüenza, un desalmado, un asesino. Así lo atestiguaban Isabel, Paquito y los demás...." Little is known of the character of Juan Evaristo Segismundo, Fortunata and Santa Cruz's second son, but the motherless and hungry baby can look forward to a happy future in the care of the Santa Cruz family.

In Miau is found the dramatic story of another mother-
less boy. Born rickety of a demented mother whose last act had been to try to kill him, Luis Cadalso had managed to exist during his first terrible year when no one knew "si se va o no se va..." Several years later Galdós describes him as being "bastante mezquino de tall, corto de alientos, descolorido, como de ocho años, quizás de diez." Extremely timid, and the least daring in any mischief, he is "soso y torpe en los juegos, formalito en clase." He is the first Galdós child to be shown being hounded by his classmates after school and his dignity is deeply wounded by the nickname Miavu bestowed upon him and upon his family. The resentment he feels over the besmirching of his family's honor leads this physical weakling into a fight with a school companion, Posturitas, in which Luis showed courage and even ability. It would have led to a second fight had not Posturitas' illness prevented. The same quick anger in defense of his ideals is later shown by the timid boy when his father has spoken lightly of God and religion. "Luisito, muy incomodado con los dicharachos de su padre, no se pudo contener, y con infantil determinación agarró un pedazo de pan y se lo arrojó a la cara al autor de sus días, gritando: '¡Bruto!'"

Luis is a dependent of his grandfather who has been out of work for a long time. He was illy dressed until the return of his father who "le compró una capita muy mona y traje completo azul con medias del mismo color. Cadalso,
If there was any food in the grandfather Villamil's house, the boy received it, and he could rely also on small contributions from a neighbor lady who pitied him, "por su dulzura humilde y más que por esto por las hambres que en su casa pasaba."

Luis is well loved by his grandparents and aunts and is their "única alegría." They help him dress, save food for him, leave the lights on at night because of his fear of the dark, and watch over him in illness.

In spite of his physical delicateness Luis is "el mensajero de las terribles ansiedades, tristezas e impaciencias de su abuelo; era él que repartía por uno y otro distrito las solicitudes del infeliz cesante, implorando una recomendación o un auxilio." Accompanied by the dog, Canelo, Luis always took the longest route, "por costumbre y vicio de paseante o por instintos de observador."

The outstanding thing in connection with the character of Luisito Cadalso is the strange vision or dream which he frequently has. He is the second of Galdós' important child dreamers, Galdós having, four years earlier, considered in detail the dreams of Isabel Bringas. Both of these children had tendencies to epileptic seizures and both suffered from a lack of sufficient food. The sort of seizure which brings on Luis' first dream is a familiar one, for he has experienced the sensations before.
but the dream is new and arresting. These dreams, or "extraños éxtasis", as Carlos Sainz de Robles calls them, afford the author an ideal way to study the imagination or the sub-conscious of the child, and to add a note of prophecy to the words of the boy.

Looking at the pictures of saints on religious stamps was a favorite amusement and the impressive picture of "el Padre Eterno" seen in his Aunt Quintina's house may have influenced Luis' later dreams. The "hermoso anciano" who appears in Galdós's vision saying, "Yo soy Dios. ¿No me habías conocido?" has the same long, white beard and is acquainted with all the intimate details of the boy's life. After the first fear and strangeness, Luis is able to talk freely with him and even wish for further interviews.

Through the dreams Luis knows that his grandfather will never obtain a position, and realizes that it is partly due to his own lack of study. The "excelsa persona" tells Luis to study and remember, "si no, andamos mal; me enfado contigo, y no vengas luego diciéndome que por que no colocan a tu abuelo..." After such a dream Luis' physical reaction was intense, "su cerebro estaba embotado, como si acabase de pasar por un acceso de embriaguez; le temblaban las piernas, y sentía frío intensísimo en la espalda." Many problems beset this child who is one of the most interesting and perhaps the most complex of the Galdós
child characters. His attempts to arrive at some sort of respectable feeling for his rascally father are prompted by the "resplandor inseguro y la volubilidad de un cerebro que se ensaya en la observación y en el raciocinio." He arrives at a strange mixture of respect and fear. "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." Luis' innocence prevents his understanding of his father's designs concerning Abelarda, but his questions show the beginning of his knowledge of the world. His extreme credulity lessens as he grows older.

Fed by his visions and the encouragement of his friend, Silvestre Murillo, Luis' religious inclinations strengthen. Galdós' general statement says, "Como la mente de los chicos se impresiona con todo, y a esta impresión se amolda con energía y prontitud su naciente voluntad, aquellas visitas a la iglesia despertaron en Cadalito el deseo y propósito de ser cura, y así lo manifestaba a sus abuelos una y otra vez." He is the only older boy who actually seems to feel an inclination toward the religious life his epileptic dreams encourage.

This boy's reaction to the death of a playmate is studied in the chapter on the death of children, but Galdós does not explore Luis' mind on the occasion of the attempt on his own life by his Aunt Abelarda. The influence it has on his thinking is revealed, however, in a later version
of the dream when the Eternal Father speaks of the grandfa-
ther's death and consoles Luis. "¿No comprendes tontín?
¿Pues no dices que vas a ser cura y a consagrarte a mí? Si
asi lo piensas, vete acostumbrando a estas ideas. ¿No te
acuerdas ya de lo que dice el Catecismo? Apriéndetelo bien.
El mundo es un valle de lágrimas, y mientras más pronto
salís de él, mejor..." When Luis tells this to his
grandfather the despairing old man takes it as a divine
revelation, although he had already meditated upon
suicide.

Luis' future remains in the excellent, if over so-
licitous, hands of his Aunt Quintana. Leopoldo Alas saw
in "la hija de Bringas y sus jaquecas llenas de fantasías,
en las visiones de Miau mínimo...algo de la niñez del que
hoy es don Benito para sus íntimos." It is always a
temptation to search for autobiographical glimpses in an
author's work, and many critics believe that they are al-
ways present. One may share the view of Jean Calvet,
author of L'enfant dans la littérature française, regard-
ing contemporary French authors: "Ces autobiographies ro-
mancées, nous les retrouverions dans bien des œuvres qui
paraissent d'abord uniquement objectives; mais la littéra-
ture moderne surtout est personnelle, et, même quand il
ne l'avoue pas, l'écrivain raconte moins ce qu'il observe
ou ce qu'il imagine que ce qu'il a vécu."399

Two schoolmates of Luis, Polidura and Pando, appear
briefly in Miau. Polidura was the owner of a collection
of more than fifty cigar bands which he had traded to Posturitas and is named among the boys who surrounded the fighting Luis and Posturitas. Pando accompanied Luis and Silvestre Murillo to see the dying Posturitas.

Luis' one good child friend, Silvestre Murillo, was the son of the "sacristán de la iglesia de Monserrat." His only physical description concerns his much patched clothing and "el hocico muy parecido al de un ratón." He was the best student in the school and destined for the profession of Law. Galdós refers to him as "la futura celebridad." It is he who tells Luis that Posturitas is responsible for the degrading nickname of Miau. Of himself he says that Posturitas would not dare nickname him, "porque sabe que tengo yo mu malas pulgas, pero mu malas." He never uses the nickname in reference to Luis, and is one of those who "miraban y aplaudían, danzando en torno con feroz entusiasmo de pueblo pagano, sediento de sangre" as Luis and Posturitas fight. However, after the struggle has been stopped, Silvestre attempted to conciliate the two. "Mostrábase el mediador decidido a arrearle un buen lapo a cualquiera de los dos intentase reanudar la contienda." 

It was Silvestre who initiated Luis into many of the ecclesiastical mysteries, "explicándole mil cosas que este no comprendía...metiéndose en unas erudiciones litúrgicas que tenían que oír...revelando en el desenfado con que lo enseñaba y en sus explicaciones un cierto escepti-
cismo del cual no participaba el otro." Silvestre first brought the news of the serious illness of Posturitas, and being the most "farfantón" animated Pando and Cadalso to visit the sick boy in spite of the danger of contagion.

"¡No seas gallinas! ¡Si creeréis que por entrar vus vais a morir!..." This is the last appearance of this child, although Luis again refers to him, "Murillo sabe todo el latinaje de la misa, y cuando se toca la campanilla y cuando se le levanta el faldón al cura." Silvestre is another lively and intelligent Spanish boy with individual characteristics. A little given to bragging, he is kind-hearted and is the first good student among the Galdo's boys. Identified with the church, he nevertheless demonstrates a certain "escepticismo" as he expertly carries out his duties.

Cadalso's greatest tormenter and chief enemy is Paco Ramos y Guillén, better known as Posturitas. The son of "el de la casa de empréstamos" he is first described by Silvestre. "Posturitas es un ordinario y un disminif-..." He is described as being a "chiquillo travieso y graciosísimo, flexible como una lombriz, y tan inquieto, que donde él estuviese no podía haber paz... debía este apodo a la viveza ratonil de sus movimientos, a la gracia con que remedaba las actitudes y gestos de los clowns y dislocados del Circo. Todo se le volvía hacer garatusas, sacar la lengua, volver del
revés los párpados; y como pudiera, metía el dedo en el tintero para pintarse rayas negras en la cara.\textsuperscript{414} The impudence and audacity of this boy know no limits, and he shamelessly turns the blame on Luis in a school disturbance.\textsuperscript{415} Luis' attempt to fight him was "algo como ver la liebre revolviéndose contra el hurón, o la perdiz emprendiéndola a picotazos con el perro."\textsuperscript{416} As Posturitas met Luis' attack, "fue muy hermosa la actitud insolente de Posturitas...espatarrándose para aplomarse mejor, soltando libros y pizarra para tener los brazos libres...\textsuperscript{417} The boy was a "consumado hablista en el idioma de los carreteros",\textsuperscript{418} says Galdós with his constant interest in the speech of children. In Luis' dream el Padre speaks of Posturitas and explains the attitude of the boy. "...te diré que es un pillo, aunque sin mala intención. Estamos mal educado...\textsuperscript{419} On his next appearance Posturitas is very ill, although his companions believed he was pretending in order to be able to spend the afternoon "con los peores gateras de Madrid."\textsuperscript{420} As he was dying, he recognized Luis among his visitors, "solo dijo Miau, Miau, después de lo cual su cabeza se derrumbó sobre la almohada."\textsuperscript{421} He is seen again after death\textsuperscript{422} and once more in one of Luis dreams. He now has wings, but he still calls Luis Miau.

The short-lived Posturitas is, next to Mariano, Galdós' worst boy and the only one shown tormenting weaker children. His character is unique because it seems to be
an extension of the girl character Papitos seen in the pre­
ceding novel, Fortunata y Jacinta. Both are seen only
from the exterior. Posturitas' primary purpose in the
novel seems to have been to provide Luis Cadalso with
many occasions for revealing the Cadalso personality.

There are no named little boys in La incognita.

Torquemada en la hoguera introduces Valentin, son of
the notorious money-lender, Torquemada. This child-genius
is just twelve years old as the novel begins and in ap­
pearance is reminiscent of Riquín - tall, with delicate
legs and an unusually large head. As in the case of Ri­
quín, his deformity does not detract from his appearance.
Galdó’s calls him “guapísimo.” In addition to his ex­
traordinary intelligence, "poseía todos los encantos de
la infancia: dulzura, gracejo y amabilidad." It was
never necessary to punish nor even scold Valentin, “en
cosas de malicia era de una pureza excepcional” and
"tímido y discreto" he never seemed to think that he pos­
sessed any special merit. He was more angel than child,
and Galdó’s sums up his individuality in this line, "... no he conocido criatura más mona que aquel Valentin, ni precocidad tan extraordinaria como la suya.”

In the fantasy of La princesa y el granuja, short
story included in this novel, the street waif Pacorrito
Migajas appears. He is seven years old, but the tone of
the story, as well as his later becoming a doll, prevent
his character from being taken seriously.
In Realidad Federico Viera says to his housekeeper's baby, "Ven acá, Fefé, ángel de Dios. ¡Que' gusto tener un amigo inocente y puro, que no se permite otra malicia que tirarnos de las barbas!" The baby is amused at this and bursts out laughing. He is not further mentioned.

In Ángel Guerra Ildefonso, oldest son of Lére's Aunt Justina, becomes a good friend of Guerra. His physical description is, as usual, very scanty. He is "de ojos ra-toniles, vivo como la pimienta y muy salado de facciones." In the first quarter hour of their acquaintance, Guerra finds that the boy was a "monaguillo de la Catedral", but was at present attending school, and that he could imitate perfectly his superiors. Guerra is drawn to him because in some mysterious way he resembles Guerra's lost daughter, Ción. "No consistía seguramente en semejanza de facciones, sino en cierta fraternidad o parentesco espiritual, como aire de raza que, según Ángel, se revelaba en el mirar, en la inquietud graciosa y en el lenguaje desenvuelto." The boy's great desire is to have money, but when he works a week in the church the "dies o doce reales" that he makes is turned over to his home.

