

1936

Benito Perez Galdos and Abnormal Psychology

Leota W. Elliot

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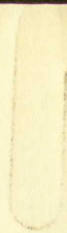
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Dr. H. C. Berkowitz, of the University of Wisconsin, for contributing some interesting sidelights on the life of Galdós.

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CHAPTER I INTRODUCTION

BENITO PEREZ GALDÓS, one of the outstanding novelists since Cervantes, lived from 1843 (this date has been definitely confirmed by his birth certificate) to 1920. A careful review of his novels and plays reveals that his productions abound in unbalanced and frequently pathological mental types which furnish unlimited material for the student of the abnormal. In his understanding of mental states and his penetrative insight into the unconscious mind, he is in advance of his time and, it is believed, definitely anticipates many modern psychological theories, particularly those advanced by Dr. Sigmund Freud of Vienna, founder of the psychoanalytic school.

The biographical literature now extant throws little light on phases of Galdós' personal life which might evoke such a keen interest and understanding of mental pathology. However, Dr. H. C. Berkowitz, of the University of Wisconsin, who has done considerable research with regard to the life of Galdós, states (in a personal letter) that he has authentic data, not yet available to the public, which indicate that Galdós, as well as some of the members of his family, possessed eccentricities of personality, and that a number of the characters in his works are autobiographical in certain traits.

During this research Dr. Berkowitz catalogued the library of Galdós and found no books in the field of abnormal psychology or psychoanalysis and, in fact, little in any branch of psychology. Although

CHAPTER I INTRODUCTION

BENITO PEREZ GALDÓS, one of the outstanding novelists of the last century, lived from 1843 to 1920. This date has been definitely confirmed by his birth certificate to 1843. A careful review of his novels and plays reveals that his productions abound in unexplained and frequently pathological mental types which furnish unlimited material for the student of the abnormal. In his understanding of mental states and his penetrative insight into the unconscious mind, he is in advance of his time and, it is believed, definitely anticipates many modern psychological theories, particularly those advanced by Dr. Sigmund Freud of Vienna, founder of the psychoanalytic school.

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During this research Dr. Barlow has examined the library of Galdós and found no books in the field of abnormal psychology or psychoanalysis and, in fact, little in any branch of psychology. Although

there are references in some of his works, particularly the Torquemada Series, to Charcot, Braid, and Liebault, there is no evidence that he was scientifically conversant with studies that were being made by these men. It is, therefore, believed that his knowledge of the workings of the unconscious mind was not based on a reading of the literature of scientific research, but on his own flashes of insight or intuition; being a realist, he recorded what he lived, what he saw, and what he sensed.

The purpose of this paper is to show, in general, that Galdós had a thoroughly modern understanding of the abnormal mind, from the borderline neurotic to the definitely psychotic, or insane; and, in particular, that he anticipated certain theories advanced by Freud today with regard to the etiology of the neuroses and psychoanalysis.

The bibliography on his portrayal of the abnormal is limited to the following: first, a treatise chiefly from the medical point of view by Fernando Bravo y Moreno entitled Síntomas de la patología mental que se hallan en las obras literarias de Benito Perez Galdós, Barcelona, 1923, (Imprenta del Instituto Mental de la Santa Cruz). This is not available, as the only copy is in the Ateneo of Madrid. Second, Semblanzas literarias contemporáneas by Salvador de Madariaga which contains an interesting chapter about Galdós. Third, Perez Galdós and the Spanish Novel of the Nineteenth Century by L. B. Walton. The latter two are not specific discussions of Galdós' treatment of the abnormal, but they contain helpful suggestions about this aspect of his work.

With regard to Galdós' anticipation of Freudian theories concerning the neuroses, no study has been made.

Before entering upon this study of abnormal types, it is necessary

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that a clear definition be given as to what constitutes abnormality within the scope of this study. Depending on the psychologist, the definitions range from "slight variations from the average" to "morbid disease types." The pathological norm explained by Morgan (1) as "an unusual condition serious enough to be called morbid," has been chosen as representing the consensus of opinion with regard to the meaning of abnormality. Generally speaking, abnormal types are not absolutely definite, and every case cannot be classified permanently under one group. In some cases types may partake of the symptoms of two classifications, and in some cases they almost defy classification. The majority of cases encountered are combinations more or less intermediate in character.

In making a psychological study of literary characters, the following limitations must be taken into consideration:

First, that no fictional case histories are in complete form from the psychoanalytical standpoint. Many essential facts about childhood experiences and developmental influences are entirely absent; and even throughout the later life the clinical picture often contains many gaps. For this reason, selection has been made of those individuals whose history is sufficiently detailed as to permit confidence in the analysis; or those whose mental pathology is so clearly defined as to leave no doubt. Among the hundreds of abnormal characters presented by Galdos, only a limited number can be discussed with assurance and without danger of resorting to guesswork or supposition.

Second, that modern psychologists are not in agreement as to the

(1) Morgan, J. J. B.: The Psychology of Abnormal People, p. 8.

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Second, that modern psychologists are not in agreement as to the

classification of the neuroses. For this reason, analyses and classifications, when made, are not taken from the point of view of any particular school, but on the basis of those principles on which they are rather generally agreed.

For thoroughness, a review has been made of all periods of Galdós' literary productivity, but for the major purpose of this paper - to show his anticipation of Freudian theories - only those works will be taken up which were published before 1895, the date of Freud's first publication. It should be noted, however, as a matter of interest that those works published after 1895 contain little that is new in the field of the abnormal.

The cases herein analyzed have been divided into three groups: the borderline, which consists of those cases suffering from a lack of mental balance in their attitude toward life, but which offer no definite disease symptoms and whose mental processes show no disintegration of personality even of temporary character; the psychotic (insane), whose personality is broken up to such an extent as to be completely destroyed, and who have lost touch with reality entirely; and the psychoneurotic group, which cases show decided pathological symptoms or manifestations, but whose personality is, on the whole, intact. This latter group, around which the Freudian theories principally revolve, will constitute the main portion of this study.

Classification of the response. The response is classified as follows:

tion, when made, are not taken from the subject of view. It is necessary

school, but on the basis of whom?

For thoroughness, a review has been made of all records of the

Literary productivity, but the stability of the system is not...

His analysis of the situation of the American - and

no which were published before 1880. The date of the issue is 1880.

From: It should be noted, however, that the following information is not to be used:

works published after 1895 contain little that is new.

The cases herein analyzed have been identified:

The powderline, which consists of

mental balance in their activities toward the... from within...

also diseases asymptomatic and where no viral antigen was detected

of personality and of personality

whose personality is broken up; and in light of the situation

destroyed, and who have been much with me since the war.

neurotic group, which caused more frequent outbursts of aggression by itself.

...but whose general idea, and the

Group, around which the President's Council on

CHAPTER II
BORDERLINE CASES

CASE NO. 1 - ISIDORA (La Desheredada).

History. From birth Isidora has had before her the example of her father, Tomás Rufete, who was devoured by envy of the upper classes and whose only aspiration in life was to be a "person of importance." He finally went mad over the frustration of his hopes for aggrandizement. For purposes of his own he has fostered in the mind of Isidora the idea that she is not his own daughter but in reality the child of the aristocratic Aransis family and has been cheated of her rightful inheritance. After the rather sudden death of her father in an asylum, Isidora goes for a while to live with an uncle, who has promised her father to help her regain her rightful place in society. He fills her head with ideas of social position, luxury, and extravagance far beyond that to which she is accustomed. To an already over-developed imagination and tendency to fantasy, he paints graphic pictures of her life-to-be as a duchess. She comes to think of herself as entitled to all the advantages which the Aransis family enjoys and feels an intense aversion to the environment in which she has been reared.

Her early years colored by grandiose ideas, she becomes in adolescence snobbish, pretentious, and disdainful of her rather bourgeois relatives in Madrid. Her life is spent, not in work, but in daydreams. By one method and then another, she tries to secure aid in her attempt to

CHAPTER II
BIOGRAPHICAL SKETCH

CASE NO. 1 - J. J. J. (in parentheses)

History. From birth J. J. J. has had the example of her father, Thomas J. J., who was devoted by any of the upper classes and whose only aspiration in life was to be a "person of importance." He finally went mad over the frustration of his hopes for aggrandizement. Her purpose of his own he has fostered in the mind of J. J. J. the idea that she is not his own daughter but in reality the child of the estate estate estate family and has been cheated of her rightful inheritance. After the death of her father in an estate, J. J. J. goes for a while to live with an uncle who has promised her father to help her regain her rightful place in society. The uncle had also ideas of social position, luxury, and extravagance far beyond that to which she is accustomed. To an already over-developed imagination and tendency to fantasy, he puts graphic pictures of her life-to-be as a goddess. She comes to think of herself as entitled to all the advantages which the aristocratic family enjoys and feels an intense aversion to the environment in which she has been reared.

Her early years colored by grandiose ideas, she becomes in adolescence anachronistic, pretentious, and disinterested of her father's fortune and lives in Madrid. Her life is spent, not in work, but in daydreams. By one method and then another, she tries to secure what in her attempt to

regain her rightful (as she believes) place with the Aransis family. The Marquis of Saldeoro, known to her uncle, has advised her by letter that he will come to talk over her case with her with the view of seeing what he can do. Instantly her day-dreaming propensities are manifested. She visualizes in advance every detail of the Marquis' appearance, his attitude, and imagines their conversation even to the actual wording of the phrases. From this her mind leaps forward and plans the years ahead of her when she shall have become one of the aristocracy. On the strength of her romantic fantasies she goes out to celebrate her anticipated social success by spending all of her money (given her for subsistence) on new clothes, jewels, perfume, even flowers, fitting to the new station which she believes herself about to acquire. She now looks down upon Miquis, a young doctor who is in love with her, because he has no social connections of importance.

After the Marquis has been to see her, fascinated by her beauty, he agrees to help her secure an interview with the Marquesa de Aransis. The interview arranged, Isidora now plans the whole scene in advance. She visualizes the Marquesa, sees herself running into her arms and their joyful tears at becoming reunited. She further sees herself carried to lofty spheres of wealth, spoiled, fêted and beloved. A wave of magnanimity comes over her; she plans a million projects, grandiose and humanitarian, of helping the poor, clothing the needy, and consoling the afflicted.

Though Isidora is unaware of it, her claim on the Aransis family is without foundation. When the interview finally takes place, she is rebuffed and humiliated by the Marquesa for her presumption and

regain her rightful place with the Armitage family. The
Marquis of Balthoro, known to her uncle, had advised her by letter that
he will come to talk over her case with her with the view of seeing what
he can do. Instantly her day-dreaming preoccupation was manifested. She
visualizes in advance every detail of the Marquis' appearance, his atti-
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of her romantic fantasies she goes out to celebrate her anticipated
social success by spending all of her money (given her for annuities)
on new clothes, jewels, perfume, every flower, flitting to the new sta-
tion which she believes herself about to acquire. She now looks down
upon Maida, a young doctor who is in love with her, because he has no
social connections of importance.

After the Marquis has been so seen, fascinated by her beauty,
he agrees to help her secure an interview with the Marquis de Armitage.
The interview arranged, Maida now plans the whole scene in advance.
She visualizes the Marquis, sees herself running into her arms and
their joyful tears at becoming reunited. The Marquis sees herself ar-
rived to lofty spheres of wealth, spoiled, kissed and beloved. A wave of
magnanimity comes over her; she plans a million projects, grandiose and
humanitarian, of helping the poor, clothing the needy, and conceiving the
affiliated.

Though Maida is unaware of it, her plans on the Armitage family
is without foundation. When the interview finally takes place, she is
rebuffed and humiliated by the Marquis for her presumption and

practically turned out of the house. Though down-hearted at first, she is not diverted from her purpose because she is convinced of the justice of her claim. She takes the matter into the courts. She is driven to take first one lover and then another in order to secure enough money to meet the expenses of litigation. After spending almost a fortune and her whole life in this pursuit, she is finally put in jail because the courts show that the document which is her sole evidence to support her claim was forged by her father. Now convinced that the whole fabric of her life has been woven of false material, her moral and spiritual breakdown is complete. Unqualified both by temperament and training to reconstruct her life on any other basis, she sinks into the miseries of prostitution as the only means of gaining those luxuries and comforts which are all-essential to her.

Interpretation. Isidora, a victim of unfortunate heredity and unfavorable environmental factors, though not definitely abnormal within the limits of the definition used in this study, does possess certain borderline neurotic tendencies. The hope of establishing her claim to aristocracy has thrown her whole life out of balance. Her mania for social prestige and her ideas of personal superiority, though a mild delusion of grandeur, cannot be called pathological. A pathological delusion usually possesses the following characteristics: (1) not true to facts, highly improbable, even manifestly impossible to the extent of being bizarre; (2) not subject to correction by appeal to reason; and (3) out of harmony with an individual's education and environment. Her ideas have been given her by her father in childhood, encouraged by her uncle, and are confirmed by the document which she considers

practically turned out of the house. Through her efforts the house is not diverted from her purpose because she is convinced of the justice of her claim. She takes the matter into her own hands. She is determined to take first one lover and then another in order to realize enough money to meet the expenses of litigation. After spending almost a year she has her whole life in this pursuit, she is finally paid in full. The courts show that the document which is her title evidence to her father's claim was forged by her father. Her mother had been married and divorced. Her life has been woven of false material. Her mother and father are breakdown in complete. Unqualified both by temperament and training to reconstruct her life on any other basis, she sinks into the mire of prostitution as the only means of gaining those means and ends which are all-essential to her.

Interpretation. Laborer, a victim of unfortunate heredity and environment; though not a victim of heredity, though not a victim of environment, the limits of the definition used in this study, does not extend to borderline neurotic tendencies. The hope of establishing her claim to existence has thrown her whole life out of balance. Her mother's social prestige and her ideas of personal advancement, through a false delusion of grandeur, cannot be called pathological. A pathological condition usually possesses the following characteristics: (1) not true to facts, highly improbable, even manifestly impossible to the extent of being bizarre; (2) not subject to correction or reversal to normal and (3) out of harmony with an individual's environment. Her ideas have been given her by her father in his will, and are confirmed by her uncle, and are confirmed by the document which she holds as

authentic. Her delusion is corrected by appeal to reason in that she is convinced when the courts prove the falsity of the paper. The introverted tendencies evidenced by her abnormally vivid imagination and her unbounded proclivity for fantasy place Isidora in the region of the pathological.

CASE NO. 2 - ROSALIA DE BRINGAS (Tormento and La de Bringas).

History. Rosalía belongs to a social group in Madrid, to whom ostentation, show, pomp, mean everything. It is of no moment if the family is on the verge of starvation as long as appearances are kept up. To show oneself in public in a fine carriage is the ambition of the poorest, though the most disgusting and revolting economies in the home may be necessary in order to accomplish this outward show. Rosalía will sacrifice a meal in order to dress the children in expensive clothes and send them to walk in the park where they may be seen. She loves to attend the theatre, not through any taste for the drama, but so that she may be associated with the socially prominent. She affects to have a horror of people who are "cursi," (vulgar), which word most aptly describes her own personality. To eliminate any possibility of appearing "cursi," she adopts a domineering, superior attitude toward Amparo and Refugio, young nieces who work in her house for their subsistence, and constantly taunts them with their low birth. Her overbearing and even cruel acts finally drive Refugio to run away and enter a life of prostitution in order to live.

Rosalía is vain, pretentious, affected, snobbish, without either money or aristocratic lineage to support her grandiose ideas. The most

humiliating situation conceivable to her is to have to remain in Madrid during the summer, when all of society is to be found at the bathing resorts; but to have to let her friends know that she is remaining is to be avoided at all costs. When she receives an invitation from Amparo and Agustín (who later in the story have left Madrid together without benefit of clergy) to visit them in Arcachón, one of the most exclusive and fashionable of the summer resorts, she is torn between the desire to scorn them because of their moral lapse and the desire to go so that she can tell her friends that "she has been in Arcachón for the summer," and to be able to send letters back to the city postmarked "Arcachón." She finally makes her decision to go because "it will be good for the children."

When Rosalía's excessive extravagances are about to be discovered by her husband, who is meticulously scrupulous about money, she is terrified and does not hesitate to sacrifice her moral scruples by offering herself to Pez, a wealthy admirer, for money enough to clear herself. He, however, apparently considers the price too high and rejects her offer. She explains her moral weakness by saying that necessity makes character and that morality has to be considered after one is well fed and clothed. After Pez fails her, she even humiliates herself to the point of going to the prostitute Refugio, whom she had previously held in contempt, to borrow the money. She goes through much mental agony, fear, and humiliation over her financial situation, but her character remains the same, as is shown in the last chapter, where she is making plans for the coming winter to cultivate another group of the socially prominent, who, she believes, are more stable and can really

humiliating situation conceivable to a man to have to remain in the
during the summer, when all of society is to be found at the beach or
nests; but to have to live in a little house that is waiting to be
be avoided at all costs. When the weather is unfavorable, the women
and again (who later in the story become friends) together with
society of society to visit them in the country, where the women are
and fashionable of the summer resort, and in the winter the women
to learn their houses of their social life and the women to go on that
she can tell her friends that she has been in the country for the summer.
and to be able to send letters back to the city, and to be able to
She finally makes her decision to go to the country, and to go to the
children."

When Rosalie's excessive extravagance and want to be discovered
by her husband, who is naturally suspicious about money, she is re-
fused and does not hesitate to sacrifice her moral position by offer-
ing herself to her wealthy neighbor, for money enough to allow her to
self. He, however, apparently considers the value of his own respect
her offer. She explains her moral weakness by saying that necessity
makes character and that necessity has to be considered when one is well
fed and clothed. After she tells her story, she even suggests a return to
the point of going to the country, and she is finally
held in contempt, to borrow the money. She does not know what to do
agony, fear, and humiliation over her financial situation. The
character remains the same, as is shown in the last chapter, where she
is making plans for the coming winter to collect another group of the
socially prominent, who, she believes, are more devoted and more

do more for her in a social way than those with whom she has been associating.

Interpretation. The character of Rosalía, the delineation of which forms such a large proportion of Tormento and La de Bringas, cannot be passed over without some comment. She is another of those many unbalanced, though not psychopathic, women of the bourgeois class, who, because of an exaggerated ego, consider themselves superior and worthy of a lofty place in the social scheme, and to whom the acquirement of social prestige assumes almost obsessional proportions. To the qualities shown in Isidora, just presented, are added the traits of ruthlessness and unscrupulousness in gaining her ends. She is cool, calculating, insincere, and quite capable of trampling roughshod over anyone who blocks her progress.

Rosalía presents nothing pathological. Her abnormality is quantitative rather than qualitative. A "mania" where social position is concerned, an "obsession" to be someone of importance, a sub-conscious "inferiority complex," which causes her to compensate by an attitude of superiority toward those whom she can dominate, and a readiness at all times to give a logical reason for conduct which is emotionally determined, the modern psychological term for which is "rationalization," are her outstanding traits from the viewpoint of abnormal psychology.

CASE NO. 3 - MARÍA (La Familia de León Roch.

History. María was brought up by her maternal grandmother in a small town some distance from the city, and her earliest instruction was in the teachings of the Catholic Church. She was reciting church doctrines before she knew how to read. Her constant companion during this formative period was her brother, Luis Gonzaga, a neurotic

do more for her in a social way than those with whom she was living.

stating.

Interpretation. The character of the social life is a factor

forms such a large proportion of the social life of the individual.

passed over without more comment. The character of the social life

assess, though not psychically, much of the character of the social life

of an exaggerated ego, which characterizes the social life of a large

place in the social system, and to which the individual is a factor.

assumes almost essential proportions. The social life is a factor

down, just presented, and added the traits of individuality and character

formation in getting her end. She is a social, individual, and

quite capable of changing her mind over and over again in the course of her

Rosalie presents a social life. Her character is a factor

tative rather than qualitative. A factor, whose social position is con-

cerned, an individual, to be a factor of individuality, a social

"inferiority complex," which comes out in the course of the social life

superiority toward those who are not social, and a factor of the

times to give a factor of the social life, which is a factor of the

times, the social life of the individual, and the factor of the

are not comparable with the factor of the social life, which is a factor

CASE NO. 3 - ROSALIE

History. Rosalie was brought up by her mother, who was a factor

small town some distance from the city, and her social life

was in the residence of the family in the city. She was a factor

position before she was brought to the city. Her character was a factor

this formative period was her mother, who was a factor

ill-balanced boy of precocious religious instincts. (He will be discussed under the psychoneurotic group). They spent many hours together reading the lives of the saints, getting themselves into a state of mystical exaltation over the sufferings and self-sacrifices endured by the saints. They resolved to pattern their lives on that of Santa Teresa. They even conceived the notion of going to some heathen, unbelieving country, where they might be tortured and have their heads cut off for the sake of their religion. To this early religious environment was added the influence of the priest, Paoletti, whose sole aim seemed to be to create in María an example of spiritual perfection without regard to the human elements in her makeup.

At the opening of the book, María has met and fallen in love with León, an intellectual student of science and a free-thinker. Though aware that there is a corner of his soul which is displeasing to her, she is unable to resist his fascination and marries him, secretly resolving to bring him around afterwards to her way of thinking about religion.

Immediately there begins the conflict between two strong wills on the subject of religion. To María, a simple, devout Catholic, embodying all of the Spanish religious traditions, León's broad humanitarian viewpoint of religion is atheism. To León, María's narrow, dogmatic form-worship is hypocrisy - an insincere conformance to external forms while the soul remains cold. María is undoubtedly much more concerned about having León outwardly conform to her religion than she is troubled about what is really in his heart.

When María finds that she cannot convert León to her way of

ill-balanced boy of preposterous religious instruction. With all his disfigurement
under the systematic group. They were very much interested in
the lives of the saints, passing themselves in a state of spiritual ex-
altation over the suffering and self-sacrifices endured by the saints.
They resolved to better their lives and to be better persons. They were
convinced the notion of going to some hospital, where they might be cured
they might be cured and have their limbs and all the rest of their
religion. To this early religious enthusiasm about the influence
of the priest, Jacobi, whose soul was bound to be as strong in
an example of spiritual elevation without regard to the human element
in her making.
At the opening of the book, Jacobi was not only in the
book, an intellectual student of science and a free thinker. Jacobi
was that there is a power of the soul which is destined to be
and is unable to resist his teaching. He and others who were re-
solving to bring his argument afterwards to rest by giving an answer
light.
Immediately there began the spiritual history of Jacobi with the
the subject of religion. To Jacobi, a man of letters, a man of letters
all of the Spanish religious tradition, from a humanistic view-
point of religion is a religion. To Jacobi, Jacobi's answer, Jacobi's re-
sponse is hypocritical - an insincere compromise to external forms with
the soul remains cold. Jacobi is undoubtedly such a hypocritical man
having less outwardly conform to his religion than he is inwardly
about what is really in his heart.
When Jacobi finds that the human element is not in his heart.

believing, she makes up her mind to sacrifice entirely her feelings about him. She convinces herself that it is sinful to love an atheist. By nature strongly emotional, her thwarted nature pours out its intensity of feeling into an excess of fanatical devotion. She devotes all of her time and thought to church activities and mystical practices. She loses all pride in her personal appearance and fasts until she loses much of her beauty. She finds a partial satisfaction in her new mode of life until she hears the rumor that León, who has finally left after one of their bitter quarrels, is again interested in Pepa, a childhood sweetheart, of whom she has always felt a certain jealousy. She forgets all of her religious ideas and becomes the primitive female ready to fight for her mate. She dresses herself up in the most seductive manner and goes to León's country place resolved to win him back. When he tells her that he no longer loves her, she hurls insults and reproaches at him, tears all of the beautiful clothes she is wearing into shreds and faints. A severe illness of an indefinite nature follows this outburst, and she dies within a short time.

Interpretation. María is another victim of an unwholesome, unnatural early environment and training. Her mystical practices and fanatical devotions from childhood on reveal a mind that is lacking in balance. The later intrapsychical conflict between her religious views and her erotic interests would indicate the eventual development of a definitely psychoneurotic condition, but this is interrupted by her illness and death. However, since she reveals some of the beginning signs of a neurosis, she should unquestionably be classified with the borderline cases.

CASE NO. 4 - DOÑA PERFECTA (Doña Perfecta).
CASE NO. 5 - TORQUEMADA (Torquemada Series).

Before passing from the borderline types of abnormality, mention must be made of the above cases of unbalanced personality, to whom Galdos devotes a considerable amount of space:

Doña Perfecta, as a study in religious fanaticism, and Torquemada as a study in avarice, present interesting characteristics. In both cases the personality, though not definitely psychopathic, is dominated by a single idea: in Doña Perfecta, religious fanaticism comes in conflict with maternal love; in Torquemada, his love of money struggles with his desire to please his wife and sister, who wish him to make a place for himself in the social and economic world. The one will sacrifice everything to save a soul from damnation, the other to save a shekel. It is their wrong perspective and the lengths to which each will go for his idea which constitute their borderline pathology.

