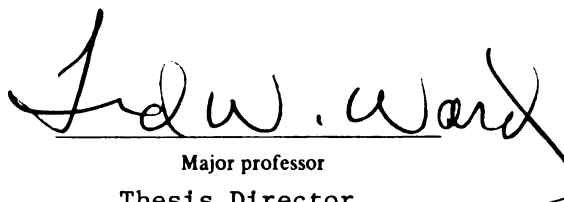


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THE CHILDREN'S LITERATURE OF  
JOSE BENTO MONTEIRO LOBATO OF BRAZIL:  
A PEDAGOGY FOR PROGRESS  
presented by  
Rose Lee Hayden

has been accepted towards fulfillment  
of the requirements for

Ph.D. degree in Education

  
Major professor  
Thesis Director

Date March 4, 1974

ABSTRACT

THE CHILDREN'S LITERATURE OF JOSÉ BENTO MONTEIRO LOBATO  
OF BRAZIL: A PEDAGOGY FOR PROGRESS

By

Rose Lee Hayden

As the author of nearly 5,000 pages of children's literature--thirty-nine works and seven adaptations of classics of world literature for children, José Bento Monteiro Lobato aptly, if not a bit unromantically, described himself as condemned to be the Andersen of Latin America. A careful search of the literature yielded numerous calls for serious study of the children's literature of Lobato, but few actual attempts at research and analysis. Language barriers and methodological problems associated with the task have no doubt contributed to the lack of investigation to date. Lobato's singular importance in the historical evolution of Brazilian children's literature, plus recognition of the value of cross-cultural perspectives in educational research constituted major rationales for undertaking this investigation.

The study was designed to serve several complementary purposes. In the field of children's literature, the aims were: (1) to add to knowledge about the children's literature of Brazil; (2) to demonstrate the influence of world children's literature on Lobato's own works; (3) to apply an accepted investigatory technique, content assessment, to the children's literature of another nation; and (4) to illustrate

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the interplay between Lobato's children's literature as a mirror and shaper of cultural attitudes by providing concrete instances drawn from the views and works of the author. In the field of ethnopedagogy, the study was constructed for these purposes: (1) to investigate the functions of pedagogy on a cross-cultural basis by describing Lobato's cultural expectations with respect to types of valuable learning experiences for the development of a range of intellectual skills; and (2) to show how Lobato's children's literature served as a school and non-school vehicle for the transmission of certain cognitive and affective learnings. In the field of Romance languages and literary criticism, the study hoped: (1) to extend literary criticism to works of children's literature as these books are generally not treated by scholars in the field.

The seventeen-volume 1959 Brasiliense edition of the children's literature of Lobato was chosen as the source of primary material and was subjected to analysis of content by placing selections in three major categories: (1) learning situations; (2) learnings and intellectual skills valued; and (3) content related to personal responsibility, progress, and the nation. Types of learning situations included schooling; books and reading; teacher-student interactions; the oral tradition; and experiential learning. Types of learnings and intellectual skills valued included wisdom and traditional humanistic education; scientific and technological education; intelligence; cleverness; utilitarian and practical knowledge; problem-solving ability and common sense; and fancy and imagination. Types of content included personal

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responsibility and self-image; adult/child relationships; and the author's views on mankind and on a range of other issues. Under Brazilian heritage and nationalism appeared the nature of progress and of the ideal society, as well as contemporary social institutions and progress (religion and the family; race and class; and politics and economics). Six raters were given an inter-judge reliability test. The overall degree of concurrence was 93 percent for the selection of the primary category, 83 percent for selection of secondary categories.

Major findings were that: (1) Lobato's children's literature was visibly influenced by international literature for children; (2) the children's literature of Lobato reflected the cultural context of the author's life and times as well as his concerns with Brazil's place in the world and with the importance of technological development; (3) pedagogical expectations with respect to effective and valuable learning environments were revealed in Lobato's books as was a rich variety of learnings and intellectual skills; and (4) Lobato's didactic purpose was served by the author's use of reading as entertainment. Combining moralistic messages with ample appeal to fancy and imagination, Lobato's books marked a break with traditional modes of didacticism in Brazilian children's literature.

Suggestions for further study included investigations into other dimensions of Lobato's children's books; studies of his educational philosophy; investigations of Lobato's impact on contemporary Brazilian children's authors; and content analyses of present-day Brazilian books for children to reveal cultural attitudes and values contained therein.

Rose Lee Hayden

The study was thought to have ramifications for Brazilian educators and practitioners, as well as for students of comparative and international aspects of children's literature.

THE CHILDREN'S LITERATURE OF  
JOSE BENTO MONTEIRO LOBATO OF BRAZIL:  
A PEDAGOGY FOR PROGRESS

By

Rose Lee Hayden

A DISSERTATION

Submitted to  
Michigan State University  
in partial fulfillment of the requirements  
for the degree of

DOCTOR OF PHILOSOPHY

Department of Secondary Education and Curriculum

College of Education

1974

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## ACKNOWLEDGMENTS

Many friends and colleagues assisted the author with this project. Dr. David Heenan, Chairman of the Guidance Committee, was a patient and encouraging advisor, moving the prospect of completing the degree from the realm of fiction to that of reality. Dr. Jean LePere provided excellent suggestions which shaped the bibliographic and methodological dimensions of the study and provided me with her considerable expertise in the field of children's literature. Dr. Cole Brembeck contributed his insights and fine cultural sensitivities so that I might better appreciate the human dimension of education, while Dr. Donald Yates served as a consultant in the field of Romance languages. Dr. Ted Ward deserves special thanks for his role as thesis advisor. Indeed, an assignment on a task such as this one equals cruel and unusual punishment.

The initial research in Brazil on the topic of the children's literature of José Bento Monteiro Lobato was originally funded in 1967 by a grant from the Latin American Studies Center at Michigan State University. The institutional grant was made to the Office of International Studies and Programs by the Ford Foundation. Director of the Latin American Studies Center at the time was Dr. Garland Wood.

No acknowledgments would be complete without mention of some other special contributions. In Brazil, my friend and colleague Leonardo Arroyo deserves recognition for his considerable work in the field and for assisting me with this study. The Director of the Brasiliense



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Publishing Company in São Paulo, Caio Graco Prado, will be working with this manuscript giving editorial and other advice for its eventual Brazilian Portuguese edition. Grateful thanks goes to Brasiliense for permission to cite and translate from the 1959 edition of the children's literature of José Bento Monteiro Lobato. Finally, Sra. Gulnara Lobato Moraes deserves thanks for her warm reception and helpfulness in sharing her personal perceptions of her famous father-in-law.

For service above and beyond the call of duty, my very best friend and husband Sam merits awards for typing the draft of the dissertation. Such services bear testimony to the fact that he is a very liberated man. My friend and excellent secretary Diana Darr saw me through the final draft.

Lastly, to all my Brazilian acquaintances who have extended to me the privilege of participating in Brazil's rich cultural adventure, I extend my warmest thanks.

Rose Lee Hayden

January, 1974

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## CHAPTER I

### PURPOSES OF THE STUDY AND RATIONALE FOR THE STUDY

#### Need For The Study

As the author of nearly 5,000 pages of children's literature--thirty-nine volumes and seven adaptations of classics of world literature for children--José Bento Monteiro Lobato aptly, if not a bit unromantically, described himself as condemned to be the Andersen of Brazil and perhaps of all of Latin America. Without clear plan or original intent to do so, and overcoming such obstacles as widespread illiteracy, lack of publishing facilities and political persecution, Lobato produced a veritable library of children's books. Creating a marvelous world all his own, peopled with characters that live on in the hearts and imagination of his countrymen, Lobato marks a turning point in the evolution of Brazilian children's literature. It was Lobato who first gave national content, purpose and scope to the genre and moved it from purely moralistic and didactic molds to the realm of fancy and entertainment.

More than one critic supports these assertions, as do figures which show that by 1948 over two million copies of Lobato's writings had been sold, of which two-thirds represents sales of his children's books. In an August 1973 interview, the director of Brasiliense, the publishing





house which continues to produce Monteiro Lobato's children's books, cited an impressive sales statistic for the past year alone--over one million copies of the children's literature had been sold in 1972-1973.

In sum, Lobato's impact was and remains considerable:

In Brazil, the editions of the children's literature of Monteiro Lobato follow uninterruptedly and we can say that today there exists no literate child who does not dream about Yellow Woodpecker Place and does not know by heart the adventures of Narizinho, Emília, Pedrinho, and the other personages created by the marvelous pen of Lobato.<sup>1</sup>

Further support can be seen in the words of literary critic Afrânio Coutinho and educator Anísio Teixeira:

But it is Monteiro Lobato, in Brazil, who is most representative of the genre (children's literature). In nearly twenty volumes<sup>2</sup> he created a whole little children's world, quite Brazilian, with characteristic personages such as Pedrinho, Emília, the Viscount of Corncob, Dona Benta, Aunt Nastácia that keep marking and coloring--without equal--the development of the children of our land.<sup>3</sup> . . . He loved youth and the children who would build the Brazil of tomorrow. Other Brazilian writers will be admired, but only this one was so loved and wanted, as are the great teachers of a people. . . Lobato continues and will continue to live in the hearts of Brazilian children who kiss his photograph before going to sleep as if kissing a friend or a father. . .<sup>4</sup>

Despite such laudatory statements, of which the above are but a sampling, to date very little serious work has been undertaken on the

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<sup>1</sup>Catálogo - Obras Completas de Monteiro Lobato (São Paulo: Brasiliense, 1948), p. 7.

<sup>2</sup>The original thirty-nine books were collected and reprinted in a seventeen-volume series in a later edition. The 1959 Brasiliense edition was used for this study.

<sup>3</sup>Enciclopédia Barsa (Rio de Janeiro: Encyclopedia Britannica Editôres Ltda., 1966), p. 492.

<sup>4</sup>Teixeira, Anísio, "Monteiro Lobato," A Tarde (July 6, 1948).

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children's literature of Monteiro Lobato. For that matter, critical studies and histories of Brazilian children's literature are hardly plentiful. Both authorities in the field and professional educators point to this deficiency. Leonardo Arroyo, author of one history of Brazilian children's literature:

A simple examination will give the reader an idea of our poverty--that of the Portuguese language--of studies of this nature. Barely half a dozen authors among us have specifically dealt with the theme.<sup>5</sup>

In a review of a similar history by Nazira Salem:

It is our view that what this History of Children's Literature lacks (as do all the others published to date among us) is a true critical-evaluative treatment of the works considered. . . .<sup>6</sup>

The reviewer is careful to note that such research, difficult and perhaps poorly appreciated, is much needed in Brazil, and that it would require considerably more than one lone researcher to complete.

Timothy Brown, who wrote a doctoral dissertation treating the adult literature of Lobato, specifically cites the need for a careful investigation of the children's books of this writer:

A general survey of the work of Monteiro Lobato suggests other investigations which could be made to clarify a number of pertinent questions. The first and most obvious observation is that the main literary work of Lobato's later years is his series of books for children, and it has been this work principally that has

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<sup>5</sup>Arroyo, Leonardo, Literatura Infantil Brasileira (São Paulo: Edições Melhoramentos, 1967), p. 21.

<sup>6</sup>Salem, Nazira, História da Literatura Infantil (São Paulo: Ed. Mestre Jou, 1970). Quoted in a review in Revista Brasileira de Estudos Pedagógicos, Vol. LIII, (January-March, 1970), p. 182.



made him known beyond the borders of his own country and has proved most popular in Brazil itself. Lobato should be studied as a children's author and his importance in that field should be ascertained.<sup>7</sup>

Moving from author-and country-specific considerations to international ones, it is evident that much valuable work of a comparative nature is being called for by experts in the field of children's literature. Writings on internationalism in children's literature underscore the need for content analysis studies of popular and recommended books from foreign countries, especially those translated into other languages.<sup>8</sup>

#### Purpose Of The Study

This study was designed to serve several complementary purposes.

In the field of children's literature:

- (1) To add to knowledge about children's literature of other countries;
- (2) To demonstrate the influence of trends and of key works of world literature for children on the Brazilian children's literature of Lobato;
- (3) To bring, to a wider audience, knowledge of an outstanding figure in Brazilian children's literature whose works remain largely unknown because of language barriers and lack of previous study and research;

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<sup>7</sup>Brown, Timothy, Jr., "Monteiro Lobato: A Critique" (Unpublished Ph.D. dissertation, University of Wisconsin, 1955), p. 182. (Hereinafter Brown, "Monteiro Lobato. . .").

<sup>8</sup>Pellowski, Anne, "Internationalism in Children's Literature," in Arbuthnot, Mary Hill and Sutherland, Zena, Children and Books (London: Scott, Foresman and Company, 1972), Fourth Edition, p. 758. (Hereinafter, Arbuthnot and Sutherland, Children. . . )

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- (4) To apply an accepted investigatory technique, content analysis, to the children's literature of another nation; and
- (5) To illustrate the interplay between children's literature as a mirror and shaper of cultural attitudes by providing concrete instances drawn from the life and times of Lobato and from his children's works.

In the field of ethno-pedagogy:

- (6) To investigate the functions of pedagogy on a cross-cultural basis by describing cultural expectations with respect to types of valuable learning experiences for the development of a range of intellectual skills;
- (7) To show how children's literature can be used as a school and non-school vehicle for transmitting certain cognitive and affective learnings as well as a wide array of cultural and authorial values; and
- (8) To supply specific examples of how the Brazilian children's literature of Lobato attempted to shape cultural expectations about legitimate modes of learning and pedagogical styles.

In the field of Romance languages and literary criticism:

- (9) To extend literary criticism of works of adult literature to works of children's literature which are generally ignored in traditional studies of writers and their literary production.

#### Assumptions

The assumptions underlying this study were the following:

- (1) That children's literature reflects the beliefs, values, and attitudes of a culture;
- (2) That pedagogy functions differently in different cultural settings and that expectations regarding the nature and types of valuable intellectual skills and of valuable learning experiences vary from culture to culture; and
- (3) That the beliefs, attitudes, and values of children can be shaped by what they read.



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### Hypotheses

While the study is not experimental in design, it has as working hypotheses the following:

#### Children's Literature

- (1) Lobato's Brazilian children's literature has been visibly influenced by international literature for children;
- (2) The children's literature of Lobato reflects the cultural context of his life and times as well as the concerns of the author himself. This last is particularly true of Lobato's desire to promote Brazilian socio-economic and technological development;
- (3) The children's literature of Lobato reveals social and personal expectations with respect to valuable learning experiences and intellectual skills;
- (4) Lobato's children's literature marks a turning point away from traditional molds of moral didacticism in Brazilian children's literature toward appreciation of the recreational value of reading and its place in the development of the child.

### Limitations Of The Study

Given the number of Brazilian authors and books for children, it was necessary to limit the study as follows:

#### (1) Choice of Author

Since the number of children's authors is relatively large, and the study has a basically descriptive, historical purpose, the author José Bento Monteiro Lobato was selected. Given his singular importance in the nationalizing and revolutionizing of Brazilian children's literature and the scope and originality of his works, the choice is a logical one. Although the author is not contemporary, his works continue to sell widely throughout all of Brazil.

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## (2) Content

The focus on learning styles and pedagogical expectations is but one approach to these works. There are numerous other aspects worthy of investigation. Also, questions of literary taste and merit are not of central concern, nor are measurements of the impact of Lobato's children's literature. This last would require an experimental as opposed to a descriptive design.

### Definition Of Terms

The terms which appear below have been defined as used in this study:

Content Assessment: The method employed to analyze the content of the children's literature of José Bento Monteiro Lobato was "content assessment." This refers to a research technique of a non-quantitative type and consists of "judgment about content which does not refer to the precise magnitude with which the symbols appear."<sup>9</sup>

Concept: The term "concept" as used in this study means "a generalized idea including all that is suggested to the individual by an object, symbol, or situation."<sup>10</sup> The idea of the nation and all that this implies or includes is an example of how a concept is employed in this study.

Institution: The word "institution" refers to established social patterns with some degree of permanence, such as the family, for instance. It also refers to any organization like the school which has a social and/or public function.

Ethnopedagogy: The study of teaching in relation to cultural expectations and needs, taking into account cross-cultural application of principles of teaching is what is meant by the term ethnopedagogy. By extension, a pedagogical expectation is one that reflects cultural attitudes as to when and where an effective, authentic learning experience is taking place.

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<sup>9</sup>Berelson, Bernard, Content Analysis in Communication Research (Glencoe, Illinois: The Free Press, 1952), p. 128.

<sup>10</sup>Good, Carter V., ed., Dictionary of Education (New York: McGraw-Hill Book Company, Inc., 1945), p. 90.

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Definition of categories and sub-categories appears in Chapter III--Methodology, as does a description of the research design, and an outline of specific steps taken in this research.

### Implications

This study, which describes in detail the Brazilian children's literature of José Bento Monteiro Lobato, has implications for students of education in the fields of international education, ethno-pedagogy and children's literature, as well as for students of Romance languages and literatures. Insights into the function and nature of children's literature on a cross-cultural basis should be of interest to educators and those involved in the writing, publication, translation, and adaptation of books from other countries. In this case, the findings would be of most direct consequence to those persons working with the children's literature of Brazil.

### Overview Of The Remainder Of The Study

In Chapter II, the relevant literature which pertains to this topic will be reviewed. The research design will be presented in Chapter III. An overview of the life and times of Lobato and of Brazilian children's literature will be given in Chapter IV. The analysis of the data or meanings revealed by the data will be described in Chapters V, VI, and VII. Chapter VIII will contain conclusions based on the research findings as well as suggestions for further research and study.

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## CHAPTER II

### RELEVANT LITERATURE

#### World Children's Literature: Trends Toward Internationalism

Classics of children's literature, no less than classics of adult literature, transcend the boundaries of national territory and of time. The works of Perrault, Andersen, Twain, Verne, and the Brothers Grimm have been widely translated and appreciated the world over.

As Meigs notes in A Critical History of Children's Literature, with technological progress and increased international travel, interest in other lands burgeoned.<sup>11</sup> A new upsurge in the writing of children's books with backgrounds in other lands appeared, particularly in the years between the two World Wars. An expression of the times as never before, children's literature came to be viewed as a means of furthering what was and is still termed "world understanding." Another somewhat parallel motive also underlay this initial upsurge, namely that of presenting sympathetically the ethnic heritages which were brought to the United States by immigrants from other lands. As Meigs shows, this double purpose had a vital effect upon children's literature. Meigs also stresses the need for a careful balance between the familiar and the exotic, the general and the specific if stories of other lands are to be popular with their young audience. In her words:

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<sup>11</sup>Meigs, Cornelia, ed., A Critical History of Children's Literature (New York: MacMillan and Company, 1953), p. 524. (Hereinafter, Meigs, A Critical History. . . )



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If such books are to be interesting to and effective with children, this purpose must be intimate and personal through stories of individuals. Generalization would be ineffective. Consequently the potential interest and value of this form of realistic fiction is compounded of the alikeness of children everywhere, the alluring quality of strange scenes and customs, and the attraction of a good story strong enough to bear the weight of incidental or intentional information. . . .<sup>12</sup>

Unfortunately, not all the literature depicting foreign settings or backgrounds meets the above criteria. Arbuthnot and Sutherland in Children and Books, are quick to underscore the fact that early stories depicting life in other countries too often presented the picturesque at the expense of the real--the China of bound feet, the Holland of wooden shoes, etc. . . .<sup>13</sup> Yet by the Thirties, quality writing of foreign background in children's books became more abundant in such books as Eleanor Frances Lattimore's Little Pear (1931), Marie Hamsun's A Norwegian Farm (1933), and Kate Seredy's The Good Master (1935). This trend toward publication of quality literature for children depicting stories of adventures and family life in other lands can be evidenced in the fact that in 1933 the Newbery Medal was awarded to a realistic story of China, Young Fu of the Upper Yangtze, by Elizabeth Foreman Lewis. This trend has continued so that there is a wealth of realistic fiction available to children which can introduce them to life styles at once similar and different from their own.

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<sup>12</sup>Ibid., p. 383.

<sup>13</sup>Arbuthnot and Sutherland, Children. . . , p. 422.

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Another trend, according to this source, is the publication of translations of books from other countries, and the translation of our children's books into other languages. Much of American children's literature is familiar to children of other nations. This is as true of Brazil as elsewhere.<sup>14</sup> The authors also note that with increasing intercommunication among illustrators, editors, librarians, authors, and teachers who exchange journals and serve together on committees and interact at international meetings, the trend toward internationalism in children's literature is bound to continue and intensify.<sup>15</sup>

While the exchange of materials and the appearance of translations are of significant import, the fact remains that despite these efforts and others to develop printed materials in countries where these are limited, more than half of the children of the world are not exposed to children's literature in any form, and the vast majority never benefit from publications limited heavily to Western European languages.<sup>16</sup> Finally, with respect to the introduction of other cultures through selection of appropriate children's books, much care is still necessary to assure that works selected are objective, non-stereotyping, and accurate.

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<sup>14</sup>The impact of American children's literature can be seen when one examines histories of children's literature from other countries. Carolina Toral y Peñaranda, in her Literatura Infantil Española: Apuntes para su Historia (Madrid: Editorial Cocusa, 1957), mentions, among others, James Fenimore Cooper, Washington Irving, Louisa May Alcott, Mark Twain, Pearl Buck and Walt Disney. Dario Guevara, in Psicopatología y Psicopedagogía del Cuento Infantil (Quito, Ecuador: Casa de la Cultura Ecuatoriana, 1955) attacks in a vehement if somewhat mindless fashion, such classical authors of world children's literature as Perrault, Andersen, and Grimm for perpetuating the horror and violence of the Middle Ages.

<sup>15</sup>Arbuthnot and Sutherland, Children. . . , pp. 105-106.

<sup>16</sup>Ibid., p. 756.

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Children's Literature And Society:  
Mirror Of Culture

While somewhat lengthy, the following interpretation of literature as a social institution by Wellek and Warren in the Theory of Literature provides a thoughtful assessment of the intimate relationship between a literary work and its culture:

Literature is a social institution using as its medium language, a social creation. Such traditional literary devices as symbolism and metre are social in their very nature. They are conventions and norms which could have arisen only in society. But, furthermore, literature "represents life;" and "life" is, in large measure, a social reality, even though the natural world and the inner or subjective world of the individual have also been objects of literary "imitation." The poet himself is a member of society, possessed of a specific social status: he receives some degree of social recognition and reward; he addresses an audience, however hypothetical. Indeed, literature has usually arisen in close connection with particular social institutions; and in primitive society we may even be unable to distinguish poetry from ritual magic, work, or play. Literature has also a social function or "use" which cannot be purely individual. Thus, a large majority of questions raised by literary study are, at least ultimately or by implication, social questions: questions of tradition and convention, norms and genres, symbols and myths. . .<sup>17</sup>

What is true of adult literature is equally true of children's literature. It reflects the values and life style of the culture which it depicts, and it is this culture which ultimately determines the success or failure of any literary work.

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<sup>17</sup>Wellek, René and Warren, Austin, Theory of Literature (New York: Harcourt, Brace and World, Inc., 1956), Third Edition, p. 94.

Henry Steele Commager, quoted at length in Meigs, believes that children's literature is inherently moralistic and an accurate indicator of a society's values:

On the whole, children's literature is literature on good behavior, literature consciously or unconsciously moralistic. English children's literature displays the sense of adventure; the feeling for Empire; the importance of the school and of the playing-field and the code of fair play developed on the playing-field; the fierce feeling for right and justice; individualism running into eccentricity; class consciousness; the importance of the nanny and the governess; the pervasive morality usually but not always allied with religion; the humor running so easily into nonsense and fantasy; the tenderness and gentleness and kindness and with it the courage and tenacity and loyalty; the deep feeling for nature--nature tame and neat--and for animals; all these traits that we recognize at once as part of the composite of the English character. From American literature emerges a different picture: egalitarian rather than class consciousness; a stronger family feeling; adventure, but of a different kind--adventure in the American West rather than in distant lands, adventure that makes not for imperialism but as often as not for provincialism; courage and a hatred of the bully; self-reliance; work and the gospel of work; nature in the raw rather than tamed; democracy and humanitarianism; ingenuity and mechanical skill; humor that runs to the boisterous and the tall story rather<sup>18</sup> than to whimsy and nonsense; simplicity and morality.

Helen Martin, in a study of nationalism in children's literature, was one of the first researchers to utilize children's literature as a source of data revealing cultural attitudes and values. She found a positive correlation between the percentage of GNP spent on national defense and the symbolic content related to warfare in the children's books of that nation. Of all types of stories surveyed, the "home story"

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<sup>18</sup>Meigs, A Critical History. . . , p. 334.

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was most nationalistic. Martin concluded that national tensions were greater in times of economic and political crises, and that this was reflected in the content of children's books.<sup>19</sup>

McClelland is well known as an advocate of the analysis of children's literature as a source of data reliable enough to assess the deepest socio-psychological phenomena of a culture. In his words:

That's (children's literature) an almost laughable source of information, but for many reasons the children's readers tell what is on the minds of significant elites in any nation at a given time.<sup>20</sup>

McClelland's study of fourth-grade readers scored for content related to achievement motivation produced an impressive correlation between GNP growth and achievement scores. Thus, of twenty countries that scored above average in achievement need, thirteen grew rapidly. Of nineteen with low scores, only five grew more quickly than would be anticipated in the analysis of the achievement scores. McClelland believes this study is useful to nations and individuals in that it suggests an applied use--that of training people to be aware of and shape behavior by increasing achievement motivation.<sup>21</sup>

In an earlier study, McClelland selected third and fourth grade readers from forty countries. It is his conclusion that books play a key role in shaping children's social-ethical ideas and values and

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<sup>19</sup>Martin, Helen, "Nationalism in Children's Literature," Library Quarterly, Vol. VI, (October, 1936), pp. 405-418.

<sup>20</sup>McClelland, David C., "To Know Why Men Do What They Do," Psychology Today, Vol. IV, (January, 1971), p. 39.

<sup>21</sup>Ibid., pp. 35-39, 70-75.

that children's literature performs a great service in the moral education of the young. McClelland found that the values emphasized differed sharply on a cross-national basis:

In Chilean and Japanese stories, great emphasis is placed on the importance of kindness and obligation to others and in German stories on the value of loyalty.<sup>22</sup>

In sum, McClelland believes that children acquire the values or ethical ideas expressed in the stories they read, even without conscious and more obviously deliberate efforts to abstract these.

McClelland's researches have spawned others of a similar nature, such as one study, a dissertation by George K. Zachariah entitled, "A Comparative Study of America and India in Terms of Certain Dominant Social Needs and Value Orientations as Reflected in Children's Readers." The research employed the insights of Riesman's triadic model of developmental stages of society in terms of two basic social needs (n Achievement and n Affiliation), which were described by McClelland and his associates, with certain value orientations (moral teaching as described by deCharms and Moeller; future and past orientations, man over nature and nature over man as described by Berlew and Kluckhohn and Strodbeck; and other-directedness as described by McClelland). Zachariah found, using Riesman's analysis, that America was characterized as more other-directed and inner-directed and less tradition-directed than India. Achievement imagery and affiliation imagery were significantly more frequent in American as opposed to Indian stories, than was man-over-nature imagery. Indian stories contained more frequent references to

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<sup>22</sup> McClelland, David C., "Values in Popular Literature for Children," Childhood Education, Vol. XL, (November, 1963), p. 136.

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the past and moral teaching was likewise more prominent in Indian stories. The data were obtained from eighty American and eighty Indian stories from fourth and fifth grade readers and utilized established coding procedures.<sup>23</sup>

McClelland is not without his critics, however, and over the years he has modified his studies and assumptions considerably. One critic, Martin Maehr argues that the McClelland approach assumes a Western conception of achievement motivation and is, as a consequence, culture-bound. Maehr urges adoption of an ethnographic approach to the study of motivation.<sup>24</sup> While Maehr's criticisms are valid ones, they do not undercut the assumption central to this analysis--namely, that children's literature reflects the values and attitudes of a given culture. Caution must definitely be used, however, when analyzing the meanings and implications of data drawn from cultural contexts alien to that of the researcher.

A thorough review of the literature, both published and unpublished, which has focused on some aspect of world children's literature related to content assessment yielded very few studies even tangentially of relevance to this one. Basically, the researches centered on three types of topics: (1) internationalism or world understanding and

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<sup>23</sup>Zachariah, George K., "A Comparative Study of Cultures of America and India in Terms of Certain Dominant Social Needs and Value Orientations as Reflected in Children's Readers." (Unpublished Ph.D. dissertation, The State University of New York at Buffalo, 1964).

<sup>24</sup>Maehr, Martin L., "Toward a Framework for the Cross-Cultural Study of Achievement Motivation: McClelland Redirected." (Unpublished manuscript, 1973).

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children's literature; (2) comparisons of textbooks across national lines and comparisons of cognitive achievements in certain subject matter areas; and (3) values and attitudes in children's literature of other countries. Of all the above categories, studies of type one were most numerous, while the category number three was all but nonexistent in the literature.

Specifically, Mary Elizabeth Fowler, in a 1954 dissertation entitled, "Literature for International Understanding: A Study of the Presentation of Foreign Peoples and Cultures in Secondary School Literature Anthologies," selected pertinent content related to the presentation of foreign peoples and cultures from forty-six literary anthologies drawn from nine of the most widely used series published and/or revised since 1940. The investigation sought to discover how the literature might affect the international attitudes of adolescents. She concluded that of the seventeen percent of the content devoted to international or foreign literature, an overwhelming percentage dealt with European countries, and that in general, the more recent the publication data, the better the materials from the point of view of international understanding. The lower socio-economic groups of most countries were represented more frequently than educated, progressive citizens. Illustrations often dealt with violence, the exotic, the strange or unusual aspects of foreign life. For the improvement of such books, Fowler suggested: (1) more literature in translation suited to adolescents and providing a picture of life in a culture; (2) illustrations chosen to avoid stereotyped concepts of foreign peoples and emphasis on differences; and (3) bibliographical materials about the contributions

of foreign leaders to goals of humanitarianism, international co-operation, and the arts.<sup>25</sup> Although purporting to do so, little if any investigation of the attitudinal impact of such materials on adolescents was undertaken or reported.

Belonging to the second type of study is a dissertation by Sookney Lee entitled, "Primary Arithmetic Textbooks in Korea, Japan, China, and the United States."<sup>26</sup> Sookney states that arithmetic is a school subject of such a universal nature that the subject provides a common experience for children of all lands. As such, arithmetic furnishes a basis for the type of experience that may lead to international understanding, or at least this is what Sookney proposes in the introduction. He goes on to state that very little is known in one land about methodological procedures in another. It was the purpose of

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<sup>25</sup>Fowler, Mary Elizabeth, "Literature for International Understanding: A Study of the Presentation of Foreign Peoples and Cultures in Secondary School Literature Anthologies," (Unpublished Ph.D. dissertation, New York University, 1954). Another parallel study is a 1957 thesis by Charles Stephen Lewis entitled, "The Treatment of Foreign Peoples and Cultures in American High School Literature Books." (See Dissertation Abstracts, Vol. XVII, #1255). Lewis also concludes that of the 11.5 percent of content devoted to depicting foreign peoples and cultures, much improvement in terms of quality and accuracy is evident since World War II.

<sup>26</sup>Lee, Sookney, "Primary Arithmetic Textbooks in Korea, Japan, China, and the United States." (Unpublished Ph.D. dissertation, State University of Iowa, 1954). Another thesis comparing arithmetic achievement in the United States and another country is of the "Can Ivan Read Better Than Johnnie?" type of study. Its title is "A Comparison of Objectives Methods and Achievement in Arithmetic in the United States and in the Netherlands." This 1957 dissertation, written by Klaas Kramer concludes that the Dutch system is more concentrated, selective, and fails proportionately more students than does the American system.

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the study to analyze the primary arithmetic textbooks of Korea, Japan, China, and the United States to select from them instructional materials of value to both Korean and American educators. Parallel purposes included the identification of promising instructional procedures and the provision of an intensive research experience in one field of elementary curriculum. A total of thirty-four selections of Oriental teaching materials were translated and prepared for American schools, while thirty such sets of materials from American textbooks were similarly prepared for Korean schools. The instructional materials selected emphasized, in general, cultural as well as educational values. Sookney's conclusions:

- (1) The close study of instructional arithmetic materials at the primary grade level provides a good avenue to the acquisition of the cultural practices of a people;
- (2) Textbooks are an important piece of instructional equipment, especially in Oriental schools;
- (3) Arithmetic material of the type prepared in this study is of interest to children. It is believed that material of this type has a place in a program of teaching international understanding;
- (4) The actual teaching procedures used in other lands provide an excellent means of introducing variety in drill or re-introducing study procedures; and
- (5) This study provides specific evidence of the universality of the subject of arithmetic and of the Hindu-Arabic notation system. The writing of numbers and the processes were found to be the same in Korea, Japan, China, and the United States. This universal language in number system may lead the children to develop an open-minded or world-minded personality.

One cannot help but observe methodological weaknesses apparent in the study. The author quite rightly refers to his conclusions as "Impressions."

One study with some bearing on this research is a dissertation written in 1970 by Ruth Meyerson Stein, entitled, "A Method for Studying Children's Literature of a Foreign Country Using the Children's Literature of Israel as the Case Study."<sup>27</sup> The study developed, used and empirically evaluated a method for investigating the children's literature of a foreign country. A questionnaire was designed to serve as a statement of objectives in three general areas: (1) books comprising the literature; (2) availability of books; and (3) specialists in the field. Stein concluded that, in general, Israeli children read about the same kinds of books as do other children in other countries, with non-fiction being as popular as fiction. As is true of Brazil, translations from other languages outnumber local or native stories, but the ratio continues to decrease. Other parallels with the Brazilian case are that relatively few authors write exclusively for children, that available information awaits translation into other languages, and that it is a major challenge getting books into the hands of the child. Stein further concludes that the casework approach proves effective in studying the children's literature of another country.

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<sup>27</sup>Stein, Ruth Meyerson, "A Method for Studying Children's Literature of a Foreign Country Using the Children's Literature of Israel as the Case Study." (Unpublished Ph.D. dissertation, University of Minnesota, 1970).



The Impact Of Reading On Children:  
The Shaping Of Attitudes

Numerous assumptions, largely untested, are voiced about the function of reading in shaping children's attitudes, beliefs, and values. Certainly, many authors write children's books to express their own attitudes and opinions and to influence young readers. Lobato hoped his young audience would be moved in the direction of adopting his non-traditional stance vis-à-vis the socio-economic system and technological change. In this way, Lobato echoes Ray Hiebert's claim that books are vitally important to new nations facing the exigencies of rapid modernization. In Hiebert's words:

Books are indispensable tools for building the human resources needed for the scientific, technological, political, economic, and social development of any nation. They are not only a primary medium for transfer of knowledge and technical skills, but also play a significant role in changing attitudes, stimulating understanding, and enriching the culture.<sup>28</sup>

As will be seen, the above, somewhat global claims about the beneficial effects of reading are typical of widely-voiced opinions of a qualitative nature linking reading with behavior.

The literature is replete with studies related to the effect of books on children's attitudes, as well as studies analyzing values in children's books. As alluded to above, relatively few studies have substantiated assumptions about the impact of children's books nor have researchers generally measured so-called attitude changes brought about by reading. David Russell who in 1958 reviewed over seventy-three studies related to the impact of reading concluded that:

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<sup>28</sup>Hiebert, Ray E., Books in Human Development (Washington, D.C.: American University and the Agency for International Development, 1964), p. 53.

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The established facts about the effects of reading are fragmentary and elusive. It is not enough that some great and good men have testified to the power of books in their lives.<sup>29</sup>

Russell went on to state that:

From the research point of view, we suspect that much reading by itself has little effect on a person's deeper layers of feeling and behavior. So far we have been unable to disentangle the influences of reading from the consequences of other activities and perhaps we never shall.<sup>30</sup>

Russell was quick to add that impact is the result of a whole complex of factors--the nature of the message, the structure of the situation, the reader's own personality and value system, and the reader's previous experiences and expectations. Thus, the nature and direction of impact is not easily predictable.

According to Eric Kimmel, concern with the impact of reading on the part of educators first surfaced in a major way after World War I when it was hoped that future wars could be prevented by utilizing affective qualities of children's literature to shape behavior.<sup>31</sup> Kimmel believes that better readers are more apt to be influenced by books, especially voluntary as opposed to assigned readings. The question of the duration of the supposed beneficial effects of a reading exercise remains open.

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<sup>29</sup>Russell, David H., "Some Research on the Impact of Reading," English Journal, Vol. XLVII, (October, 1958), p. 399.

<sup>30</sup>Ibid., p. 410

<sup>31</sup>Kimmel, Eric A., "Can Children's Books Change Children's Values?" Educational Leadership, Vol. XXVIII, (November, 1970), pp. 209-214.

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A completely detailed review of the literature in the area of assessing the impact of reading and values in children's literature will not be attempted here. Because the present study does not focus on the nature and extent of impact or on the precise meaning of values expressed in the Brazilian children's literature of Lobato, a quick overview of key studies should suffice.

One of the earliest and most comprehensive studies on the attitudinal impact of reading was researched by Hilda Taba and reported in 1955.<sup>32</sup> The study was designed for some eighth grade students for the purpose of assisting them in overcoming ethnocentric attitudes. Reading programs were developed related to the subjects' own problems, but these were cast in different cultural contexts. Readings were discussed in such a way as to elicit empathetic responses. Taba concluded that reading and discussing literature was an effective way to help youngsters become more sensitive to human values. Such an exercise would render them more likely to be cautious about presenting pat solutions to problems based on egocentric references. Similar conclusions were reached by Frank L. Fisher.<sup>33</sup>

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<sup>32</sup>Taba, Hilda, With Perspective on Human Relations (Washington, D.C.: American Council on Education, 1955).

<sup>33</sup>Fisher, Frank L., "Influence of Reading and Discussion on the Attitudes of Fifth Graders Toward American Indians," Journal of Educational Research, Vol. LXII, (November, 1968), pp. 130-134.



Another early study was published by William K. Hubbell and focused on the socializing values to be found in children's literature.<sup>34</sup> Fifty books were randomly chosen from the Children's Room of the Greensboro Public Library. The researcher discussed themes that he encountered which reflected the culture of the fictional children and that of real-life children. Themes were not categorized and many conclusions were of an impressionistic nature in that they are stated as research outcomes, but were not generally substantiated.<sup>35</sup> In general, Hubbell cited instances of how various social institutions were portrayed in the literature and concluded that the culture of the fictional children often did not correspond to that of the real-life children. The direction of difference was toward the idealistic, that is, the literature contained no references to death, child neglect, divorce, or the like.

In a 1962 study,<sup>36</sup> John Shepherd analyzed sixteen books to compare treatment of favorable and unfavorable characters. As reported by Noble, Shepherd concluded that heroes and heroines tended to be clean, handsome, healthy Christian white middle class people, while villains were much more likely to be ugly, non-white, and either very poor or quite

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<sup>34</sup>Hubbell, William K., "The Role of Children's Books as Socializing Agents." (Unpublished M.A. thesis, University of North Carolina at Chapel Hill, 1951).

<sup>35</sup>This study is discussed by Judith Ann Noble in a thesis entitled, "The Home, the Church, and the School as Portrayed in American Realistic Fiction for Children, 1965-1969." (Unpublished Ph.D. dissertation, Michigan State University, 1971).

<sup>36</sup>Shepherd, John, "The Treatment of Characters in Popular Children's Fiction," Elementary Education, Vol. XXXIX, (November, 1962), pp. 672-676. Also see Noble, p. 40.

wealthy. Shepherd also found that American villains had no evils associated with what could be termed their "Americaness," while foreigners who were villains were often depicted with some visible, undesirable national stereotype. While Shepherd drew no conclusions about the effect of reading on behavior, he cited a need for caution in the selection of children's books.

Two studies analyzing values in children's books appeared in 1963. One, a dissertation by Aleuin C. Walker, entitled, "Moral and Spiritual Values of Certain Basal Readers,"<sup>37</sup> involved a study of 115 reading selections taken from basal readers being utilized in the United States. Walker examined these to determine which of the ten moral and spiritual values as outlined in 1948 by the Educational Policies Commission of the National Education Association were present. About one-half of the selections contained one or more of the ten values (supreme importance of human personality; moral responsibility; institutions as the servants of men; common consent; devotion to truth; respect for excellence; moral equality; brotherhood; pursuit of happiness; and spiritual enrichment). Walker reasoned that use of such materials would indeed promulgate the transfer of certain identifiable values.

Similarly, Alma Homze analyzed changes in the treatment of interpersonal relationships during five-year periods during a forty-year

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<sup>37</sup>Walker, Aleuin C., "Moral and Spiritual Values of Certain Basal Readers," (Unpublished Ph.D. dissertation, New York University, 1963).

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interval, 1920-1960.<sup>38</sup> Homze specifically focused on adult-child, child-adult, and child-child relationships and observed that: (1) fewer expressions of affection were depicted between adult and child personages; (2) children increasingly directed their own world; (3) the environment shifted from rural to urban and from lower to white middle class in orientation; and (4) size of families decreased. She observed, on the basis of these trends, increasing adult-child competition and lessening of adult authority. Should readers provide behavioral models for children, Homze cited the need for careful selection of such materials with a view toward awareness of interpersonal relationships as these are depicted in this literature for children.

In 1965, Dewey Woods Chambers undertook an investigation entitled, "An Exploratory Study of Social Values in Children's Literature."<sup>39</sup> The purpose of the research was to collect evidence concerning the presence of social value content in books of fiction for children, ages five through nine, and which could conceivably influence the development of their social values. Chambers selected twenty-nine books from the 1963-1964 catalogues of the Viking Press, and Harcourt, Brace, and World, Inc. Seven social values were defined and then measured as to frequency of appearance and degree of intensity. The seven values explored by Chambers were: (1) the person as an individual; (2) peer group relations; (3) social values pertaining to fairness, honesty, kindness,

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<sup>38</sup>Homze, Alma C., "Interpersonal Relationships in Children's Literature." (Unpublished Ph.D. dissertation, Pennsylvania State University, 1963).

<sup>39</sup>Chambers, Dewey Woods, "An Exploratory Study of Social Values in Children's Literature." (Unpublished Ed.D. dissertation, Wayne State University, 1965).

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commitment and cooperation; (4) family living; (5) neighborhood and community living; (6) national and world living; and (7) passage of time and social change. The vehicle of value presentation (whether human, animal, supernatural or inanimate) was also considered.

Chambers concluded that the social values identified as important for the developing child, ages five through nine, were presented in a uniformly weak manner. Thus, if one were to assume that social value education did result from reading these materials, that assumption could be seriously challenged. Another parallel assumption similarly open to question would be that modern children's literature contains social-value-producing material that traditional fiction is reputed to contain.

Other findings were that:

- (1) Similar forces affect the editorial policies of both publishing houses to such an extent that any given social values analyzed in this study had an 85 percent chance of being dealt with in the same order by both publishers;
- (2) The instrument used tested adequately those social values identified, but not all social values contained in the books read;
- (3) Current fiction written for children of the identifiable age group was of the realistic variety, based upon the predominance of human characters found in the books;
- (4) Modern children's fiction, for this age group, was tending toward less social value content than that supposed of earlier children's fiction; and
- (5) Further use of the measuring instrument be preceded by an evaluation of the instrument and a consequent improvement of it.

Chambers urged further content study of children's literature given the paucity of scientific investigation in the field and the need to learn more about the effect of this literature on the social value orientation of children.

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Another doctoral dissertation was completed in 1966 by Madeline M. Pascasio entitled, "An Analysis of Content in Contemporary Basic Readers."<sup>40</sup> The purpose of this study was to analyze and evaluate the content of ten series of contemporary basic readers, grades one to six, in light of certain objectives and criticisms found in the literature on reading. Categories, constructed from preliminary findings, included: (1) aspects of literary form; (2) diversity; (3) human relationships; and (4) moral and ethical values. These categories were presented to five teachers for evaluation and validation, and then were revised.

Pascasio concluded that there was a certain similarity of reader selection content, with major reliance upon contemporary fiction. The pattern, seemingly, was use of limited variety of form at primary levels, with inclusion of wider variety of intermediate. In the category of diversity, primary selections stressed occupational concepts and environmental settings, rural and suburban, with little introduction of diversity of people at home or abroad. Intermediate selections included more diversity of occupational and personality types. All series stressed human relationships, particularly between family, friends or community relationships. School and international relationships were minimal. There was, overall, little personality conflict.

Pascasio also found less obvious moral or patriotic lessons than those encountered in earlier readers. Religion, where presented, was incidental. Personality traits which were noticeably stressed included

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<sup>40</sup>Pascasio, Madeline M., "An Analysis of Content in Contemporary Basic Readers." (Unpublished Ed.D. dissertation, University of Pittsburgh, 1966).



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courage, endurance and persistence, with some presentation of abstract morals through fables. The researcher recommended further content study of this type, with attention to refinement of categories.

The Newbery award-winning books from 1922 to 1966 were subjected to content analysis by Heath Lowry in 1966.<sup>41</sup> Lowry designed the study to discover what middle-class value content was present in these works, to measure the frequency and intensity of this content and to interpret the data in five-year intervals to assess trends.

The values chosen by Lowry for the analysis included: (1) civic and community responsibility; (2) cleanliness and neatness; (3) importance of education; (4) freedom and liberty; (5) good manners; (6) honesty; (7) initiative and achievement; (8) justice and equality; (9) loyalty; (10) sacredness of marriage; (11) importance of religion; (12) responsibility to family; (13) self-reliance; (14) sexual morality; and (15) thrift and hard work.

Lowry found that all of the Newbery books contained some of these values, while some contained evidence of all of them. The intensity of treatment, however, was termed "moderate," so that the books were not considered didactic in the traditional sense. The most intense treatment of the values was found to be in the periods 1932-1936 and 1957-1961, with a sharp decrease in intensity noted for the last interval, 1962-1966.

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<sup>41</sup>Lowry, Heath W., "A Review of Five Recent Content Analyses of Related Sociological Factors in Children's Literature," Elementary English, Vol. XLVI, (October, 1969), p. 739. (Hereinafter, Lowry, "A Review. . ."). Here Lowry is citing from another of his publications which appeared in The English Record (Vol. XVIII, April, 1968) and was entitled, "A Content Analysis: Middle-Class Moral and Ethical Values in the Newbery Books."

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Going on the assumption that publishers produce books and that teachers use them with little knowledge about the types of values presented, Howard Ozmon undertook a study in 1968 in which he analyzed primary grade readers for values related to educational philosophy.<sup>42</sup> Utilizing five major basal reading series at the primary level, fifty-six value themes, both positive and negative, were encountered and assigned to one of five categories representing the educational philosophies of perennialism, essentialism, progressivism, reconstructionism, and existentialism. Of all categories, progressivism was the dominant one, with liberal as opposed to authoritarian values most clearly in evidence. Ozmon warned that a critical approach be taken with respect to children's basal readers so that pupils be exposed to more than one point of view. The study also underscored the pervasiveness of values throughout basal readers.

In 1969, Heath Lowry published an article in which he presented an overview of five content analyses of children's literature.<sup>43</sup> The five studies included: (1) the Shepherd Study (1962) in which it was revealed that characters were presented which stressed white, Anglo-Saxon, middle-class values; (2) the Walker Study (1963) in which the researcher concluded that moral and spiritual values can be fostered by reading; (3) the Homze Study (1963) in which the findings indicated

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<sup>42</sup>Ozmon, Howard A., "Value Implications in Children's Reading Material," The Reading Teacher, Vol. XXII (December, 1968), pp. 246-250.

<sup>43</sup>Lowry, "A Review. . . ," pp. 736-740.

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the growing independence of child characters; (4) the Chambers Study (1965) dealing with social values; and (5) the Lowry Study (1966) of moral and ethical values present in Newbery award-winning books.

Lowry's overall statement, based on his review of these five studies, was that children's readers do contain value material which can be utilized for teaching and strengthening their value commitments. Lowry did call attention to the need for research to investigate the extent to which attitudes about life and society are actually affected by reading per se--that is, if values are acquired through reading and if this contributes to behavioral change.

Four unpublished Ph.D. theses served more clearly as precedent documents for this study, and appear below in chronological order:

Gerd Böger, "A Content Analysis of Selected Children's Books on the Negro and on Japan." (Michigan State University, 1966).

Jane Marie Bingham, "A Content Analysis of the Treatment of Negro Characters in Children's Picture Books 1930-1968." (Michigan State University, 1970).

Judith Ann Noble, "The Home, the Church and the School as Portrayed in American Realistic Fiction for Children, 1965-1969." (Michigan State University, 1971).

Gloria Toby Blatt, "Violence in Children's Literature; A Content Analysis of a Select Sampling of Children's Literature and a Study of Children's Responses to Literary Episodes Depicting Violence." (Michigan State University, 1972).

Of the above four, the Noble study was of most direct use. As such, it will be treated last. All of these studies will be surveyed only briefly.

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The purpose of the study by Gerd Boger, "A Content Analysis of Selected Children's Books on the Negro and on Japan" was threefold:

- (1) to sharpen the general definitions of the categories of symbolic, empirical, ethical and synoptic thought-units for operational use in analyzing a selected body of children's literature;
- (2) to establish profiles of the content of selected individual children's books in terms of the presence/absence of four corresponding specific indicator categories (as in 1); and
- (3) to examine the evidence for the assumption that the books on Japan will rank higher than the books on the Negro in terms of the two general categories of ethical and synoptic thought-units.

The four thought-units were defined as follows:

Symbolic: Instances where the main child character communicates intelligibly through elementary forms of active inquiry.

Empirical: Instances where the main child character uses his personal abilities as tools toward growing insight.

Ethical: Instances where the main child character decides consciously and acts responsibly in an ever-widening context.

Synoptic: Instances where the main child character comprehends himself integrally and envisions his future time-life purposes.

The general definitions of the categories of symbolic, empirical, ethical and synoptic thought-units were further sharpened by examining the degree to which a given scoring reflected the main child character to be either the subject or the object of an action.

It was concluded by Boger that books on Japan were slightly more adequate than books on the Negro in terms of the definition of a realistic story as "a tale that is convincingly true to life." Böger also found that the books on Japan contained proportionately greater distributions of thought-units in the ethical and synoptic categories.



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From this he concluded that the relative absence of these thought-units in the stories on the Negro represented a lack of opportunity for the Negro child to grow in respect to ethical and synoptic thought.

In addition to providing an instance in which the methodology of content analysis was applied to an interpretation of children's literature, the Böger study recognized the fact that children's books can conceivably influence modes of thought in children and as such it is important to recognize this possibility and ascertain what these modes of thought might actually be.

