

72-18,219

STERN, Irwin, 1946-
JULIO DINIS AND THE PORTUGUESE NOVEL
(1860-1870).

The City University of New York, Ph.D., 1972
Language and Literature, modern

University Microfilms, A XEROX Company, Ann Arbor, Michigan

© COPYRIGHT BY

IRWIN STERN

1972

JULIO DINIS AND THE PORTUGUESE NOVEL (1860-1870)

by

IRWIN STERN

A dissertation submitted to the
Graduate Faculty in Portuguese
Language and Luso-Brazilian Li-
teratures in partial fulfillment
of the requirements for the de-
gree of Doctor of Philosophy,
The City University of New York.

1972

This manuscript has been read and accepted for the Graduate Faculty in Portuguese Language and Luso-Brazilian Literatures in satisfaction of the dissertation requirement for the degree of Doctor of Philosophy.

Jan. 10, 1972
date

Guilherme Daal
Chairman of Examining
Committee

Jan. 10, 1972
date

Raymond Bayers
Executive Officer

Professor Ildefonso M. Gil

Professor E. González-López

Professor Gregory L. Rabassa
Supervisory Committee

The City University of New York

iii

PLEASE NOTE:

Some pages may have

indistinct print.

Filmed as received.

University Microfilms, A Xerox Education Company

Abstract

Júlio Dinis and the Portuguese Novel

(1860-1870)

by

Irwin Stern

Adviser: Professor Ernesto Guerra Da Cal

Although Júlio Dinis is considered one of the principal nineteenth century Portuguese novelists, no critical work has attempted to delineate his role in the development of the national fictive art, nor to show his personal literary maturation in the course of his four novels.

We consider Dinis a distinguished figure for his epoch. Active in science, education and literature, he achieved reknown in each of these fields. His correspondence and writings reveal a profound concern for the human condition in Portugal and abroad. He continually propagandized for social and political advancements and optimistically believed in the future of mankind. As a literary figure, Dinis engaged in all genres. He attained fame through his novels, the form about which he theorized in his "Ideias que me Ocorrem." He rejected the popular historical fiction and focused on the realities of contemporary Portuguese life.

The early novels, As Pupilas do Senhor Reitor (1867), Uma Família Inglesa (1868) and, to a lesser extent, A Morgadinha dos Canaviais (1868) demonstrate a thematical and technical reliance on his novelistic predecessors and colleagues, both foreign and national, including Fielding, Sterne, Balzac, Garrett and Herculano. Pupilas is the Portuguese novel of rural costumes, modeled on Herculano's O Pároco da Aldeia, but more successful due to a levelled combination of didacticism, digressions and sketches of manners. Família, the first presentation of life in Oporto, evidences Dinis' knowledge of Balzac's approach to description and presentation, and also continues the dilettante tradition of Portuguese fictive prose begun by Garrett's Viagens na Minha Terra. Morgadinha, although continuing

the costumbrismo of the earlier novels, contains a direct social purpose--the exposition of the political, social and religious problems of the Portuguese countryside. Technically, a synthesis of the narrative, descriptive, presentational and verbal techniques adopted from his predecessors is evident.

Dinis' final novel, Os Fidalgos da Casa Mourisca (1871), demonstrates his creative independence and initiative. It is neither a novel of costumes nor one of blatant social thesis. The work is an allegory for contemporary Portugal, with the Casa Mourisca symbolizing the decadent rural nobility and their attitudes. This work offers hints of the new stylistic techniques which would flourish under Eça de Queiroz and his followers.

Thus, Júlio Dinis, between the years of 1866 and 1871, brings the Portuguese novel out of the romantic age and to the doorstep of realism. In doing so, he writes four novels which are extremely pertinent to the development of national prose fiction. A prominent position in his national literature is merited for these achievements.