CASE NO. 4 - DONA PERFEITA (Donna Perfecta)
CASE NO. 5 - TORQUATO (Torquato)

Before passing from the perspective of the author, it must be made of the above cases of manifested personality, to show which devoted a considerable amount of space.

Donna Perfecta, as a study in religious fanaticism, and Torquato as a study in suicide, present interesting characteristics. In both cases the personality, though not definitely characterized, is shown by a single idea; in Donna Perfecta, religious fanaticism shown in the first with maternal love; in Torquato, the love of money - trading with his desire to please his wife and child, who wish him to give place for himself in the social and economic world. The first idea lies everything to save a soul from damnation. The other to have a share. It is their wrong perspective and the reason to which each will be for his idea which constitutes their peculiar pathology.

CHAPTER III PSYCHOTIC CASES

The cases of definite insanity in the writings of Galdós are innumerable, there being presented an entire asylum group in La Desheredada. These types will not be discussed from the standpoint of Freudian theories, because Freud's viewpoint applies more particularly to the neuroses than the psychoses. However, as a further revelation of Galdós' insight into all peculiar mental states, they are considered important.

Galdós' sympathetic attitude toward, as well as his understanding of, the psychotic group are well brought out in the following quotations from La Desheredada:

The ideas of these unfortunate creatures are our ideas but torn loose from that mysterious thread which holds them firmly together. These wretched lunatics are we ourselves, we who last night slept with our thoughts on a dazzling variety of all the ideas possible and who today awake to the arid solitude of a single idea. ((1))

The day the law does away with the hangman will be a great day if at the same time charity does away with the keepers of the insane. ((2))

((1)) Galdós, Perez: La Desheredada, p. 13.

"Las ideas de estos desgraciados son nuestras ideas, pere desen-
garzadas, sueltas, sacadas de la misteriosa hebra que gallardamente
las enfila. Estos pobres orates somos nosotros mismos que dormimos
anoche nuestro pensamiento en la variedad esplendente de todas las
ideas posible, y hoy por la mañana lo despertamos en la aridez de
una sola."

((2)) Galdós, Perez: Ibid, p. 14.

"El día en que la ley haga desaparecer al verdugo, será un día
grande si al mismo tiempo la caridad hace desaparecer al loquero."

THEORY OF
PSYCHOLOGICAL

The cases of definite tendency in the direction of certain ideas are innumerable, there being presented as a rule a great number of such cases. These types will not be discussed here, but it is necessary to mention that because of the widespread opinion that the tendency is a result of the psychoses, however, as a matter of fact, it is not. In all peculiar mental states, there are tendencies (tendencies). Galileo's sympathetic attitude toward science is an example of this. Of the psychotics group are still brought out in the following quotation:

from La Psychiatrie:

The ideas of these patients are not ideas but ideas from their own mind, which are ideas without ideas. These ideas are not ideas, but ideas from their own mind. We find in the ideas of these patients a certain variety of all the ideas which are found in the world to the idea of a single idea. (1)

The idea of the law does not exist with the patient, but it is not the law, it is at the same time, and it is the law of the law. (2)

(3) Galileo, La Psychiatrie, p. 101. "The idea of the law does not exist with the patient, but it is not the law, it is at the same time, and it is the law of the law. (2)"

Galileo, La Psychiatrie, p. 101. "The idea of the law does not exist with the patient, but it is not the law, it is at the same time, and it is the law of the law. (2)"

(4) Galileo, La Psychiatrie, p. 101. "The idea of the law does not exist with the patient, but it is not the law, it is at the same time, and it is the law of the law. (2)"

Galileo, La Psychiatrie, p. 101. "The idea of the law does not exist with the patient, but it is not the law, it is at the same time, and it is the law of the law. (2)"

CASE NO. 1 - TOMÁS RUFETE (La Desheredada).

History. Tomás, referred to in the previous discussion of Isidora, is confined in an asylum, the cause of his madness said to be the frustration of his hopes for attaining a position of importance in life, the realization of which ambitions were a mania with him throughout his life. In the asylum he lives (in his imagination) a life of great activity and importance, holding conferences with generals, archbishops, and signing endless papers and handling large sums of money. He is a person of influence and power, envied and looked up to by the multitude. At the time he is presented to the reader, he is making ready to address the Senate.

CASE NO. 2 - JOSÉ DE LA ZARZA (El Audáz).

History. José de la Zarza, having completely lost his mind, is confined in the house of Retondo Buenaventura. Forty years before, it is said, he was a man of talent and imagination, with a philosophical and literary bent. He knew all the important men of the French Revolution, particularly Robespierre, in whose service he was. Because he was a radical Jacobin, he was imprisoned for a long time, during which he was constantly confronted with the prospect of death. The deprivations and miseries of prison life, and the daily terror of the guillotine, brought on a serious illness, as a result of which he went crazy after he was finally set at liberty.

For ten years he has relived all of the horrible events of the Revolution. He talks unceasingly of those personages of the Revolution with whom he was associated. Everyone calls him "Robespierre" because

CASE NO. 1 - TOMAS HUNTER (in French)

History. Tomas, referred to in the previous discussion of the case, is confined in an asylum, the cause of his confinement being his mental condition of his hope for attaining a position of importance in the realization of which ambitions were directed. His confinement in the asylum he lives in his (in his) life of great activity and importance, holding conferences with generals, admirals, and other highest papers and handling large sums of money. His confinement in the asylum and power, and looking to the future. At the time he is presented to the reader, he is in a state of mental confusion. Senate.

CASE NO. 2 - JOSE DE LA RIVERA (in French)

History. Jose de la Rivera, having been confined in the house of General Robespierre, is said, he was a man of talent and imagination. He knew all the important men of the French Revolution, particularly Robespierre, in whose service he was. He was a radical Jacobin, he was imprisoned for a long time. He was constantly connected with the progress of the Revolution and the daily work of the Revolution. He was brought on a various illness, as a result of which he was sent to the asylum. He was finally sent to liberty. For ten years he has enjoyed all the comforts of the Revolution. He takes possession of those possessions of the Revolution with whom he was associated. He was called the "Red" and the "White".

he constantly babbles of him. He writes madly from morning till night preparing a paper for Robespierre whom he expects momentarily. Confusion and disorder reign in his room; papers cover floor and table; and books are scattered about him.

With tremulous hand he writes unceasingly, dipping the pen constantly, and always with his forehead so bent over the paper that his nose and the staff seem to work in accord in that indefatigable scribbling. He sometimes murmurs unintelligible words, without ever interrupting himself, and on finishing a page of the notebook in which he is writing, he turns it without taking care to blot it, and continues in his work with a feverish haste. (1)

At the time he is first introduced, he is tracing figures and characters which resemble painting more than writing. He addresses someone who enters his room as "Sainte-Juste." He talks on and on becoming more and more excited. He then believes Robespierre to have entered the room and carries on an extended conversation with him, from which have been selected the following lines as typical of his mood:

"Robespierre, Robespierre, have no pity! All must go to the guillotine!... Many still remain: courage! perfidious aristocrats, infamous traitors, enemies of civilization: make ready your heads!... Tremble, tyrants; your hour has arrived!... Robespierre, Robespierre: the infamy of so many centuries cannot be washed away except by blood." (2)

(1) Galdós, Perez: El Audaz, p. 45.

"Con mano trémula escribía sin cesar, mojando la pluma a cada instante, y siempre con el rostro tan inclinado sobre el papel, que la nariz y la penola parecían trabajar de acuerdo en aquel borrajear indefatigable. Murmuraba alguna vez voces uninteligibles, siempre sin interrumpirse, y al concluir una hoja del cuaderno en que escribía, la volvía sin cuidarse de secarla, y continuaba en su trabajo con precipitación febril."

(2) Galdós, Perez: Ibid., p. 129.

"Robespierre, Robespierre, no haya piedad! Todos a la guillotina!...Aun faltan muchos: valor!...Perfidios aristócratas, infames vendedores, enemigos de la civilización: preparad vuestras cabezas!... Temblad, tiranos; vuestra hora ha llegado!...Robespierre, Robespierre: la infamia de tantos siglos no se lava sino con sangre!"

On the entrance of Susanna into his cell, he immediately mistakes her for the Princess Lamballe (of the Revolution) and breaks into the following tirade:

"Ah, unfortunate princess of Lamballe. Your beauty, your riches, your illustrious lineage, your friendship with the Queen, your being the daughter of the Duke of Penthièvre will avail you nothing. They have confined you here in order to destroy you tomorrow among thousands of corpses. Your blood, with the blood of a numberless quantity of nobles, Swiss, and courtiers, will run forming rivers in the streets. The people will delight in striking you on the head. A few hours only remain to you: the dawn is approaching. Commit yourself to God. Your jailers will be implacable. Death, death!" (1)

Interpretation. In the cases of Tomás Rufete and José de la Zarza, a common pathology is apparent: they both exhibit more or less systematized delusions of grandeur, characterized by visual and auditory hallucinations. Each believes himself an important personage doing things of great moment. This exaggerated idea of importance is obviously a distortion of their wish to be great. Each fulfils in fantasy what he was unable to carry out successfully in life - a frequent mechanism in mental disorder. The psychosis is the result of an intense emotional crisis in the life of each: in the case of Tomás, disappointment at his failure to realize his ambitions, combined with the precipitating

(1) Galdós, Perez: Ibid. cap. 198199

"Ah, desgraciada princesa de Lamballe. No te valen ni tu hermosura, ni tus riquezas, ni tu ilustre cuna, ni ser amiga de la reina, ni ser hija del duque de Penthièvre. Te han encerrado aquí para inmolarte mañana entre miles de cadáveres. Tu sangre, con la sangre de un sinnúmero de nobles, suizos, y cortesanos, correrá, formando arroyos, por las calles. El pueblo se gozará en abofetear tu cabeza. Pocas horas te restan: el alba se acerca, encomiéndate a Dios. Tus carceleros serán implacables. Muerte, muerte!"

On the entrance of Casanova into the room, he said to the King:

her for the Princess Lamballe (of the Revolution) and her husband.

Following Girard:

"Ah, unfortunate princess of France! ...
... your illustrious lineage, your ...
... Queen, your being the daughter of ...
... will avail you nothing. ...
... order to destroy you tomorrow ...
... Your blood, with the blood of ...
... nobles, Swiss, and ...
... the streets. The people will ...
... the head. A few hours only ...
... approaching. Commit yourself ...
... be impossible. Death, death!" (1)

Interpretation. In the case of Louis XVI and Marie Antoinette:

... a common pathology is apparent. ...
... systematized delusions of grandeur, characterized by ...
... hallucinations. Each believes himself an important ...
... things of great moment. This exaggerated sense of importance ...
... a distortion of their wish to be great. ...
... was unable to carry out successfully in life - a ...
... mental disorder. The psychopath is the result of ...
... exists in the life of each: in the case of Louis, ...
... his failure to realize his ambition, expressed in the ...

(1)

Gilbert, Peter; Edin, ...
"Ah, desafortunada princesa de Francia! ...
... al linaje, al linaje, al linaje ...
... reina, al ser hija de la reina ...
... Te han enterado ...
... de cadáveres. Te enteras, ...
... de nobles, suizos, ...
... hoyes, por las calles. ...
... tu cabeza. Pocos horas ...
... enfrentando a Dios. ...
... muerte, muerte!"

cause, his wife's death; and, in the case of José, the strain of the events of the Revolution, combined with a physical illness resulting from his imprisonment.

In reviewing the many cases presented by Galdós, in which the psychotic enjoy delusions of grandeur or suffer from delusions of persecution, characterized by all varieties of hallucinatory experience, it is apparent that he had a particularly keen understanding of paranoid states as they are understood today.

cause, his wife's death; and, in the case of 1932, the death of the
events of the Revolution, combined with a physical illness resulting from
his imprisonment.

In reviewing the many causes presented by Gorky, it is clear that the
chaotic enjoy delusions of grandeur or suffer from delusions of reason-
tion, characterized by all varieties of hallucinations, especially in the
apparent that he had a particularly keen understanding of human nature
as they are understood today.

ROCKY MOUNTAIN

CHAPTER IV
FREUDIAN THEORIES ANTICIPATED BY GALDÓS

Sexual basis of all neuroses. Freud startled a prudish world by the publication in 1905 of his Three Contributions to the Theory of Sex. In this book he advanced the idea that cases of nervous disorder depend on conflicts and repressions within the sexual life, which idea forms the basis of present-day psychoanalysis. He conceives of life as filled with choices between conflicting alternatives, many of which must be repressed, particularly those of a sexual nature because of the restrictions and inhibitions of modern life. This conflict between two tendencies or wishes results in a blocking and frequent dissociation of the mental processes concerned. The unconscious, he believes, is full of repressed mental material, and all pathological symptoms arise in the unconscious. This struggle between one's fundamental desires and what one has been taught to regard as right and proper frequently brings about a psychoneurotic condition. The relegation to the unconscious of socially undesirable impulses does not destroy the impulse or desire but simply renders it unconscious (that is, not available for recall for the individual). This repression may be complete, which means that the individual finds a substitute channel or has, as Freud terms it, "sublimated" his sexual energy; that is, transformed it into some higher psychic activity so that it ceases to be urgent as a physical need. This happens in the normal, healthy individual who finds a substitute in a career of some kind. However, even in the sublimation

BOOK

THE PSYCHOLOGICAL BASIS OF SEXUAL BEHAVIOR

Sexual basis of all human behavior is the central theme of the publication in 1902 of his Three Essays on the Theory of Sexuality. In this book he advanced the idea that much of human behavior is based on conflicts and repressions within the sexual instinct. The basis of present-day psychoanalysis is the discovery of the conflict between conflicting alternatives, and of which one is repressed, particularly those of a sexual nature. This conflict between two tendencies and inhibitions of modern life. This conflict between two tendencies or wishes results in a blocking and the mental processes concerned. The repressed mental material, and all psychological experience in the unconscious. This struggle between two fundamental tendencies and one has been taught to regard as right and proper. The condition about a psychoneurotic condition. The repressed impulses do not destroy the social but simply renders it unconscious. This repressed material for the individual. This repressed material is a tendency which the individual finds a tendency which he cannot express. "sublimated" his sexual energy; that is, transformed it into more higher psychic activity so that it does not become a physical need. This happens in the normal, healthy individual. The attitude in a career of some kind. However, even in the sublimation

process, the problem of satisfying the fundamental sexual impulse is not entirely solved. Freud considers the sexual instincts poorly tamed and the result unstable even when they are apparently sublimated successfully. In the case of the neurotic, the repressions break forth in the form of substitute symptoms of disorder, the symptoms being a sort of compromise which will satisfy the unconscious wish and still be in accord with the ethical demands of conscious life. The results of this effort to escape an intolerable conflict are manifested by many forms of abnormality, such as hysteria, compulsion neurosis, and anxiety neurosis, the symptoms of which disorders are obsessions, phobias, hallucinations, delusions, and the like. Although these desires have been repressed into the unconscious, they lose none of their dynamic functions, and, when the sublimation process is not sufficiently potent to provide an outlet for this accumulation of psychic energy, other paths of discharge have to be forced - hence the pathological symptoms just mentioned.

The above theory of Freud is illustrated in the works of Galdos as early as 1870.

Catharsis. A second element of the Freudian theory encountered in Galdos' works is that the cure of these disorders may be secured by bringing the hidden sources of conflict into clear consciousness, which process Freud calls "catharsis." This abreaction, or working off of a pent-up emotion by living through it again in feeling or action, discharges the affect bound with it, and the patient is then free to redirect the libido (Freud's term for sexual energy) into paths of sublimation. That the symptoms disappear when their unconscious connections have been made conscious, Freud declares, has been borne out by

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entirely solved. Freud considers the sexual instinct as the basis of
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because they lose none of their dynamic function, and when the mind
function process is not sufficiently potent to provide an outlet for this
accumulation of psychic energy, other paths of discharge have to be
forced - hence the pathological symptoms just mentioned.

The above theory of Freud is illustrated in the case of a patient
as early as 1890.
Oedipus. A second element of the Oedipus theory is the
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bringing the hidden sources of conflict into the consciousness, and
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pent-up emotion by living through it again in feeling or action, dis-
charges the effect bound with it, and the patient is then free to re-
direct the libido (Freud's term for sexual energy) into other channels
of gratification. That the symptoms disappear when this unconscious
process have been made conscious, Freud declares, has been shown by

all subsequent research.

Dream interpretation. In his Interpretation of Dreams Freud expresses the idea that dreams, like neuroses, indicate unconscious trends of the mind, that is, repressed thoughts and emotions. He says: "Dreams are the removal of sleep-disturbing psychic stimuli by way of hallucinated satisfaction.....Every time a dream is completely comprehensible to us, it proves to be an hallucinated wish-fulfillment." (1) Again he states, "In psychoanalysis it is always maintained that all dreams have a sexual meaning.....But that the markedly distorted dreams preponderantly - though again not exclusively - give expression to sex wishes, is a fact that you may certainly keep in mind as one of the results of psychoanalytical research." (2)

Pathological forgetting. In Psychopathology of Everyday Life Freud states his belief that certain inefficiencies in our mental activities have a psychical meaning. Certain acts of forgetting, for instance, are due to a half-conscious desire to forget, an extension of our general tendency not to recall the disagreeable. This defensive striving against painful memories shows pathological characteristics when it concerns a matter which, logically, one would be expected to remember, such as the name of one's wife or a very dear friend.

The above explanation does not go into detail as to Freud's ideas about each type of neurosis and how the sex factor enters into each type, but this will be further brought out as the cases are discussed.

(1) Freud, Sigmund: Introduction to Psychoanalysis, p. 110.

(2) Freud, Sigmund: Ibid., p. 161.

all subsequent research.

Dream interpretation. In his interpretation of dreams Freud

expresses the idea that dreams, like nightmares, indicate unconscious wishes

of the mind, that is, repressed thoughts and emotions. He says:

"Dreams are the removal of sleep-disturbing wishes which would be too

harmful to the ego. . . . Every dream is a compromise between

the unconscious wish and the ego's resistance to it." (1)

Again he states, "In psychoanalysis it is always assumed that all

dreams have a sexual meaning. . . . But that the earliest childhood dreams

are predominantly - though again not exclusively - give expression to sex

wishes, is a fact that you may certainly keep in mind as one of the

facts of psychoanalytical research." (2)

Pathological forgetting. In his psychology of everyday life

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about each type of neurosis and how the new factor enters into each

type, but this will be further treated in the other two chapters.

(1) Freud, Sigmund: Introduction to Psychoanalysis, p. 115.

(2) Freud, Sigmund: Idid., p. 181.



CHAPTER V  
 PSYCHONEUROTIC CASES  
 Group A - Sexually Maladjusted

Since the psychosexual processes constitute the most intimate, private, and hidden part of the personality and are the most distorted and repressed by educative influences and social conventions, it is little wonder that they are so frequently found to be the root of psychoneurotic disturbances.

In the cases which will be discussed in the following pages, it will be observed that the term "maladjusted" is used to express any one of several meanings. The case may be suffering from a repression which is conscious, as in the case of Guerra, or unconscious, as in the case of Paulita; or disturbed sexually because of some unsatisfactory love relationship, as with Maxi, or, as in the case of Jose Maria, it may be an example of the effect of enforced repression upon a nature which is sexually hyperaesthetic. In other words, the word "maladjusted" may indicate any disturbance in the love life of the individual, a rather broad connotation but entirely within the Freudian use of the word "sex."

CASE NO. 1 - PAULITA (La Fontana de Oro).

History. Paulita, called variously "La Santa" and "La Devota," passed the early part of her childhood in the austere home of her aunt and uncle, where she received the strictest religious education. She was taught prayers and religious songs as soon as she was able to



CHAPTER V  
 PSYCHOSEXUAL CASES  
 Group A - Sexually Maladjusted

Since the psychosexual processes constitute the most intimate, private, and hidden part of the personality and are the most distorted and repressed by educative influences and social conventions, it is little wonder that they are so frequently found to be the root of psychoneurotic disturbances.

In the cases which will be discussed in the following pages, it will be observed that the term "maladjusted" is used to express any one of several meanings. The case may be suffering from a repression which is conscious, as in the case of Clara, or unconscious, as in the case of Paula; or disturbed sexually because of unsatisfactory love relationship, as with Mark, or, as in the case of Jose Maria, it may be an example of the effect of enforced repression upon a nature which is sexually hyperaesthetic. In other words, the word "maladjusted" may indicate any disturbance in the love life of the individual, a rather broad definition but entirely within the Freudian use of the word "sex."

CASE NO. 1 - PAULA (La Fontaine de Guel)

History. Paula, called variously "La Santa" and "La Devota," passed the early part of her childhood in the austere home of her aunt and uncle, where she received the strictest religious education. She was taught prayers and religious songs as soon as she was able to



comprehend them. She spent the early years of adolescence in a convent, and upon returning home was so imbued with the idea of mysticism that she constructed a small altar in her room and devoted all of her time and thought to religious practices. This was her world; no other life was real to her. Dances and the theatre were places of sin, and she heard with horror the proposal of her uncle that she was now old enough to be thinking about marriage. She then declared her intention to retire from the world of temptation, and as the years passed, she grew more and more devout. She experienced many religious visions, and was heard by the servants to lash and torture her body in a frenzy of mystical ecstasy. At thirty, when she is introduced to the reader, she is still a child insofar as contact with the world is concerned.

At this time she is living with two female relatives, the only remaining members of the house of Porreño: Doña María de la Paz, somewhat over fifty years of age; and Salomé, in the vicinity of forty. They have all completely withdrawn from the world and are apparently motivated by but one interest: religion. Doña María and Salomé, having suffered romantic disillusion early in life, have become embittered, narrow, intolerant, straight-laced, bigoted. To them love and marriage is something foul and bestial, and their prurient minds are ever on the alert to detect something evil or obscene in the ideas or actions of those about them.

At this time, Lázaro, a young radical who has come to Madrid partly for political reasons and partly because he is in love secretly with his cousin, Clara, is brought by a friend of the Porreños to live at their house for the time being. Clara is working for the Porreños.



# THE WORLD OF THE FUTURE

conspired them. The world of the future is a world of  
and upon returning to the world of the future, the world  
constructed a world of the future, a world of the future  
thought to achieve a purpose. The world of the future is  
yet to be seen. The world of the future is a world of the future  
with history the product of the world of the future. The world of the future  
thinking about the world of the future. The world of the future is a world of the future  
the world of the future, and the world of the future is a world of the future  
devoted. The world of the future is a world of the future, and the world of the future  
everybody is in the world of the future, and the world of the future is a world of the future  
at this, when the world of the future is a world of the future, and the world of the future  
imagine as possible in the world of the future, and the world of the future is a world of the future  
At this time, the world of the future is a world of the future, and the world of the future is a world of the future  
remaining part of the world of the future, and the world of the future is a world of the future  
what everybody is in the world of the future, and the world of the future is a world of the future  
That have all the world of the future, and the world of the future is a world of the future  
motivated by the world of the future, and the world of the future is a world of the future  
suffered from the world of the future, and the world of the future is a world of the future  
narrow, in the world of the future, and the world of the future is a world of the future  
is something that the world of the future, and the world of the future is a world of the future  
about to be the world of the future, and the world of the future is a world of the future  
those about the world of the future, and the world of the future is a world of the future  
At this time, the world of the future is a world of the future, and the world of the future is a world of the future  
partly for the world of the future, and the world of the future is a world of the future  
with his world, the world of the future, and the world of the future is a world of the future  
at this time, the world of the future is a world of the future, and the world of the future is a world of the future



From the time of Lázaro's arrival, there is noted a peculiar change in Paulita. She becomes absentminded, forgets her prayers, is restless and preoccupied. She relaxes her rigid fasting; she is heard to laugh; she opens the balcony window and looks out - an unheardof act of worldliness for her. She is unable to take her attention from Lázaro and displays constant concern as to his comfort. She complains of a terrible burning within, and when Clara suggests that she needs to relax her discipline, take better care of herself physically, and really enjoy life a little, she is startled by an idea which has apparently been smoldering in her mind for years. She turns to her devotions panic-stricken.