The boy's uncle, don Mancebo says, "Me ha dicho el maestro que tiene meollo ese niño, y pienso meterle en el Instituto para que se nos haga sabio." Ildefonso is one of the few boys to be seen happily playing in the country where Guerra "procuraba imbuirle el culto de la Naturaleza, enseñándole a gozarla sin destruir nada de
Ildefonso possesses an "argentina y dulce voz" which is clearly distinguishable in the great and solemn nave of the cathedral. From his position in the choir, he looked at Guerra "con picarescos ojos, y se reía el muy tuyo, afectando formalidad en la postura." At carnival time the boy cannot resist the temptation of staying on the streets too long, and is sent about his obligations by Guerra. The last meeting with Ildefonso finds the boy weary of his cathedral duties, "ya tan disgustado de la sotana roja, que no veía las santas horas de ahorcarla para entrar en el colegio."

Ildefonso is the only boy whom Galdo's compares in any way with one of his little girls. Ángel Guerra's exalted imagination seems to endow the child with mystic qualities because Guerra believed Ción's soul appeared in the boy's eyes. His whole importance in the novel is in connection with Guerra's life. He is the only boy singer and the beauty of his voice recalls the only girl singer - Moreno Isla's beggar girl whose voice possessed the same qualities.

The other boy to whom Ángel Guerra became deeply attached was the orphan nephew of Don Eleuterio García Virones, Jesús. The six-year-old child was perfectly developed "cosa rara en estos tiempos de raquitismo." He was "la más gallarda, la más interesante estampa de chiquillo que se pudiera imaginar, lindo como un ángel,
con cierta gravedad melancólica en su rostro murillesco...

The reference to Murillo, repeated later, "su perfecta he-
chura de cuerpo, su rostro de peregrina belleza recorda-
ban los inspirados retratos que hizo Murillo del Niño Je-
sús, de ese niño tan hechichero como grave, en cuyos o-
jos brilla la suprema inteligencia, sin menoscabo de la
gracia infantil", was used in similar terms by Galdós in
speaking of the earlier Jesús of Gloria Jesús Viron-
nes had even been born in a manger with the aid of near-by
shepherds. The impression of the near-divinity of the
boy is heightened by his speech "claro y con acentos de
misteriosa ternura" and the "cierto sentido profundo y
simbólico" which Guerra seems to find in the child's say-
ings, and by his nickname of "Niño Dios." With
the white goat which Guerra gave him, "el niño y la bes-
tiezuela graciosa hacían un grupo encantador.

Of Jesús, Guerra says, "No dice nada que no sea una
verdad profunda. Su inocencia no es otra cosa que la Teo-
logía disfrazada. Este niño no ha venido aquí por casua-
lidad, ni debe de tener parentesco con Virones. Este niño
es algo que no cae dentro del fuero de lo natural..."

When Guerra is dying and has, as he says, "awakened",
he wills a house on Tudescos street to Jesusito Virones.
The chief function of this boy is to add atmosphere.
The impression of his divinity is heightened by his "len-
guaje claro y con acentos de misteriosa ternura." Both Angel Guerra and Tristana are novels written
during the period which Casaldueiro labels the sub-period of the conflict between matter and spirit. Matter definitely triumphs in the description of Saturno, the only small boy considered in Tristana. He is the son of a servant woman who must leave him in the Hospicio while she worked. He is extremely individual in appearance and is one of the most unprepossessing of the Galdós boys. He is described as "rechoncho, patizambo, con unos mofletes encendidos y carnosos que venían a ser como certificación viva del buen régimen del Establecimiento provincial. La ropa de paño no ajustaba bien a su cabezota, de cabello duro y cerdoso como los pelos de un cepillo." The mother found him "muy salado" but Galdós says, "hay que confesar, que de salado no tenía ni pizca..." In spite of his mother’s desire that he save the few coins which came his way, he was totally unable to keep any and "cuarto adquirido era cuarto lanzado a la circulación." Like many others, he was fond of playing at bull fighting, and begged matches from passers-by for bonfires. He does not lack for some good qualities - "era, sí, dócil, noblete y aplicadillo."

This boy, again the only one of his kind, would be easily recognizable by his appearance. He has a good many of the characteristics of a "fenómeno." Galdós felt no need to develop his personality probably for the reason he confesses. The boy furnishes the occasion for Tristana to meet Horacio Díaz and gives the opportunity for the
description of the hospicianos.

Pepito is the only named boy in the "seis niños, sobrinos de don Juan de Moncada" of La loca de la casa. Like his earlier namesake, Pepito of El amigo Manso, and Pitusín, he plays with food, and is known to have wiped hands which he had dipped in custard over "todos los muebles del comedor." Gabriela complains of him, "cuando le pongo de rodillas por no saber la lección, se entretiene en arrancar las hojas de la gramática...para poner rabos a las moscas." Orphan and without education, he is another example of the lack, or relaxation, of early training.

No boys are described in Torquemada en la cruz, although references are made to the dead Valentín. Before the birth of Valentín II in Torquemada en el purgatorio another boy is mentioned - Pinto, the "lacayo", whom Torquemada struck on the head whenever he was nervous or upset. The boy, called a "bendito", took the blows patiently, but burst into tears when Torquemada struck him heavily on the day of Valentín's birth. In a sudden access of generosity Torquemada promised him new clothes if all went well with the birth. Later this boy leads the blind Rafael and announces his death.

The account of Valentín II is Galdós' first description of an idiotic child's behavior, although reference had been made in Ángel Guerra to the early childhood of
twenty-five-year-old Juan, Lere's idiot brother. Valentin early gave indications of his lack of "robustez" and the young Dr. Quevedo mentioned the rickety complexion of the child to Cruz, and then "se dejo decir: 'El chico es un fenómeno. ¿Ha reparado usted el tamaño de la cabeza, y aquellas orejas que le cuelgan como las de un liebre? Pues no han adquirido las piernas su conformación natural, y si vive, que yo lo dudo, sera' patizambo. Me equivocare mucho, si no tenemos un marquesito de San Eloy perfectamente idiota.' The child's mother, Fidela, can see only perfection in the boy and calls attention to his fondness for all women and to his "afición loca a robar re- lojes" and his delight in throwing Torquemada's money on the floor.

In Torquemada y San Pedro Valentin is past two years of age and not only an animal, but an ill natured one, and even Torquemada had come to see that the child was idiotic. The first year he had been a handsome child "y además salado, inteligente" but the size of his head had begun to increase before the age of two. His uncle, Rafael, had referred to him as marked with cretinism. According to Louttit a cretin's head may be normal size at birth and in a few days to months later exhibit a rapid growth in all directions.

Two characteristics which Galdo's seldom failed to note in any child are mentioned in relation to Valentin. His speech which is labeled "monosilábica, salvaje, primitiva,
de una sencillez feroz, pues no se oía más que pa...ca...
ta...pa..."; and the eyes, "los ojos quedaronsele diminutos en aquella crisis de la vida, y además frios, parados, sin ninguna viveza ni donaire gracioso."472

Fidela was the only person capable of getting a slightly intelligent response from Valentín, but after her death "privado de inteligencia y de sensibilidad, el po-bre salvaje no apreciaba el vacío que en torno suyo dejó su buena mamá... En tanto, iba creciendo el heredero, y su cabeza parecía cada vez más grande, sus patas más torcidas, sus dientes más afilados, sus hábitos más groseros, y su genio más áspero, avieso y cruel."473

Valentín II, who is, as Galdós indicated, a symbolic figure, nevertheless conforms realistically to psychological descriptions of child cretins. With this child's highly individualized figure Galdós ends his extended treatment of named small boy characters. As will be seen, with the exception of Halma in which two boys are very briefly given distinct characteristics, the remaining novels either fail to mention any named boys, or identify them by name only, or briefly assign them already well known character traits.

No named boys are found in Nazarín. In Halma slight mention is made of the two sons of the Marqués de Feramor: "Alejandro, el mayor (Sandy) despuntaba por su corrección de pequeño gentleman, y era un fiel trasunto de su papa, por lo comedido, lo económico, y la precocidad de las cosas
prácticas... Paquito (Frank) era un poco abrutado, pero en él despuntaba una inteligencia sólida para la mecánica y las obras públicas. Como que su juego preferido era imitar el ferrocarril, haciendo el de locomotora."

The only thing known of Antoñito and Paquito, "hijos mellizos" of Juliana and Antonio Juárez in Misericordia is that they enjoy extraordinary robustness and the excessive care taken of them "les molestaba, les hacía llorar."

In Casandra Rosaura Vives gives the first description of Aquiles and Héctor, the two sons of Casandra and Rogelio. "Son preciosos. En mi casa los tengo muchas tardes jugando con los míos. El mayorcito, llamado Aquiles, tiene un entendimiento, una comprensión natural que pasman. El pequeño se llama Héctor, y apenas habla todavía." The children are given clothing by Rosaura. Casandra has, without Rogelio's knowledge, had the boys baptised.

In a scene in Casandra's house, Aquiles, "precioso niño de cinco años" is playing with broken toys on the floor. Galdo's refers to "los ojos y la lengua balbuciente." The boy seems affectionate, indicates his intelligence by his questions and, as have other Galdo's children, cries in sympathy when his parents weep.

The baby Héctor wakes up crying and rubbing his eyes and is later mentioned as playing with Aquiles in and near the jail where Casandra is confined.

Pepe, a ten-year-old school boy is mentioned in El caballero encantado. Nothing is said of his personality.
plays with others of his age during the summer vacations in the country where his parents worked. In the town of Ca-
latanazor the school teacher Cintia begins a lesson saying, "A ver niños, tú, Pepe; tú, Nazario, Nicolás..." The last named boy in the novel is Héspero, son of Cintia and don Carlos de Tarsis y Suárez de Almondar. He is "un niño chiquitín" and "parece que viene muy listo."

There are no named boys in the last novel, La razón de la sinrazón.

Named and unnamed children appear and vanish continually throughout these novels. Playing their small but important individual roles, adding to the noise and excitement of the city, these nineteenth century children of Spain are so woven into the fabric of the Galdo's work that they form a vital part of its complicated pattern.

Deformed or healthy, always moving, intelligent for the most part, and agile and mischievous, children have been a constant part of the public scene. Constantly on the stairways and in the streets, for many had no other place to go for amusement, they have been happy with broken toys and mud and straw; have engaged in well-simulated bull fights, military parades and processions, and even actual war. They have been seen looking curiously and longingly into shop windows, and tormenting drunks on the street. Ragged, dirty, and untrained, they have disturbed private and public gatherings, expressed curiosity,
pity or discourtesy, and reflected their elders' attitudes. Abandoned and needy, they have excited sympathy as they actively begged on the streets, or, well-loved and cared for, have formed part of charming home scenes.

Jealous of their honor and thirsty for liberty, they have been seen as individuals, in groups, and even in mobs. They have figured in all church affairs: the masses, the religious processions, and have actively helped in the work of the church. In parades and processions they have carried lanterns and incense burners; been active and curious elements at funerals and public executions; and joined the merrymakers at carnival time. They have been seen pouring out of public institutions, victims for the most part of cruel and despotic training, and, in another community, trying to retain, by actual force, a school teacher they adored. They have served as messengers, as guides, or otherwise, helping to swell the family income.

In multitudes children have followed Nazarín, and later delighted in throwing rocks at him. Timidly, some have clung tightly to their mothers' skirts; others have boldly darted beneath horses and dared oncoming trains. Always hungry, and avidly sucking "caramelos", they have struggled for their little share of the future, and all have presented, in one way or another, some problem for the future to solve.

The individual boys from this "festiva republica de
niños" whose personalities Galdo's has chosen to develop at length must have presented some special traits or characteristics which he wished to study or emphasize.

As has been noted before, Pablillo, coming at the beginning of the series of novels, combines many aspects or characteristics, briefly sketched, which are later developed separately in other important boy characters in the same age group. His intelligence and sensitiveness can be seen in Felipe, who develops the running away for new horizons aspect; in Mariano a full study of the child delinquency into which Pablo nearly fell; in Luis Cadalso the extension of a lonely child's dream to the point of taking possession of a life; and in Valentín I the super development of Pablo's high intelligence. Minor aspects are found treated in other characters: the picaresque elements of his life are found particularly in Gonzalete and Zarapicos; his joy in the pastoral adventure later repeated in Ildefonso's happiness; and his repressed affection finds expression in the small figure of Rafael.