CONTENTS

CHAPTER	PAGE
I-Introduction	
The Nineteenth Century Portuguese Novel....	1
State of Dinis Studies.....	27
II-Júlio Dinis-Life and Works.....	35
III-Júlio Dinis and the Nineteenth Century World	
Dinis and Foreign Nations.....	50
Dinis and Portugal.....	80
IV-Júlio Dinis and the Nineteenth Century Portuguese Novel	
Dinis and his Literary Contemporaries.....	107
Dinis and Contemporary Literary Trends.....	119
Dinis and his "Ideias que me Ocorrem".....	132
V-Júlio Dinis-Novels and Themes	
Origin of the Novels.....	145
Development of the Novels.....	151
Dinis' Themes and their Development in the Novels.....	164
VI-Júlio Dinis' Novelistic Style.....	185
Narrative Technique.....	186
Descriptive Technique.....	191
Presentational Technique.....	203
Verbal Technique.....	235
Dialogic Technique.....	254
Relationship of Themes and Style.....	257
VII-Conclusion	
Dinis' Debt to his Predecessors.....	259
Dinis' Novels and Literary Maturation.....	260
Dinis' Novelistic Contribution.....	264
Bibliography-I-Works of Júlio Dinis.....	268
Novels.....	269
Poetry.....	285
Theater.....	287
Short Stories.....	288
Unedited Works.....	291
Miscellaneous Adaptations.....	293
Bibliography-II-Criticisms of Dinis' Works.....	294
Studies Dedicated to Dinis.....	295
General Studies with Critical References to Dinis.....	305
Other Works Cited in this Study.....	309

CHAPTER I
INTRODUCTION

- A. The Nineteenth Century Portuguese Novel (1825-1870)
1. The Concept of the Novel among the Portuguese
Romantics

The theory of the novel in Portugal during the romantic period is indebted to both national and foreign influences. The Portuguese tradition of prose fiction is rather brief. In addition to the medieval translations of the Demanda da Santa Graal and other Arthurian romances, the most famous work of Peninsular prose fiction is the chivalric novel Amadís de Gaula (1508). Francisco de Moraes' history of Palmeirim de Inglaterra, first published in Castilian in 1547 and later in Portuguese in 1567, is considered the other masterpiece of chivalric fiction. The origin of the Palmeirim cycle in Castile is evidence of the thematic interdependence of early Peninsular fictive prose.

This interdependence erodes somewhat, however, during the

mid-sixteenth century. The autobiographical picaresque novel of episodic adventures, reflecting contemporary manners and life, begins to dominate Castilian prose fiction. La Vida de Lazarillo de Tormes (1554), the most distinguished of these novels, had numerous successors, including Alemán's Guzmán de Alfarache (2 parts: Madrid, 1599; Lisbon, 1604) and Quevedo's La Vida del Buscón (1626). The picaresque novel would not have any adherents in Portugal. Rather, the pastoral and sentimental novel would begin to flourish, notably Bernardim Ribeiro's Menina e Moça (1554) and Jorge de Montemayor's La Diana (1559(?)), written in Castilian. This form would later become popularized in Spain through Cervantes' La Galatea (1585) and Lope de Vega's La Arcadia (1602). The almost pathological melancholy, the longing for an unknown state of contentment and the identification of nature with the mental state of the character, themes which predominate in these works, would attract the Portuguese romantic novelists, who as such were cultivators of their nation's literary classics. Indeed, Bernardim Ribeiro's work is the last link of Renaissance prose fiction to that of the nineteenth century, as both the seventeenth and eighteenth centuries were devoid of this genre.

The first translations of foreign prose fiction appeared in the last quarter of the eighteenth century.¹ Defoe's Robinson Crusoe was published in Portuguese in 1786, followed

¹ António Gonçalves Rodrigues, A Novelística Estrangeira em Versão Portuguesa no Período Pre-Romântico (Coimbra: Biblioteca da Universidade, 1951), passim.

by Swift's As Viagens de Gulliver in 1804-5 and Richardson's Pamela Andrews ou a Virtude Recompensada in 1807, among many others. That same year, 1807, saw the publication of Bernardin de Saint Pierre's Paulo e Virginia, which initiated the romantic novel in Portugal. The historical novels of Walter Scott (1771-1832) probably had the most success for they were constantly republished.² The invocation and extndment of a nation's history through the recounting, not always factual, of past events, found a large audience in Portugal, a nation weighed down by her yesterdays, as well as throughout the rest of Europe.³

Scott's followers in Portugal included the most important romantic figures. Some of these men, as we shall try to show below, looked upon the historical novel as a means of uniting the Portuguese, after a period of civil war and disheartening political and social problems. The nation's glorious past was a topic in which all the people could share pride, regardless of their contemporary political beliefs.