Bingham defined the purpose of her study, "A Content Analysis of the Treatment of Negro Characters in Children's Picture Books 1930-1968," as that of ascertaining how the American Negro had been depicted in the illustrations of children's picture books between 1930 and 1968. She examined a total of forty-one books which included 1,067 illustrations and grouped these into four historical periods: 1930-1944, 1945-1954, 1955-1964, 1965-1968.

Four major categories were constructed by Bingham in order to differentiate and describe the treatment of Negro characters in the illustrations: physical characteristics, adult roles, environmental characteristics, and character interaction. Sub-categories of the major categories were derived, and raters were used to determine whether the instrument was yielding meaningful results.

Bingham's major conclusions as a result of applying the above method of content analysis were that:

- (1) Negro characters were depicted with a variety of skin colors, hair textures and styles, nose, lip and eye formations, and body builds. Most exaggerations occurred in the earliest period (1930-1944) and as such reflected the prevailing social concepts of the times.

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- (2) Almost no important conclusions could be drawn about environmental conditions because of the paucity of interior and exterior situations in all historical periods. The last period, 1965-1968, did include more interior and exterior detail, reflecting social concern for depicting Negroes in more realistic settings.
- (3) Overall, there were more Negroes in work roles in the first two periods than there were Caucasians in the last two. The Negroes in the first period were more likely to be shown in professional roles than occupational. In the second period, more Caucasians were found in occupational roles than Negroes. In periods three and four, more Caucasians were encountered in all roles. The apparent discrepancy might be accounted for as an attempt to show more complete integration within society as a whole. Also, more Negro than Caucasian home roles were shown, with more mothers than fathers being present. Few adults other than parents were shown.
- (4) Though a variety of types of interaction and characters were identified for all periods, none of the Negro main characters interacted in any way or at any time with a Negro female teenager or a Caucasian baby. Few Negro male teenagers, Negro babies, Caucasian male and female teenagers, and Caucasian female juveniles were identified.

Bingham observed that the interaction among a variety of characters did not differ markedly from period to period, but that the variety and type of interaction did differ over time. The amount of physical interaction increased from period one (1930-1944) to period four (1965-1968), and Bingham interpreted this as reflecting the greater amount of interaction which was being encouraged in society as a whole.

Again, the Bingham study served as a precedent document in which the methodology of content analysis was applied for the purpose of assessing literary phenomena reflecting value and attitude directions in the corresponding cultural milieu.

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Gloria Toby Blatt undertook a two-phase study in her dissertation entitled, "Violence in Children's Literature: A Content Analysis of a Select Sampling of Children's Literature and a Study of Children's Responses to Literary Episodes Depicting Violence." First, a detailed content analysis was undertaken, then this was complemented by an experimental investigation of children's responses to violent episodes depicted in the literature. Books utilized in the study were realistic fiction selected by the American Library Association as Notable Books between 1960 and 1970.

In the content analysis, Blatt singled out the following for examination: total space devoted to violence; details or intensity of violent descriptions; the role assumed by heroes, villains and others during acts of violence; kinds of violent acts perpetrated; the relationship of participants in the act of aggression; and value judgments expressed about aggression. The books were placed in two groups, historical and modern realistic fiction, and the results compared. Violent episodes were analyzed for sensuous and non-sensuous treatment, and a comparison was also made between books published in the United States and the British Commonwealth countries.

In the experimental phase of the study, violent episodes were read to groups of first, third and seventh grade children from suburban, rural, and inner-city schools. These children then completed a questionnaire containing comprehension questions, as well as others directed at evaluation of reactions to violence.

Blatt found that over the ten-year period, content analysis revealed no substantial increase in the violent content of children's books.

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Historical fiction was found, on the average, to be twice as violent as modern realistic fiction, while comparison of books by the same author showed roughly the same amount of violence. Commonwealth country books contained approximately the same amount of violence as their American counterparts. The overwhelming majority of violent acts were described in a sensuous fashion, and complete information on the act and effect of violence were included. Overall value judgments condemned aggression and violent acts.

Half or more of the children queried indicated that they liked the episodes which were read to them, with the inner-city children tending to prefer violent episodes more than their suburban and rural counterparts. Finally, Blatt concluded that there appeared to be no correlation between individual responses to the questionnaire and personality traits measured on the Sears Aggression Test. Given the small size of the sample, results were viewed as tentative.

The Blatt study again serves as a precedent document in that it involved the use of content analysis and attempted to draw relationships between the content of children's books and the impact of such content upon children.

As a source of literary references and review, as well as a key methodological prototype for the present content study of the Brazilian children's literature of Monteiro Lobato, the dissertation by Judith Ann Noble was invaluable. Entitled, "The Home, the Church, and the School as Portrayed in American Realistic Fiction for Children, 1965-1969," the study had as its major purpose the analysis of how these institutions were depicted and what attitudes were displayed toward them.



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The sample for the study consisted of 125 realistic fiction books which were randomly selected from recommended book lists. The books, published between 1965 and 1969, were indicated as being of interest to children aged nine to fourteen.

Noble utilized four major categories: (1) the importance of the family and family structure; (2) the importance of religion and religious education; (3) the importance of education; and (4) the development of personal responsibility. The methodology used was that of content analysis and will subsequently be described in Chapter III of this study.

The major conclusions of the Noble study of the treatment of the home, the church and the school in contemporary realistic fiction for children were as follows:

#### On the family

- (1) The majority of the families presented in the books were middle-class Caucasians. When Negro families were depicted, they were presented as lower-middle or lower class. Primary families of other races were not encountered.
- (2) Attitudes toward the family and family structure were primarily positive, and the importance of the family as a social institution was emphasized. The children in the books valued their families and relied on the security of family life.
- (3) Strikingly negative attitudes were displayed toward step-families and step-parents. This could present a problem for stepchildren if they encounter in their reading negative attitudes toward their situation.

#### On the church

- (4) There was a paucity of material about religion or religious activities, and realistic pictures or religion were not encountered. Middle-class families were casual in their attitude toward religion.

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- (5) The literature included very little material describing religious rituals or observances. More Jewish services and observances were described than rituals of any other faith.
- (6) Rather than an outright rejection of religion, the predominant attitude was one of indifference toward religion.

On the school

- (7) About three-fourths of the books examined mentioned the school or education, and the attitudes encountered were predominantly negative.
- (8) Schools and teachers were very stereotyped, especially characteristics of teachers.
- (9) More positive attitudes were expressed in books when referring to private schools or schools for exceptional children.
- (10) References to methodology and content were generally negative. Modern teaching methods and modern equipment were seldom in evidence in the books.
- (11) Charges raised against the school were generally substantiated by examples encountered in the books.
- (12) Children displayed acceptance of responsibility, and at times appeared almost too responsible. Indications of acceptance of personal responsibility were repeatedly found in the books.

Noble observed that despite the diversity of attitudes toward home, church, and school manifested in contemporary realistic children's fiction, the pluralistic nature of American society was not completely reflected. To improve this aspect, more non-white families, both rural and urban, could be depicted, as well as more sibling relationships. In addition, people could be shown valuing religion in other than adverse circumstances, and teachers and schools could be presented more positively. The author justified these recommendations in light of the fact that literature quite possibly provides simulated background

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Implications for further study were enumerated, and included recommendations for more content analysis of children's literature to be addressed to books for younger children. Also, further investigations could be conducted to determine the attitudinal impact of children's literature and children's level of awareness of attitudes presented in their books. Attitudes in other types of literature, such as fantasy or science fiction, could be investigated. It is interesting that Noble made no recommendations with respect to cross-cultural research utilizing content analysis to assess comparative attitudes toward key social institutions such as the school.

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No studies were found which specifically applied the research technique of content analysis to the children's literature of one foreign author or of one country, nor were any studies encountered which investigated the children's literature of Brazil or of José Bento Monteiro Lobato in this fashion. No research has been focused on Lobato's works which specifically investigates ethno-pedagogical questions or questions related to education for socio-economic and technological development.

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## CHAPTER III

### DESIGN OF THE STUDY

As Noble and others have observed, the use of content analysis as a research method in the field of children's literature is a relatively recent phenomenon. Content analysis applied to foreign children's literature is even more rare, given language and other barriers. Yet with growing interest in such questions as the relationship between social attitudes and children's literature or the impact of children's literature on children's attitudes and behavior, more content investigation is being undertaken. This will no doubt inspire more study of foreign children's literature as well. It is precisely the purpose of this research to apply the methodology of content analysis to the children's literature of Brazil and in this fashion to add a comparative dimension to an emerging phase of investigation in the field of children's literature.

#### Books Selected

The seventeen-volume 1959 Brasiliense edition of the children's literature of José Bento Monteiro Lobato was chosen as the source of primary material. All of the content in this series is original Brazilian children's literature. As such, it does not include Lobato's translations and adaptations of classics of world children's literature. While some of the books were written to be used as textbooks in the schools, the volumes are and have always been principally "trade books"--



that is, books sold commercially, independent of the schools. The total number of pages contained in this twenty-three book series is 4,683. Titles of the books analyzed appear here with their English equivalents:

Reinações de Narizinho  
(Adventures of Little Snub-Nose)

Viagem ao Céu  
(Voyage to the Heavens)

O Saci  
(The Saci\*)

Caçadas de Pedrinho  
(Peter's Hunts)

Hans Staden  
(Hans Staden\*\*)

História do Mundo para as Crianças  
(A Child's History of the World)

Memórias da Emília  
(Emília's Memoirs)

Peter Pan  
(Peter Pan\*\*\*)

Emília no País da Gramática  
(Emília in Grammar Land)

Aritmética da Emília  
(Emília's Arithmetic)

Geografia de Dona Benta  
(Dona Benta's Geography)

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\* Folklore figure; a one-legged, pipe-smoking, forest-dwelling little Negro spirit with a mischievous personality.

\*\* Historical Figure, shipwrecked off the coast of Brazil in the early Sixteenth Century and held captive by the Indians.

\*\*\* Peter Pan's Brazilian adventures in this case.



Serões de Dona Benta  
(Dona Benta's Soirees)

História das Invenções  
(History of Inventions)

Dom Quixote das Crianças  
(The Children's Don Quixote)

O Poço do Visconde  
(The Viscount's Oilwell)

Histórias de Tia Nastácia  
(Aunt Nastácia's Stories)

O Picapau Amarelo  
(The Yellow Woodpecker)

A Reforma da Natureza  
(The Reform of Nature)

O Minotauro  
(The Minotaur)

A Chave do Tamanho  
(The Key to Size)

Fábulas  
(Fables)

Os Doze Trabalhos de Hércules (2 Vols.)  
(The Twelve Labors of Hercules)

#### Method Of Gathering Data

Berelson's technique of content assessment was used as the means of gathering data for this study. It is a non-quantitative technique which involves judgment about content without reference to the precise magnitude with which symbols appear.

Theme analysis, as undertaken in this study, was based on the use of concrete examples abstracted from the material being studied. The selections were chosen based on the following major categories:

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Learning Situations

Learnings and Intellectual Skills Valued

Content Related to Personal Responsibility, Progress  
and Nationalism

The entire book was used as the sampling unit, with the above major themes in mind. Every passage which referred to these themes, either directly or indirectly, was recorded. Passages included sentences, paragraphs, or several paragraphs, and both positive and negative instances were recorded. These passages were then placed into sub-categories as dictated by the nature of the content itself.

#### Definitions of Categories And Sub-Categories

#### I. Types of Learning Situations/Pedagogical Expectations

Situations in which learning is perceived to be taking place vary from culture to culture. What makes learning different in different cultural settings are expectations that learning is indeed taking place. Thus, each culture defines the legitimate characteristics of valuable learning experiences and this is what is meant by the term "pedagogical expectations." Just when and where learning takes place--whether in the classroom, on the job, while reading books, or listening to elders--is shaped by pedagogical expectations, and these in turn define a variety of types of learning situations.

#### A. Formal Mode

This manner of transmitting knowledge primarily describes what is generally characteristic of the formal schooling approach: teachers, students, classrooms, lectures, and all the miscellaneous items

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normally associated with the formal approach: books, notebooks, pencils and pens, blackboards, etc.

### 1. Schooling

All references to schools and school-related experiences were placed in the sub-category. Schools may be private or public, and all levels of schooling (from primary to higher education) were included here.

### 2. Books and Reading

Any mention of books as a source of knowledge, or of reading as a means of acquiring knowledge belongs to this sub-category. Reading materials of any type, both Brazilian and foreign, were also listed.

### 3. Teacher/Student Interactions

Any situation in which one personage acted as a teacher to another, lecturing, explaining or attempting to transfer knowledge in such formal fashion, was placed in this sub-category. The setting and the nature and characteristics of the interaction were likewise appropriate for inclusion here.

## B. Informal Mode

When learning was perceived to be taking place, but not in a formal, school-like manner and setting, it was relegated to this category. When one person demonstrated how to do something for another, or when a character told a story with a didactic end or purpose, the reference was placed here in this sub-category.

### 1. Oral Tradition

For centuries, legends, customs and assorted learnings have been transmitted orally, from generation to generation. All references to

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storytelling and to knowledge which was being transmitted orally in an informal setting and manner between personages belonged to this sub-category.

## 2. Experiential Learning

All knowledge acquired through experience--learning by doing--was placed under this heading.

## II. Types of Learnings and Intellectual Skills Valued

There are many types of knowledge and intellectual skills to be obtained through learning experiences. Just how these are valued depends to a large extent upon cultural preferences. These learnings may be acquired formally or informally (as these terms have been defined).

### A. Formal Mode

In this mode, the following types of learnings were acquired. This is not to imply that they could not be acquired in the informal mode, but the expectation was that such learnings were most effectively acquired formally.

#### 1. Wisdom/Traditional Humanistic Education

The vast body of philosophy, theology, and other knowledge which is acquired by scholars and qualifies one to be termed a "learned, wise person," varies in content from culture to culture. Despite this variance, most cultures value wisdom of this sort, but in different degrees. References made to wisdom (sabedoria) and to wise or learned persons (sábios) belonged to this sub-category. The nature of the reference, positive or negative in its descriptive value, was described as well.

## 2. Scientific and Technological Education

With the advent of the Industrial Revolution came the culmination of centuries of application of knowledge of a particular sort--that designed to give man increased control over his physical environment. This sub-category received all references made to the type and value of technological and scientific learnings.

## 3. Intelligence (vs. bôbo and ignorance)

Arguments rage over whether intelligence is acquired or inherited by an individual, yet it was not the purpose of this research to enter into this debate. In this study, references related to the value of intelligence based on learnings formally acquired were placed in this sub-category. Also, references made to the value of intelligence and knowledge, and references made against ignorance and stupidity were also included here.

## B. Non-Formal Mode

As with the above, the learnings and intellectual skills which appear below are not necessarily solely acquired in an informal fashion, but in this literature, they were generally obtained in this way.

### 1. Cleverness/Espertêza

In this sub-category were placed instances in which personages displayed shrewdness, sharpness, quick-wittedness, adroitness, foxiness, cunning, or wile. In sum, they were clever--could manipulate their surroundings and other personages to attain an end by sheer force of will and personality. Not all cultures value cleverness to an equal degree, but in this literature, such valuation was apparent. This ability was generally acquired informally.

## 2. Pragmatic/Practical/Utilitarian

Practical skills of a utilitarian nature as displayed by the personages belong to this sub-category. Here the mind set was pragmatic and the skills were tied to controlling one's material universe.

## 3. Problem-Solving/Common Sense

In all cultures, the ability to solve problems is tied to survival, and, what for want of a better terminology is called "common sense," is valued, albeit in varying degrees. In this literature, when personages were faced with problems which had to be solved, and solved them by employing sensible, experience-tested remedies, they were applying a certain kind of knowledge or set of intellectual skills. References to such situations were included in this sub-category.

## 4. Fancy/Imagination

Not all knowledge and not all intellectual skills and perceptions are tied to the here and now. The role of imagination and the extent to which fancy and fantasy are valued also add a dimension to existence not to be ignored. Such references were placed in this sub-category.

## III. Types of Content/Didacticism

As in all literature, particularly in children's literature, there is an attempt to transmit certain attitudes and types of cognitive information which are valued by a culture in general, and the author in particular. In this category were listed the types of knowledge transmitted. Those pertaining to ethical dimensions were placed under Moral Education, and those pertaining to education for socio-economic development were placed under "Progress" and the Nation. For the sake of convenience, and given the fact that much of the explicit didactic materials are

now out of date, the specific geological, geographical, historical, arithmetic, and grammatical teachings were not dealt with in this study. They were included only as they touched on other moral, philosophical, or nationalistic purposes of the author.

#### A. Moral Education

Education has traditionally had as one major function that of transmitting a culture's conception of the "good life" and the "correct life." References with respect to a person's responsibility to himself, his god, and his society belong to this sub-category entitled Moral Education.

##### 1. Personal Responsibility and Self-Image

The nature and extent of an individual's responsibility to himself and his society vary from culture to culture. When does the individual have to act and how? What is assigned to fate or to the self? Tied to this, as one might expect, is an individual's self-image: active or passive; self- or other-oriented; powerful or impotent in the face of the exigencies of existence. Incidents describing occasions when characters took responsibility upon themselves, as well as references to personal responsibility and the image of the self were included in this sub-category.

##### 2. Adult/Child Relationships

The amount and type of responsibility granted to the young is an important determinant of how children develop social responsibilities and a sense of personal potential for action. Age in a chronological sense is often tied to role relationships in society; thus, the nature of cross-generation interactions is an important consideration. It might

be added that from the child's perspective, such interactions color his relationship with his peers and elders and, in large part, define his responsibilities and role. The nature and scope of interaction between generations as described in situations in which key personages interacted were put in this sub-category.

### 3. Author's Voice (Views of language, of mankind, etc.)

Monteiro Lobato was a consistent propagandist. In this sub-category were placed references which were clearly linked to Lobato's own personal campaigns--in particular, his desire to reshape the use of written language, his views on the nature of man and history, his thinking on such topics as death, etc. . . . This didactic content, at times more subtle than at others, appeared throughout the literature. While all instances could not be included, the author's voice did form a critical dimension of the works and could not be dismissed simply because it did not lend itself to neat categorization.

### B. "Progress" and the Nation

In a sense, Monteiro Lobato was an apostle of material progress--technological change and what is now generally associated with socio-economic development. He was also an ardent nationalist. While Lobato wished to preserve the best of the Brazilian heritage, he urged his countrymen to radically alter the nature of traditional Brazilian life through the application of technological, industrial, mechanized knowledge. In this category, then, were placed references to the nation and its role in the family of nations, as well as references to the nature of "progress" and the ideal society.

1. Brazilian Heritage and Nationalism

Brazil has a rich cultural heritage and one that was largely ignored by its intellectuals for centuries until the advent of Twentieth-Century modernism and nationalism. References to this heritage and its value were included in this sub-category.

2. Nature of "Progress" and the Ideal Society

Often inferred and not directly stated, the literature contained many references to the nature of "progress" of the modernized, industrial sort. It likewise contained passages which described the nature of an ideal society, with prosperity and justice for all. These were grouped in this sub-category.

3. Contemporary Social Institutions and "Progress"

Given the exigencies of length, not all references to social institutions such as the church and government were reported. Only those which reflected judgments with respect to how these help or hinder the coming of industrialized "progress" were included. To this sub-category belong the following:

(a) Religion and the Family

References to religion, both formal church and non-formal superstition, plus assorted religious views were placed in this sub-category. Similarly, references to the family and family relationships appear here.

(b) Race and Class

When characters expressed attitudes or exhibited behaviors related to perceptions of social class and race, these were placed in this sub-category.



(c) Politics and Economics

While Monteiro Lobato was an ardent nationalist, he was often a bitter critic of one or another political practice or regime. All references to governmental practices and persons were placed in this sub-category. References to economic theory and practice--such as those to currencies, industrialization, agriculture, and trade--were likewise included here.

\* \* \*

To recapitulate and clarify, an outline overview of all categories and sub-categories utilized in the content analysis of the Brazilian children's literature of Lobato is provided:

## I. Types of Learning Situations

## A. Schooling

Books and Reading

Teacher-Student Interactions

## B. Oral Tradition

Experiential Learning

## II. Types of Learning and Intellectual Skills Valued

## A. Wisdom/Traditional Humanistic Education

Scientific and Technological Education

Intelligence (vs. bôbo and ignorance)

B. Cleverness/Espertêza

Pragmatic/Practical/Utilitarian

Problem-Solving/Common Sense

Fancy/Imagination



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### III. Types of Content/Didacticism

#### A. Personal Responsibility and Self-Image

Adult/Child Relationships

Author's Voice (Views of language, of mankind, etc.)

#### B. Brazilian Heritage and Nationalism

Nature of "Progress" and the Ideal Society

Contemporary Social Institutions and "Progress"

Religion and the Family

Race and Class

Politics and Economics

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### Justification For The Selection Of Categories And Sub-Categories

The three broad categories investigated were: (1) Types of Learning Situations/Pedagogical Expectations; (2) Types of Learnings and Intellectual Skills Valued; and (3) Types of Content/Didacticism. It was reasoned that the general theme of the importance of education and of types of pedagogical expectations related to education for nation-building and socio-economic development could be investigated and analyzed employing these general categories. Specific sub-categories were subsequently defined on the basis of re-reading the passages and grouping them logically as content of these references dictated as logical sub-divisions. In reporting the study, given the limitations of space and the repetitious nature of many of the passages, only the

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most representative samples were reported. It would have served no real purpose to include all passages, and indeed could have obscured the reporting of the findings if all possible references were presented and listed fully as findings in the study.

### Validity Check

To determine the validity of the categories, six raters, including the researcher, were given samples of the readings to measure the degree of concurrence or of inter-judge reliability. The raters included three instructors of Brazilian literature and language, two doctoral candidates specializing in Brazilian and international education, and one Brazilian graduate student in the field of business administration. By nationality, three were Brazilian, one Ecuadorian and two American. All were fluent in Portuguese and were familiar with Brazilian culture as a result of having lived or worked in that country.

Using a table of random numbers, twenty samples were extracted from Lobato's series of children's books. For each selection, raters were given a checklist of categories and sub-categories and were asked to circle those which they felt were reflected in the passages. The overall percentage of responses in agreement was 93 percent for selection of the most important category and sub-category revealed by a passage, and 83 percent for the selection of two or more categories and sub-categories. The break-down of these responses appears in Appendix B. It is important to reiterate the fact that the selection of passages was made entirely at random so that test items were not chosen by the researcher. Had the researcher chosen examples which would be more

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pointed than those appearing in the twenty-item test, this would have constituted a manipulation of the data and the outcome of the exercise would have been of less significance.

As Noble observes, reliability is often a question in content assessment. Noble quotes Berelson on this point when Berelson writes that the reliability of a list of symbols may be high, but the reliability of a complex semantic analysis is another matter. It is Berelson's contention that a proper balance must be struck between reliability of procedures on the one hand and the richness of the categories on the other hand. In short, there may be a trade-off between reliability and the value and quality of insights obtained in content assessment.

\*   \*   \*

The results of the study appear in Chapters V, VI, and VII. Chapter IV, which outlines the life and times of José Bento Monteiro Lobato, as well as surveys trends in Brazilian children's literature, precedes the findings and serves to provide background information of the sort necessary to render the study comprehensible to persons not familiar with Brazilian history, with Brazilian children's literature, or with this author and his children's books.

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## CHAPTER IV

### LIFE AND TIMES OF JOSÉ BENTO MONTEIRO LOBATO:

#### THE MAN AND HIS WORKS

##### A Brief Biography

An active and controversial figure in Brazilian cultural history, José Bento Monteiro Lobato enjoyed both fame and misfortune in his lifetime of varied careers--lawyer, planter, publisher, commercial attaché, translator, writer, and reformer.

Born on April 18, 1882 in Taubaté, a city in the Paraíba area, Lobato spent the first sixteen years of his life with his family. His mother was his first teacher, and as early as five years of age, Lobato began to write, in this case bulletins to his grandfather, the Viscount of Tremembé. Lobato attended local private primary schools and had private tutors. Some had a positivist philosophical bent, all impressed the young Lobato's sensitivities and not for the better in most instances. These early years and Lobato's childhood experiences figure importantly in his literature for children as they define the setting and set the tone for the adventures played out by the principal characters.

Lobato's parents died within about one year of each other, and at the age of sixteen, Lobato journeyed to São Paulo to obtain his secondary education at the São Paulo Institute of Science and Letters. At eighteen, Lobato entered the Law faculty of São Paulo and subsequently



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received his law degree in 1904, at the age of twenty-two. Although he spent the next four years of his life in Taubaté, Lobato continued to correspond with his former student colleagues with whom he had shared political and literary dreams, as well as lodging in a house called the "Minarete." It was precisely during these years that Lobato began to write politically motivated articles for fledgling newspapers and for fledgling politicians. True to the dilettantish spirit of the times, Lobato wrote and painted and pursued his varied intellectual interests.

Small town and country life, which Lobato was to describe so effectively in later short stories, defined his next ten years as public prosecutor in Areias, and as planter-manager of lands he inherited from his uncle. In 1908, Lobato married and soon became a family man with children of his own to educate, to prepare for life's challenges, and to write literature for--given the paucity of children's books.

Quite by accident Lobato the country planter became Lobato the writer and publisher who was to spend the next decade of his life in São Paulo and in Rio de Janeiro pursuing these later interests. It all began in 1914 when Lobato, angered by local agricultural practices of peasants who set fires to clear land, wrote an article which appeared in the powerful paper, O Estado de São Paulo entitled, "A Velha Praga"-- "The Familiar Plague." So well received was this article that Lobato was encouraged to write others which appeared in the Revista do Brasil and elsewhere.

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In 1917, Lobato's mind was made up--he would be a publisher and writer and rejoin the urban intellectual scene. He sold his plantation and moved with his family to São Paulo. There, in the following year, he bought the Revista do Brasil and began to publish more widely. In 1918, a book of his short stories appeared--Urupês, and was an immediate success given its focus on national realities and its regional flavor and unique stylistic vigor. Within a year it had gone through four editions, and this represented quite a feat given the limited reading public and publishing facilities. The crowning achievement came in 1919 when national success was assured by Rui Barbosa, a renowned orator and politician, who quoted from the book when presenting a famous speech.

Other books followed quickly on the heels of Urupês, and in 1920, Lobato founded his own publishing firm, Monteiro Lobato and Company, in association with Octalles Marcondes Ferreira. Here Lobato the businessman showed his genius for marketing, and revolutionized the publishing industry. Previously limited to only forty bookstores in the entire huge nation, Lobato sold his books through such diverse intermediaries as post offices and pharmacies.

In 1925, just when Lobato's business was becoming secure, there was a political uprising, a banking crisis and even a natural disaster, a flood. Monteiro Lobato and Company died and was reborn as the National Editing Company. Lobato himself stepped down from publishing and business matters to become an editor, and moved to Rio de Janeiro. It was during these years that the prospect of writing children's literature became a vital reality, tied to Lobato's own financial and personal security.

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At the age of forty-six, when most men are settled and in mid-career, Lobato was appointed to serve as commercial attaché in the Brazilian Consulate in New York City. During the five years that Lobato lived in the United States, he became ever more impressed with that country's industrial progress and returned to Brazil, in 1931, so convinced that his country's greatness depended on iron and petroleum that he began to campaign and write vigorously on these matters, and even founded several not-too-successful oil companies.

The last decade of Lobato's life was marked by sadness and political persecution. His two sons died in their early twenties of tuberculosis, and his political attacks on the Vargas regime's economic resource policies landed him in jail at the age of fifty-nine. While in jail Lobato translated children's books and found his only solace and support in his writing of children's literature. Indeed, his popularity with Brazilian children was one factor which pressured his political enemies into releasing him from prison in 1941.

Hard times in the political as well as psychological sense were to continue, however. Disillusioned with his countrymen and sickened by yet another world war, Lobato struck out on yet another adventure by moving to Buenos Aires, Argentina in 1946. There he attended to the Argentine editions of his literature for children, but could not adjust to the life of an expatriot. Within a year, and in ill health, Lobato returned to his native country and to his native city of São Paulo. On July 5th of the following year, 1948, José Bento Monteiro Lobato, at the age of sixty-six, died in his sleep of a cardiovascular spasm. Lobato was mourned nationally, particularly by the generations of young admirers who considered him a teacher and, above all, a friend.

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A Survey Of Brazilian Life And Lobato's Place  
In The Scheme Of Events

On Brazilian Society and Politics

Brazil has experienced nearly every form of government--colony, empire, and republic, and her history reflects distinct periods of development and settlement related to economic and political cycles.

Discovered in 1500 by Pedro Álvares Cabral, Brazil excited little interest. Portuguese attention was focused on the much wealthier trade with Africa, India, and the Far East, and only in 1549 was the first governor-general sent to the capital city of Salvador. Several early skirmishes with rival settlers, the French in Rio de Janeiro (1565) and the Dutch in Pernambuco (1654), resulted in their expulsion, and the Portuguese were left, relatively undisturbed, to develop their continent-colony as they saw fit. By the Eighteenth Century, the Portuguese had established a relatively stable society, mingling their cultural and political heritage with that of the Indian and Negro.

The sugar trade of the first centuries of Brazilian history declined as a result of international competition. The next cycle of Brazilian expansion took place in the area of Minas Gerais in the Eighteenth Century. The impetus there was the discovery of gold and semi-precious stones. Brazilian gold mined in this era is said to have doubled the world's existing supply.

Intellectual and political ferment marked the early years of the Nineteenth Century, and the locus of power again shifted south to Rio de Janeiro and São Paulo. When Napoleon invaded Portugal, the royal family, the House of Bragança, escaped to Brazil, and Brazil



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became the hub of the Portuguese court in 1808. In 1822, literary romanticism and liberalism, plus shrewd political thinking culminated in Brazil's proclamation of independence. From colony to empire, the transition was accomplished without a bloody war, and Pedro I became Brazil's first emperor. In 1824, Brazil became a constitutional monarchy under the House of Bragança, but political struggles underlay the first decade. Pedro I abdicated the throne in favor of his five-year-old son, Pedro II. After a continued period of political maneuvering, during which time young Pedro II was being groomed to be Brazil's second emperor, came a period of consolidation. Pedro II became a well-loved leader who reigned over the Empire until its collapse in 1889. Politics was the domain of an aristocratic, landed upper class, and patronage was the rule. The trappings of democracy meant little to the masses, many of whom were slaves. In assembly elections in 1881, only 142,000 persons were qualified to vote out of a total population of 15,000,000.

Republicanism was in the air, and the freeing of the slaves in 1888, plus the Paraguayan war, which brought the military into ascendancy, spelled the end of the Empire. Federalism replaced centralization and a republican oligarchy replaced an imperial one. Again, this transformation took place without bloodshed and civil war. During this time, author Lobato was a young boy who, at the age of six years, met the emperor, and by the age of eight years or so became a citizen of the new republican government.

The early years of the Republic witnessed much political instability and the continued growth of the south of Brazil where coffee became king. Waves of European immigrants entered Brazil. By the end of the

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First World War, Brazil achieved a favorable international trade balance and had begun to industrialize and become more oriented to the American as opposed to the European market and sphere of financial influence.

The second and third decades of the Twentieth Century brought continued stress of both a political and economic nature. A revolt in São Paulo, the rise of both Communist and Fascist extremists, and the Depression led to the death of the Republic and to the advent of the Vargas dictatorship which endured for the fifteen-year period 1930-1945. Brazil during the forty years of the Republic had remained a tight oligarchy, controlled by a small number of aristocratic families.

Public offices--local, state, and federal--were bequeathed from father to son or sold to the highest bidder by the incumbent. Nepotism was common and sinecures were plentiful. There was widespread corruption in the purchase of government supplies. In spite of early promises, the government under the Republic had made little progress in bringing education and the benefits of medical science to the masses of the people. Debilitating diseases were endemic. Exploitation of labor was common. Economic depression, then striking at most of the world, was presenting Brazil with an ugly prospect in the overproduction of coffee (almost its only substantial export) and a sharp reduction in foreign demand.<sup>44</sup>

Vargas promised reform and political order, if not freedom. During his regime, public education, labor programs, and other social and economic measures were given federal direction. The nation maintained itself as a political unit and gradually became the focus of loyalty after Vargas ordered state flags burned and embarked upon his program of "Brazilianization."

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<sup>44</sup>Hill, Lawrence F., ed., Brazil (Berkeley: University of California Press, 1947), p. 108. (Hereinafter, Hill, Brazil).

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Interpretations of the Vargas regime vary. There was, without doubt, much political repression, but the regime did promulgate, if not fully implement, social legislation. By 1945, the electorate had tripled in size and the country had developed substantially, albeit unevenly. The political system began to reckon with the aspirations of the Brazilian people. A new period of democratic government commenced in 1946 with the presidency of Enrico Gaspar Dutra--the same year in which José Bento Monteiro Lobato emigrated to Argentina. Lobato subsequently returned to Brazil to spend the last year of his controversial life, and Dutra was still in power at the time of Lobato's death in 1948.

Brazil, and Lobato, had witnessed many changes--changes which make interesting reading and do not lend themselves easily to brief and necessarily superficial overviews.

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As a participant and critic of Brazilian society, Lobato used his children's books as a vital arm of his one-man crusade for "progress." Brazilian cultural traditions favored a landed aristocracy and fostered what has been termed "the gentleman complex." Brazilian education mirrored this orientation by preparing youth to enter those careers long considered the only ones proper for gentlemen--law, politics, diplomacy, medicine, armed forces, and priesthood. A noted sociologist, Gilberto Freyre, observed:

Not only decadent aristocrats or decadent descendants of aristocrats but social upstarts eager to imitate the decadent aristocracy have followed the tradition until recently or are still following it. The reaction against the tendency is now strong but is not winning an easy victory against such deep prejudices. There seems to be no doubt that the plantation system in Brazil, with its whole structure based on slave work, developed in many Brazilians a peculiarly aristocratic attitude towards manual labor and also towards trade, business, and commercial or industrial activity. This explains, to a certain extent, why the Portuguese peasant became in Brazil the successful grocer; the Frenchman, the fancy-goods dealer; the Englishman, and later the German and the American, the wholesale importer, the engineer, the expert in industrial and mechanical work, in railroad construction, and in transportation; the Italian, the German, other Europeans, and the Japanese, the successful farmer; whereas the Brazilians of the old stocks (and those who are not of the old stocks but find it elegant or convenient to imitate them) remain, as bachelors of arts or doctors of law, of philosophy, or of medicine, a sort of bureaucratic or intellectual caste whose hands are too delicate for ignoble work and who are altogether too superior to compete with materialistic foreigners.<sup>45</sup>


Lobato agreed that this gentleman complex was a harmful survival of the plantation system and sought to influence the children of Brazil against it. The battle was intense, however, and remains so whenever those who wish to modernize feudal societies encounter those who wish to preserve inherited traditional privilege.

Industrialism and feudalism have never been compatible, nor have religion and science made easy bedfellows. Brazil is the largest Catholic country in the world. Its culture has been deeply marked by Catholic practices and observances ever since the first priests arrived and began to convert the Indians and African slaves. Another legacy of its historical upbringing, the Church was not viewed sympathetically

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<sup>45</sup>Freyre, Gilberto, Brazil: An Interpretation (New York: Alfred A. Knopf, 1947), pp. 62-63.

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by Lobato, who preferred the logic of science and the doctrines of Positivism to the rituals of religion and the dogma of Catholicism. Such attitudes he projected amply in his children's literature. In his words:

What is it that determines the rise of a Religion?  
Human affliction. Poor humanity, for the relief  
of its evils, appeals to the heavens. The forms  
of these appeals are called "religions." . . . I be-  
lieve in Science. Only it can furnish the supreme  
good--Wisdom.<sup>46</sup>

Lobato also believed that the church and the army were invented to keep the poor in their place, echoing Marxist thinking on religion as the opiate of the masses. Lobato never strayed from this stance against organized religion, despite the fact that in his later years he came to interpret life and death more and more in Spiritualist terms.

Brazil, with its long history of miscegenation, has come to be known as a "racial democracy," although few observers would deny that race and class discrimination exist. Lobato echoed this discrimination in his children's books in that he portrayed Blacks according to the fashion of the times--superstitious, uneducated, and in menial positions. Illustrations exaggerated racial stereotypes. Lobato, while not a racist in the classical sense, did not subscribe fully to what Smith terms the "veritable cult of racial equality" typical of Brazilian national sentiment.<sup>47</sup> According to Smith, the "cult" numbers among

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<sup>46</sup>Cavalheiro, Edgard, Monteiro Lobato: Vida e Obra (São Paulo: Companhia Editôra Nacional, 1955), p. 516. (Hereinafter, Cavalheiro, Monteiro Lobato. . .).

<sup>47</sup>Smith, T. Lynn, Brazil: People and Institutions (Baton Rouge: Louisiana State University Press, 1963), p. 66. (Hereinafter, Smith, Brazil: People. . .).

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its adherents most of the nation's leading scholars and outstanding political figures who tacitly agree that under no circumstances should it be admitted that racial discrimination occurs in Brazil, and that any such racial display should be considered un-Brazilian. Smith does observe, however, that the Brazilian system, while it has little effect on the racial composition of the elite class at the summit of the social pyramid, does prevent grosser features of racial discrimination and **makes** for a freer blending of the races than otherwise would be possible. At the time of Lobato's death, approximately 38 percent of the Brazilian population was Black or "mixed." Unlike many of his fellow writers, Lobato did not endorse race mixture or subscribe to a romantic interpretation of miscegenation.

He believed that both races sacrificed their good qualities and deteriorated in the process. The slave's ultimate vengeance on Brazilian society was to mix and thus weaken Portuguese lineage. The slave lost his admirable, savage physical qualities and the white suffered a worsening of personal character. Yet unmixed, each race was admirable on its own terms, and in Lobato's novel O Presidente Negro (The Black President), Blacks were sympathetically portrayed, while Whites were not. The novel, it should be noted, is set in the United States and depicts a race conflict in the year 2228. As such, it reveals nationalist attitudes typical of Brazilians' interpreting American racial discrimination while ignoring their own.

If Lobato was anything in his lifetime, he was precisely this--an ardent nationalist. Lobato was outspoken in his disdain of Europe as Brazil's cultural master, yet equally outspoken in his criticism of

defects in the Brazilian system. This last caused him to be considered unpatriotic, but the truth of the matter is that Lobato preferred constructive to starry-eyed nationalism. As Brown points out:

He wanted his country to be wealthy and powerful; he wanted it to be developed industrially and unified with a good road system; he wanted it to be well-governed; he wanted the standard of health improved; and he wanted Brazil to have a national art instead of being content to imitate foreign models.<sup>48</sup>

The appearance of his book of stories, Urupês, in 1918, truly added a new dimension to Brazilian literature. In a sense, he "nationalized" it. Rather than imitate French literary tastes, Lobato's book focused on the Joe Nobody of the interior, a disease-ridden, ignorant peasant he named Jéca Tatu. Literature in Brazil was thus politicized and regionalized and nationalized by Lobato, though it was not until the Thirties that Lobato's sociological emphasis was to find its echo in the regionalist novels of the Northeast. As literary critics Veríssimo and Ellison underscore these observations:

Veríssimo:

I must say that, after 1930, writers in my country started being interested in the social and philosophical problems of their times. The horizons of criticism widened. The majority of our novelists now write their stories around social problems. And those who think that economic factors are not capital take to the psychological novel. Anyway, they know that a novel is more than a clever plot or a series of events told gracefully only for entertainment purposes. No doubt we had suffered all those previous years from a kind of "colonial complex," and out of a feeling of inferiority we were led to follow eagerly the European intellectual fashions. Our imitative urge meant in the last analysis that we were anxious

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<sup>48</sup>Brown, "Monteiro Lobato. . . ," pp. 88-89.

to tell the world that we, too, "could do that"; that is to say, we, too, could write naturalistic novels like Zola's, symbolist poems like Mallarmé's, or shocking, crude novels like Marguerite's. Many of our men of letters used to write in French. Generally they refrained from depicting the life of our hill-billies, cowboys, and common folks, because in doing that they could not display their knowledge of Europe and its philosophers and artists. And nothing irritated them more than to be referred to by the French as ces sauvages là-bas, "those savages down there."<sup>49</sup>

Ellison:

Paralleling the popular desire for reform reflected in the demands made upon the government of Getúlio Vargas, there was a profound literary preoccupation with the problems of Brazil. The novelists broached them in a sober and realistic manner. Not only was there a chorus of social protest but also, in this era of extreme partisanship, an out-and-out political orientation in some novelistic writing. More than ever before, the novel focused upon the wretchedness of the lower classes. . . .<sup>50</sup>

As literature and academe became increasingly critical of the regime and of social reality, so did the Vargas regime become increasingly hostile to the arts. A Department of Press and Propaganda (D.I.P.) was established, and a "Law of Literature" was passed in 1939 which forbade, within national territory, the publication of materials which might offend or impair the good repute of the country, its institutions or its morals. So-called "proletarian literature" encountered political pressure and there soon followed a sharp shift away from the pointedly critical in literature.

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<sup>49</sup>Veríssimo, Érico, Brazilian Literature: An Outline (New York: Macmillan and Company, 1945), p. 123.

<sup>50</sup>Ellison, Fred P., Brazil's New Novel: Four Northeastern Masters (Berkeley: University of California Press, 1954), p. 338.



As would be expected given his outspoken nature and the popularity of his children's books which contained explicit political content, Lobato encountered serious difficulties. He refused to be silent, and was accused of being a revolutionary, a Communist, and worse.

With respect to the first charge, Lobato could hardly be considered a radical revolutionary. He was most unsympathetic to revolutions of a violent type and clearly preferred social change of a creative, productive type. In Lobato's own words, writing in América:

Revolution! I thought to myself. They are going to revolt. They will fall victim to the eternal illusion that revolt, changing the names of streets, switching men, betters anything. Revolution solves nothing. That which resolves is creation, growth. All revolutions break out as the consequence of poverty, misery and the lack of opportunity. But the remedy for poverty, misery and the lack of opportunity has never been to revolt, rather to create. With what it would waste in a revolution, poor Brazil could create the two great industries (iron and petroleum) whose absence caused the problems which lead to revolution. . .<sup>51</sup>

Again, the charge of communism cannot be substantiated. While Lobato did admire Luis Carlos Prestes, leader of the Brazilian Communist Party, he became disillusioned with communist practices. Its ideals of social justice appealed to Lobato, its realities of political manipulation repelled him.

The appearance of a book written in 1957 by a priest, Father Sales and entitled, The Children's Literature of Monteiro Lobato or Communism for Children shows just how much controversy Lobato's children's books could arouse, even a decade after the author's death. As Father Sales

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<sup>51</sup>Lobato, José Bento Monteiro, América (São Paulo: Brasiliense, 1959), pp. 291-292.

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warned, "Few can appreciate the evils which are hidden in the books of Monteiro Lobato," and he proceeded to outline, point by painful point, his thinking on the matter. Sales lists as Lobato's sins mention of Darwin, of Henry VIII and his controversy with the Pope, of the Inquisition and its consequent horrors, of Afro-Brazilian religious practices, of the miracles of science, and others. Lobato was accused by Sales of being a dialectical materialist, a threat to the Church, the family and the nation. None of these charges was really substantiated by Sales, and other critics such as Edgard Cavalheiro and Ignez Varella came to Lobato's support. In many Catholic schools, however, Lobato's books for children were taken off the library shelves. One over-zealous teacher even burned a supply right on the streets of Rio de Janeiro.

A Child's History of the World, one of Lobato's most popular children's books, provoked negative reactions outside of Brazil as well as within Brazil's own borders. It was banned in Portugal and its colonies because in one passage Lobato dared to say that Brazil was "discovered by accident," and in another Lobato made a reference to Vasco da Gama in which he mentioned that the Portuguese cut off the ears of Arabian sailors.

The uproar caused by Lobato's attacks on the Vargas regime landed him a six-month jail sentence in 1941. Public pressures brought to bear on the government resulted in an early release, but Lobato left prison a bitter and disappointed man whose only comfort was the support of Brazilian children who loved and revered him.

The role of the writer in the process of political and social regeneration has never been without its dangers, but José Bento Monteiro

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Lobato lived it with conviction. His observations on matters of a socio-logical, regional, folkloric, national, and political nature inevitably found their way into his children's books. This was no accident, for the more disillusioned Lobato became with adults, the more he became convinced that he would win the minds and hearts of the children who would soon become the future statesmen and citizens of Brazil.

#### On Economics and Education

To truly appreciate the singular character of José Bento Monteiro Lobato, it is important to understand his thinking on economic matters, and to cast Lobato's viewpoints in the light of Brazilian economic realities.

Six major economic cycles characterized Brazil's history:<sup>52</sup>

1500-1550 cutting and export of dyewood

1600-1700 sugarcane

1690-1770 gold

1730-1800 diamonds

1860-1910 rubber

1830-1930 coffee

Since World War I, Brazil's economy has continued to diversify and industrialize, and urbanization has proceeded apace. Despite these trends, however, Brazil remains, even today, heavily dependent on the world market prices paid for the primary products raised for export.

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<sup>52</sup>Smith, T. Lynn, Brazil: Portrait of Half a Continent (New York: The Dryden Press, 1951), p. 238. (Hereinafter, Smith, Brazil: Portrait. . .).

Historical reasons underlay the slow emergence of industry in Brazil. Both Portuguese, and later British restrictions inhibited the growth of manufacturing in the Colonial and Empire periods. Until 1850, only four corporations were registered for the entire nation. By the end of the Empire, in 1889, there were 636 industries listed for the nation, and in 1907 this number had grown to 3250.

World War I changed this overwhelmingly mercantile picture because the disruption in supply caused by the outbreak of hostilities stimulated the growth of local industries. Between 1914 and 1919, the number of industrial establishments grew to a total of 5936. Between 1933 and 1938, the value of industrial production rose 44 percent and, in the Forties, national oil companies and immense iron and steel and hydro-electric projects made their appearance. By 1950, the percentage of the economically active population ten years of age and over, were employed in the following industries:<sup>53</sup>

Agriculture, stockraising, forestry	57.9%
Extractive industries	2.8%
Manufacturing and processing	9.6%
Construction	3.4%
Wholesale and retail trade	5.6%
Real estate, banking, credit, and insurance	0.7%
Domestic service	4.0%
Other services	5.9%
Transportation, communication, and storage	4.1%
Liberal professions	0.5%
Social activities	2.5%
Public administration, legislation, and justice	1.5%
National defense and public security	1.5%
TOTAL	100.0%

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<sup>53</sup>"Censo Demográfico," VI Recenseamento do Brasil, 1950 (Rio de Janeiro, 1956), pp. 34-35.

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Brazil is first among industrial nations in Latin America, and the share of industry in Brazil's national income rose from 18 percent in 1939 to 30 percent in 1958.

Lobato witnessed this manufacturing growth in his country and was a strong advocate of expanded industrialization. Yet he knew that constraints were many. It was not until 1944 that Brazil's First National Congress of Industry took place in São Paulo. There was and is a shortage of technicians, engineers and the like, while the traditional status professions of law, medicine and architecture continue to draw disproportionately more university applicants. The industrialization of Brazil, then, is only a recent phenomenon, heavily geared to the internal market. Capital is still relatively scarce when compared to the task at hand. All these facts made a deep impression on Lobato, and he campaigned vigorously in his children's literature and elsewhere to alter these.

A complementary campaign involved agriculture, and Lobato, who was a planter, did much to publicize the plight of the ill-fed and parasite-ridden Brazilian peasant. In 1920, there was an average of forty-four persons engaged in farming pursuits for every plow in the country. Large landholdings under absentee ownership, primitive practices, and sharecropping were and remain barriers to the adoption of scientific agricultural techniques. In the words of one knowledgeable observer:

The need for the average Brazilian countryman to learn to farm is patent. After examining mountains of evidence and after repeated visits to many parts of Brazil, from 1939 on, the present writer is convinced that more than one-half of the Brazilians who live directly

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from the land continue to be dependent on a system of agriculture that is less efficient, more wasteful of human energy, and generally less effective than that practiced by the Egyptians at the dawn of history.<sup>54</sup>

The upshot of general poverty and lack of education and other services in the rural areas has led to an exodus to the cities and to intense seasonal migration as well. All of the cities have felt the pressure for change and Lobato, for one, lived it.

If one can point to formative experience in the life of Lobato, certainly none could equal that of his five-year stay in the United States, during which time he became fully converted to the cause of technological progress. Lobato regarded the United States as a model for all the world to emulate. "In four months," observed Lobato in a comment not likely to have endeared him to his countrymen, "the factory workers of the Ford Motor Company produce as much as the entire country of Brazil in one year!"<sup>55</sup> Typically, Lobato's enthusiasm was boundless:

Everything in America interests me. . . I believe that in my last incarnation I was an American, or that I was an American in many incarnations. . . Any aspect of Walden Pond, of Concord, of old Charleston or of the Philadelphia of William Penn moves me. Strange, this. . . so strange that I can only explain it as the effect of previous existences lived here.<sup>56</sup>

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<sup>54</sup>Smith, Brazil: People. . . , p. 358.

<sup>55</sup>Lobato, José Bento Monteiro, Mr. Slang e o Brasil/Problema Vital (São Paulo: Brasiliense, 1959), p. 48.

<sup>56</sup>Lobato, José Bento Monteiro, Cartas Escolhidas (São Paulo: Brasiliense, 1959), p. 217.



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As commercial attaché, Lobato traveled in the United States and met with prominent industrialists of his day, such as Henry Ford. Why is it, reasoned Lobato, that the two largest countries of the America's, discovered in the same cycle of exploration, populated with Europeans, Indians and Negroes, freed politically in the same epoch, with equivalent lands, should end up so differently, one rich and one poor? Lobato's answer, albeit simplistic, iron and oil.

In essence, Lobato's theory was based on the following reasoning:

- (1) The efficiency and power of man increases as his natural muscle power is enhanced by the machine;
- (2) The machine in itself is inert and must be moved by energy; therefore
- (3) It is energy, when applied to the machine, which multiplies the muscle-power of man and enables him to progress.

Thus, for Lobato, the history of man is the history of man's inventions--made of iron and powered by petroleum. This theory Lobato explains at length in his History of Inventions, and lest this account leave the impression that Lobato was singularly enamored of machinery, all one has to do is mention other contemporary works in U.S. children's literature such as Mary Liddell's Little Machinery (1926), Hildegard Hoyt Swift's Little Blacknose (1929), Hardie Gramatky's Little Toot (1939) or Virginia Lee Burton's Mike Mulligan and His Steam Shovel (1939). As Meigs notes, "it was natural that in this age of invention the world of fancy should embrace the world of machines and skyscrapers."<sup>57</sup>

At the time of Lobato's campaign for the development of iron and petroleum resources, Brazil's economy was clearly tied to wood as its principle source of inanimate energy.

