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The City University of New York, Ph.D., 1974
Language and Literature, modern

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EÇA DE QUEIROZ AND THE MODERN PORTUGUESE SHORT STORY

by

CONSUELO M. LOUREIRO

A dissertation submitted to the Graduate Faculty in Comparative Literature/Portuguese in partial fulfillment of the requirements for the degree of Doctor of Philosophy, The City University of New York.

1974

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This manuscript has been read and accepted for the Graduate Faculty in Comparative Literature in satisfaction of the dissertation requirement for the degree of Doctor of Philosophy.

May 3, 1974
date

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May 1, 1974
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I. INTRODUCTION.

A. Status of the Short Story in Portugal.

Of all literary forms, probably none has aroused more controversy and less study than the short story. Its simple claim to consideration as an independent genre has been disputed, and the seriousness of its artistic standing denied. Robeson Bailey gives a telling resumé of the ambiguous position still held by the short story in general:

> In nearly all civilizations the short story in its various phases is one of the oldest, if not the oldest, of literary forms, and it is unquestionably one of the most vigorous. Yet rarely is it approached with the same regard for its history and development as is the study of other literary forms, such as drama, poetry, the essay, or the novel. As a consequence, the short story is too often dismissed as rootless and therefore ephemeral, as a meretricious form of popular entertainment, or as the refuge of the precious.[1]

Such criticism applies with even greater force and exactness to the position of the short story or "conto" in Portuguese literature. Defending the short story as one of the literary modalities most pleasing to the public in general while, at the same time, being one of the most complex and difficult genres, Luís Forjaz Trigueiros scores the lack of serious consideration which it is accorded:

> É hábito actual, e sobretudo no nosso país, falar-se do conto com um certo desprezo, classificando num plano inferior os prosadores que se dedicam a este género, porque, segundo opiniões expendidas várias vezes, não cabem no curto espaço duma breve narrativa os largos debates psicológicos ou morais que constituem,

---

[1] Foreword to Book of the Short Story, Edited by H. Seidel Canby and Robeson Bailey (New York: Appleton-Century-Crofts, 1948), p. 2.

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> por assim dizer, a razão fundamental da literatura contemporânea.
>
> O conto tem sido muito caluniado; esquecem-se os seus detractores de que foi precisamente pelo conto que começaram a sua carreira literária alguns dos maiores escritores de todos os tempos.[2]

Although it is true that many Portuguese writers did, indeed, begin with short stories, of far more significance is the fact that there are almost no important writers of prose fiction in Portugal who do not include the short story among their generic repertory. In the nineteenth century, in fact, with the single exception of Almeida Garrett, all the major authors wrote short stories as well as the longer works for which most of them are best known.

Alexandre Herculano initiated his career with the brief narrative form, as did Júlio Dinis. Camilo Castelo Branco produced several volumes of short stories during the second phase of his literary evolution, the period of full maturity and of greatest creativity. Teixeira de Queiroz is remembered far more for his contributions to short fiction than to the novel, although he has several novels to his credit. Finally, some of the best known writers of the period restricted their efforts in the field of prose fiction entirely to the short story. Pedro Ivo, Trindade Coelho and, particularly, Fialho de Almeida won and retain their literary renown as short story writers.

B. Eça's Position as a Short Story Writer.

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[2] Luís Forjaz Trigueiros, Defesa do Conto (Lisbon: Palestra lida ao Microfone da Emissora Nacional, 1937),p. 7.

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Despite the vitality of the brief narrative form in Portugal during the century that marks the genre's transformation into the modern short story, little critical or scholarly attention has been given to it. In the case of authors such as Herculano and Camilo who wrote both long and short fiction, the short stories have remained an almost totally ignored segment of the writers' works in contrast to the novels or novellas. Even authors like Trindade Coelho who wrote only short stories have been largely neglected. No Portuguese writer, however, so graphically illustrates the equivocal position commonly held by the short story as does Eça de Queiroz, who is, unquestionably, the most highly acclaimed Portuguese novelist of modern times. His popularity and reputation are at least as great -- some would say, greater -- in Brazil as they are in his native Portugal. The bibliography on him and on his works assumes truly monumental proportions in Portuguese letters[3] and is probably surpassed only by that of Camões. Nevertheless, this mass of literary research, study and appraisal reveals some curious focal imbalances, most notably as concerns Eça's shorter works, which constitute a substantial body of his literary art. By and large, major studies either ignore his brief narratives, gingerly and fleetingly light on one or two seemingly arbitrary selections, or, perhaps more commonly, dismiss them in passing, as an early and inferior phase of an otherwise great writer's art.

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[3] The Bibliografía Anotada y Metódica de Eça de Queiroz compiled by Ernesto Guerra Da Cal includes over 10,000 entries in twenty one languages.

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In the opinion of Álvaro Lins, the short story is merely one of the genres, accidental and without relief, through which Eça wandered vaguely until finding his true form in the novel.[4] This assertion, which would make of the short story nothing more than a fortuitous way station on the road to a novelistic destination, is belied by simple chronology. Eça did not write short stories only during a single and essentially formative stage of his literary profession. Although he first ventured into prose fiction with the brief narrative form, those writings do not represent the only examples of the genre as conceived by Eça -- nor, in fact, its apogee. Eça's best short stories, as well as the majority, were written during the last decade of his life and are, therefore, the product of maturity, not of youthful experimentation or the search for artistic expression and identity.

Massaud Moisés arrives at the same conclusion as Lins concerning the inferiority of the short stories vis-à-vis the novels, but from the opposite direction. Moisés declares that the short story deserved Eça's attention very rarely and then only at the end of his life.[5] Thus, contrary to Lins, Moisés recognizes only the later stories, to which he attributes the disadvantages of a casual afterthought. To both, the short story was an ephemeral

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[4] Álvaro Lins, História Literária de Eça de Queiroz (Rio de Janeiro: Livros de Bolso, 1965), p. 37.

[5] Massaud Moisés, "O Conto de Eça de Queiroz," Ocidente, Lisbon, Vol. LVI, 1959, No. 252, 182.

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experiment. Nevertheless, the truth is that Eça wrote short stories throughout his literary career. That he produced a relatively small number is irrelevant in considering artistic merit, particularly in the case of Eça de Queiroz, whose unceasing "struggle for perfection" prevented him from being a prolific writer in general. It should be noted that only six novels were published during the author's lifetime, which comprised some thirty years of literary activity.

Nor can factual justification be found for the claim that Eça was generally so indifferent to the short story as a literary vehicle that on the rare occasions when the genre attracted his attention it was only for a brief, effortless instant. Such statements can only be considered conjectural. A far more valid case can be made for the opposing position, namely, that Eça did not simply dash off his shorter pieces, but, rather, that he was as demanding a craftsman of short stories as of novels. Certainly, "O Suave Milagre" cannot be considered the result of a nonchalant mood. The story as it is now known and as it appears in the Contos was first printed in 1898 and is the reworking of a story written initially by Eça in 1885, under the title "Outro Amável Milagre." In the case of "Civilização," published in Rio de Janeiro in 1892, a prototype exists in the story "Um Dia de Chuva," one of the previously unpublished pieces included by José Maria d'Eça de Queiroz, the author's son, in Cartas Inéditas de Fradique Mendes e Mais Páginas Esquecidas in 1928. Unlike "O Suave Milagre,"

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of which there are two versions, "Um Dia de Chuva" and "Civilizacão" represent two different stories. They share, however, certain key elements, chief among which is the thematic kernel, elaborated more fully and implicitly in "Civilização."

Reference to "Civilização" brings up an additional aspect of Eça's "modus operandi" which should be taken into account in judging the significance of the short stories within the broad spectrum of his fiction. Several of the novels reveal their debt to previous short stories, notably A Cidade e as Serras, which is, essentially, the elaboration of "Civilização" into a novel. The germ for A Relíquia is to be found in A Morte de Jesus, just as the themes of the bourgeois Don Juan and the adulteress are treated in "No Moinho" before O Primo Basílio, and a debonaire, ironic devil makes his debut in "O Senhor Diabo" before appearing in O Crime do Padre Amaro and O Mandarim. It seems clear that the short stories are not the product of hasty thought, but, quite to the contrary, expressions of ideas and preferences which were of sufficient interest to Eça as to continue to attract his attention simultaneously with many of his longer works.

Another reason widely advanced to account for the lack of success attributed to the short stories seems to offer a more valid basis for pertinent discussion. The point is made that Eça's literary qualities were better suited to the scope of the novel than to the more limited range of the short story. Thus, even while admitting that

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some of Eça's best pages are to be found in his stories, António Cabral does not consider the genre representative of the author's temperament:

> Nos Contos, os predicados que fizeram de Eça de Queiroz uma notabilíssima personalidade literária resaltam com menos nitidez, por ser o conto um género de literatura a que não se ajeitava tão bem a sua índole de escritor.[6]

Lauro Escorel expresses a parallel judgment,[7] as does Massaud Moisés. The latter further contends that, with his humor and irony, plastic sensitivity and sense for the psychological aspect, Eça was able to respond best to the broader situations permitted by the novel as opposed to the restricted frame of the short story, which stifled his special talents.[8] Unfortunately, these statements are allowed to remain mere opinion, bereft of any supporting elaboration. No attempt is made to explain in just what manner Eça's particular qualities can justifiably be considered an asset to the novelist and not to the short story writer, and, without elucidation, it is difficult to perceive how such characteristics as humor and irony can be viewed as pertaining exclusively to any single prose genre. In fact, many of the very "novelistic" attributes ascribed

---

[6] António Cabral, Eça de Queiroz: a Sua Vida e a Sua Obra. Cartas e Documentos Inéditos (Lisbon: Livraria Aillaud & Bertrand, 1916), p. 229.

[7] Lauro Escorel, "Eça de Queiroz Contista," in Livro do Centenário de Eça de Queiroz (Lisbon and Rio de Janeiro: Dois Mundos, 1945), p. 160.

[8] Moisés, "O Conto de Eça de Queiroz," pp. 181-2.

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to Eça de Queiroz by critics such as Escorel, Moisés and Cabral are recognized by others as representing the strength of the short story writer. His Spanish translator, Julio Gómez de la Serna, finds in the short stories all of Eça's best qualities as an author: "observación, ternura, ironía, sentido dramático, interés apasionante, originalidad de asunto y de expresión."[9] And, in the words of Aubrey Bell, the short story gave Eça "scope for his powers of observation and insight without calling for an elaborate plot, in which he often failed."[10] Quite contrary to the view of the short story as an uncongenial genre, therefore, Bell asserts that its necessarily basic simplicity of design lends itself more successfully to Eça's technical skill than the more complex plan of the novel. Such, also, is the position taken by José Maria Bello, who considers many of the secondary scenes and landscape descriptions included in the novels to be of little or no relevance and concludes that "o conto, por si mesmo de composição mais cerrada, obrigava-o a ser mais incisivo e mais sintético. E as suas virtudes inatas ou adquiridas de escritor lucram com semelhante condição."[11] Probably the highest claim in favor of the short stories is expressed

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[9] Julio Gómez de la Serna, "Cuentos (1903) - Acotación Marginal," José Maria Eça de Queiroz, Obras Completas, Vol. II, (Madrid: Aguilar, 1948), p. 981.

[10] Aubrey Bell, Portuguese Literature (Oxford: Oxford University Press, 1922), p. 318.

[11] José Maria Bello, O Retrato de Eça de Queiroz (Rio de Janeiro: Agir, 1945), p. 190.

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by Fidelino de Figueiredo who finds in them the apogee of Eça's art and the perfect expression of his true temperament.[12]

C. Studies on Eça's Brief Fiction.

In essence, therefore, what little commentary there is on Eça's short stories has consisted of generalized conclusions in which the stories are judged only in superlatives, positive or negative, with little in the way of direct analysis of the stories to support either extreme position. Only two general studies have been published on the short stories, one by Lauro Escorel, "Eça de Queiroz, Contista," which was included in the Livro do Centenário de Eça de Queiroz, in 1945, and the other by Massaud Moisés, entitled "O Conto de Eça de Queiroz" and printed in the periodical Ocidente in 1959. Both are articles, however, and although the analyses are well done and include interesting insights, their dimensional limitations make them necessarily superficial. A third article, "O Conceito de Civilização nos 'Contos' de Eça de Queiroz," written by Túlio Ramires Ferro and published first in 1955 in "O Comércio do Porto" and recently in the collection Estrada Larga, is more intensive in its approach, but it covers only the very narrow area of a single thematic concept. Still, it is both incisive and illuminating as far as it goes, unlike the remaining handful of periodical pieces

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[12] Fidelino de Figueiredo, "...um Pobre Homem da Póvoa de Varzim..." (Lisbon: Portugália, 1945), p. 51.

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written about a specific aspect, such as the two by J. Betencourt Ferreira. In "Nosso Pai Venerável...," published in A Águia in 1927, and "A Psicologia na Obra de Eça de Queiroz" which appeared in Revista Transtagana, in 1942, Ferreira is concerned only with praising Eça for his artistic evocation of Paradise from an evolutionary point of view and for the profundity of the psychological penetration of many of his stories. He offers little of substance in the articles and nothing of real support for the positions he takes, particularly with regard to the psychological veracity of Eça's creations. And, considering the dearth of critical material on the short stories, a disproportionate concern seems to have been inspired by psychic-medical questions, since, in addition to the article by Ferreira, there is a discussion of several of the short stories by Alberto Pessoa in his Ideias Médicas de Eça de Queiroz, a five-volume work published in Coimbra in 1933, and by Umberto Araújo in "Um Caso Patológico," one of the articles included in the In Memoriam volume of 1947. The little additional commentary written on Eça's short stories must be sought in histories of literature, notably those by Fidelino de Figueiredo and António José Saraiva, and in a few general works on Eça, such as Saraiva's As Ideias de Eça de Queiroz and José Maria Bello's Retrato de Eça de Queiroz.

D. Purpose, Scope and Goal of Present Study.

It is all too obvious that Eça's short stories constitute a most neglected area of his literary art, and

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it will be the purpose of this study to attempt to lessen the existent lacuna, since the author agrees with Túlio Ramires Ferro that Eça's stories "no conjunto da sua obra ocupam um lugar importante e são tão significativos como os seus grandes romances."[13] The stories are, indeed, important within the context of Eça's work, of which they comprise a sizeable segment. But they also possess intrinsic merit as aesthetic creations, quite independently of the novels. In the broad framework of the modern short story in Portugal, Eça's narratives mark the culmination of the formative stage of development begun by Alexandre Herculano and continued by Camilo Castelo Branco, Rodrigo Paganino and Júlio Dinis, as well as by contributors of lesser significance such as Rebelo da Silva, Teófilo Braga, Álvaro de Carvalhal and Júlio César Machado. With Eça the Portuguese short story reached the stage of full maturity and aesthetic autonomy, to become a freer, richer, more vital form of literary expression. As modern short stories, Eça's brief narratives reveal considerable thematic substance and a variety and mastery of literary resources and techniques that make some of them outstanding examples of the genre and all of them interesting. He completed the shift away from the action-emphasizing tales about the

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[13] Túlio Ramires Ferro, "O Conceito de Civilização nos 'Contos' de Eça de Queiroz," in Estrada Larga (Porto: Porto Editora, n.d.), Vol. 1, p. 488.

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Middle Ages that was initiated by the Romantics and effected a balanced and more complex interaction of the various narrative aspects.

In the nuclear segment of this study, the short stories of Eça de Queiroz are analyzed according to the major narrative elements that, to one degree or another, characterize the modern short story. What those elements are and how they are defined, as well as a brief discussion on the theory of the genre, constitutes a preliminary section intended to explain the approach taken and the method followed in the main section on Eça. The aspects studied comprehend theme, structure, point of view and characterization. In order to keep this work within reasonable limits of length and scope, style is omitted as a separate division, since that aspect of Eça's literary art is so completely and excellently analyzed in Ernesto G. Da Cal's definitive Linguagem e Estilo de Eça de Queiroz.[14] Instead, stylistic features of specific interest or significance are considered in conjunction with the particular aspects that they highlight, support or complete.

Our main goal is to arrive at an understanding of Eça's concept of the short story through the detailed analysis of the means and techniques he uses to attain his artistic aims and to determine what it is that Eça says in his short stories, how he says it and how well he succeeds in saying it -- that is, how he creates the integral work

[14] Ernesto Guerra Da Cal, Linguagem e Estilo de Eça de Queiroz, translated by Helena Cidade (Lisbon: Editorial Aster, 1967).

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of art. In addition to their being studied as independent literary expressions of an individual author, however, the narratives will be viewed within the wider context of the modern short story in nineteenth century Portugal. For this reason, both the introductory and concluding chapters include brief examinations of the short story writers who preceded Eça, as well as those who were his contemporaries, for the purpose of enabling us to distinguish Eça's role in the development of the genre and his contribution to making it a more aesthetically significant and vital form.

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II. THE PORTUGUESE SHORT STORY BEFORE EÇA DE QUEIROZ: ROMANTIC AND TRANSITIONAL WRITERS.

A. The Historical Short Story.

1. Alexandre Herculano.

The path to modern fiction in Portugal was opened on March 17, 1838 with the publication in Panorama of Alexandre Herculano's historical short story, "O Castelo de Faria." Herculano himself recognized his position as trail blazer in 1851 in his prologue to the first edition of Lendas e Narrativas, in which were collected all his short stories previously printed in Panorama between 1838 and 1844:

> Esta nova edicão deve ser julgada principalmente com atenção ao seu motivo, à prioridade das composições nela insertas e à precisão em que, ao escrevê-las, o autor se via de criar a substância e a forma; porque para o seu trabalho faltavam absolutamente os modelos domésticos.[1]

He felt, therefore, that his country possessed no previous tradition upon which to draw and that although the short story quickly became a staple of Portuguese literature and underwent extensive development, it was his stories that constituted "a sementinha donde proveio a floresta."[2]

Herculano believed that his country was in a period of decadence which had begun with the Renaissance, the age of discovery and expansion. Although to most Portuguese this period represented the dazzling apogee of national

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[1] Alexandre Herculano, Lendas e Narrativas (28th ed.; Lisbon: Livraria Bertrand, n.d.), Vol. I, vi-viii.

[2] Ibid., p. ix.

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glory and achievement, Herculano held that it was during the Middle Ages that the intellectual, moral and material base of the nation had been forged and that Portugal had attained the zenith of its existence. Consequently, it was to this period of moral virility that Portugal should turn for consolation and example. His historical fiction was to help by creating a link between medieval and modern Portugal so that his countrymen would be better able to understand -- and therefore emulate -- the heroic grandeur of their forebears. Different as the writers were in other respects, Eça echoed Herculano in his admiration for the vital warriors of Portugal's Middle Ages, which he re-created in A Ilustre Casa de Ramires, and in the short story, "A Catástrofe," in which a knowledge of history is seen as a means of generating the type of patriotism needed to save the country.

Because of their purpose, Herculano's stories have a strong degree of didacticism. He interjects his comments at various points throughout the narratives, and he incarnates in his heroes the supposedly lost qualities of courage, integrity and loyalty he would like his countrymen to recover. His characters are not men of ordinary human dimensions. They are giants of "virilidade moral" who possess unequivocal assurance in their physical and moral powers and in the absolute righteousness of their guiding principles. Family ties, personal deprivation, death, none of these compare in importance with courage, loyalty to king and country, keeping one's sworn word and similarly noble

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qualities. These qualities are individually, rather than socially derived, however. Gonçalo Mendes da Maia in "A Morte do Lidador," who celebrates his 95th birthday with a voluntary incursion into Muslim-held territory, the king, João I, Mestre Afonso Domingues, the blind arquitect of Batalha in "A Abóbada" and Fernão Vasques, the tailor in "Arras por Fora de Espanha" who leads the popular reaction against King Fernando's marriage to Leonor Telles, are all equals in moral nobility, despite their different social standings. Herculano's characters are definable human beings, although their limited, functional roles deprive them of the multi-faceted fulness of reality. They stand in too sharp an outline, towering above imperfect mortals or glaring in unrelieved baseness.

In order to impart greater reality to the times and heroes he writes about, Herculano fills his stories with the historical detail and local color so much to the taste of the period. In addition to the careful depiction of clothing, interiors and buildings, by which a sense of the concrete is given to his recreation of remote times, Herculano also tries to evoke a medieval atmosphere through descriptions of customs and traditions. Frequently, sheer "costumbrismo" and length of descriptive detail serve primarily to interrupt the flow of the narrative and to detract from its dramatic value, but in some passages all these elements combine to enhance the dramatic sensation of a living past. Such an example is provided by the description of an exorcism in "A Abóbada" which works elements

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of medival superstition into the narrative structure of the story.

2. Rebelo da Silva.

In the realm of the historical narrative, Luís Augusto Rebelo da Silva is the only follower of Herculano who has survived the ravages of both time and changing tastes. Their respective places in Portuguese literature are hardly equivalent, however, for while Herculano commands the highest standing by virtue of many works, Rebelo da Silva is remembered for only a single contribution, a short story called "Última Corrida de Touros em Salvaterra," which was first printed in 1848 and later included in the collection Contos e Lendas, in 1873. In the opinion of Vitorino Nemésio, Rebelo da Silva is a second rate writer elevated to the first order because of that one story.[3] This is not to say that Rebelo da Silva was an unprolific writer. Quite the contrary, he was extremely productive, as can be seen by the edition of his complete works published in 1907-1909, which comprises 41 volumes. The full extent of his eclipse is further emphasized by contrast to the enormous popularity he enjoyed during his lifetime.

Most of Rebelo's stories are period pieces, offshoots of Herculano's hardier stock. They evoke the same medieval atmosphere and combine the same elements of historical fact and tradition. Rebelo himself admitted

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[3] Vitorino Nemésio, "Quatro Autores Esquecidos das Gerações Românticas," Estrada Larga, I, 442.

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that Herculano had so fixed the image of the medieval period that all he had to do was "delinear o painel, distribuir as figuras, e adaptar o colorido à cena."[4] However, the narratives that closely follow Herculano's models have faded into oblivion, while the innovative "Última Corrida de Touros em Salvaterra" is not only still read with appreciation and enjoyment, but is superior to any of Herculano's short stories in its artistic simplicity, compression of detail and dramatic elements, and integration of all narrative aspects. Rebelo leaves the customary Middle Ages and advances to the eighteenth century, to the court of Dom José and his powerful minister, the Marquis of Pombal, and, in the course of this temporal voyage, he discards the ultra-romantic characteristics of his other works.

Rebelo elaborates a very effective plot structure by presenting the drama of "Última Corrida de Touros em Salvaterra" on two levels, one personal, one national, with the two interacting and finally converging with the tragedy at Salvaterra. Bullfighting, which the king refuses to renounce in spite of Pombal's opposition, symbolizes the missing link in the marquis' de facto rule over Portugal, since it is the one matter over which the king contradicts his minister. The bullfight at Salvaterra becomes the last and decisive battle, culminating in Pombal's victory, when

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[4] Rebelo da Silva, Introduction to A Pena de Talião in Contos e Lendas (Porto: Livraria Civilização, 1967), p. 297.

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the fatal goring of the Count of Arcos sounds the death knell of bullfighting as an aristocratic sport.

Rebelo succeeds in creating characters that achieve a human, individualizing dimension without the superhuman attributes of Herculano's heroes. He employs no romantic grandiloquence to wring melodramatic effects from the death of the young count nor does he attempt to overpower the reader's sympathy. The emotions of anguish, fury and hopeless despair through which the count's father, the Marquis of Marialva, passes are described with singular simplicity and unlaboured restraint.

Although the story is written entirely from the third person omniscient author viewpoint, Rebelo does not intervene in the narrative with either comments or judgment, except for a brief eulogy of Pombal. Yet, although no overt denunciation of bullfighting is expressed, the author's attitude is revealed in a short, muted scene. The old marquis, after having plunged his sword into the bull with deadly accuracy, embraces his son's corpse, while the moribund bull staggers to the side of the count's dead horse and there dies. It is a most impressively understated, and therefore all the more graphic, condemnation. The marquis vents his fury at the workings of fate on an involuntary villain, as innocent as the horse beside which he dies. Man and beasts alike are victims, but the responsibility for the tragic event is man's alone.

Description and picturesque details are never allowed to form an obtrusive backdrop or to interrupt the

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the flow of the action as they frequently do in Herculano's narratives. Instead, they are integrated with the other aspects to heighten and support the overall dramatic effect of the story.

Although Rebelo da Silva possesses a very limited place in Portuguese fiction, it is nonetheless a durable one, since "Última Corrida de Touros em Salvaterra," with its formalistic disaffectation, well-structured plot, and life-sized characters, as well as its welcome absence of intrusive didacticism, can justifiably be considered Portuguese literature's first real achievement in the field of the modern short story.

B. Tales of Fantasy.

Despite the fact that the heroes of the historical narratives by Herculano and, for the most part, by Rebelo da Silva are highly idealized, their feats exaggerated, and their time and ways are remote from us, they move in a recognizable world of natural actions and settings. In "A Dama Pé-de-Cabra," however, the realistic elements are minimal, and the reader is thrown into a dream world of primitive fears and superstitions, of enchantments and curses. The story is Herculano's only "conto no género fantástico," as he himself classified it,[5] and although it, too, is a precursor, it has little in common with the works of the two

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[5] Alexandre Herculano, author's note, Panorama, September 2, 1843, p. 279.

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nineteenth century writers whose names are always associated with tales of fantasy, Teófilo Braga and Álvaro de Carvalhal. Herculano's tale -- and Rebelo's "A Torre de Caim" and "A Camisa do Noivado" -- fall within the early romantic phase which retained strong links with old traditions, and, following the models provided by Walter Scott, reproduced some of the popular legends of a primitive nation by intermingling history and fantasy. Thus, "A Dama Pé-de-Cabra," whose source is the medieval Livro de Linhagens do Conde D. Pedro, has as its main character Diogo Lopes, a historical nobleman from Biscay, who was believed to have married a beautiful witch with feet like the hooves of a goat. Eça's "O Defunto" pertains to this tradition, rather than to the phase which followed it. In the later phase, represented by Braga and Carvalhal and influenced by Hoffmann and Poe, there was a shift in emphasis, with the fantastic forming the prime focus instead of entering the tale as an incidental element in the overall mythological conception. Interest was no longer in the fanciful materials of collective tradition as much as in fantasy itself and, specifically, in the fantasies that afflict the individual, whether these be interiorized or exteriorized. The result was a broadened concept of what constituted "fantasy" to include the extravagant mental images produced by the unrestrained workings of the mind as well as non-psychic phenomena.

1. Teófilo Braga.

Teófilo Braga was twenty-two years old when his

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first and only attempt to write fiction was published. Today the Contos Fantásticos are unread and largely unreadable. The collection is heterogeneous and structurally weak owing to the author's belated and generally unsuccessful attempt to impose cohesion upon compositions that were originally printed as separate pieces. It was not until 1914, forty nine years after the narratives were first gathered in a volume, following no specific order, that Braga rearranged them to form a more or less unified work, with interrelating chapters and a loose plot. The effort was certainly not a success inasmuch as the work reveals the artificiality of the contrivance and denounces its purpose in confusing ambiguities, inconsistencies in characterization and obviously contrived framework devices used to link essentially disparate narratives. Even the title is generally inappropriate, for, although the work has invariably been associated with Poe and Hoffmann, little of their influence is actually evident. In fact, only two of the stories could possibly be considered as belonging to the genre of the fantastic. The most Poe-like aspect of the collection is found in the aberrant figure of Flávio, whose first person "confidências" make up half of the book. Like most of Poe's protagonists, Flávio is a tormented being whose soul verges on the brink of dissolution as the result of the idealistic poet's increasing alienation from his fellow men.

Braga's stories present a good example of romanticism at its most artificial, maudlin and obscure. Braga

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himself singled out some of its worst defects in his preface to the second edition. The comments represent his reaction after first re-reading the literary endeavor of his youth, almost thirty years later:

> Achei ali uma fraca penetração do mundo subjectivo ou moral, encoberta com o esforço das comparações poéticas e dos epítetos; desgostou-me o estilo em que a prosa se confunde com o verso, -- apresentando ainda a falta de nitidez de quem não pensa com segurança; e enquanto ao drama da vida, que é o tema eterno das obras de arte, notei também pouco movimento, as situações são narradas em vez de sucedidas.[6]

The one saving quality that he attributes to his work is its youthful passion, "a ardência de um organismo que se queima, a vibração sensorial de uma mocidade plena que se lança de peito aberto ao combate da vida."[7] It is curious that Braga should not only spare, but admire, the emotional excess with which Contos Fantásticos is saturated after years that had seen the Realist/Naturalist reaction produce a Stendhal, Flaubert and Zola and, in Portugal, Eça de Queiroz, Teixeira de Queiroz and Fialho de Almeida, as well as the Camilo Castelo Branco of the Novelas do Minho. However, even the sincerity he claims for his "sensorial vibrations" no longer convinces. The impression is of a perfectly equilibrated, calmly reasoning mind reflecting the prevalent influences in a youthful literary effort.

Braga's stories are, therefore, a minor presence

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[6] Teófilo Braga, Contos Fantásticos (3rd ed.; Porto: Livraria Chardron, 1914), p. viii.

[7] Ibid.

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in Portuguese short fiction. According to Jacinto do Prado Coelho, "valem só como documento dum estádio cultural,"[8] that is, as examples of the fantastic genre as it appeared in Portuguese literature in the nineteenth century. However, they actually have little other than the title to justify the classification, unlike the Contos by Álvaro de Carvalhal.

2. Álvaro de Carvalhal.

Carvalhal's stories were published posthumously in 1868, the same year that he died while in his fourth year of law studies at Coimbra. Of the six stories included in the collection, only one contains no preternatural incidents or strange, hallucinated characters. All of them communicate a personal vibration that is not noticeable in Braga's stories, and which can be sensed through all the theatrical posturing and flagrant melodramatism of the stories. According to Simões Dias, the friend who published Carvalhal's narratives, the strong sense of emotional involvement reflects the very real fears of the tormented student and not mere affectation or imitation. His stories, like those of Poe, supposedly reveal the deliriums of a feverish soul.

Although Carvalhal makes a passing reference to both Poe and Hoffmann in one of his stories, he discloses

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[8] in Dicionário das Literaturas Portuguesa, Galega e Brasileira, (Porto: Livraria Figueirinhas, 1960), p. 102.

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a more direct link with Poe than with Hoffmann. Like those of Poe, Carvalhal's heroes are mad, and they project their own madness and inner turmoil on the external world. A typical atmosphere of hallucination is that of "A Febre do Jogo." After having committed a murder, the narrator/protagonist experiences "uma visão aflictiva," and "espécie de tresloucamento mórbido" in which he pictures himself as two separate beings. Then, delirious, he imagines the objects in his room taking on strange shapes and sizes.

Carvalhal's stories are veritable orgies of tragic passions, perversions, violent deaths and all manner of morbid exaggerations. In "A Vestal" alone, for example, Carvalhal tells of the seduction of a twelve-year-old boy by a young bride-to-be, of a woman who poisons her fiancé's mother and of a husband who discovers his wife's lover is a dog. He does not always transmit an impression of feverish, embittered despair, however. In "Os Canibais," the most fantastic of all his stories, he reveals a marvelously morbid sense of humor which seems less an expression of inner perturbation than a deliberate parody of "black" or ultra-romantic literature. Throughout the bizarre story of the beauteous Margarida who marries the mysterious Viscount of Aveleda and on her wedding night discovers that he is, quite literally, made of stone, Carvalhal is always present, continually making his true attitude known by his commentaries and tone. He laughs, as he puts it, "por detrás dos bastidores," and that

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laughter is most often directed at himself as a writer.

Carvalhal's impassioned subjectivity and grotesque sense of humor make him a more interesting writer than Braga, and though he has been all but forgotten, some of his stories still manage to appear periodically in anthologies.

C. The Rustic Short Story.

1. Alexandre Herculano.

Along with the "conto fantástico," the "rustic" genre followed hard upon the tracks of the historical short story, but they did not hold the same degree of attraction for the Portuguese writers of the period. While the appeal of the fantastic current was extremely limited, the rustic genre became the predominant staple of the short story in Portugal, even into the twentieth century. And once again we have to return to Herculano, this time as the progenitor of the hardy rural strain, with "O Pároco da Aldeia," which appeared between November 1843 and December 1844. The most obvious difference between "O Pároco da Aldeia" and its companion pieces in Lendas e Narrativas, with the exception of "De Jersey a Granville," is its contemporary setting. Unlike the other stories, which are synchronic fragments of Portuguese history or legend, anywhere from the tenth through the fifteenth centuries, the story narrated in "O Pároco da Aldeia" is dated 1825 and allegedly describes people with whom the author was acquainted in his boyhood, as well as actual events.

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Although the story takes place in the "saloio" region on the outskirts of Lisbon, local color is so minimal that one could as easily imagine oneself in the Alentejo, Beira or the North. There is a sensation of spaceless, timeless dimensionality to the story, as if the reader were being allowed a brief glimpse of the undercurrent of national quintessence, of the Portuguese "camponês" as he existed long before the nineteenth century and yet persists, basically unchanged and unchanging. This is not to say that Herculano's characters are mere symbols, although such is undeniably one of their functions. There is nothing to identify any of them as the product or representative of a given period. Even their lives are made up of the daily routines and events which in part form the lives of those who labor in the country and in part constitute the common lot of all humanity. Here no dramatic deeds or stirring battles take place, no lovers die for love, no hero is consumed by a desire for vengeance. Instead, there is the quiet, gentle rhythm of prosaic life, certainly dull by romantic concepts. Laborers return home from the fields at twilight, and women gossip as they do their laundry in the river. Unlike the heroic figures of Herculano's historical fiction, Frei Timoteo engages in humdrum activities which in reality take up the bulk of human time, namely, eating and sleeping.

In the figure of Frei Timoteo there appears for the first time one of the classic characters of Portuguese fiction, the model priest. He, too, reveals Herculano's

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idealizing vision by exemplifying qualities the author admires, in this case, love of God and neighbor. He illustrates those qualities through the dramatic processes of action and dialogue, just as the other characters, secondary or minor, also take shape primarily through dramatic scenes. All the characters furnish touches of "costumbrismo," but not even the most subsidiary ones are exclusively limited to providing background picturesqueness. They, too, have a simple but crucial function in the dramatic progression.

One of the most innovative aspects of the rural genre is its effort to approximate the spoken language of the various regions. The tendency is already observable in "O Páraco da Aldeia" which possesses a spontaneous touch not found in the more somber, frequently ponderous style of the historical narratives with their heavy reliance on the use of archaisms. "O Páraco da Aldeia" depends a great deal upon scenic presentation and represents an attempt to communicate reality through authentic and natural discourse. The dialogues are usually short, with rapid exchanges between the characters. The uneven flow of informal conversations, punctuated by occasional reticences, gives the story a high degree of vividness.

Although "O Páraco da Aldeia" is usually considered a short story, its classification is anything but clearcut. It is actually a hybrid composition comprising philosophic essay, autobiographical reminiscence and realistic narrative.

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The several generic types are arranged in blocks which, although forming part of a collective unit, can be individually dislocated or even extracted without detriment to the overall structure, insofar as comprehension is concerned. The story of Frei Timoteo's sacrifice for two young lovers takes up less than half of "O Pároco da Aldeia" and is told in two separate sections of the work. It is these two segments that represent the rustic prototype and in which are found the various elements that are to become the basic characteristics of the genre. As a whole, however, the composition is weakened by its structural looseness and by the overwhelming mass of commentary by the author which stifles much of the narrative.

2. Rodrigo Paganino.

Despite its significance in the development of the Portuguese short story, "O Pároco da Aldeia" did not generate immediate reverberations. Not until the publication of Rodrigo Paganino's Os Contos do Tio Joaquim in 1861 did a work of any consequence on the rustic theme appear on the Portuguese scene. Alfonso M. Escudero wrote of the Spanish author, Antonio de Trueba, that "los críticos oficiales lo aplaudieron poco. Tuvo más lectores que críticos simpatizantes."[9] The same commentary is applicable to Paganino for, as Júlio Dinis wrote when describing his discovery of Paganino's work: "A imprensa havia recomen-

[9] Alfonso M. Escudero, introduction to Antonio Trueba, Cuentos y Cantares (Madrid: Aguilar, 1959), p. 52.

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dado pouco este livro. Tem desses descuidos a imprensa."[10] In spite of the general lack of critical attention received by him, Paganino not only attained considerable renown during his own time, but he has survived to the present. New, inexpensive editions of Os Contos do Tio Joaquim are common, and it is unusual to meet a Portuguese who does not recognize the title of Paganino's collection.

Paganino's work clearly belongs to the genre introduced by Herculano. The locale of the stories is a farmhouse near Lisbon, the same region chosen by Herculano, where, during the brief twilight hours of respite between work and sleep, the "malteses" or migrant laborers gather to listen to the stories told by Tio Joaquim, stories which are "cheias de verdade e de moral." All the characters in the stories are linked to the land by their occupations. Tio Joaquim himself is an experienced farmhand. More importantly, however, he is "um livro aberto" of real-life stories which provice guidance and example to his listeners. The format of the work is usually that of a "story-within-a-story," as in "A Propósito da Missa," in which for the purpose of curing an otherwise excellent youth of his compulsive lying, Tio Joaquim recounts the tragic story of another person so afflicted.

Although Paganino considered himself a writer of

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[10] Júlio Dinis, Cartas e Esboços Literários (Porto: Livraria Civilização, 1967), p. 180.

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popular stories, his narratives do not possess the particular qualities or the degree of orality which might have made them likely to be absorbed into the popular stream. They were products of his own imagination, deliberately cast in the popular mold. Paganino adapted traditional themes as well as narrative style, as he perceived it, and added a supposedly homespun storyteller to increase the illusion of authenticity. The device of the storyteller also enabled Paganino to express his ideas of what constituted a good story, with Tio Joaquim as a model. Simplicity and congruity are the two features he considers the most outstanding features of the stories, specifically as regards the figures of speech used, since they were taken from country sources, such as plants, plows and animals, that were within the understanding of his listeners. In addition, Paganino praises the didactic intent of the stories, which serve as "exemplos" to his listeners. Paganino does not always express his moral explicitly; most often the lesson is illustrated within the body of the narrative or is left to his audience to formulate. Finally, Paganino praises the brevity of the stories, which he considered essential to tales following the oral tradition if the desired unity of impression was to be achieved.

Paganino's characterizations are generally lacking in depth and individuality. Unlike Herculano who animates his characters and their lives with the ordinary stuff of daily existence, so that what they do and say, as well as

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the problems that beset them have the ring of truth, Paganino often assigns his characters roles in which a particular reaction is forced and, consequently, illogical. They exist to exemplify their creator's moral concepts, and few succeed in stepping out of their narrow functions. One of the exceptions occurs in "O Sexto Mandamento," a story reminiscent of "O Pároco da Aldeia," in which another "bom padre" is introduced -- "um modelo de virtude e um exemplo vivo de caridade cristã." He, too, is always occupied with saving his flock from the clutches of the devil and is much respected and loved by his parishioners. Unlike Frei Timoteo, however, Paganino's priest is an ignorant man, for which Paganino blames the government's failure to provide a suitable education for the clergy. As a result, the priest often fights ignorance with the same weapons as those of his parishioners and a victory by him frequently means only a substitute of one prejudice for another. "O Sexto Mandamento" is also the only story in which Paganino interjects humor and in which he seems to laugh at himself and at the often stuffy moralization that oppresses his work. Consequently, the narrative is very natural and enjoyable reading, and the characters are vital and entirely convincing.

Unlike Herculano, Paganino prefers the melodramatic situation to the common problems that complicate most peoples' daily lives, and he fills his stories with heroes and heroines that are romantic ideals, with not a

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rustic imperfection among them. The protagonists are all tall, straight and strong -- like the various types of trees to which they are compared -- handsome, brave, yet gentle, loyal and honest. Such perfection is essential, however, if they are to merit the heroines, whose beauty and graces are deserving of more than mere mortal lovers. Paganino's ideal woman is not a country type by any means. Rather, she combines the delicacy of feature and grace of manner of the city dweller with the health and color acquired from living in the pure country air.

Paganino best achieves the simplicity and fluency for which he praises Tio Joaquim in his descriptions of the influence of the various seasons or particular hour of day on the inhabitants. And it is the natural, unforced lyricism of such passages with the occasionally unpretentious realism of incident or character that make understandable the enthusiastic impression which the stories produced on a young contemporary of Paganino, Júlio Dinis, who himself wrote rustic short stories early in his career.

3. Júlio Dinis.

Between the years 1862 and 1864, four stories appeared in the Jornal do Porto which comprise the first published fiction of Júlio Dinis and which were published in book form in 1870 under the title, Serões da Província. Although the stories are little known, they possess qualities that prefigure Dinis' major works, and the most interesting stories, "Os Novelos da Tia Filomela" and "O

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Espólio do Senhor Cipriano," represent the introduction of some new elements into the genre of the rural tale.

One of the main criticisms frequently leveled against Júlio Dinis is his tendency to depict only the good side of people and life. As a result, his concept of the country is taken to be a completely idealized one. Such is not the case, however, in either "Os Novelos da Tia Filomela" or "O Espólio do Senhor Cipriano." In the former story, the pathetic drama of Tia Filomela is almost lost in the emphasis given by the author to depicting the superstitious nature of the country people, and the cruelty bred by ignorance and fear. In "O Espólio do Senhor Cipriano" Dinis writes of the obduracy of simple folk once they have made up their mind about something and the unkindness to which their stubborn convictions may lead them. Dinis also writes of the sure instinct of the people, but the general impression is an unfavorable one. Even the priests contribute to the sensation of mental and spiritual poverty. Except for a young enlightened priest who helps Tia Filomela, all the country pastors in Dinis' stories are narrow-minded, pretentious, gluttonous, ignorant and selfish.

Like Herculano, Dinis recreates prosaic, unimpassioned situations, and his characters in the two rustic stories are convincingly rendered with their blend of good and bad. In "Os Novelos da Tia Filomela," in particular, he reveals his early skill in the perceptive depiction of female characters with his mischievous Luisita, who is an

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appealing and believable combination of estimable and reprehensible qualities.

One of the most important contributions made by Júlio Dinis in his short stories is the attention he gives to the landscapes within which he sets his stories and characters. There is little landscape description in Paganino, although he has more than Herculano. Paganino does not so much describe a scene, however, as try to capture the feelings which a time of day or season awakens in him. Dinis, on the other hand, discloses a keen awareness and appreciation of natural surroundings, and his descriptions of the various types of landscapes are given richly and leisurely. He does not see nature only as background, however. While describing a forest, he stops to point out a few houses almost hidden in it and to imagine the happiness each one must contain. Or he lets the chimney smoke wrap itself around the landscape, thus linking the human element to nature.

There is regional picturesqueness in Dinis' stories, but it is present not so much in the nature of the landscape as in the character of the Minhotos, the inhabitants of the northern province of Minho, particularly as revealed by their conversations. Without any attempt at reproducing a strong regional accent, Júlio Dinis succeeds in conveying a sense of authenticity. His dialogues impress with the naturalness of pace, tone and content, as well as of expression.

His short stories are unlike those of his prede-

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cessors because of the absence of explicit moralizing. Instead, affection and humor permeate these early compositions, as they do the later works, and even when human weaknesses are shown, the author communicates an impression of smiling understanding, of gentle compassion and warmth.

D. Sentimental Narratives.

1. Júlio César Machado.

In 1861, the same year that Paganino's collection appeared, another volume of short stories was published, this one written by the best known "folhetinista" of the period, Júlio César Machado. His Contos ao Luar enjoyed wide success, and went through three printings in eight days, according to Pinheiro Chagas.[11] Machado is usually classified an ultra-romantic, and it is an accurate designation with respect to his novels, which overflow with the most extravagant sentimentality and morbid passions. However, although the short stories have a certain melodramatic tendency, particularly in plot, Machado introduces elements which divert them from a more histrionic course and, at the same time, contribute to the evolution of the genre.

For the first time we pick up a book of Portuguese stories in which neither preacher nor teacher nor philosopher is present. Machado's only aim is to entertain: "Tudo ao acaso, tudo a brincar, tudo para entreter."

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[11] Manuel Pinheiro Chagas, Correio da Manhã, May 13, 1889, 1:370.

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And his stories do, in fact, entertain. One of the factors that gives them their special character is the author's manner of building up a tetrically banal situation and then leveling it with a sudden flash of humor or irony. His technique is not unlike that of Álvaro de Carvalhal, although the humor revealed by the two men is of a different temper. Carvalhal's comic vein has a hint of delirium; his laughter could well be a form of bitter outcry. Machado's humor, on the other hand, is not caustic or acrimonious. It inclines, like Eça's, toward the ironic, with a measure of satiric content. A good deal of Machado's humor is directed at certain qualities found in the "lisboeta," which, curiously enough, represent the reverse of the attributes most praised by the writers of rustic stories, namely, insincerity, lack of candor, affectation. Machado's work would quite validly have been classified as urban short stories since, with one exception, the stories take place in Lisbon, or, more precisely, in the social interiors of the city, such as the theater and the ballroom. The characters are, for the most part, city-bred, elegant and rich enough to while away a good part of their idle lives amid the beauties and diversions of Sintra. Even though, in contrast to the rustic genre, the main emphasis is not on place and local color so much as on plot and character, the urban setting is an important aspect of Machado's stories and provides both a definite atmosphere and much of the humor.

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In Machado's stories the action is downgraded, and characterization, in considerable measure, takes the place of episodic elaboration. As a result, the characters are not only generally well defined, they are also carefully differentiated and personalized, through action and dialogue, as well as through description. He presents perfectly believable persons, with normal proportions of weaknesses and virtues. Part of his success in this respect is due to his mastery of the dialogue form, so that exchanges are natural and appropriate to the individuals involved.

Machado's short stories show technical skill, psychological perception and elegance of style. At a time when rural and historical backgrounds reigned in Portuguese literature, he introduced a welcome change with his depiction of upper middle class Lisbon, and with his tone, which, while romantic, remains always restrained, unlike that of his famous contemporary, Camilo Castelo Branco.

2. Camilo Castelo Branco.

Camilo wrote four collections of short stories between 1855 and 1864. Chronologically they fall within his romantic/realist period, as do his "novela pasional," Amor de Perdição, and the satiric novella of customs, A Queda dum Anjo. Nevertheless, in many respects all the collections pertain equally to Camilo's earlier period, since they possess many of the characteristic features of the ultra-romantic works, such as Anátema.

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Cenas Contemporâneas, Camilo's first volume of stories, was initially published in 1855-56. In spite of its title, suggestive of the simplicities of life's daily concerns and more common events, most of the stories are highly melodramatic and include illicit love affairs, abandonments, betrayals, duels and the traditional retirement to a convent. Of course, many of the aspects which strike the reader as most emotional are expressions of Camilo's own intense, passionate nature and often reflect incidents from his own life. Thus, "A Caveira," in which the hero digs up and venerates the skull of his dead love, is reminiscent of the episode told by Camilo about his disinterment of Maria do Adro's skeleton for use in his medical studies. Camilo's particular type of humor is also present in the Cenas Contemporâneas, primarily in stories that, like the longer works, A Queda dum Anjo and As Aventuras de Basílio Fernandes Enxertado, are basically social satires. In "Dinheiro! Dinheiro!" the cynical Camilo focuses on what is to be one of his most most persistent targets, the power of money in an increasingly materialistic society.

Camilo was surprised at the popularity attained by his second collection, Doze Casamentos Felizes, which was published in 1861, and in the preface to the second edition of the work, he attributes the favorable reception to a shift in taste away from the prevalent excesses to "simpleza e naturalidade," the two qualities Camilo claims for his "historinhas." In spite of his assertion,

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however, most of the stories are not too different from the earlier ones and comprise essentially the same busy plots of pursuing profligates, thwarted love and the like. There is, however, a foreshadowing of Camilo's powers of realistic description in the introductory segment of the first story, which depicts the rough, but hospitable, country people at their sparse meal of boiled potatoes and "sopas de leite." There is no evidence here of the harshness with which he will later judge the rustic character, at least as it was idealized in the rustic creations of contemporary writers.

One of the stories in Doze Casamentos Felizes represents an unconventional treatment of the "urbs rus" theme and is, in fact, the kernel which will be expanded three years later to form the third and best part of Cabeça, Coração e Estómago. The protagonist, rich, unhappy and disillusioned with women, finally finds contentment in the country with a wife chosen at random for him. The conclusion is a prosaic panegyric by the hero of his wife, his robust son and the excellent ham, chickens and diverse country products, all of which illicits the commentary from the author: "Ora, ahi está o que é a felicidade!" Here, as in the later work, Camilo equates happiness with visceral wellbeing. Different as this story is from "Civilização," Eça's story on the same theme, the two reveal that the rural focus does not merely involve a positive attraction to that environment on the part of the writer, but is equally the result of a

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corresponding aversion to aspects of city life, whether its artificiality and conventionality, as in the case of Camilo, or its technological dehumanization, as expressed by Eça.

The realistic aspects found in Doze Casamentos Felizes represent a conscious effort on the part of Camilo to more nearly approximate life. He writes in the preface that novels should be constructed just as landscapes are painted, "de modo que o merecimento de tais escritos assentasse na fidelidade da cópia, tal que cada leitor visse nela, um seu modo de sentir, ou a reminiscência dalgum quadro, mais ou menos análogo, que, alguma vez de lhe ofereceu."[12] Camilo also attaches a moral role to his stories, in the hope that his book may prove a wholesome influence on his married readers -- the "leitoras."

Of the four collections, the least interesting in some respects is Noites de Lamego, released in 1863, since it offers little novelty and much repetition of plot elements and characters, particularly the seduction of the innocent peasant beauty by the "fidalgo," abandonment, and the sudden return of the rich uncle from Brazil to serve as "deus ex machina" -- in short, the most typical camilian sentimentalism. The same can be said about Vinte Horas de Liteira, published in 1864. In fact, if anything, its stories are even more conventionally Camilo, with the

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[12] Camilo Castelo Branco, Doze Casamentos Felizes (2nd ed.; Porto: António José da Silva Teixeira, 1863).

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added disadvantage of excessive moralizing acting to the detriment of dramatic elements. Yet, Vinte Horas de Liteira remains one of Camilo's most interesting and enlightening works because of the rare insights it provides into the writer and his art, as revealed by the artist himself with engaging frankness and good humour. Camilo establishes a spiritual link with the past by reviving the tradition of the frame structure. During the course of a long, leisurely journey by litter, the author and a friend converse and tell stories. Beyond the surface frivolity of tone and the discursive impression made by the natural banter of the two men, Camilo is seriously engaged in examining his creative resources and processes -- critically and candidly. The technique of a framework structure provides a view of the artistic process and problems, while the stories themselves illustrate the various points introduced.

The author's companion António Joaquim is a realistically rendered, interesting character, but, more importantly, he is also Camilo's alter-ego, the opposite side of Camilo's coin in every respect, whether in physical appearance, financial status, attitude toward life or temperament and personality. António Joaquim provides the counterpuntal note of common sense, the unimpassioned voice of Camilo's other, unpoetic self.

Among the various aspects discussed by the two friends are the conflict between romantic extravagance and realist pessimism, Camilo's lack of imagination --

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attributed by him not to any innate deficiency in himself, but to the pernicious influence of the cities --, his persistent digressions, and his lack of psychological analysis and poverty of description, which are the defects most often raised by modern critics as well. Camilo therefore reveals in his stories the same passionate individual whose galvanic temperament pervades all his works, but he also shows himself to be a very honest and perceptive critic of his own writings.

3. Ramalho Ortigão.

Like Júlio César Machado, whom he ressembles in many ways, José Duarte Ramalho Ortigão wrote stories which offer an almost polaric contrast to those of Camilo. Ramalho's collection of short stories, Histórias Cor-de-Rosa, were published in 1870 and constitute his only venture into the field of creative fiction, except for his collaboration with Eça on the novel O Mistério da Estrada de Sintra one year later. The stories were written during an early phase of Ramalho's career and, according to Eça, his literary style at that time was archaic and obsolete -- the "prose of a friar" --, and his ideas were those of a dandy. Eça also believed that his friend lacked the qualities necessary for the creation of vivid characters,[13] a judgment strongly refuted by João Gaspar Simões. In

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[13] Cited in Grande Enciclopédia Portuguesa Brasileira, Vol. 24, p. 327.

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Simões' opinion, Ramalho possessed a singular analytic perception and a promising talent that was killed by the Farpas. In fact, he blames Eça for having diverted Ramalho from his true path, that of the psychological novel, in which he might very well have gone on to become a more modern novelist than Eça himself.[14]

There is, of course, no way of proving whether Ramalho would in fact have become a novelist of any significance. He wrote only a very few short stories and those possess no outstanding qualities either of technique, form or dramatic import. Some do show psychological insight, however, as well as the analytic turn of mind mentioned by Simões and a sense of humor that endows the characters with a greater measure of human reality. "Uma Visita de Pêsames," subtitled "Página da Vida Burguesa," is the only story a little like Camilo's social satires, in both style and content, particularly in the final humorous moral and in its lack of tight structural unity. There are two distinct lines of narrative action, one telling of the rivalry between two leading merchants of Oporto, and the other involving the marital experiences of one of them, but they are not essential to one another. The independent unrolling of the two currents is underscored by the manner of presentation of each one. The first is basically expository, a slow, discursive

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[14] João Gaspar Simões, Literatura, Literatura, Literatura... (Lisbon: Portugália Editora, 1964), p. 134.

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detailing of the feud, with digressive asides such as a somewhat lengthy passage describing a strange hair style. The second section, on the other hand, is written almost entirely in the dramatic mode, predominantly through dialogue. And it is this part that gives the story what interest it contains. The scenes are vivid, and the dialogue has a spontaneous quality, especially in the humorous rendering of a wake that turns into a free-for-all.

"Ele e Ela," undoubtedly the best story in the collection, is also humorous, but it features a more subtle form of wit, a light touch of irony such as Júlio César Machado might employ -- and, in fact, the story is dedicated to Machado. Related in the first person by the "ele" of the title, the story takes place on a train traveling from Lisbon to Oporto and concerns a promising flirtation and its abrupt ending. The unusual variation on the motif is that the budding romance disintegrates because the hero's new hat blows away when he leans out the train window. The lost hat, expensive and Parisian, was more than just a head covering. It was a helmet which gave him the nerve to be forward in his flirtation, to act with bravado, confident of his own charm and wit. The beret, with pansies and a tassle, which a solicitous fellow passenger gives him relegates him to the unromantic status of a civil servant and extinguishes all further amorous illusions. It is not only the situation itself that is humorous, but also Ramalho's tongue-in-

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cheek approach to it. At first the exchanges between the narrator and his companion are conventionally sentimental, and the story promises to be a serious romantic interlude. The incident of the lost hat and its ludicrous consequences transforms the entire tone of the story. What starts off with apparent seriousness and somewhat saccharine romanticism turns into an amusing commentary on the perfidious nature of life and how it is apt to ridicule man's aspirations. Alone among Ramalho's stories, "Ele e Ela" was very popular, as is proved by the frequency with which it was reprinted in many Portuguese newspapers during the final decades of the nineteenth century.

"Gastão" is the only other story of any particular interest, and although it is very different in most respects from "Ele e Ela," Simões considers both of them "as duas primeiras páginas de análise psicológica escritas na nossa literatura."[15] Subtitled "Memórias da Mocidade," the narrative is written in epistolary form and recreates the first passion of a young man for an older married woman, and of his attempt to revive that love fifteen years later. Ramalho reveals psychological insight in the portrayal of a man who, satiated with a life of pleasures made easily accessible by wealth, finds himself unable any longer to derive enjoyment or satisfaction from anything. In his disiillusionment he re-

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[15] Ibid., p. 133.

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members the only love that did not disappoint and believes that it can be continued as if time had stood still. But the woman, now old, knows otherwise. The only way the past can be recaptured and love remain unchanged is through their memories of it. Ramalho also touches on the courtly love motif with its belief that passion survives only while unattained. Gastão's love for Fanny remains intact not only because it was his first, but also because it was never diminished or destroyed by fulfillment.

However perceptive Ramalho's analysis of Gastão and Fanny may be, it is not enough to instill life into them or to make the story as a whole dramatically effective. The shifting points of view provided by letters written by different people produce too loose a narrative structure, given the epistolary form of the story and its uniformly static rendering. Nevertheless, his emphasis on character rather than incident, and his subtlety in psychological analysis make him a not unimportant contributor to the development of the short story in Portugal.

With Ramalho we arrive at the last short story writer precursive to Eça, although Ramalho's stories are published four years after the compositions of the Prosas Bárbaras begin to appear in the Gazeta de Portugal. However, we have followed Fidelino de Figueiredo's lead in choosing 1871 as the cut-off date between romanticism and realism since that is the year that the "Conferências do

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Cassino" take place and that the new movement becomes a definite part of the literary scene in Portugal. Eça's early compositions belong to the romantic current, and the few narratives that qualify, however loosely, as short stories lack the interest and significance of the later stories, with which we shall be primarily concerned in this study. Ramalho, as a short story writer, is a transitional figure who belongs to the formative period of the modern short story in Portugal, a period which Eça brings to an end with his "As Singularidades duma Rapariga Loura" in 1874.

The writers briefly reviewed in this introduction represent the first stages in the development of the modern short story. With Eça new elements are introduced and another stage is reached. Before we study just what it is that Eça brings to the genre in Portugal, we shall consider what is meant by a "modern short story" and try to determine the aspects that best define and characterize it, and which we can use as the basis for our analysis of Eça's short stories.

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III. THE MODERN SHORT STORY.

A. Theory and Definition.

Although both Aristotle's Poetics and Horace's Ars Poetica deal primarily with the verse genres of drama and epic poetry, respectively, in 1842 Edgar Allan Poe adapted certain concepts from those works into a definition of the brief narrative form that won for him the title of first theorist of the modern short story and that has been the foundation or point of departure for all subsequent attempts to define the short story.

Poe held that next to a "rhymed poem," the class of composition which afforded the highest possibilities for the exercise of genius was the prose tale, as exemplified by Nathaniel Hawthorne in his Twice-Told Tales. Among the qualities which he attributed to a good story is that of length, specifically that it be capable of being read at a single sitting, anywhere from a half-hour to two hours. The limitation was considered essential in order to avoid extrinsic influences such as fatigue or interruption, to which a longer composition is conducive, and which destroy the unity of effect so crucial to a superior brief narrative. Poe believed that the creation of a single impression was the goal of a skillful writer:

> If wise, he has not fashioned his thoughts to accommodate his incidents; but having conceived, with deliberate care, a certain unique or single effect to be wrought out, he then invents such incidents -- he then combines such events as may best aid him in establishing this preconceived effect. If his very initial sentence tend not to the out-bringing of this

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> effect, then he has failed in his first step. In the whole composition there should be no word written, of which the tendency, direct or indirect, is not to the one pre-established design.[1]

Not only should every word be directed toward creating the single effect, but every word included in the story must be significant. The element of relevancy in Hawthorne's "The Hollow of the Three Hills" is highly praised by Poe:

> Not only is all done that should be done, but (what perhaps is an end with more difficulty attained) there is nothing done which should not be. Every word tells, and there is not a word which does not tell.[2]

Among other traits which Poet admires in Hawthorne, such as invention, creation and imagination, the most important of all in a short story he believes to be originality.

1. Generic Distinctions.

Poe's definition set off an unfinished debate between exponents of more precise, delimiting theories that distinguish clearly between the several types of fiction, particularly between the novel and the short story, and the interpreters of broader, less exact definitions of the genres, with resultant generic undifferentiation. A summary of the ideas of a few representative critics, both early and modern, may help us in formulating a workable definition of the modern short story.

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[1] Edgar Allan Poe, Review of Nathaniel Hawthorne's Twice-Told Tales, Graham's Lady's and Gentleman's Magazine, 20 (April-May, 1842) 254; 298-300, quoted in The Complete Poems and Stories of Edgar Allan Poe with Selections from his Critical Writings, (New York: Alfred A. Knopf, 1958), Vol. II, p. 950.

[2] Ibid., p. 952.

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The first comments on Poe's concept of the short story were written by Brander Matthews and by his anonymous reviewer, and they present the basic points which later critics will develop, revise or add to. Matthews confirms Poe's definition by identifying the main distinction between the short story and the novel as unity of impression, which the story has, or must have, and which the novel, he feels, cannot have. He refers to the three classical unities in connection with the short story and to its prescribed limitations as to character, event, emotion and situation. Because the short story writer does not have the time of the novelist, Matthews maintains, he must be concise and ingenious, providing originality and a touch of fantasy in a highly compressed composition. The difference between the short story and the novel is more than one of length, however; it is also of kind. A short story is not merely a chapter out of a novel or an episode from a longer tale. Conversely, the special impression conveyed by the short story would be spoiled by enlargement or elaboration.[3] We shall return further on to this point.

Matthews' critic disagrees entirely with the premise that there are any differences between the two genres other than that of dimension.

> The whole difference between the novel and the short story arises from the difference of length. It is

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[3] Brander Matthews, The Philosophy of the Short-Story (New York: Longmans, Green & Co., 1901), pp. 10-14.

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> because the short story is short that it deals with a "single episode."[4]

He sees no difference in kind. One relates a single episode; the other a series or succession of episodes. The techniques employed are the same for both, as are the methods of narration. In addition, both are "self-complete." The anonymous critic concludes that the short story is merely a "smaller, simpler, easier and less important form of novel."

Several decades later, Henry Seidel Canby shares the basic attitude of Poe and Matthews regarding the essentially heterogeneous nature of prose fiction forms, but with an important exception. Canby shifts the emphasis from the idea of unity of impression as the primary result of the short story because he believes that many novels also leave a unified impression, including George Eliot's Romola and Meredith's The Egoist. The real difference among all genres, according to Canby, lies in the view which the author takes of the materials of life. The novel imitates the breadth and fulness of living by its wide sweep, and it is therefore a natural method of transcription. The short story, on the other hand, represents an artificial method because it purports to give a narrative picture of only one phase of a situation or character. Concentration and selection are stressed, and the writer looks only for an episode which, "like a bubble on a

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[4] Anonymous review of Brander Matthews' Philosophy of the Short-story from London Academy, LX, March 30, 287-8.

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stream, is part of, and yet distinguished from, the main current."[5] And more recently, Robie Macauley, like Canby, also focuses on the differing visions of life portrayed by the novel and the short story, broad and leisurely in one case, fleeting and intense in the other:

> A short story occurs in the midst of life. A door opens on a scene where people are talking, acting, or reflecting. They are caught in a few moments of intensity and then the door must close; the story is finished. In comparison, the novel has infinite luxuries of time and place. It can explore without hurry, develop inevitable currents of action, watch people change and mature.[6]

Distinction is also claimed for forms of intermediate lengths by those who perceive a sharp delineation in the boundaries between the novel and the short story. Katherine Anne Porter refers to four basic classifications as satisfying the range of prose fiction, all of which she considers different in attack, speed, method and mood:

> We have in plain civilian English four entirely accurate classifications which cover all our needs in the matter of defining lengths of stories -- short story, long story, short novel and novel.[7]

In her opinion, the short novel differs from the novel in both length and development. The central situation is more rounded and complete, or the important parts of the life of the central character and of some of the contri-

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[5] Henry Seidel Canby and Robeson Bailey, The Book of the Short Story (New York: Appleton-Century-Crofts, 1948), p. 18.

[6] Robie Macauley and George Lanning, Technique in Fiction (New York: Harper & Row, 1964), p. 13.

[7] Katherine Anne Porter, quoted in Whit and Hallie Burnett, The Modern Short Story in the Making (New York and Canada: Hawthorn Books, 1964), p. 359.

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butory characters around him are better developed. The novella does not correspond to the category of short novel, but, rather, to that of long story since it is "a story longer than it is short, embracing all the unities of the short story but demanding greater extension in length and treatment."[8] H. E. Bates, however, sees the novella as much more of an intermediate form between the short story and the novel when he agrees with an unidentified critic's words:

> The "novella" is a form of notorious difficulty. It must combine the shock or finality of the short story with the psychological complication and density of medium available to the novel.[9]

The Brazilian critic Herman Lima believes that Portuguese offers the clearest division of the three basic literary areas, namely, "romance," "novela" and "conto."[10] And in Portugal, João Gaspar Simões distinguishes between the "novela" and "romance" by comparing the forms as they appear in the works of Camilo Castelo Branco and Eça de Queiroz. "A unidade de estilo, a linearidade da intriga e a concisão do desenvolvimento" predominate in the "novela," while the "romance" affirms "a diversidade estilística, a pluralidade da acção e a complexidade da trama."[11]

In contrast to those who see the various genres

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[8] Ibid.

[9] Herbert E. Bates, The Modern Short Story (London: Michael Joseph, 1972), preface.

[10] Herman Lima, O Conto (Bahia: Universidade da Bahia, 1958).

[11] João Gaspar Simões, "Eça de Queiroz: Criador do Romance Moderno," in Estrada Larga, Vol. 1, p. 473.

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of prose fiction as calling for different qualities, are those who attribute whatever differences there may be between the forms to the single indispensable requisite of length. Thus, James Cooper Lawrence agrees with only one point of Poe's definition: "A short story is a brief tale which can be told or read at one sitting."[12] No definition, however, approaches that of Joseph Shipley for sheer concision: "The short story is a story that is short."[13] Shipley admits of no pattern, special rule or single mould that confines a short story's mood or themes, except brevity, because of which the short story usually limits itself to a certain aspect or two. Nor is the creation of a unified impression essential only to the short story, but to all art, including the novel.

Across the ocean, the Spanish essayist Gregorio Marañón also declares that "o único limite do conto é o dimensional, o que não exceda uma extensão, arbitrária, porém necesàriamente reduzida,"[14] seconded by Baquero Goyanes who adds that it is the author's intention and the qualities of the subject matter that determine the length a work is to take, but that regardless of the ultimate dimensions, the technique and aesthetic approach will not differ. He equates the short novel with the

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[12] James Cooper Lawrence, "A Theory of the Short Story" in The North American Review, Vol. CCV (Feb. 1917), 275.

[13] Joseph T. Shipley, The Quest for Literature (New York: Richard R. Smith, 1931), p. 398.

[14] Gregorio Marañón, "O Comércio do Porto," February 16, 1947.

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long story ("novela corta" and "cuento largo"), both of which are related without interference, digressions or secondary characters and which stress plot above all. Like the short story they present "una vibración, un aspecto de la vida." The novel, on the other hand, is interested in types and atmospheres rather than plot, and it reflects the whole of life with all its variants.[15] Again, however, these are merely changes in emphasis and not differences in technique or form.

In support of the assertion that fictive forms differ qualitatively and not simply in dimension, the claim is frequently made that novelists rarely make good short story writers and vice versa. In discussing the different forms, Arthur Ransom declares that "they demand quite different skills, and few men have excelled in more than one of them."[16] We must wonder how Ransom would account for the achievements of Balzac, Stevenson, Hawthorne, Tolstoy, Clarín and Machado de Assis, to mention only a few figures of the nineteenth century who did in fact excel in both the novel and the short story.

Another viewpoint focuses on what is felt to be the contradictory perspectives of life represented by the different genres. In Canby's analogy, the vision of

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[15] Mariano Baquero Goyanes, El Cuento español en el siglo XIX (Madrid: Consejo Superior de Investigaciones Científicas, 1949), pp. 109-12.

[16] Arthur Ransom, A History of Story-Telling (New York: Frederick A. Stokes, 1910), p. 308.

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the novelist takes in the full sweep of life's forest, while the story writer finds his attention caught by a single tree or striking detail of life.[17] Depending on whether the writer's vision of life is essentially restricted by nature to either a panoramic or a delimiting perspective, his literary work will offer a wide sweep or a narrow focus. This is a view not shared by W. Somerset Maugham who writes that authors "quite naturally find themselves impelled to write the sort of things for which there is a demand."[18] He does not subscribe to the view that a writer is restricted by the nature of his perspective scope to writing long or short works:

> The competent author can write a story in a couple of thousand words as easily as he can write one in ten thousand. But he chooses a different story or treats it in a different way.[19]

As an example Maugham cites Maupassant who wrote "Legacy" twice, once in a few hundred words and a second time in several thousand. Both stories, he maintains, were excellent, and one contained not a word too many, the other not a word too few.

Baquero Goyanes also refutes the position represented by Ransom and Canby, with specific reference to Spanish writers, many of whom cultivated both the longer and shorter forms with equal success. He gives Clarín as

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[17] Canby and Bailey, The Book of the Short Story, p. 18.

[18] W. Somerset Maugham, Tellers of Tales (New York: Doubleday, Doran, 1939), p. xiv.

[19] Ibid., p. xv.