These children have been considered in many backgrounds, from the slum districts to the palace of the Gravelinas. A common factor has been the loss of one parent, and often both, so that lack of close family ties has forced some to develop early and show definite characteristics at an early age. The Galdo's method of studying the particular character of a child is probably outlined in the method which Jo-
se María Bueno de Guzmán used in studying Rafael of Lo prohibido.

Galdós has not used details of physical appearance as a primary means of individualizing these boys, although they are for the most part, to judge from the general terms he uses, exceptionally fine looking children. In a group their almost common look of intelligence, as well as their poorly-clothed and undernourished bodies, would lend a certain uniformity to them. When they are observed closely and their separate reactions studied as Galdós has studied them, they become distinct in character, highly individual in type and easily recognizable as conforming to their particular personality patterns. In recalling them, it is scarcely possible to mention any distinctive physical attribute such as color of hair or eyes, for these details have slipped by with no or little notice. It would be possible, however, to write at length on the personality of almost any one of them.

In spite of unwholesome outward conditions, it seems that the children still possessed innate qualities which have always been admired in the people of Spain. Admira•
ble traits are found existing in almost all the Galdós children. The old Spanish virtues of courage and honor first seen in Pablillo are shared by Felipe as he stoically, patiently and devotedly pursued his ideal; Mariano's innate qualities of leadership had been thwarted in

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a society which had little time for unfortunate children, but he would have responded instantly to kindness and fair treatment, and did not lack for skill in many ways; Luis Cadalso's religious inclination and faith exemplify an important part of Spanish character; the intellectual genius of Valentiñ I could not have burned more brightly in the sixteenth or seventeenth century, and future orators, statesmen and "celebridades" are observed in many other small characters.
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CHAPTER VI

BIRTH AND DEATH OF CHILDREN

In the poorer city areas seen in the Galdós novels a high birth rate is very evident by the swarms of children always about. It is in such a neighborhood that Jacinta "pasmábase...de que hubiera tantísima madre por aquellos barrios, pues a cada paso tropezaba con una, con su crío en brazos...

Probably the largest individual family Galdós mentions was that of the very old Fabiana of El caballero encantado who had given birth to twenty-two children including "parto doble tres veces." A few similar cases occur among those in more fortunate economic circumstances, notably the Arnáiz family of Fortunata y Jacinta with seventeen births; the alcalde's family of sixteen in La loca de la casa; and the Vives family of ten in Casandra. Events such as the above are covered by remarks like the following: "...siguió pariendo con la puntualidad de los vegetales que dan fruto cada año", "sus dos hermanas mayores pariendo todos los años, como su madre", "es el decimosexto en la serie de los nacidos", or "en diez años de matrimonio, diez alumbramientos..."

The named children who are born in the series of novels from Gloria to El caballero encantado are all boys. Of the four which are illegitimate, Gloria and Daniel Morton's son, Jesús, is the only one of an economically able family
but the others, Isidora’s Riquín, Fortunata’s Juan Evaristo Segismundo, and Cintia’s Nespero, will be well taken care of. All of the other children have been born of moderate income or wealthy parents.

The birth of Jesús had occurred under circumstances which precluded happy anticipations, but Gloria’s tía Severiana probably illustrates the usual attitude when she says of the child’s birth, "no nació...ese infeliz niño de padres unidos por el Sacramento; no nació entre las aclamaciones alegres de una familia, ni entre el regocijo de la Iglesia nuestra madre; no nació rodeado de esa aureola..."¹⁰

The birth of Riquín, Isidora’s son, is first announced when he is two years old,¹¹ and in the flash-back of Isidora’s life no details of his birth are given except his name, Joaquín. The youngest child of the José María Manso family is born in December following the September arrival of the family in Madrid.¹² The first births which seem to have been earnestly desired by all parties concerned are in Lo prohibido with Rafael and Alejandrito. Concerning Rafael, the cynical roué, José María Bueno de Guzmán, makes this statement about newly born children whose parents give their actions the importance of real human actions: "Todos los recién nacidos gozan de esta opinión desde que respiran; todos son guapos, robustos y muy pillos. Y, sin embargo, todos son lo mismo: feos,
flácidos, colorados, más torpes que los animales y siempre mucho menos graciosos."

Alejandrito, who does not survive infancy, has twin brothers, César and Belisario, born before the close of the novel. Another eagerly awaited birth is that of Juan Evaristo Segismundo, Fortunata and Santa Cruz's second son. Santa Cruz had complained of Fortunata, "...hace días le dió por estar rezando toda la tarde...¡y para qué? ... para pedirle a Dios chiquillos."

Torquemada had looked forward to the birth of Valentín II for a long time and his expectant attitude is emphasized. Fidela's "condición o situación interesante" is mentioned and magnificent preparations must have been made for the event. Born on Christmas, Valentín ya tenía en su Debe más gasto de ropa que su papa en los cincuenta y pico de años que contaba."

The birth of Antonio and Paquito Zapata is mentioned in connection with a little loss of income by their grandmother, "Pero desde que se posesionaron de la casa los mellizos, ávidos de vida y de leche, que había que formar con buenos alimentos, el dichoso y asendereado padre no pudo obsequiar a la abuelita." The father of the last named child, Hespero, of El caballero encantado, first sees him in a mirror. The boy is described simply as "un niño chiquitín."

As has been seen, Galdós does not dwell on this aspect of a child's life. He is much more concerned with his later existence and the dangers surrounding it.

This Spanish novelist's view of the death of chil-
dren is many sided. As sociologist he noted the causes of death, as a clinician seemingly familiar with late medical information he recorded the symptoms and reactions of the dying children, and as a psychologist and novelist he described the states of feeling of those most nearly concerned by the event. Thus the loss of children is seen through the eyes of parents, friends, strangers, and even of children themselves. Spanish children of the time are shown to be familiar with death. They attended funerals and were required to wear mourning when an older member of the family died. However, mourning was not worn for them at death.

Although Galdós was familiar with the accounts of the deaths of child characters in Dickens, and with the universal appeal such scenes had for the public, it does not appear that he ever described the death of a child in the same fashion as the English novelist. The appeal to sentiment was so strong in Dickens' *Old Curiosity Shop* that it is said that the stern critic, Lord Jeffrey, sobbed terribly after reading the account of Little Nell's last hours. The skilful and deliberate building up of pathos by Dickens is also well illustrated in his *Dombey and Son*. The fatal constitutional weakness or "want of vital power" which characterized the six years of hydrocephalic little Paul permitted the author to make frequent allusions to the possibility of the boy's early death, and thus prepare the reader
through a series of pathetic situations to accept the final consummation. The effect is heightened by the strangely prophetic attitude of the little boy himself, who, in conversations with his father, makes remarks such as the following. A propos the power of money, Paul asks his father:

"It can't make me strong and quite well, either, papa; can it?" asked Paul, after a short silence; rubbing his tiny hands.

"Why, you are strong and quite well," returned Mr. Dombey. "Are you not?"

Oh! the age of the face that was turned up again, with an expression, half of melancholy, half of slyness on it! "30

And when his father says:

"'And you'll soon be grown up now!" said Mr. Dombey.

"'Oh! very soon!'" replied the child. Once more the old, old look passed rapidly across his features like a strange light. It fell on Mrs. Pipchin, and extinguished itself in her black dress."31

The actual death scene of Paul is affecting in the extreme, with the child recognizing the situation, and folding his little hands in prayer as he embraces his broken-hearted sister for the last time.32

Skilful as they may be, these scenes are morbid in conception and illustrate Dickens' feeling that death was the great fact of life. Horace Scudder, American contem-
temporary of Galdós, who was the author of a series of books for children, says, "That art is truest which sees children at play or in their mother's arms, not in hospitals, or graveyards."33 This is essentially Galdós' attitude, but since reality demands shadows as well as sun, death strikes all too frequently among the little people. The studied attitude of Dickens is completely lacking, for often there is little warning. Death's final touch is simply expressed. In Ángel Guerra the idolized little Gión slips quickly away, leaving only the picture of her father who "buscaba ansioso el aliento de la niña sin poderlo encontrar."34

Galdós' treatment of his unhappy subject is neither sentimental nor cruel, because, as Emilia Pardo Bazán has said, "Artista ante todo y sobre todo, [Galdós] posee la imposibilidad egregia con que los grandes trágicos conmueven a la multitud, sin dejarse ellos contagiar de la emoción que despiertan."35 Sometimes it is clear that the death of the child serves a purpose in the progression of the novel, or in the illustration of some ideological point which Galdós wished to emphasize. Sometimes the reader may feel as did José Alcalá Galiano, one of the first Spanish critics to discover the worth of Galdós' work,36 that "el autor los asesina, razones literarias que no admitimos."37

In the great city of Madrid of which Galdós wrote
life was hazardous for children, and the shadow of an early
death was never far away from his gente menuda. A city
which "de mil modos reclama higiene, escuelas, gimnasia,
urbanización"\textsuperscript{38} had grown accustomed to the familiar sight
of little white, pink, or blue coffins drawn in funeral
coaches, or, more often in the poorer districts, carried
like a gun on the shoulders of a man hired for the pur-
pose. It is Tristana, heroine of the Galdós novel of the
same name, who did not want children, and who cried out
in explanation: "¡Ay! no, no; le querría yo tanto, que me
moriría de pena si me le quitaba Dios. Porque se mueren
todos (con exaltación). ¿No ves pasar continuamente los
carros fúnebres con las cajitas blancas? Me da una triste-
za! Ni se para que permite Dios que vengan al mundo, si
ten pronto se los ha de llevar... No, no, niño nacido es
niño muerto... y el nuestro se moriría también. Más vale
que no lo tengamos. Di que no."\textsuperscript{39}

In 1880 Dr. Tolosa Latour prefaced an article call-
ing attention to the high mortality rate among children
in Madrid with this quotation from Moratiñ's \textit{El si de las
niñas}: Doña Irene:"-¡Hijos de mi vida! Veintidós he te-
nido en los tres matrimonios que llevo hasta ahora, de
los cuales solo esta niña me ha venido a quedar; pero le
aseguro que..."\textsuperscript{40} In 1885 some figures were published
by Don J. Jimeno Aguis, Spanish physician and statisti-
cian, "los únicos que desde el año 1870 se han publica-
do sobre el movimiento de la población de España", 41 which show how well founded were the numerous references to the death of children in the novels of Galdós. Dr. Aguis wrote that "nuestra patria figura entre los países de mayor mortalidad de niños... considerando en conjunto el grupo de 0-5 años, únicamente Rusia se halla en peor situación que nuestra patria." 42 With these figures indicating that "las que mayor contingente ofrecen a la muerte son los menores de cinco años..." 43 Spain continued to be "de los países en que más pronto hallan la muerte los que vienen a la vida." 44

References, such as the following, to little unnamed dead children occur in many of the Galdosian novels. The "hermanitos" of Gloria, who still hold such a large place in her heart, had died at the ages of three and fifteen months. 45 In Marianela, Sofía Golfín is identified as being the sister-in-law of Teodoro Golfín "y madre de varios chiquillos que se habían muerto." 46

Some of the departed children have left sad little personalities. In the room where the José Relimpicos family was celebrating Christmas Eve, the decoration was completed by "tres o cuatro fotografías de niños muertos. Eran los hijos que se le habían malogrado a Doña Laura en edad temprana. Vistos a la luz de las bujías del próximo festín, los pobrecitos tenían cara de muy desconsolados por haberse ido del mundo tan pronto sin alcanzar la harta zaga de aquella noche." 47 In the same novel, the
Marquesa de Aransis speaks of the two children of her daughter, "...de los dos niños de mi infeliz hija, la hembra murió;..." In La de Bríngas Rosalía had been the mother of four children "uno de los cuales había muerto en la lactancia." Photographs of dead children are again mentioned in Fortunata y Jacinta in connection with the José' Ido family. The largest number of deaths in one family occurs in that of Gumersindo Arnaiz in Fortunata y Jacinta. Seventeen children had been born, but "el garrotílllo y la escarlatina fueron entresacando aquellas mies apretadas, y en 1870 no quedaban más que nueve. Los dos primeros volaron a poco de nacidos. De tiempo en tiempo se moría uno, ya crecidito, y se aclaramaban las filas. En no se' que' año, se murieron tres con intervalo de cuatro meses..." The next largest family, that of Jordana, alcalde of Santa Madrona, in La loca de la casa, had twelve living out of the original sixteen, but the cause of the death of the four is not stated.