A few days later they all go to a neighboring balcony to watch a religious procession. Paulita is nervous, abstracted. For the first time in her life she views herself intently in a mirror and gives attention to the details of her appearance. Doña María and Salomé question whether their reputations may not be damaged by the company of Lázaro because of his political activities, which they consider sinful. Paulita is quick to say that she believes that he is a good young man and that whatever his sins may be, they are no doubt the result of inexperience. They are amazed at her tolerance, and Lázaro's uncle insists that it is Lázaro's duty to kiss the hand of the "devota" who has so generously taken his part. The contact of this kiss, the first in her life, and from one with whom she is now obviously (to the reader) in love, causes tremors, hot and cold, to pass through her body, and she almost faints. This extreme emotional state continues throughout the procession, apparently increasingly aggravated by Lázaro's proximity. On the return home she becomes so weak that he has to support her, and



From the time of the first arrival, there is much to be seen and  
heard. The houses are built of mud-brick, and the streets are  
narrow and dusty. The people are of various races, and the  
language is a mixture of many dialects. The food is simple and  
the clothing is made of coarse cloth. The people are very  
friendly and hospitable, and they will gladly show you  
around the town. The houses are built on stilts, and the  
streets are very narrow. The people are of various races, and  
the language is a mixture of many dialects. The food is simple  
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mixture of many dialects. The food is simple and the clothing  
is made of coarse cloth. The people are very friendly and  
hospitable, and they will gladly show you around the town.



she finally collapses in a swoon on the doorstep, and he has to carry her upstairs.

Finding it impossible to sleep that night, Paulita comes downstairs to get some fresh air and comes upon Lázaro in the corridor. She engages in conversation and reveals to him the fact that she has not slept for many nights and that she believes she is running a high temperature. Lázaro is afraid that she is very ill and tries to persuade her to return to bed. Paulita becomes more and more excited as the conversation continues, and finally pours forth the story of her life of devotion, deploring the fact that people deceive themselves and ignore the natural impulses in life, finding too late that their life has been a mistake:

Alas for those who have never known themselves, have deceived themselves, have allowed their natural impulses to be deflected, and their character to be distorted without realizing it! When the silenced speaks, when the repressed comes forth, when the hidden is discovered, those individuals will be the victims of the most frightful suffering. They will feel as though reborn at a late age; they will note that they have lived years without feeling; they will realize that the new being brought forth by a tardy transformation, unfolds itself intolerant, proud, asking for all that belongs to it, everything which a false and self-deceived life has not given it; seeking feelings which the old self, the indifferent, cold and dead self, has never known. What horrible conflicts arise from such a late awakening! (1)

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(1) Caldós, Perez: La Fontana de Oro, p. 225.

"Ay de aquellos que no se han conocido, que se han engañado a sí mismos y han dejado torcerse a la naturaleza y falsificarse el carácter sin reparar en ello! Esos cuando lo callado hable, cuando lo oculto salga, cuando lo disfrazado se descubra, serán víctimas de lo mas espantosos sufrimientos. Se sentirán nacer de nuevo en edad avanzada; notarán que han vivido muchos años sin sentido; notarán que el nuevo ser originado por una tardía transformación se desarrolla intolerante, orgullosa, pidiendo todo lo que le pertenece, lo que es suyo, lo que una vida ficticia y engañosa no le ha sabido dar; pidiendo sentimientos que el viejo ser, el ser inerte, indiferente y frío, no ha conocido. ¡Qué luchas tan terribles resultan de este despertar tardío!"







The foregoing words, Galdós says, can be considered as said by himself.

In the course of the conversation, Paulita, whether consciously or unconsciously it is not known, has constantly come closer to Lázaro and has let her beautiful long hair become disarrayed and fall about her shoulders. Lázaro is not quite aware of just what is the matter with her, but he feels uncomfortable. Their conversation is interrupted by the arrival of Lázaro's uncle, and Paulita urges him to hasten to his room before he is discovered.

After an absence of several days from the house of Porreño, Lázaro returns in search of his uncle (for political reasons of his own), and comes again upon Paulita alone. Her feelings are finally apparent to him, and he declares his intention to leave and live elsewhere and tells her goodbye. No longer able to restrain herself, she bursts forth with the following, which is apparently an accumulation of years of pent-up feeling:

"I am dead, there is no life left in me. I cannot live this way. I have already told you that I am not a saint, and how true it is! I have been a changed person for some time... I can be reborn to the true life, I can save myself, I can save my soul, which is going to perish if I continue this way. I want to really live... You were so late in coming that hope began to fail me; but you finally came. Can I not believe that God sent you to me? There are things a woman may not say, but I shall say them, because I feel completely shattered inwardly. The moment has arrived for me to abandon a lie which is killing me. I cannot pretend. I believed that God was reserving me for an exemplary life of continuous devotion and tranquility; but God has laughed at me, has deceived me, has made me see that the virtue of which I was so proud was nothing but a farce, and that seeming perfection of mine a delirium. I have never lived, nor have I ever known myself. I can stay here no longer because that would be prolonging a deception, which heretofore was my



The foregoing words, Colaba says, were contained in the

self.

In the course of the conversation, Colaba, as was

unconsciously it is not known, had constantly been

has let her beautiful long hair down about her

shoulders. There is not quite space of two feet in the

but her face is marvellous. Their conversation is

rival of Lazzaro's wife, and Colaba might be

long he is discovered.

After an absence of several days from the house of

returns in search of his wife (her political

comes again upon himself alone. Her feelings are

him, and he declares his intention to leave and live

her goodbye. No longer able to resist her

the following, which is apparently an

feeling:

"I am dead, there is no life in me. I cannot live  
any. I have already told you that I am not a man, but  
how true it is! I have been a creature of the earth  
I can be reduced to the same level. I am not a man,  
even my soul, which is going to be a part of the  
say. I want to really live. I want to be a man,  
that hope began to fall away, but now it is gone.  
not believe that God sent you to me. I am not a man,  
woman say not say, but I shall say that, because I feel  
completely shattered mentally. The world has been  
me to know a life which is full of life. I cannot  
I believe that God was sending me to you in a way  
of continuing devotion and loyalty. I am not a man,  
at me, but I feel that I am not a man, but I feel  
which I was so proud was nothing but a lie, and I  
the perfection of man is a lie. I am not a man, but  
have I ever known myself. I cannot believe that I am  
that would be producing a creature, which is not a man



greatest pleasure, and now is my greatest martyrdom." (1)

She declares her love to him and begs him to elope with her. When Lázaro, shocked and repelled, rejects her proposal with horror, she goes into a sort of cataleptic state, falls to the floor unconscious, and has to be carried to her room.

After this emotional outburst, Paulita is quite ill for some time. Upon recovery, she makes arrangements to enter a convent for life. Within the conventual walls she is looked upon with great respect as the years go on, largely due to the frequent cataleptic trances to which she is subject, these being considered a sign of holiness and divine inspiration.

Interpretation. Paulita presents a rather clear-cut case of hysteria. By nature romantic, loving, and endowed with all of the emotional and spiritual qualities of loyalty and devotion to make a good wife and mother, she is a complete misfit as a mystic. From early

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(1) Galdós, Perez: Ibid., p. 317.

"Yo soy una muerta, yo no vivo. Yo no puedo vivir de esta manera... Ya le dije a usted que no era santa, y ¡cuán cierto es! Hace tiempo que me he transformado... Puedo nacer a la verdadera vida, puedo salvarme, puedo salvar mi alma, que va a sucumbir si permanesco de este modo. Yo espero vivir... Al ver que usted tardaba, la esperanza comenzó a faltarme; pero usted ha venido. ¿No puedo creer que Dios me lo ha enviado? Hay cosas que nosotras no podemos decir; pero yo las digo, porque me siento destrozada interiormente. Ha llegado para mí el momento de dejar una ficción que me mata; yo no sé fingir. Creí que Dios me reservaba para una vida ejemplar, de continua devoción y tranquilidad; pero Dios se ha burlado de mí, me ha engañado, me ha hecho ver que la virtud con que yo estaba tan orgullosa, no era otra cosa que una farsa, y aquella aparente perfección un desvarío. Yo no había vivido aún, ni me había conocido. No puedo estar mas aquí, porque esto sería prolongar este engaño, que antes fue mi mayor placer y ahora mi mayor martirio."







childhood the recipient of a puritanical education and training, taught to restrain and repress her natural impulses and encouraged to bend all her energies and enthusiasms toward religion, she fails to have the normal emotional development which should come during the adolescent period, and reaches womanhood emotionally immature and utterly unprepared to solve the affective conflict which confronts her when Lazaro comes upon the scene.

She has built up a false personality. Her mystical devotions, her trances, her physical self-tortures, are a type of masochism (to be discussed more fully under the mystics) and provide a moderate expression of the repressed emotional conflicts through which she has gone and form a partially satisfactory outlet for her passionate nature. The sexual nature of these masochistic practices is now recognized by all psychologists. The sensual satisfaction gained from these is, generally speaking, inadequate, and the remaining undiverted sexual energy is likely to show itself in various forms of psychoneurosis.

When Paulita finally realizes that she has spent her life in self-deception, ignoring natural impulses, and mistaking the human impulses for divine ecstasy, the mental breakdown is complete and her mystical tendencies are all gone. She now sees a chance to be reborn and live naturally in the happiness of her love for Lazaro. His repulsion of her love throws her back into her former state of frustration, which is now even more intense, and she begins to develop the typical signs of the hysteric, by translating her mental traumas into bodily symptoms - that is, cataleptic trances. Wishing that she were paralyzed emotionally, she attains a realization of this wish through the insensible



childhood the recipient of a violent and excessive and violent  
to restrain and suppress her natural impulses and to force her  
her energies and enthusiasm toward self-reliance and self-reliance  
and emotional development which should have been the normal process  
and reached womanhood emotionally immature and without adjustment  
solve the affective conflict which confronts her when she comes to  
the scene.

She has built up a false personality. Her physical development  
has been, but physical self-expression, and a type of emotional  
discussed more fully under the subject and under the subject of  
of the repressed emotional conflict which is the cause of her  
a partially satisfactory outlet for her repressed impulses. The nature  
nature of these spontaneous reactions is now described by all writers  
of the sexual satisfaction which is the cause of her physical  
spending, inadequate, and the sexual satisfaction which is the cause of  
likely to show itself in some form of self-expression.

When families finally realize that the child is not a little  
deception, knowing that the child is not a little, but a  
for giving reality, the child is not a little, but a  
testosterone and all come. The child is not a little, but a  
naturally in the happiness of his life. The child is not a little, but a  
her love shown her back into the former state of repression, and  
now even more intense, and the child is not a little, but a  
the hysterical by translating her state of mind into a physical  
that is, cataplectic convulsions, standing over one of the hysterical  
ally, she attains a realization of the state of mind which she



condition of catalepsy.

Freud traces hysteria to psychic traumata usually sexual in nature.

He says:

We do not wish to assert, by any means, that all hysteric symptoms can be traced to such a nucleus (sexual), but it is true that this is frequently the case, and that all influences upon the body through libidinous excitation, whether normal or pathological, are especially significant for the symptom development in hysteria. (1)

The person attempts to forget the experience and drives it back into the unconscious. The wish is not fully repressed but still exists in the unconscious awaiting an opportunity to come forth. This results in a struggle of two opposing forces which finally compromise on a basis of a conversion of these forces into an hysterical symptom, such as paralyzes of all kinds, choking sensations, vomiting, twitchings, all kinds of sensory disturbances, cataleptic states, physical pains in various parts of the body, etc. Freud calls this "conversion hysteria" - the symptom developing as a substitution for something else that has remained suppressed, a substitute satisfaction for that which has been missed in life.

#### CASE NO. 2 - MAXÍ (Fortunata y Jacinta).

History. Maxí, born at seven months, a delicate, rickety, frail infant, grows up under the influence of a very unhappy home life. His mother's uncontrollable extravagance causes many unpleasant domestic scenes and quarrels over finances. His parents finally die within a year of each other, and he goes to live with an aunt. Up to the age of

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(1) Freud, Sigmund: An Introduction to Psychoanalysis, p. 339.



condition of epilepsy.

These cases are due to various causes, but in many

He says:

We do not wish to suggest, by any means, that the  
epilepsy can be traced to such a simple cause.  
It is true that this is frequently the case, and that the  
illness upon the body through the mind, and the mind through  
normal or pathological, are essentially identical in the  
symptoms development in epilepsy. (1)

The person attempts to forget the experience and the

into the unconscious. The mind is not fully recovered and will

in the unconscious waiting an opportunity to come forth. This

in a struggle of two opposing forces which finally

leads to a conversion of these forces into a hysterical

as paralysis of all kinds, choking sensations, vomiting,

all kinds of sensory disturbances, cataplexies, and

various parts of the body, etc. These are the

the system developing as a hysterical reaction to the

which suggested, a substitute satisfaction for the

missed in life.

CASE NO. 2 - MARY (Fortunate & Jackson)

History. Mary, born at seven months, a healthy, lively

infant, grows up under the influence of a very

mother's uncontrollable extravagance and many

scenes and quarrels over finances. She grows

year of each other, and he goes to live with

(1) Frank, Edmund: An Introduction to Psychology.



twenty he is continually ill. He is small, ill-formed, possessing a flat head, a sunken nose, and crooked, defective teeth. His nasal deformity not only contributes to a physical repulsiveness, but causes an obstruction to his breathing which is a source of never-ending discomfort to him and probably is the source of frequent excruciating headaches to which he is subject.

As a child Maxi suffers intensely from timidity and supersensitiveness. As he grows older this condition steadily becomes worse. Self-conscious because of his physical defects, he thinks everyone is making fun of him. This feeling of inferiority causes a dejection of spirit and a lack of poise which make him avoid all social contacts. At the time Maxi is presented in the story he has taken up the study of pharmacy and is working under the tutelage of a pharmacist named Ballester. His mental torture at having to meet people is so pronounced that, when sent out to make a call, he sometimes walks up and down in front of a house many times before he can get up courage to go in. When he is compelled to meet people socially, he blushes, stammers, and is in an agony of embarrassment. By temperament and circumstances he is driven to spend most of his life alone. He withdraws more and more into himself and finds great solace in giving free reign to his fancies and living in a dream world where his miseries no longer exist. He walks the streets alone at night and builds fantasies. He speculates about the women he sees, as to whether or not they are "virtuous." Beginning with his first consciousness of the existence of women, the dream of his life is to possess the love of a virtuous woman.

Introduced to Fortunata, a woman of the lower class, who possesses







a rare physical beauty but is lacking in the moral virtues, he falls a victim to her charms. Though aware of her derelictions in virtue, he begins to find excuses for her past and to blame Juanito, her seducer, a man of the upper class. He resolves to reform her. He begins to imagine an ideal and wholly virtuous Fortunata who has been the victim of difficult circumstances. He is unwilling at first to marry her, but asks her to serve a sort of probation period, during which time he plans to try to educate her and teach her a new way of life. Though not a very apt pupil from an educational standpoint, she conscientiously tries to learn in order to make him happy. During this period of their association, a remarkable change is apparent in Maxi. He is mentally alert, enthusiastic, happy, and almost entirely free from nervous symptoms.

On the day finally set for their marriage, Maxi unfortunately has one of his periodic headaches and is compelled to go to bed immediately after the ceremony. On this day Fortunata sees Juanito, who has been searching for her for some time, and unable to resist him, renews her life with him secretly. Maxi before long becomes suspicious of her lack of response, her moods of abstraction and depression, and his jealousy causes him to spy on her every move. This attitude of suspicion and his constant accusations finally drive her away, and she returns to Juanito.

Of a highly sentimental and passionate nature, and madly infatuated with Fortunata, Maxi becomes taciturn and moody after this separation. He declares that ordinary life no longer has any appeal for him and turns to intellectual and spiritual things. He takes up the study of philosophy. Anything, he says, which proceeds from pure thought appeals







to him. Much of his time is spent in solitude and meditation, and he claims to have gained complete serenity and to be no longer afflicted by his first emotions of hatred and vengeance. The unexpected sight of Fortunata one day belies his serenity of mind. He displays a violent reaction against the theories which have so occupied his mind and thought.

Fortunata, again deserted by Juanito, is finally persuaded by others to return to Marí. Although emotionally and physically unable to resist taking her back, his peace of mind about her fidelity is lost, and he is tormented by jealousy and distrust. He now begins to suffer from a variety of delusions. He complains that his head feels empty at times. At other times it feels as though it were made of granite. He suffers from loss of memory - once completely forgetting Fortunata's name. He makes numerous errors in writing prescriptions. Sometimes, on the other hand, he feels brilliant and the most sublime thoughts occur to him. He comes out of these ecstatic moods as one coming out of a fainting spell. In his depressed moods he constantly compares his physical inferiority with Fortunata's physical perfection. When he moves an arm, he states that his heart beats so fast that he cannot breathe. He thinks he has an aneurism which may burst at any time. He dreams that Fortunata is about to leave him, that he tries to hold her back, and that the aneurism bursts and the room is filled with blood.

During this period he becomes fretful and peevish and complains about everything. He begins to conceive the idea that they are trying to annoy him purposely to cause him to lose his health, and that they want to make away with him. Sometimes he thinks they are trying to poison him; again that they deliberately leave balconies and doors open







in order to expose him. From this excited state of suspicion, which is usually upon him in the morning, he goes to the other extreme at night, displaying a state of complete spiritual calm. In one of these latter moods he says to Fortunata:

"If I were not married to you, I would consecrate myself entirely to the religious life. You do not know how it appeals to me, how it calls me... To withdraw, to renounce everything, to give up altogether the outward life, and to live solely within... This is the only positive good; the rest is like turning a water-wheel from which never comes a drop of water." (1)

He tells Fortunata of a dream which he has had about her: while making up prescriptions and thinking about her, he feels a terrible thirst and goes to the morphine hydrochloride bottle and drinks it all. He falls to the floor and during this state of unconsciousness an angel comes to him and says to him not to be jealous if his wife is pregnant and assures him that it will not be a child of the flesh but of divine origin. (He later confesses to her that this was not an actual dream but a device to try to make her confess what he suspects of her - that she is pregnant by Juanito).

He suspects that Juanito visits her when he is away; he sees tracks, and smells strange odors which indicate that he has been there. He believes that his aunt and the maid are now in conspiracy against him and on the side of Fortunata. He accuses them of putting arsenic in his

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(1) Galdós, Perez: Fortunata y Jacinta, p. 13, v. IV.

"Si yo no estuviera casado contigo, me consagraría por entero a la vida religiosa. No sabes tu como me seduce, como me llama... Abstraerse, renunciar a todo, anular por completo la vida exterior y vivir solo para adentro... Este es el único bien positivo; lo demás es darle vueltas a una noria, de la cual sale nunca gota de agua."



in order to... usually... displaying a... words as...

"I have... everything... the very... comes a...

He tells... asking up... things and... He falls... comes to... and assured... origin. The... but a... she is...

He suggests... and much... leaves that... on the side...

(1) Galile... "It is... a... therefore... there; to... nurse...



chocolate, declaring that he can smell it. To reassure him, Fortunata drinks the chocolate. This merely convinces him that they are giving it to him in broken doses to kill him by degrees. He says:

"I shall be compelled to die of hunger... It is horrible... my home full of enemies. The persons who used to love me now desire my death." (1)

They try to induce him to get out in the fresh air and take a walk. This, he declares, is a pretext to get him out of the house. Their offer to accompany him he conceives of as a plan to take him out to some lonely part of town, where they have an accomplice in hiding ready to kill him. He cites a vivid account of such a case of which he read in the newspaper.

About this time a new theory takes hold of Maxi: that incarnation is a sort of penitential state - a probation - and that death is the liberation from this condition. With the new theory he again seems to attain serenity. A profound apathy comes over him; he does not want to go anywhere or do anything but concentrate his existence on the contemplation of his new idea. His antagonistic and suspicious attitude toward everyone begins to change. He becomes tender, does not wish to be a bother to anyone, and is appreciative of everything done for him. He almost goes to the other extreme in his humility: he is remorseful to the point of tears on the slightest pretext. There is a tendency to self-mortification, mental and physical. Papitos, the maid, fails to clean his shoes as directed, and instead of the usual reproaches and accusations of neglect, he makes the following remark:

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(1) Galdós, Perez: Ibid., p. 21, v. IV.

"Tendré que dejarme morir de hambre...es horrible...mi casa llena de enemigos. Las personas que mas me querrian antes, ahora desean mi muerte."



chocolate, declaring that he can smell it. He pretends not to know  
 that he is drinking the chocolate. This merely convinces him that he is drinking it  
 to him in broken doses to kill him by degrees. The doctor  
 "I shall be compelled to die of hunger... it is inevitable..."  
 my name full of names. The person who said to love me  
 now desire my death. (1)

They try to induce him to get out of the house and take a walk.  
 This, he declares, is a pretext to get him out of the house. Their only  
 to accompany him he conceives of as a plan to take him out to some lonely  
 part of town, where they have an accomplice in waiting ready to kill him.  
 He cites a vivid account of such a case of which he has read and heard.  
 About this time a new theory takes hold of his mind. It is that  
 is a sort of postulated state - a postulate - and that he is a postulate.  
 liberation from this condition. With the new theory he begins to  
 attain serenity. A profound quiet comes over him. He is content to  
 go anywhere or do anything but torment himself with the idea of the doctor.  
 vision of his new idea. His satisfaction and his future happiness  
 want everyone begins to change. He becomes kinder, more tolerant, more  
 a father to anyone, and the representative of everything that is good.  
 almost goes to the other extreme in his humility. He is now content  
 the point of tears on the slightest occasion. He is a very happy man.  
 mortification, mental and physical. He is now, in fact, a saint.  
 his shoes as directed, and instead of the usual reverence and respect  
 those as neglect, he makes the following remarks:

(1) Gallos, Paves: *Idid*, p. 21, v. 11.  
 "Tandis que je suis mort de faim... je suis..."  
 "Alors le médecin... Les personnes qui sont en danger de mort..."  
 alors de la mort."



"Why should it concern me whether or not my boots are dirty? What should have luster is the soul, not the footwear..." (1)

His efforts are now bent toward converting Fortunata to his theory of death as a means of liberation from life. He explains to her that fear of death means fear of liberty and a love of the dungeon; that she should look at death as the end of suffering, as a drowning person would look upon the shore. He comes home one day with a knife, and again later with various poisons, from which he tells her to choose her method of liberation, all of which she rejects with horror.

In one of Maxi's exalted states he tells Fortunata that she is pregnant, but again suggests a divine rather than a human origin. His face is transfigured and his eyes burn like coals of fire as he explains to her that the coming of this child will be the fulfillment of their mission - the child will be a Messiah - after which they can then seek liberation. In one of his wildly exalted moods of liberation, he even attempts to kill his aunt and Papitos, after which Fortunata leaves him again. Dona Lupe wants him put into an asylum, but Juan Pablo, his brother, wants to try to cure him by showers, long walks, and bromides. These treatments seem to help him generally, but if anything happens to recall Fortunata to his mind, he immediately becomes melancholy and abstracted.

The next manifestation of nervous and mental disturbance is another "formula." This time he conceives of logic as a method of solution of

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(1) Galdós, Perez: *Ibid.*, p. 76, v. IV.

"Que más me da que estén las botas con o sin betún? La que debe tener lustre es el alma, no el calzado..."







all problems. Everything can be learned by pure logic; reason and calculation will solve any problem. They have told him that Fortunata is dead, but he does not believe it. He determines to use his new formula in figuring out unaided by anyone the whereabouts of Fortunata. He entertains himself by exercises in syllogisms; his mind becomes keenly alert. In a conversation in a cafe with Fortunata's uncle, whom he meets there by chance, he figures out her exact whereabouts by a complete chain of logic and without asking a single question. He is delighted:

"How beautiful is logic; how beautiful and how fine it is to have my head as it is now, free from exalted fancies, attentive only to facts, nothing but facts, in order to found on them a sound reasoning." (1)

Fortunata's uncle suffers from a mad jealousy of his own wife, and in this conversation with Mari he confides the whole story of his wife's fancied infidelity. Through this revelation Mari's own mental state is suddenly revealed to him.

Shortly after this Mari hears that a child is born to Fortunata. Having now fully regained his equanimity, apparently, he goes to see her and calmly explains to her his full understanding of his past mental aberration:

"I said to myself: 'My wife is deceiving me. She can't help deceiving me, it's inevitable.' And as I loved you so much and thought that death was the only remedy for your sin - there you have the explanation of how there grew up in my mind, just as moss grows on the trunk of a tree, that idea of liberation - pretexts and

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(1) Galdós, Perez: *Ibid.*, p. 251, v. IV.