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<sup>57</sup>Meigs, A Critical History. . . , p. 478.

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Percentage Distribution Of  
Energy Sources<sup>58</sup>

	Brazil (1946)	United States (1940)	World (1935)
Coal	7.0	48.4	61
Petroleum	6.5	30.1	16
Natural Gas	...	10.3	4
Hydroelectric	1.6	9.4	7
Wood & Charcoal	<u>84.9</u>	<u>1.8</u>	<u>12</u>
	100.0	100.0	100.0

The above amply illustrates that Lobato's stance was based upon reality, a reality which caused Brazil to depend heavily upon imports of energy resources.

Despite the fact that oil was discovered in Bahia in 1939, the Brazilian government's petroleum company, Petrobrás, was founded as late as 1953. Lobato was convinced, along with many others, that corruption in high places and collusion with international oil trusts lay behind the ineptness and mismanagement of Brazil's resource policies. In 1937, two years previous to the drilling of Brazil's first oil well, Lobato decided to take his campaign to the children in the form of a book entitled, The Viscount's Oilwell. In it, Lobato explained the geology of oil and even predicted its location. The ultimate coincidence is that in 1939 oil was indeed discovered where Lobato's children's characters predicted and the name of the suburb--Lobato!

The campaign for iron involved the efforts of Lobato to get his countrymen to adopt the Smith process for smelting iron ore. For Lobato, iron constituted the base of Brazilian economic development. Without iron and steel, there could be no Brazil because Brazil could

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<sup>58</sup>Report of the Joint Brazilian-United States Technical Commission  
(Rio de Janeiro, 1949), p. 87.

never replace the muscle with the machine. The Smith process, which Lobato discovered while in the United States, did not involve the use of as hot an oven and hence the burning of so much coke. Given the fact that at least one-half of Brazil's coal supply had to be imported, adoption of the Smith process would serve to decrease the nation's reliance on imports and would help to support a more favorable trade balance. As in the case of the petroleum crusade, this theory found its way into the children's literature of Lobato as well as into his essays and speeches. In neither case did Lobato endear himself to the regime by showing simple corncob characters and talking dolls more capable of solving Brazil's resource problems than her own political leaders.

Human resources, like their material counterparts, also had to be exploited. Only education could develop the critical skills and attitudes necessary to bring progress to Brazil. To do this, traditional education would have to be substantially altered and would have to overcome more than four hundred years of established practices and prejudices:

In its limitation of the means of intellectual life, the Portuguese Empire differed markedly from the Spanish. Whereas in Spanish America schools, seminaries, even universities of a sort increased in number, in Brazil none were permitted. If the upper-class Brazilian wished an education, he had to go to Europe for it; and if on his return to Brazil he wished to publish his ideas, he found that no printing press was allowed to exist.<sup>59</sup>

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<sup>59</sup>Smith, Brazil: Portrait. . . , p. 44.

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Schools founded and run by the Jesuits and other religious orders were about the only institutions of learning in Brazil. There was little interest in education, the land was vast and largely unexplored, and the feudal nature of society inhibited efforts to provide the masses of slaves, Indians, and unlanded whites with the trappings of literacy and hence political leverage.

Only with the declaration of the country's independence in 1822 did the elites, through the Constituent Assembly, show any tendencies to extend education to the people. Elementary education was made the responsibility of the provinces which in effect could hardly do much to develop it. Four years after the ascendancy of Pedro II, Rio de Janeiro had only one primary school for every 900 children of school age. The situation outside of the capital was even more lamentable. As always, the main concern was to educate the sons of the aristocratic elite.

In 1827, the first law schools were established, and ten years later the Imperial High School, Colégio Pedro II, was founded in Rio de Janeiro. It was to serve as a model for all provincial secondary schools. In 1834, the first normal schools were established, and, in 1856, a school of mines was founded in Minas Gerais state. The Polytechnical School of Rio de Janeiro also dates from this period.

Expenditures for education during the Empire amounted to approximately three percent of the overall revenue of the provinces. By the end of the Empire period, in 1882 (the year of Lobato's birth), there were 7,500 schools with 300,000 pupils. This represented about 25 percent of the population of school age. In 1882, 1.99 percent of

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the general budget was spent on education, 20.86 percent on the military. Approximately 80 percent of the Brazilian populace was illiterate. Furthermore, educational ideas and practices were generally foreign and were completely incompatible with the need to educate for socio-economic development.

With the advent of the Republic came the establishment of a Ministry of Education, Post Offices and Telegraphs which was short-lived. The Constitution of 1891, while it specified that the federal government had the responsibility "to organize the arts and culture in Brazil," contained no specific reference to primary education. Congress was given partial responsibility for establishing institutions of secondary and higher education in the states. It was not until the Revolution of 1930 that the Ministry of Education and Health was established. Henceforth the role of the federal government in providing direction and support of education was to increase dramatically. In 1932, in a population of 39,000,000, Brazilian school enrollments totaled 2,200,000. By 1942, the figure had risen to 4,000,000 for a population of 42,000,000.

From the above, it is readily apparent that the development of a system of schools accessible to the people of Brazil is a relatively recent phenomenon in that country. The provision of instruction to the masses of the population is an ideal still to be realized. At the time of Lobato's death, fully 73 percent of children aged six to fifteen were not attending school, and illiterates ten years of age or older totaled 52 percent of the population (21 percent urban; 38 percent suburban; 68 percent rural). Schools were small, a very large proportion being one-teacher units. Rapid population growth and a disproportionately

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young population continued to keep the goal of mass education out of reach. Even as late as 1968, only 8 percent of the Brazilian population had more than four years of instruction, only 1.7 percent a college education. Even to date, despite impressive progress and mass literacy campaigns, the real still falls far short of the ideal.

During Lobato's time, the country was divided into eight regions for the purpose of administering and supervising federal educational activities. The Ministry of Education was made up of organs for administration, execution and cooperation. A National Department of Education was specifically charged with the responsibility of administering all of the Ministry's activities pertaining to education, both within and outside of the schools. The constitution of 1946 established autonomous regional systems.

Basically, at the time of Lobato's death, the Brazilian Educational system presented the following outline:<sup>60</sup>

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<sup>60</sup>Havighurst, Robert J., and Aparecida, J. Gouveia, Brazilian Secondary Education and Socio-Economic Development (New York: Praeger Publishers, 1969), p. 20.

The Brazilian Educational System				
Level or Branch	Subdivisions	Years of Study	Age of Pupils	Source of Support
<u>Elementary Schools</u>				
Elementary	Pre-Primary	2-3	4-6	Mainly private
	Primary	4	7-11	Mainly state and municipal
	Supplementary	2	11-13	Mainly state and municipal, with federal aid
<u>Middle Schools</u>				
Secondary	Ginásio	4	12-15	State and private
	Colégio	3	16-18	State and private
Normal	Ginásio	4	12-15	State and private
	Colégio	3	16-18	State and private
Commercial	Basic	2-4	12-15	Mainly private
	Technical	3	16-18	Mainly private
Industrial	Basic	4	12-15	Mainly federal and state
	Technical	3	16-18	Federal, state, and private
Agricultural	Basic	2-3	12-14	Federal and state
	Technical	2-3	15-18	Federal and state
<u>Higher Education</u>				
Universities and advanced schools	Nearly 60 major or specialized fields of study		18-25 and over	Mainly federal, some private

While the above outline describes educational levels in general, in Lobato's time there were (and still are) vast areas of Brazil where few if any schools or teachers can be encountered beyond the first four years of primary school. Prior to 1930, Brazil had no single educational

institution for the preparation of teachers for its secondary schools. Thus, there was neither a career as teacher nor any specific preparation for one.

Even where there were schools in the rural areas, there were still problems to be overcome. The school was often seen as a disruptive and destructive institution which took the child's labor away from the parents and filled his head with ideas of the "good life," the "urban life." As a result of this orientation, as well as other factors, the school was often an efficient factor which led to the depopulation of rural zones. Likewise, local sentiment in favor of education could hardly overcome the lack of physical facilities and support services so necessary to the vitality of the local school. The more backward the area, the greater the dependence on the teacher and the more difficult the obtaining of qualified instructors. This situation continues to persist in the vast interior of Brazil. In 1960, there were 1,359 counties in Brazil, out of a total of 2,764, where there were absolutely no schools of any kind except elementary ones. In the entire nation, only 6,707 secondary schools were reported for a population of 13,000,000 children aged ten to seventeen. Of 1,224,000 enrolled in secondary schools, 904,000 were receiving a purely traditional academic education. Only 6,428 students were enrolled in agricultural programs at this level--a comment on the relevancy of much of education to the exigencies of development.

In Lobato's time, universities were rare. Higher education was a scattered affair of isolated faculties, and it was only in 1930 that Brazil's first university was created by joining, in Rio de Janeiro,

the School of Medicine, the Polytechnic School, the Law school, and the School of Mines and Metallurgy (in Ouro Preto). Problems associated with higher education were considerable: lack of facilities; uneven quality of instruction; part-time commitment on the part of faculty and students; lack of facilities for research and graduate education; emphasis on traditional status-related fields to the detriment of others; etc. Recent reforms have focused on eliminating these evils, but it will take some time before the system can be made to function more harmoniously in the interests of national development. As late as 1958, one decade after Lobato's death, only thirty-two engineers were included in the total of those completing work towards a graduate degree.

The need for professional schools and education oriented to the exigencies of socio-economic development and technological growth greatly impressed Lobato and others. In a sense, Lobato's children's literature was a continuous class in the practical sciences. Lobato was convinced that literacy education without a professional end was useless. Human resources had to be trained and the school system would have to be altered from its traditional elitist purposes with the principal function being one of cultural enrichment through the humanities, art, and literature. Great attention and energy would have to be directed toward the provision of a skilled and efficient labor force made up of practical men. Thus, education came to be viewed as the great hope, the key to unjam the development bottleneck.

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Much of Lobato's thinking on education reflected his own formative school experiences, some of which were rather negative. One particularly unhappy event occurred when Lobato was unjustly failed in a Portuguese exam. In a letter to his mother, Lobato confessed that he was ashamed to be seen at his school, and that he felt he would "die" of embarrassment and disappointment. Much of Lobato's later work was inspired by a sense of revenge against the grammarians:

That which later caused me to write Emília in the Land of Grammar was perhaps the memory of all that I had to undergo and that martyred me as I learned "the art of speaking and writing correctly."<sup>61</sup>

Similar disgust is evident in letters Lobato wrote to his friend Godofredo Rangel. In one, Lobato expounded upon his theory of education. For Lobato, education did not create, only nature could create. Education, like developing fluid for picture making, could only assist in revealing what was already latent within the child. If anything, education of the traditional sort inhibited the full expression of the child's innate talents. Lobato's hostility to the formal school system was such that one encounters almost no reference to the school in his children's literature. Of the few explicit references which do appear, the majority are negative. This stands in sharp contrast to the great school stories in British and American children's literature--such as Thomas Hughes' Tom Brown's School Days, Edward Eggleston's The Hoosier School-Boy and Ralph Henry Barbour's The Crimson Sweater.

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<sup>61</sup>Lobato, José Bento Monteiro, Conferências, Artigos, e Crônicas (São Paulo: Brasiliense, 1959), pp. 141-142. (Hereinafter, Lobato, Conferências. . . ).



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Lobato believed that the purpose of education was to free the imagination and intellect of the child, not cram it with useless and unrealistic abstractions. While his intention was to instruct, Lobato was to do so in such a fashion that lessons were learned painlessly, without the usual heavy moralizing and obvious didacticism of other children's books of the period. Lobato's method was Socratic, as his own daughter described it:

In the life of his own children, he would interfere very little. He let us do whatever we liked as long as we knew how to justify our actions and take responsibility for our acts. To the questions we asked he would answer us Socratically, with other questions. Questions would come, and questions would go, and we would end up reaching the answer that we wanted. . . or that he wanted.<sup>62</sup>

Lobato believed that teachers were guides and not generals. For Lobato, no concept was too difficult that it could not be modified and simplified and made interesting to his young readers.

#### Brazilian Children's Literature And The Works of Monteiro Lobato

In its earliest Colonial days, the children's literature of Brazil was basically an oral literature, based on popular legends and folk tales as told by the Indians, African slaves, and descendents of the Portuguese settlers. Of written literature there was very little available, but what was available in Portugal soon made its way into Brazil. As early as

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<sup>62</sup>Lobato, José Bento Monteiro, Crítica e Outras Notas (São Paulo: Brasiliense, 1959), Preface.

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1875, a book by Gonçalo Fernandes Trancoso entitled, Contos e Histórias de Proveito e Exemplo appeared which contained a blend of stories based on Portuguese and Arab tales.

As was true elsewhere, the earliest emphases in children's literature were moralistic and didactic, reflecting Enlightenment belief in the educability of man. Only much later was children's literature written to provide entertainment pure and simple, and only in the Nineteenth and Twentieth Centuries were texts and translations of world children's literature available to any appreciable extent.

Children's literature in Brazil, until modern times, has been closely tied to the nature of schooling and to the textbook. When the Jesuits were expelled in 1759, Brazilian education all but disappeared, as did any opportunity to build a literate and respectable reading public. Those few persons who could read were often reduced to reading manuscripts which were passed from hand to hand. Only with the arrival of the Portuguese court, and the coming of Independence was education (and children's literature) given the necessary stimulus for development in Brazil.

In 1758, a book especially written for children by Charles Jeannel appeared entitled, O Joãozinho. As Arroyo underscores, the book was typical of a wave of books which were to follow in that: (1) it was a translation from the French, and (2) it was adopted as a text for the schools. It reflected the predominant thinking of the times in that the child was considered an adult in miniature and was addressed as such.

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With the rise of Brazilian nationalism came a movement for a Brazilian-based school literature and pedagogy. Yet despite the sentiment favoring such development, the majority of school texts and children's books continued to be imported from France and Portugal. Such volumes as O Código de Bom Tom (1879) (The Code of Good Behavior) by Alberto Pimentel were typical--moralistic and didactic. Classics of Portuguese literature became required reading for the Brazilian school child. Between 1856 and 1930, no fewer than twenty-two school editions of Luís de Camões' Os Lusíadas (The Lusiads) were adopted for use in Brazilian schools. Other books used in the late Nineteenth Century included, for example: Leituras Seletas (Select Readings) by João Barbalho Uchoa Cavalcanti; Livro da Infância (Book of Childhood) by Emílio Zaluar; and Livro das Crianças (Children's Book) by Alfredo de Moraes Pinto. Also, there were many translations available.

By the beginning of the Twentieth Century, there was a considerable number of children's books in Brazil written both by foreigners and by Brazilians. The volumes varied considerably from texts and translations of world children's literature to imitations as revealed by such titles as Os Dois Robinsons (The Two Robinsons), O Novo Gulliver (The New Gulliver), and A Viagem de João Gulliver (The Travels of John Gulliver). Of all the literature available, the most popular by far consisted of translations of classics of world children's literature by Swift, Cooper, Verne, Andersen, the Brothers Grimm, and Defoe. Imitations of horn-books appeared as well and were known as literatura de cordel in Brazil. These included popular Brazilian work as well as

classics of children's literature. Because they were rather cheaply yet attractively made, these volumes were accessible to a larger readership.

By the 1920's, the tide of nationalism had swelled considerably. Critics cited the lack of reading material available, the heavy dependence on foreign literature, and the problem of antiquated Portuguese as opposed to modern Brazilian language usage. Lobato himself remarked on the lamentable state of the art in 1925 in a letter to his friend Godofredo Rangel:

I am presently examining the stories of Grimm as published by Garnier. Poor Brazilian children! What antiquated translations! We must redo all this--Brazilianize the language.<sup>63</sup>

A book of stories, based on popular tradition and written by a Portuguese, Adolfo Coelho, appeared during this period and was very well received. Entitled Contos da Avøzinha (Granny's Stories), the book entertained without resort to heavy moralizing and didacticism, and was one of the first works of children's literature to be written from the child's point of view.

At about this time there appeared text books written by teachers themselves. These varied greatly in quality, as can be imagined. In addition, Brazilian poets began to be read more widely. Brazilian children's literature witnessed an expansion in terms of growth and variety of content. In part, this growth was due to the fact that political independence and the establishment of the Republic had freed Brazil from Portuguese censorship.

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<sup>63</sup>Lobato, José Bento Monteiro, A Barca de Gleyre (São Paulo: Brasiliense, 1959), p. 453.

At about this time, children's magazines began to make their appearance and impact felt. They reflected European trends. Titles included O Kaleidoscópia (The Kaleidoscope), Ensaio Juvenil (Youth's Essay), and Imprensa Juvenil (Youth's Press). All of these appeared in the 1860's, and by the 1880's were joined by O Pestalozzi (The Pestalozzi). This last focused on primary instruction. Others appeared, such as O Adolescente (The Adolescent), Aurora Juvenil (Dawn of Youth), O Recreio (Recreation), O Colegial (Grade School) and O Amigo da Infância (The Friend of Childhood). It is important to note that these and hundreds of other small publications exercised an important function in the Brazilian school system. As Arroyo emphasizes, many Brazilian writers first published their works in these journals. Even Lobato, while a grade school student in Taubaté, published items in a school paper, O Guarani (The Guarany). Overall, in the journals, the emphasis was on the moral, religious, and civic.

One of the most successful publications of this genre appeared in Rio de Janeiro in 1905 entitled, O Tico-Tico,\* and was quickly popular with Brazilian children. It reflected the impact of such foreign publications as The Liliputian Magazine, The Infant's Magazine, Le Journal des Jeunes Personnes, and La Semaine des Enfants of England and France. Its founder, Luís Bartolomeu de Sousa e Silva, had an extensive journalistic background. The magazine served as an important vehicle for an emerging Brazilian national consciousness, for its characters were clearly modeled on cultural types. In addi-

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\* A type of Brazilian bird.



tion, the publication broke with established tradition in that it emphasized the function of diversion as opposed to that of moral didacticism so typical of previous children's literature. In this way, Brazilian children's literature echoed trends elsewhere. As Meigs describes these:

Writers of the Romantic school had turned to folk tale, mythology, legend, and saga for material, thus bringing the beauty and quality of this literature to the attention of the English speaking world. Simultaneously there was a lessening of the puritanical and didactic attitude in literature for children, attended, or possibly produced by, a more intelligent understanding of the child as a child rather than a miniature adult, as an individual, and as an individual who changed from year to year. Creative literary criticism was beginning to assert that literature could exist for the purpose of giving pleasure and delight, and there was a consequent lessening of insistence on "useful" knowledge at the expense of imagination and joy. Many of these ideas had come into being in the first years of the Nineteenth Century. In the last fifty years, they became more firmly established, giving new impetus to ideas and forms in children's literature, and producing, among other types, the folk tale, epic, and saga, compiled or retold for the reading pleasure of children.<sup>64</sup>

As previously stated, by the end of the Nineteenth Century, school texts, which represented the bulk of children's literature, began to reflect national concerns and themes. Yet at the same time, the number of translations and adaptations of world children's literature was considerable. Again, the emphasis was shifting--works were being written for children according to considerations of age of the child or the child's point of view. Such titles as A História do

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<sup>64</sup>Meigs, A Critical History. . . , p. 315.

Brasil Contada aos Meninos (The History of Brazil as Told to Children) began to appear, and children's story books written by Brazilians for Brazilian children became popular. While all were generally geared to use in the public schools and as a consequence had a didactic purpose, the style and content were chosen to amuse the young reader as well as to educate him. Also at this time Brazilian translations of classics of world children's literature became more widely available throughout the country.

Some of the first writers to give a popular, national orientation to Brazilian literature for children included Figueiredo Pimentel, Alexina de Magalhães Pinto, Olavo Bilac, Júlia de Almeida, Manuel Bonfim and Zalina Rolim. Publishing collections of children's books became a profitable business for such firms as Garnier, Melhoramentos and Quaresma. No longer so closely tied to the schools, the volumes also became more physically attractive thanks to technical improvements in printing and design. During this period of expansion and nationalization, two quality works stand out: Através do Brasil (Throughout Brazil) by Manuel Bonfim and Olavo Bilac and Saudade (Nostalgia) by Tales de Andrade. Finally, mirroring these trends, works of children's theater also began to reflect Brazilian language and reality.

It was precisely at this moment in the evolution of Brazilian children's literature, 1921, that the first work by Monteiro Lobato appeared---Narizinho Arrebitado (Little Snub-Nose). Although Lobato first conceived of his children's works as school texts, his vigor, originality and success soon freed him from this orientation and all

of what had gone before in Brazilian children's literature. Truly children's literature in Brazil can be dated B.L. (Before Lobato) and A.L. (After Lobato), so great was his impact on the genre.

Before considering Lobato's works more closely, a brief statement on contemporary Brazilian children's literature is in order. As Arroyo enunciates, it may still be too early for valid criticism and evaluation of Brazilian children's literature. Only a handful of historical and critical works has been written to date. Given the large number of children's books, the size of the task itself acts to inhibit such investigation. In addition, Arroyo points to the role of radio, television and film in the life of the child and cites the diminishing importance of the book as a decisive formative influence.

Contemporary Brazilian writers of children's books are many, among them: Francisco Marins, Erico Veríssimo, Lúcia Machado de Almeida, Guilherme de Almeida, Viriato Correia, Mária Donato, Hernâni Donato, Vicente Guimarães, Elos Sand, Lourenço Filho, Ariosto Espinheira and Luís Jardim. In their works one perceives the continuation of various purposes mentioned above--nationalism, didacticism, and diversion. The literature is rich. If the present overview and subsequent analysis of the children's literature of José Bento Monteiro Lobato does nothing else, it should indicate just how much remains to be done before a complete history and wider appreciation of Brazil's contribution to children's literature can be said to exist.

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The Children's Literature Of  
José Bento Monteiro Lobato

Lobato's most sustained effort at creative fiction was his series of children's books. In his adult literature, he was much more an essayist than a novelist. Thus, of thirteen volumes of adult literature, only three and one-half contain short stories and one brief novel. Fully six volumes are devoted to essays and articles, two to letters, and the remainder to prefaces, interviews, and impressions. Lobato's impact, then, was as much a function of his forceful personality as of literary merit, for he was never without a point of view or a cause to further.

Disparate motives and sheer good fortune launched Lobato on his career as a children's writer. One day, while in his office playing chess with his friend Toledo Malta, he got an idea for a story about a fish who forgot how to swim. Being an editor, it was a relatively simple matter for Lobato to publish the little story. Much to his own surprise, it was an immediate success.

There was little reading material in Brazil for children, and that which did exist was, in Lobato's own words, artificial--cold, lacking in style, unamusing and pretentious:

Just reading some pages of certain readers was the equivalent, for intelligent youngsters, of receiving a preventive vaccine against reading any other books in the future. The desire to seek emotions and adventure in reading disappears; the youngster contracts a horror of the printed medium. . . .<sup>65</sup>

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<sup>65</sup>Cavalheiro, Monteiro Lobato. . . , p. 730.

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Thus, of Lobato's initial motives--to educate Brazil to her own language and heritage and to provide a source of instructional materials emphasizing socio-economic progress--was added a critical stimulus, profit. Lobato was a shrewd salesman and promoter of his children's books. His first volume, Narizinho Arrebitado, sold well over 50,000 copies--an extraordinary amount for the times. Lobato cleverly sent 500 advance sample copies to educators and the books were subsequently adopted in the school system. Even the President of Brazil took notice of this sales phenomenon and urged adoption of the book, claiming that its immense popularity indicated that it appealed to Brazilian children. Certainly this success encouraged Lobato to write additional volumes of children's literature. Thus, did the seventeen-volume series evolve from an accidental literary venture into a profitable business endeavor.

As is readily apparent, Lobato's impact on Brazilian children's literature was and remains immense. Scores of children's libraries and little school journals bear his name. A television series, Carnaval songs and costumes, and children's plays have been based on his works or inspired by them. No literature, however, is created in a vacuum, and before moving on to an in-depth discussion of Lobato's personages and works, something should be said about the classics of world children's literature which had an impact on Lobato and, by extension, on his children's books.

Lobato was clearly influenced by classics of world children's literature which he read as a child. Lobato once remarked that while he often could not remember what he had read the day before, he had

vivid recollections of works read in his youth by such authors as Grimm, Defoe, Andersen, Verne, Cooper, Stevenson, Perrault, Twain, Swift, Carroll, Collodi, and Kipling. Lobato translated many classics of world children's literature and wrote adaptations of some others.

More contemporary phenomena also made their mark on Brazilian letters and on Lobato. The Tarzan series, for example, was so popular at one time that in one police incident in 1938, it was banned in Brazil for its supposedly subversive content. By far the most notable influence was that of Walt Disney. Lobato claimed to have seen Disney's "Fantasia" six times, and applauded Disney's unique genius:

Disney is a new type of genius. His art is total and completely new, never dreamed of before, not even by the most delirious of imaginations. . . Disney created a new phenomenon by joining photography to imagination. . . . Disney is a supreme compensation for the horrors that the war is bringing to humanity.<sup>66</sup>

Among other influences on Lobato, particularly on his more didactic works, are Hendrik Willem Van Loon's Story of Mankind (1921), and Virgil Mores Hillyer's A Child's History of the World (1924) and A Child's Geography of the World (1929).

From the start, several basic principles underlay Lobato's children's literature. First, it would be national in content and relate the familiar as opposed to the foreign. The totally alien lacked intelligibility for Lobato, who was quick to recognize the value of Brazil's own rich cultural folk heritage. This heritage had its roots in the traditions of the Indians, slaves and Portuguese

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<sup>66</sup>Lobato, Conferências. . . , pp. 113-114.



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settlers and was the fount of Brazilianism. This parallels Meigs' belief that each country creates its own folk characters and reflects in its folk literature its own beliefs and customs, as well as ideals and hopes. This explains the popularity of the folk tale with children the world over--it relates to what they live and must come to know.<sup>67</sup>

Another fundamental principle for Lobato was that the child had status and intelligence in his own right and was not to be considered as merely an adult in miniature. Adults and children differed in their essence, much as did the cocoon and the butterfly. In Lobato's words:

I think that the human being is more interesting in childhood than when he idiotically becomes an adult. The child believes in what I say; the adult smiles incredulously. When I affirmed the existence of petroleum in Brazil, all the children believed it; the adults doubted it. . . . When I speak to the children of "pirilimpimpim powder," none doubted this marvel. Already the adult would give an imbecilic smile and I would have to explain to him in his ear that "pirilimpimpim powder" is a picturesque synonym for what the adult, with no picturesque quality, calls "imagination."<sup>68</sup>

With children, Lobato lost his customary gruffness. He did not make the mistake of "talking down to" but rather spoke naturally to his young audience, and they responded. Given the fact that in Brazil even today

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<sup>67</sup>In a volume entitled, They Learn What They Live, authors Helen Trager and Marian Radke Yarrow cite evidence as follows: "It was apparent. . . . that materials with themes which had a familiar setting and which could be linked by the children to previous experiences were much more effective than materials which did not provide such bases for comprehension or interest." (New York: Harper and Row, 1952), p. 360.

<sup>68</sup>Cavalheiro, Monteiro Lobato. . . , p. 599-600.

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roughly 50 percent of the population is nineteen years old or under, Lobato was correct in believing that youth had a role to play and one of a capital importance.

Yet another guiding Lobatian principle was that reading should be a pleasurable educational experience, with ample appeal to the sense of fantasy as well as that of logic. Lobato met Meigs' requirements for fantasy--namely that the work be convincing, original, and possess a unique power of style. Certainly fantasy is one element which gives genuine distinction to children's literature, and it is here that less-than-gifted writers fail most notably. Not to capture the child's imagination, for Lobato, was the ultimate failure because Lobato believed that the child was a creature whose imagination was a dominant force, making everything marvelous and nothing impossible in the child's world. In sum, Lobato felt that the child made no real distinction between fantasy and reality.

Lobato's style has been analyzed by numerous critics. Here it is sufficient to list key characteristics only. Lobato struggled to expunge all artificiality from his writing--mannerisms, affectations, and the like. He recorded speech patterns rather faithfully, and focused on simple everyday realities so that his references were at once concrete and vivid, intense, terse, and to the point. He was, in essence, a story-teller who wove his tale colorfully and forcefully. Above all, he was daring, inventing as well as reflecting language usages. While his adult literature suffered at times from superficial treatment of characterization, Lobato's flare for caricature and satire appealed at once to his young critics who could immediately relate to his unmistakably Brazilian personages and settings.

In addition to the prime importance of the book as entertainment, Lobato believed in the book as a major cultural and educational vehicle. Much of Lobato's own education was obtained informally, reading books in his grandfather's study, so that it is only natural that Lobato's children's personages frequently resort to the same tactics. While Lobato was frequently criticized for using his children's literature as his mouthpiece and as a money-maker, no one could deny that Lobato did revolutionize the Brazilian publishing business as well as nationalize Brazilian letters. Making money in no way detracted from Lobato's sincere desire to provide reading material which would kindle the desire to learn from books and to cherish them. Reading and learning, for Lobato, need not be drudgery.

The setting and characters of Lobato's children's books remain, in the final analysis, the key ingredients undergirding the success of the series. Dona Benta, the kindly grandmother, is the owner of a modest but comfortable farm where the children spend their vacations. The farm, called Yellow Woodpecker Place, is portrayed as a microcosm of what to Lobato would be ideal for all of Brazil:

At Yellow Woodpecker Place, there is no frost, no brush fires, nor coffee disease, nor exploitation of the rural folk. There, everything goes as in the best of all possible worlds. . . .<sup>69</sup>

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<sup>69</sup>Lobato, José Bento Monteiro, Urupês (São Paulo: Brasiliense, 1959), p. XL.

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Lobato's setting, then, is Utopian in that everyone is happy and content with each other, where there is complete freedom of thought and where no one is oppressed.<sup>70</sup>

Main characters in the series include both human beings and animals, and one talking doll that gradually evolves into a person. The grandmother, Dona Benta, is a kindly old woman who lets the children have their way. She is their teacher who reads to them and instructs them in various topics, and at times accompanies the children on their adventures. Lobato claimed to have named her after the grandmother of a schoolmate who used to tell her grandson stories which he shared with his young colleagues.

The other major adult character in the series is Aunt Nastácia, an old Black family servant, superstitious to the point of caricature, and an excellent cook. This personage also is based on a real acquaintance of Lobato, his son Edgard's nursemaid Anastácia. Lobato drew heavily on Brazil's African heritage as transmitted by old Black storytellers. Much as in the American folk tradition of Uncle Remus, Brazilian legends and tales, based on a blending of African and other heritages, appear in the children's literature of Lobato. As a common cultural phenomenon in Brazil, the Black cook and nursemaid was part of the universal upbringing of Brazilian middle and upper class children, and as such, Aunt Nastácia is a character familiar to young readers of the stories and one they can relate to easily.

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<sup>70</sup>Lobato, José Bento Monteiro, Prefácios e Entrevistas (São Paulo: Brasiliense, 1959), p. 286.

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Two children make up the balance of the human characters, one girl, and one boy, each about ten years of age. They are cousins who spend their vacations at Yellow Woodpecker Place. The girl is an idealized companion, perhaps originally inspired by Alice in Wonderland. Narizinho, or Little Snub-Nose, is the key character in the first and most popular book in the series. When asked why he gave her a nickname and a turned-up nose, Lobato replied that he wanted this cute little girl to have a sharply identifiable feature--thus, the nose.

Peter, the boy, is much more intellectually curious and physically active than his female counterpart. In some respects, he is Lobato as a young boy. Peter is idealized to the extent that he is honest, bright, brave, and "the man of tomorrow," that is, completely dedicated to the logic of a technological age.

Animals have traditionally appeared in children's books around the world. One need only mention Hugh Lofting's 1920 The Story of Doctor Dolittle to see how popular such works have been with children. In Lobato's series, several animals are key characters. One is a gluttonous pig, the Marquês de Rabicó, who is a coward and lacks any intelligence and self-discipline. Another animal is Quimdim, a rhinoceros who escaped from a zoo, who is brute force and loyalty, while a talking donkey, wisdom and good judgment, completes the picture. Minor animals appear, the gentle cow and in one adventure, a little centaur, but these last are only incidental and are not as well developed by the author.

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Inanimate objects, dolls, are key characters in Lobato's world. One, the Viscount of Corncob, is an eccentric scholar, and represents pedantry and traditional schooling. In Lobato's day, children made dolls out of corncobs, and dressed them up accordingly. It was Lobato's belief that these simple toys were the best of all:

Children do not like toys that say and do everything, but prefer those where imagination has a place. Between a puppet and a corncob, they end up choosing the corncob. First it is a man, then a woman, then a car or an ox while the puppet is always a puppet.<sup>71</sup>

Toys and dolls traditionally belong to fantasy and are popular features of children's literature. Children's toys and dolls have always had life and personality for their owners. Some famous doll stories which probably influenced Lobato include Pinocchio by Collodi, The Lonesomest Doll by Brown, and Winnie the Pooh by Milne.

Symbolic of independence and great shrewdness is Emília, Lobato's favorite and his most popular character. Emília, a straw doll, gradually evolved into a "person" in the series, often serving as Lobato's mouthpiece on contemporary issues. Lobato would frequently laugh aloud while writing some passage in which Emília would commit one of her typical pranks. Always frank and original, Emília's unconventionality appeals to adults and children alike. Though she is often petulant and spiteful, her logic and resourcefulness override any negative traits. Of all the personages, Emília is the best developed as an individual, with a positive and a negative side to her forceful personality.

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<sup>71</sup>Cavalheiro, Monteiro Lobato. . . , p. 19.

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One last word on characters or personages. Few male figures appear, and there is little if any reference to parents or teachers. There is no dominant male character, which is somewhat unusual given the patriarchal character of Brazilian society. Of two male characters, neighbors, one is depicted as a fool, the other as a curiosity (an old Black storyteller). When men do visit the farm, they are generally government bureaucrats and are negatively portrayed.

Of the twenty-two separate works that make up the children's series of Lobato, nine are predominantly devoted to fancy and adventure, four are more pointedly devoted to Brazilian history and folklore, and the remaining nine are more purely didactic in tone and purpose. While space does not permit an exhaustive treatment of each work and category, a brief overview does seem necessary.

In the didactic category appear the following works:

1. História do Mundo para as Crianças  
(A Child's History of the World)
2. Emília no País da Gramática  
(Emília in Grammar Land)
3. Aritmética da Emília  
(Emília's Arithmetic)
4. Geografia de Dona Benta  
(Dona Benta's Geography)
5. Serões de Dona Benta  
(Dona Benta's Soirees)
6. História das Invenções  
(History of Inventions)
7. O Poço do Visconde  
(The Viscount's Oilwell)

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8. O Minotauro  
(The Minotaur)
9. Os Doze Trabalhos de Hércules  
(The Twelve Labors of Hercules)

In all of these works, the amount of cognitive information is considerable.<sup>72</sup> In most, it is transmitted by Dona Benta, with the children interrupting to ask questions and to make observations. Fancy and imagination are also blended--for example, Emília goes off to Grammar Land and meets and talks with all sorts of words. Lobato's admiration for the Greeks is evident (No. 8 and No. 9), while his intent to convey scientific and technological material is equally evidenced (No. 5, No. 6, No. 7). Generally, the children take an active, verbal part in the learning process, whether participating in adventures in Ancient Greece or acting out the scientific experiments in their own back yard. Dona Benta, as a teacher and guide, is at once kind and patient, encouraging the children to participate in the lessons, and praising their wit and intelligence. Breaks between lessons, and hence in the text, are announced by Aunt Nastácia who bakes sweets and makes mounds of popcorn for the children. Lessons usually take place in the house or on the porch in the early evening, and are terminated when the children go to bed.

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<sup>72</sup>Lobato wrote some of his children's books with great haste. As a result, there are occasional errors or misstatement of facts. Whenever a young reader would correct Lobato, he could graciously accept responsibility by writing to the person with a disclaimer, such as "Dona Benta is an old lady and she sometimes gets confused."

Stories of national folkloric interest include:

1. O Saci  
(The Saci)
2. Hans Staden  
(Hans Staden)
3. Histórias de Tia Nastácia  
(Aunt Nastácia's Stories)
4. Fábulas  
(Fables)

The saci and other figures drawn from Afro-Brazilian and European folklore appear in these volumes. In O Saci, Peter meets and captures a little saci who in return for his freedom, takes Peter into the woods and teaches him all about the life of the sacis. Lobato probably based the factual material on a survey he once conducted on the colorful little folkloric figure, the saci. In Histórias de Tia Nastácia and Fábulas, the format is somewhat different, although again the content is based on well-known African and European animal stories and folk tales. Here, each fable or story is narrated. Following this narration, the children and Emília comment on the story both positively and negatively, and relate it to their own life and habitat.

In the category of volumes of a strictly fanciful nature or of pure adventure belong these titles:

1. Reinações de Narizinho  
(Adventures of Little Snub-Nose)
2. Viagem ao Céu  
(Voyage to the Heavens)
3. Caçadas de Pedrinho  
(Peter's Hunts)
4. Memórias da Emília  
(Emília's Memoirs)



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5. Peter Pan  
(Peter Pan)
6. Dom Quixote das Crianças  
(The Children's Don Quixote)
7. O Picapau Amarelo  
(The Yellow Woodpecker)
8. A Reforma da Natureza  
(The Reform of Nature)
9. A Chave do Tamanho  
(The Key to Size)

In Reinações de Narizinho, the most fanciful of the whole series, Little Snub-Nose falls asleep by the river and visits the Kingdom of the Riverbed. Here she meets the Prince of the Kingdom and almost marries him, has a series of other adventures, and meets a host of little creatures which come to visit Dona Benta and Aunt Nastácia. In this volume, Little Snub-Nose is the featured character, reminding one a bit of such classic personages as Alice and Cinderella.

The children voyage to the heavens by taking doses of pirlimpimpim powder. They walk along the Milky Way, and Aunt Nastácia haplessly joins the adventure. Here Emília finds an angel with a broken wing, Peter rides a comet, and all the adventure is interspersed with some astronomical data.

Also in the most purely adventure category is Caçadas de Pedrinho. Peter and the children go hunting and kill a jaguar. As revenge, all the animals of the forest join together to attack the farm. In the end, everyone is saved and the attack is repelled.

Emília's personality and her adventures form the focus for her memoirs, which she forces the Viscount of Corncob to write for her. The exercise gives Emília ample space to air her characteristically independent views.

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In Peter Pan and Dom Quixote das Crianças, Lobato basically retells these classic tales through the person of Dona Benta. Thus, Peter, Little Snub-Nose, Emília and the Viscount of Corncob mentally accompany Peter Pan to Never-Never Land. They observe and comment as Peter and the children escape from the pirates and the terrible Captain Hook. In Spain, in like fashion, they accompany Don Quixote on his adventures, again as narrated by Dona Benta. Emília gets so excited by the story that she begins to act out Quixote's adventures and it is only with some difficulty that she is brought under control. Much like Quixote in his madness, Emília is subdued when Aunt Nastácia forcefully puts her in a cage.

The setting of Yellow Woodpecker Place is the site of a marvelous adventure in O Picapau Amarelo. All the world-famous characters of children's literature decide to move into Dona Benta's neighborhood—Snow White and the Seven Dwarfs, Don Quixote and Sancho Panza, Peter Pan, Little Red Riding Hood, Puss 'n Boots, and a host of others ranging from Greek mythology to Disney characters.

Perhaps the most clever of all the books in the series are the last two on the above list--A Reforma da Natureza and A Chave do Tamanho. In the former, Dona Benta and the children leave Emília home alone, and naturally Emília gets into mischief. She decides to transform nature, and the results are very amusing. For example, Emília puts spigots on the gentle family cow, all the while forgetting that the calf will be unable to be nursed by the mother. After a series of such errors, Emília and another little girl who has come to visit, learn

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that Mother Nature generally has a pretty good reason underlying her phenomena in the natural world and that it is wise not to tamper in this natural kingdom.

For this investigator, at least, A Chave do Tamanho was the most amusing and creative volume in the entire series. As usual, Emília is into something--in this case, the House of Keys. Emília is so sick of the brutality of the Second World War that she sets off precisely to end it by finding the Key to War and turning it off. While in the House of Keys, Emília turns the wrong one--the Key to Size. Immediately, every person sinks to Liliputian size, every one of them leaving great puddles of empty clothing where moments before they were going about business as usual. The book is extremely clever on two levels. First, it is very consistent in presenting novel solutions to problems arising when people are only a few centimeters tall, and depicts a creative view of what life is like at this height. Second, political and philosophical content are ingeniously inserted so that the message about the relativity of culture (as well as size) is clear. In one adventure, Hitler is shown as a small, cowering, naked figure. Just like anyone else, even Hitler and Stalin and Roosevelt "are reduced down to size." Brazil's function in the world also figures predominantly in Lobato's message. Only reluctantly does Emília replace the Key to Size and do the children re-enter the world of adults or of size.

While it is difficult to trace precisely developmental phases in Lobato's children's writings, a chronological analysis of these publications does reveal broad trends. In the earliest years dating from

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the appearance of A Menina do Narizinho Arrebitado (The Girl With the Little Snub Nose--1920) Lobato's emphasis was on the fanciful, on entertainment. By 1935, however, the author began to focus on the preparation of didactic works such as Emília no País da Gramática (Emília in Grammar Land). The next decade witnessed a fairly even mix of didactic and of imaginative works, while the last years gave light to additional books of a fanciful or historical nature.

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No overview can substitute for the experience of reading the children's literature of José Bento Monteiro Lobato. A grateful following in Brazil sustained Lobato during the more bleak moments of his life, and Lobato himself was quick to add that he could not imagine a more personally as well as professionally rewarding career than that of being an author of children's books. Lobato received hundreds of letters from children and adults throughout Brazil. These fan letters he considered a real prize, and Lobato answered these faithfully. From time to time Lobato even inserted into his children's books the names of children who had written to him.<sup>73</sup>

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<sup>73</sup>See, for example, Lobato, José Bento Monteiro, A Barca de Gleyre (pp. 347-349); Prefácios e Entrevistas (pp. 165-166); Conferências, Artigos e Crônicas (pp. 348-349); and Urupês (pp. XXXVII-XXXVIII). All are published by Brasiliense and appear in the 1959 edition of Lobato's complete works.



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Today, twenty-five years after his death, the children's books written by Lobato continue to charm Brazilian children much as they delighted and instructed the parents of today's younger generations of Brazil. It is to the content of this literature that the next three chapters of this investigation now must turn.

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## CHAPTER V

### TYPES OF LEARNING SITUATIONS:

#### PEDAGOGICAL EXPECTATIONS

In this major category, "Types of Learning Situations: Pedagogical Expectations," were included all references to both formal and informal learning situations. Inherent questions to be investigated were the following:

- (1) What attitudes toward learning situations were explicitly or implicitly expressed in the children's literature of José Bento Monteiro Lobato?
- (2) What was the image of formal and informal learning situations as presented in this body of literature for children?

The sub-categories defined under the major category were the following:

- A. Formal Mode
  1. Schooling
  2. Books and Reading
  3. Teacher/Student Interactions
- B. Informal Mode
  1. Oral Tradition
  2. Experiential Learning

### Presentation of the Findings

#### Schooling

Of the twenty-two works in the series of children's literature written by Lobato, thirteen or 59 percent contained some reference to

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schooling. However, when references did occur, they were casual, brief, and expressed negative attitudes toward the formal school system. Thus, of 4,683 pages, barely twenty-five references to schooling, totalling approximately ten pages, were made. No descriptions of school life, school facilities, or parental attitudes toward schools were encountered. Lobato's own negative experiences, plus the marginal societal role of the public or private school in Brazilian society in Lobato's day no doubt explain the absence of reporting and the overwhelmingly critical image relayed by the author.

Casual references to schools were brief, with the school mentioned only in passing. Thus, for example, in Serões de Dona Benta (Dona Benta's Soirees), Lobato cites an incident reported in the local newspaper, a school fire in which hundreds of children were burned, injured, or killed. The theme for the next day's science lesson, then, was fire—its nature and properties. (VIII, 107.)\* In another similarly casual reference appearing in História do Mundo para as Crianças (A Child's History of the World), Peter makes an analogy between Roman history and soccer, and Lobato tells the reader that the boy was the goal keeper for his school's soccer team. (IV, 105.) In Peter Pan, Mrs. Darling gives the lost boys a home, washes them up, cuts and combs their hair, and finally puts them in school. (V, 256-258.) Finally,

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\*All citations and translations of Lobato's children's literature were taken from the seventeen-volume 1959 Brasiliense edition of his children's books. Hereinafter, references and translated quotations will be reported as follows: Roman numerals will correspond to the volume, Arabic numerals to the page(s) within the volume where the original Portuguese passages may be found. Appendix A lists the volumes and titles for the 1959 Brasiliense edition of Lobato's children's books to which these citations refer.

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in Fábulas (Fables), Peter remembers a fight in the schoolyard over a pear that a classmate had stolen from him. Absolutely no mention is made of any teachers or other school personnel who might have been drawn into the drama. (XV, 113-114.)

Other references, again casual, are negative ones--some more so than others. The children generally mention school only in terms of spending vacations with grandmother, such as when Peter muses: "How many times in school did I imagine that the creaking of the doors was that of the flag on our masthead (at Yellow Woodpecker Place)." (I, 51.)

In a more negative vein in Reinações de Narizinho (Adventures of Little Snub-Nose), Emília and Peter are fighting. Emília turns to her opponent and shouts: "Don't say that again or I'll scream and Dona Benta will put you in The Caraca!" Lobato explains that The Caraca is an old middle school with a terrible reputation. (I, 217.) Another incident likewise portrays a critical attitude. Dona Benta, in Serões de Dona Benta (Dona Benta's Soirees) receives a letter from her daughter telling her to send Peter back home because classes are due to begin:

"What a shame," sighs Peter, when Dona Benta told him the news. "My mother is very mistaken thinking that I learn very much in school. Purely mistaken. Everything I know I learned from Granny, during the vacations I spend here. Only Granny knows how to teach. She doesn't bore us, doesn't say things I don't understand. Yet in spite of this, I have to spend eight months of every year in school. Here, I only spend four . . . " (VIII, 199.)

Little Snub-Nose adds that Dona Benta still has many science lessons to give, and Peter concludes that of his eight months in the city, the first four are spent reminiscing about his last vacation, while



the second four are spent contemplating the next vacation.

The judgment of educators is thrown into question by relating historical incidents, such as the fact that Shakespeare spent only little time in school (História do Mundo para as Crianças--A Child's History of the World, IV, 250), and later on in the same book, that Thomas Alva Edison was expelled from school because his teacher felt he was a "dope who could not learn anything." (IV, 301.)

Educators critical of Lobato's children's literature are also mentioned, with the implication being that they are foolish and in error. Thus, in O Poço do Visconde (The Viscount's Oilwell), Dona Benta calls Emília's attention to the fact that Brazilian educators are critical of Emília's crude outspokenness:

"That's dumb!" shouted the doll.

Dona Benta advised her, "Emília, teachers and educators are critical and condemn your manner of speaking and say it ruins Lobato's books. Many times I have asked you to be more refined in your speech."

"Dona Benta, please forgive me, but as the twig is bent, so is the tree inclined. I'm cantankerous by nature, and as that Black woman made me. As a result, I speak as I like, or shut up. This business of speaking like the teachers want, let Little Snub-Nose do that. Bread is bread for me; dumb is dumb . . . "

(X, 63.)

A similar incident can be found in Dom Quixote das Crianças--The Children's Don Quixote (IX, 195), and in História das Invenções (History of Inventions), Dona Benta defends Emília's uniqueness and independence against the critics:

. . . If certain persons condemn your manner of expression, thinking it "unproper," it's that they are mere "instructed animals." Since they were taught that this and that shouldn't be said, they accept the order as if it were infallible and spend their entire lives respecting what they were taught, without ever asking themselves if such teachings make any sense. You're different, the opposite. You rebel against such impositions. With your little brain you think with such freedom that you frighten people . . . (VIII, 286-287.)

Actual descriptions of school systems and principles are based on historical or foreign rather than contemporary Brazilian examples. In História do Mundo para as Crianças (A Child's History of the World), Dona Benta describes Spartan education, where the male children of Sparta were taken from their homes at seven years of age and sent to training schools for the next nine years where they learned to endure suffering and to master physical subjects. (IV, 48.) In Os Doze Trabalhos de Hércules (The Twelve Labors of Hercules), the education of Greek heroes is also described. (XVI, 284.) Again in História do Mundo para as Crianças, Dona Benta mentions that Oxford University, one of the world's excellent institutions, was at one time a humble school where King Alfred studied as a boy. (IV, 168.) Similarly, the education of a knight is described in some detail, and the children are amazed that at that time there was no public school system. (IV, 177-179.) Later on in the same volume, Florence Nightingale is heralded for her work as the founder of the earliest and best schools of nursing, (IV, 292), while in Geografia de Dona Benta (Dona Benta's Geography), Germany is praised for developing marvelous laboratories and universities where scientific knowledge was significantly advanced. (VII, 259.)

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The most extensive and positive reference to schooling and educational systems is presented in Geografia de Dona Benta. In this adventure, Emília suggests that the group visit President Roosevelt in the White House. F. D. R. receives the Brazilians in an affable way, and when he learns about the erudition of the Viscount of Corncob, the President notes that a man of such learning should visit one of the fifty-six U.S. universities to receive an honorary doctorate.<sup>74</sup>

"Fifty-six universities?" exclaimed Peter with admiration, "Wow. . ."

The President laughed, "Yes, we have fifty-six universities, with a million students. We, here in America, place great value on study. There is no country in the world with more universities, high schools, and grade schools." (VII,199.)

The group, at Roosevelt's suggestion, visits Princeton. At first, the professors doubt the simple Corncob's knowledge, but they soon are convinced of the Viscount's considerable expertise and present him with an honorary degree and a new top hat. One professor of Comparative Agriculture even goes so far as to congratulate Dona Benta for having produced so knowledgeable and unique a corncob.

#### Books and Reading

The progress of man, according to Lobato, is tied to the creation and preservation of the written word. It is in books that man conserves his knowledge, and it is through books that man transmits this knowledge. While the school may be portrayed negatively, one outcome of schooling, literacy, is not. As Dona Benta stresses, in História das Invenções (History of Inventions), for a person who knows how to read, a book is a world

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<sup>74</sup>In this case, Lobato must be tallying only major universities and is certainly not including colleges or smaller institutions of higher learning.

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of ideas, a source of useful information and diversion. For an illiterate, like Aunt Nastácia, a book is no more than a collection of pieces of paper. (VIII, 290.)