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perhaps the outstanding example, adding that he wrote novels and short stories without differentiating between them except for length and the elements that length made possible such as more description, greater dialogue, and more characters.[20] Marañón makes the point that, while many novels seem more like expanded short stories, particularly many modern American novels, many short stories make us think of the possibility of their extension into novels, such as many of Maupassant's stories.[21] This is quite a natural situation to Azorín who wrote that "todo verdadero cuento se puede convertir en novela, puesto que, en realidad, es un embrión de novela,"[22] and three of whose novels, María Fontán, Cecilia de Rianzares and Salvadora de Olbena, actually developed from original short stories.

2. The Concept of "Modern."

Another aspect of contention regarding the short story involves the addition of the word "modern" to the term short story, thereby assuming a new or at the least, a changed form of brief fiction. Such a position was not held by James Cooper Lawrence in the first decade of this century. He maintained that the short story was not a distinct nineteenth century type of literature since it

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[20] Baquero Goyanes, El Cuento español, p. 112.

[21] Marañón, Op. Cit.

[22] José Martínez Ruiz (Azorín), "La Estética del Cuento," in Cuentos de Azorín (Madrid: Afrodisio Aguado, 1956), p. 13.

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was in no essential way different from earlier tales and that every type of short story had always existed as far as recorded or literary forms could be traced back. Further, Lawrence denied that the modern story is characterized by the single effect because it frequently deals with more than one incident and, and a result, does not always create a unique foreseen impression.[23]

Lawrence's opinion represents an extreme not shared by most critics or writers. While the consensus is that in essence the short story is indeed ancient, it is also generally held that conceived as an autnomous literary form, its history is brief. Or, as Ray West and Herman Lima express it:

> The conception of the individual short tale as a work of art, comparable to lyric or dramatic verse, even to the novel, is of comparatively recent origin.[24]

> Na verdade, sendo ao mesmo tempo o mais conhecido, pelo menos na tradição oral, é êle, ao mesmo tempo, o mais moderno, como entidade literária autónoma.[25]

According to Alexander Jessup and Henry Seidel Canby, the short story before the nineteenth century was a simple narrative, designed first of all to tell a story and different from a long story only in the number of episodes. Bliss Perry concedes that story-telling is as old as man, but he is also forced to admit that writers such as

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[23] Lawrence, Op. Cit., pp. 274-86.

[24] Ray B. West, Jr., The Short Story in America (Chicago: Gateway Editions, Inc., 1952), p. 1.

[25] Lima, Op. Cit., p. 12.

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Stevenson, Kipling, Daudet, Poe and Hawthorne stand for a "new movement, a distinct type of literature." He concludes that the modern short story is in fact a new genre, but that the difference in nineteenth century writers is not in external characteristics, all of which can be paralleled in the oldest of myths, but in the attitude of the short story writer to his material, in his "conscious effort to achieve under certain conditions a certain effect."[26]

3. Characteristics of the Short Story.

It is quite evident that only a canopy of maximum flexibility and latitude of interpretation can give simultaneous shelter to some of the narratives that have traditionally been considered short stories, among which we might simply mention Flaubert's Trois Contes, Mérimée's "Mateo Falcone," Kipling's "The Man Who Would Be King," Hawthorne's "Rappacini's Daughter," and Machado de Assis' "Uns Braços," to include only nineteenth century narratives. There is no single pattern of theme, mood, structure, technique or style which defines all the stories. Nor do all present a single or even predominating event or situation, or move swiftly to the climax.

It would seem that we must fall back on length in order to clearly and definitively distinguish the short

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[26] Bliss Perry, A Study of Prose Fiction (Cambridge, Mass.: Houghton Mifflin Co., 1930), pp. 303-4.

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story from the other forms of prose fiction. Yet, even there, agreement is not assured. Arthur Nethercot believes a short story to consist of 5,000 words or less,[27] while to Henry James narratives of from 7,000-10,000 words were "very short tales."[28] According to Whit Burnett, who claimed to have revived the word "novella" in his magazine Story, 10,000 words constitutes a novella, or long story, which could go as high as 25,000 words.[29] Nethercot sets the limits of the novella at from 12,000 to 30,000 words, with 15,000 to 20,000 serving as the average length. And E. M. Forster defines the novel as "any fictitious prose work over 50,000 words."[30]

Although dimension does not provide a precise generic demarcation, it is, nonetheless, the first and only indisputable characteristic by which the basic types of fiction can be distinguished, and most of the aspects associated with each form derive ultimately from length. Slower pace, greater description, secondary characters, digression, and more complex structure are general char-

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[27] Arthur H. Nethercot, editor, A Book of Long Stories (New York: The Macmillan Co., 1927), p. v.

[28] Henry James, The Notebooks of Henry James, ed. F.O. Matthiessen & Kenneth B. Murdock (New York: Oxford University Press, 1947), p. 102.

[29] Burnett, Op. Cit., p. 359.

[30] E. M. Forster, Aspects of the Novel (New York: Harcourt, Brace & World, Inc., 1954), p. 17.

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acteristics of a novel because of its greater dimensions. On the other hand, because the short story is brief, it is more inclined to suggestiveness, greater selection, omission and compression, fewer characters, etc. Inclination, not restriction, is involved, however, for within the confines of the dimension, the short story can show immense variety and flexibility, or, as Herbert Bates expresses it -- "the short story can be anything the author decides it shall be."[31] It may contain few of the elements commonly attributed to a "good" short story and yet be an acknowledged masterpiece. An adequate, generally acceptable definition of the short story does not -- probably cannot -- exist, therefore, because there is none equally applicable to every writer or even to every story written by a single author. The true artist formulates his own definition in the very process of creation itself, using, rejecting, modifying or introducing whatever he believes will best serve his aesthetic purposes. The genre does offer him, however, certain "aesthetic devices," as René Wellek terms them, from which he may choose -- or not choose.

> The genre represents, so to speak, a sum of aesthetic devices at hand, available to the writer and already intelligible to the reader. The good writer partly conforms to the genre as it exists, partly stretches it.[32]

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[31] Herbert E. Bates, The Modern Short Story (Boston: Writer, Inc., 1965), p. 15.

[32] René Wellek and Austin Warren, Theory of Literature (3rd ed.; New York: Harcourt, Brace & World, Inc., 1956), p. 235.

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Since, in effect, it is by the selection and use he makes of the techniques and materials at his disposal that each writer reveals his particular concept of the art of the short story, it is to these aspects that we shall turn during the course of this study, pausing first to identify and consider them in general terms before we examine their development in the brief fiction of Eça de Queiroz.

B. Narrative Aspects.

1. Theme.

Theme functions on the plane of meaning and unfolds the author's conception of human values, nature and conduct, or of man's place in the world and in the universal scheme. Theme is not merely another word for topic; it is what is made of the topic. The topic of a story may deal with some facet of love or of a young man's coming of age, while the theme implies a comment on the topic in the process of the story. As understood by Edith Wharton, it answers two questions asked by the reader: "What am I, reader, being told this story for? What judgment on life does it contain for me?"[33] Thus, theme may be loosely defined as the controlling idea or central insight embodied in the total narrative.

The ideas used by the artist are those that display the follies and ordeals of mankind and, at the same time, possess dramatic and imaginative potential. It is

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[33] Edith Wharton, The Writing of Fiction (New York: Octagon Books, 1970), p. 47.

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Gerald Warner Brace's belief that the artist is less concerned with the extent to which a theme may adhere to reason and logic. It is not so much the truth in a theme that is important, but the aspects and facets of truth that it contains. Consequently, themes are not to be taken as offering "literal history or revealed truth but as imagined human probabilities."[34]

The moral of the medieval tale bears a relation to theme since it, too, attempted to provide an insight into the human condition, but the explicitness with which the idea was stated as well as its detachment from the narrative fabric of the piece summarize the essential factors that differentiate the nature of the two elements and justify the consideration of theme as a uniquely modern development in fiction. There are still times, however, in modern literature when theme and moral appear interchangeable, when theme is expressed as a moral principle. At such times, it makes a didactic pronouncement on life, rather than giving an insight, and instead of revealing, it teaches. Such an overt expression of didactic intent in literature is no longer considered acceptable. Strongly held convictions that are allowed to overwhelm a story diminish its achievement as a work of art. Art must conceal its various elements of thought, style, and technique in order to create an integrated

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[34] Gerald Warner Brace, The Stuff of Fiction (New York: W. W. Norton & Co., 1969), pp. 65-6.

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work that yields its independent qualities subtly. The too strongly felt intrusion of a literal theme weakens the illusion of spontaneous vitality which art seeks to foster, and, instead of providing the technical advantage of serving as a cohesive factor threading through the diverse story elements and binding the entire structure into a strong unit, the insistent thesis disrupts the effectiveness of the story as a totality.

Among the ways in which thematic concealment may be achieved, indirection is the most artless and, paradoxically, the most direct. The reader is hardly aware of the theme because it is not stated. An effect of what Brace calls "beguiling innocence" is produced. The story is told and although it contains a thesis, it is one which must be abstracted from the story itself. In contrast, for instance, to "Civilização" where Eça's message is continually and unequivocally asserted, in "Singularidades duma Rapariga Loura" a casual reader might well miss the theme that is conveyed by the characters and the events.

Irony, too, can operate to conceal theme, as in "Frei Genebro" where Eça keeps insisting on the perfect model of saintliness and virtues represented by Frei Genebro while yet revealing him in ridiculous and cruel postures that hint at a less obvious theme. In "José Matias" the concealing irony is double-edged, disclosing an ambivalence on the part of the author as if he had unknowingly been diverted from his original theme by a

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by a personal empathy with his character, whose "hyper-spirituality" is exalted at the end of the story after having been thoroughly degraded.

Theme is often conveyed by symbols, at times with such subtlety that they may pass by the unwary reader, sometimes very explicitly, as in "Civilização" where complex inventions of advanced technology and objects of simple necessity are used to reinforce the theme of man's increasing withdrawal from nature and his resultant unhappiness.

Theme must account for all major details of the story -- incidents and character must bear on it, exemplifying or modifying it. Yet, it is important only to the extent that it is integrated into the total narrative structure, in so far as the story lives out the idea and, in the process of living, modifies the idea. If theme is to be successful, there must exist a vital and functional relationship between it and the other elements in the narrative, so that together they constitute a single fabric of interwoven threads.

2. Structure.

Despite the frequency of its usage in criticism, the meaning of the word "structure" is among the most elusive of literary terms. In its broadest context it refers to the organization and interrelation of all parts of the entire work. In that sense, therefore, it is equivalent to the artistic production itself, to the whole organic unit with all its component elements, including

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plot, point of view, character, setting and form.[35] A more limited concept distinguishes between the two major divisions of structure and style, restricting structure to the narrative elements of the composition, as those are dissociated from the ordering of the language.[36] According to Edwin Muir, however, it is plot that constitutes the "general and given structure" of the novel as opposed to what he considers "many interesting varieties of forms" which have evolved from structure, and among which he mentions E. M. Forster's "pattern" and "rhythm."[37] Forster saw plot as arising from the story, and pattern and rhythm as springing mainly out of the plot. That is the same relationship that Muir attributes to plot, pattern and rhythm, but Forster never specifically refers to structure, either with respect to plot or with respect to pattern and rhythm. Rather, all comprise aspects of the novel, along with story, people, fantasy and prophecy. It is Baquero Goyanes who defines structure in terms of Forster's pattern and rhythm, explaining it as the disposition of parts which assume the configurations of forms, designs and rhythms.[38]

Since for the purposes of this study structure

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[35] Macauley and Lanning, Op. Cit., pp. 186-94.

[36] Jaime Alazraki, La Prosa narrativa de Jorge Luis Borges (Madrid: Editorial Gredos, 1968), p. 8; Jacques Souvage, An Introduction to the Study of the Novel (Ghent: E. Story-Scientia, 1965), p. 19.

[37] Edwin Muir, The Structure of the Novel (New York: Hillary House, 1967), pp. 16-7.

[38] Mariano Baquero Goyanes, Estructuras de la novela actual (Barcelona: Editorial Planeta, 1970), p. 19.

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will be loosely defined as the ordering by the author of the larger elements of a work, such as scene, episode and action, we shall be concerned with examining the concepts of plot, with pattern and rhythm included as two important principles of plot.

a. Plot.

Although plot in prose fiction is a late invention, its origins trace back to Aristotle's Poetics, for it is his definition of plot that forms the foundation of the modern concept. In essence, Aristotle saw plot as a complete, whole action, with a beginning, a middle and an end, and which derived from a natural situation in life. That situation underwent change as new events occurred, until the final achievement of the single and inevitable outcome toward which the events were aimed.

René Wellek refers to plot as "narrative structure,"[39] while Robert Hollander prefers the phrase, "structure of the action."[40] In either case, what is involved is the structure or arrangement of action, that is, of a sequence of events, not as those events happen in what we call real life, but as they are presented in a piece of fiction, with order and coherence. The selection of "fact," the order in which they are placed and the proportion among the parts of the plot are significant considerations if a story is to have a cohesive

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[39] Wellek & Warren, Op. Cit., p. 216.

[40] Robert Hollander & Sidney E. Lind, The Art of the Story (New York: American Book Co., 1968), p. 159.

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development.

Aristotle makes a distinction between plot and story or, as sometimes translated, between the "simple" plot and the "complex" plot. The major point that Aristotle makes about story is that it may or may not be the invention of the poet, since he may simply utilize a traditional tale. A plot, on the other hand, is always made. E. M. Forster gives greater attention to distinguishing between the two types of narrative. First he defines the story:

> It is a narrative of events arranged in their time sequence -- dinner coming after breakfast, Tuesday after Monday, decay after death, and so on. Qua story, it can only have one merit: that of making the audience want to know what happens next. And conversely it can only have one fault: that of making the audience not want to know what happens next.[41]

Two chapters later, he recapitulates his definition of a story and contrasts it with plot:

> A plot is also a narrative of events, the emphasis falling on causality. "The king dies and then the queen dies," is a story. "The king died, and then the queen died of grief" is a plot. The time-sequence is preserved, but the sense of causality overshadows it.[42]

Finally, he notes that the question asked of the story is always "and then?" but that the question asked of the plot is "why?"

Story, therefore, the oldest and most basic element of narration, meets each event in succession,

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[41] Forster, Op. Cit., p. 47.

[42] Ibid., p. 130.

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going from known to unknown, while plot, a later and more sophisticated device, elaborates a pattern of cause and effect. The separation between the two terms cannot be too positively insisted upon, however. Many authors and critics consider them synonymous, while others blur the boundary between the two.

1) Types of Plot.

In order to examine some of the major kinds of plot that developed in the nineteenth century, we must once again begin with Aristotle. In his concept of plot, the dynamic element of change is the great acting force. It is through change that turning points are reached and the situation transformed. After the establishment of the situation and the presentation of the characters as well as their relationship to one another, the first great "reversal" takes place, giving the situation a new and at times calamitous character. The example offered by Aristotle is that of the arrival of the messenger in Oedipus Rex, an event which quickly leads to the second turning point or "recognition," -- the revelation of Oedipus' true identity -- and a reappraisal of the circumstances. The decisive turning point in the conflict of forces earlier put into opposition produces the climax that forces the showdown, followed by the postclimactic events that lead toward the final resolution or catastrophe.

Although few modern plots in fiction correspond exactly to Aristotle's classical formula, most stories

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contain elements or variations derived from his definition. The dramatic plot, particularly, is an adaptation of Aristotle's formula. Intense conflict, an outcome doubtful until the climax, to which everything builds up, complications which block purposes and an inevitable, unexpected and definite end are all ingredients. In the short story the dramatic plot answers Poe's "single effect" requirement with the events tied together by causality to make a single story line, or unity of action. Scenes are not complete in themselves, since each one prepares for what follows. The opening event is of particular importance because it is also the beginning of the complication, that is, the middle of the plot (in medias res). The end may be the end of action, of characterization or of thought, whichever is predominant in the particular story, or of all three. And it is in the end that the significance of the whole is revealed, that the answer to "why?" is supplied.

Strict adherence to a tight causal plot, such as characterizes the dramatic plot, can produce a stilted, artificial structure with no vitality, even in a short story. The episodic or panoramic plot allows for a wider, looser form in which the writer is less restricted to causal events and to a definite closed ending. Conflict is not as intense, and the strong situation and climax can be avoided. Scenes may be used which have no tight causal link to what happens later, their value deriving as independent episodes, although they must possess some

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relationship with the rest of the story, such as thematic unity. A seemingly arbitrary and careless progression of episodes is presented within a strict framework, and while external events may be disjointed, an inner subjective continuity is maintained.

2) Plot as Dynamic Interaction.

In his article on plot, Walter O'Grady refers to Forster's illustration of a plot -- "The king died and then the queen died of grief" -- to present his own definition. It is not only the element of causality that, O'Grady believes, qualifies the above statement as a plot while "The king dies and then the queen dies," lacking causal significance, is a story, but the combination of internal, non-physical events and situations and external ones which interact to produce a change.[43] He considers the emotion of love as much of an event as the act of marrying inasmuch as new perceptions are also happenings which effect characters in the same way as do exterior actions.

The work of fiction begins with the juxtaposition of two states, one internal, the other external, which produces the spark that sets the plot in motion. The emphasis may be on the internal situation, that is, on the characters involving themselves, or on the external situation, on their being involved by outside circumstances, and the full picture may not be explicitly

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[43] Walter O'Grady, "On Plot in Modern Fiction: Hardy, James and Conrad" in The Novel: Modern Essays in Criticism, ed. by Robert Murray Davis (Englewood, N.J.: Prentice-Hall, 1969), p. 206.

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presented, but the two states are nonetheless established. Together they bring about the additional events or incidents, which may be of an indicative or formative nature as regards character or situation, and all four aspects interrelate and work upon one another to effect the final aspect -- change.

O'Grady's main concern is in showing the work of fiction as process rather than object, with all its component parts in motile interaction -- a view of fiction which is also predominant in Forster's concept of pattern and rhythm.

b. Pattern and Rhythm.

In Aspects of the Novel, Forster borrows the words pattern and rhythm from painting and music, respectively, to refer to an aspect which derives from plot but which appeals not to the intelligence as plot does, but to the aesthetic sense. In Muir's opinion the terms are inadequate and imprecise:

> We assent lazily to those terms, but we do not really believe that a novel has a pattern like a carpet or a rhythm like a tune. When Mr. Forster mentions "pattern" and "rhythm" we know what he is talking about, but we know, too, that it is neither pattern nor rhythm.[44]

Forster himself admits the vagueness of his borrowed words, but feels justified in using them as a means by which the reader can be helped to visualize the literary work as a whole.

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[44] Muir, Op. Cit., p. 15.

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The two pictorial images recongized by Forster are the hour-glass shape as exemplified by Thais, by Anatole France, and the shape of a great chain, which Forster illustrates in a lengthy discussion of Henry James' The Ambassadors. It is also Henry James who best reveals, in his writings, the drawback of a pattern so inflexible that it sacrifices life for the sake of unity.

> That then is the disadvantage of a rigid pattern. It may externalize the atmosphere, spring naturally from the plot, but it shuts the doors on life and leaves the novelist doing exercises, generally in the drawing-room. Beauty has arrived, but in too tyrannous a guise.[45]

A more subtle way of bestowing the beauty of an external form on the work of fiction is by introducing "rhythm" or repetition plus variation, much as Proust does with the recapitulation of a musical phrase composed by one of his characters. However, rhythm, too, must be handled lightly, so that it does not harden into a symbol or bore the reader by its ubiquity. Proust is successful in his use of rhythm because although at times his musical phrase is of great significance, at other times it is unimportant and forgotten

> ...and this seems to me the function of rhythm in fiction; not to be there all the time like a pattern, but by its lovely waxing and waning to fill us with surprise and freshness and hope.[46]

In his book on the structure of the novel, Baquero Goyanes elaborates on Forster's concepts of pattern and rhythm, which he defines in terms of space/time and pro-

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[45] Forster, Op. Cit., p. 234.

[46] Ibid., p. 239.

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cess/construction. Viewed as a composition in the process of becoming, the work of fiction is comparable to music in that it moves on a temporal plane, needing time in which to be read and the passage of time in order for the structure to be perceived. As a static structure, on the other hand, the novel or short story exists on a spatial plane, not unlike sculpture or painting, with a form capable of being optically perceived in geometric terms.

Among the musical structures identified by Baquero Goyanes which are as applicable to the short story as to the novel is found the related group of theme and variations, fugue, point counterpoint and "leitmotif." All the forms have in common a progression based on repetition, by means of which a rhythmic structure is produced. The frame or trip stories like the Decameron represent earlier forms of the theme and variations structure, as do works based on different point of view such as Rashoman.

Pattern, as metaphoric as rhythm with respect to literature, is seen as spatial construction rather than temporal process. Instead of a sensation of rhythmic progression communicated by thematic reiteration, an impression of graphic form is produced by the arrangement of narrative elements. Thus, in a circular structure a retrogressive movement is effected by the final repetition of words or actions with which the narration was initiated, while a spiral form traces a pattern of repeated returns

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and advances. Baquero Goyanes also refers to symmetrical designs, such as Forster's hour-glass shape in which two characters or situations meet and exchange positions, and bipartite or tripartite structures, which present parallel and simultaneous actions or aspects.

3. Point of View.

The question of through whose eyes a story should be told must surely be considered one of the key innovative elements of modern fiction. Not until well into the nineteenth century did critics and authors alike begin to express an awareness of the alternative points of view through which a narrative could be related. With that realization, the question of choosing the most appropriate and effective angle -- or angles -- of vision through which to view the story became an important concern of the writer and a theoretical problem of considerable difficulty and complexity.

The matter appears not to have much concerned earlier writers, whose narratives were almost invariably told in the authoritative voice of the author, either raised in direct expression or projected obliquely to reveal the thoughts of his characters. The Bible, Homer's epics, the Tuscan "novelle" and most of the novels of the seventeenth and eighteenth centuries feature the author as a very actively and consistently felt presence. Whether the author addressed the reader directly, enlightening and directing him, or ascribed to his characters qualities and feelings that he could not in real-life

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know, the reader was expected to accept the information given. Important exceptions to the above are the epistolary novels, such as those of Richardson, and the first-person narrations of Madame de Lafayette and Laurence Sterne. On the whole, romanticism saw little change in the general situation. It is essentially with realism and naturalism that there is a changed attitude toward the author's obtrusive presence in fiction.

Perhaps the earliest writer to comment at any length on the matter of narrative perspective was Henry James. His views on the freedom a writer should have to choose his own manner of expression are succinctly summarized by his much quoted statement that the house of fiction has "not one window, but a million."[47] Nor did he ever explicitly proclaim the superiority of any specific angle of narration. Nevertheless, he repeatedly emphasizes in his critical prefaces the importance he attributes to discovering the proper "central intelligence" through which to tell his story and the fact that it is not the author but dramatized individuals who must function both as receptive sensibilities and as the agents who define and affect the moral worth of the other characters. In addition, these key personalities or "reflectors" provide the foundations for the unity and compositional strength upon which everything in the story depends.

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[47] Henry James, The Art of the Novel (New York: Charles Scribner's Sons, 1962), p. 46.

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In 1921, fourteen years after the publication of The Art of the Novel, Percy Lubbock focused on the single aspect of point of view out of the many literary problems discussed by James and wrote a more systematic and considerably less complex analysis of those doctrines which has become a classic in its field.[48] Taking the relation of the narrator to be the essential device in fiction writing, Lubbock examines the various points of view of which the author can avail himself. Like James, however, his primary stress is on the importance of the focal subject. He considers the general shape of War and Peace, magnificent as he admits the work to be, as failing ultimately to satisfy because it lacks a center. Madame Bovary, on the other hand, is studied as the outstanding example of a book with a fixed and determined subject. Lubbock finds its strength in the fact that although Flaubert frequently changes his point of view, now presenting Emma's, then stepping in himself to describe the appearance and manners of her neighbors, or even Emma's behaviour, and at other times using the eyes, mind and standards of another character, he is always careful not to say anything that will distract the reader's attention from the work's true center of vision, Emma Bovary. It is her mind that commands the subject, and her thoughts and feelings are revealed thoroughly, despite the

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[48] Percy Lubbock, The Craft of Fiction (New York: Peter Smith, 1945).

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occasional shift to some other center, usually the author himself. In these cases, the shift is made only to add to the reader's knowledge of Emma, and Flaubert is careful not to violate the authorial objectivity or distance which he believed essential in the creation of maximum literary realism. In that way, the true center was not altered and the author could maintain the desirable illusion of non-involvement.

On the whole, critics accepted the concepts on point of view as expressed by James and Lubbock, as well as the central importance attached to this aspect by both men. Among the discordant voices, however, can be heard that of E. M. Forster who believes that the problem of point of view has been overstressed by critics and that of having a strong center made too much of by Lubbock. A shifting point of view, or "bouncing" as Forster terms it, need not in itself be a weakness. Rather, it can add variety and color to the work. All that is important is that the reader find acceptable what is being said to him, as is the case with War and Peace:

> Here the result is vital: we are bounced up and down Russia -- omniscient, semi-omniscient, dramatized here or there as the moment dictates -- and at the end we have accepted it all. Mr. Lubbock does not, it is true: great as he finds the book, he would find it greater if it had a view point; he feels Tolstoy has not pulled his full weight. I feel that the rules of the game of writing are not like this. A novelist can shift his view point if it comes off, and it came off with Dickens and Tolstoy.[49]

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[49] Forster, Op. Cit., pp. 122-3.

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But, while Forster defends variety and change in perspective, both he and Joseph Warren Beach deplore too evident an authorial obtrusion. For this reason, Beach welcomes the "exit" of the author that marks the development of the modern novel so that it becomes a "great outstanding feature of technique since the time of Henry James, that the story shall tell itself, being conducted through the impressions of the characters."[50] Later critics tended to consider the concept of authorial distance as a rigid doctrine and to condemn the author's appearance in his work as inartistic and as representing a defect or limitation on the part of the author.

A more flexible position is held by Wayne Booth in his work, The Rhetoric of Fiction, perhaps the most complete and original study of point of view since Lubbock. Booth's basic premise is that the author is always present in a work of fiction, although he may succeed in "hiding" his presence to a greater or lesser degree. The true difference and modern innovation derives from the individual author's concept of what constitutes "reality," from whether realism is taken as an end to itself or as a means to other ends and, finally, from the extent to which an author sacrifices the variables of subject matter, structure or technique to achieve his purpose.[51]

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[50] Joseph Beach Warren, The Twentieth Century Novel: Studies in Technique (New York: Appleton-Century-Crofts, 1960), pp. 15-6.

[51] Wayne C. Booth, The Rhetoric of Fiction (Chicago: The University of Chicago Press, 1961), p. 64.

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In his work, Booth distinguishes two aspects of point of view which, while they do indeed constitute separate divisions, are not always easily segregated. In its most widely accepted interpretation, point of view refers to the outlook from which a story is related, and which traditionally has comprised the three broad perspectives of the omniscient or wide-focus angle and the more restricted fields of vision of the first and third persons. The terminology -- point of view -- may also be used to refer to the tone of a story, that is, to the basic attitude of the author toward his material and toward his audience. Such an attitude may be one of detachment, in which the characters are viewed from a distance, or it may reveal a high degree of involvement of the author's feelings and beliefs. In both its acceptations, point of view is a major element of prose fiction, and the techniques and methods used by an author to establish the most effective perspective and tone for his story represent an important development in modern literature.

a. Angles of Narration.

Conventional treatment of the question of viewpoint has begun with the establishment of the two comprehensive categories of third person narratives and first person narratives. These major classifications have then been further divided on the basis of two criteria: the degree of omniscience in the case of the third person narrator and the identity of the narrator telling the story in the first person. Complete omniscience is rarely bestowed on

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other than the author himself, who in such cases tells his story with full knowledge of all events, past, present or future, and with unlimited access to his characters' thoughts and feelings. With this license, he can enter the minds of any or all of his actors or he can speak more or less openly in his own voice, commenting, elucidating, directing. This has been the traditional mode of narration, and the one used in most of the older classics. And it is the one which modern writers have most reacted against, particularly when the personal method is used and the author appears as an overt, bold presence, expressing his own opinions and sentiments about people and events, instead of holding himself as non-committal as possible.

Variants of the third person perspective, which essentially represent efforts on the part of authors to efface themselves from their works while yet retaining the advantages of the third person narrative, such as flexibility, versatility, privilege and freedom, include primarily that of limited omniscience and that of single character point of view. In the former, the author restricts himself to entering the mind of only one of his characters. He thus focuses the reader's attention on one character, which is treated internally and externally, while the remaining characters function in the background. However, although the author is omniscient only about a single character, assuming the position of observer toward the others, he retains his omniscience concerning all external

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action. In the single character point of view there is a further contraction in the author's vision, as he limits himself to viewing everything exclusively through the eyes of the focal person. The reader is told nothing, shown nothing that this character could not know or see. The resultant effect approximates that of the first person narrative, combining the sense of immediacy of one with the greater flexibility of the other.

With the first person narrative, the final step is taken in the progression from author to character. The author attempts to make himself as invisible as possible by yielding the role of narrator to one of his characters. The very words he now writes will not be his but his character's. The narrator may have no greater function in the story than that of "raconteur," through whom the stream of action flows. He may not even be identified, in which case the impression given may be that the author himself has stepped into the frame of his story to relate it from within, without the authorial prerogative of omniscience. Or it may be that the narrator-observer is a minor character in the story, a more or less active participant who, while not fully characterized, yet creates a definite personal impression. In any case, his purpose is to tell about the hero, in whom the story lies. He is not obliged, however, to give a thorough portrait of his subject since, not possessing the omniscient author's power to penetrate the hero's mind, his appraisal and interpretation will be based to a greater or lesser extent on assumption and

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speculation. As a result, the hero may remain somewhat of a mystery to the end.

Even when the principal character narrates his own story, the field of knowledge is limited. He, too, can only report as fact what he himself knows or observes. The thoughts and feelings of other characters are closed to him. The limitation has its advantages, however, in that it frees the author from the obligation and burden of perfect insight and facilitates the achievement of a more unified story. Moreover, of all the viewpoints, the I-as-hero method has the potential for creating the greatest intensity of reader identification and intimacy, since there is no intermediary to filter the sense of direct participation and emotional impact inspired by the hero's own version of his experiences and sentiments. Dialogue and narration are in his own idiom and therefore reflect his personality and character.

In addition to the sense of immediacy, the advantage perhaps most often ascribed to the first person narrative has been that it provides an authoritative witness, inasmuch as the narrator reports only that which he himself sees or undergoes. One need only refer to the seemingly endless controversy existing over the interpretation of the governess in The Turn of the Screw to dispel the notion that trustworthiness is necessarily a concomitant element of any account related in the first person. The determination of narrator reliability in general constitutes one of the most significant and difficult features

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of the broad question of viewpoint, although until recently little attention had been given to it. It is to a great extent the excellent analysis of this aspect by Wayne Booth that makes his work one of the most original and stimulating contributions to critical and theoretical commentary on narrative perspective in fiction. Booth begins by taking issue with the conventional division of narrative types and by qualifying person as the most overstressed characteristic, because truly functional distinctions apply equally to first and third person narrations. Those distinctions include dramatized as opposed to undramatized narrators, scenic ("showing") in contrast to summarized ("telling") presentation and, particularly, the variations of distance between narrator and implied author, characters or reader, or between the implied author and his characters or the reader. It is under the heading of inter-relations and involvement that the aspect of the narrator's reliability is studied.

> For practical criticism probably the most important of these kinds of distance is that between the fallible or unreliable narrator and the implied author who carries the reader with him in judging the narrator. If the reason for discussing point of view is to find how it relates to literary effects, then surely the moral and intellectual qualities of the narrator are more important to our judgment than whether he is referred to as "I" or "he," or whether he is privileged or limited. If he is discovered to be untrustworthy, then the total effect of the work he relays to us is transformed.[52]

Booth terms a narrator reliable when he "speaks for or acts in accordance with the norms of the work (which is to say,

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[52] Booth, Op. Cit., p. 149.

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the implied author's norms), unreliable when he does not."[53] Involved usually is not so much deliberate deceit or lying as it is error, that is, the narrator may be mistaken in his facts, about other characters or even about himself. The range and degree of reliability and unreliability cover wide extremes, with a seemingly endless variety of types falling in between. Since the reader's response to the story as a whole is so largely the result of his reaction to the narrator, the question of narrator reliability is a crucial one.

b. Author's Attitude and Values.

Closely related to the concept of narrator reliability is the problem of determining to what extent, if any, the narrator expresses the author's views or moral judgments. The task may be a difficult one, perhaps even impossible, particularly in the case of a relatively undramatized first person narrator who may or may not represent the author himself. The entire question of authorial attitude in its various projections constitutes a second and no less critical facet of point of view than angle of vision:

> Point of view is more than a technical or aesthetic problem in fiction. It is not simply a question of literary optics, and both sight and insight are involved in this matter. Behind the point of view as the method of narration there is the moral point of view, and we have to use this term in both its meanings. The writer's total vision of life, or his world view, and his personal character, his worth as a human being, enter the picture, particularly in critical realism.[54]

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[53] Ibid., pp. 158-9.

[54] Leon Surmelian, Techniques of Fiction Writing: Measure and Madness (Garden City, N.Y.: Doubleday & Co., 1968), p. 87.

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Early writers of fiction freely communicated personal judgments and values, imposing no restrictions upon direct and open expression of their views. Since a literary work was generally viewed as having the double purpose of entertaining and instructing, the author's commentary, -- often little more than a sermon -- was considered an essential part of the story, as in the medieval "exemplos." Modern fiction has tended to go in the opposite direction, reflecting the conviction that a writer's first task is to observe and not judge, to imitate life as closely as possible, but not to comment directly on it. As a result, it becomes increasingly difficult to determine to what extent the views and ideals expressed or embodied by a fictive character belong to the author himself.

Still, no author can totally efface himself or maintain absolute silence. By his attitude, however covert he may wish to keep it, a writer sets the tone of his story. In the very processes of selection and arrangement, the writer evaluates experiences and makes judgments that reveal something of his state of mind and soul. Even the development of a particular theme and the interpretation of events comprise a statement of his personal vision of life, however objective his method may be, and the full implications of theme and outlook are brought out by the point of view the author selects through which to tell his story, the authority he invests in the narrator, whether himself or a character, and his control of distance. In the latter aspect, one of the most important techniques of an author's

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method for expressing his attitude while maintaining the appearance of authorial detachment is to be found in the use of irony.

c. Irony.

The term irony admits of such a broad and varied range of approaches and interpretations that any attempt to redact a formal definition seems predestined to failure. The problem lies as much in what to exclude as in what to include and is further complicated by the complexity of determining the degree of sharpness or diffusion between irony and other forms of wit such as satire and sarcasm. Some indication of the sweeping nature of irony is given by D. C. Muecke:

> Its forms and functions are so diverse as to seem scarcely amenable to a single definition: Anglo-Saxon understatement, eighteenth-century raillery, Romantic Irony, and schoolboy sarcasm are all forms of irony; Sophocles and Chaucer, Shakespear and Kafka, Swift and Thomas Mann are all ironists; for Socrates irony was a standpoint, the governing principle of his intellectual activity; to Quintilian irony was a figure in rhetoric; ...Irony may be a weapon in a satirical attack, or a smokescreen concealing a retreat, or a device for turning the world or oneself inside out; irony may be found in words and attitudes, in events and situations; or we may find nothing on earth and quite certainly nothing in heaven that is not ironic.[55]

Irony, therefore, involves principles of perception as well as the expression of those conceptions, and in its broadest sense encompasses man's vision of existence as a whole. Such is Kierkegaard's interpretation of irony:

> Irony in the eminent sense directs itself not against this or that particular existence but against the whole

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[55] D. C. Muecke, The Compass of Irony (London: Methuen & Co., Ltd., 1969), p. 3.

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> given actuality of a certain time and situation... It is not this or that phenomenon but the totality of existence which it considers sub specie ironiae.[56]

This is particularly true of the nineteenth and twentieth centuries and is reflected in modern literature, to which, according to Northrop Frye, the ironic tone is central.[57] This is not to say, of course, that irony is a modern invention or discovery, since it already functioned as a vital insight in Greek tragedy. It is in modern times, however, that it undergoes an extension in significance and application, becoming a key response to an otherwise unanswerable and crushing dilemma. Although the Greek tragedians recognized the active presence of irrational forces which cause apparently undeserved suffering to man, the despairing aspects of existence were believed to be held in balance and made acceptable by the affirmation of a presiding moral principle.

> So long as the gods held sway over the affairs of men on earth, anarchy could not break loose. The demons of the irrational might for a brief space escape and kick up woeful mischief in the City of Man, but the gods would sooner or later take cognizance of these misdeeds and apply the proper remedy.[58]

But for the twentieth century writer, there is no longer the illusion of cosmic logic and, consequently, none of its comfort. The universe seems ungoverned by any comprehensible rules and, as a result, life is meaningless and

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[56] Soren Kierkegaard, The Concept of Irony, with Constant Reference to Socrates, translated by Lee M. Capel, (London: Collins, 1966), p. 271.

[57] Northrop Frye, "The Road to Excess," in Myth and Symbol, edited by Bernice Slate (Lincoln: University of Nebraska Press, 1963), p. 11.

[58] Charles I. Glicksberg, The Ironic Vision in Modern Literature (The Hague: Martinus Nijhoff, 1969), p. 25.

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man can never win. Nevertheless, although victory is deemed impossible, there is one way by which man can still keep from losing and that is through the power of his ironic outlook. Only irony can enable him to consider the absolute absurdity of his position without being crushed by it. By laughing at himself and at his metaphysical dilemma man evades defeat in an irrational universe.

With its complexity and wealth of diversity, the nineteenth century shared much with both past and future. Like the ancient Greeks who, even while attributing the defeat of man to his own obstinate pride or "hubris," saw in man's disaster the triumph of human will and the confirmation of the grandeur of the human spirit, so the romantics believed in the splendour of humanity and in the dignity of its universal role. And with Nature to act as comforting mother or moral teacher, the universe was not to be conceived as totally without reason and logic. On the other hand, however, for all his seeming grandeur, man suffered a continual losing confrontation with reality, which destroyed his illusions. Irony, then, was in the unavoidable conflict between the ideal and the real, between the striving and the attainment, between man's concept of his capabilities and potential and the restrictions and limitations imposed upon him.

Apart from its metaphysical implications, irony functions also as the individual's personal response to experience. Alan R. Thompson distinguishes between irony as an "objective cause," that is, viewed as a particular

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combination of things in the external world, and as a "subjective effect," namely the individual's feelings upon seeing that combination.[59] The material which Thompson considers objective corresponds to the three types of irony into which the dictionary definition divides the term and which may be listed as irony of speech, of manner and of situation.

Verbal irony involves the use of words to say one thing and mean another or, as Webster's New World Dictionary puts it, it is a "method of humorous or sarcastic expression in which the intended meaning of the words used is the direct opposite of their usual sense." The ironist intentionally utilizes a certain technique, juxtaposing incompatible elements, as when Mark Twain affirms that "the holy passion of Friendship is of so sweet and steady and loyal and enduring a nature that it will last through a whole lifetime, if not asked to lend money."[60]

Muecke classifies the ways of being ironical by grade and mode, the former term referring to the degree of transparency or opaqueness of the real meaning, and the latter term according to the type of relationship between the ironist and the irony. Of the three grades, Overt Irony is the most obvious as it intends the reader or victim

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[59] Alan Reynolds Thompson, The Dry Mock (Berkeley and Los Angeles: University of California Press, 1948), p. 4.

[60] Mark Twain, Pudd'nhead Wilson and those Extraordinary Twins (New York: Harper Bros., 1922), p. 56.

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to perceive the true meaning immediately. This is accomplished by presenting a blatant incongruity in what is said or in the tone with which something is said. Covert Irony is more subtle since the real meaning is not intended to be immediately revealed, but must be detected. Care is taken to assure that there be no disclosure by tone or style, such as describing a "curling of the lip" or an "ironical smile." If, however, the irony is too subtle, it may remain undiscovered and therefore fail in its purpose. The third grade of irony is actually intended not to be detected, but rather to be a form of personal joke, as when a person praises someone for his honesty while possessing knowledge of his corruption. This type is termed Private Irony by Muecke.

The four modes of irony range from Impersonal Irony, in which the voice of the ironist is heard but he, as a person, remains unobtrusive, to Dramatized Irony, whereby characters are arranged so that they give themselves away directly to the reader. In Impersonal Irony the irony is in what is said rather than who says it, and includes techniques such as praising in order to blame, and the reverse, and pretended agreement with the victim. In this category belong examples of sincere praise which has an effect exactly the opposite of that intended by divulging a reprehensible rather than virtuous character. Works that illustrate this device include Ring Lardner's "Haircut," Maria Edgeworth's Castle Rackrent and Eça's O Conde d'Abranhos.

Irony of Manner or Character, as it is referred to

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by Thompson, is defined as "the feigning of ignorance in argument," and its purpose is to reveal the "painfully comic" contrast between a person's real character and his appearance or manner. Socrates, of course, is the leading user of this type of irony, which is, in fact, also known as Socratic irony. Regardless of its separate classification in the dictionary, it seems less a distinct type than, as Muecke defines it, a mode within the two broad categories of verbal and situational ironies.

Irony of situation or events presents a condition of affairs that is quite the reverse of expectation, or as given in the dictionary, "a combination of circumstances or a result that is the opposite of what might be expected or considered appropriate." This irony, therefore, derives from an event -- chance or fate in real life, the author in fiction -- whose outcome is made incongruous to the expectation, with, as Thompson stresses, "painfully comic effect." A classic example is to be found in Voltaire's Candide, in which a series of events contradicts Pangloss' credo that all is for the best in the best of all possible worlds. Irony of situation refers not only to kinds of situations seen as ironic, but, also, to the observer's sense of irony, his attitudes and responses.

Verbal irony and irony of event are not always easily segregated since they often occur together, particularly in literature where the ironist may be ironical by showing something ironical happening. Also difficult may be determining whether a given perspective is actually

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ironical, merely comic, or perhaps sarcastic. The essential feature of irony in general is a discrpancy or incongruity between expression and meaning, appearance and reality, or expectation and event. Equally intrinsic to irony, according to Thompson, is the element of pain, an effect of emotional discord produced by something simultaneously funny and painful. And in this the comic can be distinguished from irony:

> Pure comedy, then, is the effect of a sudden contrast which does not hurt our feelings, but gratifies them instead. Irony results from a comic situation when we are also pained.[61]

However, painful things bring amusement only when there is a degree of detachment, and it is for this reason that the full force of irony is felt by the spectator, rather than by the attacker or victim.

Suppression of attitude on the part of the author is also considered one of the chief differences between satire and irony:

> Sheer invective or name-calling...is satire in which there is relatively little irony: on the other hand, whenever a reader is not sure what the author's attitude is or what his own is supposed to be, we have irony with relatively little satire.[62]

Authorial distance can therefore create an ambiguity of effect which may or may not be unintentional. If there are no clues provided to alert the reader to the presence of irony, there will be difficulty in determining whether

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[61] Thompson, Op. Cit., p. 19.

[62] Northrop Frye, Anatomy of Criticism: Four Essays (New York: Atheneiu, 1967), p. 223.

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the overt beliefs of the narrator correspond to the implicit beliefs of the author. In the opinion of Wayne Booth, it is important that the reader be able to distinguish between the narrator's norms and those of the author:

> The reader who is untroubled by such problems may argue that his opinion of the book does not depend on whether the artist was on top of its ironies. But for most of us the question is an important one: if we find ourselves laughing at the author along with his characters, our opinion of the book as art must suffer.[63]

When the proper situation is created, as Booth described it, a secret communion is in effect established between the author and the reader behind the narrator's back.

> ...though the narrator may have some redeeming qualities of mind or heart, we travel with the silent author, observing as from a rear seat the humorous or disgraceful or ridiculous or vicious driving behavior of the narrator seated in front. The author may wink and nudge, but he may not speak. The reader may sympathize or deplore, but he never accepts the narrator as a reliable guide.[64]

Author and reader join in a secret agreement concerning the standard by which the speaker or character being observed is found wanting. Thus the author, silenced by the increasing emphasis of modern literature on impersonal narration, uses irony more and more as the means by which he may express his attitude.

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[63] Booth, Op. Cit., p. 322.

[64] Ibid., p. 300.

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4. The Technology of Characterization.

To state that characterization is among the more important aspects of a work of fiction is to do little more than voice a truism. Of all the developments that have taken place in prose fiction through the centuries, it is perhaps the shift in emphasis from incident to character that most distinguishes modern fiction from earlier forms. In the opinion of many critics and writers the creation of believable characters is the primary concern of imaginative writing and not merely one of its main goals. Gerald Warner Brace elevates effective characterization to the position of greatest importance and leading purpose:

> The essential truth is that creating and animating characters is the most important job the author has to do. The perfect work of fiction assumes form, plot, theme, symbolism, technical mastery of all sorts, but without good characters it is nothing. The representation and revelation of human behavior is what fiction is for.[65]

In the opinion of Edith Wharton the test of a good novel is whether the people are alive since, she believes, only characters keep a novel alive.[66] Contemporary writing, as a whole, seems to refute this, however, and to prove, as Mary McCarthy maintains, that there has been a decline in the importance of character in the twentieth century.[67] Macauley and Lanning attribute the change in part to national and international events of the present century that are so

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[65] Brace, Op. Cit., p. 73.

[66] Wharton, Op. Cit., p. 47.

[67] Mary McCarthy, "Characters in Fiction" in On the Contrary (New York: Farrar, Straus and Cudahy, 1961), pp. 271-292.

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far beyond an individual's control that they diminish the sense of personal significance and influence. As a result, literature now denies the power of the individual, the meaning of his existence and even the fact of his identity. This contrasts with the classic idea of character, prevalent during the eighteenth, nineteenth and beginning of the twentieth centuries -- and with which this study will be concerned -- which defined literature as dealing "with the ordering of experience by a man or woman who is at once unique and typical of mankind."[68]

A good convincing character, therefore, will be both an individual and a universal type, and the aim of characterization is to build up a feeling of identity by portraying both particular and general traits. The character will be alive if the reader can visualize him. In order to create this illusion of reality, the novelist directs his creative impulse and technical recourses to the leisurely development of character which the genre can afford. The short story writer, on the other hand, must reveal character rapidly and strikingly since he does not have the space for a slow, continuous growth. Nevertheless, the creating of character is no less important to a short story than it is to a novel, despite the fact that it may not always constitute the principal focus of a particular story and that it must be handled differently. Like the other aspects of fiction, character does not

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[68] Macauley and Lanning, Op. Cit., p. 95.

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exist in isolation. What a person is determines what he does, and by his actions and words he reveals what he is. Nonetheless, although character, plot and theme all interpenetrate, one aspect or another will commonly predominate in most narratives. Yet, even when the prime emphasis in on character, the dimensional limitations of the short story make impossible the type of treatment and development available to the novelist. As a result, the short story writer must be far more selective and concise in his approach for he has to reveal and suggest complexity, fulness and a sense of life with a minimum of words.

For his purposes, the short story writer has available the same basic techniques that the novelist does. The essential difference derives from the somewhat diverse use made of the various techniques, which must be applied to a highly concentrated form. And the same techniques and methods upon which a writer draws in order to create his fictitious people disclose not only the writer's literary concept, but also his attitude toward his fellow men.

a. Dimensional Classification of Characters.

1) Flat versus Round Characters.

It would be a rare study on characterization that did not bring up E. M. Forster's theory of flat and round characters, whether as a basis for analysis, as a reference or simply to express disagreement with some aspect or other of the concept. Forster's idea of character is so well known that it can hardly be excluded even when reservations are held about some of its premises.

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Forster defines a flat character as a two-dimensional figure embodying a single idea or quality and capable of being expressed in a single sentence. There is no development and, therefore, no element of surprise in anything the character might do. A flat character remains unchanging and is easily recognized as well as remembered. With the addition of more than one aspect to a character, curving begins to take place in the direction of roundness. Change and unpredictability characterize the round character.

Although Forster points out the vitality and human depth of such flat characters as Dickens' Micawber and Pickwick, he also admits that flat characters are less of an achievement than round ones: "It is only round people who are fit to perform tragically for any length of time and can move us to any feelings except humour and appropriateness."[69] Thus, the extremely circumscribed nature of the flat character makes it most successful when it is intended to have a comic effect, while the complex richness of a round character is best for the deeper emotions.

Edwin Muir, among others, questions Forster's distinction between flat and round characters. His main objection is to what he believes to be Forster's injustice to the flat character, which he dismisses summarily despite the admission that many, such as those by Dickens, possess a vigorous life of their own. Muir's explanation of why the flat figure is able to achieve vitality and even depth

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[69] Forster, Op. Cit., p. 112.

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is that it is as true as the round character, that is, it, too, represents reality, but of a different type. The flat character epitomizes the man of habit, who repeats sentiments or gestures which are no longer true, in the same way that all human beings accumulate habits, thereby placing themselves in the position of being potentially amusing objects. The round character, on the other hand, has progressed beyond the habitual and continues to develop.[70]

W. J. Harvey approaches the question of character dimension quite differently from the critics mentioned above. He believes that the human context is principally a web or network of relationships. Characters interact with one another, just as people do, at once maintaining their individual freedom and transcending themselves to express universal truths. The success of any individual character, therefore, is dependent upon the artistic strength of the other characters with whom he is involved. Consequently, instead of classifying characters as either round or flat, Harvey divides them into protagonists, background characters or intermediate figures, according to the type of depth perspective by which their reality is established, that is, the degree to which they stand forth from or are immersed in the world of humans around them. Of the three categories, the most important are the protagonists,

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[70] Muir, Op. Cit., p. 142.

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> those characters whose motivation and history are most fully established, who conflict and change as the story progresses, who engage our responses more fully and steadily, in a way more complex though not necessarily more vivid than other characters. They are the vehicles by which all the most interesting questions are raised; they evoke our beliefs, sympathies, revulsions; they incarnate the moral vision of the world inherent in the total novel.[71]

It can be said that the literary work exists for them inasmuch as its purpose is to reveal them. They are hard to generalize about because each is an individual and, as such, must be given special attention.

Background characters stand at the exact opposite pole. They are essentially unindividualized figures, vague and shallow, although they may at times assume a momentary intensity and depth. They may function singly as elements of the plot or collectively in the capacity of chorus to the action. Or they may be used to create the impression of density in the society in which the protagonists move and to enable the protagonists to achieve reality by placing them in a social context.

The intermediate figures are more fully depicted and possess greater individuality. One of the types defined by Harvey -- the Card -- is, like the protagonist, an "end-in-himself," but whereas the realism of the protagonist is one of "dilution, complexity and process," that of the card-like character is "intensity, singleness, vivacity."[72] The Card is closest in general concept to

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[71] W. J. Harvey, "The Human Context" in Philip Stevick, The Theory of the Novel (New York: The Free Press, 1967), p. 235.

[72] Ibid., p. 241.

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the flat character or caricature. He is comic, but since he is not necessarily simple, he may also be a sad or ominous figure.

2) Caricature.

Forster seems to consider caricature and type as synonyms of the flat character. Actually, however, his exact words are that flat characters "are sometimes called types, and sometimes caricatures." When further along in the same chapter he asks why it is that Jane Austen's characters, although flat, do not appear to possess the repetitive qualities of those by Dickens, he gives as one answer that "unlike Dickens, she was a real artist, that she never stooped to caricature."[73] The distinction is apparently between flat as a general term and caricature as a kind of flat character which not only emphasizes one or at most a few traits, but exaggerates the dominant traits out of proportion. Such exaggeration, according to the dictionary definition is carried to the extent of producing a grotesque or ludicrous distortion. The distinction, therefore, is one of degree rather than of quality, although, admittedly, it is not always an easy one to make.

3) Type.

René Wellek refers to character-typologies used by novelists which derive in part from literary tradition and in part from folk-anthropology.[74] For the most part, it is

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[73] Forster, Op. Cit., p. 114.

[74] Wellek and Warren, Op. Cit., pp. 219-20.

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the stereotype that is involved, such as the depictions of most misers, who seem cast from a common mould and have no or at most minimal individuality.

A type may be so overcolored as to turn into a caricature, but it may also possess sufficient diversity and depth to assume the configurations of a round character. Scott's Rowena and Rebecca are both embodiments of the nineteenth century concept of blond and brunette, one gentle and reliable, the other passionate and unpredictable, but whereas Rowena never deviates from the pattern, Rebecca overcomes her limitations and becomes a rich and vital character, more three-dimensional in depth.

b. Methods of Presentation.

Essentially, the author has two ways of writing his story or presenting his characters. He may "tell" or he may "show." In reality, however, neither method is used exclusively in most stories. Instead, a story will consist of a combination of scene and summary, as the two processes are also termed, the choice depending on the situation and character or characters involved and on the effect desired. The ratio of descriptive to dramatic presentation may vary from one extreme to the other, but, unlike older forms of fiction which often relied entirely on expository narration, modern fiction writing utilizes both, while inclining more to the dramatic mode.

1) Exposition.

In expository characterization, the author directly describes his characters. The characters are placed fully

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on view at the outset of the story, in what is called "set piece" description. Their traits are laid down, and they rarely diverge thereafter from the labels thus attached to them. One advantage in placing the exposition in the opening pages is that the narrative is then less likely to be interrupted. More commonly today, the exposition is divided throughout the story to increase its dramatic effect.

Summary is most effectively used when the author has to cover large areas that are essential to the story but that he does not consider important enough to linger over. It is also useful as a means of presenting activities that are to serve as background to the main action and to provide the quick look into a period of a character's past. Summarized description often proves particularly efficacious in the depiction of secondary or flat characters and for the short story, where the character must be captured at a glance with the telling details which will fix him in the reader's mind. It avoids unnecessary dramatization where economy is all important, as when there is perfunctory material to be included. At times a situation is seen and understood better from a distance, and it is just that perspective that summary can provide, in part because it tends to throw the actions being described into the past. In addition, summary may give emotional relief from the tension of a particularly vivid scene.

If, however, the vividness of drama and a more imaginative involvement by the reader is desired, dynamic presentation through dialogue and action must be preferred.

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2) Dramatic Development.

In the dramatic presentation, the characters unfold through dialogue and action. They may still leave the same impression with the reader at the end as at the beginning, but corroboration comes as the story progresses and, consequently, a greater diversity of opinion about the characters is possible. The reader reaches his own conclusions, judging the characters by what they do and say and think, or by what others do and say and think about them.

Scene is the dramatic mode of unrolling the change of outlook which is going to be experienced in the course of the story. Through scene the attempt is made to communicate the movement of life, which is action. The reader's sense of participation is greater because that action is being shown, not described or summarized. Usually some narration is included, even if it is only to describe gestures or give directions, but in its purest form narration may be omitted altogether. In such cases, particularly, dialogue is all-important, for generally a scene is not merely acted out, but also talked out. And, for the most part, where there is dialogue, there is scene. The characters speak and act for themselves, instead of the author assuming their function, and the reader feels a greater impression of personal involvement. Part of this sense of participation derives from the element of contemporaneity which scene communicates, since the action is heard as it occurs. Scene is made up of a specific act, a single event

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that occurs at a certain time and place, and it is used at moments of tension, when critical actions are involved.

Although scene cannot effectively set forth as much background, explanation or retrospect as summary, it may still manage to reveal as much, or at least create the impression that much is being revealed. Phyllis Bentley comments on this aspect:

> It is not possible to convey the same amount, the same volume of information in a scene as in a summary of the same length, but by a highly significant or symbolic scene an equally valid impression of the portion of life being presented may be created.[75]

Both the dramatic and the expository methods of presentation are usually combined in most works of fiction, since each resolves different types of problems. According to Miss Bentley, "the proper use, the right mingling, of scene, description and summary is the art of fictitious narrative."[76] And, in dramatic scenes or through expository presentation, characters take on shape and perspective, partly by what they reveal about themselves and partly by what others think and say about them.

c. Elements of Character Elaboration.

Self-revelation is a dramatic mode of characterization by means of which the author ostensibly effaces himself and allows the character to present himself to the reader. Through his actions, including gestures and mannerisms, the

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[75] Phyllis Bentley, "Use of Scene" in Stevick, Op. Cit., p. 53.

[76] Bentley, "Art of Narrative" in Stevick, Op. Cit., p. 54.

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character discloses what he is like. The inability to stay seated for long, the constant peering through a window, and the repetitive touching of the face are significant movements which illustrate character, but they must also be integral to the action of the story. Especially effective is the use of habits or gestures to show a character's real state of mind. Thus, a person whose attitude is one of apparent calmness, reveals his inner tension through his clenched fists. The contradiction heightens the drama of the real state of mind.

A person's behavior toward others may also be extremely indicative of character. The character's real nature and motivation is betrayed by his relation to those around him, whether by means of a single highly conspicuous act or by a more subtle action or series of actions. A man's arrogance may be revealed by the many small discourtesies shown to those he considers his inferiors, while another person's exaggerated courtesy may betray his hypocrisy.

In a work of fiction drama is also created by the opposition between the character's opinion of himself and the disclosure of his true character and motives, or of the public evaluation of him. A mother's declared lifelong sacrifice for a son may hide a possessive, selfish love, and the author must let the secret self show through, if only implicitly.

Another important mode for character revelation is what the character says and how he says it. Everybody has

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his particular vocabulary and his own way of saying things. In order for a character to be convincing, the reader must feel that he is speaking "in character." An important way of giving the impression of how unusual a given character is may be through that person's dialect or idiom. But however rich a source speech may be in a dramatic presentation of character, its too incessant or unthoughtful use can hurt the story instead of increasing its effectiveness.

Discourse has several functions. It is not only used to assist in characterization by revealing the man, but it serves as well to convey information otherwise not properly admitted and to give the story a forward movement by helping to advance the plot. Indirect discourse, like summary and description, is a quicker method for covering ground that is not focal in importance. In the more dramatic moments, however, when there is a need for vividness and for a faster pace, direct discourse is more commonly used.

A third style, or perhaps more precisely, a style half-way between direct and indirect discourse, that of free indirect discourse, is a particularly important process in modern characterization. Ernesto Da Cal gives a perceptive analysis of the style while explaining Eça's preference for it in his works:

> Este tipo de discurso tinha forçosamente de exercer um forte atractivo sobre Eça: em primeiro lugar, permitia-lhe libertar a frase dos odiados verbos "declarandi" e da correspondente conjunção integrante ("disse" ou "disse que"); em segundo lugar, aproximava a expressão literária dos processos da linguagem falada, e, em terceiro lugar, conseguia impersonalizar a

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> narrativa dissumulando-se por detrás das suas personagens, dando-lhes uma aparente autonomia -- o que satisfazia o seu realismo -- ao mesmo tempo que, subtilmente, se confundia num mesmo movimento com a personagem e com o leitor, submergindo-se dentro daquela e com ela se identificando para se dirigir a este -- para assim dar satisfação às suas tendências impressionistas. O leitor não sabe se é o autor ou se é a personagem que fala: a imaginação tem livre jogo...[77]

In the case of a monologue in free indirect style, the author is more in evidence than in the direct mode and the monologue is more controlled, but the fundamental quality of the interior monologue is retained because what is presented is in the language and with the idiosyncrasies of the character's mental processes.

Insights into a character can also be dramatically provided through the eyes of another person, and the attitude of the viewer may reflect as much on his own character as on the person being viewed. In Ring Lardner's "Haircut," the narrator discloses a great deal about his own character by his permissive and sympathetic attitude toward Jim Kendall and his cruel jokes.

Although physical description is no longer as important as it used to be, nineteenth century fiction usually began with the identification and description of the characters whom the story was to be about. From the modern outlook, authors of the last century tended to be far too profuse in their use of descriptive details. They told all at once more than could be retained by the reader,

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[77] Da Cal, Op. Cit., pp. 209-10.

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and as a result the image conveyed was too diffuse. In the short story where brevity demands that a character be fixed quickly and firmly in the reader's mind, telling details are particularly important if a vivid sense of character is to be conveyed. Equally important, however, those details must be chosen for more than just striking effect.

> No physical characteristic should be employed simply because it is capable of an immediate effect. Initially this may be its main function, but as the character is developed the reader should come to feel that this first observable trait was in its limited way a definite pointer to something basic in the character's nature.[78]

There is little doubt that for most people a correlation exists between physical appearance and character. People are judged to a great extent by their appearance, and so are fictitious characters. An author may strive to maintain the greatest possible detachment from his subject, but by the very choice of characteristics that he selects to describe and the words and expressions he uses, a particular authorial attitude will be communicated and a moral impression about the character will be formed in the reader's mind. An excessively corpulent character may arouse reactions as diverse as pity, laughter or scorn depending on whether he is presented as a tragic figure, as a jolly glutton or as a repulsive cormorant.

d. Setting.

Although in its general aspect physical surroundings

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[78] Macauley and Lanning, Op. Cit., p. 67.

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could be treated as a separate chapter, it is included in this section because we believe that the most important specific function of setting is as a method of characterization. Characters belong to particular times and places, and their feelings, attitudes and often even their actions are inextricably linked to place. As Eudora Welty observes, background exercises a "delicate control" over character and by confining it, contributes to its definition.[79] The subtle use of objects and places can indeed be effective in characterization. A character may disclose a great deal by his reaction to the setting in which he finds himself. His state of mind and his taste, or lack of it, can be reflected in his surroundings, in the objects that he places around himself and in his attitude toward those objects. However, when setting is used primarily for decoration, as padding, as a stylistic display or to impress, it not only loses its value, but it becomes a detriment to the effectiveness of the story by distracting the reader from the ongoing drama without adding anything essential. Naturalist fiction, with its insistence on depicting authentic, observable life, put a great deal of emphasis on background. It was intended that telling details of a room, house, town or countryside would lead the reader to infer something about the inhabitant. Too frequently, however, the

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[79] Eudora Welty, "Place in Fiction," in Three Papers on Fiction (Northampton, Mass.: Smith College, 1962), p. 6.

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sheer mass of description stifles the author's purpose, and the qualities which may be unique to a particular place and character are lost under excessive and extraneous detail. Setting can be well rendered briefly and in conjunction with the physical, mental and emotional action of the story. It will lack dramatic force if it is simply superimposed on the story or is irrelevant to the revelation of character or the unfolding of events. Even as backdrop for the action and persons of a story, setting ought to have a significance beyond the purely picturesque or unusual, unless it is precisely the strange and exotic that are believed to provide an essential quality.

In addition to helping define character, milieu may exert influence on the persons in a story. Natural elements, such as weather, landscapes and the like may affect people as much as people affect one another. And setting can assume the role of character, acting as a dynamic force and directing men and events alike.

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IV. THE SHORT STORIES OF EÇA DE QUEIROZ.

A. Problems in Classification.

1. Critical Opinion.

While no one has ever disputed the fact that Eça wrote short stories, there is not the same agreement, unfortunately, in determining precisely which of his compositions may validly be so classified. The only compositions by Eça that were ever published as short stories are the twelve narratives which, first published separately and at widely differing intervals in various periodicals in Portugal and Brazil, were collected in 1902, two years after their author's death, in the volume entitled Contos. In the preface to the first edition, the editors affirmed that the Contos comprised "todos os escritos deste género que Eça de Queiroz nos deixou, a partir das 'Singularidades de uma Rapariga Loura,'"[1] that is, from 1874 on. Earlier pieces which had appeared in the newspapers "Revolução de Setembro" and "Gazeta de Portugal" were published a year later, in 1903, under the title of Prosas Bárbaras. It would appear, therefore, that Eça, as a short story writer, is unequivocally intact in the two collections and that there is no need to go any further in selecting the works on which this study is to concentrate. Unfortunately, the situation is by no means so gratifyingly clearcut, either as concerns the generic nature of particular compositions in both the Contos and Prosas Bárbaras, or with regard to

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[1] Eça de Queiroz, Contos (Porto: Lello & Irmão, n.d.), p. 5.

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their exclusivity as Eça's short story production.

2. Prosas Bárbaras.

The problem, at least chronologically, is first presented by the Prosas Bárbaras. Concisely and accurately described by the editors as an "obra mista de fantasia e de crítica," many of the compositions frustrate efforts to determine which aspect predominates sufficiently to justify a specific classification. There is no difficulty in perceiving the clearly essayistic character of "A Península," "Macbeth," "Misticismo Humorístico," "Lisboa," and "O 'Miautonomah;'" but "o Milhafre" is surely as much a flight of imagination as it is a disquisition on bourgeois materialism. Yet, although Batalha Reis refers to it as a "conto,"[2] it is an uneasy fit at best. To a somewhat lesser extent, the same type of generic hybridism also characterizes "O Senhor Diabo," "Memórias duma Forca" and "A Ladainha da Dor." Character, theme and plot, however loose, are present to plead the case for their consideration as stories, yet at times these elements seem almost obliterated by a discursiveness more characteristic of a treatise than of a work of fiction.

3. Contos and Separate Compositions.

The dilemma, however, is not confined to the Prosas Bárbaras. Even the Contos are not entirely secure in the designation they bear. The nature of "Adão e Eva no Paraíso," originally published as the preface to the Almanaque

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[2] Eça de Queiroz, Prosas Bárbaras (Porto: Lello & Irmão, n.d.), p. 31.

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Enciclopédico para 1897, is so variegated in its interweaving of biblical, scientific and imaginative elements that it forced one critic to the compromise solution of terming it a "conto sui generis."[3] "As Singularidades duma Rapariga Loura" has merited the full range of fiction nomenclature, from short story to novella to short novel,[4] while, on the other hand, critical consensus has coincided in considering "José Matias" a short story, in spite of important similarities it shares with "As Singularidades duma Rapariga Loura," including certain aspects of theme, length, structure and technique. Doubts can also be raised concerning "A Aia," which pertains more to the tradition of the tale than to the modern concept of the short story, and even "O Defunto" seems to have inspired its share of generic uncertainty, at least to a writer on the "Gazeta de Notícias" of Rio de Janeiro, the newspaper in which the narrative first appeared, who refers to it as a "novela."[5]

4. Longer Works.

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[3] J. Bettencourt Ferreira, "A Psicologia na Obra de Eça de Queiroz," Revista Transtagana, Ano IX, Nos. 105-106, Dezembro 1942-Janeiro 1943,17.

[4] Arnaldo Fonseca refers to it as both "novela" and "conto" in consecutive sentences, Eça de Queiroz: os Panegiristas da Sua Obra e os Censores da Sua Carcassa (Lisbon: Livraria Editora, n.d.), p. 20; it is a "novela" to both Joaquim Costa, Eça de Queiroz: Criador de Realidades e Inventor de Fantasia (Porto: Livraria Civilização, 1945), p. 84, and to João Gaspar Simões, Eça de Queiroz: o Homem e o Artista (Lisbon/Rio de Janeiro: Eds. Dois Mundos, 1945), p. 320; his Spanish translator, Julio Gómez de la Serna, however, considers it an "interesante novela corta," "Cuentos (1903): Acotación Marginal," José Maria Eça de Queiroz, Obras Completas, Vol. II (Madrid: Aguilar, 1948), p. 75.

[5] Reprinted in "O Popular," Lisbon, September 17, 1900.

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A third problem area is presented by some of the longer works, specifically O Mandarim, Alves e C.ia, O Conde d'Abranhos and, surprisingly enough, A Relíquia. Although O Mandarim is most often considered a novella, Eça himself referred to it as "un conte fantaisiste e fantastique."[6] He could, of course, have been using the designation very loosely, in the sense of tale or narrative, but no such interpretation is possible in the case of António José Saraiva who not only considers O Mandarim a short story, but, also, A Relíquia: "Nada melho do que os Contos -- entre os quais incluo O Mandarim e A Relíquia -- documenta a falta de autonomia dos personagens de Eça."[7] It is a graphic illustration of the lack of agreement among critics as to what constitutes the various forms of fiction that the thirty-page "As Singularidades duma Rapariga Loura" can be considered a novella and, even, a short novel, while A Relíquia, containing over 300 pages, is described as a short story. Much of the confusion in classification, however, is attributable to Eça, as Saraiva admits:

> A descriminação entre o género romance e o género conto não é tão fácil de fazer-se como à primeira vista parece. Em primeiro lugar há obras cuja classificação num ou noutro não é absolutamente clara -- e é o caso de A Relíquia.[8]

Eça himself offers little help in solving the generic

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[6] Preface to French translation of O Mandarim which was to appear in "Révue Universelle" in 1884. In O Mandarim (6th ed.; Lisbon: Livros do Brasil, n.d.), p. 7.

[7] António José Saraiva, As Ideias de Eça de Queiroz (Lisbon: Centro Bibliográfico, 1946), p. 11.

[8] Ibid., pp. 13-14.