"Qué bonita es la lógica; pero qué bonita; y que hermosura tener la cabeza como la tengo ahora, libre de toda apreciación fantasmagórica, atenta a los hechos, nada mas que a los hechos para fundar en ellos un raciocinio sólido..."







subterfuges of the mind to justify murder and suicide. It was a reflection of ordinary ideas, changed and distorted by a diseased brain. Ah, how ill I was! I tell you that when I invented that ridiculous philosophy I was at my worst. I don't even want to remember it..." (1)

Then Maxi tells Fortunata how he was attacked by Messianitis, which he is now able to see as just another cerebral modification of jealousy; how he first thought of killing her and the child to come; and then how the idea of the Messiah burst forth in his mind. However, he now recognizes the whole mental state as the result of a fermenting jealousy. He now believes himself a "santo" and free from the sufferings and conflicts of the world:

"First I had the persecutory madness, then the grandeur madness... I invented religions; I believed myself the head of a sect which was to transform the world. I suffered also the homicidal fury and almost killed my aunt and Papitos. Then followed horrible depressions, the desire to die, the religious mania, and the desire to be an anchorite. But God cured me." (2)

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- (1) Galdós, Perez: *Ibid.*, p. 510-11, v. IV.

"Mi mujer me falta, decía yo, no tiene mas remedio que faltarme; no puede ser de otra manera, y como por lo mucho que te querría yo no encontraba a tu pecado mas solución que la muerte, ahí tienes por que me nació en la cabeza, lo mismo que nace el mugo en los troncos, aquella idea de la liberación, pretextos y triquiñuelas de la mente para justificar el asesinato y suicidio. Era aquello un reflejo de las ideas comunes, el pensar general modificado adulterado por mi cerebro enfermo. Ay, ¡que mal me puse! Te digo que cuando inventé aquel sistema filosófico tan ridículo, estaba en el periodo peorcito. No me quiero acordar."

- (2) Galdós, Perez: *Ibid.*, p. 356-7, v. IV.

"Primero tuve el delirio persecutorio, despues el delirio de grandezas... Inventé religiones; me creí jefe de una secta que había de transformar el mundo. Padecí tambien furor de homicidio y por poco maté a mi tia y Papitos. Siguiéron luego depresiones horribles, ganas de morirme, manía religiosa, ansias de anacoreta. Pero Dios quiso curarme."







This belief in the state of serenity which he has attained and the understanding which he has gained of his condition is all shattered when Fortunata, in a jealous rage against Juanito whom she believes unfaithful to her, promises to love Maxi as she has never loved before if he will kill Juanito and his beloved. Maxi's head is completely turned by the prospect of having Fortunata again. He buys a gun and begins to practice with it. The family takes the gun away from him and locks him up in his room. He tries to bite them, becomes wild-eyed, and beats his head against the walls. They are unable to quiet him until Ballester finally comes and tells him that Fortunata has died in the meantime. He has to take him to the cemetery and show him her tomb before Maxi is convinced. The thought of her death actually seems to bring a sense of relief to him; relief that he no longer has to worry about the possibility of her infidelity to him. His aunt decides that an asylum is the best place for him, and he, though realizing where they wish to take him, agrees to go. He declares that now he will retire from the world and spend his life in meditation; that they at least cannot enchain his thought; he will "reside in the stars."

Interpretation. Maxi's psychoneurotic symptoms are quite obviously the result of a dissatisfaction in his love life. Although the exciting cause of the neurosis which he develops is his jealousy of Fortunata, there are certain predisposing factors which should be noted:

There apparently grows out of his disadvantage of physique and appearance in early childhood a feeling of inferiority, an over-sensitiveness, which, combined with a general emotional and nervous instability, precipitates his mental disorder when he is confronted with an







intrapsychical conflict. Maxi's adaptive capacity is impaired by his physical debility; and his adaptive inability brings about a self-consciousness, a lack of social poise, and the development of strongly introvertive tendencies. These, in turn, lead to the constant day-dreaming which he practices, a defense mechanism to which he resorts in order to escape from a life emotionally distressing to him. Finding social contacts unbearable, he builds up a dream world of his own which is satisfactory to a certain extent. In fantasy he sees himself physically attractive, socially poised, economically and romantically successful. From his early years he has evinced considerable interest in and curiosity about women, his greatest aircastles having been built around the idea of possessing a beautiful and virtuous woman. Though not virtuous, Fortunata is beautiful, and his hopes of regenerating her make him happy; being altogether happy, he is free from nervous symptoms.

The mental conflict begins when he becomes doubtful of her, and following this conflict, the mental aberrations. The first phase, when he avows a distaste for ordinary life, is the common and well understood "sour grapes" defense reaction - a rationalization of his disillusionment.

In the second stage, when Fortunata has returned to him, the emotional conflict is no less intense than before because his confidence is gone and he is constantly tortured with suspicions with regard to her fidelity. His symptoms increase. Various types of delusions develop. His hypochondriacal delusions are in all likelihood aggravated by the constant comparisons of his own physical debility with the splendid physique and fine health of Fortunata. The fact that, generally, it is the emotional preference for a certain belief that causes the delusion







is well illustrated in his delusions that his head feels empty or that it is made of granite. Undoubtedly he wishes such were the case so that he would be unable to think about his miseries. These delusions are followed by delusions of a persecutory nature, which are definitely pathological in that they have no foundation in fact, and that reason is of no avail with him. His delusional system is so perfect that, no sooner have they actually proved him wrong, than he finds another rational reason for their actions based on the same ideas of persecution. Auditory, visual and even olfactory hallucinations form a part of his delusional state.

The affective conflict is so intolerable that he resorts to first one theory of life then another in order to try to find a substitute which is satisfactory and will compensate for his unhappiness with Fortunata. His mental conflict is never really resolved until her death. As long as she is living, there is his fear of infidelity; and any successful adaptation to life under these circumstances for one of his temperament is impossible. Her death, however, releases a tension because it destroys a fear: she cannot now be untrue to him. The ability now to sublimate his sexual energies seems possible to him.

From the standpoint of the Freudian theory, aside from the undoubted sexual basis of Maxi's neurosis, and the numerous examples of rationalization as an attempt to ease psychic conflict, three very interesting points should be noted:

First, an illustration of the catharsis theory. When Maxi relives his own experience in jealousy through hearing the details of the jealous suspicions of Fortunata's uncle which are told to him, he at once gains insight into his own mental condition and his pathological







symptoms begin to disappear. Psychoanalysis was built around the idea that the cure of neurosis can be effected by bringing into consciousness the repressed idea.

Second, an illustration of pathological forgetting. When Maxi entirely forgets Fortunata's name, it is unquestionably an example of the type of forgetting which Freud explains so fully in Psychopathology of Everyday Life. It is clearly caused by Maxi's desire, whether conscious or unconscious, to forget her name with which a disagreeable affect is bound.

Third, an illustration of dream interpretation. The dream which Maxi recounts to Fortunata with regard to her pregnancy is a projection of his mental conflict about the matter. The fact that he states that the child will be of divine rather than human origin is but the expression of the wish that such were the case. That the dream is fictitious (as confessed later by Maxi) is of no significance, as Freud clearly states in his explanation of his dream theory that fabricated dreams have exactly the same significance as real dreams in the understanding of neurosis.

#### CASE NO. 3 - ÁNGEL GUERRA (Ángel Guerra).

History. Guerra, ardent revolutionist, is wounded in an uprising and comes to the home of his mistress, Dulcenombre, to hide from the law. Estranged from his mother because of his political and erotic activities, he has spent little time at home in many months. Guerra's wife is dead, and his young daughter, Encarnación, is entrusted to the educational influences of Leré, a young woman of mystical aspirations, who is a combination governess and housekeeper for Guerra's mother.



symptoms begin to disappear. Psychological tests have been made.

That the cause of neuritis can be affected by holding this condition.

the nervous system.

Second, an illustration of a patient's condition.

Chiefly forgets forgotten's name, it is particularly in cases of the

type of forgetting which tends to be in the memory of the

Everyday life. It is clearly caused by the nervous system.

or unconscious, to forget her name with which a foreigner is often in

contact.

Third, an illustration of a patient's condition.

Max's account to his mother with regard to his condition is a

of his mental condition. The facts of his condition are

the child will be of saving rather than being a burden to his

side of the mind that such were the case. That the patient's condition

(as confessed later by Max) is of no significance, at least in

states in his explanation of his own theory that the patient's

have exactly the same significance as that of the patient's

of nervous system.

CASE NO. 3 - ANGELO GUERRA (LARGE TYPE)

History. General, ardent revolutionary, he was in an

and comes to the home of his mother, his mother, and his

law. Separated from his mother because of his political and social

activities, he has spent little time at home in any sense.

wife is dead, and his young daughter, separated from her

educational influences of late, a young woman of very high

who is a combination of nervousness and nervousness.



The sudden death of his mother and the inheritance of her immense fortune bring him back home to take over his duties as head of his house and administrator of his wealth.

Guerra begins to spend much time in the society of his young daughter and Leré. A man of average impulses and emotions, with a decided bent toward the practical as opposed to the mystical, Guerra, though attracted toward Leré, is unable to comprehend her qualities of self-effacement, self-denial, and her devotional practices. He asks her many questions about her beliefs and is impressed by her dignity and sincerity. Gradually he begins to notice that she is even more attractive physically than Dulcenombre. His visits to Dulcenombre almost cease, as the grossness of her family and surroundings now seem repugnant to him. He makes excuses to her that these absences will be hard to explain at home. This regard for appearances is a new attitude on the part of Guerra. Even he realizes that his indifference is not the fault of Dulcenombre, but due to some change in himself. Heretofore the desire of his life had been, when he had the means to do so, to found a newspaper to propagate his revolutionary doctrines. This idea suddenly seems futile and childish, undoubtedly because of Leré's disapproval of his radical political activities.

The unexpected illness and death of Encarnación leave Leré with no reason for remaining at the house of Guerra. With her duty done for Encarnación, she now declares her intention of following her life's calling and entering a religious order. Guerra, now frantic with infatuation, tries every means to hold her there. He tries to appeal to her sense of obligation about helping him manage his household; he even



The sudden death of his mother and the shock of the funeral  
bring him back home to take over his father's business and  
minister of his wealth.

Quartz begins to spend more time in the company of his  
daughter and later. A man of average height and weight, with a  
heart toward the practical as opposed to the idealistic, he  
reacted toward love, is unable to understand the woman's  
effacement, self-denial, and her devotion to him. He asks her many  
questions about her beliefs and is interested in her character and ideas.  
Gradually he begins to notice the difference between her practical  
that Duvenchere. His vision of happiness is more than the  
care of her family and surroundings. He is interested in her  
excuses for her that these excuses will be paid at some time. This  
regard for appearance is a new attitude on the part of Duvenchere. He  
realized that his indifference is not the fault of Duvenchere, but  
to some change in himself. Duvenchere's change is not a result of  
when he had the means to do so, he found himself in a position  
revolutionary doctrines. This idea was a new thing to him and  
undoubtedly because of her's change of mind. He had never before  
lives.

The unexpected illness and death of Duvenchere's father  
reason for remaining at the house of Duvenchere. This was the first  
Duvenchere, she now declares her intention of following her father's  
ing and entering a religious order. Duvenchere, who was a  
tion, tries every means to hold her back. He tries to appeal to her  
sense of obligation about helping him through his financial difficulties.



offers to fix up a place for her with all of the facilities for prayer and isolation which she may desire. Though her mystical inclinations are incomprehensible to Guerra, he now realizes that her influence over him is tremendous. Influenced by her advice and sermons, he even grows benevolent toward Dulcehombre's family, who have always been a thorn in his flesh. When he sees that Lere's decision to leave is irrevocable, he desperately declares his love to her. Though receiving his declaration in a kind and courteous manner, she is entirely unaffected by it. He tries to analyze his love for her, that is, whether it is physical or spiritual. Although he is conscious of the great fascination which the mystical quality about her holds for him, still he is inclined to believe that his love is human, not mystical.

He follows her to Toledo, where she plans to enter a convent. Not wishing to startle her by his impetuosity, he does not immediately seek her out but spends days sight-seeing. Contrary to the past, he finds himself particularly interested in convents; their bells sooth him, he says. He visits the one where she received her education.

Guerra begins to experience profound spiritual emotions which he cannot explain. He is more and more dominated by the influence of Lere's mysticism. He finally conceives the idea of financing a religious order and placing her at its head. She does not desire power but humility and therefore rejects his idea because of her belief that its motive is a worldly one.

He finally realizes that his efforts to humanize her are in vain, but her fascination for him increases by leaps and bounds. From this time on he begins to develop misanthropic ideas of isolating himself from



offers to fix up a place for her with all of the facilities for comfort  
and isolation which she may desire. Indeed her greatest satisfaction  
are indispensable to her. He now realizes that her influence over  
him is tremendous. Influenced by her advice and example, he ever tries  
benevolent toward Daisychen's family, who have always been a part in  
his flesh. When he sees that her's desire to leave is impossible, he  
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to startle her by his impassionedness, he does not immediately tell  
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and pleasing her at its head. She does not seem to know his feelings  
and therefore rejects his idea because of her belief that the soul is  
a worldly one.

He finally realizes that his efforts to dominate her are in vain  
but her fascination for his intellect is deep and constant. From this  
time on he begins to develop a new way of thinking which is



the world, and he goes to live in the country. He is constantly confronted by mental images of her. Under her influence, he begins to desire spiritual things and seeks isolation in order to meditate on religion. He tries to imitate her by helping the needy, and he is kind to those whom he hates. From each visit with her he returns in a state of "edification", to use the language of the mystics. He seems to have recovered his childhood faith, to have become another man entirely. He has even taken up the Catholic religious practices, hitherto despised by him. He is now convinced that his love for her is purely spiritual "without any element of low desire, altogether pure, mystical, and of the most perfect ideality." (1)

In his religious devotions Guerra notices that there are certain parts that are more pleasing to him than others; for instance, his adoration of the Virgin and his prayers to the Virgin are always more spontaneous than any others.

He learns that the convent has refused to take Lere into its order because of gossip relative to her friendship with him. He is thrown into mental chaos by conflicting emotions: indignation at the affront to her fine character, and hopefulness that she will be forced to give up her mystical aspirations. When she instantly crushes his hope by stating that this criticism constitutes a cross which she welcomes, he confesses to her:

"My child, forgive my evil thoughts, which are not worthy of being heard by you. But I must confess a very great

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(1) Galdós, Perez: Ángel Guerra, p. 230, v. II.

"sin mezcla alguna de apetito bajo, todo puro, todo místico y de la mas fina idealidad."







weakness. With what your uncle told me I deluded and upset myself with the thought that you were going to leave the Socorro and marry me." (1)

Lere finally promises to take charge of the religious order which Guerra plans for her if he will promise to enter the priesthood. He promises.

After he makes this decision, a marked change in his personality begins to take place. He begins to suffer from hallucinations, visions, and strange dreams. Juan Casado, Guerra's appointed spiritual guide, questions the reality and sincerity of his conversion:

"There have been and are cases of passions which were believed to be spiritual and ascetic, and soon it has been revealed that within them was blowing the breath of Satan." (2)

"This calling of yours is a false one. Mysticism is deceiving you. Your inclination toward the mystic life has no more foundation than the fact that the one with whom you are in love is clothed in mysticism." (3)

Guerra tries to convince him that what began as a physical love has been transmuted into a purely spiritual love; that when Lere took away all hope of a realization on the human side, the direction and

(1) Galdós, Perez: Ibid., p. 388, v. II.

"Hija mía, perdona mis malos pensamientos, que no son dignos de llegar hasta tí. Pero necesito confesarte una flaqueza mía muy grande. Con lo que me dijo tu tío, me aluciné, me trastorné, llegando a pensar que salías del Socorro y que te casabas conmigo."

(2) Galdós, Perez: Ibid., p. 44, v. III.

"Se han dado y se dan casos de pasiones que a sí propias se creían espirituales y místicas, y luego ha resultado que por dentro de ellas corría el aliento de Satanás."

(3) Galdós, Perez: Ibid., p. 86, v. III.

"La vocación de usted es una vocación contrahecho. La loca de la casa le engaña. Su inclinación a la vida mística no tiene mas fundamento que el hallarse revestida de misticismo la persona de quien anda enamorado..."



...with your heart...  
...yourself with the thought...  
...leave the house and enter...

...lastly, I wish to say...

...plans for her. It will be...

...promises.

...After he makes this decision...

...begin to take place. He begins...

...and strange dreams. These dreams...

...questions the reality and sincerity...

...There have been and are cases of...

...lived to be spiritual and honest...

...revealed that within them was...

...This calling of yours is a...

...ceiving you. Your foundation...

...no more foundation than the fact...

...you are in love is elated in...

...Gustav tries to convince him...

...has been transmitted into a purely...

...away all hope of a realization...

...Gustav, Perez: Ibid., p. 111.

...This is a person who...

...Gustav, Perez: Ibid., p. 111.

...Gustav, Perez: Ibid., p. 111.

...Gustav, Perez: Ibid., p. 111.

...Gustav, Perez: Ibid., p. 111.

...Gustav, Perez: Ibid., p. 111.

...Gustav, Perez: Ibid., p. 111.

...Gustav, Perez: Ibid., p. 111.



character of his feeling for her had really changed. He considers his ability to discuss it coolly and rationally a proof of its spirituality.

One of the hallucinations which constantly recurs to Guerra is the illusion of being two persons. At various times he sees himself on the street in the habit of a priest. He even holds conversations with this other self. One time he is unable to tell whether the vision has come to him awake, or whether he has been asleep and dreaming. He comes to the conclusion that he must exist in two personalities; that his double is the objectivation of himself in the future, which he often contemplates mentally.

His friend, Don Tomé, is dying, and Guerra has passed much time at his bedside. In a conversation with Don Tomé, Guerra makes the following admission:

"There is within me an evil root which sometimes seems dead; but it is as alive as I am, and when I least expect it, it puts forth sprouts which seize my whole soul and choke and poison it." (1)

Guerra comes upon Leré asleep upon a couch in the house of Tomé, (she has been nursing him during his illness), and is seized with an overpowering temptation toward her. All his piety and spirituality leave him completely; he becomes in one instant the man he used to be, with all of his brutal instincts uppermost. He is blinded with passion to the point of considering the use of physical force to attain his desire, but is saved by a sound from Tomé which demands his attention. Some hours

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(1) Galdós, Perez: Ibid., p. 123, v. III.

"Hay dentro de mí una raíz mala, que a veces parece muerta; pero está tan viva como yo, y cuando menos lo pienso, echa unas brotes que me cogen toda el alma y me la ahogan, me la envenenan."







later he sees Leré in a vision,

"surrounded from head to foot with a blinding radiance, and her eyes gazed at me with a severity which made me tremble, and putting her hand to her breast she tore off a piece of flesh... I seem to see it now...flesh...yes, large and very white, dripping blood, and flung it in my face, saying with more pity than anger these words which I shall never forget: 'Take it...for the poor beast.'" (1)

Dulsenombre's brother attempts to rob Guerra. Guerra flies into a passion of rage at the treachery of this man whom he has befriended so often. The knife wound which Guerra receives in the encounter proves fatal. On his deathbed everything stands forth clearly in his mind as never before:

"I declare that I am glad that death is coming to destroy my fantasy of 'dominismo' (meticulous practice of Christian law) and to convert into smoke my dreams of an ecclesiastical life, for it has all been an adaptation of my spirit, eager to be near the person fascinating it. I confess that the only form of proximity which can really satisfy me fully is not the mystic, but the human, sanctified by the sacrament, and this being impossible, I now shatter this illusion of a religious vocation and accept death as the only solution, for there is not and cannot be any other." (2)

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(1) Galdós, Perez: Ibid., loc. cit.

"rodeada de pies a cabeza de una luz cegadora, y sus ojos me miraron con una severidad que me hizo estremecer, y echándose mano al seno, se arranco un pedazo de carne...me parece que le estoy viendo...de carne...sí, grande y blanquísimo, chorreando sangre, y me lo arrojó a la cara, diciéndome con mas compasión que ira estas palabras que nunca olvidaré: 'Toma...para la pobre bestia.'"

(2) Galdós, Perez: Ibid., p. 370, v. III.

"Declaro alegrarme de que la muerte venga a destruir mi quimera del dominismo y a convertir en humo mis ensueños de vida eclesiástica, pues todo ha sido una manera de adaptación o flexibilidad de mi espíritu, ávido de aproximarse a la persona que lo cautivaba y lo cautiva ahora y siempre. Declaro que la única forma de aproximación que en la realidad de mi ser me satisface, plenamente, no es la mística sino la humana, santificada por el sacramento, y que no siendo esto posible, desbarato el espejismo de mi vocación religiosa y acepto la muerte como solución única, pues no hay ni puede haber otra."



later he sees love in a vision.

"surrounded from head to foot with a blinding radiance, and her eyes gazed at me with a serenity which made me tremble, and putting her hand to her breast she tore off a piece of flesh... I seem to see it now... flesh... yes, large and very white, dripping blood, and lying in my face, saying with more pity than anger: 'these words which I shall never forget: Take it... for the poor beast.'" (1)

Lucien's brother attempts to rob Gertrude. Gertrude flies into

a passion of rage at the treachery of the man whom he has befriended so often. The knife wound which Gertrude receives in the encounter proves fatal. On his deathbed everything stands forth clearly in his mind as

never before:

"I declare that I am glad that death is coming to destroy my fantasy of 'dominism' (medieval practice of Christian law) and to convert into smoke my dream of an ecclesiastical life, for it has all been an adaptation of my spirit, eager to be near the person fascinating it. I confess that the only form of proximity which can really satisfy me fully is not the mystic, but the human, sanctified by the sacrament, and this being impossible, I now realize this illusion of a religious vocation and accept death as the only solution, for there is not and cannot be any other." (2)

(1) Galois, *Paroles*, *Idée*, p. 241.  
"rodeaba de pies a cabeza de una luz sagrada, y sus ojos me miraron con una serenidad que me hizo estremecer, y echándose mano al seno, se arrancó un pedazo de carne... me parece que la estoy viendo... de carne... sí, grande y blanquísima, chorreando sangre, y me lo echó a la cara, diciéndome con una compasión que las estas palabras me hacen olvidar: 'Tómalo... para la pobre bestia'."

(2) Galois, *Paroles*, *Idée*, p. 242, v. III.  
"Después alegroarme de que la muerte venga a destruir mi delirio del 'dominismo' y a convertir en humo mis ensueños de vida eclesiástica, pues todo me sirve para vencer la adaptación o flexibilidad de mi espíritu, debido de otro modo a la persona que no convino y lo convertí en un espíritu. Declaro que la única forma de aproximación que se ha realizado de mí sea la estética, plasmada, no se la puede decir sino la humana, santificada por el sacramento, y que en último caso posible, después de el agotamiento de la vocación religiosa, acepto la muerte como solución única, pues no hay al fin más que la muerte."



Interpretation. The sexual etiology of Guerra's abnormal symptoms is so manifest that it scarcely needs to be pointed out. The pathological signs begin when he has finally been forced to give up all hope of winning Lere. The intense emotional conflict which arises as a result of his attempt to readjust his life so that it will conform to her mystical ideals is revealed in morbid dreams and visions, whose erotic content cannot be questioned. His hallucinations with regard to a double personality, as well as his symbolical dream about Lere, is but a projection of the mental conflict between Guerra, the man, and Guerra, the self-deceived mystic.

That Galdós, like Freud, considers dreams of psychical importance, an index to the unconscious, is definitely expressed by Madariaga in the following quotation:

In Galdós, dreams are not mere artifices of melodrama, but, on the other hand, are intimately bound up with the psychological activities of the person who dreams them and act as eruptions of the subconscious which toss to the surface irregular fragments of material which are hidden in its depths. In this aspect of his work Galdós anticipates the latest ideas about psychoanalysis. (1)

Since dreams are to Galdós, as to Freud, the disguised expression of highly significant underlying psychical processes, they offer the easiest approach to a knowledge of suppressed libidinous impulses and thus to an understanding of neurosis.

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(1) Madariaga, Salvador de: Semblanzas Literarias Contemporáneas, p. 79.

"En Galdós los sueños no son meras tretas de melodrama, sino que, por el contrario, se hallan íntimamente ligados a los movimientos psicológicos del personaje que los sueña y actúan como erupciones de la subconsciencia que arroja a la superficie informes fragmentos de los materiales que se ocultan en sus profundidades. En todo este aspecto de su labor, Galdós se anticipa a las ideas novísimas sobre psicoanalysis."



Interpretation. The sexual etiology of Gaster's symptoms

is so manifest that it scarcely needs to be pointed out. The pathology-

cal signs begin when he has finally been forced to give up all hope of

winning love. The intense emotional conflict which arises as a result

of his attempt to resist his life so that it will conform to his mysti-

cal ideals is revealed in morbid dreams and visions, whose erotic content

cannot be questioned. His hallucinations with regard to a double perso-

nality, as well as his symbolical dream about love, is but a projection

of the mental conflict between Gaster, the man, and Gaster, the self-

deserved mystic.