Throughout the children's series by Lobato, there are numerous references to the value of reading and the worth of books. All of Lobato's books contain references to reading and books, and an overwhelming number of these references are positive in tone. For Lobato, when one is reading, one is learning.

Books are a source of knowledge which can be applied in real life situations. When Cinderella comes to visit Little Snub-Nose in Reinções de Narizinho (Adventures of Little Snub-Nose), the child can meet Cinderella with an Oriental greeting which she learned from The 1,001 Nights. (I, 177.) The little children recognize that their grandmother, Dona Benta, knows a lot about a lot of things, thanks to her extensive reading. Furthermore, one does not have to experience phenomena to learn about it if one is literate. Thus, when Peter questions the grandmother's facts about the sea, Little Snub-Nose retorts: ". . .Granny knows because she reads about these things in books, and it is in books that all of our science resides. Without ever having seen the sea, Granny knows more about it than this snail who was born and lives in the sea." (I, 108.)

Personages often cite books to defend a point of view or a stated fact, or to relate their reading experiences to reality. When a rhinoceros appears at Yellow Woodpecker Place in Caçadas de Pedrinho (Peter's Hunts), Little Snub-Nose runs to the library and shows Aunt Nastácia a picture of one in a natural history book. (III, 81.) In similar fashion, when Dona Benta asks the children if they know what

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an antipode is, Little Snub-Nose is able to answer because she learned in Alice in Wonderland that an antipode is a piece of land opposite another land area (História do Mundo para as Crianças--A Child's History of the World, IV, 202). In the same volume, Dona Benta tells the children that Christopher Columbus came to believe that the world was round thanks in part to reading Greek treatises on the matter. (IV, 218-219.) Finally, during their world travels which are described in this book, the children show heightened interest in visiting those lands and peoples they have been exposed to through reading.

No one is too old to learn by reading. Such learning continues throughout life. The grandmother, who is the oldest and in some ways the wisest character in the series, continues to seek knowledge. When the children ask her about Peter Pan and she cannot answer, Dona Benta writes to a bookstore in São Paulo and orders the book. She then reads the entire volume and is able to correct the errors of others when they claim to be telling the story properly. (V, 149-150.)

The value of reading is such that no one is too young to be knowledgeable and to contribute observations based on reading. During a storytelling session, Peter comments that the saint and the devil in a story learn to modify each other's behavior and shouts "Influence of the environment." Lobato tells us that lately Peter has been reading Darwin. Little Snub-Nose wakes up and sees a beautiful scene, with Pan and his flute:



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"Oh," exclaimed the girl, remembering. "Just yesterday I saw in one of Granny's books a print with the exact same scene. Those are the forest nymphs and the man is a faun." (I, 219.)

Books protect the integrity of knowledge. It is interesting that throughout the volume Histórias de Tia Nastácia (Aunt Nastácia's Stories), Lobato, speaking through the characters, is critical of the perversion of the stories resulting from their being transmitted orally from generation to generation and from nation to nation:

"You're quite right, Emília," said Dona Benta.  
 "Stories passed from mouth to mouth by the people are not the same as written ones. Written stories remain always the same because writing fixes the manner in which the author composed the story. But stories that are told by the people are altered over time. Each person that tells a story changes something or other, and in the end, the stories are quite different than they were in the beginning." (XI, 21.)

Narizinho supports this observation by showing how a fairy tale by Perrault was altered by Aunt Nastácia in the telling (XI, 146), and although Dona Benta defends the common folk on the grounds that they are poor and ignorant, Emília and the others insist that they are weary of listening to these crude tales and would prefer, instead, more refined works such as The Happy Prince by Oscar Wilde.

Books are important in another sense--they confer immortality on their personages and on their creators:

All dies, everything passes, everything disappears, carried off by the River of Time--except a work of art. Since Camões produced a true work of art, he did not die--he is always alive in men's minds--always read--always remembered . . . . (VII, 177.)

Similarly, national figures like the rebels of Canudos are preserved by Euclides da Cunha in his Os Sertões (Rebellion in the Backlands),

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(Geografia de Dona Benta--Dona Benta's Geography, VII, 74). Finally, America received its name from Amerigo Vespucci and not from Columbus because Vespucci wrote a book and his name was linked to the new lands forever (História do Mundo para as Crianças--A Child's History of the World, IV, 226).

Lobato tied reading to progress, as previously mentioned. He also showed the inexorable march of progress, as well as his love of books, by tracing the history of the printed word from its earliest Egyptian phase to the sophisticated printing presses of contemporary civilization in História das Invenções. Thus, the earliest libraries of Alexandria, medieval monks, and Guttenberg are praised for their constructive role in the unfolding drama of the written word:

But after the invention of the alphabet, the art of fixing thoughts through writing developed rapidly. Books came. And in our time the typewriter arrived, so did the phonograph which preserves sound exactly as heard, and lastly the processes of the talking film. (VIII, 335.)

Thus, the story of written and spoken language is itself adequate testimony to man's impressive progress.

While most references to learning by reading books are favorable, there are a few negative notes sounded by Lobato. Knowledge so obtained should be of cultural or practical merit. Too much esoteric reading, in the case of the Viscount of Corncob, almost "did him in." From so much reading of mathematics texts, the Viscount got so full of sines and cosines and logarithms that the children had to operate on him and remove these. They left a few and stuffed in some pages from lighter reading so that the Viscount's personality would also lighten as a result. Thus, in the Viscount's case, you are what you read, and

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Lobato would lead one to believe that too much reading of certain books is indeed a dangerous pastime. The only harmless books contain dialogues and enjoyable drawings! (Reinações de Narizinho--Adventures of Little Snub-Nose, I, 230).

Don Quixote's mania for living out life as dictated by books on chivalry is a humorous theme echoed by Emília. Utilizing a story within a story technique, Emília imitates Quixote and his obsessions, just as the famous gentleman of La Mancha imitates the heroes of chivalrous tales. In the Lobato version, as in the original Don Quixote, Sancho, who admits he can neither read nor write, is clearly more able to cope in the real world than his master, despite his deficiency. Finally, in O Saci (The Saci), Peter gets treated to the saci's view of reading:

Reading! What good is reading? If man is the stupidest of all the creatures, what good is it knowing how to read? What is reading? Reading is the art of knowing what others thought. What good does it do one stooge to know what another stooge has thought? (II, 3.)

When it came to reading, Lobato had strongly negative views on books which were old-fashioned and pedantic. When Dona Benta reads aloud, she does so "in her manner"--that is, she drops crusty language and makes the narrative modern and hence interesting to the children. Even Cervantes' masterpiece is thus subjected to Dona Benta's alterations. Similarly, heavy scientific explanations in books only bore the children and put them to sleep. They cannot learn from books when the authors assume that the reader already knows all there is to know about a subject (Serões de Dona Benta--Dona Benta's Soirees, VIII, 3).

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No mention of Lobato's reverence for books would be complete without a consideration of the impact of classics of world children's literature on the Brazilian author. Numerous references are made to works from other lands. In História do Mundo para as Crianças (A Child's History of the World), Dona Benta receives a copy of V. M. Hillyer's A Child's History of the World. Dona Benta enjoyed the book immensely and decided to do her own version with the children. (IV, 3-4.) She even cites Hillyer when explaining to the youngsters the origin of the word barbarian and used Hillyer's example of the gang of toughs led by Mug Mike. (IV, 137.) Lobato also mentions Hendrik Van Loon's History of Man's Inventions in his own História das Invenções, and no doubt Van Loon's volume served as a model for Lobato's version.

Other authors mentioned by Lobato include Jack London, Mark Twain, Rudyard Kipling, and Alexandre Dumas. Facts about these men and their works appear in Geografia de Dona Benta (Dona Benta's Geography) whenever the locale of the stories is being studied by the children (Alaska/London; India/Kipling; U.S.A./Twain; Marseilles/Dumas).

References to characters from world classics and Disney pictures are numerous. In some works, the entire story is linked to a world classic, such as in Peter Pan, Hans Staden, and Dom Quixote das Crianças. In Peter Pan, Lobato's characters actually take part or act out episodes of the narrative, while in Reinções de Narizinho (Adventures of Little Snub-Nose) and in O Picapau Amarelo (The Yellow Woodpecker), characters of classics of world literature for children visit with Lobato's characters at Dona Benta's farm. The most common visitors are Tom Thumb, Cinderella, Little Red Riding Hood, Snow White and the Seven Dwarfs,



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Peter Pan, Captain Hook, Alice, La Fontaine, Aesop, Bluebeard, The Baron of Munchausen, Don Quixote and Sancho Panza, and a host of other characters of Andersen, Grimm and Perrault. Cartoon characters include Mickey Mouse and Felix the Cat.

Lobato's technique of involving his characters in adventures with well-known personages from classics of world children's literature and contemporary films supplied his Brazilian audience with well-known reference points, and enriched Lobato's own stories as well. Young readers could not help but consider La Fontaine a personal friend after Emília and the others met and had long, informal chats with the French fabulist. Also, Brazilian children must have felt immense pride in the fact that their own countrymen interacted on the same level with these famous personages. Lobato's readers thus could experience these adventures vicariously whenever Emília, Peter, or Little Snub-Nose made such well-known acquaintances, and as a result, Lobato's audience could come to know these personages better and could relate to them easily and informally.

As shown in this section, Lobato's fertile imagination was supplemented by borrowings from the children's literature of other lands. No doubt such borrowings and adaptation provided Lobato with an abundance of content and made his task of producing children's books somewhat easier than it might otherwise have been. Lobato, however, had a more than sufficient supply of energy and imagination and did not depend unduly upon others for inspiration. His own creativity was evident, even when discussing such a subject as books and reading. In O Picapau Amarelo (The Yellow Woodpecker), Lobato has Captain Hook complaining

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with Don Quixote about how their respective creators Barrie and Cervantes misrepresented them and their personalities. In Memórias de Emília (Emília's Memoirs), Emília decides to write her own book. In one incident, Emília introduces Alice from Wonderland to Aunt Nastácia:

"Muito boas-tardes, Senhora Nastácia," murmured Alice, nodding her head.

"Gee," exclaimed the Black woman. "The little English girl speaks our language?"

"Alice has already been translated into Portuguese," explained Emília . . . . (V, 68.)

In the same volume, Lobato also gives his own children's literature a plug when such Hollywood personalities as Shirley Temple know Emília and the others well because they have read Lobato's books thoroughly. (V, 120.) Also, in Geografia de Dona Benta (Dona Benta's Geography), from Portugal to Macau, Lobato's little people are recognized thanks to the popularity of his children's books. Lobato even goes so far as to mention the name of a bookstore where his books are sold, and one can assume this name is quite real.

As might be expected, the most novel incidents involving books occur in Lobato's two most original works. In A Reforma da Natureza (The Reform of Nature), Emília decides that books should be edible. Instead of printing these on paper, reasons Emília with typical perversity, why not print them on well-flavored pages made from wheat. One could read a page, then eat it, and when the book was finished, would be well fed as well as well read. Emília's friend also believes that each chapter should have a distinct flavor--the first ones could taste like soup, the next ones like salad, roast, rice and beans, and

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the last ones like dessert. The final index would taste like coffee, for in Brazil coffee is served after and not with the meal. For those persons who are literate, let them read and eat. Illiterates, well, they just eat. In this way, books would enter everyone's lives, be they wise men or uninstructed peasants. When asked how she got her idea, Emília simply observed that most books, once they are read, merely take up space. As a result, Emília does turn the books into edible quantities and the gluttonous pig, Rabió, sneaks into the library and consumes many of them, valuable classics and common books alike. Dona Benta, when she returns, is quite upset that her esteemed Iliad has been eaten, although she agrees that an unreadable book may just as well be eaten. (XII, 235-238; 249.)

Other amusing situations occur in A Chave do Tamanho (The Key to Size). Naturally, when everyone shrinks down to Liliputian size, reading books becomes quite a challenge. In order to read, Peter had to crawl along under each line like a crab. Turning pages required the labor of several persons. After reading a few pages, one became quickly exhausted. Dona Benta feared for the future of the race with all the knowledge in books being suddenly so inaccessible to mankind. The children decide they must try to come up with some kind of a solution, some way out. Since they have considerable knowledge, they decide they have the responsibility of preserving it, and so set to work writing it down on dried rose petals, using the spines from a prickly pear as quills and a certain fruit juice as ink. Thus, did their ingenuity produce the first book of a new mankind. (XIV, 182-184.) Even in such fanciful works as this one did Lobato reflect his profound

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faith in reading as learning, a faith based on his own formative learning experiences when as a child his supreme pleasure was to sneak into his grandfather's library and immerse himself in a good book.

### Teacher-Student Interactions

While the entire children's series has, in varying degrees, a didactic purpose in that Lobato's voice is ever present, in eleven works, or 50 percent of the children's books under review, teacher-student interactions were made more explicit. In none of these incidents, however, was the setting of the interaction a school building. Since Lobato had negative feelings about the formal school system and assumed his young readers shared these, the author did not want to dampen the enjoyment of his works by having teachers and students interact in the traditional or accepted way. Learning could and did take place outside of schools, and it was, in addition, portrayed as a natural and pleasant process.

Traditional images of teachers, while not prevalent in the literature, are at least suggested. In Reinações de Narizinho (Adventures of Little Snub-Nose), a crusty old beetle named Mestre Cascudo is pictured as having a shiny, hard, black back much like a tuxedo, and wears glasses. The overall impression is of intense formality. The good teacher also uses a cane or walking stick. In Aritmética da Emília (Emilia's Arithmetic), one character which appears is Dona Regra, or Madame Rules. She is portrayed as a severe looking, dried up old maid, with her hair drawn back in a bun, and with big rimmed glasses



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perched atop a large, hooked nose. Finally, a third teacher-type of the antiquated mold is the Viscount of Corncob. He, of course, is a major character with several facets. As a teacher, he continually clears his throat and lectures formally, with great erudition evident throughout his presentation. He carries a top hat or black stovepipe hat which he wears, dresses quite formally, and has a ponderous, scholarly air about him.

In Lobato's time, formality of appearance and distance of manner was a physical stereotype of teachers which mirrored accepted pedagogical practices. Learning was often by rote, discipline was strict, and there was little opportunity for the youngster to ask questions or play an active role in the classroom. For the creative and spirited student, such learning situations were probably perceived of as a punitive rather than educative experience. In none of Lobato's children's books is the wholly traditional pedagogy depicted, and when it is mentioned, the reference is certainly negative.

Throughout the children's literature of Lobato, there are evident deviations from established pedagogical practices. As will become evident when methodology is discussed at a later point in this study, there is a blending of formality and openness. Someone is generally a teacher, but the student interjects questions, comments and observations continually. Also, anyone can be a teacher, despite age, provided that he or she has the knowledge and experience to qualify for that role. Some examples should serve to underscore these statements.

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At one point or another, all the major human characters, plus Emília and the Viscount, are teachers. They also are all students as well. No one is given a monopoly of knowledge, no one is too young or too old to teach or to learn together. In Viagem ao Céu (Voyage to the Heavens), Peter, a young boy, is the teacher and source of knowledge. He points out galaxies and planets, and reads from his own notebook. Peter even has occasion to give St. George geography and history lessons to update St. George's information. This bears testimony to the fact that no figure, even a saint, is too far above the child as teacher. A sample illustrates the nature of the interaction:

"There's the European continent," he (Peter) said.  
 "Those islands at that point (and he pointed) are the British Isles or Great Britain--that Britannia of no importance in the time of your friend Dis-cleciano. Further over we have Norway with its fiords . . . "

"And its sardines as well," added Emília. "The sardines of Norway travel the world over in little closed vessels, called 'cans.'" St. George understood nothing of this because in his time there were no cans. (II, 65.)

Peter, given his mechanical ability, again acts as teacher to an adult in another incident. In O Pogo do Visconde (The Viscount's Oilwell):

Peter told Dona Benta all about the work of drilling. He showed the injection pump, that is, the pump that constantly injects water into the well, through the opening of the shafts. "There at the bottom," he said, "the injected water forms mud with the material excavated by the drill, and with the pressure of the water, the mud rises until it is ejected at the mouth of the well . . . "

Dona Benta was delighted by the boy's technical knowledge. (X, 124.)

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Emília is a unique personality, so her teaching is likewise most unconventional. In Memórias da Emília (Emília's Memoirs), Emília has the task of teaching a little angel she found with a broken wing all about earth, an environment completely unknown to the heavenly creature:

"Tree, do you know what that is?" she asked. And as the little angel opened its blue eyes awaiting an explanation, Emília came out with one of her typical ones. "Tree," she said, "is a person that doesn't speak; that always lives in the same spot; that instead of arms has branches; that instead of fingernails has leaves; that instead of gossiping about other people's lives and getting mixed up with people's business . . . gives flowers and fruits . . . Let's go, repeat after me: ja-bu-ti-ca-ba . . . "

The little angel got mixed up and repeated in error "ja-ti-bu-ca-ba" causing Emília to roll with laughter. (V, 16-17.)

At times, the harder Emília tries, the more the poor ingenuous little creature gets confused. With the angel, at least, Emília's teaching is at least effective and at most poetic. Thus, when asked what a flower is, the angel does not hesitate. "A flower is dream which is multicolored and smells sweet, with its roots in the darkness of the earth and which opens in the air." (V, 49.) Everyone admires the beauty of the definition taught by Emília. Emília is, however, not always a patient teacher. In Caçadas de Pedrinho (Peter's Hunts), when the insects ask her about a rhinoceros, she screams at them until they tremble. Emília is too lazy to teach the "little dopes" about a rhinoceros, so she yells at them until the two beetles faint dead away. (III, 66.) When the bugs tell her about a pending attack by the animals of the forest, she corrects their grammar in a not-so-kindly fashion. (III, 27.)

Dona Benta, on the other hand, is always a patient and kindly soul, who lectures to the children and reads to them in a manner which they can understand and relate to in an active way. Also, she is a responsible teacher and honest in her interactions with the children. She does not pretend to know facts when she is at a loss for answers. Thus, in Geografia de Dona Benta (Dona Benta's Geography), the grandmother cannot answer definitively a question put to her about the atmosphere, so she does the best she can, naturally and in all honesty. (VII, 17-18.)

The other major character who is consistently teaching is the Viscount of Corncob. He is a storehouse of knowledge and reads profusely. His house is a bookcase, as a matter of fact. Often his lectures are somewhat dry, and whenever he fails to explain something clearly, he is quickly called to account. In one incident in Aritmética da Emília (Emília's Arithmetic), Emília reminds the Viscount that as a teacher, it is his duty to explain. (VI, 241.) Unlike Dona Benta, the Viscount is sometimes too proud to admit that he does not know an answer. When asked about a minimum common multiplier in Aritmética da Emília, he replies that he is tired and will take up the question in the following lesson. Emília is not fooled and whispers that the wily old corncob does not know the answer and is going to look it up in Dona Benta's arithmetic book. (VI, 255.) Emília sneaks up on him and catches him in the act of reading the math text. He turns red with embarrassment and admits to Emília that as much as a teacher knows, he also forgets and must refresh himself. This satisfies Emília. (VI, 256.) By the end of the book, the children are bored with the

Viscount's mathematics lectures and desert his class. Too much is too much seems to be Lobato's message.

One is qualified to be a teacher not just on the basis of reading and formal educational training. Life is itself a teacher, and one learns through experience. The beetle in Reinações de Narizinho (Adventures of Little Snub-Nose) is "very wise about questions of earth since he lives by digging holes." (I, 6.) The saci, in the book by that name, teaches Peter a lot about sacis. After all, who is better qualified to do so? Thus, he takes the boy into the forest and in this setting Peter indeed learns a lot:

"I am going to reveal the secrets of the virgin forest," said the saci to Peter, "and perhaps you will be the first human creature to learn these secrets. To begin, first we must go to the sacis' lair where I was born, where my brothers were born, and where all the sacis hide during the day while the sun is up. The sun is our worst enemy. Its rays frighten us into our dark hideaways. We are eternal lovers of the moon. That's why the poets call us children of the shadows. Do you know what shadows are?"

"Yes. The dark, darkness."

"Well, yes, that's it. We are children of the darkness, just as the hummingbirds, songbirds and bees are children of the sun." (II, 200.)

And so saying, the saci takes Peter off to the sacis' lair, an impressive and surprising sight. One can imagine that Peter is quite likely to remember this woodsy lesson for some time to come.

By way of conclusion, one more category of references to student-teacher interactions deserves brief mention in passing. Lobato, in his História do Mundo para as Crianças (A Child's History of the World), is careful to draw attention to great teachers of mankind--Socrates, Aristotle, Plato, and Jesus among those most extensively treated.



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Aristotle's pedagogical methodology is described most carefully.

Lobato states that until recent times, Aristotle was the author of the only texts about teaching which were available to mankind. Lobato adds that modern pedagogical texts, while based on recent knowledge, do not represent any improvement over those by Aristotle. (IV, 96-97.)

### Oral Tradition

The masses of mankind, until this century, have been effectively excluded from participation in the formal school system. Yet, each culture, no matter how primitive, must transmit certain learnings and belief systems from generation to generation if they are to survive. Practical and religious teachings have been handed down over thousands of years by word of mouth. This has generally been the province of certain elders chosen to initiate the young into tribal lore and of parents who teach their children the skills they must have in order to sustain themselves.

Despite his nationalism and experience in the Brazilian interior, Lobato had only slight appreciation for folk wisdom, and great disdain for traditional, primitive practices and mentalities. He consciously attempted to fill his children's books with content extolling a) the classical knowledge of the learned Western tradition and b) technological knowledge of a modern, industrialized age. Progress was man's legacy and duty, and life styles which impeded it were not to be romanticized nor were they to be continued where progressive alternatives existed.

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While knowledge and learnings are indeed transmitted orally, this is not to be confused with the content of such communication. All this means is that Lobato appreciated the vehicle of oral transmission, but not its traditional content. To use an analogy, Lobato wished to pre-serve the railroad tracks, but desired to send much different cargo over them.

Two personages, both Black, serve to transmit Afro-Brazilian heritage to the children--Aunt Nastácia, the cook and family servant, and an old man living in the vicinity, Uncle Barnabé. The Black storyteller is a feature of Brazilian cultural history.<sup>75</sup> One entire volume is dedicated to Aunt Nastácia's stories, which are largely African in origin and deal with moral lessons to be learned from tales of animals and from people's behavior as well. As previously shown, Lobato criticized the perversion of tales as altered by storytellers over time. In Histórias de Tia Nastácia (Aunt Nastácia's Stories), time and again the children are impatient and critical:

"And now?" asked Peter.

"And now, that's enough," said Dona Benta. "You're probably tired of stories."

"I must confess that I am," said Emília. "I am sick of kings and princes and enchanted princesses and old hags and witches and turtles and deer and jaguars. I even have a taste of the zoo in my mouth."

"I'm also fed up," said Little Snub-Nose. "Stories of the people I want no more. From today on, only those written by great writers, those of artistic merit."  
(XI, 208.)

Dona Benta, while agreeing with and encouraging this negative attitude,

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<sup>75</sup>Brazilian social scientists, such as Gilberto Freyre, frequently refer to the traditional figure of the Black storyteller, while in his Literatura Infantil Brasileira, Leonardo Arroyo devotes considerable attention to the oral tradition.

does ask the children to be tolerant: "What can one expect of the ignorant folk of the interior, anyway." (XI, 146.)

When Emília asks Aunt Nastácia to explain a point in one of the stories, the poor old Black answers that there is nothing to understand. One must accept, that's all. This was the way her mother told the story and she is only relaying it as handed down to her:

"Listen to that!" exclaimed Emília looking over at Dona Benta. "Those folk stories are so messed up that even the storytellers who tell them don't understand them. Those little verses at the end are the dopest thing I've ever seen. Oh, my Lord in Heaven! Long live Andersen! Long live Carroll!"

"Yes," said Dona Benta. "We cannot expect the people to have the artistic ability of the great writers. The people. . . who are the people? They are those poor old Black aunties, like Nastácia, totally uncultured, who can't even read and don't do anything but listen to stories by other equally ignorant people, and pass these on to other ears more distorted still." (XI, 29.)

Finally, the children are quick to point out logical discrepancies in the tales. Dona Benta supports their insistence on logic. Even if fantastic and magical, stories must be consistent and make sense. (XI, 48-49.)

Uncle Barnabé is featured in Lobato's O Saci. Here, the knowledge of the old Black is invaluable since Whites are pretty ignorant when it comes to knowing anything about sacis. Uncle Barnabé knows all about witchcraft and folklore, according to Dona Benta. (II, 183-184.) He is an old man of over eighty years, who sits on his porch warming himself in the sun, smoking his old pipe. Detail by detail, Uncle Barnabé tells Peter how to capture a saci. When the old Black tells Peter how he once spied a saci crossing his legs, Peter interrupts to ask how this is so. Sacis have only one leg, says Barnabé, but the little devils are so able that they make it look just like they are

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crossing their leg! (II, 189-190.) Some things just cannot be explained. Peter does go on to capture a saci and it all comes to pass just as old Uncle Barnabé said it would. In this case, Peter learned a useful lesson from the old Black teacher and the learning situation was portrayed as highly effective and authentic. This does stand in contrast to the storytelling where the morals of tales are so often questioned and thrown into doubt on logical grounds. Learning from folk oral tradition, then, may be entertaining, but is not usually a learning situation of much merit given the paltry nature of the teachings so conveyed.

### Experiential Learning

Learning by doing is a legitimate and effective pedagogical tool. Virtually every book in Lobato's children's series contains instances of experiential learning, while in sixteen of the twenty-two volumes, roughly 73 percent, this aspect is given more stress. Learning by doing does not characterize traditional Brazilian pedagogy, and would not be likely to take place in the archaic school system. Given Lobato's reverence for the scientific method and belief that children should be actively involved in learning about the real world, it should come as no surprise that he highly endorsed experiential learning situations and filled his children's books with countless examples of learning situations of an experiential nature.

It is said that experience is the best teacher, and this is borne out by example in Lobato's children's literature. In Reinações de Narizinho (Adventures of Little Snub-Nose), Aunt Nastácia is exasperated with the child because despite repeated warnings about the wasps,

Little Snub-Nose continues to play in the orchard. Once she is stung on the nose, however, the lesson has some meaning and from that point on, the little girl will not likely make the same mistake again. (I, 34.) Also, in the same volume, Dona Benta explains to Emília that Peter has "no history" yet because he is only ten years old and has not had the opportunity to go out in the world to experience life. (I, 32.)

When one's realities and environment change, it quickly becomes apparent that even the simplest things must be relearned. In A Chave do Tamanho (The Key to Size), people shrink down in size so they are barely an inch tall. The children quickly learn that a baby chick is now a mortal enemy, that there are many thousands of little stones to trip over, that the wind can blow them away. As a result of these new experiences, the characters must be resourceful and devise ways in which to cope with their new realities and to survive.

Persons and creatures with little or no formal education are, nevertheless, learned in their own particular areas of experience. Madame Spider in Reinações de Narizinho (Adventures of Little Snub-Nose) is a most accomplished seamstress:

"It's that I am a thousand years old," explained Madame Spider, "and I am the oldest seamstress in the world. I have learned to make anything, and have worked a long, long time in the Kingdom of the Fairies." (I, 18.)

Also in the same book is Felix the Cat who is traveling around the world undertaking a comparative study of mice to determine which is the tastiest of all. (I, 124.) Who, if not a cat, would have the necessary expertise to perform this task?



Even though Lobato characterizes Aunt Nastácia as superstitious and illiterate, no one can compete with her in the kitchen. When in Memórias da Emília (Emília's Memoirs) Alice from Wonderland comes to visit, Aunt Nastácia gives her a little cake she has just baked:

Alice devoured the sweet, rolling her eyes and asked for the recipe.

Nastácia laughed. "I'll give the recipe, but the trick is not in the recipe, but in the way you make it. The other day Mr. Teodoro's mother-in-law was here and she also wanted the recipe. I gave it to her and do you know what happened? She made the sweet exactly according to the recipe and it came out like rubber. No one could eat it. Ah! Ah! Ah! This business of cooking, child, has its secrets. Only a creature like me who was born and will die at the stove really knows." (V, 88.)

Aunt Nastácia also criticizes Peter Pan for breaking some eggs and remarks that if he had her experience as a cook, this would never have happened. (Peter Pan, V, 216.) In addition to cooking, Aunt Nastácia is also credited with knowing a lot about medicine and cures for common ailments.

Peter and the saci have quite a little argument in O Saci over the fact that the saci ridicules book learning and defends learning by doing, by living. When Peter discovers that what looks like a leaf in the forest can often be a giant moth, the saci laughs and tells Peter that it is much too soon for the boy to be able to "read the forest." Only those who live there can read this particular book and interpret it. (II, 211.) Peter admits he's a perfect fool in the forest, but that with observation over time, he'll end up learning as much as the saci. Later on in the narrative, the saci offends Peter by stating categorically that of all the creatures in the world, man

is surely the most stupid. Peter retorts that the saci has no right to say this, the saci has not read as many books, has not even read one natural history book. The saci replies that such books do not relate even one iota of what nature is all about, and that sacis have done quite well surviving despite their lack of formal education. (II, 219-223.)

Later on the saci drives home his point when Peter asks what time it is and the saci answers that it is almost midnight. Peter is amazed and the saci explains that there is a certain flower which opens completely at midnight and he can tell time just by looking at this flower. (II, 230.)

Experiential learning is so effective that one often is not aware that it has taken place. When in Serões de Dona Benta (Dona Benta's Soirees) Peter remarks that he knows thousands of things that no one has ever taught him, Granny corrects him and tells him that without his knowing it, someone had indeed taught him and that most of the things people learn they learn while watching others. (VIII, 7.)

In Aritmética da Emília (Emília's Arithmetic), Peter makes a similar observation:

"I was born knowing that," said Peter. "In life people live by adding, subtracting, multiplying, and dividing things, even without knowing arithmetic."

"It's that people know without knowing that they know," explained the Viscount. (VI, 190.)

Thus is learning by experience and observation again shown as being effective.

Throughout their many adventures, Lobato's characters insist on doing things for themselves and on seeing things with their own eyes.

They actively seek such learning situations and evidently enjoy them. It is not enough to tell them something is as it is. In A Reforma da Natureza (The Reform of Nature), the children, with the Viscount's assistance, set up their own laboratory and experiment on hapless insects. (XII, 258.) In Serões de Dona Benta (Dona Benta's Soirees), many of the facts of basic physics are verified by the children. Thus, for example, Dona Benta tells Peter to climb up on a rock and to examine its surface. When he fails to see anything unusual, she tells him to examine the rock more closely. Sure enough, Peter sees the effects of weathering and confirms Dona Benta's lecture on the formation of soils. Similarly, simple tools like the lever are employed by the children to illustrate how effective they are as tools to move large objects.

Other volumes are replete with such examples, of which only a few shall be cited here. In O Poço do Visconde (The Viscount's Oil-well), the children actually drill a well and each step is carefully explained and undertaken. When the knowledgeable Corncob talks about different rock strata, Peter picks out fragments of these rocks and describes these in some detail. In O Saci, Peter witnesses a fight between two snakes and the result of the fight is exactly as the saci predicted it would be. (II, 208.) When the saci tells Peter about some phenomenon or other, it usually comes to pass right before the boy's eyes and the lesson is thus driven home. When Dona Benta gives a geography lesson about the circumference of the globe, the children themselves calculate it mathematically (Geografia de Dona Benta, VII, 23-24). When the children are excited by Dona Benta's

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astronomy lectures, they decide to visit the heavens and see for themselves what things are like up there. (Viagem ao Céu, II, 144). Peter gets a first-hand chance to verify his notes about Mars and its canals. (II, 81.)

Lobato, then, was a firm believer in the world of experiential situations as settings for effective learning. So great was this faith that whenever possible it became the underlying raison d'être for an entire work. Since travel teaches geography, then Geografia de Dona Benta (Dona Benta's Geography) will be taught by having the children and their grandmother board a boat and travel to the lands under discussion. Nothing teaches like travel--seeing new lands, new peoples, new customs. (VII, 197.) Lobato himself lived this lesson during his own five years in the United States. In similar fashion, when grammar is the subject to be mastered, the children travel to the Land of Grammar and directly interact with forms of speech (Emília no País da Gramática). When Ancient Greece is the focus of a topic or story, the entire group again boards their ship, "The Terror of the Seas" and sets sail for Greece, traveling back in time as well as out in space (O Minotauro; Os Doze Trabalhos de Hércules).

By structuring his lessons so that the learners could live them, Lobato hoped to interest his young readers and to prove the effectiveness of experiential learning. Speaking through Dona Benta, Lobato expressed his long-held notion that there are two ways of learning and knowing, one of which is to see, touch, and smell the things before us (História do Mundo para as Crianças--A Child's History of the World, IV, 9). Life is our teacher, and the world our classroom.



### A Word on Methodology

Underlying the various types of learning situations is Lobato's own pedagogical thinking, much at variance with what he himself generally experienced while a student. Basic pedagogical principles endorsed by Lobato (and alluded to throughout this chapter) include:

- (1) The learnings to be transmitted should be related to the learner's own experience, to the familiar.

#### Examples:

##### Os Doze Trabalhos de Hércules

(The Twelve Labors of Hercules)

When teaching the children about the Greek political system, the Viscount likens Greek rulers to Brazil's political chiefs of cities of the interior.  
(XVII, 154.)

##### Fábulas (Fables)

After hearing the fable of the fox and the grapes, where the lesson is that one pretends not to want something if one does not have or cannot attain that object, Emília tells the group about a little girl who made an ugly face and comment about Emília's dress, then bought one just like it. (XV, 154.)

- (2) Wherever possible, learners should take an active part in the learning process. This is accomplished through interactions, by conducting experiments, and by traveling to observe phenomena first-hand.

#### Examples:

##### História das Invenções (History of Inventions)

(The following passage is typical of this and other volumes.)

And Dona Benta began . . . "This book is not for children," she said, "but if I read it in my special way, you'll understand everything. Don't be afraid to interrupt me with questions, whenever there is something obscure. Here is the preface . . . "

"What's a preface?" asked Emília.

"It's an explanation that some authors put in the beginning of a book to clarify their intentions for their readers. The preface can be written by the author himself or by any other person. In this preface, Mr. Van Loon says that in olden days, everything was very simple . . . "

"Everything what?" interrupted Peter.

"The explanation for things in the world. The Earth formed the center of the universe . . . " (VIII, 210.)

História do Mundo para as Crianças

(A Child's History of the World)

(Verifying a point, Peter takes out a pencil):

" . . . I want to figure this out in meters. A man would be about one meter, 70 centimeters. This multiplied by 50 would give--let me see--five times seven, thirty-five; I put five and three; five times one, five; plus three, eight. Eighty-five meters! That's pretty tall, Granny." (IV, 60.)

- (3) The learning experience should be pleasant and interesting. This does not detract but rather adds to learning effectiveness.

Examples:

O Poço do Visconde (The Viscount's Oilwell)

(Talking about geology and reading man's history from layers of rock):

"It's fun to know things and learn, huh, Little Snub-Nose?"

"Don't even say it, Peter. As time goes on I feel more and more pity for illiterates." (X, 84.)

Fábulas (Fables)

In one story, a little boy is about to be beaten for breaking the bark off a tree in his yard. When the father comes home, instead of punishing the child or whipping him, he takes him to a local park and shows him a tree with a plaque on it telling how the tree protects one from the wind, sun, and rain, gives fruits, supplies wood, gives oxygen, etc. The little boy is so ashamed he ruined the little tree that he tries to glue back the bark. He has learned a lesson, and that lesson required no beating or humiliation. (XV, 292-300.)



- (4) Learnings should be chosen and transmitted as appropriate to the age of the learner.

Example:

Dom Quixote das Crianças (The Children's Don Quixote)  
Dona Benta interrupted the narrative to answer one of Peter's questions. The boy wanted to know if she was telling the entire story or just parts. "I am telling only some of the main adventures of Don Quixote, and summarizing. Ah, if I were to tell the entire Don Quixote, that would take some time! . . . Only adults, with more mature minds, can read the entire work and fully appreciate its beauties. For you little ones, I have to shorten and summarize, relating only those things which are entertaining to the child's imagination . . ." (IX, 169.)

- (5) To be effective, learnings must be transmitted as simply and clearly as possible, with no pretentious or unnecessary embellishments.

Examples:

Reinações de Narizinho (Adventures of Little Snub-Nose)  
"It's time."

"Read your way, Granny," asked Little Snub-Nose.

Dona Benta's way of reading was good. She read "differently." Since almost all Brazilian books for children are pretty graceless, full of old terms or ones only used in Portugal, she would read translating that defunct Portuguese into the contemporary Brazilian language . . . (I, 199-200.)

Viagem ao Céu (Voyage to the Heavens)  
"What's the word telescope mean, Granny?"

"Tele is Greek for 'far away' and skopeo is 'I examine.'  
Telescope means 'I examine from far away.'"

"Greek is really beautiful, no, Granny? It's great . . . "  
(II, 18.)

- (6) When learners master a fact or concept, they should be positively reinforced, and this should occur immediately after a correct response. This increases effectiveness.

Examples:Aritmética da Emília (Emília's Arithmetic)

Dona Benta clapped her hands. "Very good, my child. I really enjoy seeing how well you learn the Viscount's lessons. At this rate, I'll end up having a real mathematician for a grandson."

Everyone looked with envy at the boy . . . (VI, 264.)

História do Mundo para as Crianças

(A Child's History of the World)

"But you said they had only one god, Granny . . . "

"One supreme god. The others were lesser gods--a type of saint. No people are content with just one god. Several are necessary, even if they follow so-called monotheistic religions."

"Mono, one; theos, god. Monotheistic religion means a religion with only one god," Peter shouted out, startling the others. He had just happened to read that the day before.

"Perfect," Dona Benta approved. "At times you almost seem like a dictionary . . . " (IV, 67.)

Numerous other examples of and refinements of the above pedagogical principles abound in Lobato's children's books. They reflect Lobato's belief in the innate intelligence of the child and in the responsibility of the educator to develop this intelligence in ways both pleasant and effective. For Lobato, pedagogical expectations need not be frustrated, but rather could be realized given sufficient imagination and energy on the part of Brazilian educators.

## CHAPTER VI

### TYPES OF LEARNINGS AND INTELLECTUAL SKILLS VALUED

All references to "Types of Learnings and Intellectual Skills Valued" were placed in this, the second major category. Just as there are cultural boundaries placed around situations in which learnings are taking place, so are cultural valuations placed on the types of learnings and intellectual skills valued. If anything, the children's literature of José Bento Monteiro Lobato places relatively more emphasis on types of intellectual skills than on the specific ways in which these are acquired. Certainly this category proved much richer than expected at the onset of the investigation.

Inherent questions which underlay this category were the following:

- (1) What recognizable types of learnings and intellectual skills were suggested to be important in Brazil and for Brazil's progress?
- (2) What cultural attitudes were revealed about these various learnings and intellectual skills?

The sub-categories defined under this major category were the following:

#### A. Formal Mode

1. Wisdom/Traditional Humanistic Education
2. Scientific and Technological Education
3. Intelligence (vs. bôbo and ignorance)



## B. Non-Formal Mode

1. Cleverness/Esperteza
2. Pragmatic/Practical/Utilitarian
3. Problem-Solving/Common Sense
4. Fancy/Imagination

Presentation of the FindingsWisdom/Traditional Humanistic Education

All but three of the twenty-two volumes of Lobato's children's books contained strong references to scholars and wise men. Thus, in roughly 87 percent of the works, the figure of the traditional humanistic scholar was a key one. As would be expected, given Lobato's desire for the technological development of Brazil, the majority of the references to traditional scholarship were sharply negative. While Lobato himself was trained in the traditional humanistic fashion and was a great admirer of wisdom, learned men and of the Graeco-Roman tradition, he had little good to say about contemporary scholarship which in his view was both excessively pedantic and frivolous.

Scholars were depicted in the literature in a most unflattering fashion. Generally, they were crochety old men, with thick glasses and formal suits, and with bald heads, hooked noses and at times bushy beards. In Emília no País da Gramática (Emília in Grammar Land), scholars, in this case linguists, come under heavy attack:

"It seems simple, but it isn't (says one character to Emília). The grammarians mess around and mess around with words in the language and study the behavior of these words, curse them with irritating names, but they can't alter them. The one who alters words, makes and unmakes them, and forgets some and invents other new ones is the

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owner of the language, THE PEOPLE. The grammarians, despite all their grandeur, are no more than mere policemen of the language." (VI, 46.)

The pedanticism of grammarians is termed "speaking in riddles" by Emília who sees no point in giving difficult names and definitions at the expense of the pupil who is, after all, trying to master the language, not the crusty definitions. Emília thinks that all this unnecessary complication is designed to give the children of Brazil headaches and threatens to have Quindim, the rhino, attack any grammarian she can get her hands on. (VI, 109.) Little Snub-Nose is also surprised at how easy grammar can be if you drop the pretentious definitions. (VI, 131.) Children could get old before their time memorizing these terms and still not understand how to use them.

Another class of scholars which is effectively ridiculed by Lobato is that one made up of the official scholarly authorities of the government or of academe. When telling the story of the first attempts at balloon navigation in História das Invenções (History of Inventions), Dona Benta narrates in a most critical fashion:

And the official scholars got into the act in order to hold things up. With all the weight of their science guaranteed by the government and scholarly academies, they declared that the business of directed flight was absurd. The most man could do would be to fly wherever the wind might take him. And in the Scientific Academy of Paris they proved this impossibility with a thousand arguments. (VIII, 320.)

Fortunately, as Dona Benta explains, a few "nuts" preferred their insanity to the so-called good sense of the official experts with great progress in air transportation being the result.

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A few other samples should reinforce the above. In Viagem ao Céu, Peter, when asked for a definition of an "hypothesis," remarks "An hypothesis is when somebody doesn't know something and invents a clever explanation." (II, 99.) This same argument is repeated by Peter in Geografia de Dona Benta (Dona Benta's Geography, VII, 18). Here he likens hypotheses to empty bottles. Fancy wording, when a truthful explanation is absent, is indeed empty. Much later in the same volume, Dona Benta ridicules the wise men who predicted the end of the world in the year 1,000 and who later tried to protect their unfulfilled prediction with even more ridiculous notions. (VII, 169-170.)

The most extended negative treatment of scholars, in this case astronomers, is presented in Viagem ao Céu (Voyage to the Heavens). When the astronomers, looking through their telescopes, saw the children in the sky, many articles appeared in the papers and eventually the scientists visited Dona Benta's farm. Again, they are portrayed as bearded, bespectacled and pompous--also terrified of the gentle cow. (II, 147.) After speaking with Dona Benta they are simply astounded that a simple old lady is so knowledgeable in their own mighty field.

While the majority of references to traditional scholars is negative, the great wise men of history, and "true" scholars are presented in a positive fashion. Mentioned in this supportive vein are such diverse figures as Cervantes, Galileo, translators of the Rosetta Stone, David, Solomon, Zoroaster, Socrates, Marcus Aurelius, Michelangelo, and Leonardo da Vinci, among others. Obviously, Lobato distinguishes between charlatans and truly wise men. Dona Benta, in Viagem ao Céu

(Voyage to the Heavens) transmits Lobato's reverence for the great man with the superior mind:

The learned, child, are the leaders of mankind. Humanity is an immense flock of sheep controlled by the shepherds who whip those that do not go where the shepherds want them to go. The shepherds shave off their wool, take their milk and do just what they, the shepherds, want. And this is so given the extreme ignorance and stupidity of the sheep. But, from time to time amongst the flock, there appear some with more intelligence, those who learn thousands of things, divine others, and later teach the flock that which they have learned. In such a fashion, they shed a little bit of light into the darkness of those minds. These are the sages. (II, 18.)

Because Lobato in his lifetime was so familiar with the cultural figure of the traditional scholar, revered as the scholar by a society with an aristocratic bent, one of the major personages appearing in Lobato's children's literature is a sábio, or scholar, the Viscount of Corncob. Of all the characters, the Viscount changes throughout the series, getting more technologically learned, hence more acceptable in later volumes. In the earliest ones, such as in Reinações de Narizinho (Adventures of Little Snub-Nose), the Viscount is overly serious which leads the children to operate on him to remove excessive "knowledge" and to inject a little humor. Opinions about the Viscount are also sarcastic. When a magic voice asks what it is that the wise Corncob knows, the answer comes that at Dona Benta's place, everyone considers the Viscount a great scholar, but in reality, no one knows what the sábio really knows. Emília adds that he really knows how to get moldy. (I, 258.) At times, the Viscount got so carried away he would only speak in Latin, at others he would drone on and on and no one could really discover what he was thinking. Finally, like

the stereotypes of the absent-minded professor, the Viscount, who has been posted as a guard, forgets his mission, falls asleep and then, while the gluttonous pig is being attacked, is more preoccupied trying to remember the scientific name for the attacking octopus than with sounding the alarm. (I, 116-117.)

As stated, the Viscount undergoes several transformations. Since he is made from a corncob and corncobs get moldy, new Viscounts must occasionally be made. While the image and reputation of the Corn-cob scholar progressively improve throughout the series, he maintains certain idiosyncrasies. He is thorough to the point of distraction and the children have to push him from endless pondering into concrete action (O Pogo do Visconde--The Viscount's Oilwell, X, 97-98). His lovelife is also portrayed humorously in Os Doze Trabalhos de Hércules (The Twelve Labors of Hercules) when he falls helplessly in love, follows his hoped-for lover with forlorn eyes and besieges her with numerous scientific explanations and archaic love letters. Yet, despite these quirks, the Viscount is loyal and knowledgeable, and is acclaimed by Brazilians and foreigners alike for his scientific prowess. Thus, he is elected to the Brazilian Academy of Letters, is given an honorary degree by Princeton University, and lectures to and meets with distinguished European scientists.

True wisdom and knowledge are the goals of the personages in Lobato's children's books. The children are young and groping toward these elusive goals, while Dona Benta, given her age and experience, continues to enrich her mind and to share her wisdom and knowledge with the others. Wisdom, scholarship, and the value of a humanistic education

are not condemned per se by Lobato. Lobato's own preoccupation with the Greeks and with the intellectual history of man belie his sympathies, and he devotes one-fifth of his children's books to these topics: História do Mundo para as Crianças, Dom Quixote das Crianças, O Minotauro, and the two-volume Os Doze Trabalhos de Hércules. What Lobato cannot accept is the perversion of wisdom and scholarship and its misapplication by men of narrow intellect but broad ambition. All too often, these "scholars" were the prize output of the formal educational system and of traditional pedagogy and as such impeded Brazil's entry into modernity.

#### Scientific and Technological Education

Science and technology, for Lobato, would be man's Messiah, leading him out of the desert of ignorance and superstition and into the promised land of modernity. Some references to science and technology and learnings and intellectual skills in this type of knowledge are present in two-thirds of Monteiro Lobato's books, while stronger emphasis is apparent in Viagem ao Céu (Voyage to the Heavens), História do Mundo para as Crianças (A Child's History of the World), Geografia de Dona Benta (Dona Benta's Geography), Serões de Dona Benta (Dona Benta's Soirees), História das Invenções (History of Inventions), and O Poço do Visconde (The Viscount's Oilwell). References to scientific and technological skills are strongly positive overall. Man, not science, is to blame for abusing technology and directing it to destructive, warlike ends.

Scientific and technological advances have brought about man's progress. As knowledge of this type advances, so do man's living standards. Applied knowledge of a scientific nature has extended man's control over his environment, and will continue to do so, as Dona Benta observes in Serões de Dona Benta (Dona Benta's Soirees):

"My goodness," exclaimed Little Snub-Nose. "Chemistry, then, is a science that can really make you crazy. Coal and diamonds the same thing! That's something . . . "

"It sure is, my child. Science reveals to us the marvel that is nature. And today, we only know a very little bit. Imagine what it will be like when we know everything, everything . . . When we know the smallest details about the prodigious network of things. But until that time, man's brain will have to develop a lot--will have to evolve, acquire new faculties. With the current state of our brain, we reach a certain point and stop. A darkness rises up--a black wall which the English philosopher Spencer called 'the Unknowable.'"

"What does that mean?"

"It means that which cannot be known."

"And how did that Spencer know that?"

"I also think he was wrong, my child. He should have said 'the unknown,' that is, at this moment we have yet to know something. But who can guess the future? Who can say what our brain will be like in a million years, when each man will have a mind so great that next to them, our Rui Barbosa\* will be a 'microcephalic.' Microcephalic means to have a tiny head."

"Very well. Until that time, let's be content with our own little minds that have already discovered so much and are constantly unveiling new things . . . "  
(VIII, 68-69.)

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\*Famous Brazilian statesman and orator.

Later on in the same volume, man's impressive discoveries in which nature was successfully harnessed are discussed, one by one.

Future possibilities are likewise seen as infinite. Thus, for example, scientists will discover new chemical elements and will create new synthetics. As Peter says, "In this way, chemistry will end up solving all of life's problems. As soon as scientists learn about the molecular structures of simple elements, they will easily be capable of creating anything they might want." (VIII, 70.)

When one of the children asks Dona Benta about the future, her response is that science never ceases to investigate and modify what is known as "scientific truth" and that this knowledge constantly expands and amends past conceptions in light of new findings. (VIII, 64.) For Lobato, then, in scientific and technological knowledge lies mankind's promise of infinite progress. Progress is, therefore, the application of science to the life and environment of man. (VIII, 6.)

Learners are depicted as enjoying science lessons, and the content of the lessons is shown to be accessible to children. Emília remarks, in Serões de Dona Benta, that science is so interesting, that next to science, the fantasies of the Thousand and One Nights are small stuff, indeed. (VIII, 67.) Also, in the same work, Emília defends science against a neighbor's ignorant criticism. The neighbor, a Coronel Teodorico, listens to Emília's enthusiastic description of Dona Benta's science lessons, and with an ironic smirk informs Emília that he is rich and successful in life and never made use of any "science" to get where he is in life. Emília retorts that the good Coronel does indeed make use of scientific knowledge every time he

hires someone for that person's technological expertise. The neighbor then claims that scientific texts are ridiculous, such as those which proclaim theses about the earth being round. Emília feels sorry for the man--to be an adult man and yet such a dumb fool is surely pitiful. At this point, Dona Benta appears and the neighbor criticizes her for teaching all that foolish scientific nonsense to Peter and the others. She answers that she wants to prepare the children with knowledge so that despite the vicissitudes of fate, they will survive and have comfortable lives. Money can be stolen, not know-how. The argument is clinched when Coronel Teodorico asks to borrow some corn to fatten pigs and Dona Benta shows him her scientific pig-feeding process by which she manages to fatten pigs five times the weight of the average farmer in her county. The Coronel is overwhelmed by surprise and when he asks if applied science is really the reason, Dona Benta shows him her pigs. Seeing is believing, and at the end of the episode, Emília plants herself in front of the open-mouthed neighbor smiling victoriously at the triumph of science over ignorance. (VIII, 200-205.)