Jacinta's eyes, which were always fixed with longing upon some child, occasionally followed the progress of diminutive coffins through the city streets. "También vió Jacinta no uno, sino dos y hasta tres, camino del cementerio. Suponíales muy tranquilos, y de color de cera, dentro de aquella caja que llevaba un tío cualquiera al hombro como se lleva una escopeta." Juan Santa Cruz, father of Fortunata's dead child, says, "Le compre' la cajita azul más bonita que había en la tienda de abajo y se
le llevé al cementerio en un carro de lujo con dos caballos empenachados..."54

Severiana, the foster mother of Adoración, had lost children of her own, "...todos los míos me han nacido muertos."55 When Torquemada is telling a client of Valentín's serious illness, the man replies, "He perdido dos hijos que eran mi encanto; el uno de cuatro años; el otro de once."56 In Ángel Guerra, Leré has one brother left among her mother's first four children.57 Near the home of Nazaríñ, in a slum district of Madrid, the author writes: "vimos que sacaban luego un cadáver de niño como de dos años, en ataúd forrado de percal color de rosa y adornado con flores de trapo. Salio' sin aparato de lágrimas ni despedida maternal, como si nadie existiera en el mundo que con pena le viera salir. El hombre que le llevaba echó también su trinquis en la puerta, y sólo las gitanas tuvieron una palabra de lástima para aquel ser que tan de prisa pasaba por nuestro mundo."58 A poor woman in Misericordia speaks of "dos niños que se le habían muerto de garotillo, uno tras otro."59 Unsanitary and un-higienic conditions prevailing in smaller communities have helped to swell the number of the nameless dead children. The poverty-stricken town of Boñices is surrounded by stagnant water, and the local grave digger says, "Si la Señora quiere saber la estadíquista, como dicen en Soria, la cuenta de sepulturas, sepa que en los años de más muerte enterraba yo cuatro cuerpos cristianos

360
cada año, y ahora salimos a ocho por mes, sin contar criaturas que van a la tierra como moscas."60

The name and a bit of detail are given in the case of some of the children. When Bringas is making a memorial work of human hair, he uses the hair of Juanita, "interesante señorita de quince años" who had died a year before.61 When he needs hair of a different color, Juanita's mother, Carolina de Pez, is also able to furnish some blond strands. "Yo tengo de todos colores. Vea usted estos rizos de mi Arturín que se me murió a los tres años."62 Lisardo was the name of the son of Doña Josefina Solís, in Tristana, who had died at the age of twelve years.63

They would make a sizeable gathering — these little beings "que tan de prisa pasaban por nuestro mundo." As Tolosa Latour exclaims, "¿Quién pudiera reunir en una bandada esos cuerpecillos...? Reuniendo los que perecen por impremeditación e ignorancia, se formaría una nube tan densa que obscurecería el sol... ¿De qué depende esto? ¿Por qué mueren tantos niños? ¿Cómo mueren?"64 Dr. Tolosa gives one answer to the question by saying, "lo que provoca con fatal exactitud la muerte de los niños, es la herencia... Muchísimas veces, bajo unas hermosas mejillas sonrosadas se oculta una constitución débil, un linfatismo traitor..."65 Deaths which could well have been from inheritance may account, in Galdós, for the "nacidos muertos"66 and the "malogrados."67 Sometimes
Galdós lists the cause of death as "su enfermedad" and again he simply says, "se habían muerto." "Sangre viciada" may account for the death of one little boy. The death of Zarapicos, discussed in the chapter on the CHILD DELINQUENT, occurred from violence.

Among the diseases listed as causes of the death of children in Madrid during this time, Dr. Aguis gives the following: "...los agudos del aparato respiratorio, la tisis, la viruela, el sarampión, la difteria y crup, el cólera infantil, el coqueluche y la escarlatina." Diseases which Galdós mentions as being the causes of sicknesses and death are "el garrotillo", a form of croup, "el crup", "el tabardillo", the common name for typhoid, "el sarampión", "las viruelas", "el raquitismo", the "meningitis aguda", "la escarlatina" and the fierce and violent "fiebres."

In Nazarín, a plague of smallpox in Villamantilla had caused the death of many, including both children and adults; the eight children of Gumersindo Arnáiz had died of "el garrotillo" and "la escarlatina"; Santa Cruz's illegitimate son had succumbed to "el garrotillo"; the delicate Luis Cadalso had lived through "el sarampión y la tos ferina"; "el tabardillo" accounted for the serious illness of Carmencita and the death of Posturitas; "el crup" almost cost Monina's life; the child-genius Valentín died of "meningitis aguda".
Gelina of a "fiebre intensa”; and a fever seemingly related to the circulatory system carried away Ángel Guerra's little daughter, Encarnación.

Dr. Tolosa Latour, himself a writer of some merit, bears witness to the fact that Galdós' account of these scenes of sickness and death is reality itself. Referring to Monina's illness in La familia de León Roch, he says, "Algunas madres lamentan su impremeditación y descuido al ver sus pobres niños presa de ese monstruo llamada croa, el mayor de todos los monstruos, como dice un observador de talento [Galdós] al pintar admirablemente una noche de angustias infinitas como las que pasan con frecuencia muchos médicos, y describen con verdad muy pocos novelistas."

Monina was two years and one month old when an almost fatal illness occurred. Galdós describes in clinical terms the altered appearance of the beautiful child as Roch looked down upon her. "León sintió escalofríos de pavor y como un puñal partiéndole el corazón al ver a Monina con la cara lívida y descompuesta, los labios violados, los ojos muy abiertos, pestaneantes y lagrimosos, el cuello entumecido, tirante, hinchado por el infarto de los ganglios, y padeció más al oír aquel gemido estertoroso, que no era tos ni habla, sino algo semejante a voz de ventrílocuo, una nota aguda, desgarradora, agria como chirrido de un pito en boc de un demonio y parecida a la inflexión del canto de un gallo, de donde viene, según al-
gunos, el nombre de crup (crow). La vio contraerse sofocada, llevándose los dedos al cuello para clavárselos, con ansia de agujerearse para dar paso al aire que faltaba a su garganta obstruida. ¿Espectáculo horrible! La muerte de un niño por estrangulación, sin que nadie lo pueda evitar...”83

This starkly impersonal realism arouses grief and horror, but in recalling these passages, the reader’s mind most often returns to the artistry of Galdós’ simple comment upon the scene: “Lo que allí pasaba era un dramita, la muerte de un ser pequeño, una catástrofe menuda de esas que no tienen ningún eco en el mundo, porque no le arrebatan ni hombre grande ni mujer útil, pero que llenan de congoja y turbación a las familias. En pos de aquella muerte no vendría orfandad, ni viudez, ni ruinas, ni herencias, ni trastornos, ni siquiera luto; no habría sino un episodio más de la eterna hcatombe de chiquillos con que la Providencia, matándoles en la puerta de la vida, llena de aflicción a las madres.”84

Perhaps an echo of a Malthusian thought is seen in another comment which Galdós adds to the above scene, “creyérase que necesita recortar todos los días a la raza humana, codiciosa de crecer demasiado...”85 An earlier allusion to the lack of space for so many children had been made in Fortunata y Jacinta in reference to the numerous Arnaíz family. “Al ver la estrecha casa, se daba uno a pensar que la ley de impenetrabilidad de los
cuerpos fue pretexto que tomó la muerte para mermar aquel bíblico rebaño..."86

Naturalistic treatment is given pictorial details here and in the following deaths. Galdós refers to the "invisible garra" which is grasping the innocent throat, "Antes blanco como lirio y ahora cárdeno como un pedazo de carne muerta..."87 The pure life is ending "con las convulsiones del criminal ahorcado y el espanto de la asfixia..."88

Possibly the youngest named child whose sickness and death is observed at length by Galdós is Alejandrito Mi-quis, infant son of Camila and Constantino in Lo prohibi-do. A peculiar circumstance is that the baby's brief life and agonizing death is all seen through the eyes of José María, would-be lover of the child's mother.

Born of an erratic, excitable mother and a stupid, uncultured father, the child at birth "tenía todas las trazas de ser tan bruto como su padre."89 José María is bored at being the padrino and his Journal notes: "Mi ahijado no era bonito ni robusto, ni sano. Cuando no tenía el pezón en la boca estaba consagrado exclusivamente a la ejecución de un interminable solo de clarinete que atronaba la casa."90 It requires a real effort for José María to kiss the "carátula roja" of Camila's "feo muñeco."91 The baby has few childish graces, but as time goes on José María begins to feel some pity for him. "Aquel infeliz niño, tan gordiflón que parecía hinchado, me in-
spiraba mucha lastima. Con su debilidad, con su inocencia y con aquel modo de mirar, atento y pasmado, ganaba mi voluntad..."92

In appearance, Alejandrito was repulsive. "Era el tal de una robustez sospechosa, gordinflón, amoratado. No había equilibrio en aquella naturaleza, y su sangre, quizás viciada, se manifestaba en la epidermis con florescencias alarmantes... El pequeñolo mostraba rubricundeces y granulaciones que parecían retoños vegetales. No debía de estar sano, porque su inquietud crecía con su sospechosa robustez."93 His most annoying trait was his constant crying, for he was, José María says, "el más ruidoso y malhumorado cachorro que mamaba leche en el mundo. Muchas veces tuve que huir de la casa porque su clarinete me volvía loco."94 The night of the death of Camila's brother-in-law, Carrillo, the baby's fretful screaming filled the silent house.95

Suddenly Alejandrito's health became even worse. "...se puso tan malito, que daba dolor verle y oírle. Cubriósele el cuerpo de pústulas. Todo él se hizo llaga lastimosa. Martirio tan grande habría abatido la naturaleza de un hombre, cuanto más la de una tierna criatura que no podía valerse."96 Violent, repeated convulsions cause his death, and he leaves the world "sin conocer de ella más que el apetito y el dolor."97 The unfortunate child had evidently been the victim of inheritance. Galdós speaks of his blood "quizás viciada"98 which had manifested it-
self in the repulsive eruptions, and adds, "bien hizo Dios
en llevárselo, abreviando su martirio." The epitaph José
María leaves him in the journal is, "Fue un glotón y
un mártir."

The circumstances of the family would have required
a very simple funeral, but José María, who is paying the
costs, decides for one "de primera." Alejandrito is car-
rried away in Madrid's most beautiful funeral coach, drawn
by six horses "con rojos caparazones recamados de plata." José
María could not help thinking "si los niños difuntos
abrieran sus ojos y vieran aquello, les parecería que les
llevaban a la tienda de Schropp."

The role of Alejandrito has called attention to the
admirable qualities of Camila in contrast to those of Jo-
sé María. This is one of Galdós' most important studies
of the love of a mother for the child, and Camila’s utter
devotion to the boy is emphasized throughout the novel,
and is even one of her attractions for José María. She
nursed the child herself, even refusing the aid of a mo-
driza in the last part of Alejandrito's life, when his
appetite was insatiable. She went nowhere since she
was obliged to be continually at the child's side. At
the last she sat up nights, "con el pequeñuelo sobre su
regazo, amamantándole, arrullándole, curándole las ulceraciones de su epidermis con un esmero y una paciencia que sólo las madres de buen temple saben tener..."
Her devotion to the sick and ugly baby contrasts strangely with the almost indifferent attitude of her sister, Eloísa, toward her son, the healthy, lovable Rafaelito.

Camila desires more children and before the novel ends has given birth to the twins, Belisario and César. Facts of their heredity are not known, but at least a sociological warning had been implicit in the death of Alejandro. This is the only child death which Galdós attributes to an inherited cause.

No system of quarantine is mentioned in the novels, although Paco Ramos, Posturitas, is sent home from school when the teacher notices that he has fever, and his young friends on a visit to him discuss the possibility of contagion. Like Carmencita of Nazarín, Posturitas is dying of typhoid fever. His sickness, death and funeral are treated in some detail, showing many customs of the neighborhood. Much of the description comes through the eyes of Luis Cadalso, school companion of Posturitas. The boy had been a tormenter of Cadalso, wont to call him names and make life miserable for him, so it is with mingled feelings of sorrow and satisfaction that Luis observes Posturitas' last few hours on earth. It was Luis who first noted one day at school that the unusually lively Posturitas was in a sort of stupor. "Hubo de notar entonces Cadalso que su amigo tenía la cara muy encendida, los párpados hinchados, la boca abierta, respi-
rando por ella, y a ratos soplando fuertemente por la nariz, como si quisiera desobstruirla. When the master sent him home, many children still did not believe him sick, for none was better than he at inventing excuses to leave school, but the next day it became known that he had typhoid fever and was dangerously ill. The disease has progressed so rapidly that when Luis and two other friends, Pando and Murillo, visit Posturitas, he only recognizes Luis. "Paquito dio' una vuelta en la cama, e incorporándose sobre un codo, echo' a sus amigos una mirada atónita y vidriosa. Tenía los ojos, aunque inflamados, mortecinos, los labios tan cárdenos que parecían negros, y en los pómulos manchas de color de vino. Caíalso sentía lástima y también terror instintivo que le mantuvo desviado de la cama."