That Gaster, like Freud, considers dreams of psychological importance,

an index to the unconscious, is definitely expressed by statements in

the following quotation:

In Gaster, dreams are not mere reflections of moods, but, on the other hand, are intimately bound up with the psycho-logical activities of the person who dreams them and not as eruptions of the unconscious which rise to the surface in-regular fragments of material which are hidden in the depths. In this aspect of his work Gaster anticipates the latest ideas about psychoanalysis. (1)

Since dreams are to Gaster, as to Freud, the disguised expression

of highly significant underlying psychological processes, they offer the

earliest approach to a knowledge of suppressed idiosyncratic impulses and

thus to an understanding of neurosis.

(1) Mahandaz, Salvador del. Guillermo Ibarra y su vida. Guayaquil, 1928. p. 72. "En Gaster los sueños no son meras imágenes de moods, sino que, por el contrario, se hallan íntimamente ligados a los movimientos psicológicos del personaje que los sueña y son una forma orgánica de la espontaneidad que surge a la superficie en forma fragmentaria de los materiales que se ocultan en las profundidades. En todo este aspecto de su labor, Gaster se anticipa a las ideas modernas sobre psicoanálisis."



Morgan interprets hallucinations as the "symbolic representation of the struggle that the subject is having to be good." (1) Freud says:

People become neurotically ill when the possibility of satisfying their libido is removed, ill with 'denial'... and their symptoms are the substitutes for the denied gratification... In all cases known of neurosis, the factor of denial was traceable. (2)

That Guerra was "ill with denial" is clear to the most casual reader.

#### CASE NO. 4 - DOCTOR ANSELMO (La Sombra).

History. The story of Dr. Anselmo is given in part by the author (the story is told in the first person), but, in the main, is Dr. Anselmo's own account of his life, which he gives many years afterwards in one of his more lucid periods. It is substantially as follows:

Dr. Anselmo was said to have had a rather tempestuous youth. He was violently emotional, possessed of an over-active imagination, and very erratic in his behavior. He would spend weeks at a time by himself, as withdrawn from the world as a religious saint, during which periods his friends could not persuade him to come forth. At other times he was animated and joyous to the point of hilarity, though this latter mood was never of long duration.

His account is that he married a beautiful girl, by name Elena, with whom he was very much in love and of whose beauty he was extremely proud. The marriage was on short acquaintance without the usual

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(1) Morgan, J. J. B.: The Psychology of Abnormal People, p. 103.

(2) Freud, Sigmund: An Introduction to Psychoanalysis, p. 298.



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of the struggle that the subject is having to be good." (1) Freud

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People become neurotically ill when the possibility of  
satisfying their libido is removed, ill with 'denial'...  
and their symptoms are the substitutes for the denied  
gratification... In all cases known of neurosis, the  
factor of denial was operative. (2)

That Othello was "ill with denial" is clear to the most casual

reader.

#### CASE NO. 4 - DOCTOR ANSELMO (A. ANSELMO)

History. The story of Dr. Anselmo is given in part by the author

(the story is told in the first person), but, in the main, is Dr. Anselmo's

own account of his life, which he gives many years afterwards in one of

his more lucid periods. It is substantially as follows:

Dr. Anselmo was said to have had a rather tempestuous youth. He

was violently emotional, possessed of an over-active imagination, and

very erratic in his behavior. He would spend weeks at a time by himself,

as withdrawn from the world as a religious ascetic, during which periods

his friends could not persuade him to come forth. At other times he was

animated and joyous to the point of hilarity, though this latter mood

was never of long duration.

His account is that he married a beautiful girl, by name Elena,

with whom he was very much in love and of whose beauty he was extremely

proud. The marriage was an short acquaintance without the usual

(1) Morgan, J. I. R.: The Psychology of Abnormal People, p. 103.

(2) Freud, Sigmund: An Introduction to Psychoanalysis, p. 236.



preliminary courtship, having been arranged by their parents. From his first sight of her, however, he was fascinated by her beauty and conceived a strong passion for her.

On the day of the wedding he thought he saw an expression on her face of resignation rather than the joy which should have been there. This plunged him into deep meditation on the wisdom of such a marriage, but it was too late for such thoughts. The first days of his marriage contained moments of ineffable bliss followed by periods of melancholy depression. He states that he was of an extremely jealous nature, having been so since he was born. This jealousy created doubt and suspicion, and he was tormented by the idea that, inevitably, she would prove unfaithful to him eventually. He suffered mental agony. He tried to reason himself out of his mania, but in vain. He even thought about locking her up so that it would be impossible for her to be untrue to him. Shortly after their marriage Elena happened to mention the name of a young gallant of Madrid, and this precipitated complete mental chaos in the mind of Anselmo.

It was said by those who knew him at this time that his mental state reached its worst stage during the first weeks of his marriage. He was said to have gone from the extreme of passionate anger to the depths of melancholy.

Anselmo's account of what really happened in their marriage is as follows:

Immediately after Elena's mention of the young gallant, he returned home one day dominated by jealous suspicion and, listening outside the door of Elena's room, was certain that he could hear the voice of a man



preliminary acquaintance, having been arranged by their parents. From his  
first sight of her, however, he was fascinated by her beauty and personality  
it was a passion for her.  
On the day of the wedding he thought he was in possession of the  
state of resignation rather than the joy which should have been there.  
This plunged him into deep meditation on the nature of his marriage.  
but it was too late for such thoughts. The first days of his marriage  
contained moments of ineffable bliss followed by periods of melancholy  
depression. He states that he was of an extremely sensitive nature, and  
it has been so since he was born. This feeling created doubt and con-  
fusion, and he was tormented by the idea that, though happy, his wife  
proved unfaithful to him eventually. He suffered greatly during the  
tried to reason himself out of his mind, but it was no use. He was  
about looking her up so that it would be impossible for her to be untrue  
to him. Shortly after their marriage Eliza had a son named  
name of a young gallant of Madrid, and this young man was a great  
chance in the mind of Anselmo.  
It was said by those who knew him at this time that his  
state reached its worst stage during the first months of his marriage.  
He was said to have gone from the extreme of passion to the  
depth of melancholy.  
Anselmo's account of what really happened in his marriage is  
as follows:  
Immediately after Eliza's reaction of the young man, the  
how one day dominated by jealous suspicion and the feeling of  
door of Eliza's room, was certain that he could see the face of a



speaking in a low tone; that the voice suddenly hushed; and that precipitate steps of one fleeing followed. In a blind fury of jealousy, he broke open the door with such force that the walls shook. He found her alone and terrified at his behavior. She denied his accusations, but he was unconvinced.

The next night he came home, and as he passed through the hall, he stopped to examine a picture of Paris and Helen hanging on the wall. He was startled to notice that Paris was no longer in the picture. Excited, he scanned the picture under bright light, but found Paris gone and Helen with an expression of sadness and melancholy. He rushed wildly to Elena's door and again heard the masculine voice. He again broke open the door. He was just in time to see a shadow jump out the window. He pursued him. Seeing him climb down into a well, he hurled rock after rock down the well until it was filled to the top, then sat down on guard until morning.

In the clear light of day, he was in a turmoil of uncertainty as to whether it had been truth or fantasy. To reassure himself, he hurried into the house to examine the picture and found that Paris had resumed his place in the picture. Then Paris turned toward him and looked at him with a sardonic expression. A little later there was a knock at his door; it was Paris. Paris explained to him that it was futile to try to kill him, since he was immortal: the demonio de la felicidad conyugal standing ready at all times to play his part in the disturbance of marital bliss. He recounted the part he has played in conjugal disharmony since the world began. Continuing in this vein he made the following statement:



speaking in a low tone; that the woman's hands were raised and she  
told him of one thing following another. He was not at all  
broken open the door with each force that she took. He found her  
alone and terrified at his behavior. She looked at him with a  
was unconvincing.

The next night he came back; and he was not alone. He was  
stopped to examine a picture of a man and a woman. He was  
was startled to notice that there was no answer to the picture. He  
he scanned the picture under a light, but found that it was  
Helen with an expression of sadness and helplessness. He was  
to Helen's door and again heard the knocking voice. He was  
open the door. He was just in time to see a woman jump out of the  
He turned him. Seeing his other door open, he went back alone  
look down the well until it was filled to the top. He was  
guard until morning.

In the clear light of day, he was in a hurry to get to the  
to whether it had been right or wrong. He was not alone. He was  
into the house to examine the picture and found that it was  
his place in the picture. He was not alone. He was  
him with a sad and helpless expression. He was not alone. He was  
his door; it was Helen. He was not alone. He was  
try to kill him, since he was innocent. He was not alone. He was  
convincing standing next to him. He was not alone. He was  
of married bliss. He was not alone. He was  
dishonesty since the world passed. He was not alone. He was  
following statement:



"I am that which you fear; that which you are thinking.  
I am that fixed idea which you have in your mind." (1)

From this time on he was constantly accompanied by Paris. Unable to escape from him, he engaged in numerous arguments with him, finally threatening his life and challenging him to a duel. However, he found that any attempt to kill him was vain. He was never rid of this personality until the final death of Elena, which occurred a few months after marriage.

Rumor said that Elena died of unhappiness, tortured by the mad behavior of Anselmo.

After her death, it was said that he never became normal again. He became more and more eccentric and extravagant in his ideas. He lost all of his money and rejected all attempts of friends to help him. He moved to a tiny garret and spent his days and nights reading book after book without any apparent purpose other than to divert his tortured mind. His friends now believe him completely mad, and he is deserted by all except those who find amusement in hearing the wild fantasies which his mind, in its periodic derangements, concocts.

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Anselmo, in his conversation with the storyteller, who apparently belongs to that group which comes to find diversion in his fantastic accounts of his life, states of himself:

"From childhood I have suffered from the ravages of a vivid imagination. My imagination in fifty years has made me live three hundred. Yes, the false feelings

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(1) Galdós, Perez: *La Sombra*, p. 72.

"Yo soy lo que usted teme, lo que usted piensa. Esta idea fija que tiene usted en el entendimiento, soy yo."



"I am that which you have been waiting for," he said.  
I am that which you have been waiting for.  
From this time on he was completely transformed by this.  
to escape from him, he engaged in numerous arguments with him, threatening his life and challenging him to a duel. However, he knew that any attempt to kill him was vain. He was the only one who could kill him until the final death of him, which occurred a few years later.

Baron said that Elmer died of tuberculosis, troubled by the bad behavior of Anselmo.  
After her death, it was said that he never recovered from it.

He became more and more nervous and a stranger in his house. He lost all of his money and refused all attempts of friends to help him. He moved to a tiny garret and spent his days in a state of complete isolation after work without any apparent reason other than to avoid his wife's turned mind. His friends now believe him completely mad, and he is deserted by all except those who find amusement in hearing his wild theories which his mind, in its pathetic delirium, constructs.

Anselmo, in his conversation with the baron, the woman who belongs to that group which comes to him to reveal his secrets, accounts of his life, states of himself.

"From childhood I have watched the progress of this imagination. It has been in this way that I have made no less than five hundred. But, for the last few years...

(1) Galde, Juan; la Gaceta, 7. 33.  
The boy is now named Juan. He has been named Juan.  
His name was not as a matter of fact, but as a matter of fact...



which I, though isolated from the world, have experienced in my life would total that of six men; I have lived too much, because fantasy has given me in my lifetime millions of days." (1)

Anselmo speaks of his vivid imagination as a pathological condition, a sort of mental vice which dominates him. He is not a man, he states, but a monster like those repulsive, deformed creatures who go about with misshapen limbs; his imagination is not a creative thing but a mad, unrestrained power which continually creates visions and still more visions. He calls it an "illness rather than a faculty" (*una enfermedad mas bien que una facultad*).

He believes himself the most wretched and unfortunate of men. He feels that he is a double personality: there is the outward person and the inward one, which accompanies him everywhere telling him things which terrify him and keep him in a state of continual moral fever.

#### Interpretation.

Pathologically Anselmo presents about the same symptoms as brought out in the histories of Guerra and Maxi. For the purpose of analysis, the story is rather fantastic and the literary technique questionable, but the essential fact remains that, though predisposed to neurosis by an impressionability of temperament and a wild imagination, the real exciting cause of his mental derangement, with its accompanying system of hallucinations and delusions, is his all-consuming jealousy of his wife, and that his case is thoroughly Freudian in all of its aspects.

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(1) Galdós, Perez: *Ibid.*, p. 31-2.

"Desde niño vengo padeciendo los estragos de mi imaginación. Ella en cincuenta años me ha hecho vivir trescientos. Sí; las falsas sensaciones que yo, aunque apartado del mundo, he experimentado en mi vida, suman las vidas de seis hombres; he vivido demasiado, porque la fantasía ha puesto en mi tiempo millones de días."



which I, though I have lived in my life with that of six years, I have lived with much, because I have given me the life of a day." (1)

Anselmo speaks of his vivid imagination as a pathological condition, a sort of mental vice which dominates him. He is not a man, he is a monster like those repulsive, deformed creatures that are often met in the streets. His imagination is not a creative force, it is a destructive power which constantly creates visions and still more visions. He calls it an "illness" rather than a "faculty". (2)

He believes himself the most wretched and unfortunate of men. He feels that he is a terrible personality. There is a terrible secret in the inward one, which accompanies him everywhere, which keeps him in a state of perpetual terror, which terrifies him and keeps him in a state of perpetual terror.

### Interpretation.

Pathologically Anselmo presents about the same picture as Dostoevsky out in the histories of Gerasim and Mark. For the picture of Anselmo the story is rather fantastic and the literary treatment is somewhat but the essential fact remains that, though presented in a realistic manner, an impressionability of temperament and a vivid imagination, the real cause of his mental derangement, with its accompanying symptoms of hallucinations and delusions, is his all-consuming passion for his wife and that his case is thoroughly Freudian in all its aspects.

(1) Galton, *Hereditary Genius*, p. 21-2.  
"Desde niño tengo padecido los ataques de mi imaginación. Me he visto en visiones que me hacen vivir en el mundo de los fantasmas, como si yo, cuando estoy en el mundo real, estuviera en el mundo de los fantasmas. Por eso he querido escapar de este mundo y buscar el mundo de los fantasmas."



CASE NO. 5 - JOSÉ MARÍA (Lo Prohibido).

History. From childhood José María has suffered from hypochondria and other nervous symptoms evidenced by melancholy, lack of appetite, and the inability to sleep. This disturbance is more spiritual than physical, its chief symptom being an agonizing fear of some immediate and inevitable danger. This fear which he cannot banish by reason nor combat by the visible reality is like the terror one would experience who had fallen across a railroad track and could not get up when he saw the train approaching and about to pass over him. When in these moods, he is annoyed and excited by strange people. He feels a desire to injure physically those who visit him at such times, and he suffers in trying to restrain himself. He commands his servant to let no one in. His uncle, however, cannot be kept out but bursts in and insists on talking the whole thing over rather than trying to divert his mind, believing that the only cure for this illness is to discuss the ill, "as a frightened horse is cured by making him approach the very objects which have caused his fear." (1) His uncle entertains him with an account of the nervous diseases which have afflicted the entire family of Guzmán (José María's family). Practically all have been the victims of some kind of madness, either an overpowering passion or some peculiar mania; he recounts in detail the sad tragedies and serious illnesses resulting from this nervous instability, and tells of those who have been committed to lunatic asylums. José María apparently experiences a considerable

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(1) Galdós, Perez: Lo Prohibido, p. 11., v. I.

"Como se corrige a los caballos espantadizos, acercándoles a los mismos objetos de que huyen."



History. From childhood Jose Maria has suffered from nervousness

and other nervous symptoms evidenced by restlessness, lack of concentration and the inability to sleep. This condition is most evident in the evening.

The chief symptom being an excessive fear of some kind, which is the cause of the danger. This fear which he cannot control is not of a specific nature.

The visible result is that the patient has a constant state of tension and is often nervous and restless, and will not give up when he is

trains approaching and about to pass over him. He is very nervous, is annoyed and excited by persons who are near him, and is very nervous

physically those who visit him at night, and he is very nervous in the morning to restrain himself. He complains his nervousness is not of a specific nature.

He, however, cannot be kept out of his room in the morning on the whole thing over rather than trying to sleep. He is very nervous

that the only cure for this illness is to change his life, and a frightened horse is caused by making his nervousness the very cause of his

have caused his fear. (1) His mother explains his illness as nervousness of the nervous disease which have afflicted her mother and father.

(Jose Maria's family). Practically all have been the victims of some kind of madness, either an overbearing, nervous or some other kind of

he accounts in detail the sad condition and explains his nervousness from this nervous instability, and tells of how he has been

admitted to mental asylum. Jose Maria explains his nervousness as a result of his

(2) Delgado, Teresa. In French. Jose Maria's mother explains his nervousness as a result of his

for almost all of his life. Jose Maria explains his nervousness as a result of his



alleviation from his distressing symptoms by hearing about the others, and recommends this to doctors dealing with neurotics.

The parents of José María were diametrically opposite in temperament: the mother English Catholic, rigid, strict, puritanical, and the father a man of passions and many mistresses, his weakness along this line being spoken of "manías mujeriegas."

José María comes to Madrid to live near his three married cousins and almost immediately becomes fascinated by Eloísa. His nervous attacks become very frequent. He suffers from a constant buzzing in his ears which allows him no rest. He feels as though an insect has been turned loose inside his head and is continually beating its wings. Sometimes this noise, instead of being a buzzing of insects, becomes the rumbling of the sea, and sometimes human voices.

Carrillo, the husband of Eloísa, dies and leaves the road open for José María's love affair with her. José María now feels a complete reaction against Eloísa. He becomes indifferent and feels an overpowering desire to be alone. The noise in his ears now becomes the voice of Carrillo, and his own shadow Carrillo's person. He feels him at his side or behind him. The thought of marrying Eloísa now brings terror to him. What filled him with pride during Carrillo's lifetime, now fills him with disgust; what formerly fascinated him is now repellent to him. When Eloísa comes to see him, he feels a chill and a fear such as dangerous animals inspire. He explains his reaction to the death of Carrillo:

If stealing her was my vanity and my pleasure, inheriting her is my martyrdom. The idea of being another Carrillo poisons my blood. Disillusion, growing large and opening



alleviation from his distressing position of having been  
and recommending this to doctors feeling this necessary.  
The parents of Jose Maria were dissatisfied with the  
ment: the mother, Maria Garcia, and the father, Jose  
father a man of passion and much intemperance, his wife being  
like being spoken of Maria's mother.  
Jose Maria comes to Madrid to live and his father's  
and almost immediately becomes acquainted with the  
lacks become very frequent. The father's anger is  
eyes which allows him to rest. He feels as though he  
turned Jose inside his head and he continues to  
Sometimes this noise, instead of being a warning,  
The tramping of the sea, and sometimes when  
Carrillo, the husband of Maria, lives in the  
for Jose Maria's love affair with her. Jose Maria's  
reaction against Maria. He becomes violent and  
powering desire to be alone. The noise in his ears now  
voice of Carrillo, and his own shadow Carrillo's  
him at his side or behind him. The thought of Carrillo  
brings terror to him. What Carrillo has done to Jose  
lifetime, now fills his mind; what Carrillo has done  
now repellent to him. When Carrillo comes to see him, he  
and a tear which is Carrillo's. He is Carrillo's  
to the death of Carrillo.

It is a long time now and Carrillo is  
not as he was before. The idea of Carrillo  
before my eyes. Carrillo, Carrillo, Carrillo



like a cavern, makes in my soul a frightful emptiness. (1)

It was a passion of the senses, a passion of vanity, of fantasy, this feeling which has held me captive for two long years; and, fed by illegality, it grew weak when the illegality disappeared. Is human nature so perverse that it desires only what is denied it and disdains what it is allowed to possess? (2)

José is not one to dominate a situation, but one to be dominated by it. He is passive. He states of himself:

I am not rock: I float, I am driftwood which floats in the sea of events. Passions are stronger than I. (3)

He is no longer intrigued by Eloísa, now that she is free, but turns his attentions to Camila, who resists all of his advances. He becomes so maddened by frustration that he even makes love to her by force and contemplates actually kidnapping her. At this time, Juana María, the third cousin, tries to solve his problem by proposing a suitable match for him in the social group to which he belongs. He declares his lack of interest in marriage explaining that he is temperamentally averse to such an idea; that only the prohibited things have an appeal for him.

(1) Galdós, Perez: Ibid., p. 271, v. I.

"Si robarle fue mi vanidad y mi placer, heredarle era mi martirio. La idea de ser otro Carrillo me envenenaba la sangre. La desilusión, agrandándose y abriéndose como una caverna, hizo en mi alma un vacío espantoso."

(2) Galdós, Perez: Ibid., p. 274, v. I.

"Era pasión de sentidos, pasión de vanidad, pasión de fantasía, la que me había tenido cautivo por espacio de dos años largos; y alimentada por la ilegalidad, se debilitaba desde que la ilegalidad desaparecía. Es tan perversa la naturaleza humana que no desea sino lo que le niegan y desdén lo que le permiten poseer?"

(3) Galdós, Perez: Ibid., p. 22, v. II.

"Yo no soy peña: yo floto, soy madera de naufragio que sobrenada en el mar de los acontecimientos. Las pasiones pueden mas que yo."







Unable to realize his desires toward Camila, his personality begins to undergo a peculiar change: his business ability fails him completely, and he finds himself taking a pleasure in the most childish activities. He takes as boon companions the father of Eloísa, who is in his dotage, and his uncle Serafín. They go for long walks together and laugh continuously at each other's jokes. They spend much time ridiculing people's peculiarities to each other. They walk arm in arm. They go night after night to silly shows and laugh uproariously at all of the jokes. They watch the construction of all of the new buildings in the city. They spend hours and hours at the zoo.

This phase finally passes, but his frenzy for Camila is unabated. In an attempt to force his attentions upon her the door of her apartment is slammed in his face. As he starts back down the stairs in a blinding state of emotion, he loses his footing and falls the length of the stairs, losing consciousness after striking the bottom. The fall results in a paralysis of one side. He loses his memory for a time and is unable to recognize his three cousins. He eventually recognizes them and his own physical state. He arranges then to leave all his money to Camila and her husband and now plans to spend the remainder of his life writing his memoirs which he will allow to be published after his death.

Interpretation. Before discussing José María, an understanding of the relation between anxiety neuroses and sexual dissatisfaction, as presented by Freud, is essential. In his Three Contributions to the Theory of Sex he explains the concept that anxiety states are closely allied to unsatisfied sexual desire. Desire that does not find a mode



Unable to realize his destiny, he...  
to undergo a peculiar change...  
and he finds himself taking a pleasure in the...  
He takes as soon as possible the...  
and his whole... They go to the...  
sincerely as each other's...  
peculiarities to each other...  
night to ally above and...  
watch the construction of all of the...  
spend hours and hours at the...  
This phase finally passes, but his...  
In an attempt to force his...  
want is changed in his face...  
binding state of emotion...  
of the state, losing...  
fall results in a...  
time and is unable to recognize...  
class them and his own physical...  
his money to... and her husband...  
of his life writing his memoirs...  
after his death.

Interpretation Before discussing...  
of the relation between...  
presented by Freud, is essential...  
Theory of Sex he explains the...  
allied to unutilized sexual desire...



of expression gives rise to a dread or vague sense of disquiet, and this feeling may attach itself to a definite object and show itself as a morbid impulse or a defined fear. He says: "The transformation of unsatisfied libido into fear is....one of the best known and most frequently observed phenomena." (1) These fears are engendered in the course of the effort to set aside an unbearable situation - a reaction to some repressed wish. He even adds that in ordinary character formation, not disease, it is easily recognized that sexual restraint goes hand in hand with a certain anxiety. (2)

José María, who possesses sexually and neurotically a bad heritage, offers an interesting case of sexual hyperaesthesia combined with a general nervous instability. Such a combination confronted with frustration and consequent emotional conflict would almost inevitably bring about some type of neurosis.

There are two particularly interesting points to be mentioned about José María. First, here again is found an illustration of the fact that Galdós understood the value of catharsis as later presented by Freud. This is shown in the relief from symptoms when his uncle thrashes out his nervous ailment with him and reviews for his benefit the history of other abnormals in the family. Galdós emphasizes his understanding by having José María suggest it as good psychoanalytic therapy for doctors dealing with neurotics to know.

Second, Galdós' conception of the symptom of regression as a

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(1) Freud, Sigmund: General Introduction to Psychoanalysis, p. 356.

(2) Freud, Sigmund: Ibid., p. 348.



of expression given rise to a fixed or vague sense of disquiet, and this feeling may attach itself to a definite object and show itself as a morbid impulse or a defined fear. He says: "The transformation of the established libido into fear is....one of the best known and most frequently observed phenomena." (1) These fears are engendered in the course of the effort to set aside an unbearable situation - a reaction to some repressed wish. He even adds that in ordinary character formation, not disease, it is usually recognized that sexual repression goes hand in hand with a certain anxiety. (2)

Jose Maria, who possesses sexually and neurotically a bad habit, offers an interesting case of sexual hypochondria combined with a general nervous instability. Such a combination confronted with frustration and consequent emotional conflict would almost inevitably bring about some type of neurosis.