Pro-scientific attitudes are projected on numerous occasions. Again, these are particularly evident in Serões de Dona Benta. Here Dona Benta criticizes astrologists as charlatans and praises the true science of the heavens, astronomy. (VIII, 144.) Superstition and religious exploitation of natural phenomena, such as meteorites and eclipses, are likewise discussed in such a fashion that science reigns supreme. (VIII, 158-159; 164.) When Emília relates a folk belief that sudden gusts of wind are caused by sacis, Dona Benta answers:





That explanation, Emília, is a popular, not a scientific one. Sacis only exist in the minds of old Blacks. Convection always produces those winds--but without any saci in them. And such winds can be harmless, like breezes, or horrible, like cyclones. (VIII, 125.)

It is interesting to note that whenever Peter or the others become critical of poetry as non-scientific and naive, Lobato defends the artist's conception of the universe on the grounds that poetry appeals to the soul, not the mind, and that poetry is poetry, science is prose. Thus, in O Minotauro (The Minotaur), when a shepherd relates the sun to Greek mythology and to the god, Helios, Emília is enthralled. The Viscount of Corncob, on the other hand, is not:

He was a scientist, and scientists interpret  
the sun in a very different way than do poets.  
They think that the sun is a star like any other . . .  
(XIII, 110.)

Both interpretations are acceptable--one to the heart, one to the mind.

The manner in which technological and scientific knowledge is acquired is important. The learners' scientific and technological natural aptitude is consciously developed. The children are expected to employ logic and the "scientific method" when appropriate. In Serões de Dona Benta, simple experiments are undertaken. The children know that they must come up with logical explanations for phenomena, and that scientific hypotheses are modified as new knowledge is discovered. (VIII, 176.) Detailed accounts are presented on how certain scientific discoveries, such as the barometer, were made, and often these are accompanied by illustrations. (VIII, 15.)

Respect for science carries over into other volumes as well. For example, in A Reforma da Natureza (The Reform of Nature), Emília undoes

her misguided experiments on nature, but not because she is ordered to do so. She is logically persuaded by Dona Benta's arguments and each of her "reforms" is undone, one by one, on the basis of proved error, not authoritarian coercion. (XII, 248.) In O Minotauro (The Minotaur), the Viscount, a real scientist, studied radio carefully and introduced a prodigious improvement. The Viscount's radio transmitted through time as well as through space. This handy device served to keep communication open between Peter and the others over a time span of ten centuries. It also served Lobato's artistic purpose of devising a way to send his personages back in time and space to ancient Greece. What all of this underscores is that even in works of a more fanciful or whimsical nature, scientific and technological learnings and abilities are highly valued. No work is allowed to become so fantastic that it also becomes either illogical or unscientific. Lobato's Positivistic belief in the prowess of the scientific and technological mind was such that scientific truth was as marvelous and exciting as any purely fictional account.

#### Intelligence (vs. bôbo and ignorance)

It was Lobato's thesis that the child be considered an intelligent being whose intellectual potential should be developed through education. In all of Lobato's children's literature, intelligence is highly praised, and the personages are positively depicted when behaving "intelligently." References are supportive in all cases, though the degree to which intelligence is stressed varies. Thus, in the more didactic works, intelligence figures more prominently than in the more

fanciful volumes. Nevertheless, despite the degree of emphasis, the importance of intelligence and the value of knowledge is apparent in every book.

História do Mundo para as Crianças (A Child's History of the World) continuously reiterates Lobato's belief that it is man's intelligence which is responsible for his survival and progress. Periods of enlightenment are positively portrayed--such as the height of Egyptian, Greek, Arabic, and European civilizations. Periods of barbarism and ignorance are seen as frightening lapses into darkness and despair. Ignorance brings with it all evils, and, for Lobato, the worst possible state of being is that of "not knowing," or ignorance:

The worst thing in the world is ignorance! And they (European barbarians) did not know because they did not study, they did not read, and did not even know that it was necessary to know. Because of that gross ignorance, thick as Quindim's hide, the Middle Ages were the ugliest of all history, so much so that they are considered the dark night of humanity. Only the monks dedicated themselves to some study; only they would read and would write. (IV, 147.)

Education can overcome ignorance. Even in the case of the uncultured Germanic tribes, Lobato is quick to add that these barbarians possessed intelligence and great natural abilities. What they lacked was cultural sophistication and education. As they became educated, they evolved into the modern peoples that today rule the world. (IV, 144.) When, in the same volume, Emília learns a new fact and exclaims, "What a dope I was," Dona Benta corrects her by saying that it is not a question of being stupid, but rather one of being uninformed.

She adds that children are not to blame for being uninformed and that in order to enlighten them, grandmothers tell them about the history of mankind. (IV, 180.)

Intellectual modesty was no virtue in Lobato's children's literature. Frequently, the children blurt out answers or flaunt their facts and store of cognitive learnings. In O Minotauro (The Minotaur), for example, thanks to the children's knowledge of the learnings of the centuries, separating them from the ancient Greeks, they are able to confront great men of history with their superior wisdom. Thus, does Peter intellectually corner Phidias by asking him all manner of questions about the size of the sun and the roundness of the earth. All the poor old sculptor can do is gape and perspire as Peter fills him in on such matters:

"And what is fire," asked Peter.

"It's one of the four elements that makes up the world."

"Element, nothing. Fire is the result of the combustion of oxygen. And water?"

"Another element."

"Element, nothing. Water is composed of elements, yes. And what elements make up water, let's see?"

Phidius didn't even understand the question.

"It is composed of hydrogen and oxygen. The chemical formula of water is  $H_2O$ , learn that. And air? Element? Look at this mania for elements! Air is a mixture of gases. . . ." (XIII, 54.)

Intelligence can overcome all obstacles in the children's literature of Lobato. When everyone shrinks to the size of insects in A Chave do Tamanho (The Key to Size), it is man's intelligence that saves him. At one point in the story, a certain Dr. Barnes exclaims,

"What is it we cannot do with our intelligence?" (XIV, 186.) When Emília is asked how the family will survive as such small creatures, she does not hesitate and replies, "With intelligence and astuteness." (XIV, 75.) When Emília defeats an attacking spider by using a thorn as a lance, she obtains her first victory as a "little person" and it fills her with pride. Lobato adds that Emília demonstrated to her colleagues the value of intelligence. (XIV, 36.)

As previously noted, intelligence as a capacity for learning must be developed, and can be. As man's intelligence was thusly enriched over the ages, so did man progress. Emília, in her own fashion, evolves from a simple straw doll into an intelligent person throughout the series of Lobato's children's literature. As early as Reinações de Narizinho (Adventures of Little Snub-Nose), Emília is portrayed as bright and intelligent. In one episode, Emília tells an original story. Little Snub-Nose calls attention to the deed and observes that Emília is really developing--from an ignorant into an intelligent creature. (I, 162-164.) Another character, the Talking Donkey, embodies the principle of intelligence. Because he is so experienced and wise, Emília baptizes him "The Counselor" and from that point on, the Talking Donkey is referred to in this way (Viagem ao Céu--Voyage to the Heavens, II, 129).

The children, Little Snub-Nose and Peter, are bright lights of intellect. Little Snub-Nose, while never as active as Peter in demonstrating her cognitive knowledge to the others, is shown to have superior ability to make accurate and rapid mathematical calculations. (O Saci, II, 170.) Peter is the symbol of the child's intellectual

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ability and energy, well directed. In the various learning settings, it is Peter who is the most outspoken and intellectually motivated. In Viagem ao Céu (Voyage to the Heavens), Peter is the leader whose knowledge and intellect guide the others, while in one incident in História do Mundo para as Crianças (A Child's History of the World), everyone is so amazed by his learning ability that the Viscount of Corncob is moved to get up and examine the boy, from head to foot, in an attempt to discover what makes such intelligence tick. (IV, 22.) Such incidents are abundant.

Several characters are symbolic of ignorance. Coronel Teodorico, Dona Benta's neighbor, is one of these. He is as proud as he is stupid. In O Pogo do Visconde (The Viscount's Oilwell), the Coronel makes some very ignorant business transactions. In this case, he sold his farm for a pittance considering the oil it housed beneath its surface. The good Coronel moves to Rio de Janeiro where he loses all his money in a business swindle. (X, 184-186.) In A Chave do Tamanho (The Key to Size), this personage is least able to cope with the alterations imposed on his existence by the fact of shrinking to Liliputian size. The other minor character portrayed as ignorant is Sancho Panza in Dom Quixote das Crianças (The Children's Don Quixote).

The old Black servant, Aunt Nastácia, is consistently displayed as ignorant, illiterate, superstitious and stupid. Examples abound. In Aritmética da Emília (Emília's Arithmetic), Aunt Nastácia does not even understand the word arithmetic. (VI, 160.) In Fábulas (Fables), a moral of a story is that "pepper only burns in someone else's mouth" and Aunt Nastácia, not aware of the meaning, runs in from the kitchen

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(XV, 170-171.) In Viagem ao Céu (Voyage to the Heavens), the old Black is terrified and overwhelmed throughout and when introduced to Saint George, tries unsuccessfully to speak like an educated person, without even knowing the meaning of the words she employs.

(II, 62-63.) In O Povo do Visconde (The Viscount's Oilwell) everyone agrees that the Viscount's lectures were excellent. Aunt Nastácia is not among that number. She slept through the entire session! When Little Snub-Nose censures her behavior, the old Black replies: "Why should I listen, my child. I don't really understand anything."

(X, 18.) Aunt Nastácia refuses to believe that one can talk to Pittsburgh via short-wave radio, even though this takes place right before her very eyes in História das Invenções (History of Inventions):

"And do you think I believe that?" asked the old Black woman, winking her eye. "I won't be fooled by that, no sir, not me! No matter what you might say to the contrary, I am convinced there's something inside that there box that talks, sings, and plays music. From so far away, that just can't come."  
(VIII, 234.)

Poor Aunt Nastácia. No matter how hard she tries to please with her cooking and stories, she always is being shocked by the children's amazing doings and pressed into acts beyond her comprehension, such as when she travels to the United States in Geografia de Dona Benta (Dona Benta's Geography) and is expected to learn some English:

"Mr. Cook," said the girl giving an example, "give me a knife."

That was simple, the same as saying: "Senhor cozinheiro, arranje-me uma faca," but the poor Black didn't understand one little bit.

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"Look at this, will you now," protested the poor woman, sticking out her big lips. "I'm so confused I don't know what's happening. All day long these little devils speak a language only Satan can understand, and even Dona Benta at times forgets and gives me orders in that language. That's no good that way. Talk funny with anyone you like, but I only want to hear people talk . . . "

"And English, isn't that people talk?"

"People talk is the language that the people can understand. That one that you go around speaking only the devil can understand. Therefore, it's not the people's language. At least, not a Christian language . . . "

Everyone laughed at the poor woman, except Quindim, who decided to give her some lessons . . . (VII, 85.)

By far the worst attack aimed against Aunt Nastácia is that which is penned by Emília in her memoirs. So vindictive and cruel is Emília's attack, which borders at times on racism, that Lobato eases off towards the end of the book and Emília apologizes in a backhand fashion:

Aunt Nastácia is ignorance personified. That is . . . ignorant, well, not exactly. Science and other book learning she is completely unaware of, but practical things, well here she's a real sage. Flavoring pork, frying a chicken, baking a cake, curing a cut, fixing up my leg when the stuffing falls out, washing and ironing clothes--for all those thousands of everyday things, she's really something! I go on fighting with her and I've said some pretty terrible things--but not from the heart. There, I like her more than even her famous cakes. Only I don't understand why God makes such a good and worthy person be born black as coal. It's true that the jabuticaba fruits, amoras, and maracujás fruits are also black. That leads me to think that that color black is something that people of this world don't deserve. Up above, there are no color differences. If there were, how could a jabuticaba--which for me is the queen of fruits--be black? (V, 145.)

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Despite this proviso, however, Aunt Nastácia, because of her lack of education, is constantly ridiculed or pitied because of her ignorance and Black superstitions. This ridicule is all the more damning given exaggerated physical stereotypes which appear in prose and illustrations--wide eyes, big lips, shiny skin, and the like.

To recapitulate, then, intelligence is highly valued and ignorance is negatively portrayed by Lobato in his children's book. Intelligence and knowledge are inherent in children and must be carefully and creatively developed. If it is not, the end result is disastrous for mankind in that the ignorant impede the progress of the species. Progress is possible only when those of superior intelligence are given the necessary education and conditions for full expression of ability and energy. Not all men are intellectually created equal, and in História das Invenções (History of Inventions), Lobato displays his thinking on this topic:

Here on the scene enter two contradictory forces. On the one hand, the inertia of the great majority of men, who are like the trees, the fish, the domesticated animals. They don't want changes, are afraid of novelties and fight them, calling anyone crazy who thinks differently than they do. If the thinking of this inert group always triumphed, the world would never change in any way at all. On the other hand are the pioneers, that is, the men of ideas, friends of innovation, those that invent, those that create new things. The pioneer is always attacked by the inert flock--defamed, insulted, persecuted. But when he triumphs and succeeds in his invention, the whole flock can't wait to run over and give its approval. (VIII, 278.)

Also in the same volume, Little Snub-Nose and her grandmother have a similar exchange:

"It's interesting, Granny, how man's intelligence is unequal. In some, so great that they invent things, in others so small that they rebel against the inventions."

"That's true, my child. The distance between a Newton and a common man of the people is perhaps larger than the distance between the intelligence of that man and the people and that of an ox. Thus you have the suffering of men of high intelligence. In general, they are misunderstood. Even today we see this all the time . . . " (VIII, 284,)

This message reappears throughout this work with the same essence of the argument: men are not necessarily equal in intellect or ability and that the percentage of those with true genius is minimal. (VIII, 309-310.) Man himself is not overly intelligent, except that among the masses there occasionally arise a few men of superior intellect. (VIII, 80.) Of the rest, some may have solid good sense, but no education or culture to speak of, and no ability or inclination to advance or to progress.

Despite inequality of intelligence, however, what separates man from the lower animals and what made man's progress possible was the fact that man possessed intelligence. Throughout Lobato's children's literature, one point is made again and again: brains over brawn. Intelligence is always triumphant over brute force. When in História do Mundo para as Crianças (A Child's History of the World) Dona Benta tells the story of mankind, she is quick to make pointed remarks stressing the value of intelligence and the futility of brute force. Thus, she tells the children that Licurgus was mistaken when he developed his muscles at the expense of his mind and that despite its power, Sparta never attained the greatness of Athens. (IV, 49.)

Napoleon is depicted as an example of misguided genius--superior intellect directed toward physical conquest. (IV, 281.) Lobato even included one real-life incident to prove man's penchant for barbarity and man's general lack of civilization. When Peter exclaims that he is impressed by the great importance given to bravery by man, and the great stress placed on physical heroism, Dona Benta points out an incident describing a visit by Madame Curie to New York City. When the famous scientist arrived, only a handful of persons was on hand to greet her because at that same time an enormous crowd was on hand to welcome a famous boxer--"a brute whose merit lies in breaking the other guy's jaw before his own is broken first." (IV, 182.)

Other works reiterate this viewpoint. O Saci is one. In all the adventures of O Saci, the underlying truth is that through intelligence and astuteness, the little saci overcomes his monstrous opponents. (II, 254.) In Hans Staden, the hero gains the confidence of the Indian savages by using his mind, not his body. As Lobato adds: "In this case with Hans, we see the battle of intelligence against brute force." (III, 219.) Intelligence, as artful as it is, ends up defeating brute numbers. One major work is prefaced on this theme, namely Os Doze Trabalhos de Hércules (The Twelve Labors of Hercules). Here the children and the Viscount embody the principle of intelligence, while Hercules represents brute strength. Hercules' immense strength alone is impotent to deal with his tasks, but combined with the intelligence of the little ones, is invincible. Even Hercules himself admits this when he says: "They (the children) represent intelligence and I can only employ force. Often, force is useless, intelligence is all." (XVI, 152.)

Hercules also admits that it is education which transforms man and moves him to a higher plane of ability and effectiveness. Hercules regrets that his own education was purely physical, and that he has only lived with brutes and illiterates. (XVII, 289;) In his own words, the little people have taught him a lot:

Hercules agreed.

"Yes, you three have helped me a lot. All three have shown great intelligence, making me understand that if force is a fine thing, intelligence is the finest thing of all." (XVII, 278.)

What Lobato hoped to relay in his children's literature was a sense of the importance of intellectual skills, developed through education of the type that freed and challenged, as opposed to shackled, young minds. In practice, this would require a different interpretation of the learners and radically different learning environments than those associated with the traditional pedagogy. What was needed was a new pedagogy--a pedagogy for progress.

#### Cleverness/Espertêza

All the book learning and educated intelligence in the world easily comes to naught if an individual is unable to cope with the exigencies of day-to-day life. In order to survive and prosper, a certain type of intelligence is key. In addition to being cultured and lettered, one must be shrewd, sharp, quick-witted, adroit, even foxy, cunning or wily at times. In sum, one must be esperto. Refined intellect is a necessary but not sufficient condition. For Lobato, the value placed on intelligence was easily matched, if not precluded by that placed on shrewdness. Lobato's most colorful and surely his favored character is



not Peter, the bright intellect, or the Viscount, the scholar, but Emília--the forceful, quick-witted personage whose personality dominates Lobato's children's series and appeals the most to Brazilian audiences. It may be difficult for an American, traditionally more prone to castigate wiliness as deceitful, and boastfulness un-Puritan, to fully appreciate Emília's quirks, but no matter the cultural preference of the reader, Emília is surely the star.

Before moving to a detailed description of Emília, however, other examples of espertêza will be briefly presented so that the reader may come to a better appreciation of the term and its cultural force in Lobato's Brazilian children's literature.

Shrewdness is more a function of innate personality and of upbringing than of schooling or pedagogical style. Characters generally cannot be taught to be cunning--they simply are cunning. In two volumes of folk stories, História de Tia Nastácia (Aunt Nastácia's Stories) and Fábulas (Fables), certain animals and human characters are shrewd by nature--especially turtles and foxes in the first category. The majority of the stories demonstrate the importance of being shrewd rather than physically strong, of being wily as opposed to slow-witted or stupid. In one story, the lion invites all the animals to a party in his palace. When the bear arrived and saw all the dried up bones of the lion's previous hunts, he put his paw over his nose. This so infuriated the lion that he killed the bear. Next came the monkey, who spied the dead bear and decided to try a different approach--exorbitant praise. This also infuriated the lion who believed that the monkey was making fun of his palace. Result--one dead monkey. The third to enter was the fox

who was cunning enough to understand that in the king's house one should be neither too sincere nor too flattering. When the lion asked the fox's opinion of the palace, the fox explained that just having come in from the sunlight, he could not see well enough to offer an opinion. When asked about the smell, the fox explained he had a bad cold and a stuffy nose and could not really say. Nothing happened to the fox. Moral: the fox overcame brute force with a shrewd answer (Fábulas, XV, 141,142). To cite one more of the numerous examples, a fox comes upon a rooster in a treetop and tells the rooster that the war between the animals is over--all the animals, even the lion and the sheep are friends. The rooster remarks that he'd be glad to come down and give his friend the fox a hug, but that he would like to wait for three dogs coming up the road so that all of the animals present could hug each other. Naturally the fox takes off when he learns about the dogs. Moral: against shrewdness, you have to be one-and-a-half times as shrewd. In short, one must "fight fire" with more fire.

Those stories dealing with human characters also emphasize the value of being shrewd or clever. In one, a charlatan goes about a city claiming that it is possible to teach donkeys to read and write. He gets the king to give him a donkey and free room and board for a period of ten years. As the sharpie reasons, in ten years, the king, the burro, or the huckster himself will die so that in no way can he end up a loser. (XV, 135-136.) Another story bears the title "João Esperto"--Clever John. John lives alone with his dog, Pita. One day he learns that in a neighboring kingdom lives a princess who will marry

the first suitor who can give her a prediction she cannot second guess. During his journey, Clever John overcomes many obstacles because he is so shrewd. Finally, he arrives in the kingdom and tells a riddle based on his journey. Since the princess cannot guess the answer, Clever John wins her hand in marriage. Emília particularly likes this story:

"Great! Great!" exclaimed Emília. "That story has nothing stupid in it. It's the fight of the clever against the clever, with the shrewdest one ending up the winner. Peter knows what this means in scientific language. Tell it, Peter."

And the boy who was avidly reading Darwin quickly came up with his scientific response. "That means the survival of the fittest. The fittest is the shrewdest." (XV, 100.)

When all the people of the world shrink in size in A Chave do Tamanho (The Key to Size), in order to survive, they must come up with clever solutions and adaptations to their novel state--jeitos. They are simply too tiny to use physical force. As Emília states: "Only the clever ones will survive." (XIV, 130.) In like fashion, a positive attitude toward espertêza is expressed by Lobato in História do Mundo para as Crianças (A Child's History of the World). Here, speaking through the personage of Dona Benta, Lobato cites historical examples of incidents of wit overcoming force. When Demosthenes fails to win the throne, Peter observes that eloquence is no match for cunning and that the shrewd always win. (IV, 94-95.) Cleopatra is depicted as cunning in her manipulation of Caesar, Venus as more clever than Minerva. (IV, 38.) The Indian system of castes is described as a shrewd way to divide the populous masses of that

poor country and thus to avoid social change (Geografia de Dona Benta--Dona Benta's Geography, VII, 202). Finally, the defeat of Xerxes is interpreted as a victory of wile over force (História . . . , IV, 83).

To do justice to the wit and personality of Emília is impossible, especially in a few pages. All one can hope to do is convey the flavor of her uniqueness and an idea of the scope of her cleverness.

Emília is the embodiment of esperteza. She is clever, shrewd, cunning, wily, foxy, adroit, quick-witted. She is never anything but direct and frank, and is never shy, even in the presence of Saint George in Viagem ao Céu (Voyage to the Heavens). She is sometimes malicious, as when she steals Aunt Nastácia's shadow in Peter Pan, and is often greedy, lusting after the possessions of the others and utilizing her wile to end up as the final possessor of these objects. She is not always ethical, either. In one incident in Reinações de Narizinho (Adventures of Little Snub-Nose), Emília steals Dona Benta's spectacles, then gets the old woman to buy them back for exactly the amount she needs to win a bet she has with Peter and to get one of his toys to boot. (I, 238.) She is rarely humble. Thus, when she ends her memoirs, the final message to her readers is that if they should like the memoirs, fine. If not, tough! (Memórias de Emília--Emília's Memoirs, V, 146). She is certainly unique, and as Little Snub-Nose remarks in Reinações de Narizinho (Adventures of Little Snub-Nose), Emília sees things in a way unlike that of the others. Her ideas are always novel. (I, 29.) Sometimes she is so rational and wise it shocks the others, while on other occasions she is unreasonable, unruly, and just plain difficult or odd in her ways--such as her mania for collecting unusual objects.

One thing is for certain, Emília is a complex character, with good and bad traits. As such, despite the fact she is a doll and not a person, she is more real, more human, more multidimensional than the other personages. The result is that she elicits more interest on the part of the reader.

Since Emília embodies the quality of mind termed espertêza, she most consistently displays it. In her own words in Fábulas (Fables), Emília admits that she is not strong, but that no one ever gets the best of her because she applies her wit. (XV, 131.) Emília can get away with anything and can twist others to her will, especially the Viscount of Corncob. He may be a formidable scholar, but he is no match for Emília. It is the Viscount, not Emília, who does the physical writing of Emília's memoirs. When the Viscount ironically brings this to her attention, Emília attempts no denial:

"That's exactly it, Viscount! That's what's really important. Do things with other people's hands, make money off of other people's labor, get famous using other people's brains: that's what it means to know how to do things. Making money with your own labor, gaining fame with your own brains: that's not knowing how to do things. Look here, Viscount, I've only been in the world of men a short time, but I've already learned to live. I learned the great secret of the men of this world: shrewdness. To be cunning is everything. The world belongs to the clever. If I ever had a little child, I'd give him only one piece of advice: 'Be a sharpie, my child!'"

"And how did you learn what it is to be shrewd?" asked the Viscount.

"Very easily," responded the doll. "Following my own and your example, Viscount. Who wrote Aritmética? You did. Who got the credit? I did. Who is writing my Memoirs? You are. Who's going to get the credit and fame? I am."

The Viscount believed that was true, even if it was a great injustice. "And what if I refuse to write? If I should quit at this point in your Memoirs, what would happen?"

"Stupid! If you did that, do you really think I'd be stuck? I'd run to Quindim and he'd finish the book. You well know that Quindim will do anything I ask him to do. It's useless, Viscount, to fight the clever. They always end up winning. Now, let's get on with it . . . "

The poor Viscount emitted a sigh. That's the way it really is . . . (V, 97-98.)

Even when the Viscount does rebel by writing about Emília in negative terms--by describing her as a heartless tyrant, as an egomaniac, as avaricious, as unethical--he ends up by admiring her independence of spirit and thought, her real ability to cope and survive in what is certainly not the best of all worlds--man's society. In such a world, morality is relative, not absolute.

Emília's wit serves to lighten the lessons and to entertain the reader. Her interpretations of things range from the ridiculous to the sublime. In the earlier volumes when she is first learning to speak, she invents her own words--a habit which carries on into later volumes. Thus, in Reinações de Narizinho (Adventures of Little Snub-Nose), Emília, ignorant of the word "orator," employs "maker of speeches." This tactic is bound to appeal to Lobato's young readers who themselves are learning the Portuguese language and must often make up vocabulary in lieu of knowing "long, adult" words. In Viagem ao Céu (Voyage to the Heavens), Emília coins the term crocotó which she uses to refer to any protrusion from a smooth surface--an arm, a nose, and whatever it is that the inhabitants of Saturn have (and that man has yet to come up with a word for). (II, 150.) Also in this volume, Emília uses the

term "comic mass," much to the amusement of the others. (II, 94-95.) When asked how many creatures can run and have no legs, Emília mentions clocks. Again the young reader can identify with Emília's clever joke, so much like the type of jokes young children tell each other (Reinações . . . , I, 142). Emília quips again when she claims she really likes the moon because it shows only one face and everyone knows that Emília hates creatures which are two-faced (Viagem . . . , II, 52). When Emília meets La Fontaine, she gives him one of her maternal treasures she carries in her basket, one side of a scissors. La Fontaine rightly asks her why she gave him the object and she tells him that he should cut his long hair because it makes him look too much like a woman. La Fontaine then asks how he can cut his hair with a one-sided scissors, and without hesitation Emília shouts, "Well then, cut only one side!" (Os Doze Trabalhos de Hércules--The Twelve Labors of Hercules, XVI, 172). Similarly clever is Emília's question about square as opposed to round kilometers in Geografia de Dona Benta (Dona Benta's Geography). When everyone laughs at Emília and tells her there is no such thing as a round kilometer, she retorts that when one travels on roads one travels on wheels and wheels are round. (VII, 29.)

Not all of Emília's interjections are so simple or "corny" as some of the above. Some require more knowledge such as a play on words in Geografia de Dona Benta. In Portuguese Prometeu can mean Prometheus and is also the preterite of the verb "to promise." When Dona Benta tells the children about the Greek myth in which Prometheus defied the gods and gave fire to man, Emília wants to know if he really

gave it or only prometeu--promised to give it. (VII, 227-228.) In another incident Emília's clever interjection helps to teach the grammatical principle of augmentation and diminution. For Emília, when words are augmented by suffixes, they bark; when diminished they whine. In Portuguese, augmentative endings ão indeed sound like a dog's barking--ão ão. Diminutives inho and zinho resemble a baby's crying--inho inho (Emília no País da Gramática--Emília in Grammar Land, VI, 31).

Emília's cleverness is not only amusing, it is often quite philosophical and many times practical. In a philosophical vein, Emília refuses to listen to the conclusion of the tale of Don Quixote because she believes that such characters should never die. Emília exclaims that she would never have concluded the story as did its famous author Cervantes. If Don Quixote is an immortal type, why take authorial steps to kill him? Dona Benta is pensive after pondering Emília's thinking on this matter (Dom Quixote das Crianças--The Children's Don Quixote, IX, 220-224). In O Picapau Amarelo (The Yellow Woodpecker) Emília comes right out and asks Cinderella a question about the abundance of princesses and relative lack of princes in fairy tales:

"It's pretty curious," said Emília, "that we know all about the lives of you princesses, but never learn anything about the lives of your prince escorts. They only show up at the end of the stories. You get married, there's a big party and bam! Up to now, I haven't seen one of these prince-husbands. Where's your husband, for example?" (XII, 49.)

Emília's suggestions, as novel as they are, generally have some practical if not unlikely application. Thus, for example, in O Poço do Visconde (The Viscount's Oilwell), Emília suggests that man domesticate ants and teach them to eat weeds instead of food crops. (X, 215-216.)





When in Aritmética da Emília (Emília's Arithmetic) the students are at a loss because Dona Benta has no blackboard, Emília suggests using Quindim, the rhino's hide. The idea, as strange as it may appear to the average person, works out rather well in practice. (VI, 215.)

Also in the same volume, the Viscount is asked how many cigarettes can the trashman make out of ten stubs if it takes three stubs to make a cigarette:

"Nothing could be simpler," answered the Viscount.  
 "He made three cigarettes and had one stub left over."

"You're wrong!" shouted Emília. "He made five cigarettes . . . "

"How? That's not possible . . . "

"Nothing could be simpler. With the ten butts he found in the street, he made three cigarettes and smoked them--and had three stubs left over, which together with that fourth one gave him four stubs. With these four stubs he made one more cigarette and had a butt left over. He smoked that cigarette and had two stubs left over. Then he asked another trashman to borrow a cigarette stub, made one entire cigarette--the fifth! Therefore, here we have five cigarettes made from the ten stubs and not three cigarettes like you said. Ah!" concluded Emília clapping her hands.

"You're wrong," protested the Viscount, "because he smoked that fifth cigarette and had a stub left over."

"He didn't have anything left over at all," retorted Emília, "because he had borrowed one stub and paid it back with the butt from the last cigarette. Ah! . . . " And she stuck out her tongue at him.  
 (VI, 300.)

Even though other characters are portrayed as clever, such as the saci, none ever attain the level of creativity of Emília. A Reforma da Natureza (The Reform of Nature) is an entire volume based on her "practical reforms of the natural world." Thus, Emília creates a bird-nest,

that is, a bird with a built-in nest on its back to avoid the dangers of nesting in trees. When asked if the baby birds will get wet when it rains, Emília replies that the bird's tail is large and flexible enough to bend over and shield the babies. The gentle cow gets spigots on one side to make milking easier, and its tail is placed on the middle of its back so that it can swat flies wherever they might land on its body. Other reforms are similarly ingenious.

When the chips are down, and conventional minds cannot come up with solutions, Emília usually saves the day. In Fábulas (Fables), she gets around the rules of the Brazilian bureaucracy as follows. The children want to go on a train ride with their centaur which is half man and half beast. The officials will not allow this because the centaur, being neither all man nor all beast cannot ride either in the passenger cars or in the animal cars. Just as everyone is about to give up in despair, Emília suggests cutting one passenger and one animal car in half, joining one set of halves, and letting the animal half of the centaur ride in one section while the human part rides in another. (XV, 282-283.) Emília also saves the day in Os Doze Trabalhos de Hércules (The Twelve Labors of Hercules) when the characters enter the labyrinth of Crete. Disaster is avoided because Emília was clever enough to bring along some twine, unrolling it as the children walked along. Thanks to Emília's foresight, no one gets lost. (XVII, 31.)

In these and countless other episodes, Emília's shrewdness is a positive, as well as amusing or difficult attribute. It is Emília who comes up with a solution to a coded message in O Minotauro

(The Minotaur, XIII, 217-218). It is Emília who quick-talks the children out of a possible riot in Memórias da Emília (Emília's Memoirs, V, 42). It is also Emília who suspects that the angel is going to run away from Dona Benta's farm. When the angel gets kissy and overly affectionate, Emília rightly reasons that it is planning to flee. (V, 100.)

If anything emerges from this section, it is Lobato's emphasis on the fact that the shrewd, not the meek, shall inherit the earth. In at least 95 percent of his children's books, cleverness is depicted, and the attitude is one of admiration overall, of positiveness. Although this stance reflected Brazilian cultural values, it often provoked criticism of Lobato's children's literature. Traditional educators believed that children should be taught what life should be like, while Lobato believed that children should be taught what life is actually like. In this way, children could cope more effectively in the real world. This is not to suggest that Lobato denied the value of moral teachings. On the contrary. Lobato preferred to provide examples of effective behavior, while at the same time censuring abuse of any type. Pretending that shrewdness and other qualities did not exist and could not be perverted would certainly not make them go away. Lobato had far too much respect for the intelligence of his young readers to adopt the ostrich head-in-the-sand view of existence.

Pragmatic/Practical/Utilitarian

Purely aesthetic learnings and intellectual skills were not highly valued by Lobato who in his own lifetime attacked certain movements on the grounds that they were imitations of foreign fads or in some cases, worthless frauds. Practical skills of a utilitarian nature, despite the negative biases of an aristocratic culture, were defended by Lobato. It was the pragmatic mind set with its practical orientation which would give Brazil the necessary impetus to approach socio-economic modernity and true independence. While scattered instances of practical learnings were apparent in the literature, about one-third of the books devoted more constant emphasis to this theme.

Romantic idlings are rare in Lobato's children's literature. Even in the most fanciful works, the characters are facing material realities and situations calling for practical knowledge and its appreciation. They generally have no time for purely superficial phenomena. Emília displays this attitude when in A Reforma da Natureza (The Reform of Nature) she scolds her friend Rã for suggesting that appearances are the result of a proper education and upbringing:

Emília was more and more prone to lose confidence in little Rã. She seemed like Alice in Wonderland-- she only came up with absurdities. Thus Emília said: "Appearances are useless. I don't even want to hear about any frills in my reforms. Everything must have a scientific reason. That idea about a letter on Quindim's reform seemed crazy to me. I think you want to play with Nature, girl. I want to correct Nature, improve her, understand? We're not talking about any game playing. It's serious business. That's the difference between us. In your last letter you spoke of substituting velvet for Quindim's hide. That's asinine." (XII, 210.)

Similarly, Peter insists on some practical application of knowledge in Aritmética da Emília (Emília's Arithmetic). The Viscount who has just finished a lecture on fractions is asked point blank by Peter what good is it to know fractions. The Viscount replies that such knowledge is indeed useful and is employed all the time. He gives an example at this point--dividing up a delicious melon among six persons, each one receiving a fraction or one-sixth of the fruit. (VI, 250.) In like fashion, the importance of measurement is stressed and practical examples are cited such as buying cloth or gasoline or beans. (VI, 288-289.)

Practical applications of theory constitute the focus of Lobato's História das Invenções (History of Inventions). Often one is unaware of the theory, but capable of utilizing the practical results such as in this instance when Dona Benta provides Peter with an example:

"Yes, my child, everything we know constitutes science, and when you study physics, for example, you will verify what physics texts explain theoretically--many things that we know practically. At the table yesterday when Emília spilled a glass of water, why did you shout to Aunt Nastácia: 'Bring a cloth'?"

"Because cloth soaks up water."

"Precisely. You knew in a practical way a thing which in physics is known as capillarity. The cloth is made of cotton whose fibers, because of this phenomenon of capillarity, absorb, call the water to them. That means that you, like anybody else soaking up water, make practical use of a principle of physics even though you don't know that principle theoretically. Even Aunt Nastácia, who Emília claims is a well of ignorance, knows a mountain of scientific things--but she only knows these things practically, not the theoretical reasons that are in books."

"I understand now, Granny," said Little Snub-Nose.  
 "Studying science is learning the reasons for things  
 that we use in a practical way." (VIII, 8.)

Dona Benta proceeds to give the children other examples of very practical learnings, such as ways to purify water and to set up sanitation drainage in such a way as to avoid pollution and health hazards.

(VIII, 53-54.) Peter is so impressed by the beneficial effects of some useful bacteria that he says that a statue should be dedicated to this useful friend of man--much more useful to man than the objects of admiration to which many of the poets' verses are dedicated. (VIII, 59.)

Throughout the history of mankind, men of practical bent brought about material progress. While Lobato admired the Greek's cultural achievements, the Romans got high marks for their practical inventions and achievements. In História do Mundo para as Crianças (A Child's History of the World), Dona Benta cites the Roman spirit of organization and their ability to apply their intelligence to utilitarian concerns such as road building and the building of aqueducts. (IV, 106-107.) Similarly, William the Conqueror is praised for his practical spirit and ability. (IV, 186.)

All the characters are at one point or another demonstrating practical knowledge and skills. This is particularly true, however, of Aunt Nastácia, Peter, and Emília. When Tom Thumb hurts his leg in O Picapau Amarelo (The Yellow Woodpecker), he is taken to Aunt Nastácia to be treated. (XII, 64-65.) The Viscount and Emília are also Aunt Nastácia's patients. Aunt Nastácia is responsible for successfully fixing the angel's broken wing in Viagem ao Céu (Voyage to the Heavens, II, 112). Peter's practical abilities are employed on

numerous occasions. In Viagem ao Céu he builds a telescope, while in Caçadas de Pedrinho (Peter's Hunts), the boy makes his own rifle from an old umbrella, some elastic, and the gunpowder from unused firecrackers. (III, 6.) Emília, when traveling throughout the Land of Grammar, makes a point of visiting with Mrs. Phonology because Emília wants to learn how to pronounce words better:

I prefer to know how it is that one pronounces a word rather than knowing how that word evolved. I'm practical . . .  
(VI, 76.)

In Os Doze Trabalhos de Hércules (The Twelve Labors of Hercules), when Emília has a magic wand with only so many wishes in it, she prefers to turn objects into useful, practical ones such as a camping knife, sorely needed by the children to survive. When the Viscount breaks one of his legs, Emília refuses to spend one of her wishes on him since, as she reasons, he will mend on his own and one never knows what other more pressing needs might arise. (XVII, 109.) Emília has a heart, but as she points out, she also has a brain.

One last note. Characters are often pragmatic about their possibilities and realities. In Reinações de Narizinho (Adventures of Little Snub-Nose), there is one North American character, a sardine, who is the essence of pragmatism:

Like a good North American, Miss Sardine was very sure of herself. She wasn't shy with the others. She did whatever came into her head, becoming famous in the kingdom for her eccentricities. One of these consisted of sleeping inside a little tin can instead of in a bed. "I'm practicing for the future," she used to say with a melancholic smile. "The future life of sardines, as we all know, is not in the heavens, but inside tin cans." (I, 132.)



Another character in the same volume is also pragmatic about herself. This is the old spider seamstress who, once a magic spell was broken, could change herself into anything she wanted to. Nevertheless, she decides to remain a spider:

"I think it best to remain what I am. Thus, lame in one leg, if I change into a princess, I will be known as the Lame Princess; if I change into a mermaid, I will be known as the Lame Mermaid and everyone will tease me. Besides, since I've already been a spider for a thousand years, I am really, really used to it . . . " So she remained a spider. (I, 20.)

The above may not be optimistic assessments, but in the case of these characters, they represent practical and pragmatic choices. For Lobato, they represented healthy alternatives to romantic and useless interpretations of existence. Don Quixote, the idealist, was after all quite mad.

#### Problem-Solving/Common Sense

Related to a person's practical skills and knowledge, although not necessarily synonymous with these, is what is termed common sense--the ability to employ one's intelligence to solve the various problems of existence. Persons seem to exhibit the ability to solve problems and to employ common sense in radically different degrees. This appears to be at least as much a function of personality as it is one of formal schooling. In every one of Lobato's children's books, characters are expected to solve problems. In fact, the underlying dramatic and narrative technique employed by Lobato rests on this formula: characters plus problem equals dramatic tension. Reader involvement and interest are elicited by drawing the reader into the

situation and by resolving things so that the result is satisfying to all. Throughout the nearly five thousand pages of his children's literature, Lobato placed his characters in numerous and dangerous adventures. Despite their magnitude, the characters overcame obstacles. They accomplished this by employing exceptional good sense, exceptional skill in problem-solving. Anything less than exceptional would have spelled destruction for the major characters before the end of the first volume. They simply could not have survived, and creative survival is one skill Lobato wanted his young readers to appreciate and to cultivate. One of the dearest qualities possessed by survivors is common sense. For Lobato, peoples who possessed common sense were indeed to be envied. In Geografia de Dona Benta (Dona Benta's Geography), the old woman speaks thusly of Denmark:

"I left Denmark until last because in my opinion it is the most perfect country in existence. The day that other nations are like it, the world will enter the Golden Age. It's enough to say that Denmark dismissed its army and navy because it had no enemies and closed its poor houses because it also had no beggars."

"Well how did they manage this?"

"Work and intelligence, and above all, common sense. The land itself was the worst possible, swampy, like Holland, and very cold and humid. But the Danes arranged everything, transforming the land into marvelous pastures, perfecting breeds of animals until they reached the point where they are today: the most calm, the richest, the happiest, the most content with their fate, the most cultured, the best informed and consequently, the most civilized people. . . ." (VII, 260-261.)

Thus, did Lobato value the well-directed common sense of the Danes.

While it is not possible to list all the countless incidents in which the children and other major personages find themselves in a problem-solving situation where they must employ common sense and level-headedness, a variety of types of situations should serve to convey the importance of these incidents in Lobato's children's books.

Peter saves the day in O Picapau Amarelo (The Yellow Woodpecker) when he comes up with a scheme to rid the premises of the hateful Captain Hook. He hides a crocodile inside Captain Hook's room and hooks up an alarm clock in the crocodile's belly. When Captain Hook wakes up and opens the window, he sets off the alarm and thinking it is his traditional enemy, runs off in great haste. (XII, 186-188.) In O Pogo do Visconde (The Viscount's Oilwell), a tragic situation develops while the well is being drilled--it is about to explode for lack of a piece of equipment known as a blow-out preventer. As Lobato narrates, only Emília and the Viscount keep their wits about them in the midst of so much horror, and Emília comes up with a solution to the problem. The rhino, Quindim, will sit on the valves blocking the pressure until the machinery arrives. (X, 155-156.) Similarly, Emília employs Quindim in Geografia de Dona Benta (Dona Benta's Geography) by ordering him to attack some dangerous pirates. (VII, 164.) Hans Staden is a book whose very raison d'être exists in finding a solution to Hans' principal problem which is to avoid death and escape from the savage Indians. More than once Hans wracks his brains to come up with a way out of a seemingly hopeless dilemma. When all the animals attack Yellow Woodpecker Place in Caçadas de Pedrinho

(Peter's Hunts), the characters survive by walking on stilts out of the range of teeth and claws. (III, 39.) In O Saci, when treed by a jaguar, Peter and the saci escape death by throwing hot pepper in the beast's eyes. They had previously avoided disaster thanks to the clever saci's ability to survive in the forest. The saci had enough common sense to climb a thin tree so that the heavy jaguar could not pursue him or Peter. (II, 203.) When in Viagem ao Céu (Voyage to the Heavens) the children are trying to find Aunt Nastácia and Saint George, Little Snub-Nose comes up with the answer. It is only common sense that where there is smoke there is fire:

"The way of discovery where he lives is one and one only," suggested the little girl. "Since it's lunchtime, Aunt Nastácia must be by the stove. Look for some smoke. Wherever you see smoke, that's where Saint George lives." (II, 136.)

Her suggestion is most apt and the problem is duly solved.

Some of the problems to be solved are a bit more bizarre or fanciful, hence the solutions are far from common. In Reinações de Narizinho (Adventures of Little Snub-Nose), Felix the Cat saves himself from drowning by getting himself swallowed up by a shark in a feline reenactment of Jonah's feat with the whale. (I, 153-154.) In Viagem ao Céu (Voyage to the Heavens), the children calculate the Viscount's orbit so they can rescue him by grabbing his leg just as he is about to sail past them and be lost eternally. (II, 152-154.) When a horrible monster of folklore fame, the cuca must be subdued, the saci employs a Brazilian version of Chinese water torture. (II, 260-261.) A can opener is employed by the children to free poor Don Quixote when his helmet visor falls and locks into place over his face (O Picapau Amarelo--The Yellow Woodpecker, XII, 33).

Emília, as one might expect, is most consistently the character who supplies solutions to problems of any type. In O Minotauro (The Minotaur), the children must try to devise a way to invade Mount Olympus without being seen and killed by lightening bolts:

They set about debating a scheme to invade Olympus without being seen and zapped. Each one had an idea. As always, Emília's was the best.

"We can disguise ourselves as bushes. We can wrap leaves around our bodies, like that 'Leaf-Animal' in Aunt Nastácia's story. We can then advance really slowly. I swear that the gods won't notice a thing."  
(XIII, 114.)

Emília is featured time and again in two works which revolve around her unique ability to solve problems. One, A Chave do Tamanho (The Key to Size), places the personages in life-and-death situations given their very tiny size and the ferocity of other animals and of nature. It is Emília who invents clothes from cotton balls, who uses a thorn to fend off an attacking spider, who comes up with a way to crack an egg and feed the others.

The two-volume work, Os Doze Trabalhos de Hércules (The Twelve Labors of Hercules), is a tribute to the resourcefulness of the children and of Emília. Each of the twelve labors of Hercules presents the hero with numerous obstacles to overcome. Although Hercules is immense, he relies heavily on Emília to coach him through each encounter and to provide him with solutions to his problems. In this task, Emília never fails. Thus, for example, when Hercules is battling with Antaeus, he forgets that Antaeus gets his strength through his feet. Emília keeps shouting for Hercules "to unplug" Antaeus so as to disconnect him from his limitless source of energy:

"Unplug him, Herc. . . "

Suddenly the hero's mind lit up. He remembered the conversation about electricity and the plan that had been conceived which was to make sure Antaeus' feet were off the ground. How did he ever manage to forget that? What a dimwit he was! But he was saved. Emília's warning came right at the perfect moment. (XVII, 71.)

Hercules then wrestles Antaeus off the ground and strangles him. In another incident, the problem is to find a way to cure a lion hide:

In the history of great deeds, these little practical details of life never come up, yet if these are not taken care of with dispatch, the bigger things become impossible. A lion's hide has to be dried in the sun. Right after that it must be cured or else it will dry up harder than a piece of wood and won't be good for anything. The Viscount gave a good opinion: "Crude hide, that is, not cured, isn't worth anything. If there were a curer around here. . . "

Hercules only understood great deeds. For the prosaic little things of life he was useless. He listened to the business about curing and opened his mouth, with a blank expression on his face as if he hadn't a single idea in his head. Emília took over.

"I've discovered a scheme to solve the problem. There in the olive orchard where we arrived there's that shepherd. Any shepherd knows how to cure hide because all his life he deals with the hide of sheep who die or are slaughtered. My idea is to get in touch with him--we can even sleep in that little hut. . . "

Hercules thought the idea was excellent. (XVI, 36.) Emília again saves the day when a huge hostile bird is rendered helpless after she suggests trimming its wing feathers just as she has seen Aunt Nastácia do with chickens back on the farm. (XVII, 249.) While Emília does dominate, the Viscount and Peter also contribute solutions. In one incident, Peter shows Hercules how to make a bolas which is a special type of lasso with three weighted balls which wrap themselves around an animal's legs so that the animal is quickly downed. (XVI, 56-57.)

Not all problems are solved using logic and common sense. At extreme moments Emília can resort to supernatural or magical power-- in this case, faz-de-conta or "make believe." Whenever things get rough, you "make believe" that something is so, and presto, it is. The process never fails. When the farm is being attacked in O Picapau Amarelo (The Yellow Woodpecker), Emília resorts to her "supreme resource," faz-de-conta, and everyone is saved. (XII, 93-94.) In Fábulas (Fables), Tom Thumb's boots are not working properly and these boots are his only defense in this world. Emília applies her spell of faz-de-conta and the boots are immediately repaired. (XV, 196-198.) To cite one last example, in Os Doze Trabalhos de Hércules (The Twelve Labors of Hercules), Hercules must subdue a terrible dragon-like monster. Shooting it with an arrow would be absurd. What to do? The hero looked toward Emília:

The ex-doll held her chin and knotted her brow. That's how she pried out ideas from her idea box. After a few moments, her eyes lit up--a signal that an idea had been squeezed out. "The answer is to drug that beast. . . "

Peter made a face of disbelief. "Theoretical solutions are easy enough. Drug! And where's the drug, dummie? In the deserts there are no corner drug-stores."

Emília thought and thought. Hercules couldn't take his eyes off of her. What to do? Evidently Emília was mulling over some idea, with the air of someone who does and doesn't care. At last, after heaving a deep sigh, she said: "There's only one way out. We'll have to make opium. . . "

The feeling of disappointment grew. Peter let out an "Oh!" and Lúcio looked at the little Centaur. Emília, however, surprised them with an unexpected answer: "We can make opium with a magic wand. Get me a little water." (XVII, 225-226.)

Naturally, Emília's plan is successful. She always comes through in a pinch.

### Fancy/Imagination

Not all knowledge and intellectual faculties are tied to the here and now. Imagination and fancy add a dimension to perception which was highly valued by Lobato. All of his works, even the most didactic ones, resort to the realm of fantasy. In eighteen or 82 percent of the works, fantasy is key either as an end in itself, or as a means to an end. Purely fanciful works such as Reinagões de Narizinho (Adventures of Little Snub-Nose), A Reforma da Natureza (The Reform of Nature) or A Chave do Tamanho (The Key to Size) fall into the first category, while works such as Emília no País da Gramática (Emília in Grammar Land), Aritmética da Emília (Emília's Arithmetic) and Geografia de Dona Benta (Dona Benta's Geography) belong to the second.

Imagination and an open appreciation of fantasy are two characteristics Lobato tied to childhood in particular. Throughout their adventures, the children often comment that adults will refuse to believe them when they narrate their fantastic adventures. The following example, cited from Os Doze Trabalhos de Hércules (The Twelve Labors of Hercules), is illustrative:

Emília sighed.

"One thing really bothers me, Peter. And that's after our return, no one will believe one iota of what we'll tell them. They'll say, right away, with dumb looks 'It's only imagination . . . A kid's make believe. . . ' And in fact, we really are immersed here in the ages, as the Viscount says. With my very own eyes I see Herc with his club and the lion's hide. I see Melampo with his soiled face. I see the size of the Golden Donkey. . . "

(XVII, 143.)