A very similar bedside scene in Daudet's Jack shows the same terror of children before the unknown, but, as will be seen, the Daudet use of imagery and linking with nature is in contrast to the Galdosian psychological attitude. Jack and his older friend, Said, have slipped into the room of the dying negro child, Mâdou, the young prince of Dahomey. The sick boy does not recognize his friends. "Sa pauvre petite figure de plus en plus rabougrie, ternie, avait toujours la même expression d'indifférence absolue. Ses mains noires se crispaient sur le drap. Il y avait quelque chose d'animal dans l'aban-
don de son être, ce renoncement à tout ce qui l'entourait, et la façon dont il se tournait vers le mur, comme si des routes invisibles se fussent ouvertes pour lui entre les pierres blanchies à la chaux, et que chaque lézarde du vieux bâtiment fût devenue une échappée lumineuse vers un pays connu de lui seul..."112

Jack attempts to talk to Madou while Saïd, "plus âgé, s'éloignait vers la porte, plein de terreur et d'angoisse, saisi par le froid que les grandes ailes de la mort agitaient autour d'elle, alors qu'elle descend lentement, comme un oiseau qui plane, sur le front assombri des agonisants. Tout à coup Madou poussa un long soupir... Les deux enfants se regardèrent... Et tous deux sortirent précipitamment, abandonnant leur camarade à je ne sais quelle ombre sinistre qui l'enveloppait, plus frappant encore dans cet endroit bizarre où tombait un jour verdâtre, indéfinissable, un jour de fond de jardin à l'heure du crépuscule."113 At the hour of Madou's funeral in Paris a cold rain was falling "comme si une fatalité de froidure s'acharnait contre le petit roi jusque dans la terre où il allait dormir."114

The day of Posturitas' funeral school was dismissed in order that his companions might attend the ceremonies. That morning Cadalso, dressed in his best, for he was "uno de los designados para llevar las cintas del féretro"115 joined the other children "que ya estaban alborotando mas de lo que permitían las tristes circunstancias",116 and
for the first time in his life, beheld a dead body. The reaction does not seem sentimental nor forced because it has the simplicity of a child's sentiment. "...le impresionó tan vivamente la vista del chiquillo difunto, que a poco se cae al suelo. Le entró una pena en la boca del estómago, como si le arrancasen algo. El pobre Posturitas parecía más largo de lo que era. Estaba vestido con sus mejores ropas, tenía las manos cruzadas, con un ramo en ellas; la cara muy amarilla, con manchas moradas, la boca entreabierta y de un tono casi negro, viéndose los dos dientes de medio blancos y grandes, mayores que cuando estaba vivo... Tuvo que apartarse Luis de aquel espectáculo aterrador. ¡Pobre Posturas!... ¡Tan quieto él que era la misma viveza, tan callado él que no cesaba de alborotar un punto, riendo y hablando a la vez!  

An intensely human and comprehensible thought suddenly fills the childish mind of Luisito and lightens the whole situation. In this "dichosa edad sin entrañas", Cadalso "hizo una observación que se abría paso por entre sus sentimientos, como voz del egoísmo, más categórico en la infancia que la piedad. Ahora --penso-- no me llamará Miau!"  

The complete absence of any guilt-feeling and the ability to express hostility as well as affection for the dead playmate, marks Luisito's attitude as being essentially healthy, although he shows some anxiety later over the closed coffin. The feeling of his own immortality, apparent in the previous conver-
sation with his little friends about the danger of conta-
gion, is unconsciously expressed in his feeling of triumph
at the grave side. This study of child psychology in rela-
tion to a child's comprehension of death holds the germ
of later scientific-psychological studies made in the same
field. The Freudian idea of the inability of anyone's sub-
conscious mind to conceive of its own death finds vocal
expression also in a contemporary French work (one year
later), *Mon petit Trott* of André Lichtenberger whose
small hero reasoned in this way regarding the death of
his tiny playmate, Suzanne: "En bien, oui elle est morte;
c'est dommage, mais on ne peut plus rien y faire, mais
Trott n'est pas mort, lui. Ah bien! ce n'est pas lui qui
se laisserait mourir comme ça!" 121

Like Daudet's Jack behind the body of the little black
prince Mâdou, 122 Luisito followed the coach of Posturitas
to the cemetery and there, impelled by curiosity, missed
no part of the proceedings. "En el cementerio, la curiosi-
dad, más poderosa que el miedo, impulsó a Cadalso a ver
todo... Bajaron del carro el cadáver, le entraron entre
dos, abrieron la caja... No comprendía Luis para que, des-
pués de taparle la cara con un pañuelo, le echaban cal
encima aquellos brutos... Pero un amigo le explicó. Ca-
dalso sentía, al ver tales operaciones, como si le apretasen
la garganta. Metía su cabeza por entre las piernas de
las personas mayores, para ver, para ver más. Lo particu-
lar era que Posturitas se estuviese tan callado y tan quieto mientras le hacían aquella herejía de llenarle la cara de cal. Luego cerraron la tapa... ¡Qué horror quedarse dentro! Le daban la llave al cojo [father of Posturitas], y después metían la caja en un agujero, allá, en el fondo, allá... Un albañil empezó a tapar el hueco con yeso y ladrillos. Cadalso no apartaba los ojos de aquella faena... Cuando la vio concluída, soltó un suspiro muy grande, explosión del respirar contenido largo tiempo. ¡Pobre Posturitas! Pues señor, a mí me dirán Miau todos los que quieran; pero lo que es éste no me lo vuelve a decir! 123

The idea, always present in reading Galdo's, that there may be something auto-biographic in the preceding description of Cadalso's actions and thoughts, brings to mind the remarks of Thomas de Quincy on a similar occasion. He has recorded his own impressions as a child at the death of a beloved sister, and then writes in a note: "The reader must not forget, in reading this and other passages, that, though a child's feelings are spoken of, it is not the child who speaks. I decipher what the child only felt in cipher. And so far is this distinction or this explanation from pointing to anything metaphysical or doubtful that a man must be grossly unobservant who is not aware of what I am here noticing not as a peculiarity of this child or that, but as a necessity of all
children. Whatsoever in a man's mind blossoms and expands to his own consciousness in mature life, must have preexisted in germ during his infancy. I, for instance, did not, as a child, consciously, read in my own deep feelings these ideas. No, not at all; nor was it possible for a child to do so. I, the child, had the feelings; I, the man, decipher them. In the child lay the handwriting mysterious to him; in me, the interpretation and the comment."

Galdós' study of the reaction of a child who faces death for the first time since he is able to reason about it, is a penetrating account of the childish mind's realization of death and one of the first steps on the way to its acceptance. Since the child's powers of abstraction are very scant, and his knowledge of his own feelings very vague, the complete expression of Cadalso's sentiments would suggest that Galdós has here deciphered one of his own "deep feelings."

A pictorial representation of another Spanish child's conception of death is found among a collection of sixty pictures drawn by Spanish children during the World War and published by the Spanish Child Welfare Association of America. Plate 60, drawn by a nine-year-old boy, shows the burial scene of a small playmate. "The inscription in very childish handwriting says nothing but: 'The burial of Miguel. Alfonso González, 9 years old.' The grim simplicity of this drawing shows how completely
the death of his playmate absorbs the child's mind. Four men carry the coffin to the cemetery over the gate of which is the sign R.I.P.186. Drawn in crayon and limited by deficiencies in technique, the little picture someway expresses the horror that Luisito and Trott127 felt before the awful finality of the closed box. From the testimony of the adult DeQuincy on the one hand and the nine-year-old's drawing on the other, it would seem that Galdós' observation and/or recollection in later tranquillity bridges the gulf of years both accurately and understandingly.

The death of Posturitas has been the death of a child of poor parents as observed by another child, Luis, in the same financial and age group. The grief of the parents received only incidental mention.128 The tone is quite different in the case of Valentín, child-prodigy and son of the notorious money-lender, Torquemada. Here the love and grief of the father is emphasized, even to the exclusion of reciprocal love sentiments in Valentín, who is shown to be a prodigy of thought, but not of feeling.

Not only did children of the poor lack a complete education of the body as well as the mind, but also those from wealthy families, for in spite of his father's money, Valentín had not been afforded a chance to develop his body, nor enjoy the benefits that life in the out-
doors would have given him. This lack was due to the igno-
norance of Torquemada, who, in his way, watched carefully
over the boy. "Vigilaba sus comidas, asustándose mucho si
no mostraba apetito; al verle estudiando recorría las ven-
tanas para que no entrase aire; se enteraba de la tempera-
tura antes de dejarle salir, para determinar si debía po-
nerse bufando o el carril gordo, o las botas de agua;
cuando dormía, andaba de puntillas..." When Valen-
tín is desperately ill, the young doctor, Quevedo, says to
Torquemada, "Ya le he dicho a usted que tuviera mucho
cuidado con este fenómeno de chico. ¡Tanto estudiar, tanto
saber, un desarrollo cerebral disparatado! Lo que hay que
hacer con Valentin es ponerle un cencerro al pescuezo,
soltarle en el campo en medio de un ganado, y no traerle
a Madrid hasta que esté bien bruto."

As Tolosa Latour
said, "A cada momento enferman los niños, y sus moles-
tías no son comprendidas, y las indicaciones de la cienc-
ia no son escuchadas. ¿Por qué? Sólo y exclusivamente
por la falta de instrucción, por la sobra de preocupaciones."

The swift and terrible disease had been diagnosed
as a case of "meningitis aguda" and Valentín has spent
the night "inquietísimo, sofocado, echando lumbre de su
piel, los ojos atónitos y chispeantes, el habla insegura,
las ideas desenhebradas, como cuentas de un rosario cuyo
hilo se rompe." The boy's hair had been cut in an ef-
fort to relieve his brain, and ice packs applied to the
head to reduce the fever. "En aquel momento oyóse un grito áspero, estridente, lanzado por Valentín, que a entrambos los dejó suspensos de terror. Era el grito meníngeo, semejante al alarido del pavo real. Este extraño síntoma encefálico se había iniciado aquel día por la mañana, y revelaba y gravísimo y pavoroso curso de la enfermedad del pobre niño matemático." After the death of the child, details are few concerning the final arrangements and the "lujoso entierro" which followed. Like Little Boy Blue's tin soldiers, Valentín's possessions, "los libros de matemáticas que había usado... un carretoncillo y una oveja que disfrutó en su primera infancia", became a sort of altar for the grief-stricken parent.

The death of Valentín is a tragic and irreparable loss both to his father and to Spain. The boy has been used to help reveal the character of his father, and his death provides the motive for the second marriage of Torquemada and the alliance with the nobility. Perhaps these objectives could have been achieved in some other way, but Galdós has chosen to remove the bright and shining part of the picture by the death of the "portentoso niño." Thinking of the future of Spain, one interpretation of this might be found in the words of Tolosa Latour. "...he aquí porque en este caso la muerte es elocuente. Se trata del niño, del porvenir, de la prosperi-
dad de la patria adorada, del engrandecimiento del hombre por la inteligencia y el sentimiento."

In the same novel, Torquemada en la hoguera, a short story, La mula y el buey, deals with the death of three-year-old Celinina. The parallel thought used in connection with her death is the only one of its kind in the novels. The dying child is described as "abatida, abrassada, luchando con indescriptibles congojas, como la mariposa que ha sido golpeada y tiembla sobre el suelo con las alas rotas." Encarnación, the idolized child of Ángel Guerra, died in spite of all that love and care could do for her, owing to "la misma fatalidad," again says Tolosa Latour, "idéntico desconsuelo en el palacio donde se reúnen los prohombres de la ciencia, como en la buhardilla donde un oscuro obrero del saber lucha con la muerte." As in the case of Valentín, she is the victim of an intense fever, and a consultation of doctors found that it was due to some "desorden de la circulación, de un desequilibrio repentino." Distinct symptoms and manifestations of this fever mark it as being entirely different in type from others which have been noted. "La pobrecita Ción se abrasaba sin que nadie lo pudiese remediar. Se descubría, suspiraba hondamente, pedía agua, revolviéndose en el lecho, ponía los ojos en blanco con expresión impropia de la infancia, mirada singular que técnicamente se llama clínica, y que, acompañada de una burlesca
sonrisa de mujer, puso espanto en el corazón de los que la asistían... Su cara sufrió esa deformación extraña, que resulta de la falta de simetría en las facciones, por la tirantez de ciertos músculos y la distensión de otros; las dos cejas se arqueaban, cada cual con curva diferente; las pupilas resplandecían a veces como lumbre... Poco antes de las doce fue atacada de una convulsión tremenda:... Los bracitos de Ción forcejeaban entre los de sus enfermeros, de un lado para otro; sus manos asían lo que encontraban, y toda ella se hizo un ovillo. Siguió a esto un estado letárgico, la respiración dejó de percibirse, y a los pocos minutos, Guerra buscaba ansioso el aliento de la niña sin poderlo encontrar."