There are two particularly interesting points to be mentioned about Jose Maria. First, here again is found an illustration of the fact that Gallos understood the value of catharsis as later presented by Freud. This is shown in the relief from symptoms when his anxiety thrashed out his nervous ailment with him and revealed for his benefit the history of other phenomena in the family. Gallos emphasizes his understanding by having Jose Maria suggest it as good psychoanalytic therapy for people dealing with neurosis to know.

Second, Gallos' conception of the symptom of regression as a

(1) Freud, Sigmund: General Introduction to Psychoanalysis, p. 558.  
(2) Freud, Sigmund: Ibid., p. 348.



defense reaction to avoid emotional conflict is in line with that brought out by Freud. In a discussion of how sexual frustration may bring about a regression to an earlier period of life where adaptation is more facile, Freud says:

The impulse is forced to a regression when it encounters great external difficulties in the exercise of its function, and accordingly cannot reach the goal which will satisfy its strivings. (1)

José María's return to puerile pastimes, in company with the childish old father of Eloísa and his uncle Serafín following his continued repulsion by Camila, is clearly shown by Caldés to be a means of avoiding the contemplation of failure in his erotic aspirations. Undue physical excitation, brought about by the proximity of Camila, and insufficient expression due to her rejection of his attentions, bring about this substitution process, in which he finds a partial and temporary satisfaction.

A third point, which is merely suggested rather than definitely established, is that José María's amnesia with regard to his three cousins after his fall may be another case of pathological forgetting.

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The entire family of Guzmán, reviewed to José María, present an interesting pathological group from the standpoint of Freudianism. They belong, generally speaking to the hysteria group, though there are also cases of compulsion neurosis. The histories of some of the members of his family follow:

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(1) Freud, Sigmund: General Introduction to Psychoanalysis, p. 295.



defense reaction to avoid such conflict as in the case of the

out by Freud. In a discussion of the same subject, Freud

a regression to an earlier period of life when a reaction is

Freud says:

The impulse is forced to a regression to a previous stage of development. Great external influences in the environment and internal influences and associations cannot resist the force of the impulse. (1)

Freud's theory is based on the fact that in childhood the child

and his father of the child and his mother's behavior is controlled

regulation by the child, he thereby shows a tendency to be a source of reaction

and the compensation of behavior in the child's environment. (2)

Physical excitation, sexual desire or the possibility of sexual gratification

sufficient expression and other reactions of the child, being

about this adaptation process, is said to be a source of reaction and

poverty reaction.

A third point, which is usually mentioned in the literature, is

established, is that the child's reaction to the environment is a

consequence after his fall from the ideal state of equilibrium and

balance.

The entire family of the child, viewed as a total system, is

interesting pathological group from the standpoint of the child.

They belong, generally speaking, to the same group, which is

also cases of emotional disturbance. The behavior of the child

here of his family follows:

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(1) Freud, Sigmund, General Introduction to Psychoanalysis, p. 100.



CASE NO. 6 - ELOÍSA (Lo Prohibido).

Eloísa is the daughter of Rafael de Guzmán. Highly impressionable and emotional, as a child she could not be taken to the theatre because she would come home with a temperature. If not given some gew-gaw which she fancied, she would become delirious. She has a horror of feathers, particularly those connected with flying. If asked about it, she says that the feeling comes to her quite often that she has a feather in her throat which she can neither extricate nor swallow. She gets hysterical if she sees a canary and cannot eat a bird of any kind. Even plumes on a hat have a nervous effect on her. Every time she is under emotional strain she experiences this feeling. Her life with Carrillo is not satisfactory, nor is her affair with her cousin José. After the death of Carrillo and José's ensuing indifference, she undergoes the severest attack of choking she has ever had, which almost results in her death. She describes her sensations during this illness as follows:

"It (the illness) began by a recrudescence of that sensation of the feather. Soon it developed into a sore throat with high fever. The doctor said it was a malignant sore throat. I could not swallow; I was choking. Suddenly my neck began to swell...a terrible protuberance which increased hourly, and my fever was rising and my head in a whirl..." (1)

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Eloísa is undoubtedly suffering from a case of hysterical phobia, or "hystericus globus," the term used by the medical profession to

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(1) Galdós, Perez: Ibid., p. 171, v. II.

"Empezó por un recrudecimiento de aquella sensación de la pluma. Pronto se determinó una angina, con fiebre intensísima. El médico dijo que era una angina maligna. No podía tragar; se ahogaba. De pronto empezó a hincharse el cuello...un bulto horrible, que crecía por horas, y la fiebre subiendo y el cerebro trastornado..."







indicate the choking sensations typical of the hysteric. These symptoms are plainly sexual in origin, since they are apparently aggravated by her unsatisfactory relationship with Carrillo and her later frustration in her affair with José María.

CASE NO. 7 - JUANA MARÍA (Lo Prohibido).

Juana María, sister of Eloísa, is afflicted by a nervous compulsive movement of shutting her mouth very rigidly which she is unable to control. She cannot explain it except that sometimes she feels that there is a piece of cloth between her teeth which she feels compelled to chew up and swallow. However, it is stated that since her marriage she has become almost entirely normal.

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The details of Juana María's early life are not given so that the exact origin of her compulsion is not understood, but the statement that "since her marriage she has become almost entirely normal" is significant from the standpoint of Freudianism.

CASE NO. 8 - JAVIER (Lo Prohibido).

Javier suffers from melancholy and unreasoning fears. Later he is obsessed by a period of mystic mania during which he experiences many visions and ecstasies. He studies for the priesthood, then suddenly leaves the Seminary and marries, after which, it is stated, he is completely normal.

CASE NO. 9 - ENRIQUE (Lo Prohibido).

Enrique is delicate, serious, suffering from a horror of olives.



indicate the shocking sensations typical of the hysterics. These symptoms are plainly sexual in origin, since they are apparently aggravated by her unsatisfactory relationship with Camillo and her later frustration in her affair with Jose Maria.

CASE NO. 7 - JUANITA MARIA (No Prohibition)

Juanita Maria, sister of Camillo, is afflicted by a nervous condition. Movement of shutting her mouth very rigidly which she is unable to control. She cannot explain it except that sometimes she feels that there is a phase of cloth between her teeth which she feels compelled to shut up and swallow. However, it is stated that since her marriage she has become almost entirely normal.

The details of Juanita Maria's early life are not given as the exact origin of her condition is not understood, but the statement that "since her marriage she has become almost entirely normal" is sufficient from the standpoint of Freudianism.

CASE NO. 8 - JAVIER (No Prohibition)

Javier suffers from melancholia and nervousness. After he is obsessed by a period of mystic mania during which he experiences many visions and ecstasies. He studies for the priesthood, but eventually leaves the Seminary and marries, after which, it is stated, he is completely normal.

CASE NO. 9 - EMILIE (No Prohibition)

Emilie is delicate, nervous, suffering from a nervous condition.



The very sight of them makes him ill. He falls madly in love with a girl, after which, tortured by a fear of a lack of sexual virility, he becomes more and more melancholy. He finally ends up in an asylum.

CASE NO. 10 - RAFAEL (Lo Prohibido).

Rafael, on occasions when he has worked very hard, or if he has experienced some unpleasantness, has a peculiar feeling of being suspended in the air. He will be going along the street and will suddenly feel that he is walking in the air. He imagines that he cannot see the ground, at the same time suffering an acute anxiety because he cannot touch ground with his feet. He thinks momentarily that he will fall, but does not. This suspended state will sometimes last three or four days, during which time he cannot eat or sleep. These states sometimes come upon him after conflicts with his wife. There are many misunderstandings between them, as their ideas about life, and particularly about finances, are incompatible.

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The kinesthetic hallucination of levitation is not an uncommon manifestation in abnormality. The details given are too meager to make a definite statement, but Freud would very likely find a clearcut connection between Rafael's fear of falling and his unhappy marriage relationship, bringing out the fact that it is a symbolical representation of his fear of a moral fall.

CASE NO. 11 - SERAFÍN (Lo Prohibido).

Serafín, brother of Rafael and uncle of José María, has a peculiar cerebral aberration, which manifests itself in a craftiness and skill



The very sight of them makes me feel that I am in a dream.

After which, I turned my eyes to the back of the man's head.

More and more melancholy. He finally came to an end.

#### CASE NO. 10 - RALPH, 10 years old.

Ralph, on occasions when he has been very happy, or very

exhausted, has experienced some unpleasant feelings, and has

been in the air. He will be going along the street and will suddenly

feel that he is walking in the air. He sometimes goes to the

ground, at the same time feeling as though he were being

touch ground with his feet. He thinks sometimes that he is

but does not. This sensation came when he was about 7 years

old, during which time he cannot see or hear. These things

come upon him after conflicts with his mother. There are many

standings between them, as their first home was very

about finances, and so on.

The kinesthetic hallucinations of Ralph are in fact

manifestation in abnormality. The feeling of being

make a definite statement, but there could be nothing

connection between Ralph's fear of falling and his sensory

relationship, bringing out the fact that it is a

tion of his fear of a moral fall.

#### CASE NO. 11 - GERALD, 10 years old.

Gerald, brother of Ralph, is a child of 10 years

cerebral aberration, which manifests itself in a



for taking secretly and putting in his pockets whatever he may see in the homes he visits. He is a source of constant embarrassment to the rest of the family on this account, though in other respects he is polished and refined and they have a high opinion of him. He goes into bookstores, and the moment the clerks are not looking he steals a book and makes away with it. In various homes he has picked up knick-knacks from the furniture, ornaments from door-latches, door-knockers, bottle-stoppers, etc. If questioned, he cannot explain why he does it or how. He confesses that he feels an intense pleasure in doing it. His thefts, the family knows, are a neuropathic phenomenon, an irresponsible act which seems to be independent of any moral idea. He also possesses a weakness for pretty girls of all kinds, married or single, and particularly servant girls. He cannot keep his eyes from them and is constantly impelled to follow them for blocks on the street.

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In all of the foregoing cases presented in Lo Prohibido are found points in common: all have symptoms of either anxiety or compulsion neurosis, combined with some hysterical symptoms. As previously mentioned in connection with anxiety cases, compulsions also, in accordance with the Freudian theory, arise from a disquiet resulting from erotic dissatisfaction, which is well borne out in the cases of Juana Maria and Rafael, last mentioned, who is an example of the very common pathological manifestation called kleptomania.

If Galdós had written no other book than Lo Prohibido, the undoubted sexual basis of the mental pathology found in this book would have constituted sufficient evidence to show that he is in entire



for asking earnestly and persistently in the course of his visit to the home in which he is a guest. He is a simple, unassuming, and unassuming man. The family on this occasion, though it is not a large one, is very refined and they have a high standard of life. The house is very comfortable and the moment the client and host are together, a sense of ease and well-being is felt. In various rooms he has seen a number of beautiful pieces of furniture, ornaments from other lands, and other things of interest. etc. If questioned, he cannot explain why he feels so at home. He feels that he feels an intense pleasure in being in the home. The family known, are a neurotic person, an individual who seems to be independent of any other person. He also seems to be a person for pretty girls of all kinds, married or single, and particularly so. He cannot keep his eyes from them and is constantly being pulled to follow them for signs of the same.

In all of the foregoing cases presented to the physician and family points in common: all have been of either child or adolescent age, combined with some hereditary tendency. The first case mentioned in connection with early cases, particularly in connection with the Freudian theory, which has been mentioned in connection with the Freudian theory, which is well known to the medical world. Marie and Rafael, last mentioned, who is an example of the very extreme pathological manifestation called "Misanthropy".

If Galileo had written an exact book on the subject, the world would have doubted natural basis of the mental pathology known as "Misanthropy" and have considered sufficient evidence to have called it a disease.



accord with Freud in all the essential points of his theory with regard to the etiology of the neuroses.

CASE NO. 12 - BEATRIZ (Nazarín and Halma).

History. Beatriz suffers from a state of nerves, during which she has heart spasms, no appetite, and cannot sleep. She cannot even eat a bite as large as a grain of wheat, but spends the night pacing over the house with the feeling of a great lump like a rock in her stomach. Sometimes she is almost uncontrollable, foaming at the mouth, groaning and running about shouting things that are shameful. She suffers intensely and feels capable of killing her own mother, had she one. These attacks are followed by a severe reaction, a depression which makes her want to die. During this period she can think of nothing but death and of the many ways in which she might kill herself. She is the victim of all kinds of phobias: she cannot pass by a church without feeling her hair stand on end and would rather die than enter it. Just to see a curate with his habit, to see a bird in a cage, a hunchback, or a sow with her brood fills her with horror. And to hear bells ringing drives her crazy.

These attacks come and go without any apparent reason. Her friends say the source of her trouble is her lover Pinto, who causes her much mental anguish, one day scorning her and the next day loving her and jealously threatening her life; and that all of these symptoms originated from one (rumor says two) miscarriages.

Interpretation. Nazarín, the mystic, correctly calls her disorder "a plain case of hysteria" (1) and advises her how to rid herself of

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(1) Galdós, Perez: Nazarín, p. 130.



second with Freud in all the essential points of his theory of the unconscious.

to the etiology of the neuroses.

CASE NO. 12 - BEATRIZ (Hennrich and Hennrich).

History. Beatriz suffers from a state of nervous exhaustion since the

has heart spasms, no appetite, and cannot sleep. She cannot eat and

bite as large as a grain of wheat, but when she does swallow a morsel

house with the feeling of a great lump like a rock in her stomach. She

times she is almost uncontrollable, feeling at the mercy of her nerves

running about shouting things that are absurd. She is very nervous

and feels capable of killing her own mother. She has been in this state

are followed by a severe reaction, a depression which makes her want to

die. During this period she has a habit of holding her hands to the

many ways in which she might kill herself. She is very nervous and

kind of phobias: she cannot pass by a church without feeling that

stand on end and would rather die than enter it. She is very nervous

with his habit, to see a bird in a cage, a monkey, or a cat, and

brood this her with horror. And so her mind is filled with a constant

These attacks come and go without any apparent reason. She is very

any the source of her trouble is her lower mind, her unconscious

mental anguish, one day warning her and the next day warning her

jealously threatening her life; and that all of these symptoms of

dated from one (rather says two) observations.

Interpretation. Beatriz, the patient, is a very nervous woman

"a plain case of hysteria" (1) and advises her to be very nervous



her phobias. His suggestion is that she should force herself to enter the church of which she has such a terror. This idea, previously expressed by Galdós in the case of José María, is in perfect agreement with Freud as explained by Jones:

One can never cure a severe case of hysterical phobia, if one allows the patient to shield himself entirely from the danger of an anxiety attack by means of the phobia; when the analysis is not making progress, the patient should be got to expose himself to such an attack. (1)

The hysterical manifestations shown above, and in the many other similar cases in the works of Galdós, reveal that he had a thorough knowledge of this disorder. Through Nazarin, Galdós speaks of hysteria as "a very common and much studied ailment," which indicates that he knew at least that studies were being made. However, since hysteria is one of the oldest and best understood of the mental disorders and has attracted attention in all epochs, this statement is not necessarily indicative of the fact that he had made a scientific study of it. Beatriz, with her heart spasms, the lump in her stomach, and her hysterical phobias, as well as Paulita, with her cataleptic trances, and Eloísa, with her choking sensations, are all definite cases of what Freud calls "conversion hysteria."

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Before going on to a study of the mystics as psychoneurotics, brief mention should be made of a few other examples of abnormality, whose histories, though brief, apparently show Freudian elements:

Doña María and Dona Salomé (La Fontana de Oro), called "Las Ruinas"

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(1) Jones, Ernest: Papers on Psychoanalysis, p. 43.







and mentioned in connection with Paulita's history, illustrate in their prudish attitude toward matters of sex an excessive reaction formation. Freud, as apparently does Caldós, regards this morbid tendency of certain "Puritans" to be shocked at the slightest pretext as being frequently a manifestation of a sexual hyperaesthesia.

Doña Bernarda (El Audaz) and Doña Isabel (El Doctor Centeno) are probably examples of the cleanliness compulsion, which is generally believed to have a sexual significance in that there is a transposition to the idea of cleanliness of an affect originally belonging perhaps to moral chastity. In the case of Doña Isabel, from the facts given about her early erotic disappointment and her resolution of chastity, there would appear to be a sexual connection. However, both histories are too brief to permit anything but conjecture.

Victoria and Daniel (La Loca de la Casa) belong to the same group of self-deceived mystics as Paulita and Ángel Guerra, and the sexual basis of their mystical manifestations, particularly in the case of Daniel, is fairly well defined.

Abelarda (Miau) reveals many pathological symptoms similar to cases already studied, in which a romantic disappointment is the cause of neurosis, and whose substitute satisfaction takes the form of extreme religiosity.

#### Group B - Mystics

##### CASE NO. 1 - LERÉ (Angel Guerra).

History. Leré's interests from early childhood leaned toward the spiritual. Her father was a chronic drunkard who beat her mother. He



and mentioned in connection with Pauline's history. It is true that the gradual attitude toward matters of sex and marriage, which is characteristic of the French, is apparently too subtle, and that the French tendency of regarding "feminine" to be embodied in the slightest gesture or facial expression is a manifestation of a sexual hypersensitivity.

Doña Bernarda (the Andalusian) is the first example of the idealism of the idealism of the idealism, which is possibly believed to have a sexual significance in that sense in a transition from the idea of idealism of an artist originally believing in a moral chastity. In the case of Doña Bernarda, however, it is not her early erotic disappointment and her reaction of chastity, but would appear to be a sexual connection. However, the idealism of the artist to permit anything but chastity.

Victoria and Daniel (the two as a couple) belong to the same group of self-deceived artists as Pauline and Daniel, and the basis of their mystical manifestations, particularly in the case of Daniel, is fairly self-evident.

Abelardo (the) reveals many pathological symptoms similar to those already studied, in which a romantic idealism is the basis of neurosis, and whose underlying pathology is the lack of religiously.

Group B - Idealism

Case No. 1 - The Idealist  
Elisavinda (the) is a young girl of about 18 years of age, who is a typical example of the idealism of the idealism. Her father has a strong religious and moral influence on her.



became involved in a fight which severely frightened her mother just before Leré's birth, and this was thought to be the cause of a certain nervous, oscillatory movement of the eyes which afflicts Leré. All of the children before Leré were monsters, either feeble-minded or deformed in body, or both. Her mother's second marriage was even more unfortunate than the first. Her stepfather was as brutal as her father, on one occasion hanging Leré from the ceiling by her feet and threatening her life with a knife. Throughout her childhood the family was in desperate financial straits. Finally she was sent to a convent, where for the first time she found peace and happiness. She claims to have had numerous visitations from the Virgin Mary while there, in which she charged her to ignore the senses, to resign herself to suffering, miseries, and punishments. Her mother also came to her in a vision and begged her never to marry.

When Leré is introduced to the reader, she is governess in the house of Ángel Guerra. In conversation with Guerra, she states her philosophy of suffering:

"I was born to serve, to be fatigued, to be obscure, to be nobody, and when things turn out otherwise for me, it seems to be an illusion, or that God is placing happiness before me to see if I will let myself delight in it and fall into the temptation of preferring the fortunes of this life to those of the other." (1)

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(1) Galdós, Perez: Ángel Guerra, p. 215, v. I.

"Yo nací para la servidumbre, para el cansancio, para obscurecerme y no ser nunca nadie, y cuando las cosas se me arreglan de otro modo, pareceme que es ilusión, o que Dios me pone delante una felicidad de pacotilla, a ver si me dejo engolosinar por ella y caigo en la tentación de preferir los bienes de esta vida a los de la otra."



became involved in a fight which entirely forgot that she was not a  
 force law's first, and this was thought to be the cause of a violent  
 years, oscillatory movement of the eyes which affected her. All of the  
 children before her were rendered, without being asked, on her behalf in  
 body, or path. Her mother, a second woman, was even more understanding  
 than the first. Her attention was so fixed on her child, on the  
 ceases hanging from the ceiling of her head, and she was not  
 life with a knife. Throughout her childhood her mother was in the same  
 financial straits. Finally she went into a workhouse, where for the  
 first time she found peace and happiness. But when she was released  
 her own visitations from the Virgin Mary were so intense, that she  
 charged her to ignore the senses, to remain faithful to her faith, to  
 let, and punishments. Her mother also came to her in a vision and  
 begged her never to marry.

When she is introduced to the reader, she is described as being in the  
 house of Angel Guerra. In conversation with Guerra, she speaks of  
 philosophy of suffering:

"I was born to serve, to be tortured, to be despised, to be  
 nobody, and when things were not what I wanted, I was despised  
 to be an illusion, or that God is a cruel and malicious being  
 we to see if I will let myself be led by him, and I have  
 the temptation of preferring the loneliness of this life to  
 those of the other."

(1) Celso, Pardo: Angel Guerra, p. 11. The text is in Spanish.  
 "Yo nací para la servidumbre, para la tortura, para el desprecio,  
 ser ignorado, no ser nadie, y cuando no me querían, me despreciaban.  
 era como una ilusión, o que Dios era un ser cruel y malicioso.  
 me preguntaba si iba a dejarme llevar por él, y he aquí que  
 he preferido la soledad de esta vida a la de la otra."



"I shall prefer the hardest (referring to the type of religious order she will enter), the most difficult, the one which exacts the most charity, the most self-denial, and the strongest stomach." (1)

"I accept with joy all the crosses which the Lord may wish to place upon me, and if tomorrow I had to seek alms in the streets; and if I found myself entirely crippled, full of ulcers or with the most loathsome leprosy, I would be no less tranquil than I am now, possessing health and the assurance of bread." (2)

"For me the greatest misfortune consists in not receiving these gifts from heaven which we call adversity, misery, death; for me those who are bursting with health and well-being are most worthy of pity; for me calamities represent a form of blessing or favor, and when calamity is suffered with patience and humility, it is proof that we serve for something more than merely eating and dressing up." (3)

In response to Guerra's mention of marriage for her, Lere expresses her strong antipathy in the following paragraph:

"I told you before that I have never known anything about the love of men, nor do I feel any need to know. You will doubt this and will call me hypocritical.....I am an exception, a phenomenon. See how I have come forth a monster like my brothers and sisters. Marriage not

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(1) Galdós, Perez: Ibid., p. 319, v. I.

"Preferiré lo mas rudo, lo mas difícil, lo que exija mas caridad, mas abnegación y estómago mas fuerte."

(2) Galdós, Perez: Ibid., p. 123, v. II.

"Yo acepto con alegría todas las cruces que el Señor quiera echar sobre mí y si mañana tuviera que pedir una limosna por las calles; y me encontrara toda baldada, llena de úlceras o de lepra asquerosa, no estaría menos tranquila que ahora con salud y el pan asegurado."

(3) Galdós, Perez: Ibid., p. 204, v. II.

"Es que para mí la mayor de las desgracias consiste en no recibir esos regalitos del cielo que llamamos adversidad, miseria, muerte; es que para mí los que revientan de salud y bienestar son los mas dignos de lástima; es que para mí las calamidades representan una forma de bendición o gracia, y cuando la calamidad es sufrida con paciencia y humildad, viene a ser la ejecutoria de que servimos, sí, de que servimos para algo mas que para comer y cargarnos de ropa."



"I shall prefer the hardest, referring to the type of religious crisis which will enter, the most difficult, the one which exists the most easily, the most self-dental, and the strongest stomach." (1)

"I accept with joy all the crosses which the Lord may wish to place upon me, and if tomorrow I had to seek him in the streets; and if I found myself entirely crippled, full of ulcers or with the most hideous leprosy, I would be no less thankful than I am now, possessing health and the abundance of bread." (2)

"For the greatest misfortune consists in not receiving these gifts from heaven which we call adversity, misery, death; for no those who are bursting with health and well-being are most worthy of pity; for no calamities represent a form of blessing or favor, and when calamity is suffered with patience and humility, it is good that we arrive for something more than merely eating and drinking up." (3)

In response to Guevara's mention of marriage for her, I have ex-

pressed her strong sympathy in the following paragraph:

"I told you before that I have never known anything about the love of men, nor do I feel any need to know. You will doubt this and will call me hypocritical..... I am an exception, a phenomenon. See how I have come forth a monster like my brothers and sisters. Perhaps not

(1) Galón, Párrafo: 1914, p. 318, v. I.  
"Preferir lo más duro, lo más difícil, lo que existe más fácilmente, lo que existe más fácilmente, lo que existe más fácilmente."