Such is the force of the children's imagination in Geografia de Dona Benta (Dona Benta's Geography) that they create a make believe boat, "The Terror of the Seas," and with much hustle and bustle set off for distant lands. The details of the voyage, down to the rhino's seasickness, are narrated by Lobato in such a way that what has been fancy becomes believable enough to be transformed into fact for Lobato's readers. Thus, for example, the children visit the port where Pedro Alvares Cabral, discoverer of Brazil, departed and as Lobato writes, "the children saw D. Manuel (the king), such was the power of their childhood imagination." (VII, 246-247.) In Serões de Dona Benta (Dona Benta's Soirees), Emília remarks about how much she adores snow:

"Have you turned psychic?" asked Little Snub-Nose. Snow! Where had Emília seen snow?

"I've never seen snow, but I adore it. What has the one thing got to do with the other? Dona Benta has already told us that we have two types of eyes: those on our faces and those of our imagination. I've already seen lots of snow with my imagination's eyes." (VIII, 131.)

Yellow Woodpecker Place, then, is a very special one, indeed. Fancy and imagination are cultivated along with crops and animals. For Lobato's young audience, Yellow Woodpecker Place is quite real, as real as any other concept is real:

Dona Benta's place was becoming as famous in the real world as in the so-called World of Make Believe. The World of Make Believe or the World of Fable is what grownups generally call the land and things of Wonderland, where dwarfs and giants, fairies and sacis, pirates like Captain Hook and angels like The Flower of the Heavens reside. But the World of Make Believe is not really a fake world. That it exists in the imagination of millions and millions of children makes it just as real as the pages of this book. What happens is that children, as soon as they change into adults, pretend not to believe in what they used to believe.

"I only believe what I see with my own eyes, smell with my own nose, touch with my own hands or taste with the tip of my tongue" is what the grownups say--but it's not the truth. They believe in a thousand things that they can't see with their eyes, nor smell with their noses, nor hear with their ears, nor touch with their hands.

"God, for example," said Little Snub-Nose.

"Everyone believes in God and no one touches him, smells him, handles him."

"Exactly. And they even believe in Justice, in Civilization, in Goodness--in thousands of invisible, unsmellable, ungrabable things, noiseless and tasteless. Therefore, if the things in the World of Make Believe don't exist, neither do God, Justice, Goodness, Civilization--any abstract things."

"I know what the word 'abstract' means," said Emília.

"It's everything that people don't see, smell, hear, taste, touch--but feel that's there."

"Right. Therefore, the World of Make Believe exists, with all its marvelous personages." (XII, 3-4.)

Lobato tried to make no distinction in his books between reality and fantasy. He believed that children themselves did not make this distinction. In História do Mundo para as Crianças (A Child's History of the World), Little Snub-Nose observes that reality is often as unreal as fiction:

"I am beginning to see, Granny, that nothing's out of place in the stories of Grimm, Andersen and the others. What difference is there between History and fairy tales? Those kings, those castles, those pirates--it's all the same thing. The only difference is that History is even more fantastic than fairy tales--like the story of the Crusades, for example."

"You're right, my child. Reality is at times much more fantastic than the fantasies of writers. A pure novel. . . ." (IV, 196.)

If you believe, all is possible. Magic explains what logic cannot. Thus, in Peter Pan, when Emília wants to know how Peter Pan got through a closed window, Dona Benta answers that for a magic ball of light, it makes no difference whatsoever if a window is open or closed—all is possible. (V, 158.) In Memórias da Emília (Emília's Memoirs), Admiral Brown, an Englishman who has brought a boatload of English children to visit Dona Benta's marvelous farm, almost dies of fright when he hears the Talking Donkey:

"It's frightening, madame! Here's a phenomenon that were I to tell King Edward about he would think I've gone crazy. A talking donkey. This positively leaves me all mixed up. . . "

Dona Benta enjoyed the astonishment of the Englishman. "That's what happened to me, Admiral Brown. I was also shook up, not knowing what to think. Later, I got used to it bit by bit. Today I find it just as natural that a donkey should talk as I find it natural that an orange tree gives oranges. . . " (V, 61-62.)

Lobato's own fertile imagination harnessed the fantastic in the service of instruction. This is particularly evident in Aritmética da Emília (Emília's Arithmetic) and Emília no País da Gramática (Emília in Grammar Land). Arabic numbers march in like a chorus line and Madame Quantity is shown as a fat, proud old bitty in Aritmética. Interjections are depicted as loud little children, and various parts of speech each have their own special neighborhood in Grammar Land. Little Snub-Nose meets a very old lady word, bofé, and asks her how she is. The old lady word is sad because in her youth she was an important attractive word, but now since she has been replaced by newer words, she has been moved into the Neighborhood of Archaic Words (Emília no País da Gramática, VI, 10-11). Also in the same book, the

proper name Paul is shown as skinny and overworked, while the word Himalaya is fat and lazy since all he has to do is describe a mountain range in India and therefore gets far too little exercise.

One last word about fancy and imagination is in order before concluding this chapter. Imagination and fancy, as inherent as they are in children and in some adults, are often assisted by the use of drugs. A magic powder, pó de pirlimpimpim, is used by the characters for taking fantastic journeys be they to outer space or ancient Greece. The substance causes the taker to hear a loud whirring sound, fuinn, and to be transported instantaneously. Errors in dosage are common with the result that personages do not always end up when or where they originally intended to when taking the drug. The saci is another master of drugs--leaves which act as stimulants, fruits which cause a "wakeful slumber." Sacis smoke various substances in their pipes and these confer magical perceptions and powers.

Be it induced by magical potions or by sheer force of imagination, the ability to fantasize is one key mode of thought in Lobato's children's books which was valued by the author and, by extension, by his young readers as well. Lobato was one of the first of Brazil's children's authors to appreciate the importance of imagination and to entertain his readers as well as instruct them. The effectiveness of such learning situations was, for Lobato at least, a given.

## CHAPTER VII

### TYPES OF CONTENT - DIDACTICISM

Throughout its history, children's literature traditionally has been a didactic genre. Whether directly or indirectly, authors of children's books have attempted to transmit cognitive and affective learnings to their young readers. In so doing, these authors have reflected cultural and personal biases by defining the nature and importance of these learnings. Lobato's works clearly fit this overall pattern.

Much of the specific instructional content of Lobato's books for children are badly out of date. Thus, the specifics of grammar, arithmetic, geography, and history will not be treated here. What will be reported are those topics and attitudes related to the moral, philosophical and nationalistic purposes of the author. Those learnings of an ethical nature have been placed under the major sub-category entitled Moral Education. Education, whether formal or non-formal, has always had as one critical purpose that of preserving and transmitting a culture's conception of the correct and good life. Cultural values with reference to a person's responsibility to himself, his God, his society, then, are included in this category of moral education. Inherent questions underlying this sub-section were the following:

- (1) What kind of self-image and range of personal responsibility did the author design for his readers?

- (2) What kinds of relationships were depicted between children and adults to reinforce and extend the concept of self and of responsibility?
- (3) What points of view did the author relay utilizing the medium of his personages?

Thus, the sub-categories defined under this sub-heading were the following:

A. Moral Education

1. Personal Responsibility and Self-Image
2. Adult/Child Relationships
3. Author's Voice (Views of language, of mankind, etc.)

The other major sub-category in this chapter is entitled "Progress" and the Nation. It includes all references to learnings pertaining to education for socio-economic development and nation-building. Inherent questions underlying these sub-groupings were the following:

- (1) How did Lobato depict the heritage of Brazil and Brazil's role as a modern nation?
- (2) What was meant by "progress" and what was portrayed as an image of the ideal society?
- (3) What was the role of contemporary social institutions in the task of bringing modernity to Brazil? What was Lobato's interpretation of Brazilian reality in view of Brazilian expectations?

Sub-categories defined here:

B. "Progress" and the Nation

1. Brazilian Heritage and Nationalism
2. Nature of "Progress" and the Ideal Society
3. Contemporary Social Institutions and "Progress"
  - (a) Religion and the Family
  - (b) Race and Class
  - (c) Politics and Economics

## Presentation of the Findings

### Personal Responsibility and Self-Image

The extent to which an individual is responsible for himself and his society is largely culturally defined, as is the degree to which fate controls man's acts. One characteristic of a modern society is that very little is assigned to fate, while much is expected of the individual. That Lobato endorsed this view of existence and valued the active individual who took responsibility upon himself and contributed to social progress should become clear in the course of the following discussion.

Lobato's characters are consistently active, not passive, throughout the series of his children's books. In Os Doze Trabalhos de Hércules (The Twelve Labors of Hercules), the real reason that Hercules accomplishes his dangerous assignments is that the children are by his side, giving advice as well as physical and moral support. (XVI, 255.) Thus, for example, Peter helps Hercules lasso the huge bull and emerges a hero. (XVII, 38-41.) When Aunt Nastácia was left behind in one adventure, the children do not give way to tears but decide to organize an expedition to rescue her. They take the initiative and their efforts are crowned with success in O Minotauro (The Minotaur). In A Reforma da Natureza (The Reform of Nature), Dona Benta takes it upon herself to travel to Europe and bring about an end to World War II. The old woman could accomplish what the governments of these advanced nations could not. Europe, thanks to her efforts, is transformed into an ideal place, where



everyone is content and happy. (XII, 239.) Peter, angry that all his countrymen do is talk about oil and not do anything about it, organizes his colleagues to take an active role. The result, Brazil's first oilwell. Peter also chides Leif Ericson for not being credited with discovering America. Had he been the Viking explorer, he would have defeated the Indians, extended his expeditions and would have named the giant region Peterland (Geografia de Dona Benta--Dona Benta's Geography, VII, 130). When Popeye threatens to wreck havoc at Dona Benta's farm in Memórias da Emília (Emília's Memoirs), Emília gets into the act. She substitutes collard greens for Popeye's spinach and singlehandedly renders him helpless. (V, 76-77.)

Depressed by the atrocities of man and the problems of the world, Peter exclaims: "We have to set the world straight" (História do Mundo para as Crianças--A Child's History of the World, IV, 276).

Even characters in fables do not escape the machinations of Lobato's characters. Emília, angered that the ant slams the door in the face of the cricket, enters the fable and takes revenge on the hapless ant (Reinações de Narizinho--Adventures of Little Snub-Nose, I, 271).

The epitome of Lobato's thinking on the subject of active participation in existence also occurs in a fable. In Fábulas (Fables) appears a story entitled "The Two Little Doves." In this fable, two little doves live a peaceful, contented life until one of them gets bored and wants to see new lands. The other bird warns in vain against the perils of a journey to unknown places. But the adventurous bird sets forth. Almost immediately he encounters all sorts of dangers--foul weather, a trap, a hawk, and a child who almost succeeds in capturing

the hapless dove. With a broken wing, he limps home where his companion greets him by saying that the best of all pilgrimages is the one spent at home in peace.

"I don't agree, Granny," said Peter. "If everyone stayed at home, life would lose a lot of its charm. I like adventures, even if I would come back with a broken leg."

"Me, too!" shouted Emília, "and I'm going to write another fable just the opposite of that one."

"How?"

"As soon as the traveling dove would leave, a hunter would come and shoot the one who stayed peacefully at home. When the traveler would return, all maimed, he'd see his companion's feathers on the ground in a pool of blood." (XV, 106.)

While hardly a poetic image, Emília makes her point effectively.

Characters are motivated to take an active part in events by the sense of omnipotence and of optimism which is projected throughout the works. In O Minotauro (The Minotaur), Peter tells his grandmother not to be afraid--"I'm bound to come, see, and conquer."

(XIII, 64-65.) When in the same volume a shepherd laughs at the children and tells them that never, never, never has anyone climbed Mount Olympus and eaten and drunk the fare of the gods, Emília is not put off:

"Well, we're crazy and think about doing this," declared Emília. "We're bound to climb Olympus and help ourselves to nectar and ambrosia. We have already accomplished so many outstanding feats, that climbing Olympus is what we'd call, back home, 'no big deal.'" (XIII, 94-95.)

The message is that for the children at least, nothing is impossible.

It is echoed elsewhere, as when Dona Benta tells Admiral Brown in

Peter Pan not to worry about calling in troops to avert a catastrophe:

Dona Benta laughed.

"We need not resort to such measures, Admiral! You don't know how ingenious my grandchildren can be. There's nothing they can't do. Why they even went on a trip through the heavens!"  
(V, 90-91.)

Similarly, in Caçadas de Pedrinho (Peter's Hunts):

"Look, Nastácia, what Peter's got in his head now!" she (Dona Benta) said. "He wants to hunt rhinoceroses. . . I don't know where he got that terrible urge. . . "

Aunt Nastácia, blessed herself. She didn't know what a rhinoceros was, never having seen one--either in the movies or in dreams. Just the word frightened her: "Rhinoceros--Goodness gracious!"

"And the worst of it," continued Dona Benta, "is that when those children decide to do something, they really do it. They'll look and mess around and they'll end up hunting some rhinoceros. You'll see."

And that's what happened. . . Dona Benta's grandchildren caught a real live rhinoceros. (III, 62)

If you want to badly enough, you can accomplish anything.

How deeds are accomplished is at least as important as accomplishing them. It is not enough to step up and act. One must act responsibly and ethically. With moral force, a single man can rule millions. These are precisely the words Admiral Brown employs in Memórias da Emília (Emília's Memoirs, V, 37).

Many moral lessons are presented by Lobato, but the morality is often relative, rather than absolute. This is the case, for example, with lying vs. telling the truth. In Reinações de Narizinho (Adventures of Little Snub-Nose), Peter visits the land of the monkeys and meets the King of the monkeys, His Majesty Simian XIV--the Sun King.

When asked for his opinion of the Kingdom, Peter cannot lie:

"What do I think about this kingdom? I don't think anything about it. It's no kingdom at all. I see one big monkey, like all the others, perched on a branch he thinks is a throne. And the ladies of the court? Monkeys! Simple monkeys like any of the other monkeys in the world. Nothing but monkeys! This is nothing more than a big monkey troupe like one can find in the jungle everywhere. . . "  
(I, 282.)

Peter's stance with respect to truth-telling is radically different in O Saci (The Saci). Peter tells Dona Benta that he is going to visit with the old Black, Uncle Barnabé. He does not. Rather, Peter sets off for the woods. He lies so that the old woman will not worry. When Dona Benta learns that Peter has deceived her, she forgives him because he has spared her needless concern and has saved the farm from attack by the horrible cuca monster. (II, 274.) In História do Mundo para as Crianças (A Child's History of the World), when the children hear the famous story about George Washington and the cherry tree, Peter re-echoes his stance on the relativity of truth:

" . . . Would you have done the same, Peter?"

"Me. . . me. . . ," stammered Peter.

"Don't lie! Do like Washington. Don't lie!"

"I. . . I don't know, Granny. It all depends on the circumstances. It all depends."

"Well, I'd have lied!" declared the doll. "If that country had such a law condemning to death anyone who would cut down that type of tree, then those people were real idiots. They well deserved that people would out and out lie in their faces. I'd have lied!" (IV, 271.)

While bravery, like truth telling is an ideal, it is also relative to circumstances. Undue valuation of brave deeds has brought mankind

many bloody wars. Nevertheless, when an individual is in the right and must defend his principles and colleagues, he must be brave. Peter often feels afraid, but he will not admit it or allow fear to keep him from meeting his responsibilities to himself and to others. In this respect, Peter is portrayed as the ideal boy, adventure-loving and unafraid. Other personages also face dangers with courage and integrity. For example, Little Snub-Nose admires Peter Pan's bravery in the face of Captain Hook:

"I like a boy like that," said Little Snub-Nose enthusiastically. "He's not afraid of anything. That's really the way to be."  
(VIII, 211.)

Emília is also fearless--perhaps the nerviest of all the characters. In Viagem ao Céu (Voyage to the Heavens), Emília is the one who volunteers to make contact with the Martians (II, 83), while in Caçadas de Pedrinho (Peter's Hunts) when Emília learns from her spies about the pending attack by the animals of the forest, she is completely in control:

Emília didn't get pale with fright, nor shake like a leaf like real people would have done. Emília was the bravest doll the world has ever known. She merely said: "Talking about sneaking up and attacking and killing and devouring is easy. The tough part is actually sneaking up, attacking, killing and devouring. We'll know how to defend ourselves. Let those jaguars come. No sweat!"

The two beetles couldn't help but admire that frightening cold-bloodedness. (III, 38.)

Aunt Nastácia, in contrast to Emília, is the embodiment of cowardice.

Other virtues are extolled by Lobato. One is the value of hard work to meet one's responsibilities, as is the case of the successful nations of the world throughout history (História do Mundo para as Crianças--A Child's History of the World, IV, 47). Another is consideration for others. Whenever possible, the children try to keep their grandmother and Aunt Nastácia from worrying. Fairness is yet another virtue. Everyone shares the credit for killing the jaguar in Caçadas de Pedrinho (Peter's Hunts, III, 13). When Emília cheats by drawing her own name out of a hat in Reinações de Narizinho (Adventures of Little Snub-Nose) the result is an uproar:

It was scandalous. All the characters criticized her, finding her deed very ugly indeed.

(Then Dona Benta said): "The act that you practiced is one of the ugliest of all and I'm only going to forgive you because you're a little foolish doll who cannot distinguish between good and evil. If it had been one of my grandchildren, I really would have punished him for this." (I, 209.)

Loyalty is one overriding quality to be upheld. Despite danger, the children refuse to abandon Hercules when he must enter Hades, especially in his moment of greatest need (Os Doze Trabalhos de Hércules--The Twelve Labors of Hercules, XVII, 258-259). When Captain Hook proposes to Quindim, the rhino and to the Talking Donkey that they betray their masters in O Picapau Amarelo (The Yellow Woodpecker), the animals refuse adamantly, even if it means giving up a plentiful and delicious supply of food. In the words of the donkey:

"Mr. Pirate," he said, "your proposal offends us. We are four-legged both physically and morally. That is, our loyalty is solidly firm on four legs, not two legs as is the case with humans. For all the good grasses in the world we'd never betray our beloved owners." (XII, 128.)

Similarly Emília refuses a fortune from Hollywood producers who want her to sell her friend the rhinoceros (Geografia de Dona Benta--Dona Benta's Geography, VII, 122).

A sense of the importance of dedication to the betterment of mankind is also relayed by Lobato. It is not enough that good is rewarded and evil is punished. The good also have a responsibility to do good, not just to be good. Thus, in Geografia de Dona Benta when the kindly old lady points out the world's serious twin problems of hunger and malnutrition, Peter shouts:

"Let it be, Granny! When I grow up I'm going to dedicate myself to the study of nutrition. I'll have a huge scientific laboratory to work in until I discover a unique food for mankind just as honey exists for bees. . . ." (VII, 60-61.)

While contemplating what to do with all the money they will make by producing oil for Brazil in O Poço do Visconde (The Viscount's Oilwell), the children come up with some fairly altruistic alternatives:

Peter only thought about one thing: traveling, getting to know the world. "Because, Granny, how can I ever learn how to invest my capital if I know nothing of the world? First, I have to study in order to verify what it is that the world needs most. Don't you think?"

"Very well reasoned," agreed Dona Benta. "And you, Little Snub-Nose. What would you do with the money?"

"My dream is to build hospitals, schools, day nurseries, libraries, things of general use. There's so much poverty and disgracefulness on earth."

"That means that you would be a little Rockefeller. The old Rockefeller, after earning piles and piles of money, didn't know what to do with it. So he founded the Rockefeller Institute, whose function it is to spend millions for universal benefit. This Institute has helped all countries, including our own. The great School of Medicine of São Paulo, there in front of the Aracá Cemetery, was one of its gifts." (X, 108.)

While these are but a sampling of Lobato's teachings of a moral or ethical sort, they do indicate that in his children's literature, the author attempted to convey such content. That he refused to preach openly or to subscribe to the absolutist's line should not mislead one into false interpretations of Lobato's intent. During his lifetime, critics of Lobato's children's literature often attacked Lobato on the grounds that he lacked moral direction. They were misled. What these critics failed to understand was that Lobato appreciated the intelligence and sensitivity of the child and wished to gain the child's respect by appealing to these qualities. To change or alter behavior in moral and ethical directions, Lobato instinctively knew that he could not elicit such behavior by resorting to fear or force, rules or habit. Life was and is far too complex for such universal formulae.

#### Adult/Child Relationships

The chief protagonists in Lobato's children's literature are children, and these children appear throughout the series. They are the embodiment of Lobato's thinking about the child. For Lobato, the child was an intelligent, capable being--but not a mere adult in miniature. The child was a very special being, endowed with a sense of wonder, openness and above all, an ability to fantasize and believe



the impossible. Lobato's characters display these abilities. In a sense, they are super-children--there is nothing they cannot do. They never fail. Perhaps most important of all is the fact that the traditional role expectations for children are generally absent in Lobato.

One example of the absence of a traditional interpretation of the proper behavior of the child is tied to the concept of respect for one's elders. Respect need not correlate with age. It must be earned. In Histórias de Tia Nastácia (Aunt Nastácia's Stories), Emília is ranting and raving over the stupidity of some of the folk tales as told by Aunt Nastácia. This prompts the following exchange:

"Emília, respect your elders!" scolded Dona Benta.

"If you would please pardon me," said the little pest, "but for me, this respect business doesn't have anything to do with age. I respect a one-month-old bee that tells me sensible things--but if a Methuselah would come up to me and mutter stupidities, do you think I wouldn't set his beard on fire? I sure would!" (XI, 36.)

In a similar incident, Emília criticizes some astronomers in Viagem ao Céu (Voyage to the Heavens). When these austere scholars turn up their noses at the children's descriptions of the Milky Way, Emília tells them off in no uncertain terms, claiming that their hypotheses and so-called knowledge is a cover-up, a farce. (II, 156-158.)

Persons who merit respect and consideration, receive it, regardless of age. In one incident in Reinações de Narizinho (Adventures of Little Snub-Nose), an old witchy woman has come to claim a magic wand, magic boots and Aladdin's lamp left at Dona Benta's place after a party. The children despise the old witch, but because Dona Benta is in the next room, they return these objects. Out of respect and love for Dona Benta they comply with an unpopular request. (I, 197.)

With adults these children are generally at ease, if not in control of situations. Thus, it is the children who steer Hercules successfully through his adventures, who teach St. George about contemporary events on earth, who rescue Aunt Nastácia, who drill Brazil's first oilwell, who kill the much-feared jaguar, etc. The children are depicted as active and intelligent. Dona Benta is criticized by her neighbor and others for teaching them so many things that the children are "too smart for their age" and "too sure of themselves." In Emília's words in Histórias de Tia Nastácia (Aunt Nastácia's Stories): "I feel that I am too advanced for my age. I'm a little bitty thing on the outside, but inside I'm already a philosopher. I'd like to meet up with Socrates and have a conversation with him." (XI, 13.) A bit further in the same volume:

Dona Benta turned to Aunt Nastácia. "You see, Nastácia, how my little people are coming along? They talk as if they were adults of the knowledgeable type. Democracy here, folkloric there, mentality . . . At this rate, my place will end up becoming Yellow Woodpecker University."

"Emília has already said that it's your fault, m'am. You live teaching them so many things from books that they are getting to be too wise. I'm going crazy trying to cope with those kids. At times I can't even understand what they're telling me. Yesterday the Viscount came to me with a story of 'sedimentary rock' or something like that and I had to chase him out of the kitchen with the broom handle. I can't understand one little bit of what the Viscount says. . . ." (XI, 14.)

The message throughout seems to be that today's children are really very "smart." In Reinações de Narizinho (Adventures of Little Snub-Nose) Dona Benta admits that the more she lives, the more she learns. Despite her sixty-plus years, her granddaughter is teaching her many

new things. (I, 42.) Aunt Nastácia agrees and adds:

"The children of today, m'am, are born knowing things. In my time, a little girl like that would hang on her mammy's arm with a pacifier in her mouth. Today? Goodness! One can hardly speak of this. . . ." (I, 42.)

Despite these glowing assessments, the children know they have much to learn and that they will improve their knowledge with age and experience. When Peter says he is still a little "dummy," in Viagem ao Céu (Voyage to the Heavens) Dona Benta replies:

"A little dummy like all the great astronomers were at your age, my child. The wisest men in the world were once 'little dummies' like you, when they were little children. But they became wise with age, study, and meditation."  
(II, 18.)

Childhood is not necessarily a wholly positive phase. When Dona Benta finishes telling the children about the Second World War in História do Mundo para as Crianças (A Child's History of the World), Little Snub-Nose observes that the history of mankind is, in essence, a history of endless wars. Here is Dona Benta's reply:

"You're right, my child. Man's life on earth has been a constant battle between peoples. But do you know the reasons for this? Childishness. Lack of judgment that only maturity brings. Humanity is still very young. It's still in the school-boy phase where after class you go out into the streets to mess around for the most futile motives. Why don't adults fight in the streets?"

"Because they have judgment, merely this."  
(IV, 307-308.)

Dona Benta concludes by adding that only time can cure mankind's great defect--that of being so childish and so young yet.

If childhood is not perfect, adulthood is less so overall. In general, adults are negatively portrayed. Like Peter Pan, the children simply do not want "to grow up." Peter admits this in Reinações de Narizinho (Adventures of Little Snub-Nose) when he murmurs to himself about ending up like his Uncle Anthony with a hairy mustache and chin too. (I, 251-252.) In Peter Pan, Peter Pan tells the children how he ran away from home on the very day he was born. He overheard his parents discussing what young Peter Pan should be when he grew up and right then and there, Peter Pan swore he never would grow up. (V, 164.) At the end of the book, even though he will miss Wendy and the other children, Peter Pan cannot re-enter a world where he will grow up and become an adult. (V, 229.) He is Youth, the happiness of life-eternal and invincible. (V, 248.)

Adults, for Lobato, lacked the child's imagination, sense of fancy. In Os Doze Trabalhos de Hércules (The Twelve Labors of Hercules) this lack of make-believe explains why adults are so unhappy. (XVI, 150-151.) Adults are inhibited and fearful as well. Thus, in A Chave do Tamanho (The Key to Size), it is the adults, not the children, who feel intense shame when they shrink down out of their clothes and are rendered naked. (XIV, 42.) The children do not tell Dona Benta they are going jaguar hunting because she will only become afraid (Caçadas de Pedrinho--Peter's Hunts, III, 4-5). Adults are also shown as inhibited in Viagem ao Céu (Voyage to the Heavens). Peter claims that adults do not play because they are ashamed "to act like children:"

"They're afraid to seem childlike. They die of fear if they look like children, as if it weren't ten times more important to be a child than to be an ugly old man with a hairy mustache under your nose or a fat old lady, full of wrinkles, freckles, and chicken-legged."

"That's how I think," Emília said rejoining the discussion. "If instead of being a doll, I'd have been born an adult, you know what I'd do? I'd commit suicide by shooting myself in the ear." (II, 103.)

A dismal view of adulthood, to say the least.

Adults, then, who come to Dona Benta's farm, are negatively treated by Lobato. This is true especially of government officials and other so-called learned types like the astronomers. Only Dona Benta is positively pictured, perhaps because she is permissive with the children, as well as patient and cultured. In Os Doze Trabalhos de Hércules (The Twelve Labors of Hercules), Dona Benta is afraid when she hears about the children's adventures with Hercules:

Peter was fed up with those fears of Granny. Anytime he would suggest a new adventure, she'd bring up fear and her heart condition. Result: he'd go on with the adventures anyway, but behind her back, without her permission. "The old folks don't understand us young ones," Peter would say. "They want to control us, make us do exactly what they do. They forget that if things were like that, the world would stop-- nothing new would happen. . . And note that Granny isn't like the other old ladies either. In the beginning, she doesn't want to agree and she's opposed; but then when we secretly accomplish some adventure, as soon as she finds out, she makes a fearful and angry face, but soon she forgets her anger and likes the idea. Sometimes she ends up more enthusiastic than we are ourselves."

And Little Snub-Nose added: "Granny says no, only to say so, because that 'no' comes out of old folks' mouths by force of habit. But Granny's 'no' almost always means 'yes'. . . "

Dona Benta was against Peter's return to Greece to take part in the deeds of the great hero, but she opposed this in such a way that it was the same as saying, "Go, but don't let me know about it" and Peter was exultant.

"I spoke with Granny," he ran to tell Little Snub-Nose, "and she gave me the usual 'no' that we translate as 'yes.'" (XVI, 4-6.)

From the above discussion, several points should become clear.

Adults are generally treated in negative terms. Even those near and dear to the children are manipulated to their ends. Children, on the other hand, are positively portrayed. In their relationships with adults, they are equal, if not superior. They interact relatively infrequently with other children or with adults who are strangers. Overall, amongst themselves, there is little fighting or rivalry. Only Emília is difficult. Such behavior and interactions were certainly not typical of the realities of adult/child relationships in Brazilian society during Lobato's lifetime, even given the generally permissive and tolerant attitude of Brazilians toward their children's acts and adventures. While Lobato clearly echoes his culture's love of children, he moves considerably beyond the stereotype of the child's role and capabilities as defined by that society. Lobato believed that the Brazilian child was the Brazilian man of the future. As such, he had to be psychologically prepared for his key role in bringing progress and modernity to that nation. One way to accomplish this was to give Brazilian children visible child models after which their own behavior could be patterned. No matter what parents and teachers might expect or demand, Lobato's examples would stand out as examples of active, intelligent, and creative beings for whom the words "no" or "impossible" would have no real force.

Author's Voice (Views of Language, of Mankind)

Lobato consciously used his children's literature as a vehicle to influence his young readers to accept his own particular views and beliefs. It was Lobato's wish that where he had failed with the adults, he would succeed with the children. Lobato was a propagandist almost without exception, who hoped that the ultimate impact of this children's literature would be a change of attitude and behavior in directions Lobato believed to be morally imperative.

The range of issues and viewpoints which appear throughout the children's series is such that only a cursory overview is possible. Basically, these fall into two categories--behavior at the level of the individual (the micro level) and behavior at the level of society (the macro level).

On the micro level, Lobato took a stand against such vices as drinking, smoking and obscenity. Describing a party in Fábulas (Fables), Lobato underscores the absence of alcoholic beverages in this fashion:

The only thing missing was wine, because wines contain alcohol and alcohol is always dangerous at these parties. It inevitably turns one's head and the result is a fight. But there were all types of soft drinks in beautiful crystal jars: lemonade maracajú juice, orange drink, cashew juice, strawberry drink, juices like bacuri, grumixama, amora, tamarindo, . . . There was even water, water from Dona Benta's well, very refreshing even without being chilled and more delicious than all the drinks. (XV, 251.)

Speaking with a Greek sculptor in O Minotauro (The Minotaur), Emília relays Lobato's somewhat ironic views on smoking:

Peter laughed.

"Ah, if you would appear in our world for one day. . . What a scene, huh, Little Snub-Nose? In a movie theater, an airplane. . . "

"You wouldn't even need that," answered the girl.  
"In a train or a streetcar."

"What train or streetcar, Little Snub-Nose," shouted Emília. "Just put him in front of a man smoking. You'd only need that. Do you know what a cigar is, Mr. Marble Man?"

The sculptor made a face like a question mark.

"Well, it's a little fire, with a live coal, that men suck on. Smoke comes out. . . "

"Smoke?"

"Yes. A cigarette is a little roll of paper with tobacco in it. . . "

"Paper?"

"Or corn husk. . . Paper is a type of papyrus which is made in factories. Men roll tobacco in it and light the roll with a lighter, or with a match."

"Tobacco? Match? Lighter?"

"Or flints. In the country, the peasants only use flints--they're cheaper. They light it and there's a little live coal on the point. And they inhale the smoke that comes out and let this smoke out into the air--like this!"--and Emília imitated the gestures of a smoker exhaling a drag.

Phidias was more and more perplexed. "And what's this for?" he asked.

"Nothing," responded Emília. "For the taste. They claim it's tasty--but I think it's a smelly horror. Tobacco contains nicotine which is poisonous. They say that one drop on the tongue of a dog kills the dog."

"Do you mean to say that they inhale a poisonous smoke?"

"Precisely."



"And didn't they die poisoned?"

"Many even got fat. The doctors say that nicotine is a bad poison, but the smokers respond, 'What's that!' At the farm we have Uncle Barnabé, a Black over ninety years old, that never takes his pipe from his mouth. The doctors say that if he didn't smoke, he'd already be one hundred."

"Pipe?" repeated Phidias.

"Yes, it's a clay cigarette instead of paper," continued Emília. "A little clay pot at the end of a stem--the stem of the pipe. Uncle Barnabé puts tobacco in the bowl and a coal on top and inhales that smelly smoke. . . ." (XIII, 51-52.)

Lobato is less ambivalent in História do Mundo para as Crianças (A Child's History of the World). When Peter asks his grandmother whether smoking is bad for one's health, she replies that "Nothing is better known. Tobacco is a slow poison." (IV, 248.)

Obscenity is referred to in Emília no País da Gramática (Emília in Grammar Land) when the Viscount comes running in with his hands over his ears:

"What happened, Viscount? Why are you running like that?"

The poor sage stopped, panting, with his tongue hanging out like a tired dog. "Oh, I'm so embarrassed," he exclaimed with effort, wiping his brow with the little corn silks at his neck. "Just imagine that on my way over here I made a mistake and ended up in a horrible neighborhood, so bad that even the police leave it alone! The Zone of Obscene Words. What an ugly thing, dear Lord! I saw there, loose on the streets, ratty and sordid, the filthiest words in the language. Scabby, dressed in rags and with no manners at all. As soon as they spotted me, they gave me a loud jeer in the most foul terms. The names I heard would have made a statue blush. So I came running to warn you not to pass there." (VI, 29-30.)

Other minor vices are discouraged as well, some beyond the pale of the usual. In Geografia de Dona Benta (Dona Benta's Geography), Dona Benta warns the children about an American habit she wants them to avoid while visiting the United States--gum chewing. (VII, 108.) In O Pogo do Visconde (The Viscount's Oilwell), Little Snub-Nose criticizes buying on time. She endorses cash on the line (X, 209-210.) Lobato also airs his criticism against modern art in O Minotauro (The Minotaur) when Dona Benta tells Pericles about the grotesque works that are "the last word" on beauty according to the modern artists. Dona Benta pulls a magazine article out of her pocket and the ancient Greeks look at the pictures with horror and liken them to the primitive works of the Nubian tribes of ancient Egyptian times. (XIII, 46-28.) Finally, in Fábulas (Fables), Dona Benta warns the children against getting involved with crowds. As soon as one joins the mob, the lowest mental level predominates. (XV, 73-74.)

Larger, societal issues reflecting Lobato's rueful assessment of man's nature belong to the second, or macro, level referred to above. Here man's injustice, cruelty, brutality, and greed are treated in general, societal as opposed to individual terms. In Memórias da Emília (Emília's Memoirs), the doll writes her last chapter and gives her ideas about people and things:

"Before I place the last period after the last sentence, I want you to know about a gigantic lie which is circulating with respect to my heart. Everyone says I have no heart. That's false. I have a heart, sure, a beautiful heart--only it's not stupid. Silly things don't make an impression on it; but it aches when it sees any injustice. It aches so much that I am convinced that the greatest evil in all the world must be and is injustice." (V, 140.)

The same viewpoint is expressed even more forcefully in Fábulas (Fables). Here the children hear a story entitled, "The Judgment of the Sheep" in which a dog accuses a sheep of stealing one of his bones. He insists on taking the sheep to court where the judge is an eagle and the jurors are vultures. Despite the cogent arguments of the sheep, the jury finds it guilty, sentences the poor animal to death, kills it, and eats it. Moral: the powerful are not just:

"That fable," said Dona Benta, "is very sad. It's a true picture of human justice, and if I were to explain the lesson that resides in that fable, it would take a year. It's not worth it. You will live, grow up and become acquainted with mankind--and you will perceive the profound and sad truth of that little fable. . . ." (XV, 27-28.)

Finally, in Dom Quixote das Crianças (The Children's Don Quixote), the hero intervenes in a dispute between a boy and his master and sees that justice is done by forcing the boy's evil master to pay the boy his just wages and to stop beating him. (IX, 29.)

Needless killing is one of man's most typical excesses. In Os Doze Trabalhos de Hércules (The Twelve Labors of Hercules), Emília censures Hercules for killing five beautiful centaurs when a slight beating would have done the trick. Emília continues to lecture Hercules in this fashion:

"The good system is that of the Americans in their cowboy movies. When the time comes, the beating is tremendous, so much so that it makes you squirm in your seat. The 'goodie' after almost losing ends up the winner and the 'baddie' is put down. But nobody dies! That's what you should have done in this case. . . ., beat the centaurs, but only that. What right does one creature have to take the life of another-- isn't that right, Viscount?"

"Yes," responded the little Knight. "Among the commandments is one which says: 'Thou shalt not kill.'" (XVI, 166-168.)

Also in the same volume, Emília surprises Hercules by taking the points off some of his arrows to keep Hercules from killing off all the satyrs. Peter agrees that Emília was correct to have done this. Needless killing is never justified. (XVI, 114.)

Lobato was profoundly affected by the endless scourge of war, and in his children's books he strongly condemned war and its attendant brutalities. War, for Lobato, was a direct reflection of man's evil side since inherent in human nature is the urge for the strong to exploit the weak, and for the bad to destroy the good. In História do Mundo para as Crianças (A Child's History of the World), Dona Benta cites numerous examples to underscore man's inhumanity to man. When discussing the Roman Empire and its conquests, one of the children asks Dona Benta if it is not a crime to invade other countries, destroying, burning, and looting them. Her reply:

"Of course it was, but what do you expect, my child? The history of man has never been anything but this--an immense series of crimes committed by the strongest against the weakest. At that time, the Roman was the strongest and because of this he would assault and rob the others, on one or another pretext, and would continue to do this until someone else would rise up and do the same to him."  
(IV, 106.)

A bit later on in the same volume, Little Snub-Nose pessimistically remarks that if Jesus Christ were to return to earth, he would be crucified again. (IV, 234.) This is precisely Dostoevsky's point in The Brothers Karamazov when he presents a chapter on "The Legend of the Grand Inquisitor." Lobato re-echoes this thinking when discussing

Abraham Lincoln. Lincoln is portrayed as a truly good and honest man whose reward for his humanitarianism was an assassin's bullet. (IV, 294-295.)

One more example should suffice to reveal Lobato's theory of man. In Geografia de Dona Benta (Dona Benta's Geography) Lobato discusses Europe as follows:

The great peoples of Europe consider themselves the first in all the world because they dominate the weak ones. But from a higher point of view, the simple fact that they are still a war-like people--that is, that they achieve their ends through violence--is proof that they are far from constituting a truly civilized society. Socrates, that Greek sage we talked about, now there was a civilized man. But Mr. Napoleon Bonaparte? Can we call an egotistical monster who spent his entire life killing people civilized? Three million lives it cost humanity for Napoleon's stay on this earth--and nevertheless he is most admired in the West. Now how can any peoples who can still admire a Napoleon more than a Socrates be considered civilized? (VII, 168.)

Even fanciful works contain like assessments. In Fábulas (Fables), Aunt Nastácia tells the story of the bulls and some frogs. The bulls were fighting and one old frog said to the others that the result would be painful for the frogs. Sure enough. The strongest bull ran the weaker one from the pasture into the swampy area where the frogs lived. Hardly a day would go by that some hapless frog was not crushed beneath the bull's hooves. Moral: "It's always the same: the big ones fight, the small ones pay." The statesmen argue, the foot soldiers die. (XV, 33-34.) In O Saci (The Saci), the wily elf argues with Peter, claiming that Peter's notion of man as nature's most perfect and glorious creature is erroneous and even ridiculous.

"Nature's glory!" exclaimed the little capped creature ironically, "or you're just repeating what you heard someone say like a parrot or you can't think straight. Only yesterday I heard Dona Benta reading from the newspaper all about the horrors of the war in Europe. It's enough that men have what is known as war to call them the stupidest creatures on earth. Why war?"

"And don't you have wars here also? Don't you live persecuting and eating each other."

"Yes--one creature eating another is the law of nature. Each creature has a right to live and as such is authorized to kill and eat the weakest creature. But you men make war without being motivated by hunger. You kill your enemy but you don't eat him. That's wrong. The law of life demands that you kill to eat. Killing for killing's sake is a crime. And it's only among men that you get this killing for killing's sake--for sport, for glory as they say. . . ." (II, 214-215.)

The stupidity of war is explained by Emília in Os Doze Trabalhos de Hércules (The Twelve Labors of Hercules) when the characters put the following epitaph on a tombstone for Icarus--"Here Lies Icarus, The Father of Mistaken Aviation." Emília goes on to explain in detail the horrors of modern aviation in which innocent civilians are maimed and murdered in endless bombings. (XVII, 189-191.) Those listening give thanks to Olympus for not living in modern times. In O Picapau Amarelo (The Yellow Woodpecker), Emília is also the one who tells Snow White about war. For Emília, Walt Disney is a genius whose contributions to man were singular in that their peace-time function could not be transformed into a warlike one, unlike the case of so many other inventions. (XII, 50-52.)

As much as Lobato believed in progress and inventions, as will become clear in a discussion which appears in another section of this chapter, he was pessimistic about man's natural ability to utilize these

inventions wisely. Technology was neutral and blameless, but man was not. In História do Mundo para as Crianças (A Child's History of the World), Little Snub-Nose asks if inventions improve life. Dona Benta replies that they improve life, but not man himself. Despite all of his material progress, man is still the stupid creature he was in prehistoric times. (IV, 303.) The history of man is the history of wars and inventions which constantly alter the face of things. Unfortunately, inventions are put to warlike use. (IV, 209-210.) Similar arguments appear in História das Invenções (History of Inventions). When Little Snub-Nose exclaims that knives have always horrified her, Dona Benta answers:

"It is not the fault of the knife, my child, but the use to which it is put. It's the same with all human inventions. They give service when well utilized. They also cause nameless horrors when badly used. Take dynamite, for example. Doesn't it perform a service in demolition of rocks? And isn't it a horror when thrown from an airplane over a city? Unfortunately, the evil stupidity of men has until this point overpowered his intelligence and goodness. The great art which men cultivate with the most affection is that of killing scientifically. If you were to compare the amount of money modern man spends on perfecting the art of killing with the amount spent on education and other things for the general good, you would be horrified. Men have made no progress whatsoever when it comes to goodness and understanding. . . ." (VIII, 252-253.)

In the same volume, Lobato, in the person of Dona Benta, cites Hendrik Van Loon's analysis of man. According to Van Loon, man mechanically lives in the modern age, but spiritually is still close to the cave-man era. Only this can explain the horrors of war. Moral progress is legendarily slow. (VIII, 287-289.)





Lobato's very purpose for writing A Chave do Tamanho (The Key to Size) was that of condemning human society as it was and is--aggressive, unjust and warlike. Emília is so fed up with the war that she resolves to bring it to an end, singlehandedly. One day, when Peter is reading the headlines about the bombing of London, Dona Benta's face gets all cloudy and bleak. Peter tells her to cheer up--the war is far away, but Dona Benta explains that mankind is one family, and that no matter where it takes place, war is painful to all of humanity. A little granny killed by a bomb and a little boy maimed hurts Dona Benta as much as if her own farm were the site of the catastrophe. Dona Benta is so upset that she feels like she is tired of life and prefers to die:

That sadness of Dona Benta was making Yellow Woodpecker Place dark and gloomy, not happy and light as in previous times. And it was precisely that sadness that caused Emília to plan and undertake the most tremendous adventure that the world has ever known. Emília swore to herself that she would end the war and she lived up to her word. Except for some trick of fate, she almost did in all of mankind. (XIV, 6-8.)

Emília broods and thinks, day and night reasoning that if she does not put an end to the war, it will continue to spread until it reaches Yellow Woodpecker Place itself. Therefore, she decides that someone has opened the Key to War and she must go to the House of Keys and close it. When she gets to the House of Keys, Emília mistakenly drops the Key to Size and all of mankind instantly shrinks in size to about an inch high. One consequence of this is that the war ends immediately. The powerful are rendered powerless. In the United States where the previous preoccupation was with the bombing of Europe, the present one

becomes that of closing windows and keeping the fire going. (XIV, 189-191.) When the children visit Germany, Hitler is portrayed as a trembling coward, covering his naked body with his hands. Emília informs Hitler that size will not be restored to man until Hitler and others promise that there will be peace. When Hitler gives signs of wanting to speak, Emília silences him with a gesture and tells him that she has already heard more than enough from him and his speeches. (XIV, 160-162.)

Lobato was criticized for his pessimistic views by contemporaries who did not think it proper to expose children to such negative thoughts. In Viagem ao Céu (Voyage to the Heavens), statements such as "The earth is one of the most backward and gross in our solar system," (II, 133) were bound to arouse some sentiment. Here in this volume the children only return to earth because they do not want to cause Dona Benta any needless worry. Otherwise, they would never want to go back to such a dismal place. In Reinações de Narizinho (Adventures of Little Snub-Nose), the escapist motive is prime. When Little Snub-Nose wakes up from one of her dream adventures, she is disappointed because she has again returned to earthly reality, "a totally graceless state." (I, 224.) After Dona Benta meets the little creatures from the Kingdom of Clear Waters, she admits to Little Snub-Nose that the children's world is much more interesting than the real world. (I, 129.)

Views on a wide range of matters were expressed by Lobato in his children's books. These echoed concerns expressed in Lobato's adult literature. One last matter to be treated here represents one of Lobato's

most persistent preoccupations--that of modernizing the Brazilian Portuguese language. Simplifying the language by removing most accents has recently become a reality given changes approved by Brazilian authorities last year. Emília no País da Gramática (Emília in Grammar Land) is one entire volume dedicated to Lobato's views on language. Pedanticism is also condemned. Difficult and archaic expressions are not to be tolerated. Whenever Dona Benta is telling a story and uses a flowery word, the children accuse her of getting "too literary." Finally, the children are strong proponents of modifying spelling so that unnecessary double letters are eliminated from words.

It is true that any author in the simple act of writing relays some point of view. In Lobato's case, this is doubly true because it was Lobato's explicit intention to influence his young readers to adopt points of view parallel and equal to his own.

#### .. Brazilian Heritage and Nationalism

While it is true that Lobato was an ardent nationalist, he was also a realist who believed it better to improve one's country than to blindly praise it, faults and all. Not everyone could appreciate Lobato's seemingly contradictory love for Brazil, and such lack of understanding led, in part, to Lobato's imprisonment at the hands of the Vargas regime. Actually, Lobato's stance was quite pragmatic and not at all mystical or difficult to interpret. It was simply this--love Brazil for what is good about its people and culture, and condemn its follies and overcome its faults. Only in this way could Brazil

ever be expected to progress and become one of the world's . . . most developed and respected nations.

Lobato revealed his positive nationalism by becoming one of Brazil's first authors to concentrate on Brazilian realities in Brazilian terms. He radically broke with tradition by refusing to imitate cultural trends being defined in Europe, notably in France. Instead he focused on Brazil, its interior, authentic self. Thus, it is no accident that his children's literature reflects Brazilian settings and cultural types.

Throughout their travels, the children instruct the people they meet about Brazil or make analogies to purely Brazilian phenomena. In Os Doze Trabalhos de Hércules (The Twelve Labors of Hercules), for example, Emília refers to the jôgo do bicho; a type of gambling game popular throughout Brazil, when she and Hercules are discussing how hunches often pay off. (XVI, 55.) Peter, in the same volume, is conversing with Minerva. When Minerva tells the young boy about Dionysian parties, Peter launches into a lengthy description of Brazilian Carnaval. (XVI, 297-300.) Emília makes Hercules' mouth water when she describes all the tasty Brazilian dishes and sweets that Aunt Nastácia regularly whips up at Yellow Woodpecker Place. (XVI, 309.) In O Minotauro (The Minotaur), Dona Benta herself gives some ancient Greeks a lesson in Brazilian history when she tells them all about the discovery of Brazil in 1500 by the navigator Pedro Álvares Cabral. (XIII, 143-144.)

As previously demonstrated in the section devoted to "Oral Tradition," Lobato's attitude toward folk literature was not generally

positive. In Histórias de Tia Nastácia (Aunt Nastácia's Stories),

Emília amply illustrates this point:

"Good," said Emília. "That story is better organized. But I note something here: folk stories seem to all come from the same tale, told in a thousand different versions. People speak about the so-called imagination of the people, but I fail to see anything. All I see is a vast wasteland."

"Yes," said Dona Benta. "I don't find any great richness of imagination in our people either. The stories that go around here are indeed repetitive, and all seem to belong to the same cycle." (XI, 41.)

Other examples of this attitude could be cited but the above seems to capture the essence of Lobato's argument adequately. As the saci himself explains, folk tales and creatures of folklore are the product of fear and superstition. After all, without electricity and lanterns, the darkness gives rise to all sorts of fearful fantasies, (O Saci-- The Saci, II, 227-228).

Despite Lobato's attitude of intellectual superiority, he was a nationalist who did convey, if not believe in, traditional folk legends. His work dedicated to the saci is replete with other folk characters such as the curupira (hairy boy who lures his victims into the woods), the lobisomen (wolfman), the mula-sem-cabeça (headless mule who spreads insanity) and the Iara (beautiful maiden who blinds men with her charms and lures them to their death). In addition, throughout Lobato's children's literature there are numerous references to Indian and African words and their meanings.

Lobato's nationalism was two-sided. His references to Brazilian history and geography show his concern for passing along to his readers critical facts about his homeland. This is particularly evident in

Geografia de Dona Benta (Dona Benta's Geography) which begins with a tour of Brazil. Because Brazil is such an immense land, and given the excessive regionalism of Brazil in Lobato's time, many Brazilian children lacked a knowledge of their own country. This Lobato attempted to provide in Geografia de Dona Benta. Lobato's national pride is evident (and justified) when he refers to Rio de Janeiro as one of the world's most beautiful cities. (VII, 56-57.) This pride is again evident when he has his characters re-enact the discovery of Brazil. (VII, 64.) When the personages are traveling in the United States, Lobato (who himself spent five years in the United States) portrays them as homesick for their beloved Brazil. To overcome this nostalgia or saudade, Peter buys an excellent short-wave radio in New York and the characters regularly tune in to Brazilian stations so that they can listen to the latest music, news, and, of course, the soccer scores. (VII, 153.) Lobato even relays one bit of information to his readers related to Brazil that many Americans would not be aware of when Dona Benta tells the children that in the state of Indiana there is a small city named Brazil. (VII, 108.)

Several other incidents involve a positive view of Brazil. The book Hans Staden is adapted for children by Lobato because "it is a precious book for us because it was the first one published devoted to things Brazilian." (III, 243.) Indeed, the entire book is an exciting adventure story about the earliest days of Brazil and its popularity, just as the popularity of books by James Fenimore Cooper, rests in part on the interest of modern citizens in distant days of national relevance. Another incident occurs in Emília no País da Gramática

(Emília in Grammar Land) when Emília and the children prefer to visit Brazilina, the Brazilian neighborhood as opposed to Portugália, the older Portuguese section of the city. (VI, 18.)