Again the death struggle has been described, in Galdós' own word, técnicamente.

One almost universal law of living things is that they are always restless and moving. The contrast of this preceding activity with the serenity of the waxen little faces and the quietness of the small bodies after death is often emphasized by Galdós. It was in the mind of Jacinta as she watched the little coffins go by; Luisito had noted the unnatural stillness of Posturitas, lying with "formalidad" in his blue box; at the death of Celinina "el lindísimo rostro de Celinina se fue poniendo amarillo y diafano como cera; enfriaronse sus miembros, y quedó rígida y dura como el cuerpo de una muñeca"; in the short story La pluma en el viento a funeral pro-
cession was winding toward a small wood. "Observaron nuestros viajeros que sobre la tierra había sido colocado un ataúd pequeño y azul. Abrieronlo algunos de los circunstantes, y todos los demás se agruparon en derredor para ver las facciones de la muerte: era una niña como de diez años, coronada de flores, las manecitas cruzadas en actitud de rezar, no se sabe que, y semejante a un ángel de cera, tan bonito y puro, que al verle todos se admiraban de que se hubiera tomado el trabajo de vivir." And now, speaking of Encarnación, Galdós says, "Su rostro era todo serenidad, y si se quiere, formalidad, sin mezcla alguna de malicia o travesura, el rostro mismo de las horas de sueño, sin los aires de la respiración que pintan la vida, sin más color que la uniforme patina cerosa, cosmético de la muerte." The repugnant aspect of death is shown only in the case of the child who didn't die. In La familia de León Roch Galdós writes, "Bien pronto, de la pobre Monina no quedaría en la tierra más que un objeto marchito, un envoltorio ajado y desagradable del que se apartarían los ojos con pena..."

Funeral customs concerning children are discussed at some length by Galdós. Details of appearance and dress which have been so scant in regard to living children, seem by contrast here almost profuse. It is known that the making of flower crowns for dead children was an occupation of the very poor. In season, and whenever
possible, fresh flowers were used for these garlands. The twining of these blossoms in the hair was one of the "últimos deberes" performed for the child by servants or by friends. Encarnación’s last dress was of rich lace and her crown of fresh flowers "las mejores y más costosas que en aquella estación se podían encontrar."152 Gloria’s memory of her two little brothers always includes a vision of the lovely flowers in their garlands.153 One of the most detailed accounts of these last services is found in Galdós’ Christmas story, La mula y el buyiz, which begins with the death of three-year-old Celinina. "La vistieron con riquísimo traje de batista, la falda blanca y ligera como una nube, toda llena de encajes y rizos que la asemejaban a espuma. Pusieronle los zapatos, blancos también y apenas ligeramente gastada la suela, señal de haber dado pocos pasos, y después tejieron, con sus admirables cabellos de color castaño obscuro, graciosas trenzas enlazadas con cintas azules. Buscaron flores naturales; más no hallándolas, por ser tan impropia de ellas la estación, tejieron una linda corona con flores de tela, escogiendo las más bonitas y las que más se parecían a verdaderas rosas frescas traídas del jardín.

"Un hombre antipático trajo una caja algo mayor que la de un violín, forrada de seda azul con galones de plata, y por dentro guarnecida de raso blanco. Colocaron
dentro a Celinina, sosteniendo su cabeza en preciosa y blanda almohada, para que no estuviese en postura violen-
ta, y después que la acomodaron bien en su funebre lecho, cruzaron sus manecitas, atándolas con una cinta, y entre ellas pusieronle un ramo de rosas blancas, tan hábilmente hechas por el artista, que parecían hijas del mismo Abril."

The extraordinarily talented Encarnación had sought to know something of the door which leads into another world by questioning her father. It is an additional proof of her intelligence, for Galdós' is borne out by later studies which suggest that there may exist a close relation between the development of the idea of death and intellectual development in general, as he indicates the trend of the child's thought. "Papa, ¿el morirse, qué es? ¿Y los niños que se mueren, crecen luego en la vida de ella, o se quedan siempre chiquitines?" The question was answered for Encarnación and the other literary children of Galdós. There was a life beyond the grave "en el glorioso batallón de los ángeles" in which they did not grow, nor dance forever on some sun-lit cloud, as some fond religious mothers might believe, but in which they had their tasks and pleasures and punishments. Encarnación returned in her father's dreams, and in the mystic city of Toledo, Guerra, "en sus horas de soledad creía sentirla en torno suyo, revoloteando, y siempre que su pensamiento se enardecía, hasta levant-
Luisito's vision brings Posturitis, unblemished now and as full of spirit as ever; Valentín returns by way of his photograph to engage in long conversations with his father; Gloria's little brothers, just as she saw them the last time, beckoned to her and "señalando la tierra le decían: 'Sólo aquí, se está bien.' Celinina is the child who actually returns in body to get the two little clay figures she needed to finish her Nacimiento. When the attendants fell asleep, Calinita opened her eyes. "Celinina se puso en pie, extendió los brazos hacia arriba, y al punto le nacieron unas alitas cortas y blancas. Batiendo con ellas el aire, levantó el vuelo y desapareció." She goes to a Christmas celebration for children and removes the clay figures of a mule and an ox, but the other angels tell her to leave them on earth. "Por eso observaron que el precioso cadáver de Celinina, aquello que fue su persona visible, tenía en las manos, en vez del ramo de flores, dos animalillos de barro. Ni las mujeres que la velaron, ni el padre, ni la madre, supieron explicarse esto, pero la linda niña, tan llorada de todos, entró en la tierra apretando en sus frias manecitas la mula y el buey." This curious fantasy of the return from death of an unsatisfied child recalls another Christmas scene.
in *La desheredada* when the three or four photographs of the lost children of Doña Laura look enviously upon the preparations being made for the Christmas feast.

In the Galdós treatment of the birth and death of children, it has been seen that, although the author attests to a high Spanish birth rate, he considered the origin of a child of less novelistic importance than almost any other phase relating to child life. Much less, for example, than the harried search for wet-nurses which accompanied practically every new baby’s appearance.

Of importance in connection with the birth of children is the fact that all twelve of the newly born babies are boys, although only one prospective parent, Torquemada, is known to have ardently desired male succession. As has been noted in the chapters dealing with individuals, Galdós’ interest in children favored the masculine element. This is demonstrated both by the weight of numbers of named children and the importance given to the development of individual characters. They furnish another example of Galdós’ accurate reflection of the times. A century which, according to Casalduero, gave so little social and political attention to women, could scarcely be expected to favor girl children.

The lack of emphasis on the sentimental in the scenes of the illness and death of children marks a difference between the novelistic art of Galdós and the English Dickens with whom he is so often compared. Aside from differ-
ences in temperament, the scientific attitude of Galdós toward the subject may be explained by influence of the naturalistic literary movement and also by the fact that he had always felt a passion for the study of medicine, which he considered "la llave del mundo moral" and he particularly valued the friendship of Dr. Tolosa Latour because that specialist had dedicated his best efforts to the service of children. A like dedication of effort for sociological benefit of children and the race may be seen in the Galdós confession that "algunas cosillas hay en mi pensamiento pertinentes al asunto médico-infantil."

The interest which Galdós felt in the health of children may be judged by the persistency of notices throughout the novels regarding illnesses and the high rate of infant mortality. As usual, the study is based on very real facts which were a matter of concern for all thoughtful people. The causes listed, which accord accurately with statistical causes, and the detailed account of symptoms indicate that Galdós had familiarized himself as thoroughly in this field as in any he undertook to describe, although he said novelists studied their "asunto menos directamente que el médico, a mayor distancia de las verdaderas causas..." Death has not been shown to be any respecter of persons for with the exception of Alejandrito and *Posturitas*, the children whose deaths have received somewhat extended treatment by Galdós.
(Alejandrito, Posturitas, Valentín, Encarnación and Celini-
na) have come from comfortable or wealthy homes.

Comparison of the reactions of Luis Cadalso at the
death of his playmate Posturitas with a detailed scienc-
tific study of a child's discovery of death published in
1940 has revealed that in outline the Galdós study con-
forms to the psychological research findings. Given Gal-
dós' novelistic treatment this study becomes an important
contribution to literature and to the understanding of a
child's comprehension of death.

As has been seen, excepting Celiniña, the children
who died had been well defined personalities. One may
speculate as to why Galdós found it necessary to end their
novelistic lives. As has been shown, appealing as some of
the children are, their deaths had not been planned to a-
rouse sentiment in the reader. The death of the baby Ale-
jadrito seems to have been a logical culmination of the
effects of "sangre viciada" and in death he continues to
illuminate his mother's character, for his passing does
not affect the barrier between his mother and her would-
be lover. Posturitas, in addition to showing the quick
and deadly effect of typhoid fever, furnished the occa-
sion for Luis Cadalso's contemplation of death. The
death of Valentín which provided the motive for Torque-
mada's alliance with nobility also furnished the oppor-
tunity for an excellent study of Torquemada, and the
death of Encarnación also forced her father into new ways of thought.

Giving an insight into the customs of the time, Galdo's has described funerals of children, varying from the simplest which consisted of having a man shoulder the pink, white, or blue cloth covered coffin and carry it to the cemetery, to the funerals "de primera."
5. Ibid., V.VI, p. 118.
7. Ibid., p. 178.
9. Ibid., V.VI, p. 118.
10. Galdós, *Gloria*, Madrid, 1900, p. 188.
17. Ibid., p. 234.
25. La familia de León Roch. I, p. 287.
27. Ibid., p. 79.
29. Ibid., pp. 73, 74, 75, 117, 121, 136, 137, etc.
30. Ibid., p. 76.
31. Ibid., p. 121.
32. Ibid., p. 183.
34. Ángel Guerra, I, p. 267.
37. José Alcalá Galiano, "Noticias literarias - La fontana de oro - Novela histórica original de Benito Pérez Galdós," La revista de España, V. XX, 1871, p. 158.
41. J. Jimeno Aguis, "La natalidad y la mortalidad en España," La revista de España, V.CVI, 1885, p. 108.

42. Ibid., p. 86.

43. Ibid., p. 84.

44. Ibid., p. 84.

45. Gloria, p. 45.

46. Marianela, p. 66.

47. La desheredada, I, p. 225.

48. Ibid., p. 257.

49. Galdós, La de Bringas, Buenos Aires, 1945, p. 139.


51. Ibid., I, p. 68.

52. Obras completas de Galdós, V.V, p. 1693.


54. Ibid., I, p. 438.

55. Ibid., I, p. 358.

56. Torquemada en la hoguera, p. 73.

57. Ángel Guerra, I, p. 204.

58. Nazarín, p. 11.

59. Misericordia, p. 278.

60. El caballero encantado, p. 217.

61. La de Bringas, p. 11.

62. Ibid., p. 12.

63. Tristana, p. 21.

64. Tolosa Latour, p. 8.

65. Ibid., p. 6.

68. *Gloria*, p. 45.
71. *Aguis*, p. 97.
76. *Nazarín*, p. 93.
83. *La familia de León Roch*, I, p. 288.
90. *Ibid.*, I, p. 239.
91. *Ibid.*, I, p. 239.
94. Ibid., I, p. 247.
95. Ibid., I, p. 263.
96. Ibid., I, p. 281.
97. Ibid., I, p. 283.
98. Ibid., p. 247.
99. Ibid., I, p. 283.
100. Ibid., I, p. 283.
101. Ibid., I, p. 284.
102. Ibid., I, p. 284. Schropp's was a famous toy store, mentioned also in León Roeh I, p. 294, in La mula y el buey in Torquemada en la hoguera, p. 156, and in La de Bringas, p. 65.
103. Ibid., I, p. 282.
104. Ibid., I, p. 282.
105. Ibid., II, p. 349.
107. Ibid., pp. 276-78.
108. Ibid., pp. 7, 80, 81, etc.
110. Ibid., p. 237.
111. Ibid., p. 239.
113. Ibid., p. 157.
114. Ibid., pp. 159-60.
116. Ibid., p. 274.
117. Ibid., p. 275.
122. *Jack*, p. 159.
131. Tolosa Latour, p. 4.
139. Torquemada en la hoguera, p. 52.
141. Torquemada en la hoguera, p. 149 (La mula y el buey).
143. Ángel Guerra, I, pp. 249-50.
144. Ibid., I, pp. 266-67.
146. Miau, p. 275.
147. Torquemada en la hoguera, p. 139.
148. Ibid., p. 193.
149. Ángel Guerra, I, p. 270.
150. La familia de León Roch, I, p. 295.
152. Ángel Guerra, I, p. 269.
156. Ángel Guerra, I, p. 198.
158. Lo prohibido, I, p. 284.
159. Miau, p. 388.
160. Ángel Guerra, II, p. 127.
162. Torquemada en la cruz, pp. 57-62, 106, 284, etc.
164. Torquemada en la hoguera, p. 153. (La mula y el buey).
168. Ibid., p. 231.
169. Ibid., p. 228.
170. Ibid., p. 227.
171. Ibid., p. 231.
The forces of tradition and the powerful impact of the Roman civilization in which the child was of little literary importance contributed to the dearth of appearances of children in succeeding literatures. Biblical mentions of children were scarcely more than that although children were constantly noted as forming part of the multitudes on many occasions. In early English writings the child had little place owing to the lack of importance which he occupied in the family life. His situation began to improve in the eighteenth century with the establishment of schools and the general interest in education fostered by Rousseau. After the fall of the Bastille many measures were taken for the prevention of child exploitation and the child began to assume an important position in literature. The cult of the child which developed rapidly, not only assured his own place as a literary figure, but gave rise to a whole new literature for the child. The story is much the same in France where the old Roman idea of parental authority and the formality of family life could not tolerate that much importance be accorded children. When this authority was uprooted and destroyed by the revolution of 1789 movements for the emancipation of children in all phases of life became general. Rousseau's own private revolution in education had helped to focus atten-
tion on the child and Rousseau remained a primary source of inspiration for the great interest in individuality shown in the nineteenth century literature.