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problem in his rare writings on the theoretical aspects of fiction, in spite of Mário Sacramento's conviction that "é Eça quem mais finamente sabe falar de si próprio."[9] At times, in fact, confusion rather than enlightenment is the result of Eça's comments, as in the case of his use of the term "novela" in a letter addressed to the editor Chardron and quoted by the author's son in the introduction to A Capital, published posthumously in 1925. Eça discusses his plans to write a "colecção de pequenos romances não excedendo de 180 a 200 páginas, que fosse a pintura da vida contemporânea de Portugal..."[10] Alves & C.ia and O Conde d'Abranhos, both between 160 and 180 pages, were undoubtedly written as part of the series. The fact that both works have commonly been considered "novelas"[11] does not cast doubts on their place in the proposed collection since further on in the letter to Chardron, Eça abruptly refers to the projected works as "novelas." To the dimensional proportions already specified, he adds certain other characteristics, all of which can be summarized by the single word "concision:" "O encanto destas novelas -- que são mais difíceis de fazer do que um romance -- é que não há digressões,

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[9] Mário Sacramento, Eça de Queiroz -- uma Estética da Ironia (Coimbra: Coimbra Editora, 1945), p. 228.

[10] Eça de Queiroz, A Capital (2nd ed.; Porto: Livraria Chardron, 1946), p. xi.

[11] João Gaspar Simões, Eça de Queiroz: o Homem e o Artista (Lisbon/Rio de Janeiro: Dois Mundos, 1945), p. 407; Literatura, Literatura, Literatura... (Lisbon: Portugália, 1964), p. 97.

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nem declamação, nem filosofia: tudo é interesse e drama, e ràpidamente contado: lê-se numa noite e fica-se com a impressão para uma semana."[12] It would seem, therefore, that Eça associates the "novela" form with the novel, i.e., "pequeno romance," although his definition appears more applicable to the short story, particularly as he himself defines it in his preface to Azulejos, the collection of stories by his friend, the Count of Arnoso.

Two paragraphs form the crux of Eça's comments on the esthetics of the short story:

> A tua simplicidade, Deus louvado, é fluida e correcta: e possues assim a melhor maneira na arte do Conto, com essa meia tinta, essa aguada límpida, que não empasta e deixa ver até ao fundo diàfanamente.
>
> No Conto tudo precisa ser apontado num risco leve e sóbrio: das figuras deve-se ver apenas a linha flagrante e definidora que revela e fixa uma personalidade; dos sentimentos apenas o que caiba num olhar, ou numa dessas palavras que escapa dos lábios e traz todo o ser; da paisagem sòmente os longes, numa côr unida. Tu em boa hora seguiste fielmente esta Poética, que é velhíssima, que já vem de Horácio. E isso forma um dos encantos dos teus Azulejos.[13]

Once again, the stress is on simplicity and concision. He praises his friend for the rapid, definitive strokes with which he depicts character and reveals the essential qualities of a personality. Feelings are not analyzed deeply, but merely glimpsed rapidly or disclosed by a significant word said unintentionally by the character. Eça also approves of Arnoso's rendering of landscape as background

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[12] Eça, A Capital, pp. xi-xii.

[13] Introduction by Eça de Queiroz to Bernardo Pinheiro, Azulejos (Porto: Campos & Godinho, 1886), p. xxvi.

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which is kept distant and toned down. And to the basic qualities of brevity and simplicity, he adds clarity as a desirable attribute. As we shall see later on in this study, Eça did not always follow his own theories, particularly with respect to concision. His descriptions are frequently very detailed, colorful and lovingly prolonged.

Saraiva interprets Eça's statement in the preface to mean that the short story, as conceived by him, "é como que um romance adelgaçado, estilizado, descarnado, reduzido ao traço simples, à cor unida, desembaraçado de acessórios, de incidentes, de acumulação descritiva."[14] Saraiva's contention is that there is little nuclear difference between the short story and the novel as understood by Eça, and that that involves only the relative accumulation of facts and descriptive particulars, not basic structure:

> Há nos romances muita coisa que não está nos contos -- particularmente a notação de factos, a minúcia descritiva, a pormenorização. Mas o que há de comum a um e outro género é precisamente a estruturação, a constituição molecular ou a infra-estrutura, as linhas em torno das quais cristalizam as cenas, os factos e os pormenores. A matéria cristalizada pode variar, acumular-se; o polígono dentro do qual a cristalização se opera pode complicar-se e ganhar ramificações -- mas permanece esquemàticamente o mesmo.[15]

To illustrate his theory, Saraiva cites "Civilização" and A Cidade e as Serras, declaring that the only difference between the two is that of length. And he is, indeed, right. The novel represents the expansion of the short

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[14] Saraiva, As Ideias de Eça de Queiroz, p. 12.

[15] Ibid., p. 13.

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story, and the story is, in barest essentials, a micro-version of the novel. All the elemental components which make up the novel are present in the short story: the same five characters, the same antithetical settings and structure, the same technique and style. For the most part, major differences consist of rich and leisurely elaboration and inclusion of detail which results in a tenfold amplification of the original thirty-page narrative. There is also an important thematic variation in the novel. Instead of the total repudiation of technological progress found in the short story, a partial acceptance of civilization is implied in Jacinto's selective use of mechanical devices. As a result, in the novel there is a degree of reconciliation between the extreme poles of Eça's allegory that is absent from the earlier story.[16]

Saraiva can assert with justification, therefore, that A Cidade e as Serras is essentially "Civilização" in disguise, requiring only the judicious exfoliation of accessory material to reveal that its true underlying form is identical to that of the short story. In fact, they are closer to one another in all the major narrative aspects, except for dimension, than are "Civilização" and "Um Dia de Chuva," which can be considered a prelude not only to A Cidade e as Serras, but to "Civilização" as well, although the similarities are fewer and more superficial than might

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[16] "Civilização" was written in 1897 and A Cidade e as Serras in 1899, although the novel was published posthumously in 1901.

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at first appear. "Um Dia de Chuva" and "Civilização" are both short stories. Yet, they have little beyond length in common. The country-versus-city motif is present in both stories, although it is far less explicitly developed or central in significance in "Um Dia de Chuva." And there is a tenuous resemblance of character and situation. In every other major respect, however, there is divergence, whether it be of focus, style, structure, presentation, atmosphere or tone -- all elements, on the other hand, which coincide in "Civilização" and A Cidade e as Serras.

The relationship that marks "Civilização" and A Cidade e as Serras is a unique one among Eça's works, and the fact that Saraiva's contention is valid in that single instance does not confer validity upon it, ipso facto, with respect to the rest of Eça's fiction. Saraiva fails to pursue his theory any further, except to equate O Primo Basílio and "No Moinho" because "a tese de O Primo Basílio encontra-se pelo menos parcialmente no conto "No Moinho."[17] He does not go on to state what he believes that thesis to be, but that is less important than his rather astonishing claim of generic undifferentiation on the basis of a single aspect that is shared -- and only partially at that -- by the novel and the short story. If that is the standard by which Eça's works are to be classified, then the task is not only difficult, it is almost impossible, for there is considerable echoing of individual aspects found in his short and long

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[17] Saraiva, Op. Cit., p. 14.

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narratives. Sometimes the parallel involves characterization. Thus, it might be maintained that Maria da Piedade and Adrião in "No Moinho" prefigure Luísa and Basílio of O Primo Basílio, and that "O Senhor Diabo" and "Mefistófeles" from the Prosas Bárbaras, the novella O Mandarim and the novel O Crime do Padre Amaro are really generically alike because the suave Mephistopheles appears in all of them. Or, sometimes, thematic motif provides the repetitive element, as is the case with "Adão e Eva no Paraíso" in which there is a recurrence of the lyrical memoir of man's debt to fire, first stated in "O Lume." Regardless of some thematic and character similarities, however, O Primo Basílio is not a padded "No Moinho," but a fully developed novel, possessing the length, structural plan, characterization and over-all concept of a novel. And the ubiquitous Mephistopheles is not a powerful enough element in "O Senhor Diabo," "Mefistófeles," O Mandarim and O Crime do Padre Amaro to place in the slightest doubt the distinct generic categories represented by the four works.

In December of 1874, Eça made a comment in a letter to Batalha Reis that is pertinent to the problem being considered, even though it contributes nothing by way of its resolution. Referring to a novel which he was to write for Revista Ocidental, a periodical directed by Batalha Reis and Antero de Quental, Eça laments that his transfer from Bristol to Newcastle has left him no time to write the promised work, which was to treat of a conspiracy in Havana. He alludes to a discarded alternative: "...pensei em condensar num conto

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o romance planeado -- mas não só não é possível literária e estèticamente -- mas eu nem tempo tenho em cinco dias -- para improvisar essa condensação!"[18] It is a particularly interesting statement if we recollect that Eça is later to follow the reverse procedure, expanding the short story "Civilização" into the novel A Cidade e as Serras. Now, however, over twenty years earlier, he considers inverting the process. It is somewhat unfortunate that he never went beyond this speculative stage for it would have offered a valuable insight into Eça's concept of fiction genres. As it is, however, we are left with a basic ambiguity of not knowing whether Eça concluded that the novel, as a genre, was impossible to compress into a short story or, merely, that he felt his own, specific work would not lend itself to reduction, particularly in view of the limited time at his disposal before his transfer. An additional point of interest is the fact that Eça considered only the possibility of condensing the novel, not of extracting a single or limited segment, idea or incident and adapting that into a short story. In effect, the technique would have been the same, except in reverse, that defines the relation between "Civilização" and A Cidade e as Serras.

5. Criteria Used in Selecting Short Stories.

It is evident that there is a free-ranging quality to much of Eça's fiction as concerns generic boundaries that

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[18] Eça de Queiroz e Jaime Batalha Reis. Cartas e Recordações do seu Convívio. Escritos coligidos por Beatris Cinatti Batalha Reis (Porto: Lello, 1966), p. 18.

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occasionally makes strict classification an uncertain matter. The real problem, however, lies in determing which among his short compositions can validly be considered short stories, rather than in distinguishing among the various works according to genre. Actually, all of Eça's fiction qualifies easily as novel, novella or short story according to the dimensional limitations commonly attributed to the different types.[19] The novels range between 75,000 and 225,000 words (300-900 pages), with A Cidade e as Serras and the two-volume Os Maias at each extreme, and the three novellas, O Mandarim, O Conde d'Abranhos and Alves e C.ia extend from 34,000 to 48,000 words in length (140-200 pages). None of the remaining, shorter narratives exceed 10,000 words (45 pages), with most falling between 2,5000 and 6,000 words (10-24 pages). It is not only length, however, that separates Eça's fiction into the three major generic categories, although additional distinguishing characteristics are closely related to dimension.

Except for A Cidade e as Serras, Eça's novels are not merely expanded short stories. Their detailed descriptions and secondary characterization, as well as slower pace, digression and more complex structure are general aspects of the novel as a genre. They possess the "infinite luxuries of time and place"[20] that unrestricted length bestows and

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[19] The matter of generic dimension was discussed in Part III, The Modern Short Story, Section A, "Theory and Definition." The figures for the lengths of Eça's works as given here are based on 250 words per printed page.

[20] Macauley and Lanning, Technique in Fiction, p. 13.

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that allows them to explore without hurry, follow diverse currents of action and develop a greater number of characters in varying degrees of depth -- tendencies normally avoided in the short story. Despite the technical or stylistic elements which Eça's major works share with his short fiction, they are undeniably novels. Extension, scope, concept all situate O Crime do Padre Amaro, O Primo Basílio, Os Maias, A Relíquia, A Ilustre Casa de Ramires, A Capital and, even, A Cidade e as Serras in that category.

In contrast to the essentially expansive qualities which characterize the novels, the narratives of the Contos are more inclined to suggestiveness, greater selection, omission, and compression -- attributes ultimately controlled, if not imposed, by their dimensional limitations. They include fewer characters and fewer episodes, which follow simpler plots and are less fully developed. All are compositions of an imaginative nature that, in varying degrees, follow a definite plan and maintain coherence and unity within the restrictions of brevity. Although each relates some sort of story, the action is often not only unimportant but minimal. The impression of condensed totality and integration of all narrative aspects is far more essential. Wide differences distinguish many of the narratives of the Contos, but they all possess the basic requisites of the short story. "Adão e Eva no Paraíso" is undoubtedly the most controvertible composition in the volume, since, despite Eça's imaginative approach to his subject and his ironic tone, the piece generally expresses scientific and religious concepts and

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might be considered closer to an essay form than to that of the short story. Nevertheless, it, too, contains a plot, however loosely structured, characters around whom the action revolves, and a theme which, to a large extent, develops from the situation depicted. And, although they represent an early and less evolved stage of Eça's narrative art, three of the Prosas Bárbaras -- "Entre a Neve," "O Senhor Diabo" and "Memórias duma Forca" -- also satisfy the definition of the short story in its broad outlines, and are therefore included in our list. "A Ladainha da Dor" and "O Milhafre," on the other hand, are omitted, even though both contain some of the basic elements of brief fiction. "O Milhafre," however, is far more a fanciful presentation of a critical discourse on humanity than it is a short story, while "A Ladainha da Dor" has too amorphous a structure and carries too heavy a philosophic burden to give it a specific generic identity. With the posthumous "Um Dia de Chuva" and "A Catástrofe" the list of short stories is complete.

The only other works of fiction by Eça that might be considered short stories, such as "A Morte de Jesus," "O Réu Tadeu," "Enghelberto" and "S. Frei Gil," are excluded from this study because their unfinished state invalidates any positive classification as to genre. Nor is the story of the "Torre de Ramires" included. Eça's story-within-a-story is so interwoven throughout the very fabric of the novel, A Ilustre Casa de Ramires, that it comprises an absolutely essential, irremovable component of the total artistic creation. Ramires Gonçalo and his intrepid fore-

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bears, as symbolized by the figure of Tructesindo, are inextricably linked and interdependent, to the point of giving meaning and existence to one another. A short story must be complete in itself, deriving its truth and full potential as a work of art from within itself. The story of the tower, removed from the context of the novel, loses the fullest measure of its significance, as does the novel without the intercalated narrative.

6. Narratives Classified as Short Stories.

In total, therefore, seventeen narratives will be studied, with the specific ways each of them fits the classification of short story brought out in the course of the study as the aspects of theme, structure, point of view and character are in turn examined. Following is the list of compositions (with the abbreviations used for them in this study) which we believe comprehends Eça's entire known production of short stories and whose analysis constitutes the object of this study:

From Prosas Bárbaras (Porto: Livraria Chardron, 1903):

"Entre a Neve" (Gazeta de Portugal, November 13, 1866) (EN)

"O Senhor Diabo" (Gazeta de Portugal, October 20, 1867) (SD)

"Memórias duma Forca" (Gazeta de Portugal, December 22, 1867) (MF)

From Contos (Porto: Livraria Chardron, 1902):

"Singularidades duma Rapariga Loura" (Brinde aos Senhores Assinantes do Diário de Notícias em 1873, Lisbon, Vol. 9, January 22, 1874) (SRL)

"Um Poeta Lírico" (O Atlântico, #5, March 28, 1880) (PL)

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"No Moinho" (O Atlântico, #7, April 28, 1880) (NM)

"Civilização" (Gazeta de Notícias, Rio de Janeiro, October 16-23, 1892) (C)

"A Aia" (Gazeta de Notícias, Rio de Janeiro, April 2-3, 1893) (A)

"O Tesouro" (Gazeta de Notícias, Rio de Janeiro, January 23, 1894) (T)

"Frei Genebro" (Gazeta de Notícias, Rio de Janeiro, March 23-29, 1894) (FG)

"O Defunto" (Gazeta de Notícias, Rio de Janeiro, August 7-16, 1895) (D)

"Adão e Eva no Paraíso" (Almanaque Enciclopédico para 1897, 2nd Vol., 2nd year, Lisbon, Livraria de António Maria Pereira, 1896) (AEP)

"A Perfeição" (Revista Moderna, #1, 1st year, Paris, May 5, 1897) (P)

"José Matias" (Revista Moderna, #2, 1st year, Paris, June 25, 1897) (JM)

"O Suave Milagre" (Revista Moderna, #25, 2nd year, Paris, December, 1898) (SM)

From O Conde d'Abranhos (Porto: Lello, 1925)

"A Catástrofe" (Ca)

From Cartas Inéditas de Fradique Mendes e Mais Páginas Esquecidas (Porto: Lello, 1926)

"Um Dia de Chuva" (DC)

B. Thematic Focus.

A fairly consistent criticism leveled against the stories of Eça de Queiroz concerns the question of thematic variety, that is, whether there is too little or too much. In Saraiva's opinion, Eça's work in general suffers from a deficiency of thematic material, and he refers to Eça's own comment on his lack of themes in support of the allegation:

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"Creio que falava com verdade: há meia dúzia de temas nos seus romances que se repetem e que constituem ao mesmos tempo o fulcro da sua actividade polemística."[21] Massaud Moisés, on the other hand, believes that except for the two realistic narratives, "Singularidades duma Rapariga Loura" and "No Moinho," Eça's stories "apresentam variedade de tema, talvez porque a Eça faltassem os temas, que permitissem o integral exercício de seu talento. Essa variedade de tema, se é índice de riqueza quantitativa, não o é de riqueza qualitativa."[22] It seems that Eça is to be criticized for paucity and abundance alike, as if either were a valid measure of value. It could be said of Nathaniel Hawthorne that all his works of fiction elaborate the single theme of the role of sin in human life, yet this does not diminish his total creative accomplishment. The degree of thematic variation contained in Eça's stories is far less significant than is the over-all unity of variety which characterizes his work. At the same time that he brings to the Portuguese short story a novelty and diversity not found in the subject matter of his predecessors, there is a strong coherence among the various motifs which he treats.

The general course that Eça steers in his first literary compositions, now alternating between the contrastive points of the real and the ideal, the material and the spiritual, the concrete and the abstract, now simultaneously

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[21] Saraiva, As Ideias de Eça de Queiroz, p. 19.
[22] Moisés, "O Conto de Eça de Queiroz," p. 184.

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penetrating opposing areas, is the one that he follows, in essence, throughout his short stories. If, as in the case of Hawthorne, a single conceptual concern were to be attributed to Eça as a short story writer, it would undoubtedly focus on his vision of man as dual nature, with the two aspects symbolized by or deriving from the body and the soul. The concept is already expressed in many of the Prosas Bárbaras.[23] In his preface to O Brasileiro Soares, a novel written by his friend, Luis de Magalhães, in 1886, Eça includes a statement about the romantic masters which expresses this idea:

> ...obedeciam de instinto a um idealismo nevoento, à teoria da Alma profundamente separada do Corpo, e à conseqüente divisão dos "tipos" literários em Ideais e Materiais, segundo êles personificavam o Sentimento, cousa nobre e alta da Vida, ou representavam a Acção, que ao Romantismo aparecera sempre cousa subalterna e grosseira.[24]

Although Eça imputes the concept to outmoded romanticism, the truth is that it forms the thematic mainstay of many of his stories, in the last as well as the earlier stages of his career. Throughout his short stories, Eça illustrates the basic dichotomy that exists between man's romantic ideals and the inescapable realities of life.

1. The Confrontation between Romance and Reality.

   a. "Singularidades duma Rapariga Loura."

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[23] Specifically in "A Ladainha da Dor," "Os Mortos" and "Misticismo Humorístico."

[24] Obras de Eça de Queiroz (Porto: Lello & Irmão, n.d.), II, p. 1444.

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Of the little written about any of Eça's stories, the greatest share has undoubtedly gone to "Singularidades duma Rapariga Loura," the first of the Contos to be published. Included in a small volume with stories by four other writers, it was offered in 1874 to the subscribers of the Diário de Notícias as the "brinde" for the previous year. Unlike the case of the earlier narratives, it would seem that general reaction was favorable. Gómez de la Serna, in the Spanish edition of Eça's works, notes that the story aroused a great deal of interest, not merely in Portugal, but upon its translation into other languages, particularly French.[25] In Portugal the story won early tribute from two prominent critics of Eça's time. Fialho de Almeida emphasized its historical significance by declaring it the first realistic narrative in Portugal. He praised its keen irony, easygoing style and pessimistic lyricism.[26] Even more profuse with his words of approval, Sampaio Bruno was struck by the natural simplicity of both style and content:

> Nada mais desartificioso; a linguagem casa perfeitamente com a mesquinha proporção do quadro; e tudo é como a transpiração dum diálogo familiar, sincero, ingénuo, sem ênfase, de dois viajeiros cansados, numa sala de jantar de hotel de província, estreita, escura, banal e triste.[27]

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[25] Gómez de la Serna, Op. Cit., p. 981.

[26] Fialho de Almeida, Camilo, Eça e Malheiro Dias (Lisbon: Livraria Clássica, 1941), p. 81.

[27] José Pereira Sampaio (Bruno), A Geração Nova (Porto: Magalhães e Muniz, 1886), pp. 148-9.

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The plot is simple enough. In an inn in the north of Portugal, two strangers must share a room overnight. One of the men confides the story of his youthful love, some forty years earlier, for a lovely blond and the difficulties he overcame to win her, only to discover, shortly before they were to be married, that she was a thief. As Sampaio Bruno sees it, most of the drama is concentrated in the depiction of the characters, rather than in the storyline. "Como os caracteres vivem efectivamente! O que transluz a alma dos personagens! Como saem da cepa as afeições neste, os vícios naquele, o egoismo avaro naquele outro!"[28] Later critics who have turned their attention, however fleetingly, to "Singularidades duma Rapariga Loura" seem strangely unable to stir any distance beyond the areas already touched by Fialho and Sampaio Bruno. They fix, essentially, on the same two points, around which they revolve in rarely widening circles -- the psychological validity of the characters, or, more precisely, of the heroine, and the extent to which Eça reveals himself a romantic, realist or combination of the two.

According to Vianna Moog, to whom the two years of Eça's consulship in Havana represent an unproductive period in the author's career because his only achievements were a partial revision of O Crime do Padre Amaro and the composition of "Singularidades duma Rapariga Loura," the story is nothing more than "um caso banal de cleptomania."[29]

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[28] Ibid.

[29] Vianna Moog, Eça de Queiroz e o Século XIX (5th ed.; Pôrto Alegre: Civilização Brasileira, 1966), p. 172.

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Moog attributes this failure to the lack of friends' conversation, Eça's best intellectual stimulant. Alberto Pessoa also interprets the conflict as evolving from a case of kleptomania and concludes that, as a psychological document, the novelist's description lacks any interest because it does not penetrate beyond the exterior aspects.[30] On the other hand, Bettancourt Ferreira praises the author's perception and skill in creating a typical kleptomaniac,[31] as does Umberto Araújo, who expresses a medical view in claiming that Eça reveals a good knowledge of the scientific opinion held in his time regarding the abnormality.[32]

All the difference of opinion on the part of the critics, therefore, concerns Eça's success in achieving his purpose, not regarding the purpose itself, which all agree is the portrayal of a kleptomaniac. And it is precisely this assumption that has led to an erroneous approach to, and evaluation of, Eça's first true modern short story. To allow all discussion to bear exclusively on Luísa as a kleptomaniacal figure is like criticizing a painter for not having given greater emphasis and clarity to his background while entirely ignoring his rendering of the foreground scene and figures. The fact is that neither Luísa nor her supposed compulsion to steal is the focal point of interest,

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[30] Alberto Pessoa, Ideias Médicas de Eça de Queiroz (Coimbra: Imprensa da Universidade, 1933), V, pp. 38; 42.

[31] Bettencourt Ferreira, "A Psicologia na Obra de Eça de Queiroz," p. 18.

[32] Umberto Araújo, "Um Caso Patológico," in Eça de Queiroz: In Memoriam (Coimbra: Atlântida, 1947), pp. 402-4.

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direct or indirect, regardless of the title of the story. It is both unjust and invalid to insist on judging the story exclusively, or almost so, in terms of how well or how poorly Eça succeeded in presenting a kleptomaniac because that was not his main goal. Macário, not Luísa, is the protagonist, and Eça merely uses Luísa and her psychological problem as a means of developing the theme that a love based solely on blind romantic sentiment is very tenuous.

The confusion inspired by the story is quite natural, since it is purposely created by the author himself. From the very beginning the reader is misled, first, into thinking that the story is going to be about the "rapariga loura" of the title, and then into believing that the path he is to follow will be perfectly clear and straightforward, whereas it is anything but that. "Começou por me dizer que o seu caso era simples -- e que se chamava Macário...."[33] The assumption from then on will be that the point of view maintained in the story is that of Macário, since the narrator is merely repeating what he was told. Nevertheless, even here a note of suspicion is sounded by certain comments made by the narrator, which bring into question the objectivity of his account. He identifies himself as a positive, realistic person and then proceeds to admit

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[33] Eça de Queiroz, Contos (Porto: Lello & Irmão, n.d.), p. 9. All further references to the stories in the Contos will come from this edition.

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that, on the stagecoach trip across the mountains in northern Portugal, he had fallen into a strange mood, induced by the sight of a hillside monastery bathed in the soft light of an autumnal afternoon. The scene had become a stepping stone to metaphysical musings on the futility of existence and to a Horatian nostalgia for the tranquil, uncomplicated life of the country. In effect, this avowed realist had suddenly found himself transformed into a thoroughly conventional romantic, responding to all the typical stimuli of the sentimental spectrum. It is a disposition to which he confesses most grudgingly and shamefacedly, justifying himself by claiming that even in the most highly educated person there exists a deep-lying vestige of mysticism, ready to rise to the surface and engulf the soul, like thick-spreading fog. And it is still in this mood that he hears and is deeply affected by Macário's story. We are allowed no further glimpse of the narrator, nor has any information of a practical nature been revealed, such as name, age, occupation or physical appearance. The single glimmer provided into an otherwise unintrusive narrator is of a sentimental nature, but it is sufficient to raise the question of how much of the story is Macário's and how much is a reflection of the narrator's state of mind. The specific aspect of the narrator's role is taken up in the later section on Point of View.

What is at least clear is that the primary function of the stranger/narrator is to provide the reader with an outsider's view of Macário some forty years after the events

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related. Before we meet the young lover, we are shown the old, dandified, rather grotesque figure which he has become. He is stout and bald, with eyes that give an impression of rectitude and a prominent chin that communicates determination. The initial irony is that we must then contrast him with his twenty-year-old self:

> Macário, nesse tempo, era louro com a barba curta. O cabelo era anelado e a sua figura devia ter aquele ar seco e nervoso que depois do século XVIII e da revolução -- foi tão vulgar nas raças plebeias (16).

It should be noted that to the description obviously given by Macário about himself, the narrator has already added his own romantic detail. Actually, the younger Macário is not entirely unrecognizable in the sixty-year-old man. There is still a vestige of the youth in the fussy clothes of velveteen and silk and in the tears which the old man sheds upon telling his story -- after forty years! And, in fact, the young Macário, before his infatuation, is well on the way to being a true member of his family, a business dynasty guided by the severest sense of honor and honesty. But he is young, innocent and restless, in short, at his most vulnerable, particularly under the influence of romanticism, whose emergence coincides with his awakening to love:

> Começavam então a aparecer as primeiras audácias românticas. As revoluções da Grécia principiavam a atrair os espíritos romanesco e saídos da mitologia para os países maravilhosos do Oriente. Por toda a parte se falava no paxá de Janina. E a poesia apossava-se vorazmente deste mundo novo e virginal...(21).

Reflecting the romantic movement's love of the exotic, Macário's initial attraction to Luísa is heightened by the sight of her magnificent Chinese fan, which stirs in

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him thoughts of her as the daughter of an Englishman, traveling throughout the Orient and returning home with "jóias dos luxos exóticos." In fact, Macário never sees or knows Luísa except as the ideal Medieval or romantic heroine. He is the knight-errant, ready to confront every obstacle for his idolized lady, of whom we are given only a physical description. The qualities he attributes to her are essentially limited to her youth and are succinctly summarized by the terms "linda, fresca, loura," all of which are constantly reiterated with variations. Everything about Luísa is "asseado, moço, fresco, flexível e tenro," and her colors are blue, gold and white, as they are the Virgin Mary's:

> A brancura da pele tinha alguma coisa da transparência das velhas porcelanas, e havia no seu perfil uma linha pura, como de uma medalha antiga, e os velhos poetas pitorescos ter-lhe-iam chamado -- pomba, arminho, neve e ouro (16).

When Macário first sees her she is dressed in blue, as she is the last time he sees her. As a further, more implicit link with the Marian cult, they first kiss under a picture of the Virgin, an act which binds Macário irrevocably:

> Um beijo fugitivo, superficial, efémero. Mas isso bastou ao seu espírito recto e severo para o obrigar a tomá-la como esposa, a dar-lhe uma fé imutável e a posse da sua vida (28).

Although there are spiritual implications to Macário's vision, it includes no hint as to Luísa's character or personality, with one exception:

> Segundo me disse Macário -- era muito singular o temperamento de Luísa. Tinha o carácter louro como o cabelo -- se é certo que o louro é uma cor fraca e desbotada: falava pouco, sorria sempre com os seus brancos dentinhos, dizia a tudo "pois sim": era

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> muito simples, quase indiferente, cheia de transigências. Amava decerto Macário, mas com todo o amor que podia dar a sua natureza débil, aguada, nula. Era como uma estriga de linho, fiava-se como se queria: e às vezes, naqueles encontros nocturnos, tinha sono (31).

Luísa's colorlessness stands out in particularly sharp contrast to the vividness of her mother. The mother, a brunette, communicates an electric voluptuousness. Macário senses this, as does the mutual friend who enables Macário to meet the two women. The same friend, however, reveals a singular lack of awareness of the daughter when Macário questions him:

> -- Quem é aquela mulher que tu hoje cumprimentaste defronte do armazém?
>
> -- É a Vilaça. Bela mulher.
>
> -- E a filha?
>
> -- A filha!
>
> -- Sim, uma loura, clara, com um leque chinês.
>
> -- Ah! sim. É filha (20).

At Macário's prompting, the friend agrees that she is pretty, but it is evident that her impression on him is minimal. She is presented as a passive creature, who occasionally reveals child-like tendencies. She shows spirit only when caught doing something wrong, as when her mother discovers that she and Macário are seeing one another clandestinely and, finally, when the ring is found in her possession. In both cases, she reacts like a child afraid of physical punishment. This aspect of Luísa's character serves as the logical introduction to the question of her assumed kleptomania. We must say "assumed" because it is never made explicitly clear that she

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is, in fact, a pathological thief. She is caught in the act of stealing only once, and it is in light of that single and final incident that we remember, with the perception of hindsight, the luxurious fan that fascinated Macário and the disappearance of the handkerchiefs and the gold coin. The damning connection is made, and Luísa is adjudged a kleptomaniac.

The morbid, seemingly irresistible tendency to steal without apparent motivation was well known at the time, and the term for that specific monomania had long been employed.[34] It was considered a singular and inexplicable condition, but also quite frequent:

> It is by no means an uncommon occurrence for men, but especially women, of respectable family, who move about in society, and who are able to satisfy their wants and tastes, to be arrested on a charge of stealing articles of different value.[35]

General scientific opinion tended to attribute the affection either to irresistible impulse or to cerebral derangement. Modern psychiatry on the whole regards kleptomania

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[34] According to D. Hack Tuke, A Dictionary of Psychological Medicine (London: J. & A. Churchill, 1892, II, 726), the term was first employed by Charles C.- H. Marc, whose major work on the general subject of insanity, De la Folie considérée dans ses rapports avec les questions médico-judiciaires, was published in 1840. In England it appeared in print as early as 1830 in New Monthly Magazine, XXVIII, 15 (cited by James A. H. Murray, A New English Dictionary of Historical Principles [Oxford: Clarendon Press, 1888], V, 721-2). In 1860, in the Journal of Mental Science, Crichton Browne mentions "an instinctive impulse prompting to theft or kleptomania" (quoted in John Charles Bucknill and Daniel Hack Tuke, A Manual of Psychological Medicine [London: J. & A. Churchill, 1879], p. 278).

[35] Tuke, A Dictionary of Psychological Medicine, p. 726.

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as sexually motivated, as deriving from the profound frustrations experienced in the earliest stages of childhood. The impulse to steal without apparent reason is explained as "overcompensation for a sense of inferiority; an attempt to relieve a sense of guilt; a spite reaction to the mother.[36]

In spite of the little we are told about Luísa, it is sufficient to reveal her as a potential case study of such frustrations and hostile recoil. Since she is not the protagonist of his story, however, Eça does not present her in much detail. In fact, we see her only through the eyes of Macário and not with the penetrating vision of an omniscient author. No indication is given as to what her opinions, interests or thoughts might be, nor, for that matter, does she speak more than a few words. And if Luísa is rarely more than a background figure, her mother must be said to hold a backstage role, since she is an active presence in only two instances. Nevertheless, the glimpses we catch occasionally of both Luísa and her mother reveal that Eça has subtly outlined certain aspects of a relationship that provides a modern explanation for Luísa's aberrant behaviour. The mother is a forceful, domineering type in sharp contrast to Luísa who is all passivity and compliance. The differences in character are further reinforced by physical appearance. When Macário first sees the mother,

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[36] Franz Alexander and William Healy, Roots of Crime (New York/London: Alfred A. Knopf, 1935), as cited by Arnold Allen, "Stealing as a Defense," The Psychoanalytic Quarterly, Vol. XXXIV, 1965, 574.

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he immediately senses in her a passionate and strong-willed temperament:

> Macário afirmou-se e sem mais intenção, dizia mentalmente que aquela mulher, aos vinte anos, devia ter sido uma pessoa cativante e cheia de domínio: porque os seus cabelos violentos e ásperos, o sobrolho espesso, o lábio forte, o perfil aquilino e firme, revelavam um temperamento activo e imaginações apaixonadas (15).

The mother soon reveals herself the woman of action which she appears to be by visiting with Luísa the store where Macário is bookkeeper. Even the infatuated youth sees through the subterfuge, but he is charmed at their delicate manner of contriving to see him closer and to speak to him. At this point, the stranger to whom the older Macário is telling his story, in a rare interruption, comments that the young man should have distrusted the action "porque denotava na mãe uma cumplicidade equívoca"(18). And the mother encourages Macário in his courtship until his uncle's refusal to consent to the marriage leaves Macário without a job. Luísa continues to see Macário, secretly, but with no alteration in her characteristic passivity, until the mother finds out about the visits. For the first time she shows excitement, even fear. When Macário cries at the thought of having to stop seeing her, Luísa's only concern is that he cry less loudly so as not to be overheard. Like a child, she is insensitive to everything except discovery and her fear of being punished. It is an infantile reaction because her fear derives from the belief that she will be physically punished. This is brought out even clearer in the final episode, when a petrified Luísa

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reveals the ring she has taken and begs Macário not to harm her. And her last words to him before he leaves: "-- Pelo amor de Deus, não me batas aqui!"

According to Adler, "lies, thefts and other crimes committed by children are manifestly attempts to extend the limits of power in this way."[37] They are their revenge against emotional starvation and parental superiority. This subconscious resentment may carry over into adulthood and result in an obsessive-compulsive urge to steal: "The patient who is driven to steal impulsively and without apparent reason may be expressing a reaction against authority. Such behavior is a defiance of the police and the owners of the store, both of whom may represent parental figures."[38] Luísa combines many elements of character and background that are very commonly found in kleptomaniacs. She shows herself to be a weak, permissive, immature and dull person, entirely dominated and overwhelmed by the mother, who has assumed the role of the strong father figure. An uncontrollable compulsion to steal may well represent her unconscious act of rebellion and retaliation.

Like Macário, therefore, we brand Luísa a klepto-

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[37] A. Adler, The Neurotic Constitution, translated by B. Blueck and J. E. Moffat (New York: Yard & Co., 1917), quoted in Leland E. Hinsie and Jacob Shatzky, Psychiatric Dictionary (2nd ed.; New York: Oxford University Press, 1953), p. 312.

[38] George W. Kisker, The Disorganized Personality (New York: McGraw-Hill, 1964), p. 276.

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maniac and consider the mystery solved. Yet, it could quite validly be maintained that Luísa was proved guilty of only one lapse and that the emphasis afterwards placed by Macário on the earlier disappearances reflects his feelings of guilt at having so easily condemned and renounced his great love. By increasing the extent of Luísa's delinquency beyond that of a single momentary weakness to chronic transgression, Macário can assuage his conscience and perhaps mitigate his sense of loss. And his loss is indeed considerable, for when Macário rejects the blemished Luísa, he also discards all that she symbolizes of youthful illusion. His passion had already been the indirect means by which he had acquired new strength and maturity. The long hardships he had endured in Cabo Verde to win his lady had already changed him from a hyper-sensitive, emotional youth into a self-assured, mature man, respected by all for his hard work and integrity. It is the latter quality, in fact, that makes the discovery of the theft such a profound shock. Reality destroys Macário's ideal by attacking him at his most vulnerable point -- the honesty so deeply ingrained in all the family. Luísa reveals what is probably the most unforgivable defect she could have possessed in the eyes of her lover. Up to this point and throughout the story, Macário's emotional reaction to every crisis has been a tearful one. He cries when Luísa tells him they will not be able to see one another, when his uncle refuses to listen to him, when he takes leave of Luísa before his

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departure for Cabo Verde and, finally, he sheds a single tear -- of happiness this time -- when he is restored to his uncle's good graces. The dissolution of the ideal for which he had sacrificed so much completes his spiritual and emotional evolution and, in a final ironic reversal, he remains cold and hard, while Luísa cries for the first time.

In "Singularidades duma Rapariga Loura," according to Lauro Escorel, Eça expresses his repugnanace for any permanent idealization of reality. Macário, therefore, is punished "por se ter entregue a uma visão puramente subjectiva; por se ter deleitado num amor formado sem a vigilância do espírito crítico; a realidade mais uma vez triunfava do ideal construído apenas com os fumos da imaginação."[39] Undoubtedly, Eça condemns a love which, blind to all reality, is based only on romantic idealization. The key word, however, is "apenas" -- only --, for it is equally evident that Eça's sympathies are not on the side of solid reality either, if that reality is to be restricted entirely to pragmatic values and outlook. The young Macário may be somewhat absurd in his insistence on seeing Luísa as a model of angelic perfection instead of as a woman with both virtues and weaknesses, but the older Macário is worse, for he is a pathetic figure. His eyes reveal resolution and integrity, but he has so lost all trace of the romantic idealist, of a man capable of holding illusions, that the

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[39] Escorel, "Eça de Queiroz Contista," p. 162.

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narrator cannot at first imagine his having experienced a love affair that would be other than ridiculous:

> Havia decerto no destino daquele velho uma mulher. Aí estava o seu melodrama ou a sua farsa, porque inconscientemente estabelèci-me na ideia de que o facto, o caso daquele homem, devia ser grotesco e exalar escárnio (11).

And, admirable though Tio Francisco may be with his "old school" values, he, too, is an unacceptable extreme, until the moment when he finally reveals a saving element of sentiment.

Tio Francisco's reversal of attitude is primarily, of course, recognition of the outstanding proofs that Macário has given of his rectitude, tenacity of purpose, drive and business acumen, all qualities prominent in the collective family character. There is also, however, the grudging admiration of the materialist for the idealist, an ambivalent feeling that comprises disdain on the one hand and respect on the other. Implicit is the bipolar relationship between the physical and the spiritual natures of man, already expressed by Eça in the Prosas Bárbaras in the dialogue between the body and the lovesick soul. And it is reiterated and more fully elaborated twenty three years later in "José Matias,"

b. "José Matias."

In essence, "José Matias" recounts the story of a man who, for over twenty years, prostrates himself spiritually before the woman he loves, dissipating life and fortune on his all-absorbing passion while remaining implacable in his refusal to possess the object of his de-

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votion. It is in this respect that José Matias differs basically from his fellow idealist, Macário. Macário does not realize that the Luísa with whom he has fallen in love is his own romantic creation. He believes in his ideal, which he confuses with reality, thereby unconsciously superimposing one upon the other. The single instant that Luísa reveals herself as other than the idealized concept is sufficient to completely destroy the vision of female perfection that was all she represented to Macário. José Matias, on the other hand, not only distinguishes most clearly between his ideal and reality, but he is uncompromising in his struggle to keep the two separate.

In both stories Eça is concerned with the incompatible relation that exists between man's aspirations and life's response to his ideals, as that dichotomy is exemplified by the spiritual or "platonic" image of love in opposition to the material realities involving fulfillment. To express this theme in "José Matias," Eça turns to one of the dominant myths of Western literature and recreates a story of "courtly love" in nineteenth century Portugal. Elements of the myth are already present in "Singularidades duma Rapariga Loura." It is easy to see Macário as a knight venturing forth to confront enormous challenges and to do battle against his enemies in order to be worthy of his lady, who stands waiting for him on the pedestal on which he has placed her. And we have already noted that Luísa bears a subtle association with the Virgin, whose cult is an outgrowth of the Medieval Church's efforts to divert

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courtly love toward a more acceptable object than woman. In the chivalric tradition, Macário unflinchingly faces privation and danger to win his chaste love, but, like the true courtly lover, although he overcomes all exterior challenges -- the loss of his job, Cabo Verde, his friend's dishonesty --, he cannot surmount the ultimate obstacle, the one within himself. He makes no effort to confront the barrier raised by Luísa's theft of the ring because he doesn't really want to do so. Luísa's act shatters the sublime vision of perfection created by Macário and reveals the reality of human imperfectness. Denied his ideal, Macário rejects the reality offered in its place. It is in "José Matias," however, that Eça revives in full the tradition of "cortezia" or Courtly Love which first found literary expression in the poetry of Provençal in the twelfth century and is still reflected, however deformed, in modern mores and much of popular literature. All the key elements that characterize the special nature of Courtly Love are found in Eça's story, written, interestingly enough, at a time when the very opposite concepts of naturalism and possitivism prevailed intellectually.

The first rule in the practice of "donnoi" or Courtly Love was loyalty to its law above any other, including marriage vows and feudal allegiance. The lover assumed the subservient role of a vassal and pledged eternal hommage and fealty to his lady. Such is the position into which José Matias falls from the moment he first sees Elisa and conceives a love for her that is "forte, produndo, absoluto"

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(234), one that is "submisso e sublime" (242). For the rest of his life, short as that is, he is totally and exclusively dedicated to her, or, more exactly, to his passion. When she is out of his sight, Matias enjoys her company in spirit. Each evening he has dinner at a fine restaurant and, although he dines alone, tapers and flowers adorn the table while he eats listening in rapt attention to the silent words of the incorporeal Elisa. Since her spirit also inhabits Matias' room, he removes the pictures of fauns and nymphs from the walls and has them covered with silk. The carriages in which he rides unaccompanied are chosen for their suitability to transport the divine presence, and he subscribes to a box at the opera, where he has installed "uma poltrona pontifical, de cetim branco, bordado a estrelas de ouro" (238) for the ever-absent yet ever-present Elisa. He gives up smoking, even when alone, upon learning that smoke bothers Elisa and, in emulation of her generosity, he gives away prodigious amounts to charity. All these acts highlight another aspect of Courtly Love which is that absence or distance is essential if love is to flourish.

> En este amor cortés es esencial la distancia. Es amor visual o de nostalgia, distancia en el espacio y en el tiempo. Es un amor en que todo lo pone el amante y vive de su poder entusiasta. Ni siquiera necesita conocer a la amada.[40]

It would seem that the only personal contact that José Matias and Elisa enjoy during the entire period covered by

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[40] José Ortega y Gasset, Estudios sobre el amor (2nd. ed.; Madrid: Espasa-Calpe, 1966), pp. 191-2.

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the story occurs in the first ten years of their relationship when they meet once a week for Sunday dinner as guests of Matias' aunt. Otherwise, they are always separated by a wall, a convention already found in the first part of the Roman de la Rose by Guillaume de Lorris in the thirteenth century. Distance must be maintained so that love can attain its highest measure of spirituality, without the destructive threat of fulfillment.

For ten years José Matias loves Elisa "dum amor que se não desiludira nem se fartara, porque permanecia suspenso, imaterial, insatisfeito" (242). Like the knight-lovers and their ladies who held love superior to and independent of legal marriage, it is not Elisa's marital status that keeps the relationship on a purely platonic level but José Matias' implacable opposition to its physical fulfillment. In reference to the "coita amorosa" of the troubadour, Massaud Moisés comments that the "bem" is never reached because "êle nem sempre deseja alcançar pois seria pôr fim ao seu tormento masoquista, ou início dum outro maior."[41] José Matias simply conforms to the most sacred and intriguing concept of Courtly Love, namely, that possession means loss of love and is therefore to be avoided: "Of 'donnoi' he knows truly nothing who wants fully to possess his lady. Whatever turns into a reality is no longer love."[42] Denis de Rougemont defines Courtly Love as "a

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[41] Massaud Moisés, A Literatura Portuguesa (4th ed.; São Paulo: Editôra Cultrix, 1966), p. 25.

[42] Denis de Rougemont, Love in the Western World, trans. by Montgomery Belgion (New York: Fawcett World Library, 1966), pp. 35-6.

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never-ending flight from possession,"[43] and that is exactly the defensive measure that José Matias takes each time the exterior obstacle to possession is removed. He flees Lisbon both times Elisa is widowed, only returning to resume his adoring position when a new barrier is erected, in one case by her marriage to Torres Nogueira and in the other by means of the affair with the Superintendent of Public Works. Matias is able to conserve his passion unchanging and inviolate for twenty years by never exposing it to the reality of fulfillment.

> Este amor no es compatible con ninguna realización sensual: vive en lejanía y soledad, como el ruiseñor. De aquí que fuese incompatible con el amor matrimonial, asentado en plena realización. Es pura dinámica amorosa, exenta de materia, la forma del amor sin la inercia de la carne. En rigor, el amor puro es el amor que no se realiza, todo tensión, afán, anhelo.[44]

Marriage is not only felt to be incompatible with courtly love ideals, but, according to de Rougemont, the cultivation of passionate love in Europe originated as a reaction to Christianity, particularly to its doctrine of marriage. Marriage was considered a merely material transaction through which a nobleman acquired his wife's wealth and the woman security and protection, and it was felt to imply only physical union. Courtly Love, on the other hand, established a bond based exclusively on love. It sought the "transport of the soul upwards to ultimate union with light,

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[43] Ibid., p. 300.

[44] Ortega y Gasset, Op. Cit., p. 193.

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something far beyond any love attainable in this life."[45] And, for ten years, José Matias experiences a perfect spiritual union: "Elisa habitou realmente dentro da sua alma, numa fusão tão absoluta que se tornou consubstancial com o seu ser!"(237). In contrast, any reference to marriage in the story carries a physical association. Torres Nogueira is depicted only as the carnal possessor, as animal appetite. He is "um homem, um macho, um bruto," a "bestial sacrílego" who profanes the divinity on the altar, a "bruto moreno, de bigodes negros" who pulled Elisa from the stars and flung her into his bed (245; 246). Or marriage is linked to its procreative function, as when the narrator and Nicolau da Barca anticipate the reward José Matias is to receive for his years of faithful love: "Um ano de luto, e depois muita felicidade e muitos filhos...." (240). Similarly, the narrator comes to the conclusion that José Matias fears the materialities of marriage, "as chinelas, a pele pouco fresca ao acordar, um ventre enorme durante seis meses, os meninos berrando no berço molhado...." (246). Marriage is further defined by de Rougemont as being "made up of wont, daily propinquity, growing accustomed to one another," in contrast to romance which "feeds on obstacles, short excitations, and partings."[46] At one extreme stands marriage, based on a developing relationship and bounded in time and space; at the other is Courtly Love, seeking to be infinite and

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[45] de Rougemont, Op. Cit., p. 79.
[46] Ibid., p. 307.

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and unchanging and interested only in perpetuating the passion of love. It wishes truly to be in love with love itself, which is why fulfillment is its enemy and to be shunned.

To evade consummation, obstructions must exist or be introduced. And, paradoxically, although marriage is disparaged, it also functions as the most effective obstacle, when the love-object is married to someone else. Elisa is thus rendered inaccessible and a perfect "non-goal" to be pursued. When the protective barrier represented by Matos Miranda falls, José Matias is left exposed. He abandons his vulnerable position, only to be forced finally into taking the offensive measure -- surely unusual in courtly love behaviour -- of actually repudiating his beloved, whose pursuit violates the code of "donnoi." When the frustrated Elisa marries Torres Nogueira, she restores the indispensable impediment, and José Matias is enabled to resume his adoration of the Ideal Woman safe from the danger of possession.

The object of Courtly Love was not woman in the fullness of her human reality, but an idealized creature in whom was incarnated the ultimate concept of perfection, or the "Platonic Idea" of the feminine principle. Since the sublimation of woman thus formulated encouraged a love contrary to marriage, the Church fought the threat by trying to turn the current into an acceptable channel.

> In order to counter this powerful and almost universal rise of Love and the cult of the Idealized Woman, the Church and clergy were bound to set up a

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> belief and a worship which met the same profound desire, as this sprang up out of the communal spirit of the time. While the Church had to fall in with that desire, the Church had also to "convert" it and lead it into the strong stream of orthodoxy. Hence the repeated attempts from the beginning of the twelfth century onwards to institute a worship of the Virgin.[47]

The diversion succeeded, simplified by the fact that courtly lyrical poetry expressed the religious sentiment of the time by modeling its rhetoric on that of devotion. Profane objects were idealized in religious terms, with "adore" the predominant metaphor and synonym of "love." José Matias' attitude toward Elisa is always described in devotional terms. The first time the narrator observes him at his home, stationed near the window from where he can watch Elisa walking in her garden, comparison is made to a priest preparing to say his first mass:

> Toda a sua atenção se concentrara diante do espelho, no alfinete de coral e pérola para prender a gravata, no colete branco que abotoava e ajustava com a devoção com que um padre novo, na exaltação cândida da primeira missa, se reveste da estola e do amicto, para se acercar do altar (235).

Elisa is divinized, associated constantly with the Virgin. Matias dedicates to her the "ideal adoração de monge, que nem ousa roçar com os dedos trémulos e embrulhados no rosário, a túnica da Virgem sublimada" (237). The same figure is used to describe Matias' anguish over Elisa's second marriage:

> O sentimento deste extraordinário Matias era o de um monge, prostrado ante uma imagem da Virgem, em transcented enlevo -- quando de repente um bestial sacrílego trepa ao altar, e ergue obscenamente a túnica da Imagem (245).

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[47] Ibid., p. 117.

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José Matias' suffering from that time on is another reflection of the myth, since suffering constitutes an essential part of the Courtly Love ritual. In order to offer the fullest self-awareness, the love-passion had to include ordeal, perhaps even more than ecstasy. It was the paradoxical experience that hurt while delighting, the "delightful illness" mentioned by Chrestien de Troyes and by Renaissance poets such as Petrarch and Camões.

> Happy love has no history. Romance only comes into existence where love is fatal, frowned upon and doomed by life itself. What stirs lyrical poets to their finest flights is neither the delight of the senses nor the fruitful contentment of the settled couple; not the satisfaction of love, but its passion. And passion means suffering.[48]

Tristan, the paradigm of the courtly lover, is, according to de Rougemont, not really in love with Iseult, but

> with love itself, and beyond love he is really in love with death...She is but a lovely pretext, and all the time he is being true to his most profound and secret passion. The myth seizes on "the death instinct" inseparable from any form of created life, and transfigures it by bestowing upon it an essentially spiritual goal. To destroy oneself, to despise happiness is thereupon a way of salvation and of acceding to a higher life....[49]

Courtly Love, therefore, must follow the path of suffering in order to reach its true goal of death. José Matias does just that, renouncing all earthly happiness and, finally, life itself. He destroys himself, not in any quick or dramatic way, but by a slow process of degeneration. He himself raises the obstructions to his love, and by turning his back on life, eventually has only the final hommage of

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[48] Ibid., p. 15. [49] Ibid., p. 323.

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death left to offer his passion.

Elisa, who could not play Isolde to José Matias' Tristan, nonetheless affirms her spiritual fealty to him by sending her physical lover to pay him final tribute at the grave. In so doing, she does more than express recognition of José Matias' years of spiritual allegiance to her, she also reveals her own generous humanity in not resenting his refusal or inability to love her as a complete human being, instead of as a goddess. De Rougemont writes of the "bestial abasement that sooner or later must be the price of divinizing a creature,"[50] and, indeed, by so implacably rejecting the prosaic, earthy realities of love, José Matias brings about degradation to himself and, to a different degree, to Elisa. Perhaps the greatest irony of the story is that it is José Matias' very insistence on keeping love on a purely spiritual level that is most responsible for Elisa's increasing materiality, of both self and life. The initial ten years that he knows and adores her, while she is married to the decrepit Matos Miranda, represent the actual realization of his ideal. She appears always in an idyllic setting, either her garden or the country place of Matias' aunt, pure and untouched by gross materialities. According to the philosophizing narrator, "o amor espiritualiza o homem -- e materializa a mulher" (236). And so it would seem, for in the course of the next ten years, as Matias' body deteriorates more and more, Elisa

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[50] Ibid., p. 327.

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blooms physically in the light of the love of three young men. At the time of José Matias' death, she is "bela, meu amigo! mais cheia e mais harmoniosa, toda madura, e suculenta, e desejável, apesar de ter festejado em Beja os seus quarenta e dois anos!" (252).

The bulk of commentary has tended to consider Eça's literary position regarding love as being strongly negative. In Eça's works, according to Ramires Ferro, love causes social perturbation and leads to degeneration.[51] José Matias, of course, is cited as an outstanding example. Similarly, João Gaspar Simões believes that in Eça love is either criminal, condemnatory or impossible and that he manifests "estranha apreensão quanto à legitimidade do amor sexual."[52] It is not love, however, that makes Luísa a thief, nor is it love that destroys José Matias. In both cases, and in the case of Macário as well, the problem derives from within the individual, from an incapacity to experience love in its fullest sense, physical and spiritual. It has been noted that as early as the Prosas Bárbaras Eça underscored man's dual nature as both body and spirit. The themes of many of the later short stories emphasize the concept that happiness cannot be achieved with a love that does not establish at least a relative equilibrium between those two facets. Alternative extremes create a dangerous imbalance which can only lead to grief. In "Singularidades duma

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[51] Ramires Ferro, Op. Cit., p. 484.

[52] Simões, Eça de Queiroz: o Homem e o Artista, p. 531.

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Rapariga Loura," Macário's love is built so exclusively on the flimsy foundation of sheer romantic illusion that it cannot survive its first inevitable clash with reality. And José Matias rejects altogether the wide range of man's physical nature and life itself.

Prado Coelho claims that at the end of his story Eça "exalta lìricamente o idealismo amoroso, depois de o ter aviltado com diabólica serenidade."[53] It is true that the final image left in the reader's mind is that of Elisa's lover, sent to place a bouquet of violets on the grave of her spiritual lover, the last homage of Matter to Spirit. But we also remember the final view we are given of Matias, emaciated, alcoholic, dressed in tatters and surreptitiously maintaining a nightly vigil on Elisa, while the Superintendent of Public Works pays his daily visit to her, "bem vestido, bem calçado, de luvas claras, com aparência de ser infinitamente mais ditoso naquelas obras particulares do que nas Públicas" (253). In the end, it is the illegitimate, physical relationship that enjoys a serene contentment while the spiritual lover leads the sordid, clandestine existence of a fugitive and dies a degrading, unknightly death.

Nonetheless, there is an ambivalent tone to the story, as if Eça were not always certain of his own attitude toward José Matias. Nor is that the only ambiguity raised in the course of the narrative. The close correspondence of the

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[53] Jacinto do Prado Coelho, "As Ideias e as Formas," Ocidente, March 1946, No. 95, XXVIII, 185.

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story with Courtly Love concepts and the assurance with which the narrator explains José Matias' character and actions leave one with the initial impression that the situation developed in the story, however unusual, is perfectly clear and understandable, while quite the reverse is true. The first puzzling factor concerns Eça's choice of point of view. The entire story is presented entirely through the eyes of a self-righteous professor of philosophy, a former university classmate of José Matias, but not a close friend. The conclusions he arrives at represent some fact, consisting of first-hand, external observation and second-hand information from Nicolau da Barca, and much personal deduction. What is entirely lacking is the important ingredient of confidential disclosure by the protagonist. The narrator early reveals that José Matias is a reserved person not given to confiding, even in friends. His passion is perceived only by exterior signs, subtle ones at that:

> Bem compreende que homem tão comedido e quieto não se exalou em suspiros públicos. Já, porém, no tempo de Aristóteles, se afirmava que amor e fumo não se escondem; e do nosso cerrado José Matias o amor começou logo a escapar, como o fumo leve através das fendas invisíveis duma casa fechada que arde terrìvelmente (234).

The explanations provided by the narrator, therefore, are for the most part subjective interpretations which his conceit makes him feel qualified to impart. His inside knowledge is extremely limited, and he is what Wayne Booth terms an "unreliable narrator." Why, then, did Eça not use an omniscient author point of view or that of Nicolau da Barca, who as Matias' closest friend would be in a position to

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provide a greater -- and more unimpeachable -- insight into José Matias? It can only be because Eça does not intend to offer a closer, more revealing exposure of his protagonist. In fact, the narrator actually serves as a buffer between the reader and José Matias, between José Matias and Elisa and, in all probability, between the author himself and José Matias. He is interposed to a large extent as a diversionary element to draw direct attention away from Matias and to lull the reader into believing that everything has been explained and that no further questions remain about the hero or his strange actions.

In reality, the narrator is a form of resonance chamber reacting to vibrations set off by José Matias. As each opinion he holds about José Matias is challenged, the narrator stills the shock waves initiated by the unexpected action by producing a new theory which he can accept as a logical explanation. But the truth is that he never does understand José Matias, as he himself reveals on the day of the funeral: "Pois este José Matias foi um homem desconsolador para quem como eu, na vida ama a evolução lógica e pretende que a espiga nasça coerentemente do grão" (231). He begins by saying that in college José Matias was considered an extremely commonplace person because of his scrupulous neatness and his unshakable placidity. As a member of a particularly passionate, romantic generation that agonized over Poland's struggle for independence and cried over Garibaldi's wounds in Italy's fight for reunification, José Matias' serenity was viewed as a superficiality

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of feeling, for which he was nicknamed "Matias-Coração-de-Esquilo." For that reason, there is a reaction of strong surprise when the seemingly shallow youth falls so absolutely and deeply in love. Yet, ten years later, the narrator finds quite natural José Matias' long platonic passion: "Essa espiritualização era fácil ao José Matias, que (sem nós desconfiarmos) nascera desvairadamente espiritualista..."(236). His confidence is again shaken by the knowledge of José Matias' rejection of Elisa at the conclusion of the period of mourning for Matos Miranda. After a night-long attempt to discover a valid psychological explanation, he confesses himself defeated -- a condition that is shortlived, however, for he soon decides he has the answer:

> E conclui que o Matias era um doente, atacado de hiperespiritualismo, duma inflamação violenta e pútrida do espiritualismo, que receara apavoradamente as materialidades do casamento, as chinelas, a pele pouco fresca ao acordar, um ventre enorme durante seis meses, os meninos berrando no berço molhado . . . um ultra-romântico loucamente alheio às realidades fortes da vida...(246).

Nor is he long perplexed over the transformation in José Matias as the result of Elisa's marriage to Torres Nogueira and his inability to recover his former happiness and "sorriso de segura beatitude." The narrator is possitive he has the only possible answer:

> E compreende porque sofria assim, este pobre coração? Certamente porque Elisa, desdenhada pelos seus braços fechados, correra logo, sem luta, sem escrúpulos, para outros braços, mais acessíveis e prontos... Não, meu amigo! E note agora a complicada subtileza desta paixão . . . O que o torturava, meu amigo, o que lhe cavara longas rugas em curtos meses, era que um homem, um macho, um bruto, se tivesse apoderado daquela mulher que era sua! e que do modo mais santo e mais socialmente

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> puro, sob o patrocínio enternecido da Igreja e do Estado, lambuzasse com os rijos bigodes negros, à farta, os divinos lábios que ele nunca ousara roçar, na supersticiosa reverência e quase no terror da sua divindade (245)!

The same explanation is reiterated:

> ...a dor presente, a dor real, era que ele amara sublimemente uma mulher, e que a colocara entre as estrelas para mais pura adoração, e que um bruto moreno, de bigodes negros, arrancara essa mulher de entre as estrelas e a arremessara para a cama (246).

The contention, therefore, is that José Matias feels his spiritual ideal threatened by a relationship which offers the powerful attractions of youth, strength and physical passion. He repudiates physical reality, but he cannot seem to ignore it. However much he may seek to avoid involvement with what he considers the baser aspects of love, he is agonizingly aware of the vital nature of Elisa's second marriage. He sees Torres Nogueira exclusively in physical terms, desecrating a spiritual love, in contrast to Matos Miranda, whom age and illness had robbed of any physical virility and left him only an insignificant background figure.

If, however, it is true that Torres Nogueira is disturbing because he intrudes an erotic force into the spiritual abstraction that Elisa represents for José Matias, then one would expect the situation with the lover to bring about a far greater trauma. Yet, quite the reverse occurs. José Matias reveals nothing more agressive than curiosity and, strangely enough, sympathy toward him. Once again, the undauntable philosopher/narrator is ready with an explication:

> Os dois anteriores, O Miranda e o Nogueira, tinham entrado na alcova de Elisa, publicamente, pela porta da Igreja, e para outros fins humanos além do amor -- para possuir um lar, talvez filhos, estabilidade e quietação

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> na vida. Mas este era meramente o amante, que ela nomeara e mantinha só para ser amada: e nessa união não aparecia outro motivo racional senão que os dois corpos se unissem (256).

Previously a distinction was made between the two husbands on the basis of their physical power -- Matos Miranda, old and ill; Torres Nogueira, the epitome of youth and brute strength. Now, paradoxically, they are allied in opposition to the Superintendent of Public Works, who is defined entirely in terms of a sexual role. Before it was maintained that José Matias suffered because of the gross materialization introduced by Torres Nogueira into a spiritual relationship; now, in complete reversal, the position is taken that José Matias not only is not upset by Elisa's affair, but that he is anxious that Elisa's body be as well served by the Superintendent as her soul is by him: "A alma de Elisa era sua e recebia perenemente a adoração perene: e agora queria que o corpo de Elisa não fosse menos adorado, nem menos lealmente, por aquele a quem ela entregara o corpo" (257)! There is little logic to the narrator's conclusion. In fact, it is clear that, as he himself admits in a moment of rare intellectual honesty, he is basically mystified by the actions and motivations of José Matias, but that the extreme regard he holds for himself as a highly rational and logical thinker compels him to exhibit that superiority by affecting to understand everything. And so he ends his story, leaving questions unanswered and contradictions expressed for which the solutions must be sought elsewhere.

In a study of D. H. Lawrence's Sons and Lovers,

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Alfred Booth Kuttner writes of the great value that literature can have for psychology by illustrating human motives not easily revealed or studied in real life:

> Literary records have the advantage of being the fixed and classic expression of human emotions which in the living individual are usually too fluid and elusive for deliberate study. The average man, subjected to what seems to him a kind of psychological vivisection, is apt to grow reticent and mankind must often be convicted through its literature of impulses which under direct scrutiny it would acknowledge only with the greatest reluctance or else deny altogether.[54]

In "José Matias," through the subtle psychologizing of the Courtly Love myth, Eça embodies what is essentially the Freudian theory of psychical impotence. There is of course no question at all of influence since not for another decade would Freud publish on the subject. The insight is entirely Eça's, whether he was fully aware of the problem he was exposing, however hooded, or whether we are concerned with an unconscious projection. In any case, many of the key elements in "José Matias" fit into a Freudian frame of reference and add a new level of significance to the story.

In his theory of the psychological evolution of the emotions of love, Freud maintains that the love instinct is the result of a gradual development traceable from earliest childhood. The evolution begins when the child becomes aware of the otherness of his surroundings and focuses on

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[54] Alfred Booth Kuttner, "A Freudian Appreciation" in D. H. Lawrence and Sons and Lovers: Sources and Criticism, ed. by E. W. Tedlock, Jr.,(New York: New York University Press, 1965), p. 77.

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the mother as the object of his affections. What is at first instinctive and unconscious -- the result of total material dependence -- becomes a reasoned emotion, derived at from a comparison that reveals the mother's superiority. And, because the mother loves the father, he becomes both the ideal to be imitated and the rival who arouses jealousy and hostility. These attitudes are changed by education and the barriers set up by society. A gradual process of deflection and transference takes place whereby the original love object is replaced by the sister and then by other girls similar to the mother and sister. The process is facilitated by the parallel mechanism of repression by means of which the thoughts branded taboo are relegated to the unconscious. Forbidden ideas and attitudes are put away, but they are never destroyed, and the imprint of the young, godlike parents is reflected in actions such as the choosing of a mate resembling one of the parents. With the transference of affection, the normal evolutionary pattern is complete. When, however, a disturbance affects the balance, an abnormal situation results in the later love-life. And it is the manifestations of the resultant erotic disorder that are illustrated in "José Matias."

In a normal progression of love, the impermissible love object is finally bypassed for another object in whom the two currents of feeling that make up the complete love emotion -- tenderness and sensuality -- can unite. If, however, the advance is arrested, the libido retreats from

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reality into fantasy, producing an unconscious neurosis which is manifested in either total or psychical impotence. Freud characterizes psychical impotence, the less severe condition, as a dissociation between the two streams of erotic feeling, with inhibitions resulting from the powerful fixations in childhood and from frustrations in reality later in life, after the incest-barrier has been interposed. The person's sensual feelings are attached, unconsciously, to an incestuous object which is forbidden to it. The neurosis enters the consciousness by transference to an unrelated object deserving of esteem. However, the relationship remains erotically ineffectual because only feelings of tenderness are aroused and not sexual excitation as well.

There is no need to specify the manifestations of such a disunion in José Matias' love for Elisa, for they have already been cited in the discussion of the Courtly Love motif. His love is "pure adoration," "sublime," "immaterial," "transcendentally dematerialized." Does this mean, however, as the narrator insists, that José Matias himself is all spirituality? Or is it Elisa who inspires a restricted emotional response in him? According to Freud, the person suffering from the inhibition he terms psychical impotence is affected only when involved with a certain type of woman. Sexual gratification cannot be achieved with her, inasmuch as she is but a surrogate for the incestuous love object lost through repression. The man is torn between heavenly and earthly (or animal) love, and in order to satisfy a sensuality which he cannot express with the object loved,

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he seeks out a less exalted sexual object whom he does not need to love: "Where such men love they have no desire and where they desire they cannot love," and "the man almost always feels his sexual activity hampered by respect for the woman and only develops full sexual potency when he finds himself in the presence of a lower type of sexual object."[55] During the period of Elisa's marriage to Torres Nogueira, José Matias turns to a dissolute life, not only as a form of escapism, but as a compensatory reaction in confirmation of his physical nature. In the culminating act of release, he seeks out the type of women with whom he need experience no erotic inhibitions and acts out a strange scene:

> Uma ceia oferecida a trinta ou quarenta mulheres das mais torpes e das mais sujas, apanhadas pelas negras vielas do Bairro Alto e da Mouraria, que depois mandou montar em burros, e gravemente, melancolicamente, posto na frente, sobre um grande cavalo branco, com um imenso chicote, conduziu aos altos da Graça, para saudar a aparição do Sol (248).

Matias leads the abject creatures up to the hill where the Church of Grace stands, thereby symbolically acting out the reconciliation between his divided nature. But the gesture is not enough. As the narrator notes, "todo este alarido não lhe dissipou a dor" (249), nor does it enable him to take the real step toward normalcy with Elisa.

Freud also postulates the unconscious "conditions

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[55] Sigmund Freud, "Contributions to the Psychology of Love: The Most Prevalent Form of Degradation in Erotic Life" in On Creativity and the Unconscious (New York: Harper & Row, 1958), pp. 177; 180.

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of love" that determine the love objects of certain men. He refers to the most important of these conditions as "the need for an injured third party,"[56] that is, the Oedipal man's choice of woman will require that she be attached to someone else, husband or lover, who has a certain right of possession over her. The woman is the surrogate mother, with the "injured third party" recognized as the father. Matos Miranda is an obvious father figure, and there are even oblique references to him as such. The narrator states that Elisa rarely goes out, either because of her provincial habits or strict middle-class upbringing or "por imposição paternal do marido, já diabético e com sessenta anos" (233). Then, after Elisa's second marriage, she and José Matias resume their old relationship, but without the former exchange of letters over the garden wall, "como sob o regime paternal do Matos Miranda" (247). Matos Miranda is also the obstacle recognized by both Courtly Love tradition and by Freud as essential to the ultimate expression of love-passion.