Lobato's contemporaries often misunderstood the author's negative references to Brazil as unpatriotic. In essence, Lobato was critical of practices and attitudes which inhibited his country's growth and robbed it of its due status as a primary world power. It is not hard to imagine how instances such as the following would not please many Brazilian readers any more than such critical attitudes would please patriotic Americans if the references were being applied to the United States.

In the face of issues requiring some historical judgment, Lobato's stance was one of reason and moderation. Resentment is fairly common throughout Latin America when citizens of the United States are referred to as "Americans." "Indeed, we are all Americans" is the typical and not untrue reply. This matter is treated somewhat differently by Lobato when in Geografia de Dona Benta (Dona Benta's Geography), the following exchange takes place:

"Why did you say Americans, Granny?" asked Little Snub-Nose. "All the citizens of America are Americans, not just those of the United States."

"I say that to make things simpler--and also because I am correct. That country is called the United States of America and doesn't have a characteristic name like the others do. The child of the United States of Brazil is a Brazilian, the child of the United States of Colombia is a Colombian, the child of Guatemala is a Guatemalan, the child of Mexico is a Mexican--all very simple. So what do we call the children of a country with the name United States of America? It's clear we call them Americans. If you can come up with a better name, I'll be the first to applaud."

The children thought and thought and couldn't come up with anything--and so from that time on they were satisfied that if anyone said American, they understood that this referred to children of the United States of America. (VII, 100.)

In like fashion, Lobato took a moderate stand on the issue of whether the Brazilian Santos Dumont was the first human being to fly an airplane. Lobato gives the Wright brothers credit for being the first to fly. (VII, 320-321.) Very few Brazilians even today would accept this view and historically speaking, it appears that both inventors did rather simultaneously accomplish their amazing flights.

Negative references to Brazil or Brazilians appear in several works such as in Memórias da Emília (Emília's Memoirs). Here the Englishman, Admiral Brown, is visiting Dona Benta's farm and is drinking some national whiskey which the local shopkeeper, Elias the Turk, has watered down. (V, 56.) In Caçadas de Pedrinho (Peter's Hunts), Peter complains bitterly about Brazil's lack of wild animals to hunt (III, 61), a complaint which comes as a bit of a surprise to an American reader whose impression of Brazil would indicate an infinite wealth of exotic birds and animals. In the same book, a little girl named Cleo comes to visit Yellow Woodpecker Place because she is fed up with São Paulo. In her opinion, São Paulo is ugly and everyone rushes around and she just could not tolerate the city any more. In addition, "the only interesting place in all of Brazil is Dona Benta's." (III, 50.) In História do Mundo para as Crianças (A Child's History of the World), Lobato refers to the Portuguese kings, forefathers of Brazil, as being "lamentably inept." (IV, 230.) When Pedro II, Emperor of Brazil, was exiled



to Portugal, Lobato's explanation is that he was too good for the Republicans of Brazil and that anyone who was too good had no place in Brazil's new regime. (IV, 295.) In Geografia de Dona Benta (Dona Benta's Geography), Lobato shows how it was Henry Ford, not the Brazilians themselves, who attempted to develop the Brazilian rubber industry. (VII, 79.)

Lobato's concern with the development of Brazil reached the proportions of a veritable secular crusade. Lobato sincerely believed in "progress" and was ashamed of his country's underdevelopment and mishandling of its natural and human resources. In História das Invenções (History of Inventions), when Aunt Nastácia lights the oil lamp and adjusts it, Dona Benta laments:

"Well, that's how it is, my children. We here are quite backward when it comes to lighting. We still use kerosene. But let it be. When the coffee prices go up, I'm going to buy a dynamo to take advantage of the waterfall in the pasture brook." (VIII, 242.)

Dona Benta proceeds to list a whole range of appliances she intends to buy to overcome any backwardness at her farm.

For Lobato, the key to development was tied to the exploitation of iron and petroleum. In Serões de Dona Benta (Dona Benta's Soirees), Dona Benta mentions the fact that despite Brazil's immense territory, equal to that of the United States, it is sadly undeveloped. When the children ask why, Dona Benta lists such factors as laziness, general ignorance of the people, lack of correct initiative, absence of modern technology, and scarcity of capital. (VIII, 196.) In Geografia de Dona Benta (Dona Benta's Geography), Peter asks about the cause of the Chaco War, and Dona Benta replies:

"It all happened because of petroleum, my children. The Chaco War is just one more episode in the tremendous battle between peoples whose land contains oil reserves. In the Chaco there are huge subterranean reserves of oil--and because of this those two countries went at each other."

"I notice, Granny, that there's oil in all the countries that border on Brazil--and in Brazil there isn't any. Why's that?"

"Because we are blind, my child. In Brazil there's oil in immense quantities, but in order to extract it, it is necessary to drill down into the earth--and now only a few Brazilians are attempting this.

Our neighbors already have oil because they studied the matter and opened wells; the same thing would occur in Brazil if we would do the same."

Peter made a mental pledge to dedicate himself to excavations of oil wells when he grew up. It was his plan to end up as rich as Rockefeller, the Father of Petroleum. (VII, 89.)

Of all the books in Lobato's children's series, none is so bitterly critical of Brazil's policies as O Pogo do Visconde (The Viscount's Oilwell). It is a direct reflection of Lobato's political stance which caused his imprisonment at the hands of the Vargas government. Again the theme is the need to drill oilwells in Brazil and to overcome corruption and the evil international trusts who have impeded Brazil's development. The children decide that if Brazil is to have oil, they will have to be the ones to show the way. Lobato, speaking through the personage of Dona Benta, informs the children about the great numbers of oilwells in the United States and in Argentina and Bolivia. One of the children asks if Brazil also produces millions and millions of barrels of oil and she replies that there are signs that Brazil has petroleum throughout its territory but that foreign companies who sell oil to Brazil do not wish to drill wells. Furthermore, these

companies have convinced Brazilians that their country has no oil. And, in Dona Benta's words, "the Brazilians stupidly let themselves be convinced." (X, 50-52.) Lobato also waxes prophetic when he claims that U.S. reserves of oil are bound to run out given that country's tremendous consumption of oil and petroleum products and that this will spur its use of resources from other nations:

"Who knows if the known reserves are drying up-- and when they do, the United States will have to buy petroleum elsewhere, just as today they buy coffee and rubber. Brazil, then, should be preparing to furnish petroleum to the United States, after meeting its own needs."

"How great!"

"Really. The day that this happens and Brazil moves from a buying to a selling nation, we'll no longer see the misery of today--millions of barefoot, ragged, illiterate Brazilians--in abject misery. Brazil has all the elements to become a very wealthy nation-- but really wealthy in reality and not, like today, 'rich in possibilities, or in theory.'"

"Bravo, Viscount!" exclaimed Dona Benta. "It hardly seems like a corncob is talking."

"No wonder!" shouted Emília. "In a country where even the ministers don't think about petroleum, or when they do talk about it, it's to deny it, only by having a corncob speak is the word out. Hooray for Mr. Viscount of the Deep Well!"

The geological corncob acknowledged the praise and continued. Despite his having simply grown out of a cornstalk, he loved the land that produced that cornstalk. "Yes, we must grow and appear. We must extract millions of gallons of oil. We must export oil to all the other countries and use it here to overcome our greatest enemy which is Distance. Down with Distance! Long live the conqueror of Distance!"

"Hooray! Hooray!" yelled everyone. (X, 59-62.)

Lobato also praises those few Brazilians whose pioneering efforts have caused Brazil to scientifically explore her oil reserves. (X, 89.) The children also study geology, map a site, and hire an American, a Mr. Kalamazoo, to come and drill the well, the oil well which will "save Brazil." (X, 106-107.) The oil company they will set up will be named in Dona Benta's honor.

When the children do discover oil, a newspaper from Rio de Janeiro sends a dubious reporter to investigate the reports. No one in the outside world believes the news, and the reporter's sarcastic disbelief is written all over his face. Then the reporter goes to the site of the well to check things out for himself. He demands to see and touch and smell the oil, so the children have him sit in a special place, uncap the well, and simply drench the poor reporter in crude oil. He finally admits that he and all of Brazil must come to believe in the miracle which took place--the discovery of Brazilian oil. (X, 164-174.) At the end of the volume, Peter suggests a monument be erected to Dona Benta, "Discoverer of Oil in Brazil" from a grateful country. (X, 244-245.) A plaque is placed on the site of the first Brazilian oilwell with the inscription reading "The Economic Independence of Brazil." (X, 252-253.)

Nationalism, as important as it may have been to Lobato, was part and parcel of a larger necessity--internationalism. In A Reforma da Natureza (The Reform of Nature), Dona Benta travels to a European world peace conference. One little girl visiting with Emília, Rã, asserts that Dona Benta will not be able to accomplish anything because man's nature is such that from birth on he is in error and incapable of improvement:

. . . Emília disagreed. "I know Granny's ideas," she said. "The first thing they'll do at the Conference is transform the world into a Universal Confederation. All the countries would belong to this Confederation like the states belong to the United States. And they'll abolish the armies and navies with their cannons and machine guns."

Rã, who understood very little of politics, thought that the great nations would be far too proud to subject themselves to the simple status of states in some great United States. (XII, 224.)

Emília then goes on to say that if ants of all races and types can live peacefully side by side, then men should be able to do the same.

Rã is not convinced and again expresses doubt that the great leaders, kings and dictators will take Dona Benta's advice. Emília retorts that these dignitaries simply have no choice since when left to their own devices the world is torn asunder by destructive wars. As Emília reasons, these persons should be convinced that despite their glory and importance, they are mere fools. (XII, 224-225.)

Senseless national pride is condemned by Lobato, and in at least two instances, the blame is placed on the diversity of language and, by extension, culture. In Memórias da Emília (Emília's Memoirs), the little angel cannot understand the things of this world, of man's society:

"All evil stems from language," affirmed the doll. "And in order to make things worse yet, there are thousands of different languages, each people thinking its own to be the true, good, and beautiful one. As a result, the same thing is called one thing here, another thing in England, another in Germany, another in France. An infernal mess, little angel." (V, 22-23.)

Again, in Hans Staden the same argument is made. When the children ask if it is true that Brazilian Portuguese is the richest and most beautiful of all languages, Dona Benta gives a culturally relativistic response:

"It is, yes, for us, my child; but for the Englishman it's English; for the Frenchman it's French, and so on. For the Indians the most beautiful, it's clear, would be Tupi."

"What a shame things are like that!" exclaimed Little Snub-Nose.

"Why a shame, my child?"

"Because then there's no truly number one language."

"So much the better. Each language being the first one a people who speak it learns, there are many more satisfied people in the world than if this weren't the case." (III, 168.)

The concept of internationalism or of the desirability of one-world mindedness is revealed most consistently in História do Mundo para as Crianças (A Child's History of the World). The cultural relativity of all things was stressed by Dona Benta on several occasions. The size of a country was no mark of its superiority (IV, 165), nor was one set of beliefs necessarily superior to any other. As Dona Benta herself lectured on one occasion:

"... For the Teutons the right thing was to be brave. For the Athenians, the sure thing was to cultivate beauty. For the Stoics, the proper thing was to attach no importance to anything. For the Epicurians, the true thing was the cultivation of pleasure. For the Christian martyrs, the correct thing was to suffer and die for Jesus Christ. . . ." (IV, 148.)

One final passage reveals the essence of Lobato's feelings about irresponsible nationalism and the need to foster international cooperation. The topic of the lecture in História do Mundo para as Crianças (A Child's History of the World), is Pan Americanism. One of the children has just asked Dona Benta if this means making a single nation out of the sum of all the others. She replies:

"Yes. That's a grand idea. The disgraces of the world, my child, are the result of the earth being divided up into almost one hundred autonomous nations, each one hostile to its neighbor. On that day when the earth is transformed into a United States of the World--on that day, all wars will cease and humanity will enter its Golden Age. All the men who are working for the unification of the world are working for Human Happiness."

Peter clapped his hands. "Hooray, Granny! It's the first time I've ever seen you get so excited over something."

"My child," said the good old lady, "it's that I also house deep in my heart that same dream of Simon Bolivar. I dream of the United States of the World as the only means to ending this horrible cancer called War. The history of the world, as I have shown you, is no more than a vast Amazon of blood and pain, of disgrace and horrors of all sorts--all because of the division of humanity into pieces which are mutual enemies. The cure for this cancer is only one: the political unification of the world." (IV, 275-276.)

To review, then, Lobato appreciated the importance of Brazil's heritage and of a sense of patriotic responsibility, but rejected the notion that nationalism was an end in itself. True nationalists were realistic enough to perceive Brazil's shortcomings as well as her strengths. True nationalists also understood the overriding necessity of modifying their nationalism to allow for the peaceful incorporation of the nation into a confederation of nations. Each nation would retain its distinctive personality and values in such an arrangement, yet each would also be dedicated to peace and human welfare as overarching ideals worth some sacrifices of national power and pride.

The Nature of "Progress" and the Ideal Society

Man's history was, for Lobato, a chronicle of man's boundless material advances which have enabled the species to gain ever-more control over its physical environment. Man himself was shown as improved somewhat in the process and the process was described by Lobato as a gradual and inexorable march forward from primitivism to modernity. Some examples should support these conclusions as does the fact that in nineteen of the twenty-two volumes (roughly 86 percent), progress is either explicitly or implicitly portrayed, both positively and negatively.

Cave men, the first men, are depicted as filthy, smelly beasts who expressed themselves by means of grunts and groans. In História do Mundo para as Crianças (A Child's History of the World), Dona Benta describes these creatures as permanently at war--killing, stealing, attacking. The law was "each man for himself." The quality of life has improved since those days overall. (IV, 11-12.) Although some individuals behave primitively, there has been progress. Men's sensibilities are such that modern man does not indulge in bloody sports as in the days of the Roman gladiators. (IV, 108.) In História das Invenções (History of Inventions), Lobato claims that man's very brain has improved. (VIII, 266.) This biological process of evolution has, in part, underwritten man's progress in the physical and social sense.

Underlying all progress was man's capacity to increase the efficiency and effectiveness of his body. As Dona Benta tells the children:



"From that we can come to say that the Law of Least Effort is the principle which defines human progress. In the beginning, man had to do everything with the force of his muscles and such effort was extremely burdensome and painful. Progress means precisely this: doing things each time using less effort and as a result, more pleasurably. And in order to liberate himself from effort, man went about increasing his efficiency." (VIII, 224.)

Not only is progress evident in man's increased control of his physical and social environment, it is boundless. Lobato demonstrated his Positivist faith in the inexorable march of progress, and throughout his works the unspoken remark was that typical of present day optimism when one exclaims, "What will they think of next!" In Serões de Dona Benta (Dona Benta's Soirees), when Dona Benta is telling the children about advances in travel, this faith is expressed clearly when she says: "Even I, who have reached the end of my life, have not lost hope of going from here to Europe in minutes, on that marvelous road known as the stratosphere." (VIII, 12.) In Viagem ao Céu (Voyage to the Heavens), Dona Benta is sure that when ever-more powerful telescopes are invented, even the farthest galaxies will be considered neighbors. (II, 93.) Perhaps the best single statement on this boundless march into the future appears in História das Invenções (History of Inventions). Again, Dona Benta is lecturing:

"Finally, there came the steamship that solved the problem of navigation once and for all. Man was no longer at the mercy of the winds. Wind or no wind, the steamship went on as always. Only then did man achieve complete domination of the sea. Only the air was left. Master already of the land and of the seas, air was not under man's control. It became necessary to conquer it."

"What an insatiable creature," observed the little girl. "Nothing exists which satisfies him. . . "

"And it's precisely for this reason that man always progresses. His ambition knows no limits. More, more, more is his motto."

"Just where does he expect to end up?"

"No one knows. Man advances forward moved by a mysterious force. It's impossible to foresee where this crazy race will take him. It's also impossible to stop it. Progress is like a rock which breaks loose from a mountain. It has a greater and greater velocity."

"But the rock which falls down the mountain has to stop some day," observed the boy. "At the base of the mountain there's always a valley, an abyss. . . "

"If you were to whisper this warning in the ear of the falling rock, that would still not deter it. That's the way it is with the advance of progress. Be it a valley or an abyss in front of it (and none of us can know about this), its march will not be deterred by any whispered warning." (VIII, 316-317.)

Pride in progress and in man's stunning accomplishments abounds in Lobato's children's books. In História das Invenções (History of Inventions), Peter feels great pride to belong to the same human race which built the Empire State Building. (VIII, 244.) Progress is evident everywhere. In Dom Quixote das Crianças (The Child's Don Quixote), Dona Benta tells the children how in the olden days all sorts of atrocities were committed in the name of healing. Medicine has come a long way from the days in which barbers applied leeches to the poor patients. (IX, 109.) In Hans Staden the children are amazed that the Portuguese, in order to send a message to the Crown, had to dispatch a ship and that simple travel took months and months in those days. (III, 127, 122.) The use of foot runners to convey messages in Greece is cited in História do Mundo para as Crianças (A Child's History

of the World--IV, 76-77), while in História das Invenções (History of Inventions), modern advances such as electric lighting, radio, telegraphs, automobiles and the like are discussed fully and in glowing terms. In this volume, Lobato's thesis is that the machine is the concrete result of what is called progress and that progress means marching ahead. Since progress is inevitable, this will bring more and more machines with it in its wake. It is foolish to condemn machines as some romantics insist on doing, forgetting that it is the machine which frees them to have sufficient leisure to write their criticisms and that it is a machine which prints their message. (VIII, 286.)

One of Lobato's favorite devices to illustrate man's progress was the use of creative anachronism. Lobato would place his personages in Ancient Greece, for example, where they could use their modern technologies to good advantage and could astonish the wise old Greeks with their descriptions of contemporary life. In O Minotauro (The Minotaur), Dona Benta tells the Greeks that she and the others come from a time period where magic has become a reality:

"My dear, we come from an age in which magic has reached its peak. We live at Yellow Woodpecker Place, the most magical thing in all the world. Everything there is magical. One opens a little box, takes out a red-capped little stick and fire appears! We call this the Magic of the Match. Pretty good, no? Or: one pushes a button on the wall and in several places throughout the house lights come on a thousand times stronger than the candelabras here. Really something, no? Or: one has a dirty hand, wipes on some soap and the dirt disappears. That's the latest, no? Or: one turns a key on a heater and a stream of hot water begins to fill a bath. Delicious, no? Or: one grabs a little stick called a pencil and writes on a paper; if it comes out wrong, one takes a substance called rubber and rubs over the error--and the error disappears."

The enumeration of the magic of Yellow Woodpecker Place left the Hellenic youth completely stumped. In truth, such prodigious acts were above his understanding. (XIII, 132.)

Dona Benta also impresses Pericles when she shows him a dress sewn on a sewing machine and tells him about all the other wonderful time-saving machines of her era. (XIII, 198-200.)

The same device is employed by Lobato in Os Doze Trabalhos de Hércules (The Twelve Labors of Hercules). The Viscount tells Hercules all about the development of gunpowder and modern rifles which can down even the fiercest of animals. (XVI, 290-294.) When speaking with a little shepherd, Emília makes the following observation when asked to describe what modern life is like:

"Ah, you don't even want to know, little Greek!" responded Emília. "We live a life there that you cannot understand. Everything is different, so very different that it's hardly worth going into the matter. When we were in Athens--the future Athens of the time of Pericles--it was a real labor for those sculptors and philosophers to understand even a little bit about our modern life. Finally, we gave up. In comparison with our modern age, you are really terribly backward. . . ." (XVI, 34-35.)

Indeed, despite its shortcomings, modernity was interpreted in História do Mundo para as Crianças (A Child's History of the World) as the Age of Miracles. When Dona Benta asks the children if they know which age is the age of miracles, they answer the age of Christ, of fairytales. Her reply: the present era. Even though most people do not appreciate it, the fact is that the age of miracles is not past, it is now. And the kindly old lady tries to get the children to imagine the astonishment of an ancient man if he were to be brought into the modern age. Imagine his surprise when faced for the first time

with a telephone, a movie theater, a record player. Surely he would look for a person hiding in a radio, automobiles would be beyond his comprehension. He would probably end up losing his sanity as a result of not being able to understand at all what he observed with his own eyes. Dona Benta concludes as follows:

"The age of miracles is this one. From moment to moment new marvels come out of scientific laboratories. Inventions flourish. Men almost of our time, such as Washington and Napoleon, never saw a locomotive, or steamship, or even a box of matches. They never used a telegraph. They never even imagined an electric lamp. These are very very modern devices, of yesterday we can say. In our era, progress is more rapid in one month than in centuries of antiquity." (IV, 299.)

While progress was not an unqualified good, it was, nevertheless, the answer to Brazil's problems as Lobato interpreted these. As previously demonstrated, if Brazil was to become a great nation, it would have to progress and enter the modern industrial world. The key to Brazil's progress was seen as the development of steel and petroleum--the backbone of industrialization. In Geografia de Dona Benta (Dona Benta's Geography), Lobato, speaking through Dona Benta, explains that oil is the king of modern combustibles--so much so that countries which possess it are strong, rich and respected. She goes on to say that iron and petroleum are "the two basic elements of the greatness of modern peoples." The United States became the richest country in the world thanks to the fact that it produces the largest quantities of both. (VII, 52-53.) Later on in the same volume Lobato reiterates this thesis when Dona Benta gives the following resumé:

"The secret of America's greatness lies in its tremendous steel and oil industry. With iron they manufacture all sorts of machines possible and imaginable--

from watches, tiny machines to keep time, to artillery, machines to kill people. Machines for everything--to make paper, to weave, to write, to sew, to do everything, everything. And to power these machines they make use of the heat produced by burning coal (its coal mines are the largest in the world) or of the energy from the vapors of ignited gasoline. . . ." (VII, 103.)

The children are so impressed that Peter suggests a visit to the United States since visits to more developed countries really open one's eyes and teach one a lot. (VII, 103.)

The same essential message appears in other works, such as in Serões de Dona Benta (Dona Benta's Soirees). Again man's progress correlates closely with his ability to utilize energy sources such as hydroelectric power, petroleum, gas, and coal. (VIII, 76-77.) Energy, not gold, is the most precious substance man extracts from the earth. (VIII, 190-191.) Iron ore is more valuable for Lobato because iron ore is more useful. It is the basic substance which man utilizes to produce his machines, and machines mean wealth and progress. (VIII, 193.) From these and other useful metals, man builds his civilization. Its basis is iron and the energy which propels his iron-made machines. If either of these two basic substances was to run out, progress would come to an end and man would revert to primitive life styles. (VIII, 198.)

Similarly in História das Invenções (History of Inventions), England's greatness, despite her small size, is explained by her industrial capacity based on coal and iron. The British Empire, for Lobato, was a direct consequence of England's seapower based on the steam engine. (VIII, 280-281.)

One whole volume, O Pogo do Visconde (The Viscount's Oilwell), was written to underscore Lobato's crusade for Brazil's development of oil and hence for Brazil's progress. The Viscount himself admits that the great value of petroleum is that it allies itself with iron to increase man's efficiency so that he need not depend solely on his puny muscles for energy and control over his environment. (X, 67-69.) When crude oil finally spurts out of their well, everyone shouts with joy and Lobato explains that this, Brazil's first oilwell, will change the destiny of the country, tearing it out of its eternal economic Anemia and propelling it along the large Avenue of Endless Progress. (X, 159-160.) As a result of the discovery of oil by the children, the whole country sets out to duplicate the experience and Brazil prospers unbelievably. The number of automobiles grew immensely, gas not wood was used in kitchens all over the land, and the export of oil gave Brazil great leverage in the world market. Streets are paved, movie houses built, luxury hotels erected, and health clinics and schools established where none had previously existed. The family of Dona Benta even buys a refrigerator and a trailer in which they travel throughout the land. Life becomes comfortable and splendid, thanks to the discovery of oil. Progress is again on the march. (X, 217-224.) The Brazilian way of life begins to resemble that of the United States and other more industrialized nations which Lobato admired such as those of Europe and even Japan. Brazil has entered the world of the powerful countries as a fully participating partner in the industrial arena.

Progress has its price, however. As much as Lobato endorsed technological advances, he was enough the product of a traditional humanistic education to lament the uglier side effects of modernity and the lack of appreciation for humanistic culture. In Os Doze Trabalhos de Hércules (The Twelve Labors of Hercules), when Peter is talking with the little centaur, Peter praises Dona Benta's place but observes that it also has a defect typical of modern life--a lack of poetry. (XVII, 192.) In O Minotauro (The Minotaur), the children go to a Greek drama and are impressed by the fact that all the citizens can attend and appreciate it:

"This drama has made me understand many things, above all what 'general art' means to an intelligent people."

Sophocles did not understand.

"Yes, an art that interests all the city, absolutely everyone, from geniuses like Sophocles, Pericles, Aspasia, and Socrates, to modest fig vendors, like that one there" (and he pointed to a street vendor who was sitting nearby and who 'felt' the drama of Euripides as fully as the author himself). "This, my dear sir, is what we are lacking in the modern world, that absolute identity between the feeling of the people and art. There art is something for the select, or the so-called elites; here it's for everyone without exception, rich and poor alike . . . " (XIII, 238-239.)

Dona Benta and the others dress themselves up in the fashion of the ancient Greeks. Dona Benta is so overwhelmed to partake of one of the world's greatest civilizations that she cannot find words which would adequately express what she feels. She tells Pericles that of all of history's moments, the Greece of his day was the most beautiful and she tells him that modern man frequently draws upon Greek ideas and practices of his era. (XIII, 194.) This was the era of great philosophers,



great writers, great poets, great sculptors, great architects, great everything (História do Mundo para as Crianças--A Child's History of the World, IV, 84).

When the ancient Greeks ask the children if they are enjoying themselves in Athens, both are enthusiastic in their reply. Peter is so happy to be able to play in the streets without danger, and explains to one ancient Greek: "You wouldn't even want to know about our streets! They are synonymous with hell. A horrible noise of cars which respect no one crossing a street is a real problem." (XIII, 49-50.) In the same volume Peter exclaims to Dona Benta that he can understand how the Greeks thought such lofty thoughts given their peaceful, idyllic setting. Dona Benta agrees that mechanical progress has only served to make man's life bitter and tells the children that annually in the United States, 8,000 children die in traffic accidents alone. When Peter asks his grandmother if perhaps mechanical progress is a grand error on the part of mankind, she replies as follows:

"Perhaps it is, but we can't escape it because it is inevitable. With its constant inventions, progress always pushes us onward--to pleasures and to more tumult, affliction, rushing about, hurry, insecurity, uneasiness, more war, more horror. That's why man is being overcome by insanity. Compare the contented expressions on the faces of these Greeks with the men we see in the great modern capitals with their bitter wrinkled faces, often talking to themselves. . . ." (XIII, 19-22.)

In the process of technological development, someone is always bound to get hurt. One story in Fábulas (Fables) is dedicated to this observation. When the sun decides to get married, the creatures of the world become alarmed. The world is in a tenuous equilibrium, and

any change bears a cost to someone. Emília, however, presents the argument of the greatest good for the greatest number in defense of progress and change:

"I didn't like that story!" shouted Emília.  
 "If nothing would change, the world would always stay as it is and there wouldn't be any progress."

"Wait, Emília," said Dona Benta. "What the fable means is that when anything changes, someone is always hurt."

"It can hurt one, but benefit two," Emília insisted.  
 "Things aren't as simple as the fables say. . . "  
 (XV, 178.)

Overall, then, Lobato's view of progress is that it is inevitable and brings great benefits in terms of improving the quality of life. It also holds forth great dangers and is a mixed blessing. As Dona Benta explains to Pericles in O Minotauro, progress is continuous, and brings both benefits and pain. Science, technology and good progress are benefits, but evil and stupidity continue to persist. (XIII, 205-206.) Man's life is made immeasurably easier, but man's very existence is at stake. In one incident in Fábulas (Fables), this tenuous balance is illustrated when Emília goes bald after being exposed to radioactive fallout. (XV, 262-266.) Man could be just one more creature to pass away before a new master of the earth just as throughout the world's evolution, different species have had their day (História das Invenções --History of Inventions, VIII, 213-214). One thing is for certain. Progress is a two-edged sword, or to use another analogy, it is like the little girl with the curl. When it is good, it is very, very good. When it is bad, it is horrid.

Man has no monopoly on creating an ideal society. In Lobato's children's literature, nature's littlest creatures seem to be able to accomplish what man cannot. In Reinações de Narizinho (Adventures of Little Snub-Nose), Little Snub-Nose talks to Emília about the life of the bees:

"Haven't you noticed, Emília, how well organized this kingdom is? A real marvel of order, economy, and intelligence! . . . What I admire is how the Bees know how to take good advantage of space, how they economize the wax in such a way that the hive functions as if it were a watch. Ah, if our kingdom were only like this."

"Here there are no poor and no rich. One sees no cripples, no blind, no tubercular. Everyone works, happy and contented."

"No one rules--that is the most curious of all. No one rules and everyone obeys. . . ." (I, 68-69.)

One bee answers that government is not necessary because each bee is born with a governmental instinct, knowing perfectly well what he can and should not do. Little Snub-Nose observes that it is too bad mankind cannot be that way and one bee warns: "If you stay here too long, you'll never again be able to adjust to the kingdom of men." (I, 69.) The same point is made when La Fontaine and the children are speaking about ants (I, 268), and the kingdom of the bees is cited from time to time as a Utopian or ideal one. Each bee is happy because every bee is happy. The Queen bee is really more of a mother than a ruler. It is men who give her the name "queen." (I, 70.)

In Viagem ao Céu (Voyage to the Heavens), mankind again is portrayed as inferior. The creatures of Saturn are depicted as physically advanced to the point where there is no such thing as distance for them. They pity man's primitive telescopes. (II, 132.) Also, there are no sicknesses on Saturn:

". . . This business of illnesses really means 'imperfect adaptation.' You Earthlings are very poorly evolved beings, still in a pretty rudimentary stage. You are no more than mere 'biological experiments.' Creatures that still live off plants are beings who are only beginning the long road of evolution." (II, 135.)

If there is any ideal society or Utopia on earth, it is Dona Benta's farm. In A Reforma da Natureza (The Reform of Nature), Dona Benta is described as "democracy in person" who never abuses her authority to oppress anyone. Everyone is free and because of that, they "swim in a veritable sea of happiness." (XII, 201.) When the world is at war and desperate for peace, it is Dona Benta who is summoned to Europe. The Duke of Windsor informs other European leaders that his wife has read the history of that marvelous little country called Yellow Woodpecker Place, "a true paradise on earth." (XII, 193-195.) As a result, that distinguished gentleman admits that only Dona Benta's wisdom and know-how can fix up the world and put things back in order. Only when the rest of the world is like Dona Benta's place will man have eternal peace and the most perfect happiness.

Others share this view of Yellow Woodpecker Place. Mr. Champignon who was hired to sabotage the oilwell in O Poço do Visconde (The Viscount's Oilwell) admits that he lost his nerve:

". . . Who would have the courage to harm such a noble-spirited woman such as Dona Benta; or such an enterprising and sincere boy as Peter; or such a charming girl as Little Snub-Nose; or that marvel of Nature, Emília; or the most profound geologist I have ever encountered in my life, such as Mr. Viscount of Corncob; or Aunt Nastácia, a heavenly cook. . . " (X, 240-241.)

And he goes on and on in this vein. Finally, he concludes by asserting that he was a man like any other man, with his good and bad points. But being at Yellow Woodpecker Place changes him and has freed his heart of malice. (X, 241.)

In Memórias da Emília (Emília's Memoirs) and in O Picapau Amarelo (The Yellow Woodpecker), even characters from the marvelous world of fantasy and fairy tales want to visit and live at Dona Benta's place. In a letter from fairyland, the author claims that all the inhabitants of the World of Fable are so homesick for Yellow Woodpecker Place that they are prepared to move there and live there indefinitely. The rest of the world is entirely without any saving grace (O Picapau. . . , XII, 5). Alice also deserts Wonderland to visit Dona Benta's place. She admits that Yellow Woodpecker Place is better than any park in London and Little Snub-Nose observes that there is no equal to Dona Benta's farm. The little angel also enjoys the comforts and delicious delicacies of Yellow Woodpecker Place. While it may not look like much, Yellow Woodpecker Place is a paradise on earth. To quote Little Snub-Nose, it is as enjoyable as an old comfortable slipper (Memórias da Emília--Emília's Memoirs, V, 53). It is the ideal society.

#### Contemporary Social Institutions and "Progress"

Lobato was an outspoken critic of social and cultural practices which he believed harmful to Brazil's technological growth. True "progress" and Brazil's national destiny could not be attained without substantial socio-cultural modification. Given exigencies of length, only key examples of references to contemporary social institutions and progress

will be included in this section. Such references are characteristic of over two-thirds or 66 percent of Lobato's children's works. Overall, Lobato's attitude is negative when focusing on traditional practices, policies and beliefs. Although Lobato was not unaware of the undesirable aspects of modernity, he preferred these to the inequities and miseries that accompanied traditional aristocratic society.

### Religion and the Family

References to religion, when they occur, are almost entirely negative. It is no wonder that Lobato irked conservative Brazilians with his irreverent treatment of Christianity and religion in general. In a nation where the majority of the population at least professes to be Roman Catholic, it may be difficult for an outsider to comprehend Lobato's stance. In reality, however, the Brazilian Church has never been as powerful a social institution as in other Latin American countries, anti-clericalism has always been prevalent, and social acceptance of a mixture of African and Catholic practices has been typical. Therefore, Lobato's position is very much a believable one, if not an acceptable one for the majority of his readers. Only this explains Lobato's ability to withstand any attacks mounted by religious purists, and to retain his immense popularity even today.

Lobato himself was not a deeply religious man. Only later in his life did he lean toward religion, toward Spiritualism in this case. Lobato was a Positivist, a believer in science and progress. As such, he could not accept Genesis, but rather embraced Darwin. In História do Mundo para as Crianças (A Child's History of the World), Lobato describes the evolution of species of animals over centuries and centuries

of the earth's history. Only the fittest could and did survive.

(IV, 7,8.) In História das Invenções (History of Inventions), the argument in favor of the theory of evolution predominates again. On the appearance of man, Dona Benta lectures in the following fashion:

"And finally man gave signs of being. He appeared. Not suddenly, overnight, dropped down out of the heavens. He appeared little by little, over a period of thousands of years. He appeared along with the monkeys, the chimpanzees, the orangutans, the gorillas. He was one of them. Hairy, moving on all fours, ugly. From this giant family of apes, one branch began to modify itself in a certain sense until he turned into what we call man. Other branches developed themselves in a different sense and remained what they are today--the simians. Others disappeared." (VIII, 215.)

Dona Benta proceeds to tell the children how different parts of the body evolved, hands and feet from paws with the marvelous development of the thumb. (VIII, 244-245.)

Lobato's interpretation of death also deviated from traditional orthodoxy. In O Saci (The Saci), there is a long discussion about the nature of death. The saci tells Peter that every man has within him an invisible spirit of life and that when people become old and weak, this life spirit abandons them and enters other, newer beings. Peter is sad because he does not want to grow old and feeble and to die, but he reasons that life itself goes on by jumping from being to being. A battery may go dead, but there is always electricity, and life is like electricity in this respect. The saci also makes a scientific analogy which is that when the telescope breaks down, the astronomer still goes on undaunted and obtains a new telescope. Peter seems satisfied by that answer. (II, 223-224.)

Superstition and fears, which stem from ignorance, explain much of man's religious beliefs according to Lobato. In Hans Staden, for example, the hero takes advantage of the naiveté of his captors to save his life on more than one occasion. By coincidence, he mumbles some incantations that appear to work magic, so the tribe spares him. (III, 177-178.) The primitive beliefs and practices of the Indians are also described. (III, 182.) In Aritmética de Emília (Emília's Arithmetic), as well as in other works, Aunt Nastácia is portrayed as superstitious. Aunt Nastácia, in one incident, is upset because the Viscount, who can learn so many things, refused to learn a special prayer on the grounds that wise men only believe in science and that any other behavior reflects ignorant superstitions. (VI, 172.) Finally, one last reference appears in História das Invenções (History of Inventions). When Dona Benta describes primitive man, she paints him as fearful and ignorant. Every unknown sound or thunderclap caused these primitives to invent a series of gods as explanations and psychological support. Darkness spawned the mythological creatures of folklore.

Man, not God, deserves the credit for his deeds in Lobato's works. Man is active, a being who shapes his own destiny. What man has accomplished through his technological prowess is the real miracle, not what men "in their religious ingenuousness call miracles." (VIII, 222.)

Lobato's irreverence appears in many instances throughout his books for children. In História do Mundo para as Crianças (A Child's History of the World), when Dona Benta tells the story of Moses and the



Red Sea, Emília whispers in the Viscount's ear a remark to the effect that stone tablets and the rest of the story could only be believed then and there as opposed to here and now. Dona Benta pretends she did not hear that flippant remark and goes on with the story. (IV, 32-33.) Also in this volume, Lobato sides with Henry VIII in his struggle with the Pope, and portrays Martin Luther favorably claiming that the majority of the population agreed that Luther was correct and the Pope in error. (IV, 240.) Lobato's ironic attitude toward Christian orthodoxy is also displayed in O Minotauro (The Minotaur). When Pericles asks about Jesus Christ, Dona Benta tells him who Christ was:

" . . . Christ was a man who came to preach a new idea that our soul is immortal and that our life on earth is but a brief moment. He was the son of God."

The Greek gods were from Olympus, all too human and with lives full of scandals--so much so that men of great intelligence, such as Pericles, inwardly laughed to themselves, considering the gods simple creations of the people's imagination. Upon hearing Dona Benta talk about God and the son of God, Pericles smiled. He believed he was in front of an old mystic who dreamed about a new god--and so he changed the subject. (XIII, 32.)

The horrible deeds committed in the name of God are severely criticized by Lobato in História do Mundo para as Crianças (A Child's History of the World). When one of the children remarks that she finds it interesting to see all the killing done in the name of Christ, Dona Benta responds:

"Ah, my child, if Christ would come back to earth he'd be horrified by the millions of crimes committed in his name. . . There is no worse calamity than religious fanaticism. History is criss-crossed by an Amazon River of blood spilled on account of this fanaticism. . . " (IV, 197.)

The Crusades, for Dona Benta, were nothing but an excuse for looting and carnage--all enacted in the cause of spreading Christianity. (IV, 235.) Religious wars in which Catholics and Protestants virtually massacred each other are yet other instances where terrific murders were committed in the name of Jesus, a man who preached peace and love. (IV, 242.) Perhaps the height of this theologically inspired madness was reached in the Spanish Inquisition with its human tortures and human bonfires. (IV, 244.) Even poor Don Quixote was victimized by the village priest who sacked and burned the old gentleman's library (Dom Quixote das Crianças--The Children's Don Quixote, IX, 130). Man's stupidity knows no bounds, comments Peter in História das Invenções (History of Inventions, VIII, 346). Peter simply cannot believe that gas lighting was prohibited in Germany as offensive to God. After all, went the puerile argument, if God had not wanted day to be light and night to be dark, he would not have created the world as it is. Man should not tamper with nature.

The gods of the ancient Greeks are shown to be capricious and cruel in Os Doze Trabalhos de Hércules (The Twelve Labors of Hercules). They are quite human in their jealousies and desires such as Hera who persecutes Hercules. (XVI, 31.) In one humorous incident, Emília is talking about the gods and criticizing them. When the Viscount warns her against this, Emília observes that she is talking softly and that the gods will not hear her. Hear her they do, however, and in their anger, Emília is punished. She becomes totally mute and it takes some doing to restore her voice. (XVI, 85-86.) The Viscount describes ancient ceremonies and sacrifices to appease these vengeful gods. (XVI, 122.)

Because these gods are too human, Dona Benta reasons, they must eventually pass away. The fact that their gods (and any gods, by extension) have their day is not lost on Lobato's readers. For Lobato, the real crime is that the numerous beautiful temples and statues erected in honor of these gods were destroyed.

Lobato's characters themselves are never portrayed attending any religious ceremonies either individually or as a group. Religion is more a topic of historical analysis than a way of life. Furthermore, the Viscount is not a Catholic, but a little Protestant who carries a Bible around with him, reflecting the humorous stereotypes of the Protestant typical of Brazilian thinking on the matter (Viagem ao Céu--Voyage to the Heavens, II, 17). In only one incident in nearly five thousand pages does Dona Benta kneel down to pray at the tomb of her ancestors or forebearers in Portugal (Geografia de Dona Benta--Dona Benta's Geography, VII, 248). It is a very short prayer, too. Thus, religion is more a matter of social custom and a source of cultural practices as is the case with Aunt Nastácia. As an historical phenomenon, it is not portrayed favorably at all. Rather, religion is shown as a product of fear and superstition, as well as a powerful tool in whose name all manner of atrocities have occurred. Belief in science, in progress, in man, and in the self clearly predominates in Lobato's children's books. At its best, religion is simply not important, while at its worst it impedes the progress of humanity and of technology.

Despite the fact that the patriarchal family was the dominant social institution in Lobato's Brazil, family life and family roles are anything but typical in Lobato's children's series. Dona Benta,

whereas she is kindly and indulgent as a grandmother, is much more than that to her grandchildren. She is their teacher and their guide, a true philosopher. There is no male figure mentioned at all--no grandfather, no father. Peter is one central character who is an idealized type of boy--intelligent, brave, and responsible. Little Snub-Nose is an idealized type of girl to the extent that she is cute and obedient, and somewhat more passive. The stereotype breaks down for the female character of Emília. Emília is unique. Although she is a female doll, she is the leading character in many respects--outspoken, cantankerous, a bit like Lucy in Charles Schulz's "Peanuts" series. Emília is, above all, clever and resourceful. Aunt Nastácia, on the other hand, is highly stereotyped as will become obvious in the next discussion of "Race and Class."

Also unlike the typical nuclear family is the fact that animals make up part of Lobato's tribe. These animals generally typify certain behaviors such as intelligence (Burro Falante) or brute force (Quindim), or gluttony (Rabicó). Again the roles of these and other personages are atypical. Furthermore, other families do not appear in the children's literature. Lobato never takes the reader into another home, never portrays Peter's parents, never gives a picture of typical Brazilian family life. One can only assume, given the predominant role of the family as Brazil's primary social institution, that Lobato's own view of the typical family was negative. As was true of religion, at its best the family was unimportant, while at its worst the family bullied the child and inhibited social and technological progress.

Lobato's negative view of family life appears quite clearly in several instances, and underlies many others. The most marked cases occur in Lobato's first volume, Reinações de Narizinho (Adventures of Little Snub-Nose). Emília marries the gluttonous pig, the Marquês de Rabicó, just to gain the social status of a title. She does not love him and as Emília herself explains: "I was never very fussy when it came to matrimonial matters." (I, 56.) When asked if Emília has any children, Peter answers:

"No. Little Snub-Nose doesn't want her to. Emília is her travel companion. If she were to have children, she'd have to stay at home, nurse the children. wash diapers--and good-bye adventures." (I, 140.)

Emília also does the unthinkable--she divorces the Marquês de Rabicó. Unthinkable because Brazil was and is a Catholic country and divorce is illegal. Brazilians who do obtain divorces must fly to other countries to do so. Separation is somewhat common, but without divorce, remarriage is impossible. Therefore, Emília's behavior is more than atypical, it is a defiant declaration of independence. Even the Viscount does not approve of Emília's behavior and in O Picapau Amarelo (The Yellow Woodpecker) he condemns Emília for marrying without feeling the slightest bit of love. The Viscount observes that such unions never work out. (XII, 122.)

While women generally comply with social role expectations, Lobato's views on women reveal a more liberated mentality on his part. In História do Mundo para as Crianças (A Child's History of the World), Lobato condemns the practice whereby Indian widows threw themselves on their husbands' funeral pyres:

"What a crime!" exclaimed Little Snub-Nose all indignant. "That means that a woman in that country wasn't a person--was a mere piece of firewood. . . ."

"For a long time it was like that, but if it were the woman who died, the widower, very spritely, arranged himself another bride."

"Why is it that no matter where you go there's this inequality of laws and customs, Granny? Why is it that men get everything and women get nothing?"

"For a very simple reason. Because men, as the stronger ones, were also the creators of the laws and customs--and they have always twisted things on their behalf." (IV, 67.)

Little Snub-Nose is also horrified by the treatment of women at the hands of the Turks and especially the Arabs. With faces covered by veils, the Arab conception of women as inferior beings is not acceptable to Lobato's characters. (IV, 157.)

The exploitation of women is another theme which Lobato echoes. In História das Invenções (History of Inventions), Dona Benta reasons that the inventor of the hoe must have been a woman since women traditionally did all the heavy work. They took care of the house, the planting, the cooking, and the children. (VIII, 254.) In A Reforma da Natureza (The Reform of Nature), the little Rã and Emília decide to make nature a little more just and to transfer some of the burden of caring for the young from the female to the male. Thus, they create a male tico-tico bird with a built-in nest on his back so that the eggs can be placed under his care. As Emília radiantly exclaims, men have always abused women, and cites some examples of tribes where the

women do all the work and the men lie around in hammocks. Emília adds that things have now changed and both male and female will share responsibility for raising their offspring. (XII, 205-206.)

The time-worn battle of the sexes surfaces in Emília no País da Gramática (Emília in Grammar Land) when Little Snub-Nose, à la Women's Lib, points to the predominance of male suffixes in the language:

"Bandits!" protested the little girl. "The men took twelve endings for themselves and only left six for the feminine sex--half of their number."

"Don't worry, Little Snub-Nose," the doll consoled her. "When we take over the world, we'll do the same--end up with twelve endings for our sex and leave only six for theirs." (VI, 27.)

In Peter Pan, Peter offends Wendy when he says that he was wrong to brag and say that a little boy was worth more than twenty little girls. In reality, he says, it is the other way around. Lobato's Peter will not accept this and says that in Brazil, a little boy is worth at least two little girls. Naturally, Little Snub-Nose does not allow that remark to go unchallenged. (V, 163.)

Peter is in for some surprises in Os Doze Trabalhos de Hércules (The Twelve Labors of Hercules) when he runs across some fierce Amazons for the first time. Peter was accustomed to Twentieth-Century women, delicate, fragile, and graceful. (XVII, 132.) It had always been Peter's experience that little girls and old ladies were fearful, and left matters of bravery and money up to him--as was the case in O Poço do Visconde (The Viscount's Oilwell, X, 70-71) or in O Picapau Amarelo (The Yellow Woodpecker, XII, 165-167), Little Snub-Nose might be quite good at figures and arithmetic, but Peter is always the more active child, both physically and intellectually.

Lobato's non-conformity with respect to two important social institutions, the Church and the family, was such that his young readers were presented with heroes and heroines who lived lives at once very familiar yet very distant from their own. While it is not possible to indicate with any certainty the impact of Lobato's children's literature on his young readers, it is certainly not too much to assert the alternative life style of Lobato's personages was bound to elicit some comparative thinking on the part of Lobato's audience. Between the enviable, charmed life led by the characters and the everyday life the readers themselves were leading, one cannot help but suggest that Lobato's world exerted a strong attraction, and his models of behavior struck some responsive chords.

#### Race and Class

Specific references to race or class are not numerous, but many incidental remarks and situations reveal attitudes toward race and class. A few of the most characteristic ones will be dealt with in an attempt to provide some sense of what it was Lobato wished to convey to his young audience.

One of Brazil's most cherished beliefs is that Brazil is a racial democracy, a land where races have freely mixed and where no one is excluded from social mobility solely on the basis of race. While in fact the lower social classes are the darker ones, it is true that miscegenation has marked the Brazilian people and that prejudice is at least as much a matter of class as of race. In all honesty, the interplay between race and class is so complex that it would be difficult to sort out all factors definitively.



Lobato reflects Brazilian thinking on the matter of race mixture in Geografia de Dona Benta (Dona Benta's Geography). Here she is lecturing to the children about racial classifications according to skin color which in turn is based on pigments found in the skin. Dona Benta remarks:

"Each of the races lives in a part of the world, and in many places they are fairly heavily mixed, like here among us. In Brazil we have people of all colors. In the countries of northern Europe this mixture does not exist. They are all white. In China there also is no mixture. Everyone is yellow. . . ." (VII, 28.)

A bit further on in the same volume, Dona Benta discusses this subject in relation to the United States:

"That nation," said Dona Benta, "is the glory of the American continent. It is second in territory, with 9,362,000 square kilometers, the most wealthy in civilization and in power. And in many matters it is the largest not only in the Americas but in the entire world. Today the United States is a country of more than 130 million inhabitants, of which 14 million are black and the rest white. But there is a barrier between whites and blacks so that the two races mix very little. He who is white stays white, he who is black stays black." (VII, 100.)

Aunt Nastácia is one of Lobato's principal characters and as such she appears throughout the series. Aunt Nastácia is highly role and race stereotyped. She is portrayed as ignorant, superstitious, big-lipped and mumbling, also as loyal, hard-working, and as a true genius in the kitchen. There are countless examples of her crossing herself, pouting, or saying silly things. In Geografia de Dona Benta (Dona Benta's Geography), Aunt Nastácia tells the children about her surprise and shock when she went up to an American Black while in the United States and said "Hello" to her in Portuguese. The woman looked at Aunt Nastácia as if the latter were crazy and said "I don't understand:"

"Did you ever hear of anything like that before? I was disappointed because I never imagined that Negroes spoke English. Ever since I was born I only saw Negroes speaking Brazilian--English only spoken by one or another white person, those strange red men who came to our place from time to time. But here it is--even a Negro--even the Negresses speak that language that no one understands. . ."

Dona Benta laughed philosophically, agreeing. "Well the world is like that, my dear. . . " (VII, 116.)

Most of the characters are amused by Aunt Nastácia's uneducated and foolish remarks. Almost without exception, the characters accept her as one of the family. Not Emília. Emília has a running battle with her creator or maker, Aunt Nastácia. In Memórias da Emília (Emília's Memoirs), the spiteful doll is downright cruel to Aunt Nastácia because she blames the old Black woman for allowing the little angel to escape. It seems that Aunt Nastácia feared that God would punish her if she clipped the little angel's wings, so she did not:

"Punish you, nothing doing!" screeched Emília.  
 "All the winged birds are God's creatures and despite this we put canaries and sabiás in cages and we eat broiled pigeons without God getting upset over it. Do you think He spends all his time paying attention to all the winged ones in the heavens? He has more to do, stupid. In addition, angels are something pretty common up there--there are millions of them. One more or less doesn't matter--God doesn't notice. We lost the little angel because of you and it's your fault only. Dummy! Big-lipped Negress! God marked you, something in you which he noticed. When he makes a creature black, it's for punishment."