The novels of Honoré de Balzac (1799-1850) on contemporary French life and manners were the other conditioning

2

Ibid.

3

"While Miss Austen was delineating the restricted life of a provincial lady, Scott, taking eight hundred years of Scots, English and French history as his province, was changing the whole course of the novel throughout Europe. Indeed, he was the European novelist...." Walter Allen, The English Novel (New York: E. P. Dutton, 1954), p. 113.

factor in the Portuguese romantic's concept of prose fiction. Although the first translations of Balzac did not appear until 1869,⁴ he was quite well known among the Portuguese novelists, who were divided into two camps with regard to his works. One group considered the novels as an acção desmoralizadora, which could only make cynics and materialists out of the readers;⁵ they searched for "... qualidades poéticas inexistentes na sua obra."⁶ A second group of writers accepted the romantic-realist world of Balzac, but only half-heartedly employed it in their own fiction; e.g., António Pedro Lopes de Mendonça writes in his Memórias dum Doido (1849):

Se Deus nos concedesse um Balzac, ter-nos-ia feito talvez um favor estéril: o célebre romancista, em França, é um grande observador de costumes; em Portugal é de crer que não passasse dum libelista atrevido, um destes talentos sem futuro, que malbaratam os dotes eminentes da inteligência, nas reuniões da sociedade, deixando por única tradição de glória uma ou outra anedota, de chiste duvidoso.⁷

After this statement, Lopes de Mendonça goes on to write

⁴ Aníbal Pinto de Castro, Balzac em Portugal (Coimbra: Faculdade de Letras, 1960), p. 247. (Suplemento de Brasília, Vol. XI).

⁵ Ibid., p. 71.

⁶ Ibid., p. 67. —

⁷ António Pedro Lopes de Mendonça, Memórias dum Doido: (Romance Contemporâneo), 3a. edição (Lisboa: Empresa Lusitana Editora, s.d.), pp. 29-30.

8
a typical romantic novel.

Thus, the general concept of the novel among the majority of the Portuguese romantics was imitative of that in the rest of Europe; the historical fiction of Scott reigned as the model, with the romantic-realist tendencies of Balzac taking roots among only a few writers.⁹ The only personal characteristics attachable to the Portuguese concept is the interest in exaggerated sentimentalism and the intense association with nature.¹⁰

The limitations of the national artistic insight hindered the novel's development. The Portuguese romantics felt that the novel should be moral and, if possible, educational. They bitterly lamented "...o afastamento progressivo desse gênero [o romance] da simplicidade que o caracterizava no seu início, para cair na literatura doutrinária, de fins apologéticos..."¹¹ With rare exceptions, no general concern was ever expressed for the technical aspects of the novel.

8
For a detailed study of the romantic generation's reaction to Balzac, see the chapter entitled "Balzac e a Crítica Romântica," in Castro's Balzac em Portugal, pp. 65-83.

9
We call this the general concept, as we shall see below that individual authors varied in their adhesion to these theories.

10
The chivalric tradition was quite common to the contemporary Spanish novel: e.g., Gil y Carrasco's El Señor de Bemibre.

11
Castro summarizing Júlio César Machado's opinion of Balzac's novels, in Balzac em Portugal, p. 68.

2. The Development of the Portuguese Romantic Novel

a. The Novelists, Their Works and Themes

The romantic novel in Portugal is represented by three principal figures: João Batista de Almeida Garrett, Alexandre Herculano and Camilo Castelo Branco. The first two men belong to the so-called first generation of Portuguese romantics, while the last, generally known as Camilo, is associated with a second generational group. Of the three, only Herculano faithfully followed these romantic guidelines in his works, as they were traced to a great extent by him and his followers. The novelistic distinction which Almeida Garrett and Camilo have attained is due, as we shall show below, to their deviation from this restrictive formula.