(2) Galón, Párrafo: 1914, p. 128, v. II.  
"Yo acepto con alegría todas las cruces que el Señor quiere poner sobre mí y si mañana me vieran con pedruzcos y llagas por las calles; y me encontraran con pedruzcos y llagas de lepra o de lepra aguda, no estaría menos agradecido que ahora con salud y el pan asegurado."

(3) Galón, Párrafo: 1914, p. 204, v. II.  
"En que para mí la mayor de las desgracias consiste en no recibir esos regalos del cielo que llamamos adversidad, miseria, muerte; es que para mí lo que me da pena es y lamentar que los más dignos de lástima; es que para mí las calamidades representan una forma de bendición y gracia, y cuando la calamidad se sufre con paciencia y humildad, viene a ser la mejor de las cosas, al, de que ser- viene para algo más que para comer y beber."



only has no appeal for me, but the idea is actually repulsive to me, may you know it once and for all." (1)

When her Uncle Francisco, who is on the verge of going blind, reproaches her for her unwillingness to marry a rich man like Guerra to save the family from financial worries and to provide the medical care which might save his sight, her reply is:

"If I should become blind, I would go about feeling my way by the walls; and if I should lose my limbs, I would sit on the ground, thinking that God loved me all the more, the more he humbled me. What matter to me illnesses, slavery, hard work, the scorn of humankind, if what I possess within me continues free, healthy and joyous? What difference does it make to me if I cause repugnance to the whole world, if God lets me understand that he loves me? (2)

Lere states that she would not rejoice if her uncle should become blind, but if the affliction were her own, she would experience a joy in suffering it. She would even gladly undergo it for him, if such were possible, but she would not marry in order to avert it for him. Why should she abandon a life to which she is called and take up another

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(1) Galdós, Perez: *Ibid.*, p. 283, v. II.

"Ya le dije otra vez que nunca he sabido lo que es amor de hombres, ni me hace falta saberlo. Usted lo dudará, y me llamará hipócrita"....."Soy una excepción, un fenómeno. Vea usted por donde he salido también monstruo como mis hermanos. El casorio no solo no me hace maldita gracia, sino que la idea me repugna, para que lo sepa de una vez."

(2) Galdós, Perez: *Ibid.*, p. 123-4, v. III.

"Si me quedara ciega, andaría palpando las paredes; y si perdiese las piernas, me estaría sentada, y que? sentadita en el santo suelo, pensando que Dios me querría tanto mas cuanto mas baja me pusiera. ¿Que me importan las enfermedades, la esclavitud, los trabajos y el desprecio del genero humano si lo que tengo dentro de mí persiste libre y sano y alegre? ¿Que me importa causar repugnancia a todo el mundo, si Dios me da a entender que me quiere?"







which is repellent to her in order to avoid poverty for her family, when poverty is the visible sign of belonging to Christ?

All of the time which Leré does not spend seeking the most disagreeable, repulsive, and arduous duties which she can find to do, she spends in prayers, meditations, and flagellations, sometimes lasting all night. One night Guerra watches her activities through the keyhole. He sees her on her knees in front of a painting of Christ reading from her prayer book. After some time she stretches herself out on the floor with her face downward and her forehead on her crossed hands. About dawn she arises from this position, covers herself with a light mantle, and prepares to sleep using a box as a pillow.

From the time when Leré is acting as governess to Encarnación in the first volume until Guerra's death at the end of the third volume, Leré's character changes little unless it be to become more mystical. She is apparently sincere in her religious convictions, and her entire association with Guerra is, on her part, a purely spiritual one. She is never diverted from her spiritual aims by any worldly temptations.

CASE NO. 2 - LUÍS GONZAGA (La Familia de León Roch).

History. Luís, from early childhood, suffered from delicate health. Dark circles under his eyes and a constant temperature accompanied him in his early years. Even as a child he had mystic yearnings to suffer, to be a martyr. He and his sister, María, spent many hours reading the lives of the saints and feeling a mystical exaltation over their sufferings and self-sacrifices. They even reached the point of desiring to go to some heathen, unbelieving country where they might be



which is repellant to her in order to avoid poverty. The fact that

when poverty is the viable aim of her life is obvious.

All of the time which she has not spent in the

graceful, regal, and exalted manner which she is entitled to

spends in prayer, meditation, and (I think) in the

all night. One night she watches her mother's

hole. He sees her on her knees in front of a statue of

ing from her prayer book. After some time she

on the floor with her face downward and her hands

hands. About dawn she arises from this position

light mantle, and prepares to sleep making a box

from the time when she is asleep as mentioned in

the first volume until she is a lady of the

her's character changes little which is

She is apparently sincere in her religious

association with her is, on her part, a

is never divorced from her spiritual

CASE NO. 2 - LUIS GONZALEZ (La Familia de Luis)

History. Luis, from early childhood, was

health. Dark clothes under his eyes and a

passed him in his early years. Then he

to suffer, to be a martyr. He and his

reaching the lives of the saints and

their suffering and self-sacrifice. He

desiring to go to some health, and



tortured or have their heads cut off for the sake of their religion.

As Luís grows older, he grows more and more unbalanced in his religious point of view. He does not fit into the life of his own family, whose chief interest in life is the pursuit of worldly pleasure and the attainment of a high social position.

While in training in a seminary for the priesthood, he becomes the victim of a serious illness and is brought home to be taken care of. He wanders about the house seeking isolation. He is so self-effacing that the servants scarcely realize that he is about. He seeks dark corners for his meditations and sits in the most uncomfortable chairs as a sort of self-mortification. He fasts until he is too weak to walk and seems to obtain a keen pleasure from it. His illness takes such a turn for the worse that he is removed to the country home of his sister in order that he may have pure air and quiet.

When he is most ill, his devotions are most unceasing. He suffers severe physical pain, but assures everyone that the more agonizing his physical torture, the greater his joy. They bring him the best of foods, but he refuses to partake of any food that he really likes. They note that his bed at night is frequently untouched, revealing that he has spent the night on the floor. He will sit for hours on a hard bench without a back in an upright, rigid position until he perspires from pure exhaustion. He experiences a sybaritic joy in physical pain or discomfort. When the pains from excruciating headaches shoot like fire through his head, he smiles happily. He wears a thong with sharp metal projections twisted around his waist. At any time one looks into his room he can be seen on his knees before the crucifix. He is afflicted







by conscientious scruples if his thoughts strayed even for a few minutes from meditation upon death. He refuses to think about his family in the fear that his mind will be diverted from God.

There is apparently a very close spiritual bond between María and Luís. Just before his death he gives her the following advice:

"Desire to appear in a wrong light; desire that the world make fun of you; desire even to be slandered; desire that you be called ridiculous, unsociable; desire the forgetfulness and scorn of mankind." (1)

He is insatiable in his desire for the companionship of María. He loves to sit by her side and hold her hand in religious ecstasy. He wishes them to become spiritually one:

"Do you wish to be eternally united to me before God; do you desire that our virtues become merged into one and that from the praises sung by your mouth and mine there should come forth but one hymn?" (2)

### CASE NO. 3 - NAZARÍN (Nazarín and Halma).

History. A review of the life of Nazarín, the mystic, reveals little that is different from a psychological standpoint from those already presented. He has attempted to pattern his life down to the minutest details after the life of Christ. His ideals of poverty and suffering are well brought out in the quotations which follow:

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(1) Galdós, Perez: La Familia de León Roch, p. 222.

"Desea parecer mal, desea que se burlen de ti; desea hasta ser calumniada; desea que te llamen ridícula, insociable; desea el olvido, el desprecio de todo el genero humano."

(2) Galdós, Perez: Ibid., p. 223.

"Quieres estar eternamente unida a mí delante de Dios, quieres que nuestros meritos se confunden en uno y que de las alabanzas cantadas por tu boca y la mía no resulte mas que un solo himno?"



by conscientious scruples if his thoughts strayed even for a few minutes from meditation upon death. He refused to think about his family in the

fear that his kind will be diverted from God.

There is apparently a very close spiritual bond between Maria and

John. Just before his death he gives her the following advice:

"Desire to support in a wrong light; desire that the world  
make fun of you; desire even to be abandoned; desire that  
you be veiled ridiculous; desire the forget-  
fulness and scorn of mankind." (1)

He is irresistible in his desire for the companionship of Maria.

He loves to sit by her side and hold her hand in religious ecstasy. He

wishes them to become spiritually one:

"Do you wish to be eternally united to me before God;  
do you desire that our virtues become merged into one  
and that from the presence may by your mouth and mine  
there should come forth one hymn?" (2)

#### CASE NO. 3 - KARABIN (Marian and Maria).

History. A review of the life of Karabin, the mystic, reveals

facts that are different from a psychological standpoint from those al-

ready presented. He has succeeded in pattern his life down to the

minutest details after the life of Christ. His ideals of poverty and

suffering are well brought out in the quotations which follow:

(1) Galilea, Peter: La familia de Jesús Nazareth, p. 232.  
"Jesús parvulus est, dicens que se hueran de se; dicens  
hueran se calumniatus; dicens que se fimen videretur in-  
solubilis; dicens se olivis, se parvulus de todo se gignere  
humano."

(2) Galilea, Peter: Idem, p. 232.  
"Quia non est estatus nullus a se habere de illis,  
quibusque meos estatus non habere in meo y que de  
las alabanzas cantadas por la casa y la vida no resulte mas  
que un solo himno"



"As others find happiness in dreams of acquiring wealth, my happiness consists in dreams of poverty, finding enjoyment in thinking about it and in imagining, when I find myself in difficulties, a worse state." (1)

"He did not flee from hardships but sought them out; he did not try to escape malaise or poverty, but went in search of misery and the roughest tasks. He fled, yes, from a world and a life which did not fit in with his ideals, intoxicated.....with the illusion of the ascetic and penitent life." (2)

In the new life which Nazarín has chosen to enter, he is disturbed over the generosity of humanity in giving alms to him; he would have preferred to have met obstacles, to have gone hungry and thirsty. He explains to Andara and Beatriz, who have insisted on being his followers in mysticism, that their life will be filled with misfortunes, calamities, self-denials, and cruelty from the world. They will have to suffer hunger, thirst, and be without a place to sleep. They must learn not only to suffer these things patiently but find the keenest pleasure in enduring them.

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Interpretation of mysticism. In the cases of the three mystics presented, as well as those self-deceived mystics such as Guerra, Maxi,

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- (1) Caldós, Perez: Nazarín, p. 33.

"Como otros son felices en sueños, soñando que adquieren riquezas, mi felicidad consiste en soñar la pobreza, en recrearme pensando en ella y en imaginar, cuando me encuentro en mal estado, un estado peor."

- (2) Caldós, Perez: Ibid., p. 102.

"No huía de las penalidades, sino que iba en busca de ellas; no huía del malestar y la pobreza, sino que tras de la miseria y de los trabajos mas rudos caminaba. Huía, sí, de un mundo y de una vida que no cuadraba a su espíritu, embriagado, (sí, así puede decirse) con la ilusión de la vida ascética y penitente."







Paulita, Daniel, Victoria, and numerous others, it is clear that Galdós has an aversion to anything savoring of mysticism. Walton says, "The mystic, in Galdós' opinion, is the Don Quijote of Catholicism. He is striving after an impossible ideal and breaking himself in the process." (1) Galdós considered mysticism as an absolute negation of the fundamental trends, an unwholesome and pathological manifestation. In La Sombra is found his viewpoint of mysticism as a pathological activity engaged in by people of super-developed imaginations:

"The mystics who have spoken of their visions with such faith, believing that they have conversed with Jesus and the Virgin, are proof of that pathological state which gives greater place to the imagination than to all of the other faculties." (2)

"When one has a natural propensity for the life of fantasy, not to follow the career of a saint is to make a mistake in vocation...It (fantasy) is of value only to produce the ecstasies and hallucinations of mysticism: it makes of a man another being, who is never himself, but always belongs to another world which he peoples with beings to his taste, creating for them an incongruous, illogical life like his own, placing them in action and attributing to them deeds, unusual, extravagant, and absurd, such as his are." (3)

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(1) Walton, L. B.: Perez Galdos and the Spanish Novel of the Nineteenth Century, p. 119.

(2) Galdós, Perez: La Sombra, p. 133.

"Los místicos que han hablado de sus visiones con tanta fe, creyendo que han conversado con Jesús y la virgen, son prueba de ese estado patológico que da preponderancia inmensa a la imaginación sobre todas las facultades."

(3) Galdós, Perez: Ibid., p. 134-5.

"Cuando se tiene propensión natural a la vida de fantasía, no seguir la carrera de santo es errar la vocación...Solo sirve para producir los delirios y alucinaciones del misticismo; hace del hombre un ser fuera de sí, que no está nunca en sí mismo, sino en otro mundo que el puebla a su antojo de seres, dándoles vida incongruente e ilógica, como la suya, poniéndoles en acción, atribuyéndoles hechos raros, disparatados, absurdos, como los suyos."



Pauline, Daniel, Victoria, and numerous others. It is clear that Galton has an aversion to anything savouring of mysticism. Wilson says, "The mystic, in Galton's opinion, is the Don Quixote of Catholicism. He is striving after an impossible ideal and punishing himself in the process." (1) Galton considered mysticism as an absolute negation of the fundamental trends, an unwholesome and pathological manifestation. In Is Science is found his viewpoint of mysticism as a pathological activity engaged in by people of super-developed imagination.

"The mystic who have spoken of their visions with such faith, believing that they have conversed with Jesus and the Virgin, are proof of that pathological state which gives greater place to the imagination than to all of the other faculties." (2)

"When one has a natural propensity for the life of fantasy, not to follow the career of a saint is to make a mistake in vocation... (3) Fantasy is of value only to produce the ecstasies and hallucinations of mysticism. It makes of a man another being, who is never himself, but always belongs to another world with the people with beings to his taste, possessing for them an imagination, illogical like his own, placing them in action and attributing to them deeds, unusual, extraordinary, and absurd, such as his are." (3)

(1) Wilson, L. B.: Forer Galton and the Twentieth Century of the Nineteenth Century, p. 119.

(2) Galton, Forer: Is Science, p. 133.  
"Los místicos que han hablado de sus visiones con tanta fe, creyendo que han conversado con Jesús y la Virgen, son prueba de una estado patológico que da preponderancia excesiva a la imaginación sobre todas las facultades."

(3) Galton, Forer: Idem, p. 134-5.  
"Cuando se tiene propensión natural a la vida de fantasía, no seguir la carrera de santo es error la vocación... Solo sirve para producir los delirios y alucinaciones del misticismo; hace del hombre un ser fuera de sí, que no está nunca en sí mismo, sino en otro mundo que él percibe a su antojo de seres, fenómenos, vida incongruentes e ilógicas, como la suya, concebidos en acción, atribuyéndoles hechos raras, disparatados, absurdos, como los suyos."



In all the mystics delineated by Galdos exist similar personality traits and behavior: all feel an intense joy in physical and mental torture, which is illustrated in their desire for poverty and humiliation, their seeking out the most disagreeable, repulsive, menial tasks to perform, and their flagellations; and all experience ecstasies, trances, or visions of some kind.

The sexual basis of religious ecstasy and the voluptuous satisfaction gained from the mystic's self-tortures is not only Freudian but is accepted by all modern psychologists, their term for which is "masochism" - defined generally as "a voluptuous delight in self-torture."

The erotic nature of mystical trances and ecstasies is expressed by Leuba in the following lines:

If the mystics profess disdain for the body and its pleasures, it is not because they are indifferent to sensuous delight as such, but because they see some incompatibility between the pleasures of the flesh and the soul's welfare. When they are not aware of the bodily origin of sensuous enjoyment, they give themselves up to it with great relish and complete abandon. (1)

He maintains that one of the chief motivations of Christian mysticism is an organic need for sensuous satisfaction, though he also states that the subject of the voluptuous excitement is frequently not aware of its nature and may, therefore, regard his delight as "spiritual."

Leuba also points out the fact that those who turn to mysticism are predisposed by temperament to certain nervous disorders, among which he especially mentions hysteria and neurasthenia. The mystic usually possesses a highly impressionable, emotional nature and a tense physical and psychical organization. The unnatural, ascetic life

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(1) Leuba, James H.: The Psychology of Religious Mysticism, p. 117.







almost condemns one of such a temperament to mental disorder:

It has become more and more recognized that a prolific, if not the most prolific, source of psychoneurosis is an abnormal sex-life; either they (the mystics) live unmarried and under an exciting love-influence - the women in contemplation of the Heavenly Bridegroom, the men of the Holy Virgin; or, they were married without finding in that relation the physiological and the moral satisfaction which it should give. The section of this book treating of the sex-motive in mysticism offers undeniable evidence of recurrent attacks of erotomania in connection with love-ecstasies. (1)

Because of the ideal set for themselves and the unnatural mode of life chosen by them, these mystics were unable to gratify their instincts and desires in the ordinary way. The repressions and conflicts brought about and aggravated by their excessive and persistent ascetic practices caused a variety of mental disturbances. In speaking of the mystic, Catherine of Genoa, Leuba says:

We find her rivaling the great ascetics in the severity of her penances, wearing a hair shirt, never touching either meat or fruit, fasting often and long, lying at night on thorns, refusing herself even the innocent pleasure of conversation with friends. Six hours a day were spent in prayer. Her life 'was a continuous striving to do things contrary to her natural bias and an alert looking to do the will of others'. On entering the hospital service, one of her first self-imposed tasks was to get rid of her squeamishness by constraining herself to the most menial and dirty work. (2)

A comparison of the behavior of such mystics as Catherine of Genoa, Madame Guyon, Santa Teresa, and many others, with the histories of Paulita, Leré, Luís Gonzaga, and Nazarin, indicate identical physical and emotional activities, as well as the same pathological symptoms,

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(1) Leuba, James H.: Ibid., p. 193.

(2) Leuba, James H.: Ibid., p. 68-9.



almost condense one of such a fragment to mental disorder

It has become more and more recognized that a person is not the most healthy, sound of body and mind as an abnormal sex-life; either that (the mind) is unbalanced and under an existing love-influence, or the brain is distorted of the heavenly balance, or the sex of the body is virgin; or, they were married without feeling in which fashion the physician and the woman needed the same is about give. The section of this book is not a sex-active in a person of a normal mind, but a current attack of abnormality in connection with love-  
neurosis. (1)

Because of the ideal set for themselves and the mental model life chosen by them, these people are unable to gratify their desires in the ordinary way. The repression and denial of their about and aggravated by their excessive and persistent sexual wishes caused a variety of mental disturbances. In speaking of the female

Catherine of Genoa, Lombard says

She found her living the great model in the heavenly life her husband, wearing a hair shirt, never taking a bath, fast on food, fasting often and long, living in a house, retaining her own even the lowest of women of her generation with her. Her husband was a saint, a man of great power. Her life was a constant struggle to be a saint, contrary to her natural state and an abhorrence to her. The will of others, in seeking the most of her, one of her first self-imposed rules was to not let her be agitated by anything, but to be as calm as possible and first work. (2)

A comparison of the behavior of such people as Catherine of Genoa

Madame Guyon, Santa Teresa, and many others with the behavior of Pauline, Jane, Julia Gonzaga, and Elizabeth, indicates the difference and emotional activities, as well as the same physical conditions

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- (1) Lombard, James R., 1910, p. 108.
  - (2) Lombard, James R., 1910, p. 108.



from which it is apparent that Galdós understood the relationship between erotic desire and an excess of religious zeal.

#### Group C - Childhood Neurosis

In the exposition of those Freudian theories as anticipated by Galdós, only the cases of adult neurosis have been dealt with as being pertinent. However, in its bearing on the general purpose of this study, namely, to show Galdós' understanding of all mental states, it is believed that the following example of childhood neurosis has its place in this study:

##### LUISITO (Miau).

Luisito, whose mother is dead and whose father has deserted him, now lives with his grandmother, grandfather and two aunts. He is eight years of age and of extremely delicate physique. He is of small stature and suffers from an ever-present shortness of breath.

Of a very timid nature, he avoids contact with his schoolmates, fearful of their rough jokes and feeling incapable of defending himself or retaliating because of his physical weakness. He is the most serious in the classroom, the dullest in games, and in pranks the least courageous. His excessive timidity causes him to appear even stupider than he is.

The three female relatives with whom he lives, unfortunately, have been given the unkind nickname of "Miau" by the neighborhood because of some fancied facial resemblance to cats. This disrespectful nickname has been passed on to the supersensitive Luisito and is the source of keen humiliation to him. The indelicate jokes, the derisive remarks



from which it is apparent that Galileo was not the relationship was  
between Galileo and an extensive collection of...

Group C - Children's Records

In the opinion of those present, Galileo was not a child in  
Galileo, only the case of child records have been dealt with in the  
past. However, in the history of the Galileo records, it is  
study, namely, to show Galileo's understanding of the world around him.  
It is believed that the following examples of Galileo's work in this  
phase of his study...

Galileo (Child)

Galileo, whose mother is dead and whose father has been in the  
now lives with his grandmother, grandmother and mother. He is a child  
years of age and of extremely delicate physique. He is a child who  
and suffers from an ever-present awareness of physical...

Of a very kind nature, he avoids company with his associates,  
fearful of their rough jokes and feeling himself of inferior status  
or revealing weakness of his physical condition. He is a child who  
in the classroom, the child is quiet and is never the least  
geometric. His excessive timidity causes him to prefer even the most  
he is.

The three female relatives with whom he lives, and who are  
been given the unkind nickname of "Mama" by the child. He is a child who  
and female, Galileo's relationship to them. He is a child who  
has been named as to the importance of Galileo and the importance of  
keep Galileo to him. The Galileo's father, the Galileo's mother...



and the rock-throwing of his rude schoolfellows drive him more and more to solitude. His escape from their insults has almost the appearance of flight at times, and this does not tend to lessen their persecutory activities.

Luisito's grandfather is an ex-employee of the government, who lacks a bare two months of having served sufficient time to be granted a pension. He spends all of his time securing interviews with people of influence or writing endless letters soliciting aid in order that he may secure an appointment long enough to enable him to complete his service. All of his efforts have been in vain, and his mental state is becoming desperate with anxiety. Their financial situation is critical, and little Luisito spends most of his time carrying notes to friends and acquaintances either seeking a recommendation or asking for actual cash to buy food. His grandfather talks freely and cynically to the child about their troubles. Luisito knows the contents of the letters he is compelled to deliver, and suffers mental agony when he has to return home with a refusal of aid:

He was the messenger of the terrible anxieties, miseries, and the impatience of his grandfather; it was he who distributed in one district or another the requests of the unhappy ex-employee begging either a recommendation or some assistance. (1)

Luisito is subject to a fainting spell in which he sees visions. He can always anticipate these attacks, as they begin with a heaviness

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(1) Galdós, Perez: Miau, p. 18-19.

"Era el mensajero de las terribles ansiedades, tristezas e impacencias de su abuelo; era el que repartía por uno y otro distrito las solicitudes del infeliz cesante, implorando una recomendación o un auxilio."



and the rock-throwing of his rude schoolfellows drive him more and more to solitude. His escape from their insults has almost the appearance of flight at times, and this does not tend to lessen their persecutory activities.

Luisito's grandfather is an ex-employee of the government, who lacks a bare two months of having served sufficient time to be granted a pension. He spends all of his time securing interviews with people of influence or writing useless letters soliciting aid in order that he may secure an appointment long enough to enable him to complete his service. All of his efforts have been in vain, and his mental state is becoming desperate with anxiety. Their financial situation is critical, and little Luisito spends most of his time carrying notes to friends and acquaintances either seeking a recommendation or asking for actual cash to buy food. His grandfather talks freely and optimistically to the child about their troubles. Luisito knows the contents of the letters he is expected to deliver, and suffers mental agony when he has to return home with a refusal of aid.

He was the messenger of the terrible anxieties, miseries, and the influence of his grandfather; it was he who distributed in one district or another the requests of the unhappy ex-employee begging either a recommendation or some assistance. (1)

Luisito is subject to a fainting spell in which he sees visions. He can always anticipate these attacks, as they begin with a heaviness

(1) Colón, Ponce, May 18-19.  
 "Era el mensajero de las terribles ansiedades, tristezas e impotencias de un empleado que en su distrito por uno y otro distrito las solicitudes del infeliz empleado, impotente y recomendación o un auxilio."



of his head - a kind of drowsiness - then a chill down his spine, and finally loss of sensation and consciousness.

The first fainting spell described is experienced on his return home from delivering a note which fails to bring the requested assistance. He has the following vision: he sees the image of a man with a thick, white beard, enveloped in a cape of indefinable color. Between the folds of the cape shine forth lights like those which filter through breaks in clouds. From the folds of the cape, the image brings forth his hand, which is strong and robust like a man's, but also white and perfect like a woman's. This vision introduces himself as God and converses with Luisito at length. He promises aid in getting a position for his grandfather, and then reproves Luisito for his failure in his lessons on that day. When he recovers from this faint, he is so weak that he can scarcely stand up.