Aunt Nastácia broke openly into sobs--so loudly that Dona Benta came over to see what was wrong. (V, 103-104.)

Despite Emília's arch cruelty, Aunt Nastácia is well treated by her family. Even Emília gives in and apologizes to her. In Geografia de Dona Benta (Dona Benta's Geography), when the old woman talks about

Africa, the children get excited and claim they feel an affinity for the continent where Aunt Nastácia's forefathers came from long ago. (VII, 211.) A degree of patronage is common and is reflected in one incident in O Pogo do Visconde (The Viscount's Oilwell). All the characters make speeches in honor of Dona Benta except Aunt Nastácia who refuses on the grounds that she is uneducated and cannot express herself adequately. Instead, she goes up to Dona Benta, tears streaming from her eyes, and kisses Dona Benta's hand. The others are moved to tears by the touching scene, and Dona Benta hugs Aunt Nastácia saying: "Yes, my Black one. In addition to being my great friend, you are the other grandmother to my grandchildren." (X, 242.)

Lobato raises scientific arguments against racism on several occasions. The best illustration occurs in Fábulas (Fables). Emília goes into her garden one day and finds her violets all in an uproar. When Emília asks them what is wrong, they tell her that during the night, a white violet blossomed and because it is the only white violet in a purple violet patch, is insolent and refuses even to speak with the other violets. Emília thinks it incredible that even among flowers there are these lowest of sentiments expressed just as there are such practices among men. Emília tries to reason with the white violet, telling her that the purple violets are her sisters, that they all smell alike when you come right down to it. The white violet just emits a giant huff and claims it is not her fault that she was born with more than the others, a true aristocrat. The purple violets who had overheard this exchange get more depressed than ever. Emília is

so exasperated that she runs off to fetch the Viscount who has scientific arguments for any occasion. The Viscount, when he learns that the white violet thinks she is more than the others, answers:

"Oh, saintly ignorance!" he exclaimed immediately.  
 "The purple violets are purple because they have purple pigment in their petals. White violets are white because they have no pigment whatsoever. Now I ask: who is MORE--he who has or he who does not have?"

"He who has, sure enough!" responded the purple violets.

"Therefore, you are more than the white violet because you have pigments that she does not have!"

The Viscount's words were a revelation. The purple violets gaped and rolled their eyes. Emília, meanwhile, putting her little hands on her waist, turned to the proud one and said: "That's that, Aryan! Answer that argument of the Viscount."

The white violet was aghast. If the others possessed pigments that she lacked, nothing could be clearer but that the others had something more than she did and were richer. . . (XV, 216.)

The purple violets are radiant with happiness over their victory, while the white violet is so sad and humiliated that she hangs her head and begins to wilt right on the spot. The same matter of race being the surface product of pigmentation again makes its appearance in Peter Pan. (V, 166.) Racism is not acceptable in scientific or in social terms.

Just as Lobato discredited racism, so did he condemn social inequalities and class divisions. Lobato's own grandfather was titled, a Viscount, yet Lobato's family was never wealthy enough to support truly upper class life styles. Lobato's own preoccupation with get-rich schemes and with money matters shows that the author himself was

well aware of the emptiness of nobility without wealth and of the fairly rigid aristocratic class barriers which barred access and upward mobility to all but a handful of select elites.

That some yearning for nobility is natural in a traditional society is revealed by Emília's strong desire to marry a marquise, even if he is a gluttonous pig and even if she does not love him. As the narrator remarks in Reinações de Narizinho (Adventures of Little Snub-Nose), there could be no brighter future for a poor little rural doll than to marry the Marquês de Rabcó. (I, 84.) Throughout the book, courtly rites, kings, queens, princesses and the like abound. Emília is embarrassed at one point when the Queen of the Ants sends her some delicacies and Emília is gauche enough to ask if the Queen had cooked these herself. What Queen would stoop to such menial labor? Class barriers exist in Grammar Land as well. Dirty, common words live off in poor sections of the city. The city has its good and bad neighborhoods reflecting social class distinctions (Emília no País da Gramática--Emília in Grammar Land, VI, 14). As one passage puts it:

"It was a city like any other. The important people lived in the central part and the people of little means or decrepit people live in the suburbs. . . ." (VI, 10.)

In his day, Lobato did much to publicize the plight of the poor peasant of the interior. Indeed, his creation, Jéca Tatu, became symbolic of the misery, illiteracy, and ill health typical of the Brazilian peasant's lot. In História das Invenções (History of Inventions), Dona Benta laments the pitiful state of the rural peasant. Barefoot, undernourished, the poor peasant of the interior is born naked, and naked he lives and dies. (VIII, 292.)

If poverty is allowed to exist on a grand scale, then progress is impossible. Rigid class and caste systems are impediments to social justice and to development. Lobato's favorite case by way of illustration is the country of India. In História do Mundo para as Crianças (A Child's History of the World), the children are horrified by the Indian caste system, especially by the existence of the Untouchables. Ghandi is hailed as an enlightened leader whose task of bringing social reform will be a long and difficult one. (IV, 66.) India again comes under attack in Geografia de Dona Benta (Dona Benta's Geography). Caste discrimination, says Dona Benta, is even worse than American racial discrimination. Once again it is Ghandi who is portrayed as the great hope. (VII, 202.)

Progress and modernity will hopefully bring about more equalization of opportunity and some greater measure of social justice. The workers' lives will improve in terms of housing, for instance. Slums will become a relic of the past (História das Invenções--History of Inventions, VIII, 239). As Lobato warns, history is full of incidents where arrogant, selfish rulers lost sight of the misery of the masses and bloody revolution was the result of this critical shortsightedness. The French Revolution is mentioned in this respect in História do Mundo para as Crianças (A Child's History of the World, IV, 256).

Lobato also condemns man's inhumanity to man, particularly slavery, the ultimate degradation of the weak and hapless. In O Minotauro (The Minotaur), Little Snub-Nose refuses to enter a litter which is sent to receive the group from Yellow Woodpecker Place. As Lobato says, Little Snub-Nose could not accept the fact that human beings could be utilized

as beasts of burden. (XIII, 86.) The slave trade of the Americas is one of history's most shameful epochs as depicted in Geografia de Dona Benta (Dona Benta's Geography). Dona Benta cites the cruelty and greed of the whites, and the children are sickened to hear the details of the capture and subsequent journey of the slaves to the Americas. Little Snub-Nose reminds Dona Benta that Aunt Nastácia was also a slave, the grandfather having bought her years ago for 2.50 contos. When Dona Benta informs the children that slavery was abolished in Argentina in 1813, in Mexico in 1829, in the United States in 1863 and in Brazil in 1888, Peter is ashamed that Brazil was the last country to free its slaves. Dona Benta offers no excuse: "Yes, we were the last people in the world to free the slaves. In all truth, this delay does us no honor." (VII, 215.)

Social inequity is negatively treated by Lobato. In Fábulas (Fables), a story is told to the children about two cats, one who lived in the living room of a house while the other lived in the kitchen. Whenever the fancy living room cat spied the less fortunate kitchen cat, he would get all puffed up with pride and order his poor relative out of his path. The poor cat becomes tired of this senseless and baseless pride and points out the fact that the two of them are alike in every respect--they meow, they have tails, they hunt mice and eat mice. What looks like nobility is nothing more than sheer, unadulterated luck. Noble status is earned, points out Dona Benta when discussing the fable, when people study and accomplish great deeds, such as Madame Curie. One is not born noble but achieves social status by accomplishing some important end. (XV, 155-156.)

As stated, Lobato hoped that progress would bring in its wake improved social conditions for all mankind. In História das Invenções (History of Inventions) Lobato states that men have greatly benefited from their inventions, but have as yet to devise a social system where everyone benefits equally from technological advances and where everyone has everything. (VIII, 290.) When discussing the battle between the Brazilian farmers and the ants in Geografia de Dona Benta (Dona Benta's Geography), Emília pipes up with a question. In essence, Emília wants to know how it is that those tiny ants get the upper hand over grown men. This is Dona Benta's reply:

"They are tiny but they have in their favor their infinite numbers and a most perfect social order that they live by. While men fight amongst themselves and never discover a way to live in harmony with each other, the ants live in the most perfect equilibrium. They know how to nourish themselves properly, and because of this they do not suffer diseases like mankind does. Among mankind there are more than five thousand known diseases almost all of which are the consequence of poor nutrition and of unequal social conditions. We see rich and poor--those who die of indigestion and those who die of hunger. Those who live in palaces and those who live in filthy huts. Among the ants, equality is perfect. They all eat the same thing and live in the same house." (VII, 59-60.)

Nowhere did Lobato openly endorse violent revolution as an answer to man's social inequalities. If anything, Lobato was convinced that such revolutions only brought more abuse and human misery with little social redistribution to speak of and much weakening of individual liberties. What was needed, however, was a society which afforded opportunity for education and social mobility to those willing and capable of taking advantage of these benefits.



For those persons who were in a privileged position Lobato advocated philanthropy, a practice more common to the United States than to the Brazil of his life and times. In Histórias de Tia Nastácia (Aunt Nastácia's Stories), Little Snub-Nose observes that as much as the poor have to say against the rich and as much as they censure the rich morally and otherwise, the rich stay rich and keep a tight hold on their money. Dona Benta warns the child not to generalize because while some rich people may seem ridiculous, others are generous. Did not Rockefeller spread his fortune to benefit the world? (XI, 110.) In O Poço do Visconde (The Viscount's Oilwell) when the family of Dona Benta comes into a fortune thanks to the sale of their crude oil, the problem arises as to how to employ this money. Little Snub-Nose suggests building a palace, but Dona Benta warns that even a golden palace can become boring. She suggests spending this money to benefit the thousands of poor and Peter agrees most enthusiastically with this notion:

"That's really a great idea!" exclaimed Peter.  
 "One can get more pleasure spending money on others than on oneself only."

"That's right, my son. You are correct. The greatest pleasure in life is to do good. I always wanted to help our rural folk, so miserable, so uncultured, without assistance, abandoned and off in the woods, rotted out by disease so ugly and horrible. If we employ our money in bettering their lot, not only will we enjoy ourselves, like you say, but we will end up with satisfied consciences. My plan is this." (X, 212.)

Peter shouts hooray and gives some suggestions as to how the money should be spent--on highways, professional schools, modern hospital facilities, improved housing, and even on a university like Harvard

where the Viscount will be the first Rector and Professor of Geology.

(X, 212-215.) Such were Lobato's beliefs in progress and philanthropy that his personages act these out at their earliest convenience. Lobato's hope was that what was fiction in his books would someday become reality in his country.

### Politics and Economics

Lobato's political satire and political involvement culminated in his jail sentence of 1941. Throughout his lifetime, Lobato mounted a crusade for Brazil's socio-economic development. One of the major impediments to progress as Lobato interpreted things was Brazil's traditional political system, while one of modernity's handmaidens was an enlightened, democratic government ruled by law and based on the principle of personal freedom or liberty.

Individual freedom was very important to Lobato and this is revealed in the independent spirit of his characters, particularly Emília. Other personages demonstrate their respect for freedom, but Emília embodies it.

Several instances reveal Lobato's appreciation for freedom and liberty. In O Saci (The Saci), Peter captures a saci in the forest and keeps him in a bottle. The poor little elf is desperate to be free and promises not to desert Peter if Peter will only give him his freedom. Peter does release the little spirit and as soon as the saci gets out of the bottle, the saci dances for sheer joy. This makes Peter feel very guilty for having imprisoned a creature so enamored of liberty. (II, 200.) In a separate instance in Fábulas (Fables), the story is

told of the dog and the wolf. In this fable, a very mangy, hungry wolf comes across a sleek, fat dog and they strike up a conversation. The dog advises the wolf to give up his wanderings and go home with him where he can also live the good life. The wolf is about to agree when he spots the dog's collar. When he realizes that the dog is not free to go where he wishes and when, the wolf decides he would rather go hungry as a free animal than get fat as a slave. After the story is told, Emília claps her hands in approval. Here is the discussion which follows:

"Good and correct," continued Emília. "I am like that wolf. No one ties me up. No one puts a collar on me. No one rules me. No one. . ."

"Enough of this 'me, me' business, Emília. Granny looks like she's about to speak about liberty."

"Perhaps that isn't necessary, my child. You know very well what liberty is so I needn't bother to discuss it with you."

"Nothing could be truer, Granny," shouted Peter. "Your place is the very essence of liberty and if I had it in my power to re-do nature, I'd make the world just like it is here. The good life, the true life is to be found only at Yellow Woodpecker Place."

"Well, the secret, my son, is one only: liberty. Here there are no collars. The great disgrace of the world is the collar. And how there are collars spread throughout the world!" (XV, 78.)

In Hans Staden, Brazilian Indians are incapable of accepting slavery. They preferred death. Don Quixote is also portrayed as the essence of liberty, albeit a misguided and misunderstood brand of individual freedom.

The ideal political system respects the freedom of the individual and guarantees it by devising codes of law. In História do Mundo para as Crianças (A Child's History of the World), Peter observes that a constitution is a declaration of rights, with or without a king. In a constitution the people declare how it is they wish to be governed and their rights are upheld by law. (IV, 201.) In O Minotauro (The Minotaur), Dona Benta claims that it is liberty and good government which explains the rise of ancient Greece. The laws of Solon, a legislative genius, lay the basis for the Greek democracy. Man can only function and progress when he is free, just as a fish must have clean water to survive. When liberty is taken away, despair and decadence appear. Dona Benta explains that this thinking underlies the way she manages her farm. She is not one of those "bad grannys" who always say "You can't do that." (XIII, 16-18.) Ancient Greece and Yellow Woodpecker Place are the embodiments of freedom.

A somewhat less than idyllic view of ancient Greece is presented in the same volume when Pericles and Dona Benta discuss politics. Dona Benta observes that it is Pericles and a very restricted elite class which in actuality rule the people. She also observes that over 400,000 slaves do not have the right to vote, and predicts that a society divided into a free and slave class cannot endure. Pericles argues that without slaves, no one would do the heavy work in society. Dona Benta proceeds to inform Pericles that in modern times much work is done and is undertaken by free men. Pericles is quite upset to learn that the rise of the modern nation-state will bring about such destruction in modern times that man's incapacity for politics will be

revealed as never before. It makes Pericles doubt the future of human progress when mankind shows such a tragic propensity for placing the needs of the state above the rights of the individual. (XIII, 43-46.)

For Lobato, true democracy was the ideal form of government. In addition to admiring the ancient Greeks for having conceived of such an ideal system, Lobato consistently had his characters behave democratically. It would make no sense to merely talk about democracy as some abstract ideal if Lobato would then place his personages in authoritarian roles. Nowhere is this democratic penchant better displayed than in A Chave do Tamanho (The Key to Size). Even though the Viscount and Emília do not want to see men revert to their former size and practices, they prefer that a plebiscite be held which will reflect the wishes of the people themselves. Emília speaks here:

"I think, Viscount, that we cannot decide ourselves a matter of such importance. We're not dictators like those others who want, do, and order. We must consult public opinion and do what the majority wills. . . ." (XIV, 145.)

Again, in the same volume, Emília admits that as much as she hates to, she will comply with the results of the vote on the size issue. Emília is, in fact, furious when the vote goes in favor of size, but "exercising the most noble humility, a grand example for the dictators of the world," she sets off to return the Key to Size to its original position. (XIV, 202-207.)

Lobato's critical attitude toward politicians surfaces in many of his books, even his most fanciful and non-political works. In Emília no País da Gramática (Emília in Grammar Land), the children at one point in the narrative are discussing the nature of verbs.

The rhino, Quindim, observes that verbs are "political words who can change themselves to meet any exigency of life." (VI, 45.) In História do Mundo para as Crianças (A Child's History of the World), Dona Benta gives this opinion:

"In the movies there's always a villain--a rotten type who goes through life causing trouble and calamities, receiving his just punishment in the last act. History is also full of villains with the royal crown on their heads. Unfortunately, in the last act there is no punishment for them."  
(IV, 198.)

Peter is really enthused when in one incident the king of the Normans is tossed from his throne by a pirate named Rollo. Peter makes it a point to write the pirate's name in his notebook. (IV, 183.) In the same book, Dona Benta laments the fact that no matter how good the man, as soon as he gets into power, his head swells and there is political abuse. (IV, 255.)

Other works also contain negative references to politicians. In Histórias de Tia Nastácia (Aunt Nastácia's Stories), a fable is told about a cat who outsmarts his opponent by jumping and landing on his feet. When Peter asks if shrewd politicians do not also do the same, Dona Benta concurs and goes on to state that in Brazil there are some politicians who could teach the cat a thing or two! (XI, 142.) In Dom Quixote das Crianças (The Children's Don Quixote) Don Quixote runs into a poor soul who gets arrested for no other crime than being wise and astute. As he remarks to Don Quixote, "If I were a real ass, I would certainly be swimming in gold." (IX, 116-117.)

One of the most amusing and damning incidents of political criticism occurs in Caçadas de Pedrinho (Peter's Hunts). In this book, a rhinoceros escapes from a circus, and the entire nation takes up the chase.

All the major headlines blare the news, and the Brazilian air force and army are mobilized. The best detectives from Rio de Janeiro apply all their cunning to devise plans for the animal's capture. The legions of soldiers sent to the Northeast to capture the famous outlaw Lampião leave the poor devil alone to dedicate themselves to the great hunt. Two months pass by, and a National Department for the Hunt of the Rhinoceros has been established, headed up by an important man who earns a good salary and has many assistants. Because these people would lose their jobs should the animal be found, they ignore Dona Benta's telegram informing them that the rhinoceros has appeared at Yellow Woodpecker Place. Nevertheless, officials are sent to Dona Benta's farm to verify the report. Had they known the rhino would indeed be there, says Lobato, they certainly would not have gone there! The head detective, XB2, who has read all of Sherlock Holmes' adventures, brings a band of supporters armed to the teeth with rifles, machine guns and cannons. As Lobato adds, "the only thing they did not bring was a real intention to catch the monster." (III, 86.) He gives orders to fire the cannon which is purposely aimed in the wrong direction.

The great detective XB2 then decides that it might be wise to construct a small telephone line to link him up with Dona Benta's house while he is in the adjacent field. So he orders the materials from Rio de Janeiro and they all sit around and enjoy themselves while they await the supplies. A whole month goes by. Dona Benta is impressed by all the unnecessary paraphernalia and simply shakes her head in awe. The detective, on the other hand, is well aware of what he is doing and continues to stall.

In the meantime, as Lobato informs his readers, the telephone line is luxuriously constructed, "as is the custom with all government works." (III, 93.) It is the shortest one in the world--about one hundred meters only, its two posts painted yellow and green, Brazil's national colors. Then, with the lines up, the detective and his men have to wait several days until the lazy rhinoceros will lie down between their encampment and the house. Otherwise, they could just go up and talk to Dona Benta in person. When a little girl answers the phone and asks the detective point blank why he just does not come and talk to them himself, the detective answers with a haughty air, "The government knows what it is doing." (III, 95.) Dona Benta refuses to come to the phone, and undaunted, the detective XB2 requests permission to build a second telephone line. Peter observes that while rhinos have been hunted the world over, never has such a serious, expensive, and scientific venture been undertaken in the name of hunting a rhinoceros.

The rhino, in the meantime, is doing his best to cooperate by lying down where the men want him to so that they may resort to using their telephone lines. They even build an aerial cable to transport some of their equipment, and send a victorious telegram off to Rio de Janeiro, at that time the nation's capital:

The newspapers published the notice with great praise for the heroic hunters of the rhinoceros who so bravely faced the worst dangers so that they could rid the national soil of that dangerous animal. (III, 100.)

Congratulatory telegrams shower in from all over the nation. The upshot of the incident, however, is that the owner of the rhino finally shows



up and Emília demands he present proof of ownership. When the indignant owner cannot prove he owns the animal, the rhino is allowed to stay at Dona Benta's farm and is christened Quindim. He remains with the family throughout the rest of the series and is a loyal, steady companion to the end.

Lobato's economic thinking has already been treated to some extent when his views on progress and development were outlined. A few other economic beliefs on Lobato's part round out the picture.

Lobato wholeheartedly believed that economic progress was synonymous with industrialization and the development of Brazil's critical resources. In Geografia de Dona Benta (Dona Benta's Geography), this tie is evident when the children are looking through their special telescope at the city of Manaus. Manaus, once a rich boom city, was economically destroyed when the British competition in the rubber industry proved too keen for Brazil. Dona Benta, as usual Lobato's mouthpiece, explains that today Manaus is sad and rotting away because no new industry has risen up to take the place of the rubber industry. (VII, 83.)

Without hard work and industry, no amount of gold will make a nation wealthy and progressive. In Hans Staden, Dona Benta tells the children about how adventurers were attracted to the Americas in search of gold. Millions of tons of gold were discovered and Peter wants to know why these countries are not the richest ones in the world. Dona Benta replies that all the gold of Brazil passed through the hands of the Portuguese to the industrious nations, above all to England in payment for England's manufactured goods. When the Portuguese finally woke up, it was too late. Brazilian gold was in the hands of more clever people. (III, 143.) A similar argument appears in Geografia de Dona Benta (Dona

Benta's Geography). Here Spain's decline is explained as a result of easy wealth and the resultant thinking that work was meant for other people. Industry, commerce and study be damned, said the Spanish:

"This facility of non-ceremoniously dipping their hands in the pocket of the American Indians was the ultimate disgrace for Spain. The English worked, the Dutch worked, they created industries, built railroads--and ended up throwing the colossal Spaniard to the ground." (VII, 245.)

Lobato adds that by the time the Spanish woke up to reality, they were the poorest of the European poor.

Each nation is seen to have its own characteristic industry in Geografia de Dona Benta. Some control the sardine business, others the cheese business. The United States is the land of the automobile and typewriter, while France decrees what is to be fashionable.

Lobato uses this occasion to turn his sarcasm against the Brazilian woman who lives in mortal terror of being out of fashion, that is of dressing differently than the French. The clever French manipulate this fear to good advantage. (VII, 250-251.) One national industry developing in Brazil and of great interest to Lobato's characters is the toy industry. In Peter Pan, Lobato's Peter is determined to set up a huge toy factory when he grows up. (V, 152-153.)

Lobato's criticism of national economic policies is basically what landed him in jail. This criticism was not entirely directed against the petroleum business. In Geografia de Dona Benta (Dona Benta's Geography), the children spot a huge column of smoke and ask the grandmother about it. She sighs sadly and answers that the Brazilian government and the coffee growers, in order to support the price of Brazilian coffee on the world market, have ordered the burning of thousands

of tons of coffee beans. When Little Snub-Nose asks if it is right to do such a thing, Dona Benta answers as follows:

"No, my child. This is what the good Portuguese call an 'economic act of imbecility.' Producing only to destroy is the greatest of absurdities. No matter, that's what's happening. The poor growers raise the coffee carefully, fight plant disease, harvest the coffee, dry it, cull it and put it in sacks, weigh it and ship it out to the ports by rail. After all this tremendous effort, the coffee is stacked up and burned. Already 35 million sacks of coffee have been burned. To give you an idea of the volume this represents, just think of the 35 million sacks forming a 40 square meter area. It would be much higher than Sugar Loaf mountain or the highest skyscraper of New York City or the Eiffel Tower of Paris."

The children reflected on that economic monstrosity.  
(VII, 53.)

Another very real economic danger was that which occurred at the international, not the national level. Lobato was convinced that international oil trusts were in league with Brazilian politicians to block the development of the Brazilian oil industry. In O Pogo do Visconde (The Viscount's Oilwell), all the characters spy on one American who they think is the agent and spy for one international oil trust. They expect this agent to sabotage their efforts in some way and they are not disappointed. When the special piece of equipment, a blow-out preventer, is ordered from the United States, the children anxiously await its arrival. What actually arrives in place of a blow-out preventer is a box containing two radio kits. Peter and the others are convinced that the agent has sabotaged their oilwell, and if it were not for the hefty rhinoceros who sits on the well to cap it, all would certainly have been lost. (X, 152-154). Despite the passage of more than thirty years since the writing of this book, the image of the international oil companies has not measurably improved.

At the level of the individual, Lobato also cherished certain economic principles. One was fairness and honesty. In O Poço do Visconde (The Viscount's Oilwell), when Dona Benta and the others are negotiating to sell their crude oil, they offer a very reasonable price. The businessmen who are well aware of the low price add insult to injury by suggesting that even this reasonable price is too high. Dona Benta, who is no fool, promptly gives a counteroffer which is two cents higher than her original offer, "a punishment tax" as she terms it. (X, 205-206.)

Another principle is that money should be circulated and spent, not hoarded. This point is made in Fábulas (Fables) when a story is told about a miser who hid his treasure under a rock and then kept hanging around the rock. One day he discovers his treasure has been stolen and is understandably distraught. A traveler who is passing by observes that the money was no good to the miser or anyone else buried under a rock. Dona Benta agrees, stating that money is a public utility which must be gainfully employed and circulated. Everyone agrees except Emília who is a hoarder par excellence. (XV, 123-124.)

Lobato was criticized for his materialism and love of money. Many of his contemporaries observed that his children's books were important to him as get-rich mechanisms and that Lobato's own desire to strike it rich affected the quality and content of his works. No one can deny that Lobato desired a profit from his books, but on the other hand, no one can deny that Lobato also enjoyed writing his children's series. Neither pleasure cancels out the other. If anything, both reinforce each other. On a more idealistic plane, Lobato linked the

making of money to national progress and hoped that the beneficiaries of socio-economic development would share the profits with those less fortunate than themselves. Ultimately, material wealth was a means and not an end to authentic riches. In Fábulas (Fables), Lobato presents his young readers with a story illustrating this point that he who pretends to be something he is not on the basis of flaunting material wealth, ends up badly. Dona Benta reminds the children of the riches to rags experience of their neighbor Coronel Teodorico. When Peter claims this was due to ill luck, Dona Benta disagrees:

"No, my son. My colleague only filled himself up with money--he didn't get rich. Only he who acquires knowledge is rich. True wealth is not the accumulation of coins--it's the perfection of the spirit and of the soul. Who is the richest--Socrates whom we met at Pericles' house or some common millionaire?"

"Oh, Socrates, Granny! Alongside of Socrates, the common millionaire is no more than a beggar."

"That's exactly right. True wealth is not that of the pocketbook but rather that of the mind. Only he who is wealthy in the mind (or in the heart) knows how to employ material wealth made up of goods or money. Our colleague intended to be rich. He puffed himself up like a moneyed peacock, but ended up as bald as a crow. Learn this well. . . " (XV, 14.)

\* \* \*

So ends the discussion of Lobato's didactic content, of his views on a range of subjects as varied and as rich as the author's own personality. All that remains, now, is a brief consideration of major conclusions to be drawn from this research as well as suggestions for future researches, which the present effort suggests would be of some merit to students of Brazilian and world children's literature.

## CHAPTER VIII

### CONCLUSIONS AND IMPLICATIONS FOR FURTHER STUDY

#### Purpose of the Study

This study of the children's literature of Brazilian author José Bento Monteiro Lobato was designed to serve several complementary purposes. In the field of children's literature, the study has added to the knowledge of the children's literature of another country, in this case Brazil. It has illustrated the influence of trends in European and American children's literature on the children's literature of Brazil, and has applied an accepted investigatory technique, content assessment, to the children's literature of another nation. In addition to publicizing the children's literature of an outstanding Brazilian author, the study has illustrated the interplay between Lobato's children's literature as a mirror as well as shaper of cultural attitudes. It has suggested, at least, the educational function of children's literature as a force for cultural transmission and for cultural change. Finally, in the field of children's literature, the study suggests, at least indirectly, the possibility of increased translation of foreign works for use by American schoolchildren as a vehicle for learning about other peoples and cultures.

In the field of ethno-pedagogy, this study has demonstrated that culture shapes expectations with respect to authentic learning situations. A range of intellectual abilities was revealed, some of which were acquired in formal learning situations, others in more informal

learning situations. The children's literature of Lobato also illustrated how children's literature can serve as a school and non-school vehicle for transmitting certain cognitive and affective learnings, as well as a wide array of cultural and authorial values. The survey of Lobato's children's literature demonstrated how children's literature was utilized by the author to consciously shape cultural expectations about legitimate modes of learning and pedagogical styles. Lobato's pedagogical theories were often at variance with educational practices typical of his day. These findings should be of some significance to Brazilian educators, especially practitioners in the schools.

In the field of Romance languages and literary criticism, this treatment of the children's literature of Brazilian author Lobato has underscored the fact that such literature is rich, capable of being subjected to literary criticism. If the children's books of well-known foreign authors are ignored, an important dimension of literary work remains unknown to a wider audience and unevaluated by professionals in the field.

Overall, the working hypotheses underlying the study were validated by the findings. If anything, the richness of Lobato's children's books exceeded the initial expectations of the researcher on several grounds. First, the impact of trends and content of international literature on Lobato's children's books was somewhat more apparent and constant than originally expected. The appearance of characters from European sources as well as the references and appearances of cartoon personages throughout underscore this point.

With respect to the second working hypothesis, the children's literature of Lobato clearly reflected the cultural context of the author's life and times as well as his own views and values. While this was predicted, the extent to which Lobato himself drew on his culture and interpreted it for his own purposes was greater than originally suggested in previous interpretations of his children's works. Lobato's own cultural beliefs and values, his own perception of Brazilian phenomena, was a guiding force throughout. Hence, Lobato was no neutral mirror of such cultural phenomena.

Hypothesis Three, that the children's literature of Lobato would reveal social and personal expectations with respect to valuable learning experiences and intellectual skills, was validated. Specifically, the content was more varied and prevalent for types of learnings than originally anticipated. Also, the fact that the formal and informal learning settings correlated with certain types of learning outputs only became apparent after the research was completed. At the outset, the researcher had no preconceived concept pertaining to relationships between pedagogical expectations and their consequences for types of learning. In sum, there was a wider range of pedagogical styles and expectations with respect to authentic learning experience as well as a richer array of learnings tied to these modes than originally expected.

Much of what has been written on the topic of Brazilian children's literature generally divides that literature into two phases--pre-Lobato and post-Lobato. Hypothesis Four, that Lobato's children's literature would mark a turning point away from moral didacticism toward appreciation



of the recreational value of reading and its place in the development of the child needs some qualification as a result of this analysis. While it is true that Lobato's works did differ from previous traditional molds of moral didacticism, it readily became apparent that one of Lobato's central purposes throughout the series was clearly didactic. Thus, the works mark a turning point of moral didacticism, not a turning point from moral didacticism. Recreational and other aspects of Lobato's works do point to new directions in Brazilian children's books, but this should not obscure the fact that fancy and diversion were often employed to convey heavily-laden moral or didactic lessons.

A review of the literature yielded few studies of even tangential relevance to the present research. Language barriers plus an ethnocentric research emphasis in the field of children's literature in part explain this absence of detailed content assessment of the children's literature of other lands. To date, psychiatrists and anthropologists rather than educators have been more likely to undertake such study. Of course, content assessment is a relatively new phase of research in the field of children's literature so that it is probably only natural to expect it to focus on the concerns and questions of American educators with respect to the attitudinal forces at work in children's books.

Methodologically, the seventeen-volume 1959 Brasiliense edition of the children's literature of José Bento Monteiro Lobato was subjected to analysis of its content. From all the materials read, every selection which pertained to the three major categories was recorded and placed in these categories which were titled as follows:

## Learning Situations

### Learning and Intellectual Skills Valued

### Content Related to Personal Responsibility, Progress and Nationalism

All passages were subsequently re-read and sorted into sub-categories based on the nature of the content itself. Then, the passages in these sub-categories were used as the basis for analyzing, judging and drawing conclusions about the content itself.

## Overview Of Findings

### Types of Learning Situations/Pedagogical Expectations

A variety of cultural expectations with respect to authentic learning situations became readily apparent. Every book contained some examples of learning situations, whether formal or informal.

In the formal category, formal schooling was not an important aspect of Lobato's work. When references to schooling did occur, these were casual, brief, and generally negative. The 4,683 pages of Lobato's children's literature contained barely twenty-five references to schooling. No descriptions of school life, school facilities or parental attitudes toward schools were encountered. The author's own negative schooling experiences, plus the marginal role of the school as a social institution in Lobato's Brazil explain the absence of content and critical attitude typical of the material under scrutiny.

Books and reading were endorsed as positive, meaningful learning experiences. Books were shown to be valuable sources of knowledge critical to real-life situations, and passages from books were often

cited by personages defending a point of view. Books and reading were also depicted as important to progress as books protect and conserve knowledge of all sorts. The impact of world classics of children's literature surfaced in this section dealing with books and reading as authentic learning experiences.

The nature of teacher-student interactions was of critical importance to the series in that Lobato had as one of his major goals the modification of traditional, rigid, authoritarian pedagogical styles. Explicit teacher-student interactions formed the hub around which 50 percent of Lobato's works revolved. In all works, incidents of teacher-student interactions were typical. None of these took place in schools, however. When they did occur, images of educators were negative and stereotyped. All characters were teachers to others at some point or another, regardless of age, sex, or species. In teacher-student interactions, students were consistently encouraged to take an active part in the learning experience.

In more informal settings and styles of learning, the importance of the oral tradition and of experiential learning was stressed. While the oral tradition and oral transmissions of knowledge were depicted by Lobato throughout his series, the content of the session was the prime determinant of whether the attitude expressed was positive or negative. In sum, oral transmission was a neutral and valuable vehicle to acquire and transmit knowledge. If the learnings so transmitted were of the type to further progress and development, the learning situation was deemed worthwhile. If not, the attitude expressed was clearly a negative one. Folk tradition was not viewed sympathetically overall.

Learning by doing, or experiential learning, was viewed as a legitimate and effective pedagogical tool. Virtually every volume in Lobato's children's series contained instances of experiential learning, while in roughly three-fourths of the works, such experiential learning situations were given explicit emphasis. Such learning was endorsed by Lobato as a progressive pedagogy and was not a typical practice of the Brazilian schools of his day. All the characters at one point or another must learn by doing. Such learning was always portrayed as highly effective, and overall was viewed as an enjoyable way to learn.

Lobato's pedagogical principles, stated both explicitly and implicitly throughout his books, were listed as follows:

- (1) The learnings to be transmitted should be related to the learner's own experiences, to the familiar.
- (2) Wherever possible, learners should take an active part in the learning process. This is accomplished through interactions, by conducting experiments, and by traveling to examine phenomena first-hand.
- (3) The learning experience should be pleasant and interesting. Rather than detracting from the effectiveness of the learning situation, such an atmosphere increases this perceptively.
- (4) Learnings should be chosen and transmitted as appropriate to the age of the learner.
- (5) To be effective, learnings must be transmitted as simply and clearly as possible, with no pretentious or unnecessary embellishments.
- (6) When learners master a fact or concept, they should be positively reinforced, and this should occur immediately after a correct response. This increases the effectiveness of the learning experience.

### Types of Learnings and Intellectual Skills Valued

The second major category contained all those references to types of learnings and varieties of intellectual skills valued. Cultural preferences placed on these learnings and mental skills became readily apparent. If anything, the children's literature of José Bento Monteiro Lobato placed more emphasis on types of intellectual skills than on the specific ways in which these were to be acquired. Again sub-categories suggested themselves and fell into the dual classification of formal and informal.

All but three of the twenty-two volumes of Lobato's children's series contained explicit references to scholars and to wise men. Scholars were generally depicted negatively as pedantic, authoritarian, absent-minded and impractical. While traditional humanistic education was evident in the literature, it was not seen as the primary output or outcome of education for socio-economic and technological development. Pedanticism was roundly condemned, as were official governmental and academic experts. True scholars and great intellects of antiquity were portrayed in a most positive fashion as were Greek cultural legacies shaping what is known loosely as the Western tradition. True wisdom and profundity of knowledge were posited as worthwhile educational goals.

Because Lobato was a strong advocate of a scientific and technological education, it is no wonder that his books abound with instances of such learnings. At least one-third of the series is entirely dedicated to this crusade on Lobato's part against the narrow, classical education typical of even the contemporary Brazilian educational system.

Science and technology were seen as the principal engine of man's progress, and nowhere was Lobato's Positivist bent more evident than when dealing with this matter. Science lessons were shown as enjoyable as well as useful in real-life situations. The man of science, unlike the crusty pedantic figure of the traditional scholar, was universally respected and admired.

Intelligence was highly valued in the series, while ignorance and superstition were both ridiculed and condemned. Lobato considered the child an innately intelligent being, capable of considerable intellectual achievement if properly instructed and nurtured. Man's intelligence was deemed key to man's evolution and progress throughout the ages. Education was the prime means of fostering innate intelligence. Not all beings possessed the same intellectual capacity, however, and truly outstanding intellectual ability was shown as the property of a relatively select few. This made it all the more imperative that pedagogical styles and the formal educational system present the intelligent child with an exciting and effective learning environment.

Mental skills obtained in a more informal fashion were likewise valued. Of all of these, the importance of cleverness, shrewdness, and cunning was most emphatically upheld throughout the entire series. For Lobato, all the book learning and educated intelligence would come to naught if an individual could not fend for himself in the real world. Shrewdness was seen more as a function of personality than of formal training, and the primary personage in the series, Emília, was created in such a way that she personified Lobato's concept of cleverness and

cunning and reflected the great cultural value placed on this particular mental trait. Emília's cleverness was at once amusing, philosophical, practical and instructive.

Skills of a pragmatic, practical or utilitarian nature were defended by Lobato against the typical aristocratic biases of a seignorial society. Only the pragmatic mind set with its practical orientation could give Brazil the necessary stimulus to enable the nation to modernize and advance industrially and technologically. About one-third of the series emphasized practical learnings and intellectual abilities related to these. All the characters possess this practical knowledge and skills and in numerous instances employ these effectively.

Closely related but not synonymous were mental capacities tied to problem-solving. What is usually known as common sense was an important and highly valued ability in this series of children's books. Again, common sense was generally a function of personality rather than an outcome of formal schooling. Dramatic interest was often elicited by Lobato when he placed his characters in dangerous situations demanding that they exercise common sense or problem-solving capacities if they were to have even a prayer of surviving the incident. Emília, as one might expect, was most consistently the character who supplied solutions to problems of any nature.

The intellectual ability to fantasize was greatly valued by Lobato. For Lobato, what most distinguished the child from the adult was the child's capacity for creative imagination. In 82 percent of the works, fantasy was key either as an end in itself or as a means to an end. It represented an extension of intellectual perception to be appreciated

and cultivated by educators. While pedagogical situations could stimulate its development, imagination was again a largely innate trait which was to be acquired outside of the traditional educational system given the school's penchant for stifling the child and hobbling his natural desires to escape to the fantasy world of imagination.

Before moving to consideration of the third major category, it is interesting to juxtapose the types of learning situations with the types of learnings and intellectual skills valued:

Learning Situations

(Enabling Input)

- A. Formal Mode
  - Schooling
  - Books and Reading
  - Teacher/Student Interactions

- B. Informal Mode
  - Oral Tradition
  - Experiential

Learnings and Skills

(Outputs)

- A. Formal Mode
  - Wisdom/Traditional
  - Humanistic Education
  - Scientific and Technological Education
  - Intelligence (Developed)
- B. Informal Mode
  - Cleverness/Shrewdness
  - Pragmatic/Practical/Utilitarian
  - Problem-Solving/Common Sense
  - Fancy/Imagination

What seems to emerge is that the formal mode is expected to produce certain learning outputs and that these outputs are generally acquired in this fashion. In like manner, the informal mode yields a different intellectual skill or learning product. Obviously these are not closed categories or rigid relationships. They are merely suggestive of one interpretation of how Lobato viewed the educational process.



### Types of Content/Didacticism

Children's literature has traditionally been a didactic genre. While the study did not report specific instructional content by now badly out of date, it did focus on two types of material related to Lobato's didactic purpose and placed these under two major sub-categories entitled, Moral Education and "Progress" and the Nation.

Under the general sub-heading of Moral Education appeared several additional sub-categories. The first dealt with personal responsibility and self-image. Lobato endorsed the modern view of the world in which very little is assigned to fate. Lobato's characters actively took responsibility upon their shoulders and had a positive, optimistic, and confident self-image of themselves as initiators and actors. Morality was generally situational or relative as opposed to authoritarian and absolute. The importance of loyalty, bravery, honesty, and humanness was conveyed in Lobato's children's books, but in a manner that was neither stuffy nor unrealistic.

Adult-child relationships appeared in all of the books in the series and revealed Lobato's confidence in the child as a fully functioning, intelligent, and capable being. The chief protagonists of the series were children who were active and equal in social status to adults. The children were not expected to respect or obey their elders when such behavior was neither logical nor merited. Children were positively portrayed as learned and were seen to be the bright hope of the future of Brazilian progress. Adulthood was often negatively portrayed, and there were very few adult characters with the exception of the grandmother and the old Black cook and house servant.

Lobato used his children's literature as a forum to present his viewpoints on a range of issues. To avoid needless repetition, perhaps all that is necessary here is a sketch of Lobato's general stance and his own personality.

Lobato was critical of such well-worn vices as drinking, smoking and obscenity. At the societal as opposed to individual level, Lobato condemned man's injustice, cruelty, greed and penchant for violence and war. Man's ability to control himself and to properly utilize his marvelous technological capacity was seriously called into question. Lobato's own pessimism and bitterness was evident in this sub-category, as was his preference to present things as they are to children, without soft-peddalling the darker aspects of reality. Lobato was no Romantic.

Under the second major sub-heading, "Progress" and the Nation, Lobato's nationalistic views and his treatment of traditional Brazilian social institutions were outlined. Lobato's nationalism was seen to be moderate in the sense that Lobato was a realist who believed it better to improve one's country than to refuse to face its shortcomings. Lobato's children's books were themselves ample proof of his love for Brazil and his expectations for Brazil's future. Lobato created singlehandedly a veritable library of Brazilian children's works. Even at his most negative, Lobato's purpose was the same--to bring about a more modern, progressive and just society where to be Brazilian would be the equivalent of being an enlightened citizen of a marvelous country which had a respected position in the world's family of nations. Mindless nationalism which contributed to international conflict had no justification for Lobato.

Lobato's ideal society was but a larger version of Yellow Woodpecker Place. It was technologically modern, intellectually sophisticated, and existentially pleasing. Lobato's belief in man's progress was also revealed in this sub-section, as was his hope that progress and modernity would improve the quality of existence for the wretched masses of the earth. Brazil's progress was seen as dependent upon the development of its human and physical resources.

Contemporary Brazilian social institutions came under bitter attack when at odds with the exigencies of progress. In the 65 percent of the works in which references to religion, the family, race and class or politics and economics did occur, traditional practices were more often than not depicted in a negative fashion--sarcastically at best, vindictively at worst.

References to religion were few and were overwhelmingly critical. Despite the cultural and numerical dimensions of Catholicism in Brazil, no religious rites were described, nor did the characters practice their religious beliefs to any appreciable extent. Religious intolerance and superstition were condemned as obstacles to progress and as political ploys. With respect to the family, another keenly important Brazilian social institution, Lobato had little to say. There was no wholly typical family, role-based relationship in the entire series. No parent of the main personages ever appeared in nearly 5,000 pages of literature. Controversial acts such as divorce occurred in the series, and the role of women deviated somewhat from generally acceptable cultural patterns.

Lobato's attitudes toward race and class at once reflected and shaped traditional Brazilian viewpoints. Blacks were highly stereotyped and belonged to uneducated, inferior social classes. Upper class excesses were condemned, while what would be termed middle class virtues were upheld. While Lobato did criticize racial and class prejudices, these were inevitably displayed by the characters and depicted in the literature. Lobato's children's literature was, after all, only reflecting what was typical of Lobato's Brazilian life and times. To have completely escaped such depictions would have been a Herculean labor and the resulting children's literature would have had less direct relevance to Brazilian social reality as a result. There was bound to be a gap between the ideal of complete social harmony and social justice and the reality of widespread poverty and inequality of social opportunity on the basis of social stratification and prejudice. At this writing, no contemporary society could be exempted from such criticism based on the juxtaposition of social ideals with social facts.

Politicians and politics in general fared poorly at Lobato's hands. Political corruption was cited as a critical impediment to technological and industrial progress. Lobato's own imprisonment on political grounds is a biographical incident which no doubt inspired this bitterly negative critique of Brazil's governmental system. Lobato positively upheld freedom and the democratic way.

Economically, Lobato's position was an uncomplicated one. Economic progress was synonymous with industrialization and resource development. The value of hard work and investment was endorsed throughout the series,

as was the importance of maintaining a high level of integrity and honesty in all financial transactions.

Such, in essence, were the major findings revealed in the course of analysis of the content of the children's literature of Brazil's important and singular author, José Bento Monteiro Lobato. That Lobato remains a popular and beloved figure on the Brazilian scene is borne out by the most discerning and authentic critics of all--the Brazilian children who continue to read his books one quarter of a century past his death, one half a century past the writing of his first work for children. Lobato's enduring success is no doubt explained by the fact that his works are an expression of childhood itself, of its spontaneity, of its dreams.

#### Suggestions for Further Study

The present investigation of the Brazilian children's literature of José Bento Monteiro Lobato should by no means be the ultimate one. Lobato's children's books are open to any number of interpretations, of which this study represents but one. Future investigators could examine questions of literary style and merit, for example. Questions related to the attitudinal impact of this material on Brazilian children are important, especially given the reality that many of Brazil's present leaders did read Lobato in their youth and that Brazilians continue to pass these books along to their children today. An analysis of who buys this literature and of the uses to which it is put in contemporary Brazil would be a worthwhile exercise.

Lobato's children's books should be investigated more fully than is possible in any one study. Attitudes toward other social institutions could be treated, for example, and investigated more fully. Within the educational area itself, Lobato's own formative influences could be traced more fully so that his pedagogical orientation could be put in better perspective. Lobato's biographical experiences with educators and his contacts with such people as Henry Ford and the Greenfield Village School most probably influenced Lobato's own thinking about the characteristics of effective learning environments. Around the world educators are increasingly concerned about getting at the heart of the matter of alternative teaching and learning styles and settings, and Lobato's works, which touch on this subject, have a place in such reconsiderations of traditional schooling and pedagogical principles.

Some other possible areas of inquiry would include investigations of the seeming contradictions in Lobato's works, particularly those which obscure the degree to which Lobato was consciously utilizing his children's literature to shape as well as to reflect cultural perspectives. Also, in addition, some interesting work could be focused on Lobato's adaptations and translations of world classics of children's literature utilizing techniques of cross-textual analysis. Finally, Lobato's considerable impact on contemporary Brazilian children's authors could be assessed. This would add a new dimension to the state of knowledge of Lobato's place and role in the historical continuum of Brazilian children's literature.

The rich and varied literary output of original Brazilian children's books is virtually virgin intellectual territory at present. To date, few studies of any sort have been undertaken of such important authors as Lúcia Beneddetti or Francisco Marins, for example. Thus, the methodology and even the categorization applied to Lobato's children's series could be replicated with contemporary Brazilian authors of children's books. Attitudinal dimensions would add even more to the value of such studies. Questions of the nature and extent of the impact of international children's literature could also be investigated to good advantage.

If anything, more research and content analysis should be devoted to the children's literatures of other countries. This would add an international dimension to a much-respected field of intellectual endeavor in the United States, would enrich the perspectives of American students of children's literature, and would contribute to the development and appreciation of children's literature elsewhere in the world. Foreign educators would certainly have an interest in the research product and would no doubt be encouraged to investigate more fully their own national legacy in this area. Furthermore, international academic collaboration in such research as well as content studies of American children's literature undertaken by researchers from other nations should prove rewarding to all concerned. Authentic scholarship respects no boundaries. Both professionally and intellectually, genuine international awareness and interaction in the field of children's literature is on the increase. It is an idea whose time has come.

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## APPENDICES

## APPENDIX A

### VOLUME REFERENCE LIST

Quoted translations which appear in the text have all been taken from the 1959 Brasiliense edition of the children's literature of José Bento Monteiro Lobato. The specific volume numbers and titles are the following:

<u>Volume</u>	<u>Title(s)</u>
I	<u>Reinogões de Narizinho</u> (Adventures of Little Snub-Nose)
II	<u>Viagem ao Céu</u> (Voyage to the Heavens)
III	<u>Caçadas de Pedrinho</u> (Peter's Hunts) <u>Hans Staden</u> (Hans Staden)
IV	<u>História do Mundo para as Crianças</u> (A Child's History of the World)
V	<u>Memórias da Emília</u> (Emília's Memoirs) <u>Peter Pan</u> (Peter Pan)
VI	<u>Emília no País da Gramática</u> (Emília in Grammar Land) <u>Aritmética da Emília</u> (Emília's Arithmetic)
VII	<u>Geografia de Dona Benta</u> (Dona Benta's Geography)

VIII	<u>Serões de Dona Benta</u> (Dona Benta's Soirees) <u>História das Invenções</u> (History of Inventions)
IX	<u>Dom Quixote das Crianças</u> (The Children's Don Quixote)
X	<u>O Poço do Visconde</u> (The Viscount's Oilwell)
XI	<u>História de Tia Nastácia</u> (Aunt Nastácia's Stories)
XII	<u>O Picapau Amarelo</u> (The Yellow Woodpecker) <u>A Reforma da Natureza</u> (The Reform of Nature)
XIII	<u>O Minotauro</u> (The Minotaur)
XIV	<u>A Chave do Tamanho</u> (The Key to Size)
XV	<u>Fábulas</u> (Fables)
XVI	<u>Os Doze Trabalhos de Hércules (Part I)</u> (The Twelve Labors of Hercules)
XVII	<u>Os Doze Trabalhos de Hércules (Part II)</u> (The Twelve Labors of Hercules)



## APPENDIX B

### BREAKDOWN OF RATERS' EVALUATION BY ITEM

#### Raters' Evaluation by Test Item

(Percent of Agreement Per Major Category)

1.	100%	11.	100%
2.	83%	12.	83%
3.	100%	13.	83%
4.	100%	14.	83%
5.	100%	15.	100%
6.	100%	16.	100%
7.	83%	17.	100%
8.	100%	18.	83%
9.	100%	19.	100%
10.	83%	20.	83%

Overall Agreement: 93%

## APPENDIX C

### BIBLIOGRAPHICAL INFORMATION: TRANSLATIONS AND ADAPTATIONS

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APPENDIX D

BIBLIOGRAPHICAL INFORMATION: ADULT LITERATURE

BY MONTEIRO LOBATO

Urupês

Cidades Mortas

Negrinha

Idéias de Jéca Tatu

A Onda Verde e o Presidente Negro

Na Antevéspera

O Escândalo do Petróleo e Ferro

Mr. Slang e o Brasil e Problema Vital

América

Mundo da Lua e Miscelânea

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