> It is easy to show that the value the mind sets on erotic needs instantly sinks as soon as satisfaction becomes readily obtainable. Some obstacle is necessary to swell the tide of the libido to its heights; and at all periods of history, wherever natural barriers in the way of satisfaction have not sufficed, mankind has erected conventional ones in order to be able to enjoy love.[57]

Torres Nogueira is also a father figure, but unlike Matos Miranda whom age has eliminated as a threat, he is the

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[56] Freud, "Contributions to the Psychology of Love: A Special Type of Choice of Object made by Men," Op. Cit., p. 163.

[57] Freud, "The Most Prevalent Form of Degradation in Erotic Life," Op. Cit., p. 183.

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young, virile father and rival for the mother's affection. He is also the ideal to be imitated. Both unconscious fantasies account for Matias' suffering during the time that Elisa is married to Torres Nogueira. He knows that he cannot compete with Torres Nogueira, the complete man who is able to offer Elisa the sexual element of love which he cannot. Torres Nogueira forces José Matias to realize his inadequacy, and the knowledge devastates him. He sees himself, as he should be, in Torres Nogueira. In fact, the two are described as reflections of one another in character and position, except for their coloring, quite appropriately brunet in the case of the more physical Torres Nogueira:

> Torres Nogueira era um ocioso amável como José Matias, e possuía em vinhas hipotecadas os mesmos cinquenta ou sessenta contos que o José Matias herdara agora do tio Garmilde em terras excelentes e livres. Então porquê? Certamente porque os grossos bigodes negros do Torres Nogueira apeteciam mais à sua carne, do que o buço louro e pensativo do José Matias (242-3)!

The second condition of love propounded by Freud, and which is a corollary of the first, is referred to as "love for a harlot" and requires that the woman be in some way "sexually discredited." The range is a wide one, however, and may include a married woman willing to engage in a flirtation or a prostitute or someone involved in an illicit affair. This apparent paradox of a mother-surrogate who is morally both impeccable and tainted reflects the child's discovery of adult sexuality and his mother's complicity in the act. The resultant dichotomy in the mother image carries over into later relationships, at which time both aspects may be rejected. The reaction is discussed by Ernest

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Jones in his Freudian study of Hamlet:

> The underlying theme relates ultimately to the splitting of the mother image which the infantile consciousness effects into two opposite pictures: one of the virginal madonna, an inaccessible saint towards whom all sensual approaches are unthinkable, and the other of a sensual creature accessible to everyone....
>
> When sexual represion is highly pronounced, as with Hamlet, then both types of women are found to be hostile: the pure one out of resentment at her repulses, the sensual one out of the temptation she offers to plunge into guiltiness.[58]

Elisa is the composite mother figure. She is the "virginal madonna," the untouchable divinity on the altar during the ten years of her marriage to Matos Miranda, a period which parallels the child's early concept of the mother as the image of purity. With her marriage to Torres Nogueira, who "snatches her from among the stars," however, she performs an act of unfaithfulness and is "sexually discredited" or profaned. The period of torment which Matias now suffers also marks the apogee of his passion.

> While the first condition provides an opportunity for gratification of the feelings of enmity against the man from whom the loved woman is wrested, the second, that of the woman's infidelity, is connected with feelings of jealousy, which seem to be a necessity to lovers of this type. Not until they have some occasion for jealousy does their passion reach its height and the woman acquire her full value to them....[59]

Elisa affirms her new identity as a "loose" woman when she takes on a lover, but José Matias' passion in no way diminishes. Quite the contrary, its intensity becomes all-absorbing as Matias cuts himself off totally from any aspect

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[58] Ernest Jones, Hamlet and Oedpùs (Garden City, N.Y.: Doubleday and Co., 1954), pp. 97-8.

[59] Freud, Op. Cit., p. 164.

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of life that does not directly touch on her. His nights are spent watching her window and his days in following her lover. He does not agonize over their relationship, despite the fact that this time the alliance is of an illicit nature and therefore of a more purely sensual significance. In fact, it is precisely the predominantly physical aspect involved that accounts for the change in Matias' attitude. Whereas Torres Nogueira was both rival and unattainable ideal, the quintessence of the integral man José Matias knows himself not to be, the Superintendent of Public Works represents the exclusively physical side of love. He is not even individualized with a name, since the sexual function is not a distinguishing feature among men, or among animals as a whole. The lover, therefore, is actually the suppressed side of Matias, his physical alter-ego, and equally inadequate in fulfilling the complete male role. The two do not compete; rather, they complement one another. There is not only hommage but completion symbolized in the lover's final gesture at José Matias' grave, as the polarized body and soul finally meet, ironically, when the union is no longer possible.

c. "Um Poeta Lírico."

A partial foreshadowing of José Matias is found in the poet Korriscosso, hero of "O Poeta Lírico," which appeared in 1880, seventeen years before the publication of "José Matias." Like José Matias and Macário, Korriscosso is in love and, although the object of his adoration is only a chambermaid, without the elegance and delicate beauty of

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Luísa and Elisa, Korriscosso's passion is as sudden as absorbing and as devout as that of Matias and Macário:

> Ama-a desde o primeiro dia em que entrou no hotel; amou-a no momento em que a viu lavando as escadas de pedra, com os braços roliços nus, e os cabelos louros, os fatais cabelos louros . . . torcendo-se numa trança de deusa (58).

In order to be near Fanny, Korriscosso works as a waiter, suffering deeply, not because of the humble nature of his job, but because he must be in constant contact with food. He who is all sensitive spirit is forced to serve the stomach and its base material necessities. And it is a hollow sacrifice since his love is unreciprocated. In addition, Fanny is attracted to someone else, to a policeman who is Korriscosso's extreme, physical opposite -- "um colosso, um alcides, uma montanha de carne eriçada duma floresta de barbas, com o peito como o flanco de um couraçado, com pernas como fortalezas normandas" (58). And, to make the situation even more mortifying, the colossus is totally indifferent to the adoring Fanny.

Once again, as in "José Matias" and "Singularidades duma Rapariga Loura," the spiritual ideal is placed in confrontation with material reality and, again, the latter seems to triumph. The "figura magra e fatal" (46) of the sentimental poet is passed over for a veritable mountain of coarse, insensible flesh. That, in any case, is the obvious theme that the story seems to convey, and it is the interpretation undoubtedly believed in by the narrator and by Korriscosso himself. Yet, as with "José Matias," careful examination raises certain questions and doubts.

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The account of Korriscosso's life is presented in a very fragmented form, which, according to the narrator is how it was told to him by the poet. Lapses of years and uncertain sequence make the narration "vague and suspect" (54). In addition, the narrator admits to condensing part of it. What remains is a very perfunctory summary of Korriscosso's history that furnishes some background facts but little insight into the man himself. Nevertheless, a few intriguing items appear scattered among the general information on Korriscosso's education and job changes. Twice, amorous misadventures force him into a self-imposed exile: "Uma paixão, uma crise patética, um marido brutal, ameaças de morte, forçam-no a expatriar-se" (54); "Tem outro romance de coração... E enfim -- e isto disse-mo, sem explicações, -- é obrigado a refugiar-se em Inglaterra" (55). And there is an obscure reference to what might have involved another such incident: "Aqui há uma dessas lacunas, um buraco negro na sua história. Reaparece em Atenas, com fato novo, liberal e deputado" (55). Unlike José Matias who remains devoted to a single love all his life, or Macário whose first love remains the great unforgotten passion of his life, Korriscosso's adoration of Fanny is not unique. Even more significant, however, than the fact of his having had other infatuations is the types of involvements that are disclosed. It is obvious that Korriscosso chooses -- consciously or otherwise -- love situations that contain obstacles to a happy outcome and from which escape is eventually necessary or, perhaps, desirable. The pattern is

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clearly repeated with Fanny, for the attainment of whose love Korriscosso must overcome a double obstruction. The first barrier is Fanny herself. She is not merely indifferent to Korriscosso, she is entirely oblivious to his very existence. She disdains his sad, consumptive body and does not understand him spiritually, since she does not understand Greek, the only language in which he writes the poetry that expresses his passion and his greatness. And beyond the obstacle of Fanny's insensibility stands the brawny bulk of the adored policeman to make Korriscosso's suit even more hopeless.

In accordance with the concepts of the courtly love tradition previously discussed, a fulfilled, happy love destroys passion. Only the unsatisfied or tragic attachment can inspire the deep feelings and suffering that are the stuff of great poetry. Korriscosso is first of all a poet, and he may seek his poetic inspiration in the trauma of impossible love. On the other hand, his propensity may indicate the presence of a psychological aberration, not entirely dissimilar to that of José Matias and involving an inability on Korriscosso's part to engage in a full and lasting relationship with a woman. The story does not provide sufficient clues to justify a positive conclusion either way, but the signs are undoubtedly present.

The mystery of Korriscosso is deepened even further by the association that the narrator discovers between him and the eccentric Bracolletti. While there may be some question regarding the type or even existence of a psycho-

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logical problem in the case of Korriscosso, no doubt is possible with respect to Bracolletti's monomania. The narrator derives obvious pleasure in disclosing and describing Bracolletti's abnormal attraction to young, lower-class girls whom he picks up from the streets and the erotic ecstasy he experiences when insulted by one of his drunken nymphs. This type of aberrant behaviour is characteristic of the interest in pathological conditions expressed by naturalist writers, among whom Eça belongs, although much more as a novelist than as a short story writer.

d. "No Moinho."

Of all Eça's stories, only "No Moinho" approaches the naturalism of some of his novels, especially in its atmosphere of repressed sexuality. It is a climate first created by Eça as early as 1866 in one of the Farsas published in the Gazeta de Portugal. Entitled "A Filha do Carcereiro,"[60] this short piece of poetic prose narrates, in essence, the same sordid drama of the later short story. A lovely, angelic girl suddenly abandons her invalid father and young brothers to flee with a handsome murderer, who is a drunkard and coward as well. Her helpless family dies of hunger, thirst and cold. Years later, the old woman, besotted with drink, remembers only her lover's kisses. This "farsa" represents the real germ of "No Moinho," although O Primo Basílio, first published in 1878, is also linked to

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[60] Eça de Queiroz, Prosas Esquecidas, organ. by Alberto Machado da Rosa (Lisbon: Editorial Presença, 1965), I.

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the short story by its use of the adultery theme and by a similarity that is purely superficial between the don-juanesque Basílio and Adrião. The problem of making credible Luísa's easy surrender to Basílio when she has a husband like Jorge does not exist in "No Moinho." Maria da Piedade, having married to get away from an unhappy home, now spends her life caring for an old, invalid husband and three sickly children. Young and beautiful -- with a "lindo rosto de Virgem Maria" --, Maria da Piedade is considered "uma senhora modelo," "uma santa," by the townspeople for her unselfish and total devotion to her pitiful family. Her whole life revolves around their needs.

> Toda a sua ambição era ver o seu pequeno mundo bem tratado e bem acarinhado. Nunca tivera desde casada uma curiosidade, um desejo, um capricho: nada a interessava na terra senão as horas dos remédios e o sono dos seus doentes (63).

This does not mean, however, that she is happy with her lot. She often feels herself invaded by "uma fadiga da vida," a depression further intensified by the only perspective she has of the world outside her home, a view from her window that is as sad and monotonous as her life.

Into this barrenness steps Adrião, the husband's cousin. A famous author, young, healthy, his attentions begin to awaken the woman in Maria da Piedade and the untouched virginity of her soul. One day, in the idyllic surroundings of an abandoned windmill, Adrião improvises a romantic picture of what their life together at the mill would be like and unexpectedly kisses her. That night, ashamed of himself, Adrião decides to leave before any

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harm is done. But it is already too late. Maria has fallen in love with Adrião because he represents everything she has lacked all her life:

> O que a fascinava era aquela seriedade, aquele ar honesto e são, aquela robustez de vida, aquela voz tão grave e tão rica: e antevia, para além da sua existência ligada a um inválido, outras existências possíveis, em que se não vê sempre diante dos olhos uma face fraca e moribunda, em que as noites se não passam a esperar as horas dos remédios... Era como uma rajada de ar impregnado de todas as forças vivas da natureza... (74).

Finding her surroundings unbearably lugubrious after Adrião's departure, Maria first finds escape in daydreaming about him, then in reading his books and, finally, by turning to novels about unhappy love. As a result, "ia-se assim criando no seu espírito um mundo artificial e idealizado." Dreaming of strong lovers, she is awakened sexually until her romantic love becomes an erotic obsession -- "a Santa tornava-se Vénus." Ripe for any man's picking, two years after Adrião's visit she takes up with a pharmacist's helper, fat, oily, sweaty and who borrows money from her for his fat mistress, while the husband and children are left helpless and neglected.

"No Moinho" is the only story by Eça that reveals a total and systematic commitment to the tenets and literary concepts of naturalism. Maria da Piedade represents a pathological case under laboratory observation, with detailed reports made of the factors which determine what she is and how she acts. First, there is the influence of heredity as disclosed by an unpleasant, bitter mother and a drunken father:

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> A mãe era uma criatura desagradável e azeda; o pai, que se empenhara pelas tavernas e pelas batotas, já velho, sempre bêbedo, os dias que aparecia em casa passava-os à lareira, num silêncio sombrio, cachimbando e escarrando para as cinzas. Todas as semanas desancava a mulher (62).

The marriage that she accepts as a means of escape offers little improvement in her environment. She merely goes from a violent atmosphere to a morbid one, with invalid husband, sickly children, and a dark, stifling house in which flowers quickly wither. Even the surrounding landscape is dreary and arrid. Maria da Piedade's eventual transformation from the saint society believes her to be to sinner is the inevitable result of all these factors. In the Farpas, Eça and Ramalho Ortigão criticized the upbringing and education, or lack of it, given to Portuguese women. Luísa of O Primo Basílio is the product of such faulty education, which excluded any effective religious or moral preparation. Maria da Piedade is a different case, with a different emphasis. Her moral degeneracy is also an emotional awakening from an empty, ugly, loveless existence to the discovery that life can contain strength and romance. Like Luísa and Mme. Bovary, romantic fiction becomes more real to her than reality itself, but whereas the other two women forfeit lives of considerable advantages, Maria da Piedade renounces a life that offers her nothing. Contrived as most of the story is to satisfy the precepts of the naturalist school, it reaches its weakest point with the ending, which is particularly unconvincing and obvious in its intentions. It is interesting that the closing words of "No Moinho" are "bola de unto," which

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furnish a clue to what Eça was reading. Eça's story is very different from Maupassant's "Boule de Suif," but it also dates from 1880 and is in the naturalist current.

Of all that has been written with respect to Eça's attitude toward love, as expressed in his works, the most pessimistic interpretation undoubtedly belongs to Coimbra Martins.

> Para o romancista, em resumo, o verdadeiro apelo do amor é degradante. Um obstáculo de natureza social, religiosa ou mesmo material afasta-nos do fruto proíbido e baixamente convidativo. Outros, mais ou menos disfarçados, vão colher o fruto às escondidas. Mas logo desencadeiam um mecanismo fatal ... mas o verdadeiro resultado do amor são traições, mortes, incestos, heranças perdidas... Por causa de una acontece que morram outros ... Toda a obra de Eça o diz: o amor é o pecado original.[61]

The one exception Coimbra Martins allows, the only composition where love is saved, is "O Defunto." He does not elaborate on why only that particular story is excepted and not others, such as "O Senhor Diabo," "Entre a Neve," "Civilização" and "A Perfeição," all of which reveal love in a favorable light. Love is not salubrious or destructive of man' happiness as long as it involves man fully, integrating the multiple facets of his being. Spirit and matter must respond to and be nourished by both illusion and reality if love is to realize its richest potential as a fulfilling and salutary human experience. "Um Dia de Chuva" is the story which best illustrates and develops Eça's view on the factors that

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[61] António Boimbra Martins, "Eva e Eça," Bulletin des Etudes Portugaises, Lisbon, Nouvelle Série #5, Vol. XXVIII-XXXX, (1967), 324.

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produce the type of love needed for a lasting and satisfying relationship between a man and a woman.

e. "Um Dia de Chuva."

"Um Dia de Chuva" is probably the least known of all Eça stories. Published posthumously, it did not appear until 1926 in Cartas Inéditas de Fradique Mendes e Outras Páginas Esquecidas. In the rare references to the story that are made occasionally in works on Eça, all that is ever mentioned is its apparent prototypal relationship to A Cidade e as Serras. Lopes de Oliveira considers it the "fundamento da segunda parte de A Cidade e as Serras; através da segunda parte do conto "A Civilização."[62] Fidelino de Figueiredo writes of it being the outline for the theme of the novel with its depiction of the "tédio da vida urbana e reconquista da saúde e da alegria pelo regresso à terra."[63] He adds, however, that the theme in "Um Dia de Chuva" is less explicit and that it is still close to A Morgadinha dos Canaviais.

In effect, the first reading of "Um Dia de Chuva" immediately brings to mind both "Civilização" and A Cidade e as Serras. José Ernesto seems another jaded Jacinto, who finds love and happiness in the natural surroundings of the Portuguese north. The tenant farmer in "Um Dia de Chuva" is called Brás, after Miguel Soares Braz, the tenant

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[62] José Lopes de Oliveira, Eça de Queiroz (Lisbon: Vida Mundial Editora, 1944), p. 362.

[63] Figueiredo, "...um Pobre Homem de Póvoa de Varzim... (Lisbon: Portugália Editora, 1945), p. 97.

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of the estate inherited by Eça's wife.[64] He becomes Zé Brás in "Civilização" and Melchior in the novel. The country girl with whom the hero falls in love is named Maria Joana in "Um Dia de Chuva" and Joaninha in A Cidade e as Serras. She is never mentioned by name in "Civilização." Once these details have been noted, there is little beyond a superficial resemblance to link "Um Dia de Chuva" with the other two Eça works. It is far closer to Júlio Dinis, not just in A Morgadinha dos Caniviais, but also in As Pupilas do Senhor Reitor. Henrique de Souzelas is the precursor of both José Ernesto and Jacinto with their constant yawns of urban tedium and rural regeneration, and in the description of Daniel's desperate boredom when he is forced to spend a hot afternoon in his room with nothing of interest to occupy his time, we are given a preview of José Ernesto and his dreary confinement indoors because of the ceaseless rain. Unlike those works or the two by Eça, however, "Um Dia de Chuva" is not predominantly a story about the superiority of the country over the city, although that aspect is certainly present. Rather, like the other stories by Eça de Queiroz discussed in this chapter, it is more concerned with the conflicting worlds of man's ideals and life's realities, as those forces shape the nature of love.

With his visit to the Paço de Loures in northern Portugal, José Ernesto is finally taking the first step toward the fulfillment of a lifelong dream -- to own his own farm estate in the north. It is a desire born and

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64 Cabral, Op. Cit., pp. 291-5.

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nurtured entirely in his imagination, since none of his reasons include personal, first-hand experience. The dream first appears in the mind of the youth living on a noisy Lisbon street, in a fourth-floor apartment sandwiched in between two high buildings, from where he can see only dirty, whitewashed walls. It is intensified in later years by the continual boasting of a fellow student at Coimbra about his family's house and grounds in the north and by José Ernesto's readings about the lovely English countryside. The exciting life of an elegant, wealthy bachelor, made possible by the death of an uncle, provides a temporary distraction until boredom sets in and José Ernesto revives his dream and thinks how pleasant it would be to invite his friends to roast suckling pig at his own c ·ntry estate. A timely ad in the newspaper turns enthusiasm into action, and he goes off to the Paço de Loures as a potential buyer.

For the first time, José Ernesto's dream is put to the test. Illusion undergoes a losing confrontation with reality in the double guise of an unending downpour, which reveals country life at its fullest potential to inspire loneliness and tedium, and an old priest, representing the owners, who is as incessant and monotonous with his family histories as is the rain. Both these dreary presences serve as catalytic agents in the destruction of the old dream and in the creation of a new ideal. Forced to stay indoors and with nothing to occupy him, José Ernesto broods alone. He considers the rain "estúpida,"

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"uma maçada" and as the "dias melancólicos" slowly pass, he is haunted by the impression of a "chuva lenta, direita, vagarosa, repousada e como estabelecida sobre o Paço de Loures, assim para toda a eternidade."[65] In desperation, he turns to Padre Ribeiro for company and, for the first time, begins to pay attention to the priest's ceasless ramblings about the family background of the present owners. The young man becomes particularly and increasingly attentive whenever the younger daughter -- blond, healthy, gay, beautiful -- is mentioned. A cyclic change takes place as José Ernesto reverts to his original illusions about the country. In his dream this time, however, the inclusion of a family represents a new and essential element. The character of the dream has changed.

For that, the rain is also responsible. Had José Ernesto been able to walk outdoors, he might or might not have decided to buy the property, but, in either case, he would have spent most of his time looking over the land, rather than the house. Kept indoors by the driving rain, however, he is restricted to roaming the house and conversing with the old priest. Both these activities create a sense of family in José Ernesto, as he gazes at the family portraits in the gallery and listens to Padre Ribeiro with his exclusive topic of conversation. The young man's interest quite naturally narrows down to the younger

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[65] Eça de Queiroz, Cartas Inéditas de Fradique Mendes e Mais Páginas Esquecidas (Porto: Lello & Irmão, 1965), p. 111. Further quotations will be from this edition.

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daughter of the family, and he gradually and unknowingly proceeds to fall in love, sight unseen.

Superficially the situation seems not unlike that of Macário, who is in love with his own romantic ideal, rather than with the real woman. Yet, in José Ernesto's case, the confrontation with reality does not produce another disillusionment and the destruction of the ideal. Quite to the contrary, José Ernesto and Maria Joana marry soon after their first meeting and there can be no doubts about the happy outcome. While Macário, with the actual woman before him, never sees her as other than a one dimensional figure, José Ernesto has painted for him a mental picture of Maria Joana as a flesh and blood woman and as an individual before he actually sets eyes upon her. The image that takes shape in the mind of José Ernesto from the description of Padre Ribeiro and Brás may be idealized, but it is none the less true and whole. It is not only physical beauty that acts upon him, but the aspects of her character and personality that are revealed to him by the two men who know her. Although in "Civilização" we are assured of the happiness that Jacinto finds in his marriage to a simple country girl, it is hard not to picture him, in time, regretful at not being able to share more intellectual moments with his wife. That is the situation developed by Júlio Dinis in one of his short stories, "As Apreensões duma Mãe," and it is a problem which will not confront José Ernesto. Maria Joana has an active, cultured mind. She is an avid reader, keenly responsive to modern ideas, including political ones. He does, indeed, fall in

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love with his own ideal, but it is an ideal based on the double reality of what he and she are actually like. Padre Ribeiro does not present an entirely favorable view of Maria Joana for he clearly does not approve of her strange, egalitarian ideas. But the same idiosyncrasies that displease the conservative priest, represent attractive qualities in the eyes of the well-educated, cosmopolitan youth.

The woman who takes shape in José Ernesto's mind is neither romantic perfection nor pure spirit. She is, in fact, a unique heroine among Eça's works, whether novels or short stories, and a refutation to the critics who insist that Eça treats love and women as degenerative influences. Maria Joana is quite clearly the model which Eça sets against the contemporary middle and upper-class Portuguese woman criticized by him and Ramalho in the Farpas and whose literary counterpart is Luísa of O Primo Basílio. Maria Joana is excellently educated and not afraid to express ideas considered radical and inappropriate for a woman of her time and country. She enjoys reading and is impatient of any man whose intellect is inferior to hers. She is by no means proud or haughty, however, but believes all men to be equals. Kindness and simplicity characterize her, in spite of her social position. She lives by solid moral principles and not according to a superficial, autocratic morality which, lacking a true spiritual basis, would be easily overcome. And, as physical and emotional complements to her intellectual and spiritual soundness, Maria Joana possesses a happy disposition in a healthy body.

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In "Um Dia de Chuva," therefore, both love and womankind are exalted as José Ernesto finds the happiness that eludes the protagonists of the three stories previously discussed in this section. Like the others, he, too, is initially dominated by an ideal which has little basis in the realities of his own experience. That he alone finally has the opportunity to grasp his dream in its essential aspects is less owing to his own wisdom or actions than to good fortune in the guise of a steady downpour and a loquacious companion with limited conversational ability. Nonetheless, for him, reality and the ideal fuse imperceptibly into a single, accessible vision. Without his awareness of it, José Ernesto's dream undergoes a shift in emphasis. As a result, although the original image of the "quinta" remains, it is the presence of love which turns an illusion into a reality.

In José Ernesto's life-long desire to possess a farm in the most rural area of Portugal, there is an element of the Paradise or, more exactly, of the Return to Paradise motif, as it was already reflected in the rustic short story of the romantic period. Modern man, disillusioned with a life which provides the material fruits of progress yet leaves him feeling ever more lonely and discontented, longs to experience the joys he believes are to be found in a simpler, more natural life. It is a theme which appears in several of Eça's stories, and in "Adão e Eva no Paraíso" Eça elaborates a most singular version of man's evolutionary advance toward civilization and toward the spiritual discon-

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tent which seems the price for that progress.

2. An Epic of Humanity: "Adão e Eva no Paraíso."

"Adão e Eva no Paraíso" is one of Eça's most curious and unusual short narratives -- and the one which most clearly weds the man and the artist to the concepts of his age. It is less that aspect, however, than the way Eça integrated many of the major scientific and intellectual concerns then prevalent into an imaginative, ordered narrative, with its outstanding touches of characteristic Queirosian humor and irony, lyricism and fantasy that make it a highly entertaining and estimable composition, in spite of its equivocal position as a short story.

Originally published in 1896, it was reprinted in the volume Contos. The choice of Adam and Eve as subjects for a short story is not exceptional in itself. Eça is but one of the many writers of the nineteenth century, particularly during the last decade of the century, who turned their literary attention to man's ultimate progenitors. The conroversies between science and theology which stirred the Western world as a result of the theories on evolution and the scientific discoveries of the age brought into sharp focus the question of the origin and nature of man and inspired some writers to elaborate their own concepts within the framework of the biblical version of Creation, one of the most bitterly debated topics of the time. It is a subject which provides a tempting point of departure for the exposition of a favorite thesis while allowing for imaginative play. It also seems particularly suited to bring out characteristics of a writer's art. A brief look at the stories

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written by four contemporaries of Eça shows how very differently the basic motif was handled by each of them and, in turn, underscores the even greater contrast offered by Eça's version.

The credit for the first modern short story on the biblical progenitors of the human race seems to belong to Nathaniel Hawthorne, in whose collection Mosses from an Old Manse, published in 1846, is found the story of "The New Adam and Eve." In it Hawthorne expresses some of his most constant themes in a familiar setting of symbolism and concrete reality. Mankind has been destroyed, although all its cities and works remain intact. A new pair of humans is placed on the earth, with native intelligence, but no knowledge of its predecessors or of its own nature or destiny. As the confused Adam and Eve wander around the city, they are attracted by grass, flowers, fruits, water and the sky, and they react very negatively to the houses, clothes and fancy foods they discover. Hawthorne denied Emerson's ideas on the innate goodness of man, and, instead, believed him to be incurably imperfect. The self-reliance which was Emerson's greatest virtue was considered pride by Hawthorne and as such the worst of the mortal sins because it isolated man from God and from his fellow men by denying human imperfection. By vaunting his scientific knowledge while neglecting the qualities of character more essential to salvation, such as humility, man brought upon himself the penalty of alienation. Hawthorne's new Adam and Eve represent the reversion of man to his original state as a more integral

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part of nature. In their reactions to the works of earlier, more civilized generations, they reveal the distance human progress puts before itself and the natural world:

> We who are born into the world's artificial system can never adequately know how little in our present state and circumstances is natural, and how much is merely the interpolation of the perverted mind and heart of man. Art has become a second and stronger nature; she is a stepmother, whose crafty tenderness has taught us to despise the bountiful and wholesome ministrations of our true parent.[66]

The only product of man's art which is found beautiful is the statue of a child.

Except for their names and function, Hawthorne's Adam and Eve owe less to Genesis than they do to Horace. In that respect, "The New Adam and Eve" is better compared with Eça's "Civilização," in which the city is also equated with man's creative resources, as these have been overly stressed and developed to the detriment of spiritual values inherent in nature and symbolized by the country. "Cuento futuro" by Leopoldo Alas ("Clarín"), believed by Laura de los Ríos to have been written between 1890 and 1893,[67] takes more elements from the biblical account of man's origin, although it, too, concerns a new Adam and Eve. Unlike Hawthorne's innocent, newly-created children of nature, Judas Adambis and Evelina Apple are a very knowledgeable, modern couple. Adambis, an intellectual man of science, has carried out the international decision to commit simultaneous suicide by pushing a little black button, dishonestly sparing

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[66] The Complete Short Stories of Nathaniel Hawthorne (Garden City, N.Y.: Hanover House, 1959), p. 327.

[67] Laura de los Ríos, Los Cuentos de Clarín (Madrid: Revista de Occidente, 1965), p. 269.

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himself and his wife, however. They find their way back to Paradise, where God again warns them against tasting of the forbidden fruit. Evelina, fully aware of what she is doing, unhesitatingly repeats the fatal action, but Adambis steadfastly refuses to eat the apple and stays on alone in Paradise after she is expelled. In an equally unconventional ending, of which we shall be reminded when Eça's "A Perfeição" is discussed, Adambis becomes desperately satiated with life in Paradise: "Pasaron siglos y siglos, y Adambis llegó a cansarse del jardín amenísimo. Intentó varias veces el suicidio, per fue inútil. Era inmortal."[68]

Although both Hawthorne and Clarín utilize the theme of mankind's destruction, Clarín adds an original note in presenting a humanity so bored with the sameness of life that in a worldwide convocation it decides in favor of universal suicide as the only solution. The same "tedium vitae" later plagues the solitary Adambis in his idyllic garden, as it also torments Ulysses in Eça's story "A Perfeição." Both Clarín and Eça express a sceptical attitude in their stories with respect to man's capacity to ever be happy, whatever his achievements or situation. In neither case, however, is a tragic or even somber sense imparted. Quite to the contrary, Clarín tells his story with an unforced, frequently irreverent good humor, as when Jehovah repeats to the new Adam and Eve the only condition attached to their remaining in Paradise eternally and the conse-

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[68] Leopoldo Alas, ¡Adiós,--"Cordera"! y otros cuentos (Buenos Aires: Espasa-Calpe Argentina, 1944), pp. 105-6.

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quences should they disobey:

> "Si coméis de esas manzanas...vuelta a empezar; os echo de aquí, tendréis que trabajar, parirá esta señora con dolor, etc., etc. En fin, ya saben ustedes el programa. Y no digo más."[69]

Closer in tone to Eça's "Adão e Eva no Paraíso" is Mark Twain's "The Diary of Adam and Eve" (1893), which is comprised of extracts from Adam's diary and then Eve's. Mark Twain's focus is on their relationship, and by means of the first person narratives he is able to trace a measure of development, from their initial reaction to one another to their final love. It is their first impressions of one another that provide the humorous touches, as Twain pictures Adam exasperated with Eve's insistence on naming everything. In "The New Adam and Eve," Hawthorne referred to "Man's intellect, moderated by Woman's tenderness and moral sense."[70] Essentially the same distinction is made by Twain, whose pragmatic Adam is complemented by a sentimental Eve, and by Eça in "Adão e Eva no Paraíso," where,in fact, two scenes are strongly reminiscent of similar passages in Mark Twain's story. In both stories, the first demonstration of maternal affection by Eve is viewed with perplexity by Adam. Also, both Eves are sensitive to the beauty of fire, as opposed to their companions who recognize only its utility. In the end, "The Diary of Adam and Eve" loses its amusing tone to show how Adam and Eve find compensation for the loss of Paradise in their love for one another, best expressed by Adam's final

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[69] Ibid., p. 101.

[70] Hawthorne, Op. Cit., pp. 10-11.

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entry, at the site of Eve's grave: "Wheresoever she was, there was Eden."[71]

The fourth story to be considered was written by Machado de Assis and is entitled, simply, "Adão e Eva." It was published in the collection Várias Histórias in 1896, the same year that Eça's "Adão e Eva no Paraíso" appeared in print. Except for Clarín's lighter, humorous touch, "Adão e Eva" is similar to the Spanish story in its re-working of the biblical myth. This time the setting is a dinner party at which, during a discussion of whether Eve or Adam was responsible for man's loss of paradise, one of the guests tells the true story of what happened. Machado's version is very much in keeping with his pessimistic view of human nature. He conceives creation as the joint work of God and the Devil, with the Devil allowed free rein to do as he will and God retaining only the power to correct or attenuate. Thus, when "O Tinhoso" creates darkness, God follows it with light. And it is the Devil who creates man and woman, at first creatures possessing only beauty, until God instills in them a soul and noble sentiments and gives them rule over the garden of delights. Machado's second great modification has both Adam and Eve adamantly resisting the serpent sent to tempt them, as the result of which God has them taken to Paradise. The earth they leave is to be delivered into the Devil's hands, filled with ferocious animals, poisonous plants and impure air, and ruled over by the serpent. Nothing

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[71] The Complete Short Stories of Mark Twain, ed. by Charles Neider (Garden City, N.Y.: Doubleday & Co., 1957), p. 294.

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good will be found there, God tells Adam and Eve: "... nenhuma criatura igual a vós porá entre tanta abominação a nota da esperança e da piedade."[72] Machado reveals his characteristically pessimistic, cynical view of mankind by presenting the earth as having been abandoned by God to the elements of evil and corruption, implicitly prompting the deduction that the being called man is not only one of the malignant creatures left behind, but the ruling serpent itself.

In varying degrees, all the narratives considered above share a too obtrusive emphasis on ideological content. Characterization, structure, narrative flow are subordinate to the presentation of the author's thesis. Eça's "Adão e Eva no Paráíso" is also in great measure a platform from which he expounds on various subjects, most of which testify to the depth of the impression left upon him by his student years at Coimbra. His very selection of the Adam and Eve theme provides on such example, as does the way the theme is elaborated.

Among the flashes of "daily revelations" that illuminated the intellectual skies of Coimbra and that Eça enumerated in his tribute to both Antero de Quental and Coimbra, "Um Gênio que Era um Santo," written in 1896, two discoveries are given particular emphasis:

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[72] Machado de Assis, Obras Completas, org. by Afrânio Coutinho, (Rio de Janeiro: José Aguilar, 1962), II, 528.

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> ...e ainda recordo o meu deslumbramento quando descobri esta imensa novidade -- a Bíblia! Mas a nossa descoberta suprema foi a da Humanidade. Não houve moço que não planeasse um grande poema cíclico para imortalisar a Humanidade.[73]

To understand humanity represented the highest achievement of human culture, and preoccupation with the secret of man's origin, evinced through knowledge of the beginnings of primitive civilizations, constituted a mark of superiority and of intellectual sophistication. The generation's ambition to compose a modern epic to exalt humanity is discussed by Teófilo Braga in his fundamental study on the ideas which most influenced nineteenth century Portuguese literature, As Modernas Ideias na Literatura Portuguesa.[74] He declares that just as Virgil had fulfilled the Augustan Age's aspiration to exalt the virtues and achievement of Rome in an epic poem rivaling Homer's monuments to Greece, and as the humanists had sought a theme which would affirm the grandeur of Renaissance man's spiritual, intellectual and physical supremacy and sustain confrontation with the Classics, so the nineteenth century believed that it, too, should pay tribute in a new epic to its unprecedented level of achievement. Such an epic could not restrict itself to singing of the efforts of heroes who represented only a single people as had its predecessors. The great scientific advancements of the century had given men a new self-

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[73] Eça de Queiroz, Notas Contemporâneas (Lisbon: Livros do Brasil, n.d.), p. 255.

[74] Teófilo Braga, As Modernas Ideias na Literatura Portuguesa (Porto: Lugan & Genelioux, 1892).

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awareness, not as individuals or nations, but as universal Man, marching in a collective unity toward the heights of humanity. Espronceda, Chateaubriand, Lamartine, Comte, Renan, Hegel and Michelet were among the many poets, philosophers and historians who had been attracted to the idea of a modern epic and who had tried, unsuccessfully, to be its creators. Only Victor Hugo realized the project with La Légende des Siècles, a series of "petites épopées" greatly admired and quoted by Eça's generation. Teófilo Braga tried composing his own epos, Visão dos Tempos and Tempestades Sonoras, both of which bear the direct influence of Hugo's work. Even Eça entertained this ambition, which in his case remained unrealized, at least at that time. In 1896, however, thirty years later -- and the same year in which he reminisces about that youthful aspiration -- Eça did, in essence, fulfill his earlier fancy. "Adão e Eva no Paraíso" may be considered Eça's adaptation of the cyclic epic to Humanity, not in traditional verse form, but in the prose of which he is the recognized master.

According to C. M. Bowra, an epic poem is, in broad terms, "a narrative of some length and deals with events which have a certain grandeur and importance and come from a life of action, especially of violent action such as war. It gives a special pleasure because its events and persons enhance our belief in the worth of human achievement and in the dignity and nobility of man."[75] Without carrying the

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[75] C. M. Bowra, From Virgil to Milton (London: Macmillan, 1967), p. 1.

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analogy beyond feasible limits, it can be said that Eça's hero is a kind of mock epic hero who undertakes a perilous journey, confronting and vanguishing enemies, until he fulfills his destined task or role. Like Milton, Eça chose a subject atypical of the epic tradition, although relevant to the intellectual spirit of the age. Adam is again the central figure, but while the seventeenth century Milton, disillusioned with the aftermath of the Puritan Revolution, was concerned with the struggle between good and evil as implied by the Fall of Man, Eça de Queiroz, two hundred years later, reflected his century's intellectual climate by re-casting Adam to Darwinian specifications and tracing man's cogitive and physical evolution rather than his moral formation.

In his unusual story, Eça took up the Hebraic-Christian tradition and the scientific theories of his era in order to retell a most unorthodox version of man's arduous journey across the milleniums, from the supreme instant at which he abandoned the tree of primitiveness through his gradual, laborious acquisition of humanity, to his final achievement of civilization. The physically weak creature is able to deveop mental and spiritual qualities that lead to his triumph over the menaces of both external Nature and his own brute condition. Throughout his description of human evolution, however, Eça never loses sight of the biblical story of creation. Adam and Eve struggle in a hostile Garden of Eden, are tempted by the serpent and eat the forbidden apple. According to Braga, the two opposing versions of

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humanity's beginnings are based on the different concepts of the universe as formulated by primitive intelligence.[76] The first interpretation, of oriental origin, conceives man's past as a happy one, until, through his own fault, he forgot paradise and began a successive decadence, redeemed finally by the sacrifice of a god. In the western concept, derived from the ancient Greeks and Romans, man climbed the animal ladder by his own efforts alone. After acquiring consciousness of self, he was able to submit to his service the forces of nature by unceasingly pitting his growing intelligence against physical superiority. Eça utilized these divergent currents regarding man's origins to elaborate his narrative, initially maintaining the two in polaric opposition to one another and, finally, merging them almost imperceptibly.

The division that Eça maintains at first between the fundamentalist belief in the divine creation of man in his present form and the evolutionary reconstruction of prehistoric man reflects the absolutist positions held by the theologians and scientists of the time. While the scientists categorically repudiated the most fundamental postulates of the Hebraic-Christian tradition by leaving no room for either divine creation or the soul and contended that both Judaism and Christianity were merely transitory phases in the evolution of religious and superstitious beliefs, with the Bible no more divinely inspired

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[76] Braga, Modernas Ideias, II, 250.

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or truer than the Iliad, the Christian apologists revealed equal vehemence and inflexibility in insisting on the literal interpretation of Holy Scripture, particularly with respect to the first chapter of the Book of Genesis. A curious example of the literal value given by many people to the words of the Bible is to be found in the authority conceded to the chronology of biblical events formulated between the years 1650 and 1654 by James Ussher, Anglican primate of Ireland. The influence of the time-table, which fixed Creation at the year 4004 B.C., persisted as late as the nineteenth century, as Eça indicates by the opening sentences of "Adão e Eva no Paraíso":

> Adão, Pai dos Homens, foi criado no dia 23 de Outubro, às 2 horas da tarde...
>
> Assim o afirma, com majestade, nos seus Annales Veteris et Novi Testamenti, o muito douto e muito ilustre Usserius, Bispo de Meath, Arcebispo de Armagh, e chanceler-mor da Sé de S. Patrício (137).

In the same solemn, positive tone, Eça reveals that the earth had existed since the 23rd of October, the morning on which for the first time "there was light." He never explicitly makes any judgment on the Ussurian calendar, but the reader is led to a definite conclusion by Eça's immediate introduction of the evolution theme and of the irony which pervades the entire narrative. The earth that Eça describes as existing between the 23rd and the 26th corresponds to the scientific picture of a formless, silent waste, "com uma vida toda escondida, apenas surdamente revelada pelo remexer de bichos obscuros, gelatinosos, sem cor e quase sem forma, crescendo no fundo dos lodos" (137).

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These primeval microorganisms do not succeed in evolving into higher forms of life because during the two days preceding man's arrival, God is busy completing, furnishing and beautifying earth so that the "predestined" one will be accorded a fitting welcome. Grass, wheat, fruit-laden and blossoming trees, fish, birds, grazing animals -- all are ready for man's triumphal coming on the 28th of October.

The primitive biblical account of man's origin is the essence of brevity:

> And the Lord God formed man of the dust of the ground, and breathed into his nostrils the breath of life; and man became a living soul.[77]

No descriptive details are added, of course, except for the significant phrase that testifies to man's superiority over all creatures:

> In the day that God created man, in the likeness of God made he him.[78]

After the creation God plants a garden in Eden and places man there. With that the biblical account is complete.

Eça's version is far more elaborate:

> Então, numa floresta muito cerrada e muito tenebrosa, certo Ser, desprendendo lentamente a garra do galho de árvore onde se empoleirara toda essa manhã de longos séculos, escorregou pelo tronco comido de hera, pousou as duas patas, se firmou com esforçada energia, e ficou erecto, e alargou os braços livres, e lançou um passo forte, e sentiu a sua dessemelhança da Animalidade, e concebeu o deslumbrado pensamento do que era, e verdadeiramente foi! Deus, que o amparara, nesse instante o criou. E vivo, da vida superior, descido da inconsciência da árvore, Adão caminhou para o Paraíso (139).

Stylistically, the passage is quite true to its model, particularly in the extensive use of polysyndeton and phrase

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[77] Book of Genesis, 2:7. [78] Ibid., 5:1.

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rhyme, but the conceptual differences are enormous. Adam, as depicted by Eça, is a creature already many centuries old, who does not differ basically from the other creatures of the earth until the instant at which he becomes conscious of himself, of his existence. Paradoxically, man exists only from the second that he becomes aware of his own existence. This critical discernment which transforms the brute into a new species surges from within Adam. It is not bestowed by God. The divine presence is included only a post facto, to consecrate the self-perception achieve by Adam and his resultant irrevocable break with the other animals. In a very real sense, Adam becomes his own creator.

Man had long considered himself the Lord of Creation, a being superior to the rest of nature since the moment of his existence. According to the theories of evolution, however, no animal, no plant had been created separately or in its actual form. Everything had developed slowly from previous forms. Man, therefore, was technically only the representative of one of the numerous Families of the Primate Order, Mammal Class, since his primeval ancestor qualified him for membership in the group of the large apes. And so Eça's Adam climbs down from his tree, looking very different from Michelangelo's portrayal of him:

> Era medonho. Um pêlo crespo e luzidio cobria todo o seu grosso, maciço corpo, rareando apenas em torno dos cotovelos, dos joelhos rudes, onde o couro aparecia curtido e da cor de cobre fosco. Do achatado, fugidio crânio, vincado de rugas, rompia uma guedelha rala e ruiva, tufando sobre as orelhas agudas. Entre as rombas queixadas, na fenda enorme dos beiços trombudos,

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> estirados em focinho, as presas reluziam, afiadas rijamente para rasgar a febra e esmigalhar o osso (139).

The author admits, quite unnecessarily, that "não era belo, o nosso Pai venerável." However, while this new Adam might fall far short of any conventional concept, he corresponds with great exactness to Neanderthal man, as physically reconstructed from the two complete skeletons discovered in Namur, Belgium:

> Neanderthal man was rough and brutish in appearance. His skeletal remains reveal very distinct features. He had a squat body with a barrel chest, bowed legs, and flat feet, suggesting a slight slough and shuffling gait. He had a long skull with big jutting brow ridges, a flat nose, a protruding muzzle-like mouth, and a retreating chin.[79]

The similarity is even more evident if we quote a Portuguese translation of the description by Marcelin Boule, the French paleontologist who made Neanderthal man his specialty:

> Robustez; cabeça muito volumosa; crânio muito fugidio; grande prognatismo, ausência de fossas caninas (o que, com o prognatismo, dá à face a forma de um focinho bestial), órbitas enormes, nariz muito largo....[80]

Eça reveals his knowledge of the scientific finds which were giving Anthropology a strong push, particularly since the discoveries of fossil remains of prehistoric or "antidiluvian" man, as termed by Boucher de Perthes.[81] The first humanoid fossil, the fragment of a cranium, was unearthed in 1848 in a cavern in Gibraltar, but general interest was not awakened

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[79] William Lee Stokes, Essentials of Earth History (New Jersey: Prentice-Hall, 1960), p. 369.

[80] Grande Enciclopédia Portuguesa e Brasileira (Lisbon/Rio de Janeiro: Editorial Enciclopédia, 1945), XVIII, 514.

[81] Jacques Boucher de Perthes, De l'homme antédiluvien et ses oeuvres, 1860; Antiquités celtiques et antédiluviennes, 1847-64.

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until 1856 when more fossils appeared in the German valley of Neander. For a long time, Neanderthal man enjoyed the reputation -- erroneous it turned out -- of being man's direct ancestor. Eça clearly reflects this belief.

At this stage of his evolution, Eça's Adam is a very physical creature, still very much the brute. The only emotion he shows is fear, and so intense and continual is this fear that it is forever transmitted to his descendents. There is, however, a glimmer of something else in Adam's eyes, otherwise narrowed in terror, and that quality, which Eça calls "Energia Inteligente," will bring him humanity and dominion over nature. Man is not different from the other animals in his origin, but, rather, in his exclusive capacity to progress by means of the cumulative transmission of his experience. It is this capacity that authorizes him to occupy a unique place in nature. In the words of Julian Huxley: "In his person, evolutionary process has become conscious of itself."[82]

Eça extends to the earth man inhabits his representation of a creation that includes both instantaneous perfection as well as a primitive stage of development. Whereas, however, Eça merges the antinomic concepts to produce the single composite figure of Adam, he maintains a sharp separation between the young world as described by

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82 Charles Darwin, The Origin of Species, Intro. by Julian Huxley, (New York: Mentor, 1958), p. xv.

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the biblical writers and the world conceived by nineteenth century scientists. He accomplishes this by reproducing two antithetical versions of the Garden of Eden. The first is a true Paradise with its prodigious abundance of rivers, woods, hills, flowers, trees and, most of all, living creatures. In a little over a page, Eça mentions some fifteen animals and birds, of exhuberant variety and such euphonic names as "veados-elefas," "auroques," "jibóias" and "flamingos." They are not only animals that fit most harmoniously into a picture of Paradise, but they are also correctly portrayed as neighbors of prehistoric man. Between 1890 and 1893, the remains of rhinoceroses, antelopes, elephants and deer were found in the same deposit in Java where the fossils of "Pithecanthropus Erectus" or Java Man had been dug up. The one animal that is out of place in Eça's tranquil garden is the mastodon. The mastodons that pass slowly and mountainously are not only humorously disparate in sound and aspect, but they are the one animal included by Eça whose bones have not turned up in association with those of any prehistoric human. Otherwise, however, Eça's first Garden of Eden is exactly all it should be in beauty and idyllic convivience. His second "Paradise" is quite a different matter.

To begin with, even the land is unstable and dangerous because it, too, is in the process of evolving:

> Ou então era o chão, o chão seguro, já social e fertilizado para as searas sociáveis, que de repente rugia como uma fera, escancarava uma insondável goela, e tragava rebanhos, prados, nascentes, benéficos cedros com todas as rolas que na sua rama arrulhavam (158-9).

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In his miscellany of scientific themes, Eça does not overlook the latest geological theses, specifically those of Charles Lyell,[83] the continuator of the eighteenth century James Hutton's theory of "Actualism."[84] Lyell explained the actual morphology of earth as the result of natural evolutionary processes still observable, since phenomena such as diastrophism and volcanism actively continued to change and renovate the terrestrial configuration, even if not with the same frequency or intensity. In simplest terms, the Actualist affirmed the ancient saying, "the present is the key to the past" and tried to reconstruct the geologic past by applying regulatory laws to the phenomena still being experienced. The principle is taken up by Eça, with his accustomed humor, to illustrate the paradox of a Paradise where "a terra ainda não era uma obra perfeita."

> Quantas vezes nossos Pais . . . foram sacudidos pela encosta amena como por um dorso irritado, e rolaram, embrulhados, entre o ribombo, e a labareda, e a fumarada, e a cinza quente do vulcão que Jeová improvisara (158).

Instead of the peaceful vision of Genesis, in which docile animals coexist in peace with the superior being created to dominatethem, we are shown a world of continual and unconditional conflict. It is the world of ferocious

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[83] Charles Lyell, Principles of Geology; or, the Modern Changes of the Earth and its inhabitants considered as illustrative of Geology, 1830-33.

[84] James Hutton, Theory of the Earth, or an Investigation of the Laws Observable in the Composition, Dissolution and Restoration of Land upon the Globe, 1785.

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competition for survival in which science situated proto-man. Although the concept is essentially scientific, the interpretation is personal. Eça ignores the instinctive and universal struggle which involved all elements of nature in order to create an atmosphere of purposeful hostility to Man alone on the part of nature's creatures -- Brute Force trying to destroy Intelligent Force, which seeks to subjugate it. The elements, flora and fauna, all form a unanimous alliance to bring about the destruction of the new being. Adam and Eve do not experience a single expression of benevolence or a gesture that is not threatening. They are not permitted a single moment of undisturbed respite. Eça stresses the Darwinian theory of combative competition as the ladder by means of which the organism which is best adapted is able to survive and to progress with each newly gained advantage. It is in the course of the desperate struggle against enemy forces that man acquires not only true humanity, but also physical beauty:

> A lareira flameja: e alumia a face de nosso Pai, que o esforço da Vida embelezou, onde já os beiços se adelgaçaram, e a testa se encheu com o lento pensar, e os olhos sossegaram num brilho mais certo (175).

If man had not suffered the stimulus of so much adversity and opposition, he would have undoubtedly continued to be an enert brute. He owes his very progress to the hostile forces, animate and inanimate, against which he had to struggle to survive: "A Civilização nasceu do desesperado esforço defensivo contra o Inanimado e o Inconsciente. A Sociedade é realmente a obra da fera" (160). It was fear

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that compelled the weak Adam to exercise his incipient Reason -- the only weapon he possessed to counter the unconscious power of his antagonists.

In accordance with this theory, Eve's transcendent act in eating the prohibited apple must be reevaluated, and the original verdict annulled. The ultimate sinner is transformed into a heroine who makes possible the continuation of Man's intellectual and spiritual progress. Eça attributes this action entirely to Eve since "Adão teria comido a serpente, bocado mais suculento" (170), instead of the fruit of Knowledge.

To Eve also must go the credit for another important achievement in man's progressive humanization. It is she who lights the primordial hearth, offering Adam the warmth and protection of fire in the midst of the menacing darkness. For the first time, the new creature feels a measure of security -- a security which derives, ironically enough, from that same nature engaged in his annihilation. Eça had already highlighted the benevolent role played by fire in man's evolution in one of his Prosas Bárbaras. "O Lume," published in 1867, anticipated the short story by some twenty-five years, but the literary germ is already there. In the earlier composition, Fire reminds his human companion of their ancient friendship:

> Era ao pé de mim que tu descansavas dos teus bárbaros trabalhos, no princípio, quando a vasta natureza te combatia. E eu era o amigo único, o aliado radioso.[85]

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[85] Eça de Queiroz, Prosas Bárbaras, p. 200.

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It points out to him that everything around man, outside his cave, was hostile and that "só quando voltavas, encontravas o teu bom lume que te enxugava, que te alumiava, que te dava o pão, a força ou a fé."[86] Eça takes up the same theme in "Adão e Eva no Paraíso," again emphasizing the significance which the discovery of the element held in human development:

> Agora já Adão sabe que o seu fogo espanta todas as feras e que no Paraíso existe um buraco seguro, que é o seu buraco! Não só seguro, mas amável -- porque o lume o alumia, o aquece, o alegra, o purifica (169).

In a world full of enmity, Adam at last experiences safety and comfort. And for the first time he knows the positive emotion of joy and the powerful sentiment of possession. He now owns something and, because of that, he will never again consider himself a total stranger in an alien world.

The materialism of the nineteenth century repudiated any spiritual concept of the universe. It accepted only a mechanical cosmos, operating according to natural and immutable laws, in which all phenomena were material in essence as well as in character. Eça's vision of earth and mankind is inspired by the intellectual currents of his day, and, as a result, the world of "Adão e Eva no Paraíso" is ruled by regulatory forces which manipulate and transform the earth and the creatures on it. Nonetheless, his final interpretation of man's uniqueness constitutes a renunciation of the basic principle of materialism. From the very beginning of the story, Eça indicates a special gleam in the

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[86] Ibid., p. 201.

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eyes of Adam which surpasses a purely material explanation. This light is revealed as the true "élan vital" which eventually elevates mankind above all other mortal beings. After Eça has followed man's ascent to the pinnacle of civilization, he imagines the uncomplicated life Adam could have enjoyed had he remained hidden in the sheltering branches of his tree. He sees a parallel to that primitive existence in the present life of man's relative, the orangutan, who leads languid, sociable days of ease and nights without anxiety. Man, on the other hand, spends his life

> Sofrendo -- por ter os dons superiores que faltam ao Orango! Sofrendo -- por arrastar consigo, irresgatàvelmente, esse mal incurável que é a sua Alma(177)!

It is the unequivocal affirmation of man as a spiritual entity, in contradiction to that particular tenet of the evolutionists. The belief does not come to Eça as a sudden revelation or religious awakening. In Os Maias, published in 1888, almost a decade before the story under study, Alencar the poet makes a very pertinent observation:

> A humanidade viera toda do mesmo barro, como pretendia a Bíblia -- ou do mesmo macaco, como afirmava o Darwin... Que, lá essas coisas de evolução, origem das espécies, desenvolvimento da célula, cá para mim...Está claro, o Darwin, o Lamarck, o Spencer, o Cláudio Bernard, o Littré, tudo isso, é gente de primera ordem. Mas acabou-se, irra! Há uns poucos de mil anos que o homem prova, sublimemente, que tem alma![87]

In "Adão e Eva no Paraíso" Eça pays tribute to man's long and difficult struggle against terrible odds and to the evolutionary triumph of his intelligence over brute force. He concludes with an idealistic expression of hope in man's

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[87] Eça de Queiroz, Os Maias (Porto: Lello & Irmão, 1965), II, 450.

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potentialities, not, however, for intellectual achievements, for for spiritual greatness. Like a distant echo of St. Paul's epistle disdaining knowledge not accompanied by charity, Eça finally repudiates all science that contends without God and proclaims that the greatest gift conceded to man was that of loving God. Further, in order to prove his love for an incomprehensible God, man must love all beings, not only his neighbor, but also "o verme, e a rocha dura, e a raiz venenosa, e até esses vastos seres que não parecem necessitar o nosso amor...esses Sóis, esses Mundos, essas esparsas Nebulosas..." (178). It is a sublime love because it is not reciprocated, because it is bestowed on objects that remain passive. This leads to the question of whether the Creator is any more concerned with man than is his creation. Eça would seem to answer negatively when he claims that love of God is the purest gift because it is a one-sided love and because it represents a free and unmerited act.

This does not mean that Eça finally conceived man's superiority in an exclusively spiritual context. Although he rejected the materialist philosophy that served as his era's standard bearer, his Adam is clearly the product of the scientific theories of the century, as he evolves across the millennia of geologic history. Eça leaves him at a high point of his evolution, the attainment of irreversible humanity.

> Sois já irremediàvelmente humanos -- e cada manhã progredireis, com tão poderoso arremesso, para a perfeição do Corpo e esplendor da Razão, que em breve, dentro

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> dumas centenas de milhares de curtos anos, Eva será a formosa Helena e Adão será o imenso Aristóteles (175-6)!

After seeing mankind well along the apparently unlimited road of progress toward intellectual and physical perfection, Eça concludes with thoughts regarding the spiritual side of humanity and what he considers its highest form of expression.

Those two broad directions of human potentiality to realize perfection and the significance of that supreme goal to man's personal happiness, the extent to which its attainment will answer man's "recherche au bonheur," form the nuclear themes of a good number of Eça's short stories, which thus constitute an extension or elaboration of the concluding ideas found in "Adão e Eva no Paraíso." The stories can be divided into two major groups, both of which consider the sources of true happiness for man, in one category as that state reflects man's material, intellectual and moral conditions, with the second examining man's relationship to God -- and to his fellow man insofar as the latter is a reflection of divine love.

3. On the Nature of Happiness.

There is an intrinsic unity which links "Adão e Eva no Paraíso" to "A Perfeição" and "Civilização." The latter two stories are in a large sense sequels to "Adão e Eva no Paraíso," with themes that represent a logical development of those introduced in the latter and, in fact, complete a cycle initiated with "Adão e Eva no Paraíso."

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In "Adão e Eva no Paraíso," Man leaves the shelter and safety of the Garden of Eden and finds himself confronting all manner of adversity. As he triumphs over his enemies and makes new discoveries, he progresses in humanity and civilization along the road to eventual perfection of mind and body. With Jacinto of "Civilização," Man has reached a pinnacle of material and intellectual achievement, while in "A Perfeição," the last barrier to human perfection is breached when Ulysses is offered immortality and a life of eternal and unchanging love, beauty and well-being. Jacinto and Ulysses, therefore, enjoy ideal situations which, it would seem, must guarantee them unremitting happiness. Quite the opposite is true in both their cases, however. Surrounded by endless blessings, Jacinto and Ulysses live immersed in a constant state of boredom and deep dissatisfaction. In the end, deliverance for the two comes through rejection of the present and retrogession into the past. Ulysses joyfully leaves his island paradise to re-enter the world of struggle, pain and death, while Jacinto abandons all the achievements of his highly developed civilization for a life not far removed in material means from that of Adam and Eve at the point in which Eça left them "já irremediàvelmente humanos." Eça's explanation of the paradoxical reactions of Ulysses and Jacinto to their most fortunate of existences and the solutions he offers them constitute a striking commentary on the nature of man and a formula for the attainment of human happiness.

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a. "A Perfeição."

Essentially, "A Perfeição" is a reworking of the episode related by Homer in chapter 5 of the Odyssey concerning Ulysses' stay on the island of Ogygia after the destruction of Troy. In the same way that the theme of "Adão e Eva no Paraíso" exposes the controversies between science and theology, aroused principally by the Darwinian theories of evolution, Eça's version of Homer may reflect another aspect of the scientific activities of the time. Great interest was stimulated in the second half of the nineteenth century by the brilliantcareer of Heinrich Schliemann in the field of archaeology. Schliemann began his archaeological expeditions in 1868, in the Ionic isles, with the excavation of caves on a site known as "Ulysses' Castle" in Ithaca. Of more importance, however, were his excavations at Hissarlik, conducted intermittently between 1870 and 1890, with the resultant discoveries of the supposed treasure of Priam and of legendary Troy. These discoveries served to prove Homer's value as a historian and, also, provided a strong impetus to the studies of the Iliad and the Odyssey as history.

The Portuguese story follows very closely the narrative aspects of the epic poem. Eça omits only the council of the gods, and he uses the Latin equivalents instead of the Greek names. Essentially, however, the model remains intact. The similarities are not limited to the content, but show up in the form as well. The imitation of the epic style is evident in the constant use of epithets, such as

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"a Deusa ditosa," "o luminoso Mensageiro" and "o Herói prudente," and in the abundance of repetition, whether of the epithets, of phrases or of descriptions. Each night Ulysses' unwilling retreat to the grotto of the eager nymph is repeated; three times the hero tolerates "sem desejo" the attentions of the "Deusa que o desejava." Also repeated is the description of the meals served to Ulysses: "...os bolos, as frutas, as tenras carnes fumegando, os peixes rebrilhantes como tramas de prata" (263; 274). Equally frequent is the use of "derivatio," with the repetition of the stem:

> Rasto tão refulgente, na refulgência do dia....
>
> E eis que, de repente, um sulco de desusado brilho, mais rutilantemente branco que o duma estrela, caindo, riscou a rutilância do céu...(266).

These excerpts also highlight the purposely altisonant tone which corresponds to the literary conventionalism of the traditional language in the Homeric epics. The descriptions of Mercury's arrival at Ogygia reveal the narrow parallelism of the two works in this respect:

Nor did Calypso, that fair goddess, fail to know him, when she saw him face to face; for the gods use not to be strange one to another, the immortals, not though one have his habitation far away.[88]	Calipso reconhecera logo o Mensageiro -- pois que todos os Imortais sabem, uns dos outros, os nomes, os feitos, e os rostos soberanos, mesmo quando habitam retiros remotos que o Eter e o Mar separam (276).

In the episode of Ulysses on the isle, Eça discovers

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[88] Charles T. Murphy, Kevin Guinagh and Whitney J. Oates, ed., Greek and Roman Classics in Translation (New York: Longmans, Green & Co., 1947), p. 681.

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the ideal vehicle for his observations on man's probable reaction to perfection, which he believes would be one of unmitigated distaste. Ulysses comes upon a new Eden after years of undergoing continual dangers and privations. There, at the end of his odyssey, he can enjoy peace, beauty, love, and a life "eternamente ao abrigo das tormentas, da dor e da velhice." Using his favorite technique of antithesis, Eça contrasts the idyllic existence led by Ulysses on Calypo's island with his previous life. Ithaca is "uma áspera ilha de sombrias matas" compared with Ogygia:

> A dinvina Ilha, com os seus rochedos de alabastro, os bosques de cedros e tuias odoríferas, as messes eternas dourando os vales, a frescura das roseiras revestindo os outeiros suaves, resplandecia, adormecida na moleza da sesta, toda envolta em mar resplandecente (261-2).

Even the same sea which bathes both isles differentiates between them -- "lá tão bravio, aqui tão sereno." "Bravio" and "sereno" are, in fact, the words which best characterize the two diametrically opposed lives.

Strangely enough, in the midst of this perfection, Ulysses spends day after day of the passing years at the shore sighing bitterly and envying his companions who had died at sea or on the battlefields of Troy. In Homer's poem, the climax is reached when Calypso expresses her perplexity at Ulysses' unnatural insistence on repulsing not only perfection, but immortality as well. Ulysses does not offer either an explanation or justification; he merely confesses what he feels:

> Myself I know it well, how wise Penelope is meaner to look upon than thou, in comeliness and stature. But she is mortal and thou knowest not age nor death. Yet

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> even so, I wish and long day by day to fare homeward and see the day of my returning. Yea, and if some god shall wreck me in the wine-dark deep, even so I will endure, with a heart within me patient of affliction.[89]

Eça reproduces almost the same words, but he interpolates his personal interpretation of the true attraction exerted by Penelope over Ulysses. In complete contrast to José Matias who can only adore the "esplêndido, puro, distante e imaterial" in woman, Ulysses loves Penelope for her very imperfections, for those qualities "de incompleto, de frágil, de grosseiro e de mortal." Man needs to feel his masculine superiority, but he cannot do so in the presence of perfection, compared to which all achievements and abilities are insignificant. Ulysses loves Penelope, therefore, not so much for her virtues as for the qualities by which his own are exalted. She provides the essential counterpoise to both his strengths and his weaknesses:

> Por isso sofrerei, num espírito paciente, todos os males com que os Deuses me assaltem no sombrio mar, para voltar a uma humana Penélope que eu mande, e console, e repreenda, e acuse, e contrarie, e ensine, e humilhe, e deslumbre, e por isso ame dum amor que constantemente se alimenta destes modos ondeantes, como o lume se nutre dos ventos contrários (276-7)!

There is more to Ulysses' dissatisfaction and frustration, however. Love, like man's noblest attributes, flourishes with the challenge of opposition. Perfection can offer man no abiding happiness because it deprives him of all conflict. This strange creature appears to seek perfection, but it is really the effort itself that incites him; the incessant struggle comprehends its own end. Man

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[89] Ibid., p. 70.

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is condemned to discontentment because he ever yearns for what he does not possess. Attainment brings at best a temporary gratification before restlessness regains control and a new goal is sought. It is the same contradiction noted by Goethe's Mephistopheles:

> Indeed, Lord, a retainer strange and fervent:
> From any earthly victuals he'll refrain,
> His fever drives him to a lofty plane.
> In madness, half suspected on his part,
> He hankers after heaven's loveliest orbs,
> Demands from earth the choicest joy and art,
> And, far and near, what pleases and absorbs
> Still fails to satisfy his restless heart.[90]

Eça expresses the ultimate dichotomy of man's nature when he has Ulysses bemoan the total absence of death on Ogygia.

> Deusa, há oito anos que não olho para uma sepultura... Não posso mais com esta serenidade sublime! Toda a minha alma arde no desejo do que se deforma, e se suja, e se espedaça, e se corrompe... Oh Deusa imortal, eu morro com saudades da morte (283)!

Just as day exists only in contrast with night, so man needs death to exalt and affirm life. He values most what he cannot have or what he may not keep. Life's very impermanence and precariousness constitute its greatest attractions. Immortality would eliminate the ultimate challenge faced by mankind and bring only boredom and eventual nostalgia for death and the stimulation provided by defying and fighting it.

Ulysses is unhappy on the divine isle for an additional reason. The human concept of perfection is basically a projection of the particular essence of each person.

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[90] Johann Wolfgang von Goethe, Faust, trans. by Philip Wayne (Baltimore: Penguin Classics, 1969), I, 41.

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Ogygia is not, nor can it be, paradise to Ulysses because it offers nothing of value to him as an individual. Ulysses is a man of action, and Ogygia represents inertia and, finally, boredom. The same idea is amusingly expressed by Mark Twain in the short story companion to his Letters from the Earth. After travelling through space for thirty years, Captain Stormfield, a sea captain in life, finally reaches Heaven. In no time at all, however, he is thoroughly bored with sitting around on a cloud playing the harp. An "old timer" then advises him on the secret of celestial happiness:

> "Eternal Rest sounds comforting in the pulpit, too. Well, you try it once, and see how heavy time will hang on your hands. Why, Stormfield, a man like you, that had been active and stirring all his life, would go mad in six months in a heaven where he hadn't anything to do."[91]

Activity, therefore, is an essential part of Heaven, and each inhabitant is given his own choice of occupation. He is also given generous portions of both pain and suffering, neither, however, in sufficient quantities to kill or to last:

> "You see, happiness ain't a thing in itself -- it's only so by contrast with the other thing. And so, as soon as the novelty is over and the force of the contrast dulled, it ain't happiness any longer, and you have to get something fresh. Well, there's plenty of pain and suffering in heaven -- consequently there's plenty of contrasts, and just no end of happiness."[92]

Eça had already expressed the same basic idea in O Crime do Padre Amaro. In a dream, Amaro asks someone the way

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[91] Mark Twain, Letters from the Earth (New York/Evanston: Harper & Row, 1962), p. 575.

[92] Ibid., p. 576.

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to God and receives the following response:

> Eu fui um confessor, e sou um santo; os séculos passam, e imutàvelmente, sempiternamente sustento na mão esta palma e banha-me um êxtase igual! Nenhuma tinta modifica esta luz para sempre branca; nenhuma sensação sacode o meu ser para sempre imaculado; e imobilizado na bem-aventurança, sinto a monotonia do Céu pesar-me como uma capa de bronze. Oh! pudesse eu caminhar a passos largos nas torpezas diferentes da terra -- ou bracejar, sob as variedades da dor, nas chamas do purgatório![93]

Mankind, therefore, may strive for absolute perfection, but, on the individual level, perfection is a relative concept, meaningful only in a personal context. Each man nourishes his own notion, toward which he directs his endeavors, with varying degrees of intensity. Ulysses needs heroic adversity by which to test and prove his astuteness, courage and strength. On the other hand, that is certainly not the modern, sophisticated Jacinto's answer to the dilemma of life's significance. To neither men, however, does life alone, regardless of how much it may offer in the way of physical comfort and pleasure, provide the necessary satisfaction to the innate human compulsion to feel and to achieve more than mere existence.

b. "Civilização."

Jacinto, in "Civilização," is already living in paradise, where he wants for nothing material or intellectual. Even a moderated form of immortality is accessible to him by his possession of the latest medical knowledge and advances to help him stay healthy and to prolong

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[93] Eça de Queiroz, O Crime do Padre Amaro (Porto: Lello & Irmão, n.d.), p. 255.

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youth and life to their maximum. He, too, has no challenges, struggles or dangers to worry about. All that occurs to mar his placid existence is the occasional breakdown of some mechanical device of his technological world. That is irritating to him, but it is quite clearly not the source of his weary discontent with life. He is a superiorly favored human, as is Ulysses, and equally unhappy. There is an important difference between the two heroes, however. Ulysses arrives at Ogygia while yet in full manhood, after a tumultuous life of adventure and warfare. As a result, Ulysses has a basis for comparison and for feeling miserable over the loss of a life so far better suited to his active, restless nature. Jacinto, on the other hand, has experienced no other way of life and cannot even conceive of the possibility of an alternative. When he is obliged to go to Torges, he automatically takes steps to assure the exact continuation of his hyper-civilized existence, down to the smallest detail. Nevertheless, Jacinto is every bit as bored with life as is Ulysses, with the added frustration for the former of not understanding the reason for his affliction.

António Sérgio identifies the fundamental psychological phenomenon in Eça's novelistic art, as a whole, as "o tédio do ócio."[94] Accordingly, in "Civilização" (and in A Cidade e as Serras), the real evil is not the city or the

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[94] António Sérgio, Ensaios (Lisbon: Editorial Inquérito, 1946), VI, 86.

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technical progress attained by modern civilization, but the inertia, the lack of mental and physical activity which benumbs man. Eça, he concludes, does not so much oppose civilized, rural complexities to natural, rustic simplicity but rather counters idleness with fruitful occupation. And, although Túlio Ramires Ferro considers "Civilização" to be "a versão moderna dum lugar-comum da estética clássica: a oposição entre a cidade e o campo,"[95] he essentially parallels Sérgio's interpretation when he claims that "a concepção da história de Eça se baseia numa dialéctica laborista, motor da civilização e do progresso."[96] Adam perfected himself by acting, working and suffering. Eça's stress on the active aspect of life is so strong that Ramires Ferro would paraphrase the opening verse of the Gospel according to St. John to express Eça's conclusion: "no princípio era o labor." Ulysses follows the same law when he quits Ogygia:

> Ora Ulisses, afirmando-se e definindo-se como um ser eminentemente histórico que se realiza plenamente pela acção e pelo trabalho, só poderá voltar a ser feliz, se abandonar aquela ociosidade inumana, regressar à condição humana de "homo faber" laborioso, afrontar as contingências, lutar, trabalhar, unir os seus esforços aos dos outros homens, colaborar com eles no mundo da história, para construir a civilização, com o seu suor e o seu sangue.[97]

Both Adam and Ulysses voluntarily relinquish Paradise because the price for safety and serenity is a static existence that affords them no opportunity for development. In

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[95] Túlio Ramires Ferro, "O Conceito de Civilização nos 'Contos' de Eça de Queiroz," Estrada Larga (Porto: Porto Editora, n.d.), I, 483.

[96] Ibid., p. 481.

[97] Ibid., p. 482.

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a dynamic world of menacing forces, each victory won by man in his unceasing struggle brings him not only greater assurance of survival, but an additional degree of civilization.

In "Civilização" there is no conflict at all. Jacinto, unlike Adam and Ulysses, is a passive participant in life. He offers no contribution of his own, only accepting the services and objects of a civilization whose true function -- the "realização harmoniosa de todas as qualidades essenciais do homem"[98] -- has been lost sight of. He represents the so-called "Generation of Materialism," comprising the last three decades of the nineteenth century, and he is the symbol of a people all impressed by a heritage of recent progress in industrial arts, in technology and in the physical sciences, and enthralled by the mechanical contrivances and material things that were being produced with increasing extravagance. Jacinto's role in life is not much more than that of a collector, as he accummulates object after ingenious object. Adam's happy feeling of ownership at discovering the power of "seu fogo" and the security of "seu buraco" has evolved into an almost obsessive insistence on possessing things, regardless of need. The city, itself perhaps the ultimate product of modern, material progress, intensifies the acquisitive drive by its heavy concentration of technological activities, thereby making it easier to acquire objects,

[98] Ibid., p. 483.

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and by separating man from the universalizing and simplifying influence of nature. In the city man belongs only to his home or, if he is a sociable individual, to his neighborhood. He is surrounded by barriers of tall buildings, smoke, traffic and the restrictive press of urban existence. Isolated from the rest of nature, he struggles to overcome the doubts and anxieties which beset him as a thinking creature, succeeding only in aggravating the situation by seeking relief and distraction in his inventions and possessions:

> Na terra tudo vive -- e só o homem sente a dor e a desilusão da vida. E tanto mais as sente, quanto mais alarga e acumula a obra dessa inteligência que o torna homem, e que o separa da restante natureza, impensante e inerte. É no máximo de civilização que ele experimenta o máximo de tédio (C, 109).

Comfort comes from nature which lessens man's concern over his uniqueness by showing him that he is part of the universal unity of being and purpose shared by all matter. Eça recapitulates the theme prevalent throughout the Prosas Bárbaras, this time, however, emphasizing the solace that such oneness offers:

> Não há ideia mais consoladora do que esta -- que eu, e tu, e aquele monte, e o Sol que, agora, se esconde, somos moléculas do mesmo Todo, governadas pela mesma Lei, rolando para o mesmo Fim (102).

And it is in the midst of, and from, Nature that we perceive the truth: "E é impossível não sentir uma solidariedade perfeita entre esses imensos mundos e os nossos pobres corpos. Todos somos obra da mesma vontade" (102).

Both António Sérgio and Túlio Ramires Ferro emphasize work or activity as the remedy Eça offers man for

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his chronic tedium and disillusionment with life. Actually, however, this is neither the solution that Eça explicitly proposes in his story, nor the one that Jacinto himself illustrates in his final rebirth to happiness. Jacinto is never depicted happily at work, nor is he happy, therefore, because of work. The description of his schedule during the country winters reveals the key elements of his contentment:

> De inverno enverga um gabão de briche e acende um braseiro. Para chamar o Grilo ou a moça, bate as mãos, como fazia Catão. Com os seus deliciosos vagares, já leu a Ilíada. Não faz a barba. Nos caminhos silvestres, pára e fala com as crianças. Todos os casais da serra o bendizem (110-1).

It is not activity that is underscored, but simplicity and fellowship with man and nature. Jacinto maintains servants in the country just as he did in the city, but now he has fewer and the relation between master and servant is a more personal one. Instead of the indifferent summons by electric bell, Jacinto calls by voice or by clapping his hands, both involving a more physical projection of self. Whereas in the city the promenade was primarily a fashionable convention, where elegance was paraded and communication kept tastefully superficial, in the country Jacinto's walks bring him into close contact with his fellow men. In addition, his new perception of his natural surroundings awakens in him demonstrative feelings of kinship with all elements of his fellow nature. It is the same affinity that is described in A Correspondência de Fradique Mendes, in the letter in which Fradique tells his godmother of the

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calm, simple, tender atmosphere of the country, where one feels the "penetrante bondade das coisas" and a harmony and happiness that come from the "religiosidade natural" of the setting.[99]

It is in the expansion of the short story, in the novel A Cidade e as Serras, that the work ethic is introduced and that Eça interprets Jacinto's resurrection as deriving from more than the mere contact with nature. Jacinto's chronic tedium is vanquished by days filled with activities that keep him interested as well as occupied:

> E depois o que o prendia à serra era o ter nela encontrado o que na Cidade, apesar da sua sociabilidade, não encontrara nunca, -- dias tão cheios, tão deliciosamente ocupados dum tão saboroso interesse, que sempre penetrava neles, como numa festa ou numa glória.[100]

And prominent among his occupations is helping the poor tenants on his property. In the short story, however, Jacinto is limited to a perception of the metaphysical suffering of civilized man and the curative powers of nature.

The more man progresses in civilization, the keener his anguish becomes as he lives in increasing isolation. It it from nature that man receives serenity, realizing that he shares the oneness and divine purpose of all things, animate or inanimate. According to Eça, man had already forfeited his happiness by excessive progress, but its recovery was still possible by retrocession to an earlier

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[99] Eça de Queiroz, A Correspondência de Fradique Mendes: Memórias e Notas (Porto: Lello & Irmão, n.d.), p. 194.

[100] Eça de Queiroz, A Cidade e as Serras (Porto: Lello & Irmão, n.d.), p. 215.

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condition and less complex life:

> A sapiência, portanto, está en recuar até esse honesto mínimo de civilização, que consiste em ter um tecto de colmo, uma leira de terra e o grão para nela semear. Em resumo, para reaver a felicidade, é necessário regressar ao Paraíso -- e ficar lá, quieto, na sua folha de vinha, inteiramente desguarnecido de civilização, contemplando o anho aos saltos entre o tomilho, e sem procurar, nem com o desejo, a árvore funesta da Ciência (109-10)!

It would seem that Eça proposes the execution of a full cycle, which would return man to the starting point of his "Adão e Eva no Paraíso." Actually, however, his solution is contradictory since first he suggests a regression to an "honesto mínimo de civilização" and in the following sentence he has man "inteiramente desguarnecido de civilização" (author's italics). The description of the desired state supports the less extreme solution, for man-made shelter and agriculture represent a primitive but progressive level of human civilization. In fact, it is precisely at that stage that Eça bid farewell to his Adão and Eva. They had acquired sufficient skills, including that of farming, so that life was no longer merely a struggle for survival. The days passed by "mais seguros e fáceis." And it is at this point that Eça describes a happy Adam: "E pela tarde Adão recolhe contente, com caça abundante. A lareira flameja: e alumia a face de nosso Pai, que o esforço da Vida embelezou..."(174).

Jacinto, therefore, is happy "sem fonógrafo e sem telefone, reentrado na simplicidade...." The narrator, Jacinto's friend, José, thinks of the day when more men will abandon the trappings of a technological existence

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and "com uma certeza mais pura do que é a Vida e a Felicidade, dariam, como eu, com o pé no lixo da superciviliza-ção, e como eu, ririam alegremente da grande ilusão que findara, inútil e coberta de ferrugem" (112). In A Cidade e as Serras Eça was to strike a more balanced, realistic note by accepting civilization in moderation, such as installing a telephone in case a doctor is needed or the conversation of distant friends is desired. Man must no more be a fanatic of simplicity than of civilization.

c. "A Catástrofe."

In the same way that Eça considers the possible effects of modern civilization on the individual, he also imagines the consequences which might be produced on a broader scale. Apathy and lack of purpose produce an unhappy person and one likely to be so immersed in himself and his discontent as to be indifferent to anything and anyone else. The problem is basically a personal one, however, unless the condition spreads to endemic proportions. Eça considers such a situation and concludes that when the same negative qualities characterize a nation, then the very fiber of the country is affected and national decadence and disaster may follow. This is the theme of "A Catástrofe," a short story which, in the words of Fidelino de Figueiredo, "passou despercebido da crítica, mas que é de um significado transcendente na vida e na obra artística de Eça."[101]

[101] Fidelino de Figueiredo, História Literária de Portugal (Rio de Janeiro: Fundo de Cultura, 1960), p. 435.

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In the introduction to A Capital, José Maria d'Eça de Queiroz refers to his father's letter of December 23, 1878, to the publisher Ernesto Chardron, in which Eça expresses his intention to write a novel entitled A Batalha do Caia, dramatizing a hypothetical Spanish invasion and conquest of Portugal. The project was never realized, but "A Catástrofe," intended to be the embryo for the novel, was written in 1879, the same year as O Conde d'Abranhos, according to Eça's son:

> É-me impossível datar o conto, simples folheto escrito a lápis, sem menção de data e mesmo de título. Pela letra, porém, e pela similitude do papel, inclino-me a que fosse escrito pela mesma época do Conde d'Abranhos, que nos aparece agora, à falta da Batalha do Caia![102]

In the story, which was published posthumously with O Conde d'Abranhos in 1925, the enemy who conquers Portugal is never actually identified by nationality nor is the invasion described. Instead, in a first person narrative, a middle class proprietor of Lisbon recalls, during the occupation, the days immediately preceding the catastrophe. Fidelino de Figueiredo interprets this catastrophe as the result of a society without a soul, of a "sociedade governada por velhacos e ignaros."[103] But it is not just stupidity and corruption that Eça discloses as the reason. As the narrator looks out his window at the enemy sentry stationed at the arsenal across from his house, he reacts

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[102] Eça de Queiroz, A Capital (2nd ed.; Porto: Chardron, 1926), p. xxiii.

[103] Figueiredo, "...um Pobre Homem da Póvoa de Varzim...", p. 90.

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with indignation to the soldier's obvious superiority:

> É o rapagão robusto, sólido, bem plantado sobre as pernas, de cara decidida e olhos reluzentes; penso sempre: foi este que nos venceu(Ca 226)!

His indignation derives from his recollection of the terrible contrast offered by the Portuguese sentry before the invasion, who, with his dull, sad eyes and sloping shoulders,

> era a moleza lenta do passo, uma expressão contínua e evidente de tédio e de fadiga; e depois, ao fim de duas horas de serviço, era um derreamento maior, um embrutecimento, uma maneira lorpa de fixar tudo -- . . . -- que tornavam visível a falta de nervo, de vigor, de fixidez disciplinada, de firmeza, de persistência. E esta visão do nosso soldado, parece-me então alargar-se e abranger toda a cidade, todo o País! Foi esta sonolência lúgubre, este tédio, esta falta de decisão, de energia, esta indiferença cínica, este relazamento da vontade, creio, que nos perderam (227).

In spite of the social distance separating the two, the humble soldier and the privileged Jacinto are spiritual brothers. For all his "vasta soma de civilização material, ornamental e intelectual," Jacinto reflects the same malady:

> Aos trinta anos Jacinto corcovava, como sob um fardo injusto! E pela morosidade desconsolada de toda a sua acção parecia ligado, desde os dedos até à vontade, pelas malhas apertadas duma rede que se não via e que o travava. Era doloroso testemunhar o fastio com que ele, para apontar um endereço, tomava o seu lápis pneumático, a sua pena eléctrica -- ou, para avisar o cocheiro, apanhava o tubo telefónico!... Neste mover lento do braço magro, nos vincos que lhe arrepanhavam o nariz, mesmo nos seus silêncios, longos e derreados, se sentia o brado constante que lhe ia na alma: -- Que maçada! Que maçada! Claramente a vida era para Jacinto um cansaço(C89).

His shoulders are stooped and his movements dragging. Eça uses the same key words to characterize the states of both the soldier and Jacinto: "tédio," "fastio," "fadiga," "cansaço." The difference is that while moral apathy as a chronic condition in an individual causes personal misery,

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when a citizenry is so affected, the entire national well being is at stake. It is far more dangerous than ignorance or corruption in undermining the very foundation of a country:

> O nosso grande mal foi o abatimento, a inércia em que tinham caído as almas! House ainda algum tempo em que se atribuiu todo o mal ao Governo! Acusação grotesca que ninguém hoje ousaria repetir (Ca 238).

No, it is not so much the unprincipled, hypocritical counts of Abranhos who can lay waste a nation as it is the torpid sentries and Jacintos, as well as the citizens like the narrator and his friends who go to the cafés to criticize their country "indolentemente":

> -- Isto é uma choldra! Isto está perdido! Isto está aqui, está nas mãos dos outros!...
>
> E em lugar de nós esforçarmos por salvar "isto" -- pedíamos mais Conhaque e partíamos para o lupanar (240).

The narrator is shamed by the memory of the supercilious attitude he and his friends used to have, not because he believes they were wrong to criticize but because they did not suit their actions to their words, because by placing the blame on "os outros" they justified their own lack of active involvement. This new perception of the truth, gradually arrived at in the degrading aftermath of an inglorious defeat, brings with it the realization that it is both too late and too soon for action. The national ailment has been diagnosed by the patient; the cure is yet to be effected. Jacinto received his salvation in and from nature and was redeemed to happiness by the perception of his kinship with all life. For the narrator of "A Catástrofe," it is disaster that brings the revelation necessary

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to start him on the road not only to eventual repossession of his territory, but, more important, to the personal fulfillment of his best potentialities as both a human and an individual. Regeneration and happiness will come through work, courage, moral vigor and love of family and country.

In "Adão e Eva no Paraíso," Eça conceived of mankind's journey through time as both evolutionary and progressive, as a successful coping with danger and hostility that resulted in continuous physical and intellectual refinement of the species. He assumed man's eventual attainment of perfection, yet, as he left Adam and Eve on the threshold of recorded history, Eça spared only a single flicker of prescient attention to humanity's future accomplishments. Only the instant of Greek civilization was highlighted. If we wonder why no reference was made to his own era, which reveled unabashedly in a conviction of unparalleled achievement, the answer is given in "Civilização," "A Catástrofe" and "A Perfeição." As informed and interested as Eça was in the discoveries and advances of his dynamic century, he had, nonetheless, strong misgivings about the predominantly material direction that progress seemed to him to be taking. He saw evidence of spiritual deterioration around him as the result of an increasingly technological culture, which made it essential that man rediscover his place within the universal scheme and go back to a simpler way of life, less dominated by the unnecessary luxuries and dehumanizing service of his new machinery. Overcivilized to the point of near abulia,

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modern man must begin a conscious program to effect cosmic reintegration and individual revitalization, in order to bring anew to his life the purpose and meaning without which true happiness is impossible.

As man regains his purpose and contentment in a simpler, but active, life, the question arises as to the direction or end to which Eça then expects him to channel his energies and intelligence. Eça projected perfection into humanity's future, not, however, to be realized by means of man's progressive inventiveness, but by his capacity to love, freely and completely. It is this attribute that, in the conclusion of "Adão e Eva no Paraíso," Eça proclaims to be the greatest, most sublime gift bestowed on humanity and that he would have man practice unstintingly and toward all of God's creation. Although this particular expression of love as the highest human ideal and the true path to perfection dates from 1896, the idea is developed throughout the course of Eça's literary career. And from the beginning, its main source of inspiration and its model is Jesus Christ.

4. The Ultimate Ideal.

In an undated letter to Carlos Mayer included in the volume Prosas Bárbaras, Eça reminisced about his student days at Coimbra and about the intellectual climate which then prevailed, concluding with a brief summation of the leading luminaries of the time:

> ...nós vivíamos numa noite de ideias e desejos, alumiados pelos astros -- Shakespeare, Dante, Rabelais, S. João, Goethe e Cervantes, e tendo sempre na alma aquela ternura

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> luminosa que vinha duma aurora serena, clara, imensa, purificadora e consoladora -- Jusus Cristo![104]

In the years that succeeded this romantic phase, new, enormously diverse writers and thinkers came along to exercise their influence and to assume equally temporary intellectual ascendancy. Only two of the "astros" that inspired Eça's generation of university students can substantiate a claim to the lasting effect of their impression on Eça by the fact of their inclusion in the body of his literary work. The significance of the recurring references to Don Quixote is disclosed in "Civilização" and A Cidade e as Serras with Jacinto's ability to enjoy the novel at its most ingenuous, elementary level. Symbolizing the gift of laughter, it marks the final step in Jacinto's transformation and his definitive attainment of the secret of happiness. Far more important, however, is the place retained by Jesus Christ in Eça's literary art, both ideologically and aesthetically. The deep impression made by the personality, life and teachings of Jesus on Eça is evident in writings which span the length of his literary career, beginning with his first work of fiction, Prosas Bárbaras, and ending with the incomplete Últimas Páginas.

In a letter written when he was twenty two, José Maria Eça de Queiroz Filho was quoted as declaring: "Meu pai não era o céptico que tantos dizem que ele foi. Tinha um fundo essencialmente religioso, e, embora não praticasse culto algum, todas as noites se recolhia, fechando os olhos,

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[104] Eça de Queiroz, Prosas Bárbaras, p. 197.

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dizendo que ia 'comunicar com Deus'!"[105] This belief would seem to find some support in the rich vein of Christological subject matter that is found in Eça's works, as well as by his use of material of medieval religious derivation, such as the hagiological in "Frei Genebro" and the Marian element in "O Defunto." However, it is also an interest that can validly be considered a simple reflection of current literary fashion.

a. "O Senhor Diabo."

Batalha Reis attributes the satanic element of "O Senhor Diabo" to the influence of Jules Michelet, who "na 'Sorcière', pela materialização sentimental e pela explicação, a um tempo natural e visionária, da vasta lenda do Diabo, -- foi um dos pais artísticos do primeiro Eça de Queiroz."[106] Also in "O Senhor Diabo," Eça incorporates his adaptation of the traditional legend about a Christ statue serving as witness for the innocent, one of the many themes from the Middle Ages which inspired romantic writers, such as José Zorrilla, whose "A buen juez, mejor testigo" elaborates the same thematic nucleus as "O Senhor Diabo." In the Portuguese version, Christ is seen as the protector of chaste and faithful love, effecting a miracle to keep inviolate the carved pledge of a young couple's spiritual marriage vow. There is little dramatic feeling communicated

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[105] Cited in Lopes de Oliveira, Op. Cit., p. 335.

[106] Eça de Queiroz, Prosas Bárbaras, p. 28. Hereafter quotes from this work will be identified by footnote only when they are taken from the Batalha Reis introduction.

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by the narrative, and one is much more aware of a young author's concern with stylistic virtuosity than with the expression of any religious fervour.

b. "O Defunto."

Although "O Defunto," published almost thirty years later, is superior in every respect to "O Senhor Diabo" as a short story, its theme is also taken from medieval tradition. And, as in "O Senhor Diabo" it is obvious that Eça was not involved in communicating a profound religious experience, but, rather, in creating his own "milagro de Nuestra Señora," a most apt topos on which to let loose his fantasist inclinations. The theme of "O Defunto," therefore, like that of "O Senhor Diabo," does not represent a serious ideological commitment on the part of Eça. His main purpose in weaving the various motifs into his Renaissance tapestry was to give higher relief to the colors of the foreground action and mood. Concepts such as remission of sins and divine mercy are not developed beyond mere statement, their function being aesthetic and dramatic, not doctrinary. The situation is far different, more complex where Jesus is involved. Except in "O Senhor Diabo," his role is not limited to playing a literary convention. From the very beginning, he is represented in Eça's writings in a variety of aspects, but within a consistent ideological context.

c. A Morte de Jesus.

There are many references to Jesus scattered throughout the compositions of the Prosas Bárbaras, in which he is

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shown as the bearer of love and comfort to mankind, but it is in the incomplete A Morte de Jesus, published in 1870, that Eça most fully interprets the character and mission of Jesus. Although the work is not classified as a short story in this study, some of its ideas are included here because they provide a stepping stone to the two stories that form the heart of this section, as does the article on Cardinal Manning, "Um Santo Moderno."

In A Morte de Jesus Eça characterizes Jesus entirely by his spiritual and moral qualities. Repeated references to his eyes and voice are not intended to produce a physical sketch, but an insight into Jesus' charismatic presence. With his "olhos cheios de infinito" (236; 256) and a voice at once "poderosa e serena" (237), he makes women forget their spinning and men the nets they are mending. Key words in his life and message are simplicity and poverty, for he lives "como um simples e como um pobre" (245; 250), and he believes God's reign to be for the simple of heart and for the poor: "Jesus glorificava o pobre: naquele evangelho da Galileia, o rico é considerado o inimigo, o pagão, o cruel, o inquieto" (251). His love extends to all gentle creatures, and it is in nature, particularly the mountains, where he feels closest to God and man: "amava as montanhas, é que aí estava mais na fraternidade dos seus, e no coração de Deus" (245). Because of him and in him, Heaven becomes a compassionate friend to man, offering him consolation and hope, and God ceases to be man's enemy, aloof and irritable and becomes "o pai, o consolador, o

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purificador, o eternamente sereno, o eternamente justo" (244). Heaven and God, in fact, reflect just those qualities which are attributed to Jesus himself.

In addition to the gentler aspects of Jesus' character, Eça also brings out his occasional irritability and anger, aroused by meaningless religious tradition and empty ritual. More important, however, is his sense of justice, which proceeds from his "elevada consciência das coisas divinas" (285).

According to António Sérgio, Eça always saw Christ as a social revolutionary:

> Notar-se-á que viu sempre na pregação do Cristo o protesto revolucionário a favor dos pobres; que sempre sonhou a revolução social através do aparecimento de um novo Cristo, de um Santo excelso....[107]

In A Morte de Jesus, the view of Jesus in a revolutionary role is given by the narrator, who contends that Jesus must be another Maccabee, an insurgent messiah sent to avenge his people through violent upheaval. Jesus himself denies that interpretation, however, insisting that his mission is only to save souls. To this, the narrator responds with emotional arguments on the uselessness of Christ's teachings and personal virtues if they are not directed toward radical action. The same concept of Jesus is also expressed in O Crime do Padre Amaro by a character who is strongly hostile toward formal religion. João Eduardo's animosity does not extend to Jesus, however, for whom he feels a great admiration -- "pelo Jesus poético, revolucionário, amigo dos

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[107] Sérgio, Op. Cit., pp. 9-10.

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pobres, e pelo sublime espírito que enche todo o universo!"[108] Jesus is undoubtedly presented by Eça as a revolutionary and a reformer, but, above all and always, as a just man who suffers for the weak and who dedicates his life to bringing comfort to the suffering. With his life, saintliness is defined.

Eça's conception of a true saint is made clear in many of his writings, essay and fiction alike. At the time of the death of Cardinal Manning of England, Eça wrote of his being a "santo moderno" because of his love for the poor:

> ...o amor dos pobres que, nos seus primeiros anos de actividade, fora nele sòmente um passivo e poético humanitarismo, tornara-se depois a sua missão máxima, uma missão exaltada, inventiva, iniciadora, que o lançava sempre para o lado daqueles que sofrem e que pedem uma melhor distribuição dos bens humanos.[109]

In the same article Eça declares that "a essência da santidade não difere com os tempos."[110] The same qualities are to be found in the nineteenth century as were possessed by St. Anthony or St. Francis. It is only the form that has to be different because anyone leading the life of a saint of old would now be put in jail or in an institution. The only form of holiness now understood is socially directed, and it is the only way of accomplishing noticeable good in modern times.

Eça's saints are all obliged to serve mankind if they are to achieve sainthood. In the Últimas Páginas St.

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[108] Eça de Queiroz, O Crime do Padre Amaro, p. 186.

[109] Eça de Queiroz, "Um Santo Moderno" in Notas Contemporâneas (Lisbon: Edição "Livros do Brasil", [1970]), p. 178.

[110] Ibid., p. 176.

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Christopher abandons the life of a hermit when he realizes that penance and sacrifice are sources of pride. St. Onofre, also, returns to the world, to help humanity, after deciding that his ascetic life of thirty years was sterile and that only among man could he prove himself and win his salvation. The perfect model for Eça's concept of the true holy life in which love of God is expressed by service to man seems to be provided by the figure of Frei Genebro, yet, in an apparently paradoxical turn, Frei Genebro is damned, rather than saved, in the final divine judgment.

d. "Frei Genebro."

In the opinion of Lopes de Oliveira, the source of Eça's "Frei Genebro" was the Flos Sanctorum and the Analecta Bollandiana.[111] There is no doubt that Eça at least know of the Analecta Bollandiana, a fact he reveals in the article "Um Santo Moderno": "Todas esta feições podiam formar uma vida devota no bolandistas."[112] Another possible source is the fifteenth century Portuguese translation of the Crónica da Ordem dos Frades Menores (1209-1285), in which a Franciscan Friar Juniper appears.

The stories of Friar Juniper's kindness to an agonizing fellow monk as told in the Crónica da Ordem dos Frades Menores and, several centuries later, by Eça de Queiroz contain differences in narrative detail and thematic focus which are essentially the result of opposing moral philosophies.

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[111] Lopes de Oliveira, Op. Cit., p. 284.

[112] Eça de Queiroz, Notas Contemporâneas, p. 177.

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In the medieval version, St. Francis is accosted by the owner of a pig whom Friar Juniper has maimed in order to satisfy a sick man's desire for roast pork. Upset over the scandal, St. Francis orders his disciple to make amends. Friar Juniper, however, sees the deed only as an act of charity, and he soon convinces the pig's owner, who then sends the remainder of the animal to the monastery as reparation for his previous words of disparagement. St. Francis, impressed with Friar Juniper's virtues, especially with his patience in adversity, tells the community of monks that "por a minha vomtade, de taes Juniperos eu tevesse huũa montanha."[113] The moral conflict, as it is understood by the medieval chronicler, opposes an act of thievery to one of charity, with the latter finally prevailing. In capitulating to the view that he should be grateful for the chance to serve as the instrument of God's generosity, the indignant owner exalts the good done to a fellow man as superior to the incidental wrong committed in its achievement. The act of charity cancels the lesser sin of theft.

In Eça's adaptation, the nuclear action involving the dying friar's wish and the mutilation of the piglet is retained, but it is given an entirely diverse interpretation by Eça's shifting his stress from the ethical implica-

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[113] Quoted in Corrêa de Oliveira & Saavedra Machado, Textos Portugueses Medievais (Coimbra: Coimbra Editora, 1964), p. 436.

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tion of Frei Genebro's act to the moral question of inflicting pain on any creature, even an animal. Here, too, a final judgment is made between good and bad deeds, but the outcome reverses the medieval decision.

Despite the final judgment on Frei Genebro, it is obvious that Eça took literary pains to present his protagonist as the incarnation of human virtue. He introduces him to us as someone who has already attained "a perfeição em todas as virtudes evangélicas" (FG 123), by a life of prayer, penance, humility and charity. He is respected by all, including the forces of power, whether secular or spiritual, and even the angels who then walked the earth know and greet him. His goodness reaches out indiscriminately to rich and poor alike, softening the one and giving hope and material comfort to the other -- and bestowing his love on all. Although his life is one of complete self-abnegation, there is no element of sacrifice involved because Frei Genebro has progressed beyond that. Prayer has become a pleasure, and pain and indignity a great joy:

> Sofrer, sentir a humilhação, eram, para ele, as únicas alegrias completas: nada o deliciava mais do que chegar de noite, molhado, esfaimado, tiritando, a uma opulenta abadia feudal, e ser repelido da portaria como um mau vagabundo (130-1).

His greatest source of happiness, however, comes from teaching and serving his fellow men, and it is to this that he truly dedicates his life:

> Assim, longos anos errou entre os homens, vertendo o seu coração como a água de um rio, oferecendo os seus braços como alavancas incansáveis; e tão depressa, numa ladeira deserta, aliviava uma pobre velha da sua carga de lenha, como numa cidaderevoltada, onde reluzissem

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> armas, se adiantava, com o peito aberto, e amansava as discórdias (131).

Frei Genebro culminates a lifetime of prodigious virtue with a beautiful death whose very peacefulness disappoints the good monk, who would prefer to suffer as Christ did. It is an enviable death which, nevertheless, contains an element of irony. In his final seconds of life, Frei Genebro remembers a morning during which his companion, St. Francis, had stopped to talk to birds in a tree, advising them fraternally always to praise the Lord in gratitude for his many blessings to them. It is ironical that the scene should have impressed Frei Genebro so deeply as to be remembered by him at the end of his life because the incident stresses the sensitivity, the feeling of kinship which St. Francis had for all creatures and which represents the single defect, the unique sin in the otherwise unblemished life of Frei Genebro.

It is not that Frei Genebro's kindness does not extend to animals, however. When passing the sleeping swineherd on his way to visit Frei Egídio, he laments the danger from wolves that the unprotected pigs face. What occurs in the case of the mutilated pig is that Frei Genebro is so engrossed in his desire to grant the dying monk his last earthly pleasure that he is oblivious of anything else. Eça conveys this almost obsessive preoccupation on the part of the friar by contrasting a particularly sanguinolent description of the attack on the animal with Frei Genebro's feelings of noble purpose and exaltation. With his eyes radiating love, Frei Genebro goes after his prey,

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stepping lightly with the thought of his divine errand:

> E aí, andando sorrateiramente de tronco para tronco, surpreendeu um bacorinho desgarrado que foçava a bolota, desabou sobre ele, e, enquanto lhe sufocava o focinho e os gritos, decepou, com dois golpes certeiros do podão, a perna por onde o agarrara. Depois, com as mãos salpicadas de sangue, a perna do porco bem alta a pingar sangue, deixando a rês a arquejar numa poça de sangue, o piedoso homem galgou a colina, correu à cabana...(128).

And even later, after having satisfied his brother hermit's longing, his mind does not take in the animal's side. Continuing on his journey, he hears the swineherd' horn sounding the alarm and thinks only of the good accomplished:

> Decerto acordara, descobrira o seu porco mutilado... Estugando o passo, Frei Genebro pensava quanto era magnânimo o Senhor em permitir que o homem, feito à sua imagem augusta, recebesse tão fácil consolação duma perna de cerdo assada entre duas pedras (130).

There is an implicit admission by Frei Genebro of man's innate worth, proved by his being made in the reflection of God; what he fails to realize is that God's love is not bases on a hierarchy of values, since all creation is one. The echo of the unity of all matter still resounds from the Prosas Bárbaras. Inasmuch as molecules, which make up all matter, endlessly re-form to produce new structures, and the former molecular content of a human being may go on to constitute many diverse elements of nature, there can be no ultimate value judgment. Consequently, harm done to all creatures is equally wrong, and the suffering of a pig is as important in God's eyes as is that of a human being.

Eça's theme in "Frei Genebro" goes considerably beyond the concept of universal solidarity and equality, however. When judgment is made of Frei Genebro, a lifetime

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of goodness is balanced by an instant of unconscious cruelty. The plate of good works is piled so high that the cords of the scale of divine justice are stretched taut, yet the single bad deed committed by the saintly friar, so small that at first it cannot even be distinguished, forces the counterweight up as if its mountainous accummulation of virtues and acts was only smoke. And it stops exactly even with the other, revealing at last its cargo:

> E os Serafins, Genebro, o Anjo que o trouxera, descobriram, no fundo daquele prato que inùtilizava um Santo, um porco, um pobre porquinho com uma perna bàrbaramente cortada, arquejando, a morrer, numa poça de sangue... O animal mutilado pesava tanto na balança da justiça como a montanha luminosa de virtudes perfeitas (135)!

God then makes the final tie-breaking decision and, by repelling Frei Genebro, he implicitly declares that a single transgression against any of his creatures, however minor it may appear, is damning enough to cancel out a disproportionate quantity of good deeds. This thesis, the crux of Eça's story, is already present in the earlier Correspondência do Fradique Mendes, where reference is made to a saint who, after fifty years of doing penence, lost salvation in a sudden attack of the flesh.[114] It represents a form of reverse interpretation of the doctrine of salvation through final repentance. Eça's variation in "Frei Genebro" sets an even harsher standard, for a lifetime of good works and perfect virtue is wiped out not because the

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[114] Eça de Queiroz, Correspondência de Fradique Mendes (Lisbon: Livros do Brasil, 1969), p. 8.

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saintly friar himself gives in to temptation, but, indirectly, because he compassionately satisfies a dying man's final wish.

The tone of "Frei Genebro" abounds in ironic humor, and it is difficult to determine to what extent Eça's attitude was intended as irony or satire. Is the entire story meant as a comedy, as a ridiculing of the medieval legends of saints' lives? We do not believe that to be the case. Most of Frei Genebro's actions are directed toward helping others, exactly what Eça believes true saintliness to consist of, according to the Últimas Páginas, the article on Cardinal Manning, and his concept of Jesus. The object of Eça's derision is quite obviously Frei Genebro himself, an essentially good and certainly well-meaning individual who is also so fatuous that his sacrifices and good deeds are often preposterous and senseless. It is not the dedication of self to God and men that Eça mocks, but the unthinking distortions committed by the foolish friar. The aspect of authorial attitude in "Frei Genebro" is discussed at length in the section on point of view. The purpose of the brief reference to it at this stage is only to make the point that Eça's irony is aimed at Frei Genebro and not at the ideals of self-sacrifice and humanitarian service which the story expresses.

In "Adão e Eva no Paraíso," published two years after the appearance of "Frei Genebro," Eça puts into words the subtle change in emphasis that the latter story represents. After essentially paying homage to the evolutionary strides

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taken by man and predicting his progressive perfectibility, Eça abruptly changes tone and, with no trace of his former irony, urges man to rise to his highest potential by giving fully, undemandingly of his love. Only love in its most transcendent form can give the eventual measure of mankind's worth. Frei Genebro fails to achieve sainthood, in spite of a lifetime of service and self-denial, because his love is imperfect. In his memorial to Antero de Quental, Eça calls his friend a saint because he had achieved perfection by dedicating his life to perfecting his goodness. And his perfection consisted in loving everyone, a love reflected in his very laughter -- "riso generoso do ser que ama todos os seres."[115] Frei Genebro's love did not encompass all beings, and so he was not yet ready for salvation.

e. "O Suave Milagre."

The concept of salvation constitutes another important aspect of Eça's idea of true saintliness, involving as it does the second requirement of a perfect love. Whenever Eça makes mention of Jesus, he reveals approbation and admiration, with two basic exceptions. He is critical of Jesus' call to personal renunciation because the sacrifice involved was negligible to one who had nothing to begin with; he sees in the promise of salvation a diminution of the purity of Christ's message. Superior in both instances is Buddha who, born noble and rich, gave up everything and

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[115] Eça de Queiroz, "Um Gênio que era um Santo," in Notas Contemporâneas, p. 262.

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everyone, and who teaches that virtue produces greater virtue and that there is no reward beyond that:

> O Buda, esse, cria, pela soma das virtudes individuais, santamente acumuladas, uma humanidade que em cada ciclo nasce progressivamente melhor, que por fim se torna perfeita, e que se estende a toda a Terra donde o mal desaparece.[116]

Love is not only to be all-embracing, therefore, it must also be given openly, with no expectation of reward. Consciousness of personal gain adds an element of selfishness to the practice of good deeds. Santo Onofre's life, first of hard penance and privation and then of public service, is essentially motivated by the goal of personal redemption. Only when he faces the necessity of choosing between a child's health and his own eternal salvation, does he finally perform an unquestionably altruistic act. This is the direction to true salvation, in the giving to others:

> Não salvação individual e egoísta, como a dos santos--mas salvação de todos, salvação para todos, penetração lenta no Bem próprio para dele fazer um instrumento do Bem universal.[117]

And the ideal is finally found in "O Suave Milagre," not in the Christ who sacrificed nothing, because he had nothing to sacrifice, and who instigated others to renounce home, goods and loved ones, but in the luminous figure of Jesus whose love was perfect because it reached out, disinterestedly, to all, but particularly to those in greatest need.

Massaud Moisés declared that "O Suave Milagre" represented the height of Eça's idealistic conception with a

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[116] Eça de Queiroz, A Correspondência de Fradique Mendes, p. 229.

[117] Eça de Queiroz, Notas Contemporâneas, p. 275.

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Christ infinitely full of goodness and charity, "que dá tudo ao pobre entrevado, nega tudo ao mais rico."[118] The statement is not quite exact since the story does not present a Christ who is entirely deaf to the rich or powerful. In the beginning, in fact, reference is made to the cure by Jesus of a Roman centurion's leprous servant and of the resurrection of the daughter of a learned and important man. But he does not appear to the rich, proud Obed whose cattle are dying and whose vineyards are drying up, nor can he be found by the soldiers sent by the centurion Públio Sétimo whose only daughter is dying. Instead he turns up unsought at the hovel of a poor, ill widow and her crippled son. Since Jesus' love is pure of all self-interest, he is free to give his love on the basis of greatest need, according to his choosing: "... para enxergar a claridade do seu rosto, só aqueles ditosos que o seu desejo escolhia" (296). "O Suave Milagre" ends with the appearance of Jesus and not with the curing of the boy's infirmity. The brief comment by Jesus as he appears in answer to the child's wish to see him, "-- Aqui estou" (298), is not only of dramatic effect, but it also enhances Jesus' value as the epitomal symbol of pure love. Such love is the highest achievement because it is its own sublime reward.

In an article on Eça's short stories, the Brazilian

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[118] Massaud Moisés, "O Conto de Eça de Queiroz," in Dois Ensaios de Literatura Portuguesa, Separata da Revista Ocidente, No. 252, LVI (1959), 187.

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critic Massaud Moisés views the three stories which he considers the epitome of Eça's short narrative art as forming the components of a triangle representing the idealism of the author's last years. Their philosophical nucleus, expressing belief and hope in man's ultimate salvation, makes them "uma espécie de ideário de crença e de esperança em alguns componentes da espécie humana, e faz crer em salvação, cedo ou tarde, para o homem e sua angústia."[119] Starting with "José Matias," which forms the base of the triangle with its idealized, but human, love, there is an ascent by man toward the world of spiritual ideals until, passing through "A Perfeição," the vertex is reached with "O Suave Milagre." Here is revealed the true means of attaining final happiness and salvation in the love with which Christ responds to man's faith, hope and purity of soul. The image delineated by Moisés is apposite as far as it goes, but it is incomplete because it excludes the rest of Eça's short stories. Although these cover a varied and wide range of themes, they by no means constitute an unharmonious or disparate association. Quite the contrary, all of Eça's stories synthesize diverse, but thoroughly coherent aspects of an ideological vision which comprehends the singularity of man's nature, of an innate contradiction which makes him at once capable of touching the depths of depravity and of achieving the summit of spiritual sublimity. From the low point of "O Tesouro," in which the

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[119] Ibid., p. 186.

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grosser realities of material human nature produce unmitigated vice, Eça's vision of man moves gradually upward to the ultimate stage of purest idealism and spiritual love -- human and divine. If we borrow the figure of the triangle, "O Suave Milagre" would retain its apical position, with "O Tesouro" forming the new base and the remaining stories falling in at intermediate levels. A predominance of the baser human qualities situates "No Moinho" and "Memórias duma Forca" in low positions, while "Entre a Neve" and "Frei Genegro" are near the top. The remaining stories, "Singularidades duma Rapariga Loura," "José Matias," "A Perfeição," "Um Poeta Lírico," "Um Dia de Chuva" and "A Catástrofe," occupy the broad center area with their representations of a yet imperfect, but striving humanity.

Although Moisés considers the idealism of "O Suave Milagre" as pertaining only to Eça's last years, in his conclusion he contradicts his own restrictive interpretation: "Tal Idealismo e tal Cristianismo não são ocasionais: além de resultarem da evolução do espírito do romancista, estão presentes em toda a obra, quer no conto e no romance, quer na biografia."[120] In effect, the idealistic current is present throughout Eça's work, always in alternation or contrast with reality. It is this more than anything else that gives the stories their special thematic character and fundamental unity of vision, for man himself, as conceived by Eça, is made up of just such dichotomous facets. In his nature the grossest materialities and the sublimest of ideals combine in varying degrees of equilibrium and stability to

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[120] Ibid., p. 188.

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to produce the most eminently contradictory of all beings.

C. The Configurations of Structure.

1. Plot Formation.

Although the various aspects of fiction can be -- and are, of course, -- studied separately, in fact they all exist in a close organic relationship. No element functions independently; all relate to one another in a logic of totality to create a single, vital structure. Nor do they possess a fixed order of utilization, although some theorists seem to deny that. In one opinion, plot, character and theme form a logical sequence in response to the questions "what happens?", "who does it?" and "what does it mean?", respectively, with style, structure, setting and other elements answering the final question "how is it expressed?"[121] Another view holds that plot not only follows, but follows from, theme. The reasoning is that while it is through theme that the author expresses his ideas on the world around him and the truths he has derived from his observations and experience, it is by means of plot that those ideas are dramatized. In that sense, therefore, it can be maintained that out of theme, the most subjective part of a story, grows plot, its objective counterpart.[122]

Many of Eça's stories do, indeed, seem to illustrate such a correlation between theme and plot. In the best of

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[121] Cleanth Brooks and Robert Penn Warren, The Scope of Fiction (New York: Appleton-Century-Crofts, 1960), p. 1.

[122] Surmelian, Op. Cit., p. 116.

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his narratives, the theme is not so much expressed directly as it is unfolded through plot action. In those stories, which include "Singularidades duma Rapariga Loura," "José Matias" and "Um Dia de Chuva," the prevalent theme concerns the fundamental conflict which faces man in the contrast between his ideals and life's realities. Macário, José Ernesto and José Matias are all forced into a confrontation between myth and fact, between their illusions or desires and the frustrating response of life to those dreams. The thematic statement of that clash is transcribed by Eça into plots which utilize many of Artistotle's key elements, particularly recognition and reversal, and the passage from innocence to awareness on the part of the character. Although such elements characterize the complex or dramatic plot, some are also present in the simple plots of stories like "O Tesouro" and "Frei Genebro."

a. Simple Story-line.

"O Tesouro," "Frei Genebro" and "A Aia" correspond to Forster's definition of a story in that they answer the question "and then?" Episodes follow one another in regular chronological sequence, exhibiting simple unity and straightforward significance. There is no need to ask "why?" since motivation and causality are minimally, but clearly, developed. The actions of the characters present no difficulty in comprehension. However, although "A Aia" essentially keeps to a simple plot, the other two narratives reveal certain touches that add a measure of complexity to their otherwise simple structures.

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"A Aia" consists of a series of dramatic episodes -- the death of the young king in battle, the attack upon the palace by the army of the evil brother, the interchange of the two babies by the nursemaid, the discovery of the prince's survival, and the suicide by the nursemaid. These mark the highlights of the tale. No characterization is attempted, and motivation is stated perfunctorily. The real interest lies in the highly dramatic events.

In "O Tesouro" attention is not limited to the three murders. Equally important are the scenes that precede those events. Unlike Chaucer's "The Pardoner's Tale," which it resembles, Eça tries to distinguish among the brothers, characterizing them somewhat through their own words and actions, as well as by the contrast they offer with a tranquil and benign nature. It is not only the dramatic moments that are underscored, but also the character of the people involved. The scene in which Rui convinces Rostabal to kill Roquelanes is the dramatic center of the story, which builds up to the double murders of the first climax. By placing greater emphasis on the lead-in scene than on the culminating event, Eça effects a shift away from the simple plot predominantly concerned with a succession of episodes, and moves toward the more complex concept of structure in which more than mere storytelling is involved. The same procedure is followed in the final section of "O Tesouro" which focuses at length and in considerable detail upon Rui, the remaining brother. Taking his character's point of view, Eça reveals Rui's thoughts as well as actions during his

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final moments of life. Less attention is paid to the irony of the murder itself, committed in effect by a dead man, than to the internal drama being undergone by Rui.

In "Frei Genebro" the order of events also follows the regular sequence in time, but here, too, there is a deviation in the treatment of the events. Instead of the essentially even narrative rhythm of the traditional tale, Frei Genebro's life is divided into four unequal blocks of time, the first and third covering long years of charitable activities, while the second and last sections represent a slowing down to a single, short event. As at the conclusion, when Frei Genebro's unique example of cruelty outweighs a lifetime of virtue and good deeds, so the episode of his mutilation of the pig is given the greatest emphasis. It is flanked by far shorter passages which, despite their brevity, succeed in communicating a contrastive sense of continuous, prolonged activity. The simple plot is given an additional element of complexity by the ironic tone of the narrative which obliges the reader to ask "why?" as well as "and then?" Unlike the unequivocal nature of "A Aia," in "Frei Genebro" authorial attitude and character motivation are both suspect and ambiguous, thus creating breaking points in what would otherwise be a straight and uncomplicated narrative flow.

Despite a few exceptions, however, "O Tesouro" and "Frei Genebro" are basically narratives which follow a simple story outline. Events are met in succession, and there are few of the elements that make up the more

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sophisticated structural device of plot, as they appear in other stories by Eça, particularly in "O Defunto," "Singularidades duma Rapariga Loura" and "José Matias." In those stories, especially, Eça makes a highly effective use of dramatic plot, while avoiding the major points of contention expressed by modern writers against plot, namely, the overuse or misuse of formulas, a too rigid and explicit direction and, above all, the tight resolution of the action, leaving nothing to the reader's imagination. Eça's stories exemplify many aspects of Aristotle's classical plot, but with a flexibility and creative variation that lend the stories a high degree of originality and prevent any suspicion of formulism.

b. The Complex Plot.

The purest example of the dramatic plot is found in "O Defunto," which incorporates all the major elements of the form. The characters are immediately introduced and the basic situation is set forth. Young, handsome D. Rui falls in love with the beautiful Leonor, wife of the old noble D. Alonso, thus providing the basis for the coming conflict. All the scenes are linked, with each one leading to the next in a tight causal relationship. No individual scene is complete in itself, since it prepares for what follows. Thus, it is D. Rui's custom of placing flowers every Sunday on the altar of his divine patroness, Our Lady of the Pillar, that allows him to see Leonor at all, for only on Sunday is she allowed by her husband to leave the palace and visit the church. D. Rui's salvation

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is also due to his devotion to the Virgin. Another important line of causality is represented by D. Alonso's obsessive jealousy. It drives him to plot D. Rui's death, it brings about his own death, and, ironically, it actually creates the very thing feared by him. Leonor, initially not only indifferent but unaware of D. Rui, is awakened to his existence and eventually to love because of her husband's attempted crime. Everything in the story builds up to the climax, at which the corpse is stabbed in place of D. Rui. The postclimactic re-hanging of the corpse and the death of D. Alonso follow quickly, and the story moves to its resolution and definite curtain with the marriage of Rui and Leonor.

The plot of "O Defunto" presents a tightly-woven fabric of intense conflict, change, cause and effect, rising action, climax and a decisive conclusion, producing the taut, compact form which characterizes the dramatic plot as opposed to the panoramic plot. Generally less suited to the short story, with its emphasis on creating a single impression and close unity of action, the panoramic or episodic plot can provide, however, a less rigid and less formulized effect than the conventional dramatic plot. In essence, it is the episodic plot that Eça uses in "Adão e Eva no Paraíso," with its framework structure in which the theme rather than the action provides the integrating unity. The theme of man's attainment of humanity and civilization runs unbrokenly through the narrative, but the external events are disjointed, with the episodes succeeding one

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another in a non-causal sequence. Adam leaves his tree; he witnesses a battle between the last ictiossaurus and plesiossaurua; Eve makes her appearance; the two are beset by volcanoes, floods and droughts, as well as by all of animate nature; they discover fire, domesticate the first wild animal and learn to farm. This apparently arbitrary and unconnected progression is linked only by the fact that each event constitutes a new stage in man's ability to survive and to triumph over his surroundings. Finally, unlike that of "O Defunto," the ending of "Adão e Eva no Paraíso" is neither conclusive nor definite. Eça simply chooses an indeterminate point to symbolize man's arrival at a civilized state and ends there. He does not identify the specific period selected, except by stating that a few "centenas de milhares de curtos anos" must pass before Eva becomes the beautiful Helen of Troy and Adam the great Aristotle.

c. Dramatic and Episodic Plot Integration.

Between the rather taut causal structure of "O Defunto" and the loose frame of "Adão e Eva no Paraíso" come the somewhat hybrid forms of "Singularidades duma Rapariga Loura" and "José Matias," which possess elements of both the dramatic and episodic plots without qualifying as predominantly one or the other. And, perhaps it is because they are not held to the limitations of a specific form that these stories are so successful. They both achieve a very happy balance between too much and too little plot structure, as well as between plot and the other aspects

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particularly theme and character, so that they are all admirably integrated and difficult to separate entirely.

The beginning of a story is crucial to its success because it must be vivid enough to arrest the reader's attention, yet be more than a trick, and it should reveal -- implicitly or explicitly -- a situation with an element of instability or conflict. Moreover, according to Edith Wharton, the author "must 'situate' his tale in an opening passage which shall be a clue to all the detail eliminated."[123] "Singularidades duma Rapariga Loura" and "José Matias" fulfill those requirements effectively and with an apparent lack of effort, from their very first sentences and the interest they arouse:

> Começou por me dizer que o seu caso era simples -- e que se chamava Macário... (SRL 9).
>
> Linda tarde, meu amigo!... Estou esperando o enterro do José Matias -- do José Matias de Albuquerque, sobrinho do Visconde de Garmilde... (JM 229).

There is an engaging quality of informality in both tone and form, as well as an element of intrigue in the introduction of the names of the protagonists. The reader wonders whether Macário's story is indeed simple, and in "José Matias" his attention is caught by the disclosure that a funeral is about to take place and by the cheerful attitude communicated by the narrator's comment on the good weather. The initial reactions of interest are quickly reinforced by the striking pictures given of the two

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[123] Wharton, "Plot and Structure" in The Writing of Fiction, p. 53.

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characters.

In "Singularidades duma Rapariga Loura," the narrator gives a very concrete and generally objective description of the man he has just met at a northern inn. The only note of personal interpretation concerns the eyes, which are said to show "clareza e rectidão," and the chin, which is "saliente e resoluto." These are important exceptions, however, since they introduce an aspect of strength into what is otherwise the image of a rather ridiculous old man who exhibits a fussy vanity of dress. The two hints of moral vigor not only save Macário from being a figure of considerable absurdity, but they also subtly modify the reader's acceptance of the narrator's impression that any love affair experienced by Macário must have been grotesque and scornful. Doubt is also cast on the opening declaration regarding the simplicity of Macário's case when the narrator confesses to having been strongly impressed by the story, although he considers himself to be a possitivist and realist. Curiosity is stirred from the beginning, therefore, by the disclosure that a sad love story is to be told about a man whose physical appearance inspires ridicule, although there are indications that he may possess some strong inner qualities, and that the story, while alleged to be simple, is sufficiently affecting to impress a self-admitted unemotional type like the narrator.

The first hint of instability is introduced by the implied interior state of the old man, who changes in mood from cheerful loquacity to constrained silence as the

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the narrator comments on the beautiful women of the north and who cries as he tells his story. These indications, as well as the description of Macário as an old man, also provide the "clue to all the detail omitted" considered essential by Edith Wharton of beginnings, since from the view given of Macário at sixty years a great deal can be deduced about the long-range effects of Macário's unhappy first love. In a real sense, the beginning of "Singularidades duma Rapariga Loura" is the postclimactic segment following the climax of Macário's discovery of his fiancée's crime, although a forty year interval separates the two scenes. There is a circular movement to the story, since in order to complete the narrative the reader must return to the beginning.

In "José Matias" the movement is always forward, but on two separate levels, each with its different pace. On the first level we follow the present in the measured passage of the funeral cortege; the second level, paralleling the narrative length of the first, inasmuch as the narrator tells his story on the trip to the cemetary, covers twenty years of the past, with the two levels merging at the end. And it is due in great measure to the fact that both levels run simultaneously from the start that the beginning of "José Matias" is so effective in capturing the reader's attention. First there is the disclosure of the immediate situation, with interest heightened by the marvelous juxtaposition of the "linda tarde" and "enterro," which communicates the impression of a tone surprisingly at variance with

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the event in progress. Then, the interest initially awakened is further whetted by two quick views into the past, one of 1865 showing a youth greatly favored by fortune, rich, elegant and handsome and the other, some twenty years later, of the same José Matias, tattered and drunk. Although the reason for the terrible transformation is not specified at this point, it is evident that the conflict involved attains far more tragic proportions than that experienced by Macário. It is a situation that cannot help but make the reader curious to learn more by reading on.

"Singularidades duma Rapariga Loura" and "José Matias" both begin with a definition of character, but not as it corresponds to the time period of the action recounted. Macário is introduced about forty years after the events that make up the narrative proper; José Matias is first described as he appeared as a student in Coimbra, before the start of his long passion, the in the final stage of his physical decadence, shortly before his death. Eça thus brings into immediate play the dynamic element of the complex plot -- change -- in the contrast offered by each protagonist before or after the events to be related. The reader carries the contrastive images with him as he reads the stories, and he is aware from the start that in neither case is the ending to be a happy one. This knowledge actually creates an atmosphere of suspense in stories that otherwise do not possess, quite purposely, much over dramatic excitement.

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In the dramatic plot, the function of the first section is to introduce the characters, establish the situation and present the principal element of instability or conflict that the story is to develop. The next or middle section is concerned with the process of seeking a new kind of equilibrium, including the difficulties encountered in the movement toward stability. Neither "Singularidades duma Rapariga Loura" nor "José Matias" follows the model formula very closely, however. They diverge from the very start by beginning with what is essentially the end of their stories. Only the protagonists are introduced at this point, and neither the situation nor the source of conflict is disclosed. It can quite validly be maintained, nevertheless, that the deviation is less radical than at first appears. Although we may not know at first just where the conflict lies, its effects on the protagonist of each story is shown right away. And, while it is true that the situation is not given at the beginning of the story itself, it is revealed at the start of the protagonist's narrative, at which point the other major characters appear, also. We learn of the love of Macário and Matias for their beautiful neighbors and then immediately pass into the next stage, which traces what is referred to as the "rising action," in this case the satisfactory progress of the two passions. Macário, believing himself loved by Luísa and his suit favored by her mother, decides to get married, and José Matias is sublimely happy merely to gaze adoringly at an equally

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adoring Elisa across their garden wall. This leads into the first turning point or crisis and results in a reversal of the hitherto favorable situation. In both instances, circumstances are thrown into disorder by secondary characters who up to that point were little more than background figures. Uncle Francisco and Matos Miranda destroy the happy status quo, the former by opposing Macário's marriage and the latter by involuntarily making it possible for José Matias to marry Elisa. By dying, Matos Miranda ostensibly eliminates the only barrier to the happy consummation of José Matias' persevering love. In actual fact, of course, the husband's death merely serves to reveal that the real obstacle separating José Matias and Elisa is Matias himself.

In both stories there are two repetitions of the initial rising action and crisis, but each time with variations in the specific circumstances and in the changes produced in the protagonist. Action and character interact and affect one another. Macário's refusal to give up Luísa leads him to penury and forces him to accept the job in Cabo Verde. The hardships he encounters there and his success in overcoming them develop in him the very qualities of moral strength and probity earlier identified with the Macário family and particularly personified by Uncle Francisco, and they also enable him to resume his engagement to Luísa. The happy state of affairs is again interrupted, however, and Macário once more finds himself ruined and facing a return to Cabo Verde because of his friend's perfidy. The pattern of rising action, crisis and reversal is

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repeated for the final time, and again plot and character exert a causal influence on one another. The experience in Cabo Verde makes Macário morally strong, and his integrity compels him to accept financial responsibility for his friend. This action in turn wins the forgiveness of Macário's uncle, and occasions the last upward movement. The final climax -- the discovery of the ring in Luísa's possession -- shows the immediate destruction of Macário's illusion by a single disastrous revelation that offends the strong sense of honor which, ironically, the struggle for Luísa's hand was primarily responsible for shaping.

In "José Matias" there is also a repetition of the rising action/climax/reversal sequence with, there, too, plot elements and character mutually responsive. Three times José Matias goes through a period of relative stability that in each case is abruptly terminated by an external event. However, although the disruptions are external in origin, the new situations that follow are brought about by Matias, produced by his fears and desires. And, in turn, Matias' actions dramatically affect his state of mind and being. Each of the two times that José Matias tries to resume the ideal relationship that he and Elisa enjoyed during the ten years prior to Matos Miranda's death, he fails. He fails not so much because external factors have changed, but because he himself is no longer the same person. He has undergone a "tremenda e dolorosa mudança." During the first period of his passion, he is a marvel of smiling happiness of whom the narrator can say: "Nunca

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admirei, meu amigo, face humana aureolada por felicidade mais segura e serena" (234). From the very beginning of the second period, however, which comprises the seven years of Elisa's marriage to Torres Nogueira, the alteration is evident in Matias, in his "face toda devastada pela angústia e pela derrota" (244). The narrator is puzzled by a change which seems inexplicable in view of the apparent resumption of the same spiritual relationship that had previously kept Matias in a smiling rapture for a decade, and his reasoning seems valid: "Parece que um tão estreme espiritualista, reconquistando a idealidade do antigo amor, devia reentrar também na antiga felicidade perfeita" (248). José Matias cannot recapture his former happiness, however, because he has lost the innocence that made that happiness possible. Forced into discovery of his inadequacies by his actions in fleeing the eligible Elisa, he no longer possesses the ignorance essential to the restitution of his old blissful state once Elisa is again the unattainable ideal. And knowledge brings with it suffering and, finally, destruction.

In neither "Singularidades duma Rapariga Loura" nor "José Matias" is the ending as finished as it is in stories with more conventional dramatic plots, such as "O Defunto." Undoubtedly José Matias' death and burial are final events, yet his story seems incomplete in that it retains an aura of mystery and irresolution. His character, motivation and actions are never revealed, never explained except by a man who, by his own confession, does not understand José Matias.

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Unless he accepts the narrator's interpretation, the reader is left to make his own analysis and to reach his own conclusions.

In "Singularidades duma Rapariga Loura" the relationship between Macário and Luísa is brought to a very unequivocal and definite termination. Nonetheless, as in "José Matias," so many questions are left unanswered that the story does not communicate the impression of absolute resolution. In addition to the puzzling aspects surrounding the figure of Luísa, the sensation of inconclusiveness is further intensified by the device of having Macário tell his story forty years after its occurrence. The reader is offered a brief glimpse of what Macário has become, but only from the outside and with no information given about the intervening years, such as the process of recovery undergone by the disillusioned youth. In both stories, therefore, although the actions move toward an end, and the end settles something, although some point of stability is reached, everything is not "wrapped up" for the reader. Implications are left to be pondered and characters to be defined. Neither possesses the tighter conclusiveness of most of Eça's stories, or their salient structural patterns.

2. Structural Patterns.

Referring to Eça's process of literary construction, Mário Sacramento stated that "há nele uma profunda compreensão da obra de arte como peça arquitectónica."[124] In general,

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[124] Sácramento, Op. Cit., p. 169.

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this is an apt description. Many of Eça's stories are most precisely shaped, at times to the detriment of other narrative elements less developed. Where, however, structural form is maintained in balance with the equally important aspects of theme, character and style, the resultant work gains by the richness of its multi-faceted nature.

a. Frame Design.

While some of Eça's compositions do not yield a clear example of specific design, others suffer from one which may be too rigid or perhaps ineffective. Thus, one of the limitations of the early narratives later included in the Prosas Bárbaras is the obtrusiveness and monotony of an outworn structure. Except for "Entre a Neve," the stories are fixed within the same half-frame device. In "O Senhor Diabo" and "Memórias duma Forca," there is a first person voice to introduce the reader to the main speaker or character. In the former piece, the author gives a brief demonological history and then detaches himself to tell the story of one of the Devil's loves. In "Memórias duma Forca," the narrator, like so many before him, tells of a fragmented manuscript discovered by him, in this instance "por um modo sobrenatural," and then presents the prologue to the memoirs. The story continues in the first person, but the point of view shifts to the gallows. The comprehensive effect of the process is not unlike that of railway coupling, with the two parts of each story linked together like railroad cars. There is little coalescence beyond that, and, consequently, the stories

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suffer from a lack of compactness, in contrast with Eça's later stories.

Although, superficially, "Singularidades duma Rapariga Loura," "José Matias" and "Um Poeta Lírico" seem to rely on the same fundamental formula, a change has been effected that considerably augments coherence and density in each case. In "Singularidades duma Rapariga Loura," the narrator is not restricted to the purely passive role of introducer. He is also a subjective observer who, although limited in range of vision, adds an important element to the reader's possible understanding of the protagonist. Further, his emotional disposition lends a vague tone of mystification to the story he passes on. In short, by extending the narrator's role so that it presents an integral part of the dramatic fabric, the disjunctive frame-work apparatus of the earlier stories is converted into an organically sound structure that hangs firmly together.

This development is even more pronounced in the pattern woven by "José Matias." There, in effect, the narrator-observer weaves in and out of the story by interjecting his own comments and interpretations intermittently, but quite regularly. Even more than his counterpart in "Singularidades duma Rapariga Loura," he contributes cohesion to the over-all narrative organization. The story of José Matias' passion is spread unevenly over a period of twenty years, and it is the narrator who prevents the unraveling of the edges which divide the various periods of time. He is present to highlight every major stage of José Matias' relationship with Elisa and

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to carry the reader over from one stage to the next. He turns up to visit José Matias on the very night that the worried young man flees to Oporto following the death of Matos Miranda; he sees him in Oporto when another crisis is imminent with the end of the mourning period.

In "Singularidades duma Rapariga Loura," the narrator is an observer only in the present. He has no personal involvement whatsoever with the events related to him by Macário. Whatever influence his mood may have exerted on the story as the reader receives it remains purely problematical. In "José Matias," however, the story is the narrator's version of people and events. It is he who chooses which facts to relate, just as it is he who interprets the actors and their actions. As a result, the framework device of the storyteller becomes an inextricable part of the total work, not just an introductory convention with little relevance otherwise to the narrative conflict. Instead of an essentially free-standing structure, it is built into, and as part of, the other aspects of the story, so that plot, character, design and even style form an integral aggregate.

b. Antithesis.

Another structural pattern of which Eça is fond and which is, in fact, one of the most pervasive and characteristic aspects of his literary art in general, involves the juxtaposition of contradictory or contrasting elements. So prevalent, indeed, is it throughout his brief fiction that examples are to be found in almost all his short stories,

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whether in the style, theme, characterization or technique. Two stories alone would suffice to prove Eça's predilection for making polaric oppositions, however, for "Adão e Eva no Paraíso" and "Civilização" are not only narratives whose structures are built entirely of contrastive elements, but antithesis is the basis for almost every other aspect of the stories as well.

"Civilização," in particular, is divided sharply from beginning to end into a specific thesis and its antithesis, and plot, character, style and technique all affirm and support the bipartite theme on which the story is structured. In illustration of his premise that only by reaffirming his kinship with nature and by divesting himself of the unnecessary excrescences of his materialistic culture can man succeed in restituting meaning and contentment to his life, Eça turns to the conventional town versus country motif as a point of departure. The first part of his story, therefore, takes place in the city, as the center of humanity's most advanced development, where man lives among the amassed trophies of his progress, social, technological and cultural. Then the other side of the coin is presented, and in the second section of the story man is set down in the country and stripped of all but the most basic and essential of his inventions and discoveries. Actually, it is not the other side of the coin that is shown, but two different coins. And each one is seen in the single perspective necessary to maintain the antithetical structure of the story. The narrative is divided into five parts;

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two each per area and respective characterization of the antipodes, and the final one serving as a type of summation, with the oponents in closer confrontation.

In the city, interiors predominate, and man fills his enclosed spaces with a superfluity of objects, mechanical, for the most part, which merely make life complex, dehumanized and, eventually, monotonous. Satiety causes profound boredom, physical decadence and pessimism, and man becomes incapable of feeling the interests or emotions that might reconcile him with life. Now Eça erects the second part of his structure, in what essentially amounts to a point by point inversion of the first. In the country, man reacts outwardly, mentally and physically. The endless variety and constant change of nature stimulate his mind, while at the same time the meagre needs of a country household free him to respond to the attraction and universal affinity that he feels. His senses, no longer satiated to the point of insensitivity, savour the wholesome taste of simple food and rediscover the joys of leisurely, select reading. And instead of his old pessimistic outlook, Jacinto recovers the capacity to laugh, which had fallen victim to civilization, as Eça already expressed earlier:

> Eu penso que o riso acabou -- porque a humanidade entristeceu. E entristeceu -- por causa da sua imensa civilização... Quanto mais uma sociedade é culta -- mais a sua face é triste. Foi a enorme civilização que nós criámos neste derradeiros oitenta anos, a civilização material, a política, a económica, a social, a literária, a artística que matou o nosso riso....[125]

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[125] Eça de Queiroz, Notas Contemporâneas, p. 165.

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That does not mean that nature makes an optimist of man. In the final stage of Eça's pattern, he recognizes man's unique ability to feel pain and disillusionment, a condition inherent in man and therefore present wherever he lives. The tedium produced by civilization, however, aggravates man's despair, while nature teaches him to accept and rejoice in life as it is, and, with its cyclical renewal and ceaseless flow, it offers humanity serenity, consolation and contentment.

Although "Adão e Eva no Paraíso" is also antithetical in structure, the technique used is entirely different. Whereas "Civilização" is bipartite in design, with thesis and antithesis separated throughout, "Adão e Eva no Paraíso" is more like a polyphonic composition with a counterpuntal texture made up of two melodic lines that at times alternate, other times intermingle. Initially, the motif of man's creation according to the Bible is answered by the contrastive scientific vision of humanity's evolution from a lower form of life. The two themes are played in clear distinction to one another. We begin by reading that on the morning of October 28th the earth was completed:

> Já apareceu perfeita, perfecta, com as provisões e alfaias que a Bíblia enumera, as ervas verdes de espigas maduras, as árvores providas do fruto entre a flor, todos os peixes nadando nos mares resplandecentes, todas as aves voando pelos ares aclarados, todos os animais pastando sobre as colinas viçosas, e os regatos regando... (AEP 138).

Into this world which has been embellished just for his coming appears Adam, and he dwells in the Garden of Eden, where nature is at its most beautiful and fertile:

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> Lentamente, através, um rio corre, semeado de ilhas, ensopando, em fecundos e espraiados remansos, as verduras onde já talvez cresce a lentilha e se alastra o arrozal (142).

Snow-covered mountains, lagoons shaded by palm trees, forests, all populated by fauna as abundant and varied as the flora. A perfect habitation, a real Paradise for the two perfect creatures created by God. Yet, further on, Eça writes of "os dias abomináveis do Paraíso" and in absolute contradiction to what he has already stated, he adds, "a terra ainda não era uma obra perfeita" (158). The idyllic, serene earth is transformed into a land in continual agitation and upheaval, with the weather limited to terrifying extremes. First the ceaseless rains:

> Depois eram as chuvas, as longas chuvas Edénicas, desabando em jorros clamorosos, durante alagados dias, durante torrentosas noites, tão desabaladamente que do Paraíso, vasto charco barrento, apenas apareciam as pontas do arvoredo afogado, e os cimos dos montes atulhados de bichos transidos que bramiam no terror das águas soltas (159).

Then unbearable drought:

> Oh! o incomparável tormento das secas no Paraíso! Lentos dias tristes, após lentos dias tristes, a imensa brasa do Sol candente coriscava furiosamente num céu cor de cobre, em que o ar baço e grosso crepitava e arfava (159).

Mountains split, rivers dried up, foliage withered from the blazing winds and life perished and rotted:

> Todo o Éden andava coberto das revoadas de abutres e corvos, porque, com tanto animal morto de fome e de sede, abundava a carne podre (159-60).

Two diametrically opposed visions of earth are depicted, therefore, in a paradoxical coexistence, as Eça turns first to the Bible and then to evolutionary theories. He does not always, however, maintain such a clear cut division between

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his two worlds. Often the alternation occurs in such quick succession as to give the impression of simultaneity. Undoubtedly the outstanding passage in this respect is the one, already quoted in the section on theme, in which Eça describes his version of man's creation -- the descent from the tree and Adam's sudden self-awareness.

Finally, the two counter-themes merge altogether, expressing a synthesis in which man -- "que o esforço da Vida embelezou" (174) -- becomes a true Adam, ruling over a real Paradise:

> No entanto, bem podemos supor que Abel nasceu -- e, uns após outros, os dias deslizam no Paraíso, mais seguros e fáceis. Já os vulcões lentamente se vão apagando. As rochas não se despenham já com fragor sobre a abundância inocente dos vales. Tão amansadas andam as águas, que na sua transparência se miram, com demora e cuidado, as nuvens e os ramos dos olmos. Raramente um Pterodáctilo macula, com o escândalo do seu bico e das suas asa, os céus, onde o sol alterna com a bruma, e os estios se franjam de chuvas ligeiras. E nesta tranquilidade que se estabelece, há como uma submissão consciente. O Mundo pressente e aceita a supremacia do Homem (174).

The climax has been reached; man has established his domain. And Eça would seem to have reached the logical ending to his story. Instead, however, he adds a coda which actually corresponds to and completes a secondary design elaborated within the main structural pattern, a design which by its final reversal produces the hour-glass figure mentioned by E. M. Forster.

c. Inversion.

As Eça works his double exposure of humanity's origin, he also brings into full play his very personal and ubiquitous sense of the ironic, particularly directed at

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any literal interpretation of the Bible. He describes the situation of early man, who, according to Scripture, was created to rule the earth, as singularly inferior vis-à-vis his supposed subjects:

> Mas quantas noites, depois de jejuns angustiosos, se achavam os Eleitos da Terra forçados a afugentar a hiena, com rijos brados, através das clareiras, para lhe roubar um osso fètidamente babujado, que era já o sobejo de um leão farto (161)!

Eça refers to "a Bíblia, com a sua exageração oriental, cândida e simplista"(145), and he considers the eating of the forbidden fruit an "alegoria dos poetas do Génesis"(170). His favorite target, however, is the calendar of biblical events formulated by James Ussher. This is not to say that only scriptural fundamentalism arouses Eça's ironic humor. Science, too, receives its measure, as when Eça imagines the animal world awaiting the proper nomenclature it would receive from Georges Buffon, the French naturalist of the eighteenth century: "E depois consideremos que ainda restavam pelo Paraíso, entre bichos de formas racionais, polidas, já preparadas para a prosa nobre de Mr. de Buffon..." (163). Nonetheless, the history of mankind that Eça reconstructs so imaginatively and humourously incorporates the major evolutionary theories of his time, both as regards man's progression and the earth's development. Eça does, indeed, see man as the product of long centuries of struggling to survive against animate and inanimate forces, and he pays tribute to his great achievements and discoveries. Yet, at the very end, he puts aside, as if to denounce the significance attributed to them, the material and even intel-

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lectual attainments of man, and he leaves instead the image of a spiritual being, possessing the soul which science would deny, and great above all else in his potential to love. The symmetry of the pattern is complete, as the ideal of the spirit assumes the superiority initially granted the essentially material progress of mankind. A similar interchange occurs in the conclusion of "José Matias." Throughout the story Matias appears in an absurd position -- obvious loser to the material aspects of life. Yet, at the end, it is the physical lover who pays tribute to the "hyperspiritual" hero, tacitly confessing the body's ultimate subordination to the soul.

"Singularidades duma Rapariga Loura" also has an hour-glass design within the main structural pattern in the emotional relationship between Macário and Luísa. When Macário falls in love with Luísa he is an immature and sentimental youth, who sheds easy tears over disappointments in his love affair. Luísa, on the other hand, with her undemonstrative, impassive character, stands at the opposite emotional scale. In the middle of the story, two events occur which serve as hints of the reversal that is to come. Luísa, scared of being discovered with Macário by her mother, shows agitation for the first time, and Macário makes the difficult and brave decision to accept work in Cabo Verde, where he perseveres through sufferings and humiliations until he has earned enough to return to Lisbon to get married. He cries twice again after that, but, as in the other instances, it is the romantic situation that occasions his emotional weakness. His hard, unrelenting

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reaction to Luísa's theft of the ring is quite valid since, with his love dead, the character developed at Cabo Verde takes over -- a character not unlike that of Tio Francisco. It is also, undoubtedly, similar to the authoritative attitude of Luísa's mother, which, in turn, explains Luísa's emotional outburst. The reversal is complete, the two extremes have exchanged places, with an obdurate Macário rejecting a weeping, broken Luísa.

Among all of Eça's short stories, the most pictorial and precisely worked pattern schemes are found in "Frei Genebro" and "O Suave Milagre." And in both cases the designs are particularly apposite to the thematic content of the stories.

d. Polyptychal Panel.

In the Crónica da Ordem dos Frades Menores, the entire focus of the narrative involving Friar Juniper is placed on the episode of the mutilated pig, with each element of the incident told in sequential order and given equal stress: Friar Juniper sees the sick man and fulfills his request; the owner of the pig complains to St. Francis, who admonishes Friar Juniper; the friar converts the owner to his point of view and, with the offering of the pig to the religious community, the narrative ends. Eça's version is very different, structurally as well as thematically. In "Frei Genebro," Eça tells the story of the good friar who just missed becoming a saint in a series of four panels, each of which fixes on a broad period in his life or on a specific event. The scenes recall paintings depicting

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saints' lives that are common on medieval retables.

Eça's polyptych is composed of two minor panels and two main ones. The two lesser frescoes give a sweeping view of Frèi Genebro's saintly life, with the first one illustrating Eça's comment on the friar as the perfect example of the evangelical virtues -- prayer, penance, charity and humility --, and the second depicting his virtues in social action, in scenes showing him giving his clothes to the needy, helping lepers and bandits, and bringing peace to a town split by discord. The tableaux follow no chronological order nor do they represent unique incidents in the life of the monk. Rather, we are given a panoramic condensation of actions repeated throughout a long lifetime of service to God and mankind.

The two main pieces of the set are entirely different in conception and execution. Eça now focuses on the crucial events in Frei Genebro's life -- and afterlife -- namely the incident involving the mutilation of the pig and the divine judgment. Concentration narrows down to a much smaller area of time and action, and every scene on the two panels describes the course of the specific events being narrated pictorially. The visual effect of religious painting conveyed by the structure of "Frei Genebro" is one of the most effective aspects of the story. It contributes to the medieval atmosphere the narrative seeks to communicate, and it reinforces the plot and theme without distracting from the dramatic flow. Particularly impressive is the way Eça picks up the key elements of the first three sections to construct his climax. The judgment scene both integrates

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and culminates the various threads of the story, as the virtues and good actions recounted in the first and third parts are arranged on the positive side of the balance and the single bad deed which forms the germ of the second section is placed on the opposite plate.

e. Tripartite Form.

Even more concretely graphic than the structure of "Frei Genebro" is that of "O Suave Milagre" with its triptych design. First Eça paints a background against which to set his altarpiece, telling the news of a new prophet in Galilee who predicts the coming of God's kingdom, cures all manner of illnesses and inspires hope in the souls of simple people. Then, in clear sequence, the panels take shape, each with the same trinary division: the presentation of the person and problem involved; the search for Christ; the result. First, decorating the left leaf of the triptych, Eça paints the figure of the proud Obed of Enganim, who sends his slaves to find the new magician and, with offers of a generous recompense, convince him to save their master's dying cattle and vineyards. They never locate Jesus, although everyone they stop to ask has another story to tell about him. Insulted and stoned for being blasphemers by the pharisee of whom they inquire regarding the new prophet, sower of miracles, the tired slaves finally give up their search and return to the desconsolate Obed:

> -- e todavia, radiantemente, como uma alvorada por detrás de serras, crescia, consoladora e cheia de

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promessas divinas, a fama de Jesus da Galileia (292).

The right-hand panel shows the Roman centurion, Públio Sétimo, powerful commander of the fort at Cesarea, sending forth his soldiers with orders to find the remarkable rabbi who is to save his dying daughter. But their brutal search also fails. With the disdainful words of the priest from the Roman temple denying the power of any but the Olympian gods, the soldiers return downcast as if by a military defeat to the despairing father.

> -- e todavia a fama de Jesus, curador dos lânguidos males, crescia, sempre mais consoladora e fresca, como a aragem da tarde que sopra do Hermon e, através dos hortos, reanima e levanta as açucenas pendidas (295).

Although described last, the third group of scenes makes up the main or center panel, a fact immediately brought out by the information that the widow's hovel is located geographically between Enganim and Cesarea. Again the news of Jesus reaches the ears of a sufferer, in this case a wretchedly poor and ill widow with a crippled child. To the boy's request that she bring Jesus to him, the mother explains that she cannot hope to succeed where the rich Obed and the powerful Sétimo both failed. She cannot leave him abandoned to make the trip, in any case, and she knows how difficult a time she would have. The imaginary search she describes corresponds to the actual ones undertaken by Obed's and Sétimo's men:

> Longas são as estradas da Galileia, e curta a piedade dos homens. Tão rota, tão trôpega, tão triste, até os cães me ladrariam da porta dos casais. Ninguém atenderia o meu recado, e me apontaria a morada do doce Rabi (297-8).

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And, as the child cries out to see Jesus, He appears at the doorway, to provide the focal point of the panel and complete the triptych.

The tripartite arrangement of "O Suave Milagre" is by no means unique to that composition among Eça's short stories. Quite to the contrary, the use of three sections, whether as a narrative or technical element, is a characteristic feature of several stories. Particularly interesting is the rhythmic pattern of repetition and variation in three movements that distinguishes "Singularidades duma Rapariga Loura," "O Tesouro" and "José Matias." In all three stories the basic situation is iterated three times, with variations within each restatement and a deviation in the final climax. In "Singularidades duma Rapariga Loura" each narrative phase concludes with a negative reversal of Macário's amorous fortune. He falls in love, has his love reciprocated and decides to get married, only to be fired by his opposed uncle. After privations in Cabo Verde, he returns to Lisbon and establishes a business. This time his marriage is prevented by the financial ruin inflicted upon him by a friend. With his uncle's forgiveness he comes closer than ever to realizing his dream, until Luísa herself causes the final, insurmountable blow.

In "José Matias" the pattern of repetition is even more exact, as each act presents an impassioned -- spiritually, of course -- Matias gazing adoringly at Elisa, who, from within the confines of her home, returns his love while remaining a faithful wife or mistress. Death and

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flight terminate each stage, including the final one, with the sole difference that the last death is the hero's and his flight becomes a permanent one.

The trinary format of "O Tesouro" is given immediate accentuation by the story's treating of three brothers who discover a treasure chest with three keys in three locks. The brother who is to ride to town for supplies is to buy "três alforges de couro, três maquias de cevada, três empadões de carne, e três botelhas de vinho" (114). The story itself is also divided into three parts, and when Rui attempts to convince Rostabal that they should kill the absent brother, Guannes, three reasons suffice to justify the deed. Murder is committed three times, with the final repetition again containing the greatest variation, in that the first two are stabbings by living assassins and the last is a case of poisoning by the hand of a man already dead himself. The symbolical importance of the numeral three is, of course, universal, and the use of ternary elements is one of the conventions of folktales, which is essentially what "O Tesouro" is. Eça's emphasis on this aspect heightens the impression of his story's affinity to folk sources, but that is not the only purpose for his use of the convention. In its patterned repetition, the number three functions as an integral part of the story's very structure.

D. Narrative Perspective.

With Eça de Queiroz, new aspects are introduced into the art of presenting narrative perspective in the Portuguese short story that support by practice Wayne Booth's contention

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concerning the inadequacy of the conventional approach to point of view. The distinctions of person and of degree of author omniscience cease to function as the exclusive, or even key, criteria in analyzing the treatment of viewpoint. According to the conventional guidelines, stories such as "No Moinho," "Frei Genebro," "A Aia" and "Um Dia de Chuva" belong in the same category because they are all told in the third person. Yet, the effect in "Um Dia de Chuva" is far closer to that of a first person narrative, since the story is seen entirely through the eyes of José Ernesto, even though he is always referred to in the third person. "No Moinho" and "Frei Genebro" are both told by an author possessing omniscience -- unlimited in the first case, partial in the second -- and maintaining an "impersonal" or objective attitude, with no direct commentary on either characters or action. Nonetheless, the difference in tone sets the two stories widely apart. In contrast to the naturalistic detachment with which "No Moinho" is related, the apparent authorial objectivity is compromised in "Frei Genebro" by a pervasive sense of ambiguous irony. The element of confusion concerning the author's true moral norm or distance from his character in "Frei Genebro" brings the story nearer the first person narrative of "José Matias" than to the others sharing the same point of view. So, also, although both "José Matias" and "Singularidades duma Rapariga Loura" are related in the first person, factors such as authorial attitude and distance, as well as the extent of narrator reliability, make the

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differences of greater significance than the similarities. Nevertheless, although the criteria of person and degree of omniscience alone are inadequate in considering the methods and techniques contributed by Eça to the important aspect of point of view, they do comprise essential elements in any broader criteria which may be followed and are a convenient point of departure in our study.

1. Angles of Narration.

a. Third Person Omniscient Viewpoint.

Perhaps the purest example of the traditional narrative method provided by Eça in his short stories is found in "A Aia." Eça there employs the oldest techniques of storytelling to recount a simple tale of episodic structure, which, while its primary goal is undoubtedly to entertain, also contains echoes of didactic intent. That the story is to follow the conventional pattern is immediately made clear by the traditional opening formula, "Era uma vez..." The story is then told by a narrator who can be and go everywhere, even beneath the surface of the action to catch a glimpse of a character's mind and heart.

> Desses inimigos o mais temeroso era seu tio, irmão bastardo do rei, homem depravado e bravio, consumido de cobiças grosseiras, desejando só a realeza por causa dos seus tesouros, e que havia anos vivia num castelo sobre os montes, com uma horda de rebeldes, à maneira de um lobo que, de atalaia no seu fojo, espera a presa (180).

Part of the information so provided is not privileged and could as well have been presented in scenic form, letting the stated depravity of the character reveal itself dramatically. When, however, we are told that the uncle is

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consumed by covetousness and a desire to be king because of the royal treasury, we are expected to receive as fact what in real life would represent inference. The authoritative voice of the narrator discloses directly inner impulses and motives, with the reader accepting the privileged position thus assumed. The reader is also expected to believe, with no further evidence than the author's word, in the impassioned loyalty of a slave for her masters, an attachment so absolute as to exceed even maternal love.

> A leal escrava, porém, a ambos [son and prince] cercava de carinho igual, porque se um era o seu filho -- o outro seria o seu rei.
>
> Nascia naquela casa real, ela tinha a paixão, a religião dos seus senhores. Nenhum pranto correra mais sentidamente do que o seu pelo rei morto à beira do grande rio. Pertencia, porém, a uma raça que acredita que a vida da terra se continua no Céu (180).

Loyal service would be observable, but the sincerity or intensity of the slave's feelings, including her belief in the hereafter, could only be judged with certainty from within. Yet the information so given by the omniscient author must be accepted unquestioningly if the rest of the story is to hold up. Just before the climactic action takes place, an additional piece of privileged information is given when the reader is told that upon realizing that the enemy had invaded the palace to kill the infant prince, the nursemaid proves her loyalty:

> Ràpidamente, sem uma vacilação, uma dúvida, arrebatou o príncipe do seu berço de marfim, atirou-o para o pòbre berço de verga -- e tirando o seu filho do berço servil, entre beijos desesperados, deitou-o no berço real que cobriu com um brocado (183).

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A witness to the act could have noticed the lack of hesitation, but not the absence of doubt, which is a statement concerning a mental state. Again, as the nursemaid stands amidst the royal treasures from which she is to choose her reward, Eça lets us know her thoughts while the anxious crowd believes her to be considering her selection:

> E no meio da câmara, envolta na refulgência preciosa, a ama não se movia... Apenas os seus olhos, brilhantes e secos, se tinham erguido para aquele céu que, além das grades, se tingia de rosa e de ouro. Era lá, nesse céu fresco de madrugada, que estava agora o seu menino. Estava lá, e já o Sol se erguia, e era tarde, e o seu menino chorava decerto, e procurava o seu peito!... (185).

Despite the fact that Eça plays the role of omniscient author, possessing the power to see everything, in reality he does not penetrate the depths of his character's mind. The unnamed slave remains a totally flat figure. The brief insights given of her feelings and beliefs are bare statements of the most limited and superficial nature. Although the elements for a moral conflict are present and the ending represents a resolution of the undeveloped opposition between duty and love, no struggle is actually depicted. The choice between the two demands is made without hesitation, we are assured, and a synthesis of the two is effected by the third sentiment ascribed to the nursemaid, namely her belief in the continuation of earthly life after death.

Even though most of the tale focuses on the main figure of the slave woman, there are several shifts in narrative angle to other characters. In addition to being told of the cupidity of the villainous uncle, the reader fleetingly enters the king's mind as he goes off to do

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battle, "levado no seu sonho de conquista e de fama," and afterwards learns of the widow's threefold grief over the loss of her king, her husband and her son's father. All those interior facts are reported summarily to the reader, as are the details of the action. The only example of direct discourse occurs at the very end, at the dramatic highpoint of the story when, her duty to her masters fulfilled, the nursemaid is free to go to her own child:

> -- Salvei o meu príncipe, e agora -- vou dar de mamar ao meu filho!
>
> E cravou o punhal no coração (186).

There are a few instances in which a measure of scenic orality is conveyed by means of free indirect discourse or direct commentary by the narrator. Since the commentary appears in the context of the narration and without direct address to the reader, the separation between the narrator's voice and that of the assembled onlookers is not easy to determine:

> Foi um espanto, uma aclamação. Quem o salvara? Quem?... Lá estava junto do berço de marfim vazio, muda e hirta, aquela que o salvara! Serva sublimemente leal!
>
> E de entre aquela multidão que se apertava na galeria veio uma nova, ardente aclamação, com súplicas de que fosse recompensada, magnificamente, a serva admirável que salvara o rei e o reino.
>
> Mas como? Que bolsas de ouro podem pagar um filho? (184).

The impression thus communicated of direct discourse intermingled with expository narrative imparts a more vivid sense of the excitement felt by the people as they discover that their prince is alive, saved by the nursemaid's sacrifice of

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her own child for the prince. The heightened dramatic quality of such occasional scenes does not, however, contribute anything to psychological complexity, but, rather, further emphasizes the episodic nature of a story which fits the traditional mold of a tale, with its primary interest in the events of the storyline.

Essentially the same narrative method is used in "O Tesouro," with Eça there, too, taking an omniscient role, as when he tells us of the three brothers who are "os fidalgos mais famintos e os mais remendados" in the entire kingdom of Asturias and whom poverty has made "mais bravios que lobos" (113). There is a significant difference, however, in the predominantly dramatic presentation of the author's knowledge. Thus, although Eça qualifies Rui as the most intelligent of the brothers, the truth of the judgment is proved by the character himself, particularly in the dialogue in which Rui craftily persuades Rostabal to murder the third brother, Guannes, upon the latter's return from buying supplies. Then, when two brothers have been disposed of and only Rui remains, Eça reveals Rui's thoughts in free indirect discourse, so that despite the third person point of view, the effect is one of first person intimacy and presentness.

> E Rui, alargando os braços, respirou deliciosamente. Mal a noite descesse, com o ouro metido nos alforges, guiando a fila das éguas pelos trilhos da serra, subiria a Medranhos e enterraria na adega o seu tesouro! E quando ali na fonte, e além rente aos silvados, só restassem, sob as neves de Dezembro, alguns ossos sem nome, ele seria o magnífico senhor de Medranhos, e na capela nova do solar renascido, mandaria dizer missas ricas pelos seus dois irmãos mortos... Mortos, como? Como devem morrer os de Medranhos -- a pelejar contra o Turco! (120).

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And when, after eating and drinking the provisions brought by Guannes, Rui prepares to load the gold on his horse, Eça dramatizes the succeeding scene by combining the techniques of direct and free indirect discourse with narrative summary:

> Mas oscilou, largando os dobrões que retilintaram no chão, e levou as duas mãos aflitas ao peito. Que é, D. Rui? Raios de Deus! era um lume, um lume vivo, que se lhe acendera dentro, lhe subia até às goelas. Já rasgara o gibão, atirava os passos incertos, e, a arquejar, com a língua pendente, limpava as grossas bagas dum suor horrendo que o regelava como neve. Oh Virgem Mãe! Outra vez o lume, mais forte, que alastrava, o roía! Gritou:
>
> -- Socorro! Alguém! Guannes! Rostabal! (121-2).

In that passage, also, occurs the single instance of direct authorial comment, with the question, "Que é, D. Rui?"

Throughout the course of the story, with a single exception, Eça stays with the brothers in the woods where they discover the treasure. Only at the end does he change his focus and reveal, with retroceding omnipresence, how Rui happened to be poisoned by Guannes, in case the reader has not already guessed:

> Oh! D. Rui, o avisado, era veneno! Porque Guannes, apenas chegara a Retortilho, mesmo antes de comprar os alforges, correra cantando a uma viela, por detrás da catedral, a comprar ao velho droguista judeu o veneno que, misturado ao vinho, o tornaria a ele, a ele sòmente, o dono de todo o tesouro (122).

And with the final sentence, Eça discloses what no other human being knows: "O tesouro ainda lá está, na mata de Roquelanes."

It is with "No Moinho" that Eça is most the omniscient author. In the naturalist manner of laboratory technician, he presents the moral degeneration of a woman. Everything the reader learns about Maria da Piedade is information

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divulged by the all-knowing author. He tells of her unfortunate childhood and unhappy marriage, consisting entirely of caring for a sickly family. It is the author who tells the reader that Maria da Piedade is happy in her unceasing service of nursing chronically ill beings, only to contradict himself later by affirming her spiritual fatigue with life and her abiding misery at leading such a morbid, stifling life.

The focal point of the story is Maria da Piedade at all times. Even when there is a shift in perspective, it it to provide an observer's impression of her: the post office director, the doctor, the townspeople, all consider her a model wife and mother, a saint. Adrião, too, is touched sufficiently by her as the chaste image of a suffering, loving mother to feel ashamed of having made advances to her and to leave rather than risk harming the image. Maria da Piedade does not herself show what she is like. Only in the brief exchange between her and Adrião at the windmill is there a hint of the character revealed by the character herself. This brief dialogue of make-believe and the even briefer one when Adrião first arrives are the only examples of a dramatic rather than summary rendering of a scene. It must be noted that both involve Adrião, the only vital force in the story. For the rest, it is the author, with his privileged vision, who tells us what he sees in the mind of Maria da Piedade.

Tracing her transformation after Adrião's departure, Eça tells how, under the influence of novels, Maria da Piedade

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creates for herself a world of escape and fantasy:

> Lentamente, esta necessidade de encher a imaginação desses lances de amor, de dramas infelizes, apoderou-se dela. Foi durante meses um devorar constante de romances. Ia-se assim criando no seu espírito um mundo artificial e idealizado (75).

An increasingly passionate obsession turns her into a hysteric suffering from erotic daydreams, irritable temperament, and excitable nerves that jump at every sound. She enlarges the ideal initially incarnated in Adrião to a composite of all the heroes of her novels until at last her erotic condition reaches its final imbalance:

> E o romanticismo mórbido tinha penetrado tanto naquele ser, e desmoralizara-o tão profundamente, que chegou ao momento em que bastaria que um homem lhe tocasse, para ela lhe cair nos braços...(76-7).

And without further ado, Eça has Maria da Piedade fall into the arms of a thoroughly repulsive creature, stating simply that he was the first to seek her favor.

The naturalist author saw himself as a laboratory technician, dissecting his literary subjects to disclose their most intimate thoughts, feelings and instincts. That, along with the fullest possible data on family background and general environment would enable him to lay bare his subject, fully, objectively. In "No Moinho" Eça attempts to use the naturalist scalpel on the type of pathological case that was particularly favored by the movement. The experiment fails, however, because Maria da Piedade remains a flat character whose transformation is unconvincing and lifeless. Eça would have his readers believe that Maria da Piedade changes from the tenderest and most self-sacrificing of mothers into an uncaring, depraved female because she is

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once awakened from a frustrated existence. We are expected to believe that she becomes irreparably diseased by a "morbid romanticism." This is all to be taken on the word of the author, who first assures the reader of Maria da Piedade's dedication and happiness in caring for her family. She is also presented as a clean, delicate woman, despite her surroundings:

> De manhã estava um pouco mais pálida, mas toda correcta no seu vestido preto, fresca, com os bandós bem lustrosos, fazendo-se bonita para ir dar as sopas de leite aos pequerruchos (64).

Yet she falls into a totally degrading situation, where she is the pursuer of a repellent being who keeps a mistress at the expense of Maria da Piedade. The impression made by the conclusion is that Eça has indulged in the shock ending often favored by him, rather than presenting an objective and credible case.

Far more effective is "O Defunto," a short story also told by the omniscient author, but in this instance from a multiple point of view. With a frequent change in focus, Eça first gives an expository view of all three main characters and then shifts at one time or another to each of them individually. He does not merely "tell" about each person, but utilizes both dialogue and free indirect discourse to let the characters speak and think more for themselves.

First there is Dom Rui, who falls in love with the renowned -- and married -- beauty, Dona Leonor. Rui leads the gay, irresponsible life of a wealthy bachelor, but he has two redeeming qualities: his devotion to Our Lady of the Pillar and the intelligence to discontinue pursuit of

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a woman who shows indifference to his attentions. Eça quotes his concluding thoughts on the matter: "Ela não quer, eu não posso: foi um sonho que findou, e Nossa Senhora a ambos tenha na sua graça" (192). Eça does not make a personal judgment, nor does he directly comment on Dom Rui, except by the choice of qualities he describes, which include being brave, handsome, and intelligent. His less admirable features are left for the reader to discern from Rui's thoughs and actions. In Rui's response to the letter that Leonor has been forced to write to him by her husband, we perceive Rui's impulsive, unthinking nature -- ecstatic at the thought of possessing Castile's famous and most inaccessible beauty and not the least concerned about her marital status. Just as he formerly condemned her apparent coldness to him, he now finds her beauty and desirability heightened by the thought that indifference was only astute pretense, while she awaited a proper moment to reveal herself. By alternating the narrative style with direct, indirect and free indirect discourse, Eça transfers to Rui much of the communication of his amorous excitement:

> Sempre ela o amara, pois, desde a manhã bendita em que os seus olhos se tinham cruzado no portal de Nossa Senhora. E enquanto ele rondava aqueles muros do jardim, maldizendo uma frieza que lhe parecia mais fria que a dos frios muros, já ela lhe dera a sua alma e cheia de constância, com amorosa sagacidade, recalcando o menor suspiro, adormecendo desconfianças, preparava a noite radiante em que lhe daria também o seu corpo.
>
> Tanta firmeza, tão fino engenho nas coisas do amor, ainda lha tornavam mais bela e mais apetecida (206)!

The only qualms he feels are concerning his own worthiness in deserving the happiness of possessing Leonor, but he

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quickly discards his momentary uneasiness in affirmation of the anticipated joys:

> Que importava! Viessem depois dores e zelos! Aquela noite era esplêndidamente sua, o mundo todo uma aparência vã e a única realidade esse quarto de Cabril, mal alumiado, onde ela o esperaria, com os cabelos soltos (206).

The most effective shift in the angle of narration involves Dona Leonor. With her the use of free indirect discourse is most extensive and, therefore, the author is less in evidence. Actually, Eça focuses on her only in one major scene, but by letting her thoughts flow on, ordered yet not unnaturally, he is able to present a convincing portrait of Leonor. Leading a life "tão quieta, tão pouco povoada de memórias de homens" (199), she is at first entirely confused by her husband's act of forcing her to write a love letter arranging for an assignation to an unknown man. After she realizes that the letter must be intended as a trap for someone who must have shown interest in her, Eça follows her thoughts as she tries to recollect who the victim might be:

> Mas como? quando? Confusamente se lembrava ela de um moço que um domingo a cruzara no adro, a esperara ao portal da igreja, com um molho de cravos na mão... Seria esse? Era de nobre parecer, muito pálido, com grandes olhos negros e quentes. Ela passara -- indiferente... Os cravos que segurava na mão eram vermelhos e amarelos... A quem os levava?... Ah! se o pudesse avisar, bem cedo, de madrugada (201)!

She begins to take an anxious interest in an unknown man to whom she would have remained indifferent but for her husband's jealousy. She thinks of him in terms of "pobre, e doce, e inocente moço" (201) and further remembers him as "tão airoso, com um gibão de veludo roxo" (202). The reader witnesses a

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woman's awakening to love from a narrative angle that imitates a first person intimacy, as opposed to being told of the development by the author as the sole privileged observer, as was the case in "No Moinho."

The only character in the story whose point of view is not given from within is that of the corpse, yet even there Eça manages to reveal something of his feelings by means of direct discourse. Thus, as he runs alongside Rui's galloping horse, he experiences the physical pleasure of motion:

> E, quando passavam entre sebes onde errasse o aroma de flores silvestres, o homem murmurava com infinito alívio e delícia:
>
> -- Como é bom correr! (212)

And he is shown satisfying a vital need:

> Depois ao entrar na azinhaga, bebeu muito tempo, e consoladamente, de uma fonte que corria e cantava sob as frondes de um salgueiro (213).

The author cannot cross the boundary of death and describe its secrets, but he can arouse pity as well as horror for his resurrected corpse by having the dead man himself reveal his joy in basic human acts.

In all the stories considered so far, Eça is omniscient and omnipresent to whatever extent he believes necesary in order to best tell his story, but, whether borrowing the vision of one or another character or assuming his own voice, he also maintains the distance of an objective author. Maria da Piedade is presented as a clinical case, for observation not judgmemt. In "O Tesouro" and "O Defunto" the boundaries between good and evil are not directly defined

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but the reader unhesitatingly understands the implicit universal values expressed in both stories. The situation is quite different in "Frei Genebro," however, where Eça, for all his apparent detachment, take a definite moral position. The difficulty lies in determining how much of what Eça says as narrator reflects his beliefs as author and what is meant ironically.

b. Third Person Partial Omniscience.

Like the other stories considered so far in this section, "Frei Genebro" is written in the third person by an omniscient author, but, in contrast to the other stories, in this case the omniscience is limited. Although in "No Moinho" the interest was focused on Maria da Piedade, Eça occasionally presented the viewpoints of other characters, specifically Adrião's, and in "O Defunto" there is a frequent shift from one to another of the characters, with the thoughts and feelings of each being revealed. The author is fully omniscient since he sees and understands everything and can enter any mind he wishes. In "Frei Genebro" Eça is still omniscient in so far as external action is concerned, but he enters only the mind of Frei Genebro. Everything is seen through two pairs of eyes, those of Frei Genebro and those of the narrator, with the latter's superior vision and knowledge added to the character's. We share Frei Genebro's thoughts of pleasure and gratitude as he enjoys the cool shade of a chestnut tree and the fresh water of a mountain stream, but it is the all-knowing author who tells us of Frei Genebro's saintly fame throughout all of Italy and who

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knows and expects the reader to believe that long, hard years of penance have made the friar utterly impervious to every possible temptation. The narrator enters a single mind, but he does not observe the external world as his character would because he sees more and knows more. Although his vision has restrictions, it is still omniscient in part.

In "Um Dia de Chuva," however, although narrated in the third person, Eça tries to avoid the pretenses of omniscience altogether. All the events are screened through the mind of one character, and the reader's knowledge is strictly limited to his. Eça tells nothing that his character could not know. It is in this story that he most closely approaches the Jamesean technique of the limited single witness through whose eyes and mind the story is unfolded. Omniscience is at all times implicit, of course, for Eça is still the one who sees, knows and tells all, but he centers the narrative interest in the actions and reactions of José Ernesto. We enter José Ernesto's mind and remain there, and we see all the other characters and the events in the story through his eyes, as they appear to him, not as they appear to the author or to anyone else in the story. Eça's frequent use of indirect free style, which is discussed in the section on characterization, is an important factor in producing this effect.

We learn of José Ernesto's past and why he is where he is from his own reminiscences during the wakeful hours of a rainy night:

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> Mas não adormeceu, contrariado com aquela chuva de Lua nova que podia pegar e estragar a sua visita a Paço de Loures. E ao mesmo tempo, ante aquele rumor de invernia surgindo em Abril, pensava no estranho impulso que o levara, a ele, soleiro e sociável, amando as cidades e o conforto, a querer comprar uma quinta tão longe de Lisboa, numa região de serras e de névoas.
>
> Era todavia uma desejo bem antigo, já do tempo do liceu, quando vivia com o pai em Lisboa, no quarto andar de uma rua ruidosa... (108).

Coimbra, the inheritance from his uncle, his playboy existence and his long lasting dream of owning a country estate unfold through the recall of the character's memory, and it is his impressions that the reader is given of the Paço de Loures, of the weather and of the other characters. Quite naturally, since we see through José Ernesto's eyes, he is the only character for whom we are not given some sort of physical description, while the descriptive detail given for the other characters varies in proportion to the protagonist's degree of interest. Padre Ribeiro is never more than the nape of a fat neck, round tortoise shell eyeglasses and phlegmy throat. He is an insufferable bore with his long-winded recollections, and the inattention accorded him by José Ernesto reflects that. He touches upon brief segments of the priest's conversations only to emphasize his excruciating dullness:

> -- De sorte que -- ia contando o padre Ribeiro com as mãos apoiadas aos joelhos -- estávamos aqui sem poder partir, e a chuva sem parar, zás zás... Lembro-me muito bem de que a Sr.ª D. Manuela, que Deus haja, tinha nesse dia uma enxaqueca, e até se encostara nesse mesmo canapé em que V. Ex.ª está sentado. E era um domingo... É curioso, era também um domingo. Foi até o reitor de São Brás que disse a missa. Já lá vai, coitado... Pois era rijo...(114).

Maria Joana, on the other hand, is dwelled upon with linger-

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ing, poetic consideration, and José Ernesto's growing interest in her is revealed principally by his subtle encouragement of Padre Ribeiro to speak about her. The latter's verbosity on that subject is recorded in full, as when he is lyrically inspired by Maria Joana's golden tresses:

> --É uma cor notável! Porque, quer V. Ex.ª creia ou não, o cabelo da Sr.ª D. Maria Joana, ao sol, reluz como ouro! Ás vezes, no jardim... O cartório tem janela para o jardim, e a minha banca fica justamente ao pé da janela. Pois, meu caro senhor, às vezes, ela anda no jardim, lá a tratar das suas flores, e quando passa assim entre duas árvores, toca-lhe uma réstia de sol -- e ainda que se não deva misturar o sagrado ao profano -- eu lembro-me sempre de uma auréola de santa... Ouro! Ouro puro(122)!

And José Ernesto, for once, finds Padre Ribeiro fascinating and not loquacious enough.

The single character viewpoint has the advantage of combining the impersonal aspect of the third person perspective and the personal impression of a first person narrative by presenting an objective view of events while involving the reader directly in the affairs and feelings of someone with whom he can identify. We are with José Ernesto, rather than sitting beside the author. We share his thoughts, hear his words and observe his actions directly and not through the intermediary position of the author. Yet, since we are not restricted to the interior focus of the first person, we are also able to step to the side and see José Ernesto as more objective observers. In fact, we are able to understand him better than he understands himself, without explicit authorial explanation. We perceive José Ernesto's growing attraction to Maria Joana as he does not, and we recognize that his changing attitude

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toward the country is essentially the unconscious reflection of his incipient love. The city suddenly has disadvantages, and he is reluctant to return to Lisbon, a reluctance which he analyzes logically but with self-deception:

> Além disso, a ideia da volta a Lisboa, tão rápida, já o enfastiava, antevendo a Avenida cheia de pó, o clube à noite, com os rapazes a becejar pelas poltronas . . . E ao mesmo tempo, ia sentindo, apesar daquela infelicidade da chuva, uma vaga atracção pela aldeia, e o silêncio rural, e a cozinha gostosa, e essas festas alegres e simples, com fogueiras, em que as fidalgas se vestem de camponesas...(127).

And he convinces himself that he could not possibly consider buying the property without first meeting and conferring with its owner, D. Gaspar, Maria Joana's father. The qualities he decides he must have in a woman are precisely those attributed to Maria Joana by Padre Ribeiro and Brás, the tenant farmer, yet he does not appear aware of the affinity:

> Ele exigia tanto numa mulher -- a beleza! a alegria! a bondade! a simplicidade!... E depois, ainda, princípios sólidos, para que o seu lar fosse honrado! E depois, ainda, uma raça antiga, porque "no fundo, é uma boa condição!..." Onde estava, por acaso, essa maravilha(133).

That José Ernesto is not altogether ignorant of his real sentiments is disclosed when he suggests a visit to D. Gaspar in order to settle matters personally with regard to the sale of the property. His proposal is made to Padre Ribeiro after some hesitation and "com um leve rubor na face" (136).

"Um Dia de Chuva," therefore, represents an intermediate category between the broad classifications of third person omniscient and first person limited viewpoints, and as such integrates major aspects of both narrative

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angles. The predominant impression finally conveyed, however, is that of a first person narrative, because although José Ernesto does not tell his story in his own voice, it is his outlook that is given exclusively. With "Singularidades duma Rapariga Loura," "Um Poeta Lírico," and "José Matias" Eça completes the process of authorial effacement by letting one of his characters tell the story. The result, however, is not one of increased proximity between reader and protagonist. Quite the contrary, Korriscosso, José Matias and, to a lesser extent, Macário are closed to the reader in a way that José Ernesto is not, for although their stories are related from a first person angle, they themselves are not the narrators, except, indirectly, for Macário, and the narrators chosen to tell their stories reveal little insight into their subjects.

c. First Person Focus.

"Singularidades duma Rapariga Loura," "Um Poeta Lírico" and "José Matias" are all told by a narrator-witness or observer, as opposed to a narrator-hero. And in all three cases, narrators and protagonists are strangers to one another, even in "José Matias" where, despite many years of acquaintance, the narrator possesses no intimate knowledge or understanding of the man he so confidently discusses. Eça cannot, therefore, rely entirely on the narrators' comments and recollections to tell his stories, but it is they who give both shape and tone to the stories.

In "Singularidades duma Rapariga Loura" Eça actually utilizes a combination of the two main first person

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categories since it is, in effect, the protagonist who tells his own story, not however to the reader but to another character who then relates it to the reader in his own person. Consequently, everything we learn about the hero's youthful passion comes from Macário himself. Regardless of the degree to which the narrator's transmittal of the account may be colored by his own personality and views, the story is undoubtedly and entirely Macário's. Only twice during the course of Macário's relation does the narrator interpose any personal commentary. For the rest, removed from direct observation, since he does not meet the young lover in question but only the sixty-year-old businessman the youth has become, and with no additional sources of information, the narrator relays to the reader Macário's version of his old love affair. Nevertheless, the narrator's real role in "Singularidades duma Rapariga Loura" is not that of mere transmitter. Rather, he is there to contribute a perspective that neither the author, using full or partial omniscience, nor the protagonist in direct first person narration could have given the story.

To begin with, it is through the narrator that Eça tries to influence the attitude of the reader toward Macário and toward his story. There is an ambivalent quality in the narrator's reaction to Macário that creates a feeling of ambiguity in the reader. The first view of the sixty-year-old Macário places him in a somewhat ludicrous light, despite the fact that the description given by the

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narrator is essentially an objective one. The particular point of view that Eça chooses for "Singularidades duma Rapariga Loura" helps him to capture the reader's interest in several ways. By beginning his story many years after the occurrence of the events that constitute the core of the narrative, with the narrator as the link between the two temporal periods involved, Eça is able to provide an intriguing view of the protagonist that stimulates curiosity in the story he has to tell. The fact that the narrator is, like the reader, meeting Macário for the first time serves to create a certain affinity and feeling of confidence. The impression of Macário as conveyed by the narrator is based on external factors, such as the reader would expect to see from his angle of limited vision. What insights he arrives at must be derived from outward manifestions of personality and character, including dress, gestures and actions. Thus, even before hearing Macário's story, the narrator suspects the presence of an unhappy love affair from the older man's reaction to the topic of the beauty of northern women, and the reader is forewarned as to the sad outcome of the story he is about to be told. Nothing, however, is disclosed about Macário's life at the time the narrator meets him. We are never told whether he is married, or what business he is in. Nevertheless, we learn all we really need to know for the aesthetic and dramatic purposes of the story.The narrator's necessarily superficial observations allow for both insight and speculation. When at the end of the story Macário walks away from Luísa, we are left with a double

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image of him, as a young man and as an old man. Forty years later Macário still possesses the strength and hardness acquired in the struggle to win Luísa, and these qualities are evident to the narrator even through the distraction of Macário's dress style. Actually, Macário's dandified appearance reveals the continuance of another aspect of the young Macário's character, namely, his romantic streak, which made him willing to accept starvation and the rigors of Cabo Verde for love. All that we see through the narrator's eyes testifies to the lasting influence exerted on Macário by his experience with Luísa and to the intensity of a disillusionment that is vividly recollected, with pain and tears, after forty years.

Macário's story is told in a generally objective, dispassionate manner that serves to heighten the undramatic nature of the situation and of the people involved in it. Except for the narrator's self-conscious attempt at the beginning to explain away his sentimental reaction to the story and Macário's tears, there is little emotion or strong subjectivity expressed. The story is related from a straightforward, straightfaced point of view that enables it to be accepted in overall serious terms while yet leaving it to the reader to form his own interpretation and conclusions. In "Um Poeta Lírico," on the other hand, all is sentiment, emotion and subjectivity. In "Singularidades duma Rapariga Loura" the narrator's objectivity is essentially forced upon him because the protagonist of the story is unknown to him. There would be a strain on credibility if the narrator

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introduced information or opinions based on facts of which he could have no knowledge. Consequently, he can give his impression of the older Macário in personal terms, but not of the twenty-year-old youth. The Narrator of "Um Poeta Lírico" has had no personal contact with Korriscosso before the meeting in the London hotel, and, therefore, he too can only pass along what he is told by others about the poet's history and background. However, since the prime focus of this story concerns the present, the narrator can be -- and is -- subjective at a point and in a manner that affect the basic tone of the story. And the result is that Korriscosso stands out as a grotesque individual, because that is how the narrator continually presents him.

The initial view given of Koriscosso, which represents the narrator's impression upon first seeing his strange figure, consists entirely of physical characteristics. At the same time, the specific features described and the images they suggest reveal the tone that is to be taken throughout the story. The narrator keeps emphasizing the sadness that Korriscosso communicates while simultaneously making it impossible for him to be considered in any but the most caricaturesque terms. Instead of a face, he is said to have a "carão longo e triste," and to reflect the "taciturna tristeza duma cegonha que cisma" (46). The narrator is particularly fond of destroying the dramatic effect of a description by having it followed immediately by a comment of exceptional banality proffered by Korris-

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cosso:

> Recebeu a ordem do meu almoço, sem me olhar, num tédio resignado: arrastou-se para o "comptoir" onde o "maître d'hôtel" lia a Bíblia, passou a mão pela testa com um besto errante e dolente, e disse-lhe numa voz surda:
>
> -- Número 307. Duas costeletas. Chá...(47).

Korriscosso, according to the narrator, is a tragic, sensitive being for whom compassion must be felt. "Pobre Korriscosso" is a common phrase. Yet, for all his apparent sympathy, the narrator never allows Korriscosso to appear as other than an absurd creature. Even at the most potentially affecting moments, the lovesick poet is pictured as a caricature with a marked resemblance to Ichabod Crane. Physically he is always described in highly exaggerated, comical figures of speech, particularly when his gauntness is highlight:

> E que magreza! quando andava, a calça curta torcia-se em torno da canela como pregas de bandeira em torno dum mastro: a casaca tinha dobras de túnica ampla; as duas abas compridas e agudas eram desgraçadamente grotescas (47).

And if the narrator imagines Korriscosso in any situation, he always introduces a derisive detail into the scene, as when he imagines the lonely, unloved figure of the poet in the London fog:

> E talvez nesse momento, à outra esquina, o magro Korriscosso, fazendo no nevoeiro um esguio relevo de poste telegráfico, soluce com a face magra entre as mãos transparentes (59).

Even an insignificant item like the knot of Korriscosso's tie becomes another way of making him appear awkward and ridiculous at a supposedly pathetic moment, as when he is caught with the stolen copy of Tennyson:

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> No entanto Korriscosso permanecia de pé, respeitoso, culpado, de cabeça baixa, com o laço da gravata branca fugindo para o cachaço (53).

And when he reveals his reason for staying on in a job where his sensitive spirit is forced to render constant service to material demands:

> Ele deixou pender a sua bela cabeça de poeta. E disse-me a razão que o prende: disse-ma, quase chorando nos meus braços, com o nó da gravata branca no cachaço: Korriscosso ama (57).

The protagonist of "Um Poeta Lírico" is predominantly the product of the narrator's biased imagination. From his very first sight of Korriscosso, the narrator sees in him only what he wishes to see -- a ridiculous figure with the romantic soul of a poet, who is rendered even more absurd and intriguing by the contrast he makes with his prosaic setting and job. There is no attempt to present Korriscosso objectively or as a real person. Not even Korriscosso's biographical disclosures are allowed to show a different angle. The narrator omits whatever he wishes from the account, using as an excuse Korriscosso's lack of coherence, and he tries to discredit the rest by declaring everything in the narration to be "vague and suspect":

> E tão triste, que a condenso. De resto, havia na sua narração lacunas de anos; -- e eu não posso reconstituir com lógica e sequência a história deste sentimental. Tudo é vago e suspeito (54).

The most graphic illustration of how the narrator slants everything he sees or hears to conform to, or extend, his unflattering image of Korriscosso occurs in connection with their mutual acquaintance, Bracolletti.

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All that Bracolletti reveals about the poet is that he is Greek and that he once worked as his secretary. The information concerning Korriscosso's nationality is enough to brand him a thoroughly contemptible and untrustworthy individual, the opinion held by the narrator about all immigrant Greeks, whom he considers to be "uma plebe torpe, parte pirata e parte lacaia, bando de rapina astuto e perverso" (51). The instant the narrator knows Korriscosso to be a Greek he remembers his missing volume of Tennyson's poetry and immediately assumes it has been stolen by Korriscosso, who had once given the book a rapacious look. As it turns out, the suspicion is true, but that does not really matter to the narrator whose mind was already made up. Korriscosso is now a "figura picaresca."

There is a more subtle disparagement of Korriscosso, however, in the narrator's apparent digression on Bracolletti and his weakness for young girls of the street whom he picks up. His joy is in watching them develop different vices, but he is particularly ecstatic when, drunk with his gin, they revile him with obscenities. No similar moral perversion is attributed to Korriscosso, but the inclusion of this otherwise irrelevant information on Bracolletti's mania is suspicious, perhaps intended to cast a shadow of doubt over Korriscosso by association. The suspicion seems almost confirmed by Bracolletti's reaction to the narrator's inquiry concerning Korriscosso:

> -- Chama-se Korriscosso -- disse me Bracolletti, grave.

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> Quis depois a sua história. Mas Bracolletti como os deuses da Ática que, nos seus embaraços no mundo, se recolhiam à sua nuvem, Bracolletti refugiou-se na sua vaga reticência.
>
> -- Eh! mon Dieu!... Eh! mon Dieu!...(50).

The impression received is that there is something in Korriscosso's background better left untold.

Unlike "Singularidades duma Rapariga Loura" in which the narrator retains the anonymity of a stranger, in "Um Poeta Lírico" the narrator becomes, in certain respects, even better known to the reader than does the protagonist. He reveals traits in himself that give him considerable relief as an individual while at the same time making him an unreliable narrator. He is narrow-minded and prejudiced in his attitude toward Korriscosso and presumptuous in his judgment of him. He does not understand Korriscosso's language and consequently cannot read his poetry, yet he brashly pronounces on his poetic talent:

> Mas Korriscosso só pode escrever as suas elegias na sua língua materna... E Fanny não compreende grego... E Korriscosso é só um grande homem -- em grego... (59).

The narrator also shows a marked hypocritical strain in continually expressing sympathy where obviously none is felt. There is much the same kind of apparent interest and actual indifference revealed by the narrator of "José Matias" who is also a very subjective and highly visible observer.

The illusion of the narrator as a strongly felt presence is created from the very beginning of "José Matias" through the technique of a dramatic monologue. The main purpose of the first person point of view in writers of the nineteenth century, among whom the technique was common,

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was to communicate an oral sensation in what had become a literary form. Herculano, who wished also to create a medieval atmosphere, imitated the "joglar" addressing his audience in "A Dama Pé-de-Cabra" and "O Bispo Negro," while Paganino had his master storyteller, Tio Joaquim. Camilo added his own variation in Vinte Horas de Liteira by including an active listener who not only commented on the stories told him by his travel companion, but who occasionally took his turn as narrator. Eça takes Camilo's development one step further in "José Matias." Although we are given to understand that a dialogue is taking place, the second party remaisn invisible and silent throughout the story, with only the narrator's voice recorded. As he is about to leave for José Matias' funeral, the narrator meets a friend, whom he persuades to join the cortege to the cemetery. While the procession proceeds on its way, the narrator talks to his companion, who evidently responds, for at times the narrator replies to some observation or other. To all intents and purposes, however, the story is told in monologue form.

In effect, the story is a dramatic monologue in which the impression of a dialogue is communicated entirely by the narrator's words. He keeps the reader continually aware of the presence of his companion by repeatedly addressing or referring to him as "meu amigo" or "meu caro amigo." The terms are used no less than forty times throughout the story and out of approximately thirty pages, only three contain neither expression. On some pages there

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is multiple repetition. Another method utilized to convey the impression of a continuing conversation concerns the reiteration by the narrator of a question or comment supposedly voiced by the friend:

> José Matias ceava, depois de S. Carlos, naquele delicioso e saudoso Café Central, onde o linguado parecia frito no céu, e o Colares no céu engarrafado. Pois nunca ceava sem serpentinas profusamente acesas e a mesa juncada de flores. Porquê? [author's italics] Porque Elisa também ali ceava, invisível (237).
>
> Um embécil?... Não, meu amigo (255)!

And occasionally the friend is asked to give his opinion on the strange conduct of José Matias: "E compreende porque sofria assim, este pobre coração?"(244). "E percebe porquê, meu amigo?" (255). Rarely, however, do the narrator's interjections or anything he says reveal any personal fact about his comrade, and the little that is said is thoroughly superficial. By reminding his friend that he and José Matias had met once at a dinner in Coimbra, the narrator informs the reader of the fact. We glimpse only two reactions by the companion to the story being related to him, first in the narrator's echoing of "embécil" and then in the active gesture of surprise over the news of Elisa's marriage to Torres Nogueira: "O meu amigo cerrou aí o punho, e bateu na coxa, espantado" (242). The silent gentleman is given no identity of his own. His tenuous existence is entirely constructed of brief apostrophes and unanswered queries by the narrator. Nonetheless, his role is important and contributes to the overall effectiveness of the story and to the very particular tone and mood it achieves.

The most immediate result of the truncated dialogue

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is to heighten the oral nature of the narrative. The reader feels himself drawn more personally into the story, as if physically filling the place of the silent companion. He steps not so much into the circle around the narrator, or storyteller, as into the very world of the characters. The traditional frame design is eliminated, and the reader, transcending the role of passive listener, becomes an active, if minor, participant in the final stage of the protagonist's story. The feeling of oral reality is augmented, while greater coherence is acquired with the discarding of a structure comprising material essentially disruptive to the narrative flow.

An equally important aspect of the innovative first person technique used by Eça in "José Matias" is the easy informality with which the narrative is related. In referring to "Singularidades duma Rapariga Loura," João Gaspar Simões said:

> Eça de Queiroz abeirou-se aí de literatura novelística completamente despojado de convencionalismos. Pela primeira vez na literatura portuguesa um escritor contava uma história no tom de voz dom que entre amigos conversaria sobre banalidades.[126]

This natural conversational effect is even more evident in "José Matias," in which the speaker tells his story within the context of a lively, one-sided dialogue. It is he who, by manner and attitude, produces the mood which pervades the

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[126] João Gaspar Simões, Literatura, Literatura, Literatura... (Lisbon: Portugália Editora, 1964), p. 207.

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narrative and in turn influences the reader's disposition. In the beginning of "Singularidades duma Rapariga Loura," the narrator worked on the reader's feelings, inspiring a vague presentment or uneasy expectation by his own mood. Once the actual narration of Macário's story began, however, an impression of objectivity was generally maintained, with the narrator fading into almost complete unobtrusiveness. In "José Matias," quite to the contrary, the reader is rarely allowed to lose sight of the narrator, whom Eça utilizes to impose the lighthearted attitude he wishes inspired by his hero. The narrator's buoyant spirit counteracts whatever somberness might normally be produced by the situation. In fact, his very first words set the tone of cheerful indifference which is to characterize the entire story: "Linda tarde, meu amigo!... Estou esperando o enterro do José Matias... (229). It is a beginning that disarms the reader, destroying any possibility of considering the story in a purely tragic light by the contrastive association of "linda tarde" and "enterro."

The narrator's persistent and active presence also serves to keep the reader from developing the impression of personal involvement with José Matias. The vivid conversational style with intermittent interjections and occasional irrelevant or personal comments creates an almost unconscious and consistent awareness in the reader's mind of the two men conversing and smoking in contented nonchalance in the carriage. Thus, in the midst of observation about the other men going to the funeral, the narrator abruptly changes the

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subject, returning the story for an instant to its durative present before continuing with the topic of José Matias:

> O homem obeso de carão amarelo, dentro da vitória, é o Alves Capão, que tem um jornal onde desgraçadamente a Filosofia não abunda, e que se chama a Piada. Que relações o prendiam ao Matias?... Não sei. Talvez se embebedassem nas mesma tascas; talvez debaixo daquela gordura e daquela literatura, ambas tão sórdidas, se abrigue uma alma compassiva. Agora é a nossa tipóia... Quer que desça a vidraça? Um cigarro?... Eu trago fósforos, Pois este José Matias foi um homem desconsolador...(231).

Such scenes act somewhat as buffers, keeping José Matias and the reader at a distance by constantly interposing the narrator. This sense of detachment is furthered by the fact that José Matias' point of view is never actually given. It is the narrator who interprets the events and characters of the story, and his conclusions represent deductions arrived at on the basis of some superficial observation, second-hand information and, mostly, personal opinion and speculation. What is entirely lacking is the important ingredient of confidential disclosure by the protagonist, which comprised the predominant element in "Singularidades duma Rapariga Loura" and a significant one in "Um Poeta Lírico." Here the narrator early in the story reveals that José Matias is a reserved person not given to confiding in anyone, even in friends.

> Bem compreende que homem tão comedido e quieto não se exalou em suspiros públicos. Já, porém, no tempo de Aristóteles, se afirmava que amor e fumo não se escondem; e do nosso cerrado José Matias o amor começou logo a escapar, como o fumo leve através das fenas invisíveis duma casa fechada que arde terrìvelmente (234).

José Matias' passion, therefore, can be perceived only from external signs and not by anything he himself reveals. As a

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result, although José Matias' actions can be accepted as the the truth since they are observable facts, such as his leaving Lisbon after each of Elisa's bereavements, the reader must determine to what extent the narrator is to be considered a trustworthy witness and his explanations of Matias' conduct accepted.

Unlike José Matias, the narrator of his story is an extremely loquacious individual who loves to talk about himself, even when he is primarily occupied in talking about someone else. In fact, he, as well as the one-sided dialogue technique of the story, are very reminiscent of some of Robert Browning's best known dramatic monologues, such as "Fra Lippo Lippi," "Andrea del Sarto," "My Last Duchess" and, particularly, "Soliloquy of the Spanish Cloister," in which the narrators effectively prove that "what Paul says about Peter tells me more about Paul than about Peter." The most obvious thing that the narrator of "José Matias" reveals about himself is the conviction he holds concerning his own worth. He judges intellectual excellence by using himself as the standard. Thus, José Matias is "tão penetrante que compreendeu a minha Defesa da Filosofia Hegeliana" (229). He is also proud of his professional superiority and quite conscious of what constitutes the proper social accessories of the position: "Eu tenho uma tipóia, de praça e com número, como convém a um Professor de Filosofia"(230). His self-importance leads him to mention the titles of his works during the course of the conversation. In fact, the narrator often uses a work in progress as a

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point of reference between important stages in the life of José Matias. During the winter that Matias is in Oporto and Elisa is coming to the end of her first period of mourning, the narrator is busy writing his Origens do Utilitarismo. The year that Elisa is again a grieving widow is spent by the narrator on his Ensaio dos Fenómenos Afectivos.

The title of the final book underscores an additional conceit on the narrator's part. His intellectual complacency allows him to make sweeping judgments even about matters about which he himself claims ignorance. From the beginning he confesses his inability to understand José Matias. A full night of wakefulness is not enough to help him understand the reason for José Matias' refusal to marry after ten years of devoted love, and he is forced to describe his reaction as the resigned astonishment of a prudent spirit before the Unknown and to admit defeat:

> Mas eu, Filósofo, e portanto espírito imprudente, toda essa noite esfuraquei o acto do José Matias com a ponta duma Psicologia que expressamente aguçara: -- e já de madrugada, estafado, concluí, como se conclui sempre em Filosofia, que me encontrava diante duma Cause Primária, portanto impenetrável, onde se quebraria, sem vantagem para ele, para mim, ou para o Mundo, a ponta do meu Instrumento (243)!

His admission of perplexity and incomprehension is misleading, however, because closely following the avowal, he proceeds to give a long, categorical analysis of what he considers José Matias' basic problem. He is later equally positive in his interpretation of the deleterious change that takes place in José Matias with Elisa's marriage to Torres Nogueira and, finally, of the reason for his far different reaction toward her lover.

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The narrator of "José Matias" calls himself a philosopher, which includes being a student of human character and behavior; yet he fails to understand Matias, just as the narrator of "Um Poeta Lírico" fails to understand Korriscosso. Despite all their assertive explanations, both narrators lack any real perception of their subjects' basic problems or motivation. Nevertheless, their narratives provide all the elements with which accurate pictures of José Matias and Korriscosso can be formed, especially with the help of modern Psychology, as we show in the section on theme. José Matias and Korriscosso take shape primarily as the result of the objective detail and facts that lie interspersed among the narrators' personal interpretation and speculation, but the narrators themselves achieve considerable relief precisely because of the highly subjective nature of their viewpoints, a quality which also allows Eça to express his own attitude toward his characters without overtly revealing his presence or violating the appearance of authorial detachment so important to the realist.

2. Authorial Attitude: Detachment through Irony.

In "Um Poeta Lírico" and "José Matias," the reader is able to form very definite opinions regarding the character and personality of the two narrators from what their own words reveal about them. In the course of the stories they emerge as real individuals, in many ways more convincing and recognizable than the protagonists, whom the reader is kept from getting close to by the narrators' strong presence. Nevertheless, there is no sense of identification

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between reader and narrators either, for it is through them that Eça establishes what Booth refers to as the proper ironic situation, whereby author and reader are joined in a form of secret conspiracy. Sharing the same standard, they observe the characters in their roles as narrators and finally find them to be unreliable guides -- the limited, obviously mediocre person who presumes to judge a poet whom he does not know and for whom he feels no real sympathy, and the vainglorious philosopher who dogmatically analyzes someone he does not understand and whom he admits not understanding.

The use of irony is one of the most characteristic aspects of Eça's narrative art, and in one form or another it is to be found in most of his short stories. There is irony in the plot of "Singularidades duma Rapariga Loura," when Macário, whose family is known for maintaining "com uma severidade religiosa a sua velha tradição de honra e de escrúpulo" (14), and whose own integrity is strengthened by the difficulties he undergoes to win Luísa, discovers that the object of his sacrifices is a thief. There are also elements of irony in the thematic premises of "Civilização," "Adão e Eva no Paráíso" and "A Perfeição." In "Adão e Eva no Paraíso" Eça pays tribute to man's advance through the centuries until, after overcoming all dangers and challenges, he has become that superior being -- civilized man. Yet, at this point in man's progress and while admitting the possibility of his eventually attaining perfection, Eça doubts whether the achievement has been worth while and he concludes

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by asking if it would not have been better for man to have remained in his tree, as happy and unconcerned as his brother, the orangutan. In "Civilização" the question is answered. Civilization, the maximum achievement of man's struggles, is a failure. Its technological marvels break down, and all man feels in the midst of his great accomplishment is tedium. So, after all his struggles to surpass his original state, if he wishes to be happy, he must return to a simple existence, to a Paradise with no Tree of Knowledge. The cycle -- and the irony -- is complete with "A Perfeição," in which man, back in Paradise, finds the peace, abundance and immortal beauty of perfection so boring that he longs for "o trabalho, o esforço, a luta e o sofrimento" (283).

There are also many instances of verbal irony, as would be expected in the case of a supreme stylist such as Eça is. In "Um Poeta Lírico" the narrator's description of Bracolletti indicates qualities that assume an ironic significance in the light of the character's weakness for adolescent maidens:

> O sorriso de Bracolletti é a mais completa, a mais perfeita, a mais rica das expressões humanas; há finura, inocência, bonomia, abandono, ironia doce, persuasão, naqueles dois lábios que se descerram e que deixam brilhar um esmalte de dentes de virgem (48-9)!

"Innocence" and "virgin" are strange words to associate with Bracolletti, but we cannot be sure that the narrator says them with malice of forethought. If he does, then he is the ironist and Bracolletti his victim. On the other hand, it may be another example of the author nudging the reader behind the narrator's back, with the narrator as self-made

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victim. In "Civilização," there is no irony in the breakdown of the phonograph, but there is in the fact that it keeps repeating, "Quem não admirará os progressos deste século?" (82-3). "Adão e Eva no Paraíso" contains examples of irony that for the most part derive from the unenviable situation of Adam and Eve in what is supposedly Paradise. They, the chosen ones, suffer hunger in a garden of plenty:

> E dias piores sucediam, em que a fome reduzia nossos Pais a retrogradar à desgostosa frugalidade do tempo da Árvore, às ervas, aos rebentos, às raízes amargas -- conhecendo assim, entre a abundância do Paraíso, a primeira forma da Miséria (161)!

In none of the stories, however, is irony so integral an element as in "Frei Genebro," where Eça makes use of all types of irony -- speech, manner and situation -- to express his views and moral judgment, at times overtly, at times so subtly that his real attitude remains in doubt. Throughout the story Eça maintains a controlled detachment, speaking only with the impersonal voice of the ironist.

"Frei Genebro" bears a close relationship to two of the works which Eça left uncompleted at the time of his death -- S. Cristóvão and Santo Onofre -- both os which were eventually published by his son in volume form, along with the fragment, S. Frei Gil, under the title Últimas Páginas. S. Cristóvão, Santo Onofre and "Frei Genebro" share most narrative aspects, even though the latter is a short story and the other compositions were probably meant to be novels. Plot, theme, structure and form are essentially similar, as is point of view. In all three cases, the story is told in the third person by the omniscient author, and the

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narration is objective in that the author does not interject any commentary in his own voice. The protagonists mirror one another in their dedication to serving God by self-sacrificing service to their fellow men, as the means to attain spiritual perfection. Despite the apparent similarities of the good deeds which fill their lives, however, the final reward is not the same for all. Whereas S. Cristóvão and Santo Onofre are taken up to Heaven bodily by Christ, Frei Genebro's soul, reverently carried to the celestial gates by an angel, is finally cast into Purgatory because of a single act of cruelty, unconsciously committed. Although this is a significant point of divergence, the most striking and crucial contrast between the two unfinished works and the short story derives from the differences in tone. For all their resemblances, the final impression left is one of dissimilarity due essentially to the attitude communicated by Eça toward his characters. It seems obvious that Eça is in earnest about both S. Cristóvão and Santo Onofre and that their lives are intended to exemplify the beliefs of the novelist. On the other hand, it is equally clear that Eça's approach to Frei Genebro is in a completely different vein. He makes it difficult for the reader to take Frei Genebro seriously, despite the fact that his life is superficially as admirable as those of the two saints. Laughter seems to lie close to the surface, as the reader has the sensation of having entered into the secret communion with the author that Wayne Booth describes. The otherwise silent Eça uses the wink and nudge of irony

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to reveal much of his true attitude toward Frei Genebro. However, consciously or otherwise, he also creates a great deal of ambiguity regarding the extent to which he means his words as author to be taken in an ironic sense. The result is that the "entente cordiale" between author and reader is at times considerably strained, and the reader must wonder whether he is in the back seat with the author or seated with Frei Genebro.

Although there is a sense of pervasive irony throughout the story, the most obvious example of overt irony is found in the scene describing the attack upon the pig by Frei Genebro:

> E imediatamente, com os olhos a reluzir de caridade e de amor, agarrou o afiado podão que pousava sobre o muro da horta. Arregaçando as mangas do hábito, e mais ligeiro que um gamo, porque era aquele um serviço do Senhor, correu pela colina, até aos densos castanheiros onde encontrara o rebanho de porcos. E aí, andando sorrateiramente de tronco para tronco, surpreendeu um bacorinho desgarrado que foçava a bolota, desabou sobre ele, e, enquanto lhe sufocava o focinho e os gritos, decepou, com dois golpes certeiros do podão, a perna por onde o agarrara. Depois, com as mãos salpicadas de sangue, deixando a rês a arquejar numa poça de sangue, o piedoso homem galgou a colina, correu à cabana, gritou para dentro alegremente:
>
> -- Irmão Egídio, a peça de carne já o Senhor a deu! E eu, em Santa Maria dos Anjos, era bom cozinheiro (127-8).

All the formal requirements of irony, as elaborated by Muecke,[127] are present in the passage. In the lower level of the double-layered situation the viewpoint is that of Frei Genebro who, full of feelings of love, looks on his act as a charitable one and experiences joy in believing that he has carried out God's wish. The upper level reveals

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[127] Muecke, The Compass of Irony, p. 19.

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the same action as it appears to the observer or the ironist and invalidates the first one by disclosing Frei Genebro's action to be bloody and cruel. The opposition between the two stages highlights the ironic incompatibility of the two attitudes, an incompatibility further intensified by the innocence of the victim of the irony, of Frei Genebro who is unaware of the other level and of the existence of a point of view which confutes his own. The ironical intent of Eça in the above-cited passage is unequivocal. The juxtaposition of Frei Genebro's gory deed and his joyful belief in the rightness of his procedure has a strong shock value. The image of Frei Genebro, soaked with blood and holding aloft the dripping pork leg, and gaily announcing to his dying friend that the Lord has provided the desired delicacy presents a blatant incongruity between reality and appearance, between what the author clearly considers the true state of affairs and the interpretation given by his character in the story.

Another example of irony used by Eça to reveal his real opinion of the character for whom he initially claims "perfeição em todas as virtudes evangélicas" (123), also involves the incident of the pig. When Frei Genebro first sees the herd of pigs, he thinks of the sleeping swineherd, and he laments the exposure of the pigs to danger from wolves. The irony is that the danger is to come not from wolves, but from the friar himself, who injures the pig as brutally as would any wolf, adding the unlupine gesture of leaving the mutilated animal to die an agonizing death.

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Although Eça does not directly compare Frei Genebro to a wolf, he does create the association by bestowing animalistic qualities upon Frei Genebro, not only by the act committed, but also by comparing his fleetness to that of a buck deer and by having him leap -- "galgar" -- as would an animal (127; 128), as he attacks his prey. There is no irony in what Frei Genebro does, nor in his manner of doing it. The irony exists only in the eyes of the observer who remembers the monk's previous feelings of compassion over the abandoned state of the pigs. We laugh at Frei Genebro because he never realizes that he himself is the wolf whose threat to the pigs he lamented, and because he remains ignorant of the truth about himself, which he has disclosed by his unmerciful act, blindly exalting in the conviction of God's approval of his deed.

In essence, Eça follows the same basic technique even in the more covert expressions of irony in the story. It is what Frei Genebro does or says that contrasts with reality. Frei Genebro himself is never ironic; rather, it is the author who, unobtrusively for the most part, tries to make the reader aware of the contradictions which Frei Genebro does not notice and which place him in an unfavorable position. There is nothing in Eça's descriptions of Frei Genebro's life to reveal whether his services to others and sacrifices are meant to be admired or ridiculed. However, at one point it is Frei Genebro himself who unwittingly gives the clue. To set at rest Irmão Egídio's unease over the sinful character of his desire to eat pork, Frei Genebro

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supports a natural way of life, contrary to his very own:

> Frei Genebro, com a sua imensa misericórdia, logo o tranquilizou. Pecado? Não, certamente! Aquele que, por tortura, recusa ao seu corpo um contentamento honesto, desagrada ao Senhor. Não ordenava ele aos seus discípulos que comessem as boas coisas da terra? O corpo é servo; e está na vontade divina que as suas forças sejam sustentadas, para que preste ao espírito, seu amo, bom e leal serviço (127).

There is a subtle verbal irony in the statement whether Frei Genebro expresses what he really believes or is lying to comfort his moribund friend. If he is not sincere in what he says, then he is weakening Irmão Egídio's life of self-denial at the very end of his days. If, on the other hand, he really believes his own words, then he is negating the bulk of his own life and inviting the inevitable conclusion that his continual self-denial and physical debasement must be displeasing and unnatural to God. The irony stems from the fact that Frei Genebro is totally oblivious of the contradiction between his words and his actions.

The last two examples represent a more covert irony than the first one mentioned. Whereas in the latter case the reader is obviously meant to perceive the author's real meaning at once, in the other instances the disclosure of the real meaning is more subtle, less immediately in sight. A certain effort must be made to detect the irony since it is not placed blatantly in sight. Such effort is, according to Muecke, exactly what the ironist expects to be bestowed on that type of irony:

> What distinguishes Covert Irony is that it is intended not to be seen but rather to be detected. The Covert Ironist will aim at avoiding any tone or manner or any stylistic indication that would immediately

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> reveal his irony. The closer he can get to an "innocent" non-ironical way of speaking or writing while at the same time allowing his real meaning to be detected the more subtle his irony.[128]

In "Frei Genebro" Eça utilizes internal contradiction as the principal mode of presenting his less obviously discernible irony. He contradicts what he elsewhere asserts, or seems to assert, while simultaneously maintaining an appearance of authorial innocence by evading a clear asseveration and by assigning the contradiction to his character-victim. Thus, he begins by stating that "por toda a Itália se louvava a santidade de Frei Genebro" and that "Frei Genebro, na verdade, completara a perfeição em todas as virtudes evangélicas." Frei Genebro is therefore immediately associated with both saintliness and perfection, although the author does not actually declare him to be either. It is the people of Italy who see Frei Genebro as a saintly man, and his perfection is in the practice of the evangelical virtues of prayer, penance and charity, about which no judgment is explicitly made. Initially, Frei Genebro's moral achievements are difficult to conceive as other than admirable:

> Pela abundância e perpetuidade da Oração, ele arrancava da sua alma as raízes mais miúdas do pecado, e tornava-a limpa e cândida como um desses celestes jardins em que o solo anda regado pelo Senhor, e onde só podem brotar açucenas. A sua penitência, durante vinte anos de claustro, fora tão dura e alta que já não temia o Tentador. ... Benéfica e universal à maneira de um orvalho de Verão, a sua caridade não se derramava sòmente sobre as misérias do pobre, mas sobre as melancolias do rico (123-4).

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[128] Ibid., p. 56.

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Yet, that confident first assumption that Eça is presenting a character for whom he holds and expects the reader to hold a sincere esteem is partially reversed by Frei Genebro's own words affirming man's divine obligation to take proper care of his body -- in particular not to torture it -- and to avail himself of the bounty provided in nature by God. The extreme penance and self-denial practiced by Frei Genebro then become reprehensible rather than praiseworthy. In addition, when further on in the story Eça goes into greater detail concerning Frei Genebro's activities, the reader is uncertain as to how much is intended seriously and how much, if anything, represents an unobtrusive attitude of ironic ridicule. Surely there is no hidden criticism in the following comportment:

> Através de toda a Itália, sem descanso, pregou o Evangelho Eterno, adoçando a aspereza dos ricos, alargando a esperança dos pobres. O seu imenso amor ia ainda para além dos que sofrem até àqueles que pecam, oferecendo um alívio a cada dor, estendendo um perdão a cada culpa: e com a mesma caridade com que tratava os leprosos, convertia os bandidos.

An understanding of his true nature enters, however, with the next sentence:

> Durante as invernias e a never, vezes inumeráveis dava, aos mendigos, a sua túnica, as suas alpercatas; os abades dos mosteiros ricos, as damas devotas de novo o vestiam, para evitar o escândalo da sua nudez através das cidades; e sem demora, na primeira esquina, ante qualquer esfarrapado, ele se despojava sorrindo (130).

Although the giving of one's cloak to clothe a beggar is a conventional act of saintly charity, the image of a smiling and insistently bare friar is hard to accept without an irreverent grin, as is also his delight in self-inflicted humiliation and bodily indignities, such as when he rolls himself

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upon a dung heap so that the joyful reception given him by the people of a certain city will turn to compassion and scorn. He seems alternately cast in the roles of saint and clown, at one time conducting himself in a serious and acceptable manner, and then acting out a scene disclosing more fantastic pretentiousness than humble self-abnegation.

The over-all effect is one of ambiguity of tone, with a resultant uncertainty regarding the reaction, or reactions, the reader is expected to have. The omniscient author tells a great deal about his protagonist, but the occasional irony in his account, as well as the suspicion that irony may form the basic and generally undetected viewpoint, neutralizes much of the information given and makes of the author an unreliable narrator. In the final analysis, the reader, depending on his powers of penetration, must form his own interpretation of Frei Genebro, of his actions and of Eça's underlying attitude, contending with an authorial presence that makes itself felt through the occasional use of irony, without, however, clearly directing the reader.

E. The Creation of Character.

In the preface to Azulejos by the Count of Arnoso, Eça comments succinctly on how characterization should be handled in a short story: "No Conto tudo precisa ser apontado num risco leve e sobrio: das figuras deve-se ver apenas a linha flagrante e definidora que revela e fixa uma personalidade...."[129] He coincides in his concept with theorists of

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[129] Eça de Queiroz, Preface to Pinheiro, Azulejos, p. xxvi.

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the modern short story who see in the restricted dimensions of the short story the necessity for working in concise, meaningful strokes that will immediately expose whatever distinguishing qualities a character possesses. Eça's faculty for isolating precisely the trait or gesture that places a figure in striking and frequently unforgettable relief is quite generally acknowledged. Lauro Escorel refers to Eça as a master in capturing a character, but he stresses that it is only the surface reality that Eça excels in setting forth:

> Embora não tenha sido um escritor dotado de fôlego para a análise psicológica em profundidade -- faltava-lhe talvez uma certa grandeza interior -- ninguém certamente, na literatura portuguesa, supera Eça de Queiroz no poder de definir um tipo pelas suas peculiaridades físicas e pelas suas reacções psicológicas mais imediatas.[130]

According to Escorel, Eça was not a "subterranean man" attracted to the great depths of man's soul, but rather an ironic and lyrical observer of all that was immediately before his senses.

Although the absence of psychological profundity may be considered a serious deficiency in the novel, the same lack may be less pronounced or less important in the short story where an equal degree of character development cannot be expected and may, indeed, be detrimental to the particularly close, cohesive relationship that must exist between the various elements of the genre. A narrative in which character is given disproportionate attention in comparison to theme or plot may end up being little more than a char-

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[130] Escorel, "Eça de Queiroz Contista," p. 164.

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acter sketch. On the other hand, however ingenious a plot or intriguing an idea, a story acquires life only if its characters seem alive. Character in the short story need not disclose the fulness of its novelistic counterpart, but it must succeed at what is perhaps the more difficult task of yielding its essence with the fewest possible words while at the same time intimating complexities that must be left unexpressed.

Considerable diversity is shown by Eça in his treatment of character in the short story. Although none of his characters can be said to possess true roundness, they do exhibit a fair range of dimensional contours and present varied degrees of vitality. As in the novels, caricature is an important and especially interesting technique as used by Eça in his stories, where it acquires a highly personal expression. Many of his characters achieve an immediate, graphic reality through the exaggerated rendering of certain key features or traits. In other characters, however, particular qualities that figure significantly in the process of depiction are emphasized without a distorting touch, such as the presentation of brunet and blond types as symbolic contrasts. Eça's success in fixing upon just those qualities which define a person as both individual and human being constitutes an important aspect of characterization in his stories, but no less important is his handling of the diverse modes of character presentation. By the effectiveness of the methods used to present his characters, whether through summary or scene, and of the techniques employed to portray

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them, principally those of self-revelation and of depiction by other characters, Eça most clearly discloses just how well -- or how poorly -- he was able to realize his own ideas of what characterization should be in the short story.

1. Caricature and its Roles.

Eça's talent for creating caricatures, that is, for representing a character by means of a deliberate exaggeration of distinguishing features or mannerisms, has frequently been commented upon by critics, at least with respect to his novels. Many of his most memorable creations are identifiable by the repetition of a single idea or trait. They are true flat characters that, unlike their round counterparts, do not develop or cause surprise, but they are also thoroughly convincing characters, within their fixed limitations. Libaninho in O Crime do Padre Amaro and the Conselheiro Acácio in O Primo Basílio remain as examples of Eça's outstanding ability in the art of caricature. So vivid are they that they have achieved an immortality not obtained by his principal characters. In fact, in her study of the characters of O Crime do Padre Amaro, Maria Luisa Nunes finds a greater contextual reality in the caricatures: "His protagonists seem less real within their context than do the caricatures. The partial truth is rendered by the protagonists while a fuller truth appears to be rendered by the caricatures."[131]

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[131] Maria Luisa Nunes, Techniques and Functions of Character Drawing in the Three Versions of "O Crime do Padre Amaro", (unpublished Ph. D. dissertation, The City University of New York, 1972), p. 161.

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One would expect to find the short stories an especially fertile source of Queirosian caricatures. However, while caricaturization is undoubtedly one of the main processes employed by Eça in rendering character in some of his short stories, it is neither as predominant nor as common as might be thought. There are many flat characters in Eça's stories that do not reveal the ludicrous distortion of the true caricature, and there are characters that, if not fully rounded, yet possess sufficient curving to perhaps qualify as round characters. It may be that the relatively small number of caricatures in the short stories is best explained by the over-all lack of social criticism they contain, as opposed to the novels. Satirical purpose is not one of the characteristics of the genre in Eça's hands, and although his distinctive irony is very much in evidence throughout many of the stories, it is on a more individual or ideological level.

Among the caricatures drawn by Eça in his short stories, some are protagonists rather than minor characters, including the older Macário in "Singularidades duma Rapariga Loura." Macário at twenty is not an object of ridicule. As a lovesick young man he is quite normal and appealing. In addition, since it is Macário himself who transmits the story of his unfortunate love, he is seen, quite naturally, in a favorable light. At sixty, however, Macário is viewed from the outside, and the description given of him is that of a rather preposterous old man:

Era alto e grosso: tinha uma calva larga, luzidia e

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> lisa, com repas brancas que se lhe eriçavam em redor: e os seus olhos pretos, com a pele em roda engelhada e amarelada, e olheiras papudas, tinham uma singular clareza e rectidão -- por trás dos seus óculos redondos com aros de tartaruga. Tinha a barba rapada, o queixo saliente e resoluto. Trazia uma gravata de cetim negro apertada por trás com uma fivela; um casaco comprido cor de pinhão, com as mangas estreitas e justas e canhões de veludinho. E pela longa abertura do seu colete de seda, onde reluzia um grilhão antigo, saíam as pregas moles duma camisa bordada (9).

There is no actual distortion involved in the description, as there is, for example, in "Um Poeta Lírico." The narrator simply focuses on the features which would be most noticeable in any case, such as Macário's baldness, and then emphasizes them so that they achieve an almost caricaturesque appearance. Thus, Macário is depicted with thinning hair standing out on a head whose baldness is wide, shiny and smooth, and the skin around his eyes is wrinkled, yellow and puffy. It is not so much a process of distortion, or even exaggeration, as it is one of accentuation. The result, however, is not totally dissimilar, since Macário is thereby made to appear odd. The description of Macário's clothes which then follows reinforces the impression, not because of any modifying terminology used by the narrator, since the account is limited essentially to basics such as fabric, color and style, but because of the contrast presented by the man, the fashion and the surroundings. Satin, velveteen, silk and embroidery were hardly everyday attire at a wayside inn in rural Minho, even in the nineteenth century, and particularly for a sixty-year-old middle class businessman. By highlighting Macário's less prepossessing features, the narrator

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increases the effect of incongruity that Macário and his dress impart.

Macário is by no means a pure caricature, however. The narrator includes in which is otherwise an entirely physical description, phrases regarding the "singular clareza e rectidão" of Macário's eyes and his "queixo saliente e resoluto." The subtle allusion to moral and mental qualities lessens the impression of absurdity communicated by Macário, as does the oppositional repetition of "canhões de veludilho" (9; 11; 13) and "grossos sapatos de casimira, com sola forte" (12; 13), articles of clothing representing contrasting aspects of Macário's character. The suspicion is thus raised that the old man is not entirely the rather absurd, vain figure he initially seems from the peculiarities of his dress and that beyond the ripe dandy lies a practical, strong-willed individual.

In the same story there are several other examples of Eça's caricatural art, all of which form part of the human milieu that the author sets in social gatherings to create an ambient of early nineteenth century bourgeois fashion and interests at the time of romanticism's first stirrings. We see the notary's wife, "a Sr.ª D. Maria da Graça, pessoa seca e aguçada, com um vestido bordado a matiz, um nariz adunco, uma enorme luneta de tartaruga, a pluma de 'marabout' nos seus cabelos grisalhos" (21), and the poet "com os cabelos compridos, o nariz adunco e fatal, o pescoço entalado na alta gola do seu fraque à

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Restauração e um canudo de lata na mão" (21-2). The rather malicious sketch of the notary's wife which reduces her to the disagreeable qualities of sharpness and dryness and to a huge lorgnette and maribou feathers is given an ironic twist because of the incongruity between her name and her appearance and character. In the case of the poet, three very Queirosian touches produce a vivid image. First, his nose is described as hooked and fatal, the latter adjective being a strange one to use in modifying a nose. Clearly, it is applicable to romanticism with its emphasis on fate as man's enemy, as well as to the romantic concept of the ill-fated lover or artist. In transposing the term to modify nose, Eça not only places the poet's nose in a humorous perspective, but he also makes an implicit judgment on the poet himself. Then, instead of merely describing the poet's high collar, Eça focuses on the effect of the collar, which has the neck entrapped. The reader's imagination easily supplies the fuller image of the head squeezing out of its container.

Particularly outstanding in the graphic effectiveness of their comic distortion are the brief sketches of the beneficiary with his "duas grandes orelhas, complicadas e cheias de cabelo, separadas do crânio como dois postigos abertos" (25) and the corregedor who, in response to his audience's praises of his affected recital, "cumprimentava sorrindo -- e via-se-lhe um dentre podre" (22).

All of the above caricatures are extremely

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picturesque, easily envisioned characters, despite their characteristically fragmented descriptions. Macário's "amigo do chapéu de palha," however, represents the most extreme example of caricature, since, in spite of the important role he plays in Macário's story, he is never described beyond the straw hat. He is a disembodied, synecdochical figure who is the major catalyst at nearly every major stage of Macário's love. Twice he paves the way for a happy outcome, first by introducing Macário to Luísa and then by rescuing him and his matrimonial hopes with the position in Cabo Verde. The fairy godfather turns nemesis at the last, however, by running away with a married woman and leaving Macário to face financial ruin because of him. In the course of the story, he has a part in four scenes and is referred to seven times, always as "the friend in the straw hat." He possesses no life, no identity, except for the single action of his scandalous flight. The technique of letting a single stroke depict a character is not at all uncommon in Eça's novels, although the facet selected is usually a physical feature, commonly suggesting a moral trait. Macário's insubstantial friend is far closer to being a "deus-ex-machina" than the flatest of human beings. He is even less than the straw man that the hat seems to insinuate, yet he is the principal causal force, next to Tio Francisco, who is, however, handled very differently, as we shall see later on.

The other protagonist who is essentially a caricature is Korriscosso. Within the first three pages Eça

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etches the sharp outlines of his "poeta lírico" in what initially gives the impression of profuse detail. More careful notice, however, discloses that two conditions only serve to distinguish Korriscosso, one physical, the other psychical in nature. Repeated with variations, these basic qualities stamp on the reader's mind the image of a long, thin person of gloomy countenance.

> Quando ele se voltou, a sua fisionomia, que apenas entrevira na véspera, impressionou-me: era um carão longo e triste, muito moreno, de nariz judaico e uma barba curta e fresada, uma barba de Cristo em estampa romântica; a testa era destas que, em boa literatura, se chama, creio eu, fronte; era larga e era lustrosa... E que magreza!

And, to emphasize Korriscosso's extreme thinness, caricature takes over:

> Quando andava, a calça curta torcia-se em torno da canela como pregas de bandeira em torno dum mastro: a casaca tinha dobras de túnica ampla; as duas abas compridas e agudas eram desgraçadamente grostescas (46-7).

The remainder of the descriptive passages on Korriscosso all reinforce the same aspects of length, emaciation and melancholy. After the initial cataract of description, however, physical depiction is put aside as attention shifts to discovering the "romanesque servant's" background and the reason for his mournful demeanour. The caricature now begins to assume additional features and, consequently, greater dimensions, or curves. A spark of life illuminates Korriscosso as he is provided with something of a past and with a motive for his dispondency. Nevertheless, he never materializes into the lamentable human being that the narrator allegedly sees. The reader is supposed to visualize a poetic spirit suffering intensely

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but voluntarily at having to concern himself daily with the utterly material needs of nutrition, but the images of Korriscosso are too rich in comic irony to leave room for any reaction as somber as pity. And, whatever additional contours Korriscosso acquires during the course of the story are negated, or at least obscured as he is caught implacably and permanently with the final image of him crying over his hopeless love while resembling "no nevoeiro um esguio relevo de poste telégrafico" (59). The narrative returns in a full cycle to the caricature fixed at the very beginning. In fact, the final image not only revives the original bizarre representation but intensifies the exaggeration to the point of dehumanizing the poet by comparing his substantiality to that possessed by the shadow cast by a telegraph pole in the fog.

2. Physical Type as Character Reflection.

One of the most characteristic and pervasive techniques used by Eça to define a character involves the opposition of black hair to blond to denote contrasting mental and emotional types. The contrast itself is nothing novel, of course, representing as it does a thematic stereotype especially popular during romanticism. Eça, however, never confronts fatal brunettes and angelic blonds, nor does he depict black as the symbol of evil or white as its counterpart in virtue, except in "O Senhor Diabo," which is not only the first example of the process in Eça's works but also a composition from his romantic period. In "O Senhor Diabo" there is a constant Faustian contrast between the Devil and Maria. She is "clara e loura" (172) while he is

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the "homem dos olhos negros" and "negros eram os cabelos, poderosos e resplandecentes" (176; 175). He is evil and passionate, with a "palidez de mármore" revealing that he is also cold and hard. She, of course, is all innocent beauty and goodness. And both are pure clichés and altogether flat. When Eça next utilizes the device, the result is far more effective as well as less conventional.

"Singularidades duma Rapariga Loura" has been called the first realistic and naturalist narrative because of its easy, colloquial tone and the profusion of descriptive detail it contains. The characters seem to be fully drawn,also. Certainly the minor ones are adequated depicted to the extent that they achieve their background purposes. The corregedor from Leiria who is shown reciting his "Madrigal to Lydia" with a reading glass, one leg forward and a hand in the opening of his white vest, Napoleon-like, and whose smile reveals a bad tooth, is as complete as he needs to be. We see him in all his bourgeois pretentiousness, exposed to the reader's ridicule in his miscast role of romantic. He is captured fully, graphically, within the limitations of his subsidiary function.

Far more particulars are provided to depict the main characters, yet the impression of great detail is at times deceptive because abundance does not always correspond to diversity. In much the same way that Korriscosso is characterized by an assortment of synonyms that condense into his being long, thin and sad, Luísa and her

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mother are portrayed primarily in terms of their contrastive coloration.

The mother, who appears first, is rendered entirely in black and white, with no tints to soften Macário's impression of her:

> ...uma mulher de quarenta anos, vestida de luto, uma pele branca e baça, o busto bem feito e redondo e um aspecto desejável . . . com o cabelo preto solto e anelado, um chambre branco e braços nus . . . aquela mulher, aos vinte anos, devia ter sido uma pessoa cativante e cheia de domínio: porque os seus cabelos violentos e ásperos, o sobrolho espesso, o lábio forte, o perfil aquilino e firme, revelavam um temperamento activo e imaginações apaixonadas (15).

And that same evening, two aspects of this strong image recur to Macário: "Começou a lembrar-se daqueles cabelos negros e fortes e daqueles braços que tinham a cor dos mármores pálidos" (15). Essentially the same expressions were used by Eça seven years earlier to describe the Devil, but without, in this case, the negative moral implications. Luísa's mother suggests passion rather than evil, and even after Macário has seen and been dazzled by Luísa, he still thinks of the mother as "aquela magnífica pessoa, magnìficamente pálida e vestida de luto" (18) and as "a soberba mulher pálida" (21).

To this strong, chiaroscuro figure, Eça opposes the pastel hues of the daughter. That Eça wishes the reader to be keenly aware of the polaric contrast offered by the two women is made abundantly clear from the instant Luísa makes her first appearance to Macário, when he expects to glimpse the mother: "E, quando Macário fechou a carteira, sentiu defronte correr-se a vidraça; eram decerto os cabelos pretos..

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Mas apareceram uns cabelos louros" (16). The one element of difference between the two women that is not intended to be used as a contrast is their dissimilarity in age. Eça accomplishes this very subtly by making Luísa twenty years old, after he has already commented on what the mother must have been like at the same age. Consequently, a psychological approximation of their ages takes place in the reader's mind, and the subsequent comparison contrasts two women rather than mother and daughter.

Next to the sharply etched, imposing portrait of the mother another begins to appear, this time tracing the soft outlines of the daughter, who is

> ...fina, fresca, loura como uma vinheta inglesa: a brancura da pele tinha alguma coisa da transparência das velhas porcelanas, e havia no seu perfil uma linha pura, como de uma medalha antiga, e os velhos poetas pitorescos ter-lhe-iam chamado -- pomba, arminho, neve e ouro (16).

Physically there would seem to be little difference except for the hair coloring, since the whiteness of the mother's skin is emphasized, also. Nevertheless, there is an important qualitative distinction in the delicacy of porcelain as opposed to the solidity of marble. The connotation of hardness and rigidity that is communicated by marble is in turn conferred upon the mother. Luísa, on the other hand, shares the impression of fragility inspired by porcelain and of softness evoked by tactile association with a dove, ermine and snow. Gold and blue round out the colors that give Luísa an "ar de gravura colorida" (21) because of her blond hair and dress of blue polka dots. There are also the colors that predominate on the fan that intrigues

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Macário:

> ...era uma ventarola chinesa, redonda, de seda branca com dragões escarlates bordados à pena, uma cercadura de plumagem azul, fina e trémula-como uma penugem e o seu cabo de marfim, de onde pendiam duas borlas de fio de ouro, tinha incrustaçoes de nácar à linda maneira persa (17).

And each of the items that disappears either contains some gold or is made of gold -- the coin, the diamond ring and the handkerchiefs which are wrapped in gold paper.

Unlike the a la règle naturalism of "No Moinho" where Maria da Piedade is carefully dissected for the reader, in "Singularidades duma Rapariga Loura" Eça tells very little about his leading lady and that little invariably associates her blondness to her character: "Tinha o carácter louro como o cabelo -- se é certo que o ouro é uma cor fraca e desbotada..."(31). The contrast offered by the mother's black-haired, domineering figure, and Luísa's reaction to both her mother and Macário in certain stress situations are all that the reader is furnished from which to interpret Luísa's character.

Hair color is also used to counterbalance lovers. Korriscosso, whose poetic soul lives tortured by daily contact with the gross demands of the human stomach, arouses the suspicion that he is far from being pure spirit and sentiment. He himself reveals to the narrator two occasions on which the inclinations of his heart resulted in exile, and as a further clue regarding the real nature of his temperament, we are informed that his hair "era, manifestamente, dum meridional" (46). His beloved Fanny, on

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the other hand, has "cabelos louros, os fatais cabelos louros, deste louro que entontece os meridionais..."(58). The enamored, passionate D. Rui of "O Defunto" is also indirectly revealed as being brunet by the repetition of the phrase "grandes olhos negros" (201; 202), while the chaste Leonor possesses "cabelos cor de sol-claro" (187) and is a "branca senhora" (191). And, finally, we see the use Eça makes of this favorite device in "José Matias." José Matias, the "hiper-espiritualista," is "louro como uma espiga" (229), as is fitting in someone who devotes his life to a love that is all "esplêndido, puro, distante e imaterial" (236). The beautiful Elisa, however, while spiritual enough to appreciate José Matias' platonic adoration, has her earthly temperament as well. Matias may worship her as if she were divine, as if she were an image of the Virgin, but the narrator compares her to the more material Helen of Troy and Inês de Castro, and describes her "cabelos negros, lustrosos e ricos, em bandós ondeados" (233) and "olhos negros, lânguidos, quebrados, tristes, de longas pestanas" (234). Torres Nogueira, who is José Matias' reverse in nature, discloses his virility even in his "rijos bigodes negros" (245). And Elisa's lover represents material love behind a "barba escura" (253).

Coloration, therefore, is used pervasively by Eça as the physical reflection of a character's nature. The extent to which Eça follows this convention is illustrated in a particularly interesting way in the depiction of Maria da Piedade in "No Moinho," who begins as a saint and ends

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as Venus.

> A vila tinha quase orgulho na sua beleza delicada e tocante; era uma loura, de perfil fino, a pele e-búrnea, e os olhos escuros de um tom de violeta, a que as pestanas longas escureciam mais o brilho sombrio e doce (61).

Eça endows her with blond hair as the most obvious manifestation of her outwardly serene and dispassionate virtue. But it is her eyes, sensuously violet, which mirror the inner woman of erotic desires before those passions find release. In Maria da Piedade blond and brunette are joined with their contrasting natures, to constitute a single person, as an exception to all the other stories, whose characters possess either fair or dark characteristics and the corresponding personality.

3. Character as Thesis.

In as concentrated a form as that of the modern short story, a truly delicate harmony has to be maintained between the various componential factors if the final composition is to coalesce into a well-balanced whole. This does not mean that equal weight must necessarily be given to all parts, but the counterpoise must be struck which will best serve a given story to achieve its maximum dramatic potentialities. In most stories one or two aspects are stressed over the rest and, in fact, many writers consistently favor a particular aspect, as is the case with Machado de Assis, whose main concern is the subtle revelation of character. But there exists a crucial point, difficult though it may be to define, at which the degree of emphasis between the elements becomes too pronounced and there is a resultant diminution of over-all dramatic ef-

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fect. Several illustrations of such an imbalance are found in stories by Eça, stories in which he allows characterization to be overwhelmed by thematic content.

In "Memórias duma Forca," there is no character, in any real sense. The gallows is a non-character whose only function is to deliver the author's message, which, in turn, represents the sole purpose of the composition. All other aspects are either subordinate to Eça's didactic intent or are simply neglected altogether, as is the case with characterization and plot. The Jesus that Eça depicts in "O Suave Milagre" is just such another abstraction, except that instead of expressing the thematic import of the story, he himself is the idea. Unlike "Memórias duma Forca," however, style not theme is the dominant aspect, and the entire story is essentially an exercise in linguistic virtuosity.

The same can be said of "Adão e Eva no Paraíso," in which Eça gives full rein to his rich stylistic powers and exceptional ironic vision. But, however interesting, curious and humorous, the result is not so much a short story as it is a tour de force, totally lacking in human drama. Adam and Eve possess no significance or identity beyond the symbolic. They exist only to convey the author's personal version of a mankind developing paradoxically according to both biblical and evolutionary theories, and at no point do they discard their roles as universal abstractions to act out a particularized reality. They do not reveal even occasional telling touches of uniqueness, nor do they face conflict or experience tension as identifiable humans.

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Adam and Eve confront all the catastrophic dangers that a hostile planet can devise, but they are all huge impersonal geological phenomena which arouse no intimate fears, no visceral reaction on the part of the reader. No real inner or external problems are presented or coped with on an individual level. Adam and Eve are only artistic representations of the evolutionary process undergone by homo sapiens, a process which is given a highly original and facetious twist by Eça, but which does not impart human dimensions to mankind's "venerable" forebears. Restricted to the role of abstract humanity, Adam and Eve communicate no feeling of specific humanity. They suffer, as characters, under the weight of their didactic function, which deprives them of whatever dramatic life they might have possessed. Such a condition also afflicts the protagonist of "A Perfeição."

In "A Perfeição" Eça turns to Homer for the incident and the hero which are to express his concept of man's nature and the reality of human happiness. His story is more nearly an imitation than an adaptation because he follows the original closely, both in content and form. Ulysses is in practically every respect Homer's hero, miserable over his long, enforced sojourn in paradise and longing to return to his imperfect Penelope. However, whereas Home did not examine the reasons for Ulysses' nostalgia, Eça makes that the focal interest of his version, and in this respect departs from his model. Eça's Ulysses does not so much long for Penelope as for the sense

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of superiority which she enables him to feel, and his unhappiness stems from being deprived of the challenge of conflict, of struggling to achieve his own happiness, rather than nostalgia. But although Ulysses embodies Eça's ideas, he does not illustrate them dramatically. Instead of being allowed to "show" man's nature in action, Ulysses is made to "tell." The dialogues between him and Calypso do not disclose character or further plot; they are purely explicative. She asks him why he prefers Penelope to her and then if he would leave the peace and immortal beauty of Ogygia if neither wife nor son awaited him. His answers constitute a full statement of the story's theme, told in straight expository fashion. Ulysses is obviously intended to act out Eça's ideas, but, in fact, he is more a spokesman than an actor, proving by argument rather than illustrating and causing the story to lose fictional quality. He is overburdened by his thematic responsibility, but he is not a completely flat figure because of a few touches very characteristic of Eça. In essence, Eça reveals imperfections in his hero that are not present in Homer's Ulysses. Physically, the strong warrior is beginning to show the effects of a soft life with his "corpo poderoso, que engordara" (261) and "mãos amolecidas" (266). The very image of a fat, flaccid Ulysses conveys a concrete impression of ordinary humanity. Even more humanizing, however, is the ironic use Eça makes of the heroic terms which Homer applies to Ulysses. He is called "magnanimous" for accepting the amorous attentions each night of the beauti-

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ful nymph, "brave" when he refuses to leave the island until she promises she means him no harm, and "noble spirit" right after he has thrown a temperamental fit over the apparent slight to him by Calypso in not giving him parting gifts. And Ulysses discloses the very human trait of selfishness in his reasons for wishing to return to Penelope. It is not love or concern that is given as the main motive, but the need to regain the type of false assurance and superiority which feeds on the weakness of others. It is these unheroic imperfections that save Ulysses from being only a Portuguese translation and the deliverer of the story's thematic message.

Jacinto, on the other hand, does not receive the same saving grace in "Civilização." Although he is more fully described than Ulysses and is an original character rather than a reproduction, he is even more the embodiment of a thesis. Unlike Ulysses, Jacinto does not reveal any sparks of individualized reality. He is too perfect and possesses too much to be other than an abstraction. No trait, no action of his, nothing he says transforms him even fleetingly into a recognizable human being. His supposed transformation in the mountains is actually only an expected point for point reversal of the previous situation, and although the character takes on greater vivacity, it is no less a stereotype. Even the fact that the story is told in the first person by a friend of Jacinto's does not create a particular sense of concrete immediacy or dramatic reality. There is little significance in the

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choice of point of view since the story could easily be told from the third person omniscient angle of narration with little modification except for the changes necessitated by the change in person. The narrator is never characterized beyond an allusion to his name being José, and he offers no insight which could not as validly be expressed in the author's own voice. There is neither a subjective involvement, nor the effect of a limited perspective that a first person focus often seeks to achieve. Consequently, the narrative angle contributes nothing to making Jacinto other than a two-dimensional character embodying a thesis.

In "A Catástrofe" character also serves primarily to transmit and to illustrate the story's ideological purpose, which is to demonstrate the vulnerability of a country whose citizens have become spiritually and morally flaccid. Here, too, the main character both incarnates the thematic concept and is the author's voice. But unlike the other stories considered in this section, in "A Catástrofe" the protagonist manages to transcend what is basically a hortatory function and impart a measure of life into his role. The setting helps to create the impression, for although the disaster described is hypothetical and a specific time is not mentioned, the identification of streets and sections of Lisbon, the use of rifles, and the tone of the story in general infuse a contemporaneous tone into the narrative. The treatment of the theme is also a contributing factor inasmuch as it is presented on a personal, as well as universal, level. Selfishness, refusal to acknowledge personal

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faults, cowardice -- all are attributes of human nature, but in "A Catástrofe," unlike "Civilização" and "A Perfeição," the aspect of universality is submerged so that the individual rather than mankind is prominent. National disgrace is shown as the eventual consequence of moral turpitude on the part of the collective citizenry, but the unit is composed of single members, and it is the individual involvement that "A Catástrofe" stresses.

The use of the first person point of view is significant here as a technique for revealing character, whereas it was not in "Civilização," because the narrator is the main character, a citizen of the conquered country who can serve as eyewitness and participant. He not only sees what happens, but, more important for the purposes of characterization, he shares the blame for the disaster. It is the character, not the author, who evokes events and interprets the causes and who confesses his own weaknesses and guilt. He is a character in tension, who suffers remorse for sentiments and behaviour familiar to the reader. There is, therefore, a feeling of identification with the character, as well as a sense of reality and immediacy created by the narrative focus. This is reinforced by the naturalness of the language used in the narrative. Contrary to "Civilização" in which the narrator becomes caught up in elaborate descriptions and flowing ennumerations, the style of "A Catástrofe" is unaffected and appropriately simple. It complements characterization, supporting the image of a concerned middle-class Portuguese, instead of detracting from character by

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an obtrusive richness of expression.

The narrator of "A Catástrofe" does not reveal sufficient facets to give him much clarity or depth. But, although he remains largely a captive of his thematic obligation, he comes closer to achieving a concrete, specific human likeness than do Ulysses and Jacinto, who are essentially symbolic figures. That Eça meant them to be symbols is evident, and they are interesting and effective as such. It is as convincing representatives of specific humanity that they fail to achieve any relief. Characterization must interact with the other narrative aspects so that together they will produce an integrated work in which none of the individual story elements cause imbalance by overpowering roles. In the stories in this section, character serves theme rather than the creative work as a whole, and human drama is omitted in favor of allegory and style.

4. Modes of Character Presentation.

a. Expository Characterization.

In none of Eça's stories is character rendered entirely through either exposition or scene. In all the stories there is a combination of both methods, in one degree or another. However, the extent to which one of the modes is utilized in preference to the other in the different narratives varies considerably. In a few cases, summary constitutes the predominant manner of characterization. This is particularly true of "No Moinho" in which the author tells his story and depicts his characters with a minimum of

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dramatic presentation.

1) Exposition by the Author.

Undoubtedly the most completely and intimately rendered character in Eça's short stories is that of Maria da Piedade in "No Moinho." In order to prove the naturalist tenets of determinism, to illustrate that heredity and environment are the shaping influences in an individual's character and actions, Eça supplies a great deal of information about his protagonist. He does so predominantly in an expository manner, through summaries and descriptions, as the omniscient author. First, Eça condenses Maria da Piedade's past, her unhappy childhood with an embittered, unpleasant mother and an alcoholic father:

> Mesmo em soltèira, em casa dos pais, a sua existência fora triste. A mãe era uma criatura desagradável e azeda; o pai, que se empenhara pelas tavernas e pelas batotas, já velho, sempre bêbedo, os dias que aparecia em casa passava-os à lareira, num silêncio sombrio, cachimbando e escarrando para as cinzas. Todas as semanas desancava a mulher (62).

Then comes a series of descriptions of her present physical environment and life consisting of a depressing house and pitiful family:

> O marido, mais velho que ela, era um inválido, sempre de cama, inutilizado por uma doença de espinha . . . Os filhos, duas rapariguitas y um rapaz, eram também doentes, crescendo pouco e com dificuldade, cheios de tumores nas orelhas, chorões e tristonhos. A casa, interiormente, parecia lúgubre (62).

Finally, landscape is brought in as an extension of Maria da Piedade's desolate, empty existence:

> A mesma paisagem que ela via da janela era tão monótona como a sua vida: em baixo a estrada, depois uma ondulação de campos, uma terra magra plantada aqui e além

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> de oliveiras e, erguendo-se ao fundo, uma colina triste e nua, sem uma casa, uma árvore, um fumo de casal que pusesse naquela solidão de terreno pobre uma nota humana e viva (64).

With the background details filled in, Eça then goes on to describe Maria da Piedade's psychological response to her life. Again, summary is used, except for the scenic depiction of Maria da Piedade mournfully sewing by her window. This view of her is repeatedly interspersed among the expository passages and communicates a far more graphic and effective image of her monotonous existence and its effect upon her spirit than do the descriptive renderings of her inner state. It is the view that her neighbors have of her:

> ...era, para a gente que às tardes ia fazer o giro até ao moinho, um encanto sempre novo vê-la por trás da vidraça, entre as cortinas de cassa, curvada sobre a sua costura, vestida de preto, recolhida e séria (61).

The sight of Maria da Piedade is made even more depressing by the disclosure that this dreary pastime is her only enjoyment:

> A sua única distracção era à tarde sentar-se à janela com a sua costura, e a pequenada em roda, aninhada no chão, brincando tristemente (64).

In his presentation of Maria da Piedade, Eça concentrates on creating an impression of her character and habits that will offer the greatest possible contrast with her later transformation. The townspeople are proud of her delicate beauty which they compare to that of the Virgin Mary, and they consider her "uma senhora modelo" and a saint. This exterior view is then corroborated by the interior view given by the omniscient author who reveals her as happy in caring for her ailing family and only occasionally getting

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depressed over the wretchedness of her life:

> Às vezes só, picando a sua costura, corriam-lhe as lágrimas pela face: uma fadiga da vida invadia-a, como uma névoa que lhe escurecia a alma.
>
> Mas se o marido de dentro chamava desesperado, ou um dos pequenos choramingava, lá limpava os olhos, lá aparecia com a sua bonita face tranquila, com alguma palavra consoladora, compondo a almofada a um, indo animar o outro, feliz em ser boa (63).

She is depicted as having felt no curiosity, desire or caprice since her marriage. All her attention and her time are for her children and husband -- even God is denied more than the hour at Sunday mass:

> A sua casa ocupava-a muito para se deixar invadir pelas preocupações do Céu: naquele dever de boa mãe, cumprido com amor, encontrava uma satisfação suficiente à sua sensibilidade... (64).

And not only does Maria da Piedade find contentment and even happiness in her dreary life of service, but she is horrified at the thought of change. She reacts to the news of Adrião's visit as if she were confronted by a threat to her sanctuary:

> E a brusca invasão daquele mundano, com as suas malas, o fumo do seu charuto, a sua alegria de são, na paz triste do seu hospital, dava-lhe a impressão apavorada duma profanação (66).

Thus, in his entirely expository presentation of Maria da Piedade Eça tries to characterize her as basically satisfied with her limited and cheerless existence as full-time nurse to a family of chronic invalids. The result is far from convincing, however, in part because her life is described as so unalleviatingly dismal that it is hard to imagine anyone being other than completely miserable in such a situation and, more importantly, because Maria da Piedade is as flat as her life. Eça keeps telling the reader of her

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selfless and willing dedication, but the only image of her that is at all vivid is the scenic view of her crying as she sews by the window and revealing the "fadiga da vida" that the author attributes to her.

Summary is also the exclusive mode used by Eça to present the various stages of Maria da Piedade's transformation from saint to Venus, although the circumstance which is most instrumental in initiating the change represents the only dramatic scene in the story. Since Adrião is the vital force to which Maria da Piedade responds, the only examples of dialogue involve him and, in fact, most of what little direct discourse there is is delivered by him. Her words are merely in response to his initiative as he imagines their idyllic life together at the windmill:

> -- Pois não era delicioso?... Eu podia alugar este moinho, fazer-me moleiro... A prima havia de me dar a sua freguesia...
>
> Isto fê-la rir; era mais linda quando ria: tudo brilhava nela, os dentes, a pele, a cor do cabelo. Ele continuou gracejando, com o seu plano de se fazer moleiro, e de ir pela estrada tocando o burro, carregado de sacas de farinha.
>
> -- E eu venho ajudá-lo, primo! -- disse ela, animada pelo seu próprio riso, pela alegria daquele homem a seu lado (72).

With Adrião's departure, there is a return to the expository style to trace Maria da Piedade's sexual awakening from initial awareness to ultimate erotic surrender. The author summarizes the steps in her decline, distilling the entire process of her transformation into three pages of summary (less than one fifth the total length of the narrative), in which nothing of the change is shown. He tells everything:

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> Foi durante meses um devorar constante de romances. Ia-se assim criando no seu espírito um mundo artificial e idealizado. A realidade tornava-se-lhe odiosa, sobretudo sob aquele aspecto da sua casa, onde encontrava sempre agarrado às saias um ser enfermo (75).

Stewart Beach considers any sudden change in character one of the principal snares awaiting a short story writer, since the opportunity for character development is lacking in the genre.[132] In "No Moinho" Maria da Piedade undergoes a transformation that represents a discontinuity in the image given of her, particularly as a loving, concerned mother. She fails to remain all of a piece, or to follow a plausible transition. Although the reader is told that rebellion does not come right away and that the process of her disintegration into an erotic hysteric and adulteress takes two years, Eça creates a contradictory impression. The change in Maria takes place immediately after Adrião's departure, as the author himself states:

> Então começou para Maria da Piedade uma existência de abandonada. Tudo de repente em volta dela -- a doença do marido, achaques dos filhos, tristezas do seu dia, a sua costura -- lhe pareceu lúgubre (74).

No struggle, no slow weakening is suggested, much less shown. The presentation is static, a recounting that obeys the naturalist rule of objectivity yet is lacking in dramatic import. Eça is concerned with writing up a case study of a pathological condition, including detailed information on heredity and environment as the shaping influences in his character's actions. Except for the episode at the wind-

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[132] Stewart Beach, Short-Story Technique (Boston: Houghton-Mifflin, 1929), p. viii.

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mill, all his story is told as summary, rather than through the more dramatic mode of scene. He tells too much about Maria da Piedade, instead of letting her be revealed through "showing" techniques, such as dialogue, and through insinuation rather than assertion. As a result, Maria da Piedade is an unconvincing and lifeless character. Despite the objective and profuse rendering of background facts, neither she nor her story communicate any feeling of human truth and vitality that might have made them other than an expository illustration of the naturalist concept of literature.

Summary as a method of character presentation is not limited by Eça to stories that are told by him as the omniscient author. He also uses the mode significantly in "A Catástrofe" and "Civilização," narratives with a first person point of view, in the former case that of the main character and in the latter story, of a secondary character.

2) Summarized Rendering by Protagonist.

In "A Catástrofe" character depiction is minimal, with the narrator-protagonist divulging practically nothing about himself as an individual. He possesses little identity beyond functioning in the dual capacity of author's voice and national symbol. It is through him that Eça overtly expresses his thesis regarding the dangers he believes menace Portugal, and it is also the narrator who epitomizes the very weaknesses Eça finds endemic in the Portuguese. Whatever characterization exists is conceived only in terms of its relation to the national disaster, to explain the causes, show the results or indicate a solution.

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The only factual details which the narrator reveals about himself concern his address, and this takes several paragraphs at the beginning of the story:

> Eu moro à esquina do Largo do Pelourinho, justamente defronte do Arsenal.
>
> Já antes da guerra e dos nossos desastres, eu ali vivia, no segundo andar, à direita. Nunca gostei do sítio: sem ser bucólico, a minha ambição foi sempre habitar longe destes arruamentos tristes da Baixa, num bairro de mais ar e de mais horizonte, com um quintal, uma frescura de folhagem e alguns metros de terra (223).

He goes on to tell how despite his preference for a suburban type of residence he used an inheritance to buy a house in a more commercial part of the city, considering it a better business investment. All this information is not given for the purpose of telling something about himself; that is, it does not serve to characterize the speaker. Rather, its object is to disclose that he lives immediately in front of the Arsenal, a location that keeps him continually and inescapably aware of his country's occupation by a conqueror.

In his role as the collective middle class Portuguese conscience, the narrator appears often as part of a group or mass of people instead of as an individual. In the description of the party given the same night that the enemy crosses the Portuguese frontier, there are no individualizing dialogues, only rapid impressions of general movement, talk and a prevailing depression:

> Houve o pedido de uma quadrilha... Sentou-se uma senhora ao piano, mas os primeiros compassos dos lanceiros soaram, perderam-se no sussurro geral das conversas apavoradas: ninguém tirou par -- não se dançou... Alguém lembrou um jogo de prendas, uma charada figurada: faces espantadas sorriam, murmuravam com esforço:
>
> -- Vamos a isso, não era mau...

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> Mas ficava-se sentado, com as mãos inertes, os pés parados (229).

This is particularly true of the acount of the battle, in which the narrator alternates between the singular and plural forms of the first person pronouns, so that the individual keeps turning into the aggregate, acting in unison:

> Sùbitamente, à nossa direita, rompe uma fuzilaria; agora sentimos o silvar das balas. Instintivamente abaixamo-nos, num recuo cobarde de milícia bisonha...
>
> -- Firmes! -- grita o alferes.
>
> Diante de mim, um soldado abate-se como um fardo, sobre a lama... e fica imóvel, morto... Agora vemos nuvenzinhas de fumo pardo, que a chuva abala e o vento sacode... (236).

The same lieutenant who yells the order to remain firm is the only character in the story who is given an element of dramatic reality. At the party his voice is heard singing a romantic song, in an attempt to raise the spirits of the ladies. On the way to meet the enemy, the sentimental singer is "amarelo, encharcado, encolhido no seu capote" (234) as he leads his company. And he dies in the first attack:

> O alferes, de repente, cambaleia, cai sobre o joelho: está ferido no braço... mas ergue-se como uma mola, agita a espada, como doido, aos berros:
>
> -- Fogo!... Fogo!
>
> Depois... não me recordo bem. O tremendo som da artilharia alucina-nos. É como num sonho, num sonambulismo, que faço fogo, ao acaso, contra a névoa parda que envolve tudo diante de mim.
>
> Ao meu lado, o alferes cai outra vez: espolinha-se no chão, aos gritos, num furor de agonia:
>
> -- Acabem-me, rapazes! Acabem-me, rapazes!...(236).

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The lieutenant stands out in the story as the narrator does not because he appears entirely in scenic presentation, which, although consisting only of very brief scenes, includes both action and dialogue. In fact, the only examples of direct discourse in the story involve the lieutenant. The reader sees and hears the changes which the national situation produces in him, and he thus achieves an element of vividness never communicated by the image of the narrator.

The narrator undergoes an enormous transformation as the result of the invasion and conquest and as the result of his personal experiences, such as the panic-stricken flight from the attacking enemy force and the inescapable reminder of the national humiliation and disgrace represented by the alert figure of the enemy sentry. None of the changes, however, are set forth in other than expository form, nor do they reveal the particularized, inimate reaction and response of the narrator as an individual human being. What he feels, all the Portuguese feel; what he does, the rest of his countrymen are described as doing.

In "Civilização," too, the first person narration consists mainly of expository presentation, but, contrary to "A Catástrofe," the narrator is only a secondary character, rather than the principal one, and he provides a great deal of information about the protagonist.

3) Expository Presentation by Minor Character.

"Civilização" begins with a long summary of the hero's background:

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> Eu possuo preciosamente um amigo (o seu nome é Jacinto) que nasceu num palácio, com quarenta contos de renda em pingues terras de pão, azeite e gado.
>
> Desde o berço, onde sua mãe, senhora gorda e crédula de Trás-os-Montes, espalhava, para reter as Fadas Benéficas, funcho e âmbar, Jacinto fora sempre mais resistente e são que um pinheiro das dunas (79).

And the narrator continues describing, at great length and in much detail, the various aspects in the life of his supremely favored and super-civilized friend. So healthy that he has been spared even the most common childhood illnesses, Jacinto's life flows along smoothly, filled with beauty, friendship, love, wealth and knowledge. The narrator presents this information in long passages of summary, with particular emphasis on descriptions of Jacinto's possessions. Yet, despite the abundant and elaborate detail provided, Jacinto projects no image on the reader's mind. He is only an abstraction, the symbol of the ultimate civilized man, but not a man. No individualizing quality or characteristic is included, except to show that Jacinto is unhappy in his apparently perfect existence. By the time he is twenty-eight, Jacinto punctuates his days with yawns, and at thirty, still yawning constantly, he walks bent over, as if struggling under an unfair burden. He is never shown in action, except as he despondently utilizes one or another of his machines or is forced to flee from a disordered one. There is no direct discourse either -- at least, not by any human character. The only voice heard is that of the counselor Pinto Porto, proffered in ceaseless repetition by the deranged phonograph as it pronounces, in oracular tones, "Quem não admirará os progressos deste século?".

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"Civilização" contains a two-part structure which counterposes the city, or progress, to the country and nature. The presentation of character varies little, in essence, from one part to the other, since summary is the method employed for both. Nevertheless, there is a greater sense of life in the Jacinto who discovers the joys and purpose to be found in a simple existence close to nature. There is still no dialogue. In fact, instead of any sort of discussion between the narrator and Jacinto, each of them delivers a long philosophic disquisition, one on the universal unity of all things and beings, the other on man's need to return to the simple life. Jacinto does, however, occasionally emit exclamations in reaction to his surroundings, such as "Que maçada!", "Ah! Que beleza!" and "É horroroso!". While this may not constitute much in the way of direct discourse, it is more than Jacinto is given to say in the first part and it does help him to appear less of a totally flat character. He is also depicted more actively in the second half of the narrative. The "reincarnation" that he is described as undergoing in the country changes him from the bored, lethargic emitter of yawns into an energetic, vigorous individual, alert to everything around him. His hands, in particular, express his new strngth and vitality: "Já não passava as mãos murchas sobre a face -- batia com elas rijamente na coxa"(107). Through them, also, Jacinto communicates directly his kinship with nature:

> Jacinto parava a contemplar com carinho os milhos altos. Com a mão espalmada e forte batia no tronco dos castanheiros, como nas costas de amigos recuperados. Todo o fio de água, todo o tufo de erva, todo o pé de vinha

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> o ocupava como vidas filiais porque fosse responsável (108).

And they represent the restoration of a closer contact between master and servants, since the latter are once again summoned in the ancient direct manner of clapping.

Even more than Jacinto, the narrator, who is Jacinto's friend, remains unidentified and undistinguished. We learn only that his name is José and that he has an aunt who lives in a town near Torges. Otherwise, he possesses no concrete reality at all. Furthermore, his first person perspective transmits no particular vitality to the protagonist, nor does it establish the feeling of rapprochement between reader and characters which the removal of the authorial presence is intended to accomplish. There is too exclusive a dependence on summary depiction of character. Far more effective in their method of characterization are those stories in which Eça combines scenic and expository presentation or in which the dramatic mode predominates.

b. Presentation through Dramatic Techniques.

Unlike both "A Catástrofe" and "Civilização," the use of the first person angle of narration in "Singularidades duma Rapariga Loura," "Um Poeta Lírico" and "José Matias" is both dramatic and personalizing in its effect. In each of these stories, the easy colloquial style of the narrator and his introduction of the protagonist immediately create a dramatic atmosphere. Each begins, not with a long summary as introduction, but with conversational brevity and naturalness, establishing the identity of the hero,

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giving a few intriguing facts about him and a glimpse or insight into the narrator. Some summary is involved, of course, but it is the impression of lively verbal discourse that predominates and helps to communicate a sense of scene. The initial impression is reinforced by characterization that for the most part makes use of techniques of "showing" rather than "telling," and that is accomplished in large part by having one character reveal himself or another character in the narrative, principally through the dramatic recreation of action and dialogue.

1) Character as Seen by Other Person in Story.

Along with "No Moinho," "Singularidades duma Rapariga Loura" has commonly been considered a naturalist story.[133] Yet it refutes the classification in most major aspects, including that of presentation. The narrative possesses a dynamic movement and life which the essentially more dramatic story of "No Moinho" does not. Although the story Macário tells seems commonplace, at least on the surface, it is presented almost entirely by means of dramatic processes, as opposed to "No Moinho." Practically no information is provided concerning facts or events preceding the action proper of the story. In fact, all the reader is told about Macário's background is indirectly disclosed by the narrator's recognition of the surname Macário as belonging to an old, honorable business family. In "No Moinho," of course, there is a good

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[133] According to Maria Luísa Nunes, "'As Singularidades duma Rapariga Loura' marks a complete conversion to naturalism in Eça's career," Op. Cit., p. 74.

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deal of background detail included. Perhaps the greatest difference between the two stories and the one that most contradicts the naturalist classification of "Singularidades duma Rapariga Loura" is the aspect of narrative detachment. "No Moinho," in keeping with one of naturalism's most important canons, is related objectively, in that the narrator -- in this case the author -- refrains from expressing his own views and judgment of the characters or their actions. "Singularidades duma Rapariga Loura," for all its apparent objectivity of presentation, is actually a highly subjective narrative. The characters in the story are depicted by other characters, and their views include much that is personal impression or interpretation.

The old Macário is seen entirely through the narrator's eyes, and the figure that emerges is the reflection of what the narrator sees and what he thinks of Macário. The impression is a subtle one, and it is conveyed in a few telling strokes, rather than in a broad, flagrant manner. As has already been shown, the initial description of Macário presents him as a somewhat eccentric individual, although his family background soon effects a change in the narrator's opinion of him:

> Perguntei-lhe então se era duma família que eu conhecera, que tinha o apelido de Macário. E como ele me respondeu que era primo desses, eu tive logo do seu carácter uma ideia simpática, porque os Macários eram uma antiga família, quase uma dinastia de comerciantes, que mantinham com uma severidade religiosa a sua velha tradição de honra e de escrúpulo (13-4).

Macário no longer appears in a ridiculous light. As a man of moral integrity, he must now be taken more seriously.

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The narrator's role in characterization ends with his transmittal of the story told to him by Macário. From that point on, it is Macário who provides the angle from which the reader views the other characters, and Macário himself. In only two instances does the narrator influence the image which takes place of the young Macário. In the description which Macário gives of himself at the time he first sees Luísa, the narrator interjects a personal comment:

> Macário,nesse tempo, era louro com a barba curta. O cabelo era anelado e a sua figura devia ter aquele ar seco e nervoso que depois do século XVIII e da revolução -- foi tão vulgar nas raças plebeias (16).

He imagines him as a romantic figure, while at the same time condenscendingly regarding the manner as common to the lower classes of the time. And when Macário tells of the visit of Luísa and her mother to the store, obviously to see him, the narrator does not view the strategem in the same sentimental way: "Eu disse a Macário que, sendo assim, ele devia estranhar aquele movimento amoroso, porque denotava na mãe uma cumplicidade equívoca. Ele confessou-me que nem pensava em tal"(18). Macário's naiveté and the extent of his infatuation with a girl he still does not even know are underscored by the narrator's observation. Except for these two examples, however, the central viewpoint changes to Macário.

Luísa is presented entirely through Macário's eyes, by means of both scene and summary. The flashes of insight which hint at the existence of a more complex individual emerge through scene rather than through description, however, because Macário sees only the romantic ideal or the

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superficial woman. Nothing factual is ever mentioned by him about the earlier life or background of his beloved. When he first sees her with her magnificent Chinese fan, he accounts for its possession by deciding that she must have gotten it from an English father, who, like all Englishmen, would have traveled a great deal. No further reference is ever made to this assumption by Macário, nor to any aspect of Luísa's past history. With a lack of thoroughness totally uncharacteristic of naturalism, practically no concrete information is given regarding Luísa, her mother or their history. And, of course, Luísa's weakness is never clarified. Macário's concern is with Luísa's appearance instead of her character. The only time he mentions her in other than a physical context, it is to speak of her "natureza débil, aguada, nula." The question is whether the young Macário saw her in that light or whether it is the old Macário's retrospective view of her. In any case, except for that single reference, Macário's vision of Luísa consists of delicate tones of blue, white and gold, a muslin dress, freshness, youth and other equally physical, partly abstract terminology. She is compared to an English vignette, to a porcelain, to a fugitive bird; what Macário never sees in her is the real woman. Until the final awakening, Macário is in love with someone who exists primarily in his own imagination, and, consequently, Luísa remains a hazy person as Macário presents her.

"Um Dia de Chuva" represents a parallel of sorts

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in that here, too, the hero is in love with an ideal. In this case, however, the ideal is entirely immaterial, at least while the actual process of falling in love is taking place. Maria Joana is glimpsed very fleetingly at the end, for the first and last time, yet, unlike Luísa, she becomes a character of concrete substance without being physically present. Little by little she comes to life during the course of conversations between José Ernesto and the two men who know her, Padre Ribeiro and the tenant farmer, Brás. She is presented by means of both scene and summary, but the impression conveyed is of a largely dramatic presentation, in part because she is always revealed through the dialogue of others and in a sense, therefore, seems to participate in the scene taking place, and in part because she is often pictured engaged in active pursuits, such as horseback riding.

First Maria Joana is described physically, with particular emphasis given to her blond hair; then mental attributes and personality traits are disclosed. Some of the qualities mentioned by Padre Ribeiro and Brás are merely different aspects of the same characteristic. Her robust health is attested to by the priest's statement that she has never needed a doctor and by Brás's assurance that she is a "senhora muito forte" because she can do without such luxuries as a soft bed and hot water for washing up. Both admire her great beauty, with Padre Ribeiro painting a poetic picture of her tending her flowers, the sun turning her hair into a golden aureole, and Brás enjoying the memory

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of her dressed as a country girl on the eve of St. John. Her intellectual inclinations are implied by the priest's disclosures of her late hours reading habit and her rejection of a neighboring nobleman's marriage proposal:

> Um bonito rapaz, com belas propriedades! Mas então não o achava esperto. Declarou ao pai que o rapaz era um sensaborão, e nada! Está claro, o fidalgo da Avelã não é homem de livros (135).

She is also described by the priest -- in this instance with clear disapproval -- as a republican and so liberal in her ideas, which include belief in the equality of all men, that he believes she would not be beyond marrying a servant if he happened to fulfill her high ideals.

The woman that José Ernesto falls in love with is a real person even though she is never actually in the story. Brás and Padre Ribeiro bestow reality upon her because they see and present her in concrete terms and in a generally dramatic context. She is not a passive, sentimentalized figure like Luísa. Maria Joana is an individual who has intelligence, opinions and interests, and she is the embodiment of José Ernesto's dream to have a place in the country. If the image of Maria Joana with which José Ernesto falls in love is shaped by Brás and Padre Ribeiro, the influence that makes that image irresistible to him is the Paço de Loures. She and the house bestow reality upon one another. José Ernesto is eager to abandon a dream which he has discovered to be inhospitable, boring and lonely. That dream revives and becomes reality only because of Maria Joana. Without consciously realizing it,

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José Ernesto begins to imagine her presence at the Paço, running in the garden, sitting across the dining table from him. In a real sense, the Paço de Loures contributes, along with Brás and Padre Ribeiro, to the characterization of Maria Joana.

Although Maria Joana is presented entirely through the eyes of other characters, the depiction is accepted as accurate and honest. No doubts or suspicions are aroused by anything that Brás or Padre Ribeiro say to José Ernesto about Maria Joana. The same is also true of Macário's description of Luísa, in part because he is presented as an honest man, but also because of the tone and style of the narrative. The story is told with a prosaic simplicity and dispassionate objectivity that inspire confidence. Luísa is very incompletely rendered because Macário only sees her superficially, but we do not feel that there is much actual bias or misrepresentation involved. Such is not the case in "Um Poeta Lírico," however, where the narrator quite obviously allows a great deal of his own highly subjective attitude to color his characterization of the story's protagonist.

We have already discussed how from the very beginning, while professing his interest in, and sympathy for, Korriscosso, the narrator depicts him as a thoroughly ridiculous individual, turning him into an object of derision after declaring him to be the saddest lyric poet he has ever met. His physical appearance, his demeanor, his words and his situation are all shown through the mono-

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colored prism of the narrator's bias. The narrator chooses Korriscosso's most salient physical characteristics and magnifies them into farcical proportions, and he allows him to say nothing but banalities. With the view placed continually before the reader of a grotesque figure -- "magra e fatal" -- who opens his mouth only to emit prosaic orders in a lugubrious voice, there is no chance that even his passion will seem less than absurd, even if the narrator presented it as a serious matter -- which he does not. Quite to the contrary, he makes Korriscosso seem even more ridiculous by treating his love affair with the same mocking exaggeration.

The narrator's attitude toward Korriscosso is more than a matter of personal reaction to a specific individual, since he discloses his prejudice against all immigrant Greeks, whom he holds in great contempt. He reveals his true attitude toward Korriscosso in the following passage:

> No entanto Korriscosso permanecia de pé, respeitoso, culpado, de cabeça baixa, com o laço da gravata branca fugindo para o cachaço. Pobre Korriscosso! Compadeci-me daquela atitude, revelando todo um passado sem sorte, tantas tristezas de dependência... Lembrei-me que nada impresiona o homem do Levante, como um gesto de drama e de palco; estendi-lhe ambas as mãos num movimento à Talma, e disse-lhe:
>
> -- Eu também sou poeta!...
>
> Esta frase extraordinária pareceria grostesca e impudente a um homem do Norte; o levantino viu logo nela a expansão de uma alma irmã (53-4).

The excerpt exemplifies the narrator's method of pretending to feeling a sympathy for Korriscosso which he himself goes

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on to belie with another statement more revealing of his true sentiments. Korriscosso is shown in a pathetic position, embarrassed at having been caught with the narrator's volume of Tennyson in his possession. As usual, the narrator immediately inserts a note of the ridiculous to make the poet look foolish rather than pitiable, in this case by showing the knot of his tie "fleeing" to the back of his neck. The narrator then expresses compassion for Korriscosso and for the woeful sight he presents -- although he has already added a note of derision to that sight --, and he peremptorily declares that Korriscosso's downcast demeanor reflects his luckless, subservient past. As it turns out, the narrator's perspicacity is not as infallible as he believes it to be, since Korriscosso's life has not been one of unhappy dependence at all. More significantly, however, the narrator's avowed pity is really condescension. He puts on an act to win Korriscosso's confidence, while all the while he is really laughing at him with the patronizing disdain of a superior being.

In "José Matias" the protagonist is also characterized by another character, also a narrator-observer, and more completely than in either "Singularidades duma Rapariga Loura" or "Um Poeta Lírico" since unlike both Macário and Korriscosso, José Matias never speaks for himself, even with the narrator as transmittal agent. It is the narrator who gives all the facts and formulates conclusions.

In the course of his one-sided dialogue, the

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narrator paints a portrait of José Matias at four major periods in his life. These physical depictions are based on first-hand observation and along with information provided by a third character in the story represent the major aspects of the narrative which can be accepted as essentially factual. The physical descriptions of José Matias do not present a problem in credibility because the narrator contents himself for the most part with giving concrete, objective details. He does not interject a distorting personal attitude into the descriptions as does the narrator of "Um Poeta Lírico," although he does occasionally interpret a feature or a look in his own way, as when he refers to Matias' "boca indecisa de contemplativo." Basically, though, objectivity is maintained. Nevertheless, it is José Matias' appearance throughout the story that provides the major clues into the mystery of his character and of his strange behavior, by reflecting the mental changes he undergoes at each new stage of his love affair.

The first view given of Matias is dated 1865, or when he has already been in love with Elisa for four years. He is then "um rapaz airoso, louro como uma espiga, com um bigode crespo de paladino sobre uma boca indecisa de contemplativo, destro cavaleiro, duma elegância sóbria e fina (229). Concretely, he is blond, graceful, elegant, essentially the same exquisite person that the narrator remembers from their days at Coimbra, where his extreme neatness was disapproved by the other students: "Nunca um rasgão brilhante

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na batina! nunca uma poeira estouvada nos sapatos! nunca um pêlo rebelde do cabelo ou do bigode fugido daquele rígido alinho que nos desolava!"(231). His fastidious appearance helped contribute to his being considered "uma alma escandalosamente banal," a judgment further strengthened by Matias' smiling, tranquil nature, unperturbed by the causes that aroused his ardent generation.

> Toda a sua inabalável quietação parecia provir duma imensa superficialidade sentimental. E, nesse tempo, não foi sem razão e propriedade que nós alcunhámos aquele moço tão macio, tão louro e tão ligeiro, de Matias-Coração-de-Esquilo (232).

The image of him as a shallow individual is revised when he conceives his profound love, and he then becomes "um grande espiritualista."

The first stage of Matias' love for Elisa is summed up in the eyes of the narrator by Matias' fastidious appearance and by the smile that never leaves his face. In this persistent smile, that shines even from his eyes, Matias reveals the full depth of his love and of his happiness:

> Nunca admirei, meu amigo, face humana aureolada por felicidade mais segura e serena! Sorria iluminadamente quando me abraçou, com um sorriso que vinha das profundidades da alma iluminada; sorria ainda deliciadamente enquanto eu lhe contei todos os meus desgostos no Alentejo: sorriu depois extàticamente, aludindo ao calor e enrolando um cigarro distraído; e sorriu sempre, enlevado, a escolher na gaveta da cómoda, com escrúpulo religioso, uma gravata de seda branca (234-5).

And, carried away by his imagination, the narrator pictures Matias' sublime, ecstatic adoration spanning ten years of purely platonic relationship, without frustration and, he is absolutely certain, without even a kiss.

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The principal aspects that stand out in the narrator's description of José Matias during the first stage of his love for Elisa, therefore, are his extreme elegance, joyful countenance and serenity. And it is these same three facets of his appearance -- dress, visage and composure -- that serve as mirrors in which is reflected the progressive transformation that takes place in José Matias during the course of the twenty two years he lives absorbed by his passion. The first hint of the change that is to take place in José Matias comes when Matos Miranda, Elisa's first husband, dies. The narrator is surprised to find that Matias, far from revealing an ill-disguised joy, seems embarrassed and without his former tranquility: "E, todavia, surpreendi o José Matias atirando para o terraço, ràpidamente, um olhar em que transparecia inquietação, ansiedade, quase terror!" (240). When the narrator next sees Matias, when the months of mourning have passed, the smile of happiness that never used to leave his face is gone:

> Ao sorriso de radiosa certeza, que nesses anos o iluminara com um nimbo de beatitude, sucedera a seriedade carregada, toda em sombra e rugas, de quem se debate numa dúvida irresolúvel, sempre presente, roedora e dolorosa (241).

The decline continues despite the restoration of the safe situation represented by Elisa's marraige to Torres Nogueira. Now José Matias peers furtively, nervously, through closed curtains at Elisa, "com a face toda devastada pela angústia e pela derrota"(244). Even when Torres Nogueira is away and José Matias is able again to gaze ecstatically at

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Elisa through wide-open windows, the old serene happiness is gone and tension has taken its place: "E, para sacudir a pungência destes tormentos, findou, ele tão sereno, duma tão doce harmonia de modos, por se tornar um agitado" (248). When the narrator once more sees him, after seven years of dissipated living, Matias is already a far different person from the elegant youth described at the beginning:

> ... todo estendido numa poltrona, com o colete branco desabotoado, a face lívida descaída sobre o peito, um copo vazio na mão inerte, o José Matias parecia adormecido ou morto (250).

When the narrator runs into Matias in the third and final stage of his deterioration, there is nothing left to remind one of the original portrait given of Matias. The aspects which attract the narrator's attention in his last description of Matias alive are the same ones, but in a negative reversal, that were highlighted in the introductory sketch:

> Deixara crescer a barba, uma barba rara, indecisa, suja, mole como cotão amarelado: deixara crescer o cabelo, que lhe surdia em farripas secas de sob um velho chapéu-coco: mas todo ele, no resto, parecia diminuído, minquado, dentro duma quinzena de mescla enxovalhada, e dumas calças pretas, de grandes bolsos, onde escondia as mãos com o gesto tradicional, tão infinitamente triste, da miséria ociosa (254).

José Matias reaches the bottom level of his degradation and, in a final indignity, dies in the street.

Throughout the narrator's conversation with his friend as the cortege proceeds on its way to the cemetary, it is José Matias whose story is being told and whose character is supposedly being elucidated. Yet, as the narrator talks, he reveals a great deal about himself, not

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only in what he says about himself, but also through the way he sees José Matias. Self-revelation by a character is one of the most effective methods of characterization employed by Eça, and it is used in all of his best stories, sometimes as the principal mode of showing character.

2) Self-revelation.

Unlike the narrator of "Singularidades duma Rapariga Loura," in "José Matias" the narrator is a very vivid personality in his own right. The personal comments he occasionally interjects and, in fact, practically everything he says generally reveal telling aspects of his own character and in their entirety project a believable individual with markedly human foibles. His sense of personal importance is repeatedly exposed by proud references to his being a professor of philosophy and the inclusion of the titles of his writings in his conversations. He is so serious an intellectual that he is normally impervious to female attractions, or so he insinuates when he proves Elisa's irresistible beauty by her effect on him for all of three days:

> Ah! meu amigo, até eu, que já então laboriosamente anotava Hegel, depois de a encontrar numa tarde de chuva esperando a carruagem à porta do Seixas, a adorei durante três exaltados dias e lhe rimei um soneto (234)!

His self-confidence is such that even while admitting to incomprehension with respect to José Matias he does not hesitate to undertake a thorough and positive analysis of the situation. Yet, for all his exalted mentality, he is not above indulging in a little gossip or uncharitable commentary about others going to the funeral:

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> O sujeito de óculos de ouro, dentro do cupé?...Não conheço, meu amigo. Talvez um parente rico, desses que aparecem nos enterros, com o parentesco correctamente coberto de fumo, quando o defunto já não importuna, nem compromete (231).

Although most of what the narrator has to say about José Matias is sheer conjecture, he expresses it as if it were unassailable fact. He admits to a lack of close friendship with Matias and to the fact that Matias never speaks of his love, and then he makes affirmations that can only be guesswork on his part, as when he claims that José Matias has forgotten his rejection of Elisa after her first husband's death:

> Ao cabo de uns meses ele esquecera, positivamente esquecera essa recusa afrontosa, como se fora um leve desencontro de interesses materiais ou sociais, passado há meses, no Norte, e a que a distância e o tempo dissipavam a realidade e a amargura leve (246)!

And once the narrator has decided that José Matias is suffering from "hiperespiritualismo," everything he does is explained within the context of Matias being "um ultra-romântico loucamente alheio às realidades fortes da vida" (246), even if all the pieces do not fit or contradictions result. Not only does the narrator have no real understanding of José Matias, but he is actually intimidated by him, or, more exactly, by the depth and commitment of his passion. The one time that the narrator is permitted a glimpse of the emotional turmoil suffered by Matias, he flees in fright:

> Então José Matias, com um soluço despedaçado, de transbordante tormento, cambaleou, tão ansiadamente se agarrou à cortina que a rasgou, e tombou desamparado nos braços que lhe estendi, e em que o arrastei para a cadeira, pesadamente, como a um morto ou a um bêbedo. Mas, volvido um momento, com espanto meu, o extraordinário homem descerra os olhos, sorri num lento e

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> inerte sorriso, murmura quase serenamente: --"É o calor... Está um calor! Você não quer tomar chá?"
>
> Recusei e abalei -- enquanto ele, indiferente à minha fuga, estendido na poltrona, acendia trèmulamente um imenso charuto (251).

The passage illustrates, also, how, despite the generally unreliable nature of his account, the narrator makes it possible for the reader to gain a substantial insight into José Matias' character -- an insight which the opinionated philosopher himself fails to achieve. Through scene and dialogue the narrator's otherwise obfuscating approach to Matias is penetrated and Matias is enabled to provide glimpses into the complexities of his own nature. Brief scenes are depicted in which direct discourse is quoted, thus freeing the story from the narrator's interpretation and placing José Matias more directly on view, even when he is not present in the scene. An example of this furnishes the first hint of Matias' problem. His decision to leave for Oporto after the death of Matos Miranda is disclosed by means of a brief exchange between the narrator and Nicolau da Barca:

> Num momento em que ele Matias entrara na alcova, murmurei ao Nicolau, por cima do grogue: --"O Matias faz perfeitamente em ir para o Porto..." Nicolau encolheu os ombros: --"Sim, pensou que era mais delicado... Eu aprovei. Mas só durante os meses de luto pesado..." (240).

And the two men rejoice in the happy ending they anticipate for the loyal Matias, who will finally be able to marry the beautiful and rich Elisa. The mourning period passes, however, and Matias remains in Oporto. Although it is the narrator who describes the change in José Matias and the

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unexpected emotions of worry, anxiety and even fear shown by him, the truth of the observation is confirmed by Matias himself, aghast at the rapid passing of time, the only obstacle to his marriage:

> E depois, uma manhã, ao almoço, realmente me assombrou, exclamando ao abrir o jornal, com um assomo de sangue na face: "O quê! Já são 29 de Agosto? Santo Deus... Já o fim de Agosto!..." (241-2).

Matias himself, therefore, provides the insight into the state of mind that results in his rejection of Elisa.

In addition to the glimpse of José Matias suffering over the fugacity of time in Oporto, and the scene in which the narrator flees from a seemingly demented Matias, there is one additional scene in which Matias speaks. Each of the three represents the end of one of the stages of his great passion. The torment revealed by him in the two passages previously quoted turns into a tranquil resignation at the last, as, physically devastated, he calmly faces the narrator, who has surprised him watching Elisa's window from a darkened doorway across her building:

> Na espantada lástima que me tomou, apenas balbuciei:-- "Ora esta! Você! Então que é feito?" -- E ele, com a sua mansidão polida, mas secamente, para se desembaraçar, e numa voz que a aguardente enroquecera: "Por aqui, à espera de um sujeito." (254).

Perhaps the most effective illustration of self-characterization through direct discourse is that of Tio Francisco in "Singularidades duma Rapariga Loura." He is first presented through summary, with Macário telling the narrator about this man of old-fashioned, authoritarian principles and describing his tall figure with gold-rimmed

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eyeglasses, grey beard, nervous tic, hard voice and majestic calmness. The description then comes to life in three dramatic encounters between Macário and his uncle, encounters which consist of a rapid exchange of dialogue and the graphic exemplification of the qualities attributed by Macário to his uncle. In the first scene, when Macário asks his uncle for permission to get married, Tio Francisco does not deign to discuss the matter with him. He gives him a categorical answer with telegraphic brevity:

> -- Não.
> -- Perdão, tio Francisco!
> -- Não.
> -- Mas oiça, tio Francisco...
> -- Não.
> Macário sentiu uma grande cólera.
> -- Nesse caso, faço-o sem licença.
> -- Despedido da casa.
> -- Sairei. Não haja dúvida.
> -- Hoje.
> -- Hoje.(28-9).

He remains adamant in his refusal to sanction Macário's wedding even when, at their next meeting, Macário reveals that he is close to suffering from hunger. His hardness finally dissolves when Macário, having lost everything to pay his friend's debts, goes to announce his return to Cabo Verde:

> Macário estava calado, anediando a barba.
> -- Que quer?-- gritou-lhe o tio.
> -- Vinha dizer-lhe adeus; volto para Cabo Verde.
> -- Boa viagem.
> E o tio Francisco, voltando-lhe as costas, foi

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rufar na vidraça.

Macário ficou imóvel, deu dois passos no quarto, todo revoltado, e ia sair.

-- Onde vai, seu estúpido? -- gritou-lhe o tio.

-- Vou-me.

-- Sente-se ali!

E o tio Francisco continuou, com grandes passadas pelo quarto:

-- O seu amigo é um canalha! Loja de ferragens! Não está má! O senhor é um homem de bem. Estúpido, mas homem de bem. Sente-se ali! Sente-se! O seu amigo é um canalha! O senhor é um homem de bem! Foi a Cabo Verde! Bem sei! Pagou tudo. Está claro! Também sei! Amanhã faz o favor de ir para a sua carteira, lá para baixo (36-7).

The uncle's attempt to maintain his usual rough manner yields to pride in his nephew's achievements and integrity, and his feelings overflow in a rare flood of words. He does not suddenly -- and improbably -- become eloquent, however. Eça has him very naturally repeating himself in his excitement and stringing a great many phrases together in his usual style of telegraphic concision. But rare emotion breaks down the tyrant's normal reserve and for an instant he becomes, for him, nothing less than loquacious. Macário has proved himself in the way most calculated to touch the heart of the tough but honorable old man. With a tear rolling down his face, Tio Francisco capitulates. Although the characterization of the uncle is not a complex one, Eça gives it vitality and the solid contours of reality. His actions and words are true to the character as Eça presents him, and he takes on a convincing and lively individuality.

Although Macário tells his own story, he is a far less vivid character than his uncle, in part because he is not the eccentric that his uncle is, but also because his

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presentation is not predominantly dramatic. He is, nevertheless, a well-developed character whose final astonishing act of repudiation is logical to the individual as he has been presented and, therefore, acceptable. The older Macário looks back on himself at twenty-two as a lymphatic and shy young man. Yet, the story of his first passion proves that his true strength of character had simply not been put to the test until then. In his passion for Luísa, he gives the impression of being a sentimental and highly emotional person who responds with tears to every crisis, but there are occasional insights into a very different aspect of his nature, which his own actions reveal. Thus, the actual decision to marry Luísa originates not as a sentimental inclination, but as a moral obligation imposed by a kiss: "Um beijo fugitivo, superficial, efémero. Mas isso bastou ao seu espírito recto e severo para o obrigar a tomá-la como esposa, a dar-lhe uma fé imutável e a posse da sua vida"(28). He shows the same strength of character with his refusal to give up Luísa regardless of economic hardship, with his hard won success in Cabo Verde, and with the unhesitating assumption of financial responsibility for his friend's dereliction. And, because of the perception thus gained into a facet of Macário's character that is so much less obvious than his romantic temperament, his final uncompromising and immediate rejection of Luísa is totally convincing. There is no stepping out of character, as there seemed to be in the case of Maria da Piedade, because the transformation is prepared for during

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the course of the narrative.

Although Eça does not show Macário delving deeply into his own sentiments and motivations, he does occasionally describe unconscious thoughts passing through his mind at a particular time. These impressions flow beneath the surface on which the exterior action is taking place. An excellent example of this occurs at the end of the story, just after Macário realizes that Luísa is a thief:

> Macário ia maquinalmente, como no fundo de um sonho. Parou a uma esquina. Tinha o braço de Luísa passado no seu; e via-lhe a mão pendente, a sua linda mão de cera, com as veias docemente azuladas, os dedos finos e amorosos: era a mão direita, e aquela mão era a da sua noiva! E, instintivamente, leu o cartaz que anunciava, para esta noite, Palafoz em Saragoça (42).

In a state of shock induced by his terrible discovery, Macário moves with the physical and mental dissociation of a dreamer. He does not think of what has just happend because his mind has not yet accepted the truth. Instead he is acutely aware of trivial and irrelevant exterior details, such as Luísa's hand and the theater poster.

In general, however, not much of a view is given into Macário's thought processes, unlike "Um Dia de Chuva" where, in spite of the third person authorial viewpoint, José Ernesto is characterized through self-revelation and divulges a great deal of his mental activity. He is both the central intelligence and the focus of the story, and the reader stands with the author inside José Ernesto's mind, acquiring a better understanding of him than he often has of himself. Thus, when after attending mass in the private chapel of the manor-house José Ernesto attributes

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his unexpected pleasure to the beauty of the ceremony, we know that it is really the image of himself in the role of the lord of the manor that has impressed him:

> ...quando o caseiro, através das grandes salas quase nuas onde os seus passos eram sonoros, o conduziu à capela, à tribuna, à tribuna senhorial, com a sua grade de carvalho e duas velhas almofadas de veludo verde no chão, toda a sua irritação caiu: sentiu mesmo o encanto de presidir assim à devoção dos criados de lavoura, das raparigas do sítio, numa capelinha própria, diante de uma Nossa Senhora que era como uma deusa doméstica, padroeira e amiga da casa (112).

The experience is so gratifying to him that it even effects his previously unfavorable attitude toward the loquacious priest, to whom he responds sympathetically for the first time after Padre Ribeiro raises the Host to him in tribute to his new seignorial position. It is at this point that the change begins in his attitude toward the Paço de Loures and toward the rain which keeps him a virtual prisoner in the house, a development that is used as an important element in his characterization. In fact, setting represents a key aspect of character depiction in many of Eça's stories and merits separate consideration.

5. The Functions of Milieu.

It is with Eça de Queiroz that milieu really comes into its own as an important element of Portuguese prose fiction. Like the romantic writers, Eça uses setting to create a particular atmosphere or to communicate a sense of veracity through authentic, often lengthy, detail, but he takes it one step further by placing it in a foreground position where it assumes a primary role rather than a subsidiary one. Instead of exercising an exclusively passive

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function, it becomes a more dynamic factor, affecting and interacting with the other major narrative aspects, whether of plot, theme or character. The short stories offer an excellent source for the study of the diverse uses to which Eça puts physical surroundings in his fiction, since they represent the full range of utilization from mere backdrop to the active role of character. For the purposes of this study, we shall place the greatest emphasis on Eça's use of setting as a method of characterization, inasmuch as it is in this area that he makes his most original contributions.

In several stories by Eça milieu is used for its own sake and actually possesses greater importance than any of the other narrative aspects. Such is the case with "O Suave Milagre" where Eça is concerned predominantly with style, where there is no attempt at the most superficial characterization, and where plot and theme are the essence of simplicity. His primary purpose is to create the special atmosphere of ancient Palestine, and he accomplishes that by his choice of appropriately exotic terms, particularly place names, and by a manner of expression which seems to combine a biblical resonance with the oral tonality of the Thousand and One Nights. For the most part "O Suave Milagre" consists of a series of cinematographic tableaux in which the movement of the servants or soldiers seeking Jesus and the activities of the people from whom they stop to make inquiries are set against the scenic beauties of the landscape:

> Os servos apertaram os cinturões de couro -- e largaram pela estrada das Caravanas, que, costeando o

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> Lago, se estende até Damasco. Uma tarde, avistaram sobre o poente, vermelho como uma rama muito madura, as neves finas do monte Hermon. Depois, na frescura duma manhã macia, o lago de Tiberíade resplandeceu diante deles, transparente, coberto de silêncio, mais azul que o céu, todo orlado de prados floridos, de densos vergéis, de rochas de pórfiro, e de alvos terraços por entre os palamares, sob o voo das rolas. Um pescador que desamarrava preguiçosamente a sua barca duma ponta de relva, assombreada de almendros, escutou, sorrindo, os servos (289-90).

The lyrical descriptions that comprise the bulk of "O Suave Milagre" have little function beyond their aesthetic beauty except as backdrop and atmosphere. The theme that Jesus appears, unsought, only to those who most need his love, is obscured by a satiety of descriptive detail. Following Flaubert's lead, Eça essentially indulges his love and mastery of linguistic expression to recreate a time and place which held a strong fascination for his period and for him personally.

In "Adão e Eva no Paraíso," too, Eça allows his imagination and stylistic powers to display their considerable scope as he paints an extravagant panorama of pre-historic man struggling toward a civilized state in a composite world derived from the opposing concepts of evolutionary theories and fundamentalist biblical sources. As in "O Suave Milagre," setting is used as background and for artistic effect. But it also possesses a function supportive of the narrative action, since it is because of man's initial conflict with nature that he becomes civilized. Nevertheless, although the elaborate milieu drawn by Eça is an integral part of the narrative fabric of the composition, its principal value is picturesque. There is an exhaustive

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density of descriptive detail in the story as a whole, and little concern for the more dramatic aspects of character or plot. The stylistic possibilities of depicting a version of creation by juxtaposing contrastive visions seem to have intrigued Eça to the point where describing such a world was more interesting to him than telling a story.

Surroundings, particularly objects, are also the key element of "Civilização," but as more than background since it is through them that character, theme and plot are expressed. The hero himself is characterized by his surroundings. The narrator says of his friend: "Era ele, de todos os homens que conheci, o mais complexamente civilizado -- ou antes aquele que se munira da mais vasta soma de civilização material, ornamental e intelectual (80). And he goes on to express his further belief that in Jacinto's palace, "O Jasmineiro," exists all that man has created for his spiritual and material good. "O Jasmineiro," therefore, is both the reflection and extension of its occupant. Like Jacinto, it symbolizes the highest achievements of human civilization because it contains the technological advances most representative of civilization.

Of all Eça's stories, only "Um Dia de Chuva" and "Civilização" have descriptions of interior setting, but in the latter story, it is not actually the rooms of the palace that are described but the contents. In effect, Eça catalogs the objects representative of man's material progress. Typical of the style employed by Eça in enumerating the multitude of mechanical devices in the palace is the description of

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Jacinto's study:

> O que, porém, mais completamente imprimia àquele gabinete um portentoso carácter de civilização eram, sobre as suas peanhas de carvalho, os grandes aparelhos, facilitadores do pensamento, -- a máquina deescrever, os autocopistas, o telégrafo Morse, o fonógrafo, o telefone, o teatrofone, outros ainda, todos com metais luzidios, todos com longos fios (82).

At best these apparatus are little conducive to their supposed purpose of encouraging, much less facilitating thought, with their ceaseless clatter; at worst, they actively drive away the master they are to serve, as when the deranged phonograph keeps repeating its uplifting message in praise of the technology of the century. Even culture is made harder to attain by the products of progress. The knowledge stored in Jacinto's two-room, 25,000 volume library is practically inaccessible, since the extreme comfort of its facilities causes the would-be reader to fall asleep.

Eça fills the pages of his story with truly exhaustive, seemingly unending details of products and conveniences devised by civilized man, in order to underscore man's servitude to an ever increasing mass of things, each of which comes to be considered absolutely essential. By exaggerating the quantity of contrivances a single person may accumulate, Eça heightens the sense of absurdity and the reader's awareness of the waste involved in depending upon the increasingly specialized "necessities" of modern living, as in the ritual Jacinto undergoes just to dress his hair:

> Com uma escova chata, redonda e dura, acamava o cabelo, corredio e louro, no alto, aos lados da risca; com uma escova estreita e recurva, à maneira do alfange dum

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> persa, ondeava o cabelo sobre a orelha; com uma escova côncava, em forma de telha, empastava o cabelo, por trás, sobre a nuca... Respirava e sorria. Depois, com uma escova de longas cerdas, fixava o bigode; com uma escova leve e fácida acurvava as sobrancelhas; com uma escova feita de penugem regularizava as pestanas. E deste modo Jacinto ficava diante do espelho, passando pêlos sobre o seu pêlo, durante catorze minutos (88).

Progress means forward movement, but Jacinto's life is characterized by passivity and inertia. Time is not utilized, it is squandered. The tabulation of Jacinto's vast possessions has the apparently paradoxical result of highlighting how very little he actually has.

The second half of the narrative transports Jacinto to the country and to a life that is the polaric opposite of his urban existence. With the transition to the mountains, there is a corresponding change in the quality and quantity of the descriptive passages. The reader is no longer subjected to a cascade of sophisticated objects, representative of man's mechanical genius. The simplicity of the purely necessary now dominates, in type and number. A good example for the sake of comparison is found in the passages that describe the dining tables as set in the city and in the country:

> E a cada talher correspondiam seis garfos todos de feitios dessemelhantes e astuciosos:-- um para as ostras, outro para o peixe, outro para as carnes, outro para os legumes, outro para a fruta, outro para o queijo. Os copos, pela diversidade dos contornos e das cores, faziam, sobre a toalha mais reluzente que esmalte, como ramalhetes silvestres espalhados por cima de neve (85).

> Na mesa de pinho, recoberta com uma toalha de mãos, encostada à parede sórdida, uma vela de sebo meio derretida num castiçal de latão, alumiava dois pratos de louça amarela, ladeados por colheres de pau e por garfos de ferro. Os copos, de vidro grosso e baço, conservavam o tom roxo do vinho que neles passara em fartos anos de fartas vindimas (99).

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Each aspect of the surroundings so elaborately particularized to illustrate the material achievements of civilization is given its rural equivalent. Simple and hearty home cooking takes the place of an endless variety of intricate gourmet dishes, four or five books replace the library of 25,000 volumes, and instead of a study with every conceivable type of writing equipment, Jacinto now works in a plain room with the barest essentials.

> Ao lado, noutra sala, também de faiscante alvura, havia o conforto inesperado de três cadeiras de verga da Madeira, com braços largos e almofadas de chita: sobre a mesa de pinho, o papel almaço, o candeeiro de azeite, as penas de pato espetadas num tinteiro de frade, pareciam preparadas para um estudo calmo e ditoso de humanidades (106).

There are few objects now within the house to exert mastery over Jacinto; instead, it is the outdoors that begins to work a strong influence upon him. The monotony of constant surfeit and the tensions created by the steady carcaphony of machines and their sudden breakdowns give way to the wonder of a single bright star, the gradual going to sleep of all nature and the whispering of brooks.

Two completely contrastive surroundings are therefore set one against the other in "Civilização," each in turn influencing and delineating character and illustrating the theme. In "A Perfeição," too, it is by means of setting that theme and character are expressed. There, too, antithetical comparison is established between two settings, in this case between the paradisiacal island of Ogygia and the turbulent Ithaca. In both stories it is the physical mediums that convey the conflict or tensions experienced

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by the protagonists. The apparently paradoxical reactions of Jacinto and Ulysses to the ideal conditions of their physical existences provide the dramatic foundation of the two stories, and it is setting that reveals the innately contradictory nature of the characters and that provides the frame of reference for the reader's view of them. And because they are so inseparably linked to theme and milieu, Jacinto and Ulysses never achieve the independent reality possessed by the characters of "O Defunto," who are supported but not carried by setting.

Atmosphere is of supreme importance in "O Defunto," and Eça begins to create the desired impression with the opening sentences:

> No ano de 1474, que foi por toda a Cristandade tão abundante em mercês divinas, reinando em Castela el-rei Henrique IV, veio habitar na cidade de Segóvia, onde herdara moradias e uma horta, um cavaleiro moço, de muito limpa linhagem e gentil parecer, que se chamava D. Rui de Cardenas.
>
> Essa casa, que lhe legara seu tio, arcediago e mestre em cânones, ficava ao lado e na sombra silenciosa da igreja de Nossa Senhora do Pilar; e, em frente, para além do adro, onde cantavam as três bicas de um chafariz antigo, era o escuro e gradeado palácio de D. Alonso de Lara, fidalgo de grande riqueza e maneiras sombrias, que já na madureza de sua idade, todo grisalho, desposara uma menina falada em Castela pela sua alvura, cabelos cor de sol-claro, e colo de garça real (187).

All the principal elements of plot, character, theme and setting are thus immediately introduced. The three characters are presented along with the essential facts about them that will motivate the action, and the pervasive ambient of medieval Christianity is sketched in. The religious setting provides more than mere atmospheric background; it is the force that directs both characters and

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action. The church of Our Lady of the Pillar forms the focal center of the story, and it is there that the action begins and ends. Rui falls in love with Leonor at the church, and it is there that they are finally wed. A secondary physical nucleus is that of D. Alonso's palace, which is the extension of its owner and characterizes him with its black granite, deep, greenish-black garden, high walls from the top of which can be seen only the tip of a sad cypress, and a thin gate covered with rust.

To the religious aura created by the church and the forbidding aspect of the palace is added a general climate of supernatural influence, centered primarily on the lugubrious hill with its black gallow pillars and the hanging corpses. Various omens alternately work on Rui as he rides to keep his assignation -- the knelling of a bell for a dying friar, the approving smile of a roadside image of the Virgin, and an old woman who suddenly appears to indicate the right road to Cabril and as abruptly disappears -- and they build up a sense of foreboding which comes to a head with the description of the hill where Rui's grisly adventure is to begin and end.

> Num cômoro alto, seco, sem erva ou urze, ligados por um muro baixo, todo esbrechado, lá se erguiam, negros, enormes, sobre a amarelidão do luar, os quatro pilares de granito semelhantes aos quatro cunhais duma casa desfeita. Sobre os pilares pousavam quatro grossas traves. Das traves pendiam quatro enforcados negros e rígidos, no ar parado e mudo. Tudo em torno parecia morto como eles.
>
> Gordas aves de rapina dormiam empoleiradas sobre os madeiros. Para além, rebrilhava lividamente a água morta da lagoa das Donas. E, no céu, a Lua ia grande e cheia (208-9).

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The moon represents an important and effective aspect of the setting because it is by its movement across the sky that the passage of time is revealed. It is first mentioned when Rui starts out to Cabril from Segovia: "Por trás das colinas, ao fundo da planície escura, subia o primeiro clarão, amarelo e lânguido, da Lua-cheia, ainda escondida" (207). When Rui and the corpse near their destination, "a Lua ia alta no céu" (213); as the corpse approaches the side of the palace against which a ladder has been placed, "avistaram um lado da casa batido pela Lua cheia" (215); immediately after the ambush Rui and his ghastly double make their escape back to the road "onde a Lua, mais refulgente, mais cheia, fazia como um puro dia" (217); back on the hill, as Rui is about to rehang his savior, "a Lua descia e desfalecia" (219). In addition to marking time, the moon seems to act as a real presence, guiding and watching over the endangered lover until he finally returns safely to Segovia.

There is a naturalness and simplicity in the language used by Eça in "O Defunto," and an absence of stylistic flourish. Setting has a crucial effect upon character and action, but it is never overdone. It is so integrated with the story that it never interrupts or slows down the narrative tempo. It functions in equilibrium with all aspects to produce the final effective story.

In "No Moinho" setting is less important, and rather than interacting with the different aspects of the story, it functions only in relation to character, as either reflection

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or influence. Thus, the reader is told of Maria da Piedade's unhappy, tedious existence in a house that is so depressing that even flowers wilt quickly and surrounded by a landscape that is equally monotonous and stultifying. While it is Maria da Piedade's life rather than she herself that is mirrored by her surroundings, her husband is actually characterized by physical setting, specifically by his attitude toward open, invigorating spaces: "Tinha horror aos grandes ares e aos grandes horizontes: a natureza forte fazia-o quase desmaiar" (68). He has become an artificial person, leading an enclosed existence, voluntarily shut off from life by the curtains around his bed -- a spiritual invalid as well as a physical one.

The single image of beauty that appears in the story is the windmill of the title, where Maria da Piedade's physical awakening begins:

> Era um recanto de natureza, digno de Corot, sobretudo à hora do meio-dia em que eles lá foram, com a frescura da verdura, a sombra recolhida das grandes árvores, e toda a sorte de murmúrios de água corrente, fugindo, reluzindo entre os musgos e as pedras, levando e espalhando no ar o frio da folhagem, da relva, por onde corriam cantando (71).

It is the physical setting which influences Adrião to make love to his cousin's wife, thereby initiating the process of turning her from a virtuous, if empty, existence, to a life of erotic degeneracy. There is a subtle irony in the fact that a setting of purity and tranquility should be instrumental in leading Maria da Piedade into a sordid existence so contrary to the romantic idyll pictured by Adrião.

In "José Matias" love also blooms in an idyllic

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setting, in this case in two gardens separated by an ivy-covered wall, conventional symbol of impossible passion. The purely romantic nature of the relationship between Elisa and Matias is highlighted by the fact that it takes place exclusively in such surroundings. Even in the final stage Elisa is always seen by José Matias from a distance; she never descends to his level or to a more realistic relationship. Not, however, that prosaic surroundings necessarily inspire or bring about a complete or honest involvement. In "Singularidades duma Rapariga Loura," the lovers meet in commonplace locations, such as a store and a middle-class apartment, yet Macário no more sees the real woman than does José Matias. His sentimental passion reflects the rising romanticism of the period depicted in the story, and Eça reveals the influence not only in the relationship between Macário and Luísa but also by the background against which their story is played. In "Singularidades duma Rapariga Loura" there are an unusually large number of characters, far more than in any other story by Eça, but with the exception of Macário, Luísa, her mother, Tio Francisco and the narrator, all the characters are caricatures which function as milieu to illustrate the bourgeois romanticism of the time and to implicitly help to explain Macário.

In "Um Poeta Lírico" the background also serves to delineate character, but in an inverse way, in contrast to the protagonist, like a spiritual enemy in physical guise. The restaurant and all it represents is in inimical opposition to Korriscosso, just as all that is gross materiality

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offends the idealism of the spirit. Eça continually confronts the two incompatible extremes by placing the strange figure of the poet in devastating contrast with the concerns of the stomach, as symbolized by the setting. Setting also functions as a contrasting element in "O Tesouro," where nature highlights the malevolence of the three characters by presenting opposing qualities. The brothers' violence clashes with the quiet gentleness of the natural surroundings. When they laugh, it is "num riso de tão larga rajada, que as folhas tenras dos olmos, em roda tremiam" (114); where the brothers coldly murder one another, Guannes' mare refuses to abandon her master's corpse. There is also an element of personification in the indifference exhibited by nature toward man and his actions:

> Anoiteceu. Dois corvos de entre o bando que grasnava, além nos silvados, já tinham pousado sobre o corpo de Guannes. A fonte, cantando, lavava o outro morto. Meio enterrada na erva negra, toda a face de Rui se tornara negra. Uma estrelinha tremeluzia no céu (122).

In "Um Dia de Chuva" setting acts as a more dynamic force by exerting a catalytic effect upon the protagonist, influencing both his emotional state and his actions. When José Ernesto finally finds himself at the Paço de Loures in what should be the happy fulfillment of a longtime dream to own a country estate, his illusion is in a fair way to being destroyed by the rain which begins on the very first night of his visit. It is a "maçada," a thoroughly unwelcome occurrence that turns the country house into a gloomy prison.

> José Ernesto sorria com uma resignação amarga. A cada instante atirava um olhar através dos vidros... Chovia sempre, caindo a chuva de um céu sujo onde

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> parecia não dever mais reaparecer o azul. As salas desmobiladas tinham um aspecto mais triste naquela luz cinzenta e húmida (117).

The rain itself prevents him from leaving by flooding the roads. Overwhelmed by loneliness and restlessness, he seeks out the company of the boring priest and for the first time pays attention to Padre Ribeiro's recollections about the owners of the estate, particularly when the younger daughter is mentioned. The rain continues, but José Ernesto no longer feels so alone:

> Sentado num banco, ele olhava a chuva, escutava a chuva. E já não se sentia tão só, agora, com aquelas figuras que tinham surgido no meio do seu tédio e que tomavam relevo e realidade... (124).

For the first time, the idea comes to him that the solitude of country life calls for a family. He learns more about Maria Joana's superior qualities, and soon the country appears in a favorable light again. The rain persists, but José Ernesto's attitude toward it has undergone a subtle change: "A sua cadeira era a de braços; a chuva fora cantava mais pesada; a sopa rescendia"(129). In his new sense of comfort, warmth and well-being, the sounds of the rain have turned into singing. And when the following morning, after a temporary respite, the rain starts again, it has lost its power over José Ernesto and merely offers him the excuse to carry out what he really wishes to do, namely, visit the owners of the estate. When he and Maria Joana meet, it has stopped raining. Significantly, however, it rains on the day they get married six months later.

Rain, therefore, is an important force in "Um Dia de Chuva," but it is an impersonal one whose influence

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derives from the character's attitude toward it, rather than from any hostile power emanating from the rain itself. As soon as José Ernesto is distracted by a stronger, more absorbing interest, the rain retreats to a purely background position. It is a threat to José Ernesto only while he considers it as such, unlike the situation in "Entre a Neve" where man and nature are placed in direct confrontation, with nature no less a character than man and representing a real menace, not just a psychological pressure.

Of all of Eça's short stories, it is in "Entre a Neve" that character and setting are most intimately associated, both, in effect, occupying the foreground at all times and both functioning as characters. They are presented as adversaries, with, on the one hand, the woodcutter, poor and feverish, who must violate nature for his and his family's survival, and, on the other hand, the menaced woods, dark, foggy and buffeted by wind and snow. The woodcutter is never referred to by name, a factor that approximates him to the elements of nature around him, placing him on the same impersonal level. He is never portrayed physically beyond his emaciation and feverish condition. His immediate surroundings define his circumstances -- a miserable hut, few possessions, tattered garments, and no food. Even the trees around the hut reflect the family's poverty, "árvores que erguiam para o ar os seus braços negros, descarnados, nus e suplicantes"(100). They share the human desolation, but beyond them exist forces inimical to man -- the harsh winds, the black woods and the great and silent

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snow.

The woodcutter is characterized primarily by dramatic means. His own actions reveal the deep love he holds for his family, as he takes off his only jacket to cover the frozen feet of his children, although he will be going out into the cold. His going forth, feverish, starving and poorly clad, to get wood for his family is the strongest proof of his unselfish concern for them. It is not only real dangers that he faces, but his own fears as well, for he senses a supernatural menace in the natural forces around him:

> O lenhador caminhava para as bandas do montes.
>
> A neve caía, levemente. A alma aconchegava-se dentro do corpo -- como num vestido santo, amedrontada pela dureza sobrenatural das coisas. Porque toda aquela natureza tinha estranhas barbaridades (101).

But even while he knows and fears nature's hostility, he also feels compassion for the trees and their sufferings:

> O seu coração simples e bom não compreendia, mas sentia aquelas vidas imóveis, silenciosas e sonoras, que são árvores, ramagens, arbustos, florescência; ele tinha compaixão dos gemidos dos troncos, das cascas esmigalhadas, das fibras dilaceradas... (103-4).

The trees experience pain as they are killed, and, like man, they, too, possess a past, a past of adjustment to life and its difficulties.

Man destroys the trees, but they take their revenge. The woodcutter falls under the weight of the bundle of wood he has spent the whole day chopping, and he cannot get up. Now it is his turn to cry out while the forest remains silent and indifferent and even heaven shows its disdain: "... e de cima o grande céu, o céu justo, o céu sereno, o

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céu sagrado, o céu consolador cuspia neve sobre aquela carne miserável"(108). The woodcutter stops struggling for survival when he realizes that all the forces of nature are arrayed against him:

> Ele então, vendo a floresta que o ensopava de água, o chão que lhe coalhava a vida, o vento que o transia, a neve que o enterrava, os corvos que vinham comê-lo, todas as hostilidades selvagens das coisas, encheu-se de cóleras, e, silencioso, feroz, com os olhos luzentes na noite, deitou rijamente a cabeça sobre o feixe -- e pôs-se a morrer (109).

Man is finally not only defeated, but relegated to oblivion as well as the snow covers him little by little until he disappears entirely and only the snow remains.

Setting, therefore, has three major uses in Eça's short stories. As backdrop, providing vividness and reality to the action taking place against it, it is found to some extent or other in most of the narratives, but particularly in "Adão e Eva no Paraíso" and "O Suave Milagre," where its principal function is to create a feeling of authenticity in the background and an appropriate atmosphere. Milieu functions as an influence upon character or helps define it in stories like "No Moinho," O Tesouro" and "Um Dia de Chuva." Finally, it assumes the role of character and, as in "Entre a Neve," acts and is acted upon.

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V. THE SHORT STORIES OF EÇA'S CONTEMPORARIES.

The originality and uniqueness of Eça's concept of the short story stand out with particular relief when we consider the extremely different types of narratives that were being written by his contemporaries. Despite the innovations and refinements that he brought to the short story, Eça had little discernible impact upon his contemporaries, or, to be more exact, his short stories had little direct repercussion. Eça himself exerted a strong influence on the genre of the period, but through the novels that he wrote according to realist/naturalist precepts, rather than through his short stories. All the major short story writers of the time reveal the changing literary tastes, although in such varying degrees that they can be divided into two broad groups: those whose stories seem closer to the earlier period of the romantic and transitional authors than to the one to which they belong chronologically, and those who committed themselves fully to the new literary movement. Nevertheless, with the exception of the Count of Arnoso, they all fall within the rustic tradition, to which, however, they bring a different interpretation.

A. Late Transitional Writers.

1. Pedro Ivo.

Many of the same qualities that distinguish Júlio Dinis are found also in the work of Pedro Ivo. This is true not only of Ivo's first collection of short stories, Contos, which appeared in 1874, four years after the pub-

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lication in volume form of the Serões de Província, and which Camilo praised as "a continuação do gentil espírito de Gomes Coelho,"[1] but also of his later work, Serões de Inverno, published in 1880. In point of fact, however, Ivo is not only similar to Júlio Dinis in many respects, but he is also very reminiscent of Paganino and Camilo as well. Although, like Dinis, Ivo straddles romanticism and realism, he is basically a continuator of the rustic short story in its first stage. Characters, theme and plot often seem mere echoes of Paganino and Camilo. In "A Quina de Espadas," for example, there is the oft-repeated problem of the young man caught up in the vice of gambling who is finally saved by an old priest's exemplary tale about another gambler and his bad end. Hate, revenge, murder and implacable remorse comprise familiar ingredients of a melodramatic story that is overlong because of the frequency and length of its digressions.

What most approximates Pedro Ivo to Júlio Dinis is his concept of the people about whom he writes. All his characters are either thoroughly good, noble creatures or temporarily misguided. The latter are invariably victims of a specific personal defect which leads them to the brink of an immoral or disastrous act, from which they are saved just in time by what appears at first to be divine intervention. Like Dinis, Ivo reveals a deep sympathy with the people he writes about, and he believes whatever cruelty

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[1] Camilo Castelo Branco, Noites de Insônia (Porto: Livraria Chardron, 1929), p. 40.

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they show to be most often mere ignorance of their own conduct, or the insensitivity of the uneducated. He occasionally reveals considerable psychological insight in his analysis of the motivation behind his characters' acts, as in "O Cruzeiro da Via Sacra" where he traces the various steps taken by a good man which lead him to almost committing murder. In "A Boneca" Ivo utilizes a doll to comment on life and humanity, since the treatment the doll receives as it passes from little girl to little girl reflects the owner's place in society. The underlying theme of all Ivo's stories is expressed in the same story, where it is clear that his description of a fair as a magic lantern through which all types of humanity pass applies to life itself with all its cruelty, hypocrisy and injustice, but also with its capacity for love and kindness. And, like Júlio Dinis, it was the latter qualities that Pedro Ivo chose to emphasize in his rustic stories -- just as the Count of Arnoso did also, thus prompting Eça to say that although Arnoso knew of life's unpleasant realities, he preferred not to delve too deeply into them.

2. Count of Arnoso.

Bernardo Pinheiro, the Count of Arnoso, is today remembered not for anything written by him, but only because of his association with the "Vencidos da Vida," and because of the preface which Eça wrote for his only literary work, the collection of short stories entitled Azulejos. The stories themselves enjoyed no particular success when they appeared in 1886, and time has not brought about a

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favorable change. In general, the stories are not significantly different from many of Camilo's, at least insofar as theme, situation and characters are concerned. The main distinction lies in the style and tone employed by the two authors. As Eça writes in his preface, Arnoso's stories are unimpassioned, transparent creations. Although the situations he describes are essentially as dramatic as those of Camilo, Arnoso plays down the emotional potentialities of each drama. There is practically none of the passionate element that suffuses Camilo's fiction. Arnoso's stories are sentimental, but of a very tempered, controlled kind of sentimentality. Sadness rather than anguish is the principal emotion expressed by his characters. Even the highly morbid situation of "Aromas Campesinos," in which a father digs up his son's body in order to rebury it inside the church, is muted by Arnoso's simple style and tranquil objectivity. He does not interject himself into the narratives, either through observations or comments, but allows the theme to emerge from plot and character.

The only rustic short story in the collection is "O Folar do Snr. Abade" in which Arnoso follows the saintly country priest tradition of "O Pároco da Aldeia," although with none of Herculano's rich characterization, naturalness or good humor. "História duma Renda" is another story that invites comparison, this time with Eça's "Memórias duma Forca" and Ivo's "A Boneca." Arnoso, too, points up man's negative qualities through the experiences of an inanimate object, but his judgment of man falls somewhere between Ivo and Eça.

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Arnoso's stories represent a minor presence in the development of the genre in Portugal, but they are generally well written and constructed. They contain little digressive material, with each narrative unfolding concisely and directly. Arnoso does not usually explain his characters' feelings or actions, but is content with providing insights from which conclusions can be drawn. In general, however, the stories add little that is new, and perhaps their greatest interest derives from the contrast they present to the type of short stories then being written by other Portuguese authors.

B. Realist/Naturalist Writers.

A few years after the publication of Pedro Ivo's Contos with their expression of the essential goodness of man's nature, two first volumes of stories appeared which replaced the preceding largely optimistic, somewhat idealized visions of rural life with views depicting the country and its people in far less favorable terms. Claiming adherence to the reality of life by including harsh as well as pleasant truths in their stories, Teixeira de Queiroz and Alberto Braga established the realist/naturalist short story in Portuguese literature. Of the two writers, Braga is by far the less significant and interesting, and although he enjoyed considerable popularity during his lifetime, today he is largely forgotten.

1. Alberto Braga.

Alberto Braga is a generally unimpressive writer who proves that the most faithful observation of life and mankind will not bestow aesthetic vitality upon a work otherwise

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deficient in technical and artistic qualities. Except for two plays, Braga wrote only short stories, which are collected in three books: Contos da Minha Lavra (1878), Contos de Aldeia (1880) and Novos Contos (n.d.). A fourth work, Contos Escolhidos (1892) is a compilation of stories selected from the earlier collections. Actually, Braga's narratives are not always short stories, at least in the modern sense. Sometimes a piece seems little more than a character sketch, as is the case of "A Sesta do Avô," in which an old retired officer relives his battle against Napoleon's troops while napping. His dream of the attack is so vivid that he wakes up sounding the call to arms, only to find his grandson trying to climb his leg. Or a composition may be a mere anecdote. In "Está no Céu" a child keeps track of his soldier father's location on a map. When the mother learns of her husband's death and tells her son that his father is now in Heaven, the child immediately runs to locate it on the map. There is neither the most basic characterization nor anything beyond a simple story line in either of the two narratives. Even in the stories that have a more complex plot structure, however, characterization is weak. The characters are for the most part unrelievedly cruel and selfish or they are their poor and suffering victims. None exceed a single, commonplace dimension. There is a priest who is good in the "O Pároco da Aldeia" tradition and one who adds gluttony and lechery to laziness. Neither one is distinguished in any other way.

It is in "O Retrato dos Pais" that the best and

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worst elements of Braga coincide. The subject of the suffering old parents whose son is in Brazil is a common subjext in Portuguese literature, but Braga tells his story with a gentle compassion and tenderness which make it quite affecting. Particularly well rendered is the scene of the public reading of the newly arrived mail from Brazil by a little boy who is the only literate person in the town. It is presented both descriptively and dramatically, with just enough detail to give the scene life. Elsewhere, however, Braga goes into lengthy descriptions which retard and at times stifle the narrative flow. His insistence on naturalist detail overwhelms the quiet, unassuming drama he tries to tell. There is too much physical description, especially of clothing, but even worse is Braga's insistence on telling and explaining everything, instead of showing the essential and suggesting the rest. The story is both touching and psychologically sound, as we perceive the homesick boy turn into a successful young man ashamed of his humble origins, and feel the shame and suffering of the old parents when they are made to dress in the ridiculously inappropriate city clothes because the son is ashamed to show the photograph of them dressed in their Sunday-best country clothes. Unfortunately, Braga tries so hard to make sure that there is no doubt of the parents' unselfish love and final heartbreak, that he overdoes the effect and weakens the whole story. This is particularly true of the ending. Braga is not content to leave the reader with the memory of the old couple sadly making their way home and stopping frequently to rest and to cry. He concludes with a perfectly super-

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fluous sentence that destroys the impression created up to that point: "E era triste ver então aqueles dois velhos seguirem para a sua aldeia, a pé, cabisbaixos, a suspirarem de quando em quando, com o coração retalhado pela mais cruel das decepções."[2] All the information conveyed is redundant and completely unnecessary.

It is difficult to understand Saraiva's statement calling Braga "um dos mais dotados contistas da escola realista."[3] In addition to the defects already noted, Braga often shows a lack of psychological insight and of logic in the development of his plots. Fidelino de Figueiredo finds his stories full of defects of composition, of lack of minimum psychology, of inverosimilitude and lack of common sense. He praises his serene style and tender melancholy, but concludes that "falta de qualidades artísticas idóneas impediu seu desejo de ser escritor de episódios de emotividade calma e equilibrada."[4]

2. Teixeira de Queiroz.

A more interesting author is Teixeira de Queiroz, who used the literary pseudonym of "Bento Moreno." According to Domingos Monteiro, Teixeira de Queiroz rigorously obeyed the precepts of the realist school and was the most typical and orthodox of Portuguese realists as well as one of the introducers of the school, revealing in his works the weaknesses

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[2] Alberto Braga, Contos de Aldeia (Porto: Imprensa Portuguesa, 1880), p. 95.

[3] António José Saraiva and Óscar Lopes, História da Literatura Portuguesa (4th ed.; Porto: Porto Editora, n.d.), p. 933.

[4] Figueiredo, História da Literatura Realista, p. 233.

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of such a unilateral criterion.[5] His work is divided into two parts, Comédia do Campo (1877-1916), [6] comprising eight books, all of short stories with the exception of one novel and one novelette, and Comédia Burguesa (1894-1919), which consists entirely of novels, eight in all. Arvoredos, published in 1895, contains short stories selected from earlier collections.

In his preface to the third edition of Meus Primeiros Contos in 1914, almost forty years after the first appearance of the collection, Teixeira de Queiroz discusses his literary purposes and goals and the extent to which he believes them achieved. He begins by mentioning the two phases of creation that influenced his writing. The first covers the years he passed wandering through the Minho countryside, from which he later extracted many elements of the Comédia do Campo, and listening to the ignorant peasants who told him stories which he still remembers and many of which he has used. During the second phase, through his studies of the natural sciences, he learned the exact method of observation and comparison and found expressed in Balzac what he himself was already thinking of in a vague manner. His goal then became to create a Portuguese "human comedy," and he decided to divide his work into two groupings in order to compare the differences he

[5] Domingos Monteiro in Perspectivas da Literatura Portuguesa, II, 176.

[6] The works of short stories which make up the Comédia do Campo are entitled as follows: Meus Primeiros Contos (1877); António Fogueira (1882); Novos Contos (1887); Amores, Amores... (1897); A Nossa Gente (1900); A Cantadeira (1913); Ao Sol e à Chuva (1916).

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felt in the action of the simple country life and its people, familiar to him from his childhood, with the more complex action of the civilized existence of the cities. The author should remain neutral in the moral and religious sphere and seek only simple truths. Consequently, his intention in Comédia do Campo is to attain the greatest degree of exactness in describing the landscape of the Minho region or in capturing, in simple dialogues, the soul of the peasants and mountain people. Following the methods of the zoologist and arqueologist when they define unknown species and describe rare objects, in his short stories and novels Teixeira de Queiroz wanted to present new individuals, cases or landscape and to observe, classify and compare the social elements which passed before him.

Teixeira de Queiroz repeatedly emphasizes the objective attitude that the author-observer must maintain, yet he seems to contradict himself when he elaborates upon Balzac's statement that drama is in the ideas which an individual forms of things. Teixeira de Queiroz adds that nothing exists outside ourselves, except as conditioning for our sensibilities, and that pessimism and optimism are not different philosophies but merely different temperaments or psychological states. Consequently, events can be the motive for tragedy or comedy, depending on the way they are felt or interpreted. If all this is true, then Teixeira de Queiroz in effect denies the objective reality which he claims to respect.

According to Domingos Monteiro a disproportion exists between the splendour of Teixeira de Queiroz's literary dream

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and the limited means of his talent. As a result, lacking Balzac's genius, his desire to realize a work similar to the Comédie Humaine was destined to relative, if not absolute, failure. Monteiro does, however, consider the grandeur and force of that dream worthy of respect.[7]

Whatever the extent of Teixeira de Queiroz's failure to achieve his expressed aims, the consensus of critical opinion is that it is in his short stories, in the Comédia do Campo, that he comes closest to his initial impulse and that because of them he holds an eminent place among the narrators of his school and epoch. Teixeira de Queiroz himself expressed his own partiality for the Comédia do Campo in the introduction to Arvoredos, into which he gathered the ten stories most esteemed by him. Unlike the Comédia Burguesa which is "obra paciente do desengano," the Comédia do Campo contains the most spontaneous expression of his love for the country:

> Todas as cenas da Comédia do Campo me relembram a despreocupada e obscura infância que vivi; em muitas delas encontrei-me pessoalmente interessado como elemento de acção, ou como observador independente. Não foi o espírito propositado de análise, que dissecou as minudências dos quadros campesinos; porém o coração e a sensibilidade, que as reproduziram.[8]

Despite Teixeira de Queiroz's profound attachment to the region of his origin, he does not depict rural life as utopian or country folk as idealizations. His characters are neither good nor evil, but possess admixtures of

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[7] Monteiro, Op. Cit., p. 162.

[8] Teixeira de Queiroz, Arvoredos (2nd ed.; Lisbon: Livraria Sá da Costa, 1949).

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commendable and mean qualities, along with both noble and coarse sentiments. Fidelino de Figueiredo claims that Teixeira de Queiroz was without psychological instinct and for that reason did not create characters with real individuality, although his "real habilidade de narrar supre de alguma maneira a falta de instincto psycológico."[9] Mendes dos Remédios, on the other hand, grants him "grande poder de observação aliado à descrição física das personagens e à sua psicologia."[10] Teixeira de Queiroz does not create characters of much depth or dimension, but he does people his stories with recognizable, convincing human beings who move, breath, act and talk naturally. They pass from one story to another, remaining in the background in one story and then stepping forward in another. One of the most ubiquitous characters is O Coruja, the gravedigger, poor, honest and sullen, with only a mangy dog for his family. In "O Enterro de um Cão" the story is told of how O Coruja acquired his dog, Coisa, their pure and disinterested affection for one another, and the gravedigger's final homage to his faithful companion. All the characters, including the dog, are treated sympathetically, but without sentimentalism. The description of Coisa's funeral is particularly effective, with its naturalness and convincing interaction of comic and touching elements.

Domingos Monteiro criticizes what he considers the

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[9] Figueiredo, História da Literatura Realista, p. 199.

[10] Quoted in Grande Enciclopédia Portuguesa e Brasileira, Vol. XXXI, p. 56.

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obvious determinism of Teixeira de Queiroz's characters that makes it possible for the reader to foresee the path each character will take and what will be done in a given situation, under a given circumstance:

> Cada personagem está ne seu lugar, faz aquilo que deve, obedece matemàticamente às "leis científicas que regem a conduta humana" (leis da hereditariedade, impulsos sexuais, condicionalismo económico, religioso, político e moral)...[11]

In the best of Teixeira de Queiroz's stories, such is not the case, however. In "Rende-Te Centurião" the characters move and talk in an unforced, spontaneous manner. The incident concerning the young man assigned to play a Roman centurion in a procession who refuses to follow the script calling for him to surrender, for fear of being considered a coward, is developed with a lively humor and reveals the author's understanding and love for his characters, with all their human foibles and foolishness. Even while criticizing Teixeira de Queiroz's strict adherence to the precepts of the naturalist school, Monteiro cannot deny his success in depicting the Minho peasant and his characteristics:

> O aldeão minhoto, com seus hábitos, costumes e linguagem, com sua mesquinhez, suas superstições de celta mestiço, suas desconfianças, vaidades e ambições, seu apaixonado e doloroso amor à terra, e, ao mesmo tempo, o seu egoista desprendimento de tudo que não seja o seu interesse particular, está ali todo, sem lhe faltar o fundo de paisagem que, ao mesmo tempo, o enquadra e justifica.[12]

Among Teixeira de Queiroz's defects are a descriptive

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[11] in Perspectivas da Literatura Portuguesa do Século XIX, II, 176.

[12] Ibid., p. 192.

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insistence that frequently produces an excessive accumulation of details and usage of historical and literary references probably unfamiliar to many reader and, in any case, inconsistent with the style, content and purpose of his stories. Instead of concrete images, his comparisons often refer to names such as Poe, Isaac of York, Scott, Macbeth, Darwin, Baron Munchhausen, Voltaire, Sanzio and Cyrano. In general, however, his language is one of the outstanding aspects of his stories, as, with life and color, he evokes mountains, vineyards, cornfields, village types and popular festivities.

Because, as Teixeira de Queiroz himself admitted, the urban novels are the conscious product of naturalist precepts, the characters reflect the restrictions imposed upon them and fail to achieve the vitality of the rustic types. These types constitute Teixeira de Queiroz's greatest contribution to Portuguese literature and the one for which he is still remembered.

3. Fialho de Almeida.

The same triumph of the rustic theme is evident in the work of Fialho de Almeida, who also wrote about both city and country. In the judgment of João Gaspar Simões, Fialho's stories of Lisbon reveal an artificial and falsified truth, in contrast to those in which he evokes the rustic tragedies and country scenes of his childhood in the Alentejo:

> Colhendo nas suas reminiscências de criança o contorno dos tipos e o desenho dos caracteres, a perspectiva da charneca e a luz dos montados, tudo quanto via e sentia

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> num plano de realidade sem transcendência anímica nem deformação esteticista, é que o autor dos "Ceifeiros" transcende o seu tempo e passou à posteridade.[13]

Fialho wrote a great deal in many genres -- "folhetim," "crónica," literary and theatrical criticism, satiric pamphlets. He started, however, as a short story writer, and although much that was then considered highly original in his stories is no longer so admired, the short stories are still regarded as the best of his work. Four collections of stories represent his writings in that genre: Contos (1881); Cidade do Vício (1882); Lisboa Galante (1890); O País das Uvas (1893).

Fialho was, by his own admission, strongly affected by Eça's O Crime do Padre Amaro, and many of his stories come close to being naturalist case studies. Particularly common is his choice of the pathological aspects of life to illustrate the concept of determinism. In stories such as "A Ruiva" and "Os Novilhos" human conduct is entirely a product of physiological impulses. With no intervention of human will, circumstances impose themselves upon the characters, who are moved only by pure instinct or hereditary failing. Despite this, however, it is far from accurate to classify Fialho simply as a naturalist. His stories reveal a complex amalgam of disparate elements which makes it impossible to place him in any single category. Simões sees in Fialho's stories "elementos realistas, poses naturalistas e uma visão candente de deformação romântica."[14] Fidelino de Figueiredo recognizes essentially the same conflict-

[13] Simões, "Fialho de Almeida-Contista," in Estrada Larga, III, 166.

[14] Ibid.,

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ing tendencies in what he refers to as Fialho's "dualismo espiritual," in which the sentimental disorder and extreme personalism characteristic of romanticism exist with aspects of the naturalist movement, including possitivism, scientific analysis, destructive negativism, a horror of traditionalism, irreverence for everything and disparagement as a critical attitude.[15] An additional element is added by Massaud Moisés who considers Fialho's short stories "marcados de sugestões do Realismo agonizante e das últimas e anacrônicas manifestações do Romantismo, encobertas em Decadentismo."[16] This decadent quality is identified by Maria de Lourdes Belchior Pontes, also, in the morbidity of Fialho's atmospheres, in the lack of proportional balance of his stories, in his sometimes excessive love of decorative detail, and in the submergence of the human element under colors.[17] Rather than duality, Belchior Pontes writes of the multimodal richness of Fialho's work and of the diversity of perspectives. She and Jacinto do Prado Coelho particularly stress the "barroquismo" of Fialho's art, which Prado Coelho defines as "gosto excessivo da singularidade, da surpresa, dos efeitos de 'jonglerie', paixão da modernidade ('arrepio novo' de Baudelaire, indisciplina, inquietação, nevrose), sensorialismo, decorativismo,

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[15] Figueiredo, História da Literatura Realista, pp. 316-7.

[16] Massaud Moisés, A Literatura Portuguesa (4th ed.; São Paulo: Editôra Cultrix, 1966), p. 290.

[17] Maria de Lourdes Belchior Pontes, "Da Estética de Fialho," in Estrada Larga, III, 185.

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amor do 'bibelot' e do requinte."[18] Belchior Pontes is more interested in what it discloses about Fialho's inner conflict, about the permanent struggle between his intelligence and sensibility, between a transfiguring vision and the desire to describe, objectively, created conditions of disequilibrium.

There is, indeed, a duality which constitutes the fulcrum of Fialho's work and which gives it a strong personal quality. On the one hand, he expresses a predilection for morbid and decadent climates, while on the other he reveals a deep attraction for the beauties of the country, what Moisés calls "saudade" for the "lost paradise" of his native region.[19] The latter finds its highest expression in O País das Uvas, widely conceded to be Fialho's best work, as well as an important one in modern Portuguese literature. Fialho's view of the country is often very beautiful, but it is also the profoundly pessimistic one of a man who loves, yet is painfully aware of harsh realities, such as the ravages of heat and drought, poverty and the monopolistic ownership of most of the land by a few. Costa Pimpão discusses Fialho's complex regionalism as "um drama entre aspirações ideais de um romântico e de um esteta, e as reacções dolorosas da sensibilidade, ao roçar pelas realidades mesquinhas ou vulgares."[20] According to Costa

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[18] Jacinto do Prado Coelho, "A Estética da Prosa de Fialho," in Estrada Larga, III, 189.

[19] Moisés, A Literatura Portuguesa, p. 289.

[20] Álvaro J. da Costa Pimpão, introduction to O País das Uvas (Lisbon: Livraria Clássica, 1946), p. xx.

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Pimpão, Fialho really found the small town beautiful only from afar or as a work of art. Distance transformed the country into a biblical ideal of simplicity, purity and innocence, as described in "Terra Alentejana," but the vision fades when confronted with reality -- and under the influence of Camilo and naturalism -- and "Os Pobres" results. The conflicting views sometimes meet in the same story, as in "Sempre Amigos," in which the innocence and disinterested friendship of two young boys contrasts with the vices and hatreds of the adult world around them.

Fialho was not a creator of characters, nor do his stories have much action. His few plots are often laboriously worked, and he reveals no acute psychological penetration and, in fact, little interest in the human soul. He imparts far more energy and vitality to his landscapes than to his characters, who are generally primitive beings, rarely emerging from their animalism. In fact, the ewe that dies guarding her dead lamb from attacking crows in "Mater Dolorosa" demonstrates greater humanity than most of Fialho's human characters.

Despite the fact that some of Fialho's short stories are considered immortal pages of Portuguese fiction, the fame he enjoyed in his time has been considerably diminished, although not extinguished. The new generations preferred the less subjective critical reason of the Geração de 70 and a literary taste of greater equilibrium, such as that of Eça and of Trindade Coelho, a disciple of Fialho, who, however, possessed an analytic tranquility and objectivity

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not shown by Fialho.

4. Trindade Coelho.

Trindade Coelho was well known as a journalist, but his real fame derives from a single volume of short stories entitled Os Meus Amores, which was published in 1891, not quite five years after Coelho's completion of his law studies. Os Meus Amores won praise from critic and public alike, and even now holds a special place in the literary affections of Portuguese readers. It has received its highest encomium from a foreign source, however, from no less a literary critic than Aubrey Bell, who called the stories "realism at its best, hand in hand with idealism," and who declared its author to be the "best of Portuguese 'contistas.'"[21] He bases his judgment on Trindade Coelho's mastery in presenting natural, deeply felt scenes of peasant life with an exceptional delicacy of style. Despite the beauty of the style, the peasants speak naturally. Trindade Coelho realizes and expresses the poetry of the peasant's life, with freshness and simplicity, but without sacrificing truth to this perception.

Trindade Coelho depicts two of the most typical regions of Portugal -- Alentejo and Trás-os-Montes -- with neither the ingenuous idealism of the romantics, nor the unalleviated pessimism of Fialho de Almeida. His characters are superstitious, gossip is their favorite pastime, some show petty streaks, and theft and murder take place in two stories. But what stands out by far the most is their prosaic, yet endearing, humanity and a quality of joy that

[21] Bell, Portuguese Literature, p. 327.

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shines through their hard lives. Where Fialho responded with violent emotion and bitterness to the disappointing realities of life, Trindade Coelho was able to smile with gentle irony or satiric understanding.

Like Fialho, Trindade Coelho is aware of natural surroundings as an integral part of the human dramas which he narrates, but his predominant interest and concern are the human beings in his pages. Plot, structure, exposition and description are in generally harmonious relationship to theme and character. He seems particularly attracted to the type of innocence and unthinking friendship experienced by the young, as Fialho also depicts in "Sempre Amigos." In "Abyssus Abyssum," two young brothers disobey their mother by playing on the river in a stolen row boat until they are sucked under by a whirlpool, and drown embracing one another. Teixeira de Queiroz also has a story very similar in theme, "Cresce o Mar!...," from A Nossa Gente in which a brother and sister sit dreaming on a rock on the beach until the tide rises and, cut off from land, they drown, along with their mother who tries to reach them.

One of the innovatory aspects of the rustic short story of realism and naturalism is the new and important role given to animals. No longer restricted to the allegorical function of the fables, where human traits and failings were clothed in faunal costumes, animals meant to represent animals appear for the first time as major characters and even as protagonists. In some cases, the realist author views his animal character from within and conceives

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it as possessing sensibilities usually attributed to humans. Thus, completely self-denying maternal love is the ruling sentiment in Fialho's "Mater Dolorosa," as it is in two of Trindade Coelho's stories, "Mãe" and "Choca." In other stories, animal and human are placed and observed in juxtaposition, with their relationship providing insights into the natures of man and beast alike. In Teixeira de Queiroz's "O Enterro dum Cão," there is little to distinguish the gravedigger and his dog. The quality of their lives is essentially the same, since they share what food and board there is. Even the distinction of master and pet is lessened by the lack of differentiation in their functions. When Coruja has no food to distribute, then Coisa provides for them both. And, more importantly, neither one is inferior to the other in their capacity to feel and express affection and loyalty. The same deep affinity between a lonely old man and an unwanted dog is depicted by Alberto Braga in his "O Jantar do Natal", one of his most enjoyable stories because of its unpretentiousness and the joyful simplicity and naturalness of its characters and their actions. But it is Teixeira de Queiroz's version of the same theme, "Sultão," that is particularly delightful, with its quick movement, vivid dialogue and its unaffected humor.

5. Abel Botelho.

No laughter or joy touches the characters of Abel Botelho's stories, which were written between 1885 and 1896 and collected in a volume entitled Mulheres da Beira in

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1898. Of all the writers included in this section, Abel Botelho is the one most closely committed to naturalism, and although his short stories do not show the same degree of obsession with the deformed aspects of life that his novels do, they sag with the same heavy pessimism.

Botelho's series of novels are known under the general title of Patologia Social and consists of five works, the first and most famous being O Barão de Lavos (1891). In most of the novels the primary object, as Carlos de Oliveira sees it, is to show that psychic-pathological types are the result of an imbalance between the three elements basic to all psychological activity: sentiment, thought, and will. The predominance of any one of these produces a disequilibrium in character and conduct.[22] The characters of the short stories show much the same lack of balance, although they do not represent the same degree of sordid social misery. For most of them the dominating impulse is sexual. In "A Frecha da Mizarela," "O Solar de Longroiva" and "O Serro," flesh determines the course of action and its resolution, in a form of sexual fatalism. The characters offer no surprises or nuances of human richness. They follow a straight, perfectly predictable line.

The stories, with one exception, are overly long and novelesque in treatment. There is little originality in the themes, which are to be found in the narratives of romantic authors, especially Camilo. Although Botelho's

[22] Carlos de Oliveira in Perspectivas da Literatura Portuguesa do Século XIX.

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"O Solar de Longroiva" presents an attempt at psychological analysis in its treatment of the betrayal of an old nobleman's family honor, rather than seeking only theatrical effects as does Álvaro de Carvalhal in "Honra Antiga," the two stories do not differ greatly. The most interesting and convincing of Botelho's stories is also the shortest by far. "Uma Corrida de Touros no Sabugal" combines keen observation and impressive descriptive power to recount the story of a small town bullfight and its tragic conclusion. It offers a tempting study in contrasts with Rebelo da Silva's "Última Corrida de Touros em Salvaterra," in which, despite the death of the young count, there is a romantic pageantry of color and sound and beauty. There is nothing romantic about the bullfight described by Botelho. The bull is one which the towns in the area take turns renting on Sundays, and the arena is the town square with the ends blocked off by wagons and carts. The spectators crowd at the windows and on the balconies of the buildings surrounding the plaza, yelling comments and insults at one another and at the bull and his tormentors. Botelho transfers the qualities of beastiality from the bull to the crowd with skill and aesthetic effect. The story is told in the first person, by a spectator, but the presentation is both dramatic and objective, and a vivid sense of immediacy is communicated. The total impact of the story is very powerful, particularly with the final scene of the bull gently licking the corpse of the child who has just been crushed. Like Rebelo's story, not only is humanity judged the real brute, but it is also made clear who are the innocent victims.

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VI. CONCLUSION.

With Eça de Queiroz the modern short story in Portugal reached the end of the formative stage of its development, as that stage was represented by the narratives of the romantic and transitional writers before Eça, and achieved full maturity and status as an autonomous literary form. Eça's innovations gave the genre greater range, diversity and substance, while at the same time effecting certain shifts in narrative emphasis that provided a more equi-balanced role to the various parts of the story and a tighter dramatic coherence to the total work.

In the area of theme, Eça took the final step in freeing Portuguese brief fiction from its traditional dependence on the explicit moral statement. While it is true that some of his stories evidence a preponderant stress on thesis, in none of them is it detached from the narrative fabric of the work. Instead, each story is treated as an integral piece, with all aspects, whether of structure, characterization, point of view or style, directed toward the illustration of the concept involved. In Eça's most successful stories, such as "Singularidades duma Rapariga Loura" and "José Matias" theme never appears as a pronouncement, but, rather, as an insight that must be perceived by an effort on the part of the reader.

Eça also expanded the confines of subject matter, particularly with regard to dramatic content. Not only was episodic narration downgraded in importance, but the

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episode itself underwent change. Prosaic, essentially commonplace happenings, not emotionally-charged occurrences, constitute the action of Eça's best stories. In addition, he shows considerable diversity in his choice of topics, and in his approach to conventional motifs. Thus, in "Um Dia de Chuva" and "Civilização," two stories that can be considered to fall within the rustic strain, Eça was not merely interested in recreating the rural way of life or in expounding the moral virtues inherent in such a life, but in expressing his particular ideas within a rural context and involving all literary aspects.

One of the most important contributions made by Eça involves his treatment of authorial distance. Unlike the previous tendency toward summary presentation of character by the omniscient and frequently intrusive author, Eça preferred to remove himself as the obvious "telling" agent and to utilize a variety of narrative angles and presentation methods by which his characters would be revealed rather than set forth. Point of view ceased to be merely a way to relate a series of episodes and became a major aspect in the overall aesthetic creation, particularly as a means of character delineation. Where the romantic writers generally limited themselves to writing in the third person as omniscient authors or from a first person viewpoint featuring either the storyteller of the frame structure or the protagonist in a confessional role, Eça broadened the two conventional perspectives by such methods as varying the degree of omniscience possessed by the different narrators, dramatizing the formerly

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unindividualized role of the narrator, and subtly disclosing his own attitude through the extensive use of irony.

Eça also managed to bestow sharper dimensional distinction upon his characters than his predecessors did through a variety of techniques, including the skillful use of caricature. Greater reliance on dramatic methods of presentation as opposed to the more orthodox expository modes enabled Eça to create characters who are less dependent upon the author for their depiction and who frequently give the impression of undergoing change or development despite the dimensional limitations of the short story.

Finally, Eça brought greater complexity and richer variety to the narrative structure of the short story. Instead of merely following straight versions of the traditional story plot or of the classic plot as it was adapted by the romantics, Eça combined elements from both and from the looser form of the episodic plot. He avoided formalistic rigidity through hybrid plot structures in which the tautness of one form was mitigated by the flexibility of the other without loss of cohesiveness. And he further enhanced structural form by its aesthetic arrangement into patterned designs.

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