The next vision is similar, but the personage calling himself God is now seated in front of a writing desk with millions of letter in front of him. He is writing in a beautiful handwriting, and finally incloses the letter in a snow-white envelope. Luisito can see the address on the envelope: it is from God to the Spanish Minister.

These visions are very frequent and always vary but slightly from those described. Sometimes events at school or at home are interspersed and change the details of the vision.

Luisito frequently accompanies his younger aunt to church, and he begins to conceive the idea that he wishes to be a priest. Shortly after this he hears the atheistic and cynical religious viewpoint of his father (who has suddenly returned to claim him) and receives a



of his head - a kind of brownish - then a still more intense red - and finally loss of sensation and consciousness.

The first fainting spell occurred in the morning, when he was sitting at his desk.

From delivering a paper which he had written, he returned to his room, and has the following account of his state and feelings at that time.

Heard, enveloped in a kind of insensibility which, however, the patient

the tape which he had just unwound, and which he had just unwound.

eluded. From the time of the attack, he has been unable to do any work.

which is strong and vigorous like a man, but which is not strong and vigorous like a man.

a woman's. This vision has been described in the following manner by the patient.

initiated at length. He has been able to do no work since that time.

father, and then returned to his father's house, where he has been since.

day. When he awoke from this vision, he was in a state of great weakness.

ly stand up.

The next vision is similar, but the patient is still weaker.

is now seated in front of a window, and is writing a letter to his father.

front of him. He is writing in a beautiful handwriting, and is very happy.

loses the paper in a moment, and is unable to do any more work.

on the envelope. It is found to be the same as the first vision.

These visions are very frequent, and the patient is unable to do any work.

those described. The patient is now in a state of great weakness.

and change the details of the vision.

initiated in a moment, and the patient is unable to do any work.

begin to connect the two that he wishes to be a man.

after this he has been unable to do any work, and is in a state of great weakness.

his father, who has been unable to do any work, and is in a state of great weakness.



severe spiritual shock.

Other mental and emotional shocks come to Luisito as the result of the chaotic mental state of Abelarda caused by her unrequited love for Luisito's father. Her moods of frenzied frustration result in frequent outbursts of passionate savagery directed at little Luisito, who is the most convenient target. She would undoubtedly have killed him in one of these mad moments, if the family had not intervened.

A still further shock is experienced by him in the sudden death of Posturitas, his arch-enemy at school. The funeral is a terrifying spectacle to him, but he cannot refrain from consoling himself by saying that now Posturitas can no longer call him "Miau." Shortly after this he has another vision in which he sees God surrounded by angels, among whom is Posturitas, who hurls the loathed nickname at him again.

The last vision recounted is one in which God tells him that his grandfather will never be able to secure a position and that the only hope for relief will be his grandfather's death.

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The case of Luisito offers an interesting study in child psychology. It brings out many details of childhood experience which undoubtedly constitute sufficiently intense psychic traumata that a prophesy of serious adult neurosis could hardly be questioned. The visions seen by Luisito are nothing more than a simple projection of the anxieties and emotional conflicts which a timid, supersensitive child living in a mentally and emotionally unhealthful environment would experience.



severe physical shock.

Other mental and emotional factors tend to intensify the shock.

The chronic mental state of the patient is a factor in the intensity of the shock. Her mood of depression, her sense of isolation, her sense of helplessness, her sense of being a burden to others, her sense of being a failure, her sense of being a disappointment to others, her sense of being a disappointment to herself, all these are factors in the intensity of the shock. The shock is a physical reaction to these mental and emotional factors.

A still further shock is experienced by the patient when

of Postnatal, his arch-enemy is shocked. The shock is a physical reaction

apart from him, but he cannot help but feel the shock of his own shock.

The fact that Postnatal can no longer feel the shock of his own shock

this he has another reason for which he may feel ashamed to admit.

among whom is Postnatal, who feels the shock of his own shock.

The last reason mentioned is that in which the shock is the only

Grandfather will never be able to feel the shock of his own shock.

hope for relief will be the grandfather's death.

The case of Indigo offers an interesting study in which the shock

off. It brings out many details of the shock which are not

only consistently and definitely present in the case of Indigo.

of various acute nervous conditions which are not present in the case of Indigo.

by Indigo are nothing more than a study of the shock of his own shock.

and emotional factors which are not present in the case of Indigo.

a mentally and emotionally unstable individual who is not



CHAPTER VI  
COMPARATIVE DATA ON PUBLICATIONS OF GALDOS AND FREUD

A comparison of the publication dates of the works of Galdos discussed in this study with statements made by Freud himself will bring out the fact that not only had nothing been published by Freud during this period but that the essentials of his theories had not even taken definite shape in his own mind until after practically all of Galdos' outstanding novels had been published. For clarity to the reader in making this comparison, a list of Galdos' works with publication dates is given below:

|        |   |                             |
|--------|---|-----------------------------|
| 1870   | - | La Fontana de Oro           |
| 1870   | - | La Sombra                   |
| 1871   | - | El Audaz                    |
| 1876   | - | Doña Perfecta               |
| 1877   | - | Gloria                      |
| 1878   | - | Marianela                   |
| 1879   | - | La Familia de León Roch     |
| 1881   | - | La Desheredada              |
| 1883   | - | El Doctor Centeno           |
| 1884   | - | Tormento                    |
| 1884   | - | La de Bringas               |
| 1884-5 | - | Lo Prohibido                |
| 1886-7 | - | Fortunata y Jacinta         |
| 1888   | - | Miau                        |
| 1889   | - | La Incognita                |
| 1889   | - | La Realidad                 |
| 1889   | - | Torquemada en la Hoguera    |
| 1890-1 | - | Ángel Guerra                |
| 1893   | - | Torquemada en la Cruz       |
| 1893   | - | La Loca de la Casa          |
| 1894   | - | Torquemada en el Purgatorio |
| 1894   | - | La de San Quintín           |
| 1895   | - | Nazarín                     |
| 1895   | - | Halma                       |
| 1895   | - | Torquemada y San Pedro      |



# APPENDIX II

## COMPARATIVE DATA ON PUBLICATIONS

A comparison of the publication dates of the works of the author is given in this appendix. The data are arranged in two columns, the first column giving the year of publication and the second column giving the title of the work. The data are arranged in chronological order, from the earliest to the latest publication. The data are given in the following table:

is given below:

|      |                           |
|------|---------------------------|
| 1970 | - The American Revolution |
| 1970 | - The American Revolution |
| 1971 | - The American Revolution |
| 1972 | - The American Revolution |
| 1973 | - The American Revolution |
| 1974 | - The American Revolution |
| 1975 | - The American Revolution |
| 1976 | - The American Revolution |
| 1977 | - The American Revolution |
| 1978 | - The American Revolution |
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| 1992 | - The American Revolution |
| 1993 | - The American Revolution |
| 1994 | - The American Revolution |
| 1995 | - The American Revolution |
| 1996 | - The American Revolution |
| 1997 | - The American Revolution |
| 1998 | - The American Revolution |
| 1999 | - The American Revolution |
| 2000 | - The American Revolution |



A study of the life and work of Freud with relation to the foregoing dates reveals the following facts:

In 1870, when Galdós presented Paulita and Dr. Anselmo, the sexual basis of whose neurosis cannot be disputed, Freud was only fourteen years of age.

In 1880-2, when Breuer made his famous cure of hysteria by hypnosis, out of which grew the "catharsis" theory taken up and developed by Freud later, Freud was but a student in medical school. By this time Galdós had presented several neurotics in addition to the above, whose disorder likewise showed a sexual connection.

In 1887, when Freud returned from studying under Charcot in Paris, from his own statement it is revealed that he knew nothing of the etiology of the neuroses:

When I began my medical activities in Vienna as a private dozent in nervous diseases, I was as innocent and ignorant in all that concerned the etiology of the neuroses as any promising academician could be expected to be. (1)

By this time Galdós had portrayed the numerous neurotics contained in *Lo Prohibido*, as well as Maxi and a number of less important cases.

In 1895 Freud and Breuer published Studies on Hysteria, an account of Breuer's famous hysteria case, but still Freud made no statement with regard to the etiology of the neuroses. By this date all of the characters analyzed in this paper had been created by Galdós.

In 1897, Freud states, he was "then working toward a theory of the libido in the neuroses which was to explain all neurotic as well

---

(1) Freud, Sigmund: History of the Psychoanalytic Movement, p. 7.



A study of the life and work of Freud with reference to the 1900-

Going dates reveals the following facts:

In 1870, when Galileo presented his theory and Dr. J. J. Thomson, the modern

basis of whose nervous system cannot be displaced, Freud was only 10 years

years of age.

In 1880-2, when Freud made his famous study of hysteria by hypnosis,

out of which grew the "cathartic" theory, when he was developed by Freud

later, Freud was not a student in medical school. By this time Galileo

had presented several nervous system in relation to the above, whose dis-

order likewise showed a natural progression.

In 1887, when Freud returned from studying under Charcot in Paris,

from his own statement it is revealed that he was working at the

etiology of the nervous

When I began my medical activities in Vienna as a resident

doctor in nervous diseases, I was as ignorant and ignorant

in all that concerned the etiology of the nervous system as

presenting conditions would be expected to be. (1)

By this time Galileo had discovered the nervous system's connection to

in the nervous system, as well as the nervous system's connection to

In 1893 Freud and Breuer published Studies on Hysteria, an account

of Breuer's famous "talking" cases, but with Freud made no reference

with regard to the etiology of the nervous system. At this time all of the

characters analyzed in this paper had been treated by Galileo.

In 1897, Freud states, he was "then working toward a theory of

the libido in the nervous system which was to explain all nervous as well

(1) Freud, Sigmund: History of the Psychoanalytic Movement, p. 17.



as psychotic appearances on the basis of abnormal drifts of the libido." (1)

Finally in speaking of the years following his first publications, he says:

Meantime my writings were not in the reviewed professional literature of the day. If an exception was made, they were always treated with scornful or pitying condescension. (2)

In 1900 Freud published his Interpretation of Dreams. In 1905, ten years after all of the works of Galdós discussed herein had been published, he brought out Three Contributions to the Theory of Sex, in which is found his conception of the sexual etiology of the neuroses.

\*\*\*\*\*

A study of the above facts seems to offer conclusive proof of the fact that Galdós anticipated by many years the basic elements of the Freudian theory of the neuroses.

---

(1) Freud, Sigmund: Ibid., p. 21.

(2) Freud, Sigmund: Ibid., p. 15.



an psychotic appearances on the basis of abnormal drive of the libido." (1)

Finally in speaking of the years following his first publications,

he says:

Meanwhile my writings were not in the revised professional literature of the day. If an exception was made, they were always treated with scornful or pitying consideration. (2)

In 1900 Freud published his Interpretation of Dreams. In 1903,

ten years after all of the works of Galileo discussed herein had been

published, he brought out Three Contributions to the Theory of Sex, in

which he found his conception of the sexual etiology of the neuroses.

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A study of the above facts seems to offer conclusive proof of the

fact that Galileo anticipated by many years the basic elements of the

Freudian theory of the neuroses.

(1) Freud, Sigmund: Idid., p. 21.

(2) Freud, Sigmund: Idid., p. 18.

CHAPTER VII CONCLUSION

While Galdós' anticipation of Freudian concepts is an interesting fact in itself both from a literary and psychological standpoint, the mere antedating of an idea brought out by another is not new in the history of ideas and, as such, is not important. The really significant aspect of such a fact is the meaning which it holds in an evaluation of Galdós in the field of literature. In interpreting the importance of this priority, attention is invited to the following points:

He actually forecasts the present conception of a wide range of mental disorders. Combined with the keen insight of the clinician, he also possesses an unusual human understanding which would indicate that he entered into the very mental conflicts which his abnormal characters are undergoing. He does not create these individuals for the sake of a literary effect, or like Dickens, with whom he is frequently compared, to provide an atmosphere, but gives them a vivid reality which forces the reader to participate in their neurotic or psychotic experiences.

His insight into the workings of the abnormal mind and his understanding of psychoanalytic technique was gained without the assistance of modern psychological theories and systems. Psychoanalysis was not in existence until Freud appeared as its exponent; little was known of the psychic mechanisms of the neuroses, and nothing at all of their etiology. Yet Galdós wrote of these things with a clear comprehension.

While Galois' mathematical work is well known, his literary and philosophical contributions are less so. In his brief life, he was a pioneer in the field of mathematics, and his work has been a source of inspiration for many mathematicians. His early work on the theory of groups and the theory of equations is particularly noteworthy. He was also a poet and a philosopher, and his literary and philosophical work has been a source of inspiration for many writers and thinkers. His work on the theory of groups and the theory of equations is particularly noteworthy. He was also a poet and a philosopher, and his literary and philosophical work has been a source of inspiration for many writers and thinkers.

He, as a creative writer, propounded a conception of mental disease, its causes and its therapy, which was comparable in all of its salient features to the system which has been conceded by modern psychologists to be the outstanding contribution of this generation to an understanding of the abnormal mind. With his ability to unravel subconscious motives, little would be required but the acquisition of a new terminology in order for Galdós to take a notable place among present day psycho-analytical writers.

His penetration into the depths of human impulse and instinct, his comprehension of the mechanisms of the abnormal mind as understood by the outstanding intellects in the field today, are not an accidental thing - a mere lucky guess, but come from the incisive mind and sympathetic heart of a really great literary genius.

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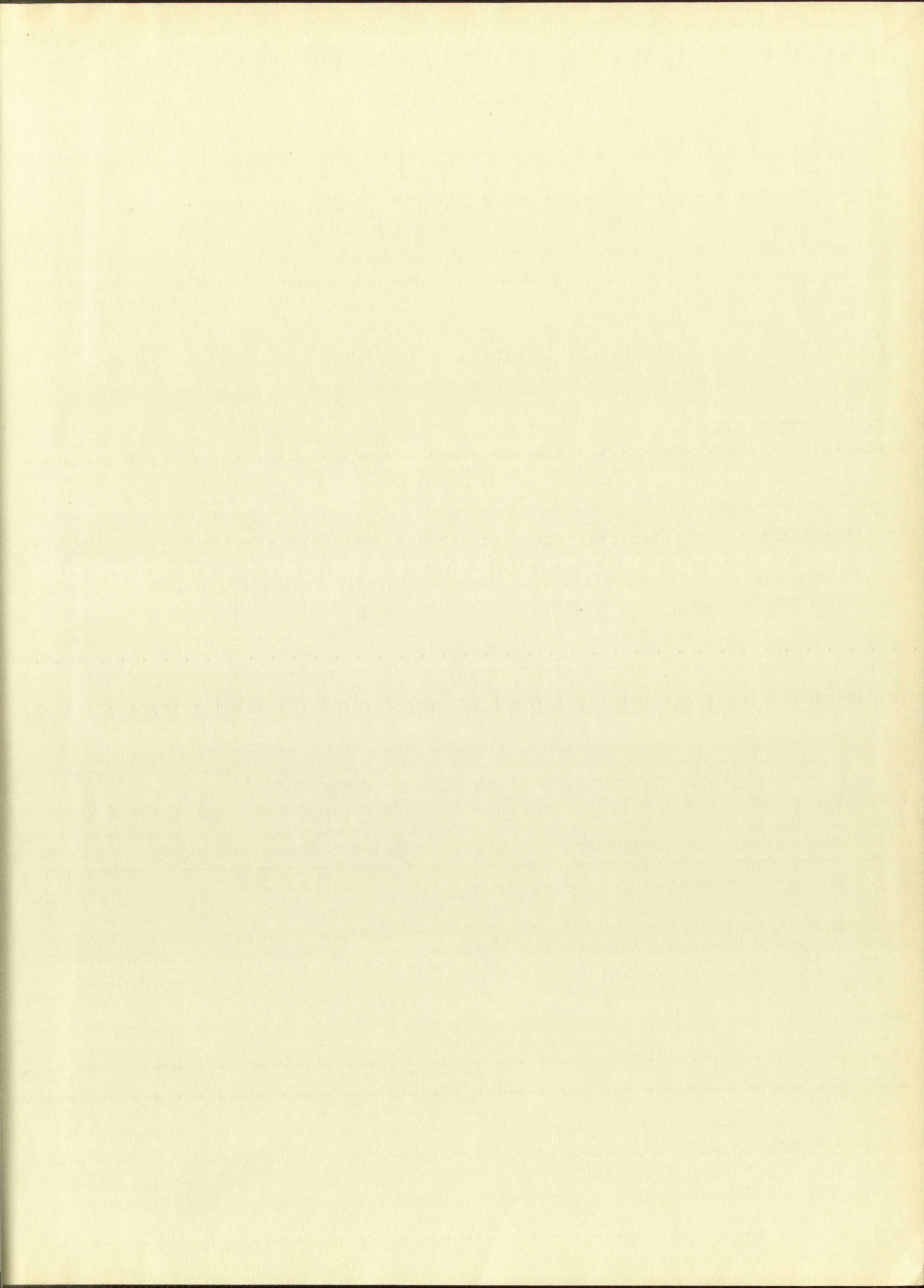
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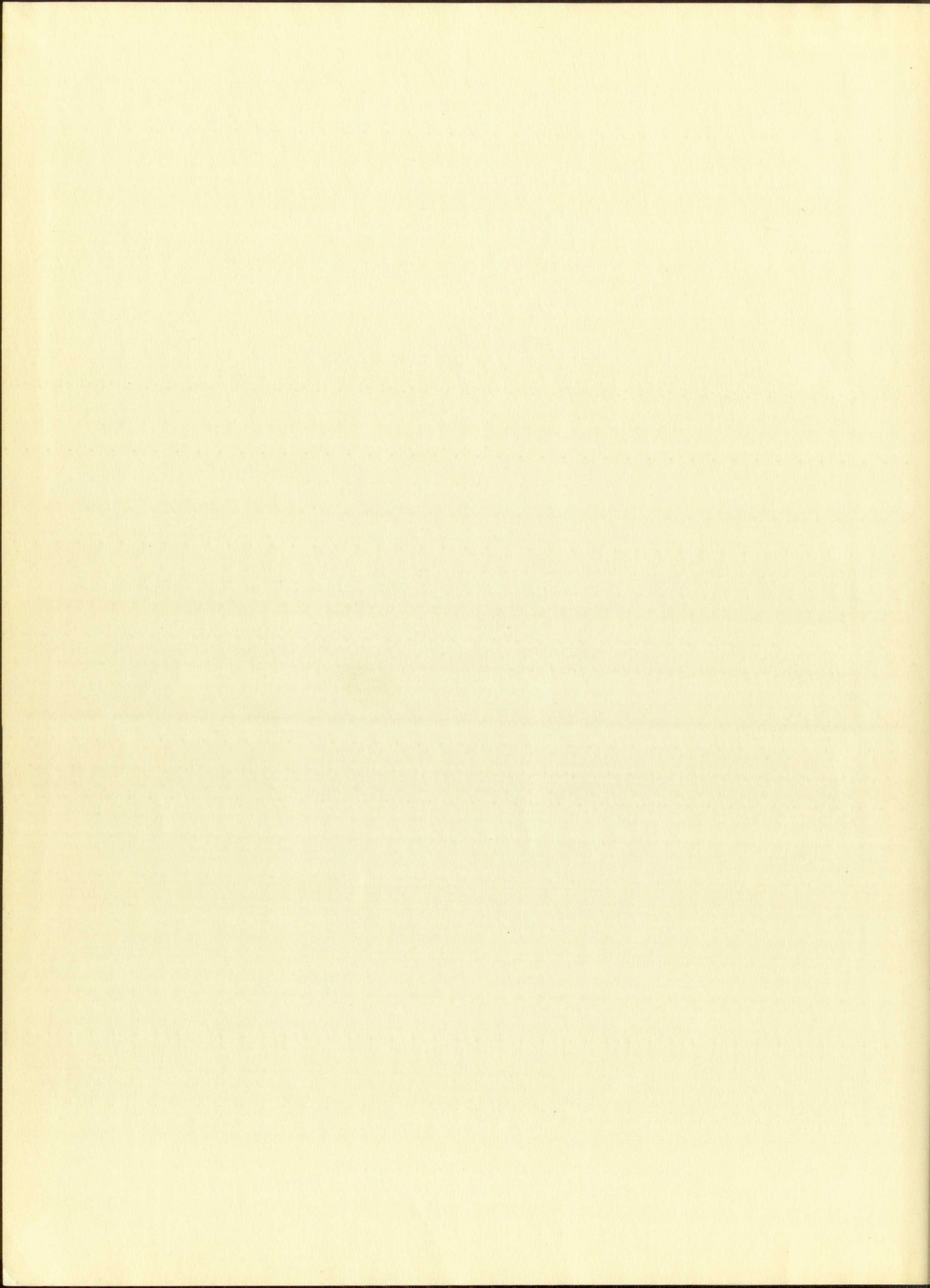
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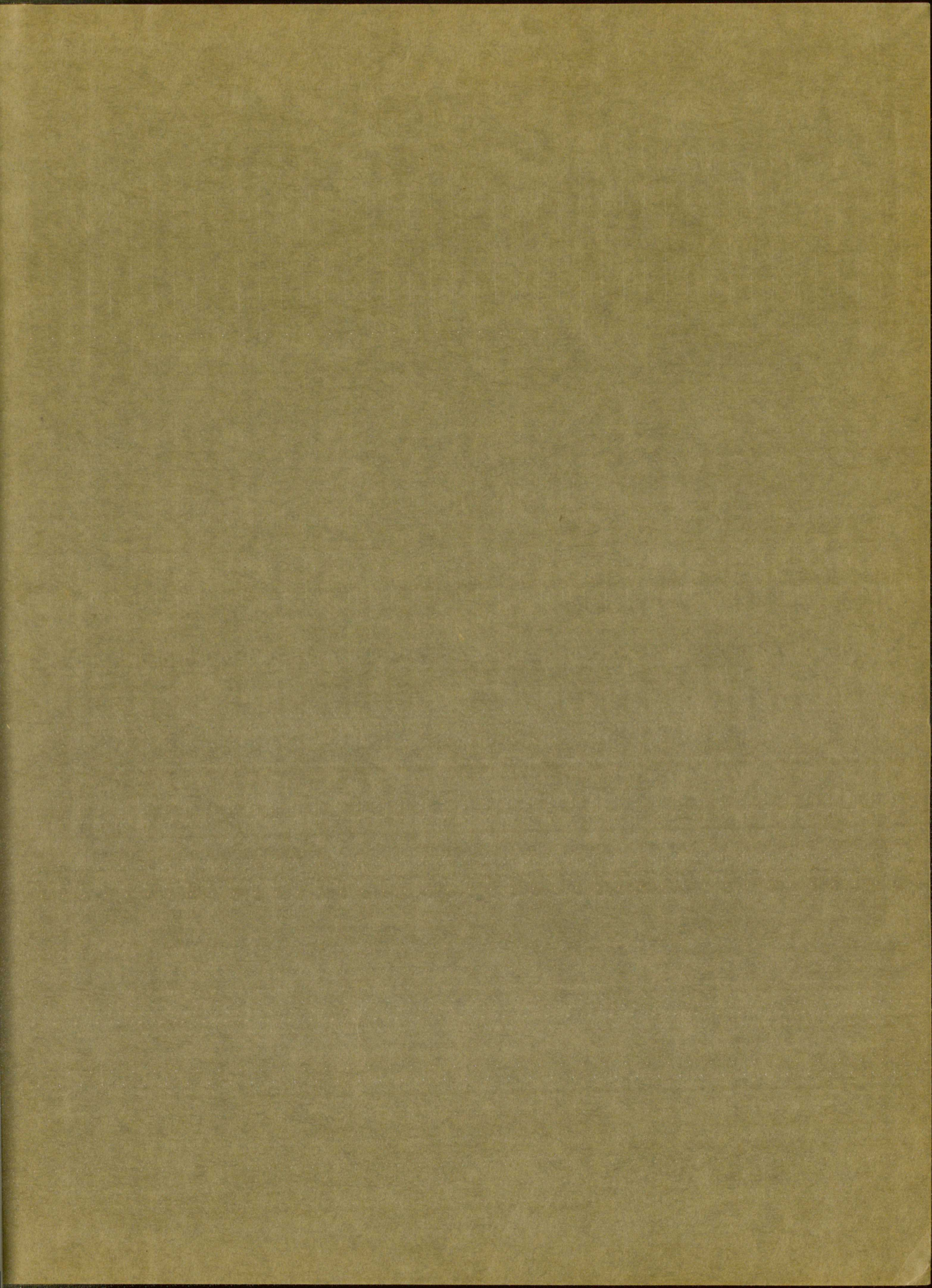
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