Interest in the child had also been present in Spain, but again limited by the heavy hand of parental authority so that child characters appearing in the earlier literature reflected their lack of importance in social life and emerged as little more than symbolic figures. One of the first countries to interest itself in the education of children, Spain possessed the foundations for interest in child development. This increased and affected the literary movement as changing social conditions and the development of an inquiring scientific attitude began to give the child prominence first in family life and then in social life.

Romanticism with its emphasis on the individual and its love for the yet unformed had stimulated interest in children and had led to the inclusion of the child in literature where the new and unexplored field he offered aroused the immediate attention of many great novelists. This development had reached its highest point in nineteenth England and France, two countries whose literatures influenced the Spanish novelist Galdós.

Galdós' ability to read several foreign languages and his profound interest in foreign literatures undoubtedly had made him familiar with the best that other countries had to offer concerning the figure of the child. Galdós' particular fondness for English authors was well known and
many parallels have been found to exist between his work and that of noted Englishmen. From the earlier English authors, however, he could have derived little or no inspiration for the drawing of child characters. From Shakespeare, whose plays Galdós is said to have known better than his own novels, there was little to use. "We are apt to look for everything in Shakespeare," wrote Scudder, "but in this matter of childhood we must confess that there is a meagerness which almost tempts us into constructing a theory to account for it." And the word child, even, can scarcely be found on a page of Milton. There is small doubt but that Dickens furnished the pattern in this new field, but Galdós, while following the trend, did not turn out replicas of Dickens' pattern. Similarity of conditions existing in the schools of the two countries and other conditions affecting the happiness of children, account for likenesses in background. The similarities between the Dickens child characters and those of Galdós do not go beyond a certain natural kinship which exists between all children of all nationalities. The pathetic appeal of certain favorite child characters is completely lacking in Galdós.

Well acquainted also with French literature, Galdós must have known that long series of unhappy children beginning with Cosette (Les misérables, Victor Hugo) and Daudet's Jack, which unfolded through the sentimental novel of the end of the nineteenth century in France. From
his study he knew the French conception of the true beauty of the child and as a natural consequence what they thought should be done to improve the child's actual condition in society.

But the fact that Galdós may have admired and imitated English and French literature is not enough to account for the undying interest which he manifested in children. It has been said that the ardent child-championship of Dickens and Daudet constituted the chief similarity between them. Galdós seems to represent a third side consisting of a combination of the other two. His child-championship is seen in his constant preoccupation for the understanding of children, in his concern for proper health measures and for their education. His fondness for them as individuals is expressed in his prologue to Tolosa Latour's Niñerías, almost in the words of Dickens in his Old Curiosity Shop, "I love these little people, and it is not a slight thing when they, who are so fresh from God, love us." And, keenly interested in the psychological development of children, Galdós recognized, like Daudet, that "l'âme des enfants est un abîme..."

This study of the Galdós children has proceeded in accordance with the main points of view outlined in the preceding paragraph. Galdós considered the child from a sociological standpoint which felt concern for his happiness and welfare and recognized society's obligation to him both as to health and education; his fondness for and
interest in children as individuals accounted for the literary creation of personalities which are natural and life-like; and his scientific attitude toward children's behavior led to the penetrating psychological studies which conform closely to modern findings in that field.

Exploring particularly the middle and lower classes, Galdós noticed, like Spain's foremost thinkers in sociology, medicine, psychology and pedagogy, that child life offered to scientific analysis a whole new, unexplored world. He entered this world timidly, as may be seen from the sketches of childhood in *La fontana de oro* where little Clara is more of a symbol of oppressed childhood than an actual child, but his confidence grew as his penetration and study revealed this new region governed by its own laws and inhabited by small figures who do not judge as we do nor use our language with a sense conforming to our dictionaries. At a time when the existence of such a world was just beginning to be suspected, Galdós could write in the words of the widow of Calvo, "...la necesidad me hizo viajar por regiones bajas, que son las más interesantes y los que mas vida encierran y descubrí que el reino de la humanidad tiene muchas más provincias y comarcas de las que yo creía."8

Galdós was essentially a writer of the city, and so his child characters are mainly involved in problems which beset city-dwelling youngsters. He was struck by the imperfections of a society in which defenseless
children were the victims of its organization. In La desheredada his studies of children in general and of Mariano in particular are those of children initiated too soon to evil and to the injustice of life. Picaresque at first glance, Mariano is not so in character. His unhappy development is shown not in a series of swiftly moving actions, but in the development by analysis of the interior of the boy, by the slow growth of his social consciousness. The boy's character makes a deeper draught upon thought than sentiment, for of Mariano, the juvenile delinquent, Galdós made a complete psychological case study, modern and complete in every detail. Excepting novelistic detail, actual comparison of this study with similar studies made fifty-five years later by C.M. Louttit, modern clinical psychologist, show them to be alike in all main points. At a time when the study of child psychology was in its infancy, the account of Mariano was a penetrating and thoughtful exposition of the factors involved in child behavior. Emphasizing hereditary and environmental conditions, Galdós showed the significance of social and economic forces upon a child's behavior and all the obscure corners remaining were illuminated by Mariano himself. With Mariano and other children, both in and out of institutions, Galdós showed that childhood was the determining part of life and that the social problem it presented was of vital interest to the future Spain. Even
had the boy's schooling been good, society had still to reckon with the other powerful forces of the family and the street. By calling attention to the deep concern of a few for the problem of child delinquency, and to the unconcern of the general public, Galdós sought to increase interest in the situation. What material result may have been gained from Galdós' efforts to arouse sympathy for the sufferings of children is not known, but he demonstrated himself to be a champion of children and a deep student of child psychology.

The problem of the education of young children was one in which Galdós was interested in all his life. In the ten year period of the peak of Galdós' novelistic interest in children from 1878 to 1888 occurred his most extended treatment of this subject. Galdós' own childhood experiences, his friendship with prominent educators of the day who were concerned over the inadequate and often useless training provided in unhygienic schools by schoolmasters who were, for the most part, ignorant and cruel, combined to assure him that here was a fertile field for crusading.

Galdós regarded children without education as little better than animals or savages, and shows them to behave so in his novels. Convinced of the innate worthiness and teachability of Spanish children, Galdós wished society to take the initiative in imposing good edu-
cation upon children. Ordinarily a child does not beg for education, except, as Galdós says, "por los signos de la ignorancia. El ignorante es un niño, y el niño no pide más que el pecho si es chiquitín, o los juguetes si grandecito. Aguardar, para la educación de la criatura, a que está diga 'llevenme a la escuela, que tengo muchas ganas de ser sabio', es fiar nuestros planes a la infinita pachorra de la Eternidad. Si así lo hiciéramos, demostraríamos que los grandes somos tan cerriles como los pequeños." As usual, facts back up the Galdós concern. Approximately one-half of Spain was illiterate and the Tolosa Latour question, "¿Cuándo será el niño tan feliz como los perros falderos y la educación tan estudiada como la tauromaquia?" remained unanswered.

The Galdós method used to illuminate conditions which needed remedy was to present the squalid schoolrooms, the "verdugos" who served as schoolmasters and the small victims in actual scenes of school life. Both private convent schools and public schools are singled out for special mention as conforming to all the worst principles involved in teaching, with the boys' education shown bad and the girls' infinitely worse. The parents of the children add to the confusion and uncertainty by their lack of respect for the calling of school teaching and their exaggerated ideas of their children's abilities.

The character of Felipe Centeno, one of the few children who do beg for an education, is the chief vehicle for
the expression of many Galdosian ideas and his experiences in the Pedro Polo school have reminded readers of the Squeers school of Dickens. Little sentiment, however, is attached to the figure of Felipe who bears the situation with true Spanish stoicism. The emphasis is upon the situation rather than the individual here, but as the story progresses the psychological study of the boy begins to reveal the deterioration of his essentially fine qualities under the ceaseless frustration of his efforts to obtain an education and become a "hombre de provecho."

Galdós shows private instruction in a favorable light but naturally its advantages are not for the mass of children. Through the novels some examples are given of the efficacy of object teaching in contrast to the deadly task of memorization. In order to present an accurate picture of the factors involved, Galdós did not limit himself to the classroom. Social problems related to the cost of the schooling, the background home life of students, as well as that of the teachers whose psychological role either fosters or prevents child behavior problems, the health of the students, and even their activities at play, were all studied with an eye to understanding of their individual attitudes toward schooling.

It has been seen that the study of education was progressing, but at a rate which seemed insufferably slow to those who keenly felt its faults. In the final school
which Galdós presents, however, ideal conditions have been attained, and the children work happily in an atmosphere free from tension where the needs of individual students are analysed and the instruction is suited to their capabilities.

Galdós' novelistic children of both sexes varying in age from birth to approximately fourteen years have been the object of this study. The difficulties attending the accurate and life-like representation of such personalities must have been many for Galdós. In themselves, the manifestations of child life are so fleeting in character that they are hard to seize and reproduce, and Galdós could avail himself of little scientific help since the psychological studies of children were just beginning. Yet children appear with ease and naturalness in these novels and it is curious to observe that Galdós, perhaps dreaming of his own childhood or observing childhood with his eyes, arrived at the same conclusions concerning children as the later day scientists and students of child behavior.

The appearance of children has been found to have contributed in some way to the interest and development of the novels. Among the unnamed children both boys and girls have been present frequently and in numbers. As background material they have furnished color, variety and noise to many scenes, have given an impression of the teeming, underprivileged life in the slum districts, and occasionally played some small role of their own. The mob scene of
children in *La desheredada* is as striking for pictorial effect as for the implications it represents.

In an attempt to understand the various functions of the individualized children each has been studied separately. In general it may be said that all of the children are intelligent, or extremely so, with the exception of one idiot girl and one idiot boy. All have been important in revealing some condition or situation which Galdós wished emphasized. Among these have been delinquency, malnutrition and other health problems together with the efficacy of certain health measures, educational problems dealing with the intellectual or social life of children, ideal father and daughter relationships, and the folly, shallowness, or evil of parents which affected child life. Some children have innocently furnished information of great interest to grown-ups (Celenina), all of the children have helped in some way to reveal the characters of other more important personages. Monina, in particular, was used to bring about the regeneration of older persons and Encarnación to heighten the interest between Ángel Guerra and Leró. Other children (Rosa Ido and Isabel Bringas) in childish chatter or tale-bearing have shown the "goings-on" in whole neighborhoods and of certain persons in particular. Sometimes the childhood of grown persons is referred to in order to help illuminate the character; often the child is used as a vent for elders' passions as was seen in León Roch and Monina,
Jacinta and Adoración, Torquemada and Pinto and Valentín, Doña Lupe and Papitos and Ángel Guerra and Encarnación. Sometimes a child violently influences the course of action or life of another person. Sildo, for example, prevented the departure of Daniel Morton; the mischievous Majito started the events involving Mariano in murder, and the innocent carelessness of a child led to Fortunata's death. The one child whom Galdós calls a personification, is Jesús, the son of Gloria and Daniel Morton, who represents humanity emancipated from religious antagonisms.