João Batista da Silva Leitão de Almeida Garrett (1799-1854) was born in Oporto. During the Napoleonic invasions (1807-1811), his family went to the Azores, where he received a traditional classical education from his uncle, D. Frei Alexandre da Sagrada Família. In 1816, he went to Coimbra to study law; while there he revealed his dramatic talents, literary interests and dandyism. His support for liberalism caused him to flee Portugal for England and France in 1825 and again in 1828, periods of extreme political repression. Garrett took part in the 1832 invasion of his homeland, under the direction of D. Pedro IV. He continued in politics almost until his death and effected many social and educational reforms.

12

For a more detailed biography of Garrett, see Francis-

Garrett worked in all literary genres. His dramas deal with classical themes, e.g., Catão (1822) and Mérope (1842), as well as national historical themes, e.g., O Alfageme de Santarém (1841) and Frei Luís de Sousa (1844). He collected and edited traditional Portuguese romances in the Romanceiro (1841) and published his own romantic poetry in Flores sem Fruto (1845) and Folhas Caídas (1853). Our principal concern at the moment, however, is for his two prose works, O Arco de Sant'Ana (2 vols., 1845, 1850) and Viagens na Minha Terra (1846).

O Arco de Sant'Ana exemplifies the Portuguese romantics' idea of the historical novel. It is a simple story--the medieval history of a bishop's abuse of the people and his abduction of a young wife. It is a moral story: the hero's attitude in rescuing the young wife to conquer the affections of his own beloved is similar to that of the knight of chivalry. The story is educational: the recounting of a previous imaginary deed by a D. Pedro is evidently an attempt at influencing the populace's ideas on the actions of the contemporary D. Pedro IV and liberalism. Garrett invokes all these romantic conditions in his preface to the work, "Ao Leitor Benévolo."¹³

13

Almeida Garrett, O Arco de Sant'Ana, Obras de Almeida Garrett, II (Porto: Lello & Irmão, 1966), I, 217-221.

to Gomes de Amorim, Garrett--Memórias Biográficas, III (Lisboa: Imprensa Nacional, 1881-1884); or the briefer, José Osório de Oliveira, O Romance de Garrett, 2a. edição (Lisboa: Livraria Bertrand, 1952).

Totally distinct from this historical novel and substantially more critical in the development of the Portuguese fictive art is Garrett's Viagens na Minha Terra. The work is not a novel, but rather an obra multiforme,¹⁴ written under the influences of Swift's Gulliver's Travels (1726), Sterne's Tristram Shandy (1760-67),¹⁵ and the at present little known Voyage autour de ma chambre (1794) by Xavier de Maistre. Garrett's attraction to these works was no doubt due to the innovative techniques employed by their authors, including first person narrations, disjointed philosophical ramblings on a myriad of topics, the unusual and excessive punctuation, i.e., the overall stylistic eccentricities, all affirmative of the authors' individualism.

Garrett's physical journey in this work is to the town of Santarém. While on his way, he becomes involved in a series of philosophical digressions on life, contemporary politics and culture--thus, an intellectual voyage, similar to those of his predecessors. The volume is completed with the novelette of Joaninha dos Rouxinóis, which is quite distinct from other contemporary prose fiction. The work is set during the Portuguese civil wars of the 1830s, thus it

¹⁴ José Pereira Tavares, "Prefácio," Viagens na Minha Terra de Almeida Garrett (Lisboa: Livraria Sá da Costa, 1966), p. xx.

¹⁵ Garrett knew this work in English, as no Portuguese translation has been located. The earliest French translation is from 1870.

is a contemporary rather than a purely historical novel. The moral and educational qualities demanded by the romantic theory are not faithfully rendered. The political and social problems facing the nation have direct influences on the lives and actions of the characters. Detailed descriptions and presentations appear for the first time and characters achieve a psychological depth unparalleled in his contemporary Portuguese historical fiction. Garrett's introduction of first person monologue, a colloquial language and detail into Portuguese prose fiction was recognized by the romantic novelists, but not accepted in their own fiction.

Alexandre Herculano de Carvalho e Araújo (1810-1877) was born and educated during the period that romanticism was first appearing in Portugal. His practical education was geared for the civil service, while his literary formation was guided basically by the neo-classic and romantic poet António Feliciano de Castilho (1800-1875).

In 1831, finding himself in an awkward political situation, Herculano fled to England, spending an unhappy period there. He later goes to France, where his literary