Since Galdós wrote of both boys and girls they have been studied apart to determine what differences may have existed in his treatment of them and how he distinguished one sex from another. The treatment has been found to be equally sympathetic, although he considered many more boys than girls. The most obvious method of distinguishing one sex from another by emphasis on physical description has been little used by Galdós. The girls are seen to have slightly more physical description than boys, but again the interest is on the expression rather than in the features. Through the use of general terms Galdós finds both sexes, with few exceptions, to be average or above in appearance. Minute details of appearance and dress are found only in relation to funerals.

During the early ages of children both sexes have traits in common and yet very early begin to demonstrate inclinations which are hard to define, but yet may be
designated and understood by the terms "feminine" or "masculine." In some mysterious way the Galdós children are recognizably feminine or masculine. Although Galdós said that differences between children are more in temperament than sex, he did ascribe some qualities to girls which he did not to boys, and vice versa. Great personal curiosity and extreme talkativeness almost invariably accompany the figures of female children old enough to express themselves. They have been assigned certain small coquetries and vanities and early learn to take advantage of their sex. The one question most often asked of small boys was never put to any Galdós girl. "What are you going to do when you grow up?" remained exclusively in the boys' dominion. Intelligent and alert, the girls are not credited with many special abilities or vocational desires.

In connection with boys mentions of personal honor and love of liberty are frequent. Qualities of robustness and physical strength are attributed to boys, especially in the cases of Juan, Mariano and his companions, Alfon-sín, and the twins, Antoñito and Paquito Zapata. This trait is less noticeable than it might be due to the poor nutrition of most of the children. Physical strength is mentioned in connection with one girl, Papitos, who is stronger than Maxi, but this is only to show his complete lack of strength. Tormenting of other children and fighting goes on among the boys, gossiping among
the girls. Only three cases of very general similarity have been observed among boys and girls: Irene was the only girl who strongly desired an education, Felipe the only boy; Isabel Bringas was afflicted with epileptic dreams as was Luis Cadalso; and some of Papitos' extraordinary characteristics are seen again in the figure of the boy clown, Posturitas.

The real differences among the children are indeed matters of temperamento, an important expression of which occurs in their language which Galdós carefully suits to their ages, training and individuality. In so doing he showed recognition of the importance of the study of the language of children as a key to personality, and probable knowledge of available scientific articles dealing with the subject.

In common the eight more individualized girls, Monina, Rosa Ido, Isabel Bringas, Irene, Adoración, Papitos, Encarnación and Socorro, are intelligent, or extremely so. All, with the exception of the exaggerated features of Papitos, are "monas" or "monísimas", and all, if they have seen ugliness, have failed to understand it completely. Two girls are fatherless, one motherless and one has neither father nor mother. In age they vary from two years to twelve and their stations in life range from that of a street beggar to daughters of wealthy families. They are thus individualized as to age and background, but in regard to physical appearance it is only known that two were blond, one
dark in hair and coloring, and one dark-eyed, and one deformed from rickets. The two-year-old charmer, the chatterbox, the epileptic, the studious girl, the clean child, the clownish serving maid, the supremely intelligent girl and the materialistic five-year-old, therefore reveal their personalities in expression, action and attributed thought.

The same may be said for the ten major boys, Pablillo, Felipe, Mariano, el Majito, Juan del Socorro, Alfonsín, Pitúsín, Luis Cadalso, Valentín II and Ildefonso. Three of these boys are orphans and except for vague references to size, physical details of appearance are more meagre than those of the girls. The mentally deficient Valentín comes from the wealthiest home, Alfonsín from that of a white collar worker and the others from lower class or slum homes. A brief idea of the individualities Galdós assigns them may be had from the following descriptions: Pablillo, conventional nineteenth century type of unhappy orphan al estilo español; Felipe, the practical dreamer; Mariano, the outlaw; el Majito strong-willed, best-dressed type; Juan del Socorro, young man-of-the-world type, pessimistic, vain, and given to lying; Alfonsín, middle-class thoroughly physical type; Pitúsín, naughty, untrained three-year-old boy as well portrayed as the companion picture of Menina; Miau, epileptic, religiously-inclined boy; Valentín II, idiotic and deformed result of a mismating; and Ildefonso, true child of the mystic city of Toledo - part human, part divine.
In addition to these, other named children of lesser importance and shorter novelistic treatment present similar clearly defined characteristics. Closely conforming to real life, Galdós showed no two children to be alike. Their variety and interest, therefore, are limited only by their number.

The Galdós interest in children began at their birth, although he gave less attention to this phase, because it was of least interest to the new born child. In addition to the births of numberless children who are not named, twelve boys are born during the course of these novels.

In dealing with the death of children, and in particular with that of the named children who die, Galdós' approach was sociological in that he was concerned over the high mortality rate and the causes of it. The causes he lists reflect actual conditions obtaining in Madrid. The city which "de mil modos reclama higiene, escuelas, gimnasia, aire, urbanización" provided a fertile field for contagious diseases. The actual death scenes he described with little sentiment in a sort of clinical, impersonal way which seemingly was designed to arouse thought instead of emotion. The point of view of the child regarding death he completely represented in a profound psychological study which is in accord with a similar piece of research published in 1940. Funeral customs of the time are reflected in the Galdós descriptions which include the simplest as well as the most luxurious type.
In his unsentimental expressions of the general experiences of childhood Galdós has given an idea of the inexhaustible mine of cases and subjects which the child world offered to the writer. To remember only a few, there are the fine observations of fear in a child, the chagrin of a boy humiliated at school, the representation of the holy figures by childish minds, and the passionate fondness of a poor child, whose usual toys were the mud of the street and her own imagination, for a pet. Galdós does not always provide a cheerful ending for them, for their tragedies develop logically. As these events transpire he has recorded their joys and griefs, their first impressions of the world, their sense of justice, of friendship, and their uneasiness over death.

In addition to discovering that the often frail and underprivileged children contained and continued many of the same basic traits that had made their ancestors in the sixteenth and seventeenth century so illustrious, one may note in passing that they also continue Spain's early literary traditions. Mentions of the "libros de caballerías" and the pastoral novel appear in connection with Pablillo; reflections of the sentimental novel may be seen in the fantasy of Pacorrito Migajas, and picaresque elements live again in Zarapicos and Gonzalete.

Aside from the individual figures of the children, Galdós illustrated in his studies what leading thinkers
were thinking and writing about them. He also was preoccupied about the freedom of children, their education and their health, for what interested him was their future. While they continued old traditions he saw in them not their fathers, but an augury of the future, the hope of a brighter tomorrow in some, and the doom of Spain in others. His work seems, therefore, more sociologic than historic or moral.

Galdós has shown children playing the same minor roles in novels that they do in life. Too often the importance of this "croquis" of humanity is minimized because of failure to keep in mind that they represent tomorrow and will, in their thought and actions, use the training they have received today. Examination shows that this was a point which Galdós never forgot. It lay behind his scientific scrutiny of children and his affectionate interest in all of them. The attention he gave to the understanding of children and their problems helped to produce the well-rounded and recognizable child characters which form a living part of the Galdós novels.
NOTES


2. Horace E. Scudder, Childhood in Literature and Art, New York, 1895, p. 117.

3. Ibid., p. 127.


7. Alphonse Daudet, Jack, Paris, n.d., p. 120.


## APPENDIX I

### GIRLS

List of named girls in Galdós' novels and the titles of works in which they appear.

<table>
<thead>
<tr>
<th>Name</th>
<th>Novel</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adoración</td>
<td>Fortunata y Jacinta</td>
</tr>
<tr>
<td>Alicia</td>
<td>Casandra</td>
</tr>
<tr>
<td>Aurora</td>
<td>La loca de la casa</td>
</tr>
<tr>
<td>Carmencita</td>
<td>Nazarín</td>
</tr>
<tr>
<td>Catalina</td>
<td>La familia de León Roch</td>
</tr>
<tr>
<td>Catalina</td>
<td>Halma</td>
</tr>
<tr>
<td>Celestina</td>
<td>Misericordia</td>
</tr>
<tr>
<td>Celina (Marcelina)</td>
<td>Gloria</td>
</tr>
<tr>
<td>Celina</td>
<td>La mula y el buex</td>
</tr>
<tr>
<td>Corríta (Socorro)</td>
<td>Casandra</td>
</tr>
<tr>
<td>Encarnación</td>
<td>Fortunata y Jacinta</td>
</tr>
<tr>
<td>Encarnación</td>
<td>Angel Guerra</td>
</tr>
<tr>
<td>Estefanía</td>
<td>La incógnita</td>
</tr>
<tr>
<td>Felisa</td>
<td>El caballero encantado</td>
</tr>
<tr>
<td>Gloria</td>
<td>La de Bringas</td>
</tr>
<tr>
<td>Inés</td>
<td>El caballero encantado</td>
</tr>
<tr>
<td>Irene</td>
<td>La de Bringas, El amigo</td>
</tr>
<tr>
<td>Isabel Bringas</td>
<td>Tormento, La de Bringas</td>
</tr>
<tr>
<td>Isabelita Villanuevas</td>
<td>Fortunata y Jacinta</td>
</tr>
<tr>
<td>Isabel Manso</td>
<td>El amigo Manso</td>
</tr>
</tbody>
</table>


El amigo Manso
La de Bringas
La loca de la casa
La familia de León Roch
Fortunata y Jacinta. Tor- quemada en la cruz
Casandra
Fortunata y Jacinta
Halma
El doctor Centeno, Tor- mento
Halma
Casandra
El caballero encantado
APPENDIX II

BOYS

List of named boys in Galáns novels and the titles of works in which they appear.

<table>
<thead>
<tr>
<th>Name</th>
<th>Novel</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agusto</td>
<td>El doctor Centeno</td>
</tr>
<tr>
<td>Alejandrito</td>
<td>Lo prohibido</td>
</tr>
<tr>
<td>Alejandrito</td>
<td>Halma</td>
</tr>
<tr>
<td>Alfonsito, Alfonsín</td>
<td>Tormento, La de Bríegas</td>
</tr>
<tr>
<td>Alonso Pasarón (Andrés)</td>
<td>El doctor Centeno</td>
</tr>
<tr>
<td>Antoñito Zapata</td>
<td>Misericordia</td>
</tr>
<tr>
<td>Aquiles</td>
<td>Casandra</td>
</tr>
<tr>
<td>Arturín</td>
<td>La de Bríegas</td>
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<tr>
<td>Blas Torres</td>
<td>El doctor Centeno</td>
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<tr>
<td>Belesario</td>
<td>Lo prohibido</td>
</tr>
<tr>
<td>César</td>
<td>Lo prohibido</td>
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<tr>
<td>Colilla</td>
<td>La desheredada</td>
</tr>
<tr>
<td>Estebanillo</td>
<td>Doña Perfecta</td>
</tr>
<tr>
<td>Felipe</td>
<td>Mariana, La familia</td>
</tr>
<tr>
<td></td>
<td>de León Roch</td>
</tr>
<tr>
<td></td>
<td>El doctor Centeno, Tormento</td>
</tr>
<tr>
<td></td>
<td>La de Bríegas</td>
</tr>
<tr>
<td>Fefé</td>
<td>Realidad, La incógnita</td>
</tr>
<tr>
<td>Fuenmayor</td>
<td>El doctor Centeno</td>
</tr>
<tr>
<td>Gaspar</td>
<td>La desheredada</td>
</tr>
<tr>
<td>Gázquez</td>
<td>El doctor Centeno</td>
</tr>
</tbody>
</table>

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Paquito
Paquito Zapata
Pepe
Pepe
Pepito
Pepito
Pepito
Perico Saenz
Pinto

Pitusín (Jaunín)
Polidura
Posturitas (Paquito Ramos y Guillén)
Rafael
Riquín (Joaquín)
Rupertico
Saturno
Sildo
Silvestre Murillo
Valentín I
Valentín II

Zarapicos

Helma
Misericordia
El caballero encantado
El caballero encantado
El amigo Manso
Fortunata y Jacinta
La loca de la casa
El doctor Centeno
Torquemada en el purgatorio
Fortunata y Jacinta
Miau

Miau
Lo prohibido
La desheredada
El amigo Manso
Tristana
Gloria
Miau
Torquemada en la hoguera
Torquemada en el purgatorio
Torquemada y San Pedro
La desheredada

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*Gloria*, Madrid, 1900.

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*Marianela*, Buenos Aires, 1941.

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*La familia de León Roch*, Madrid, 1920.

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*La de Bringas*, Buenos Aires, 1945.

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*Miau*, Madrid, 1907.
La incógnita, Madrid, 1906.
Torcuemada en la hoguera, Madrid, 1898.
Realidad, Madrid, 1889.
Ángel Guerre, Madrid, 1891.
Tristana, Madrid, 1892.
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Héroe, Madrid, 1913.
Misericordia, Madrid, 1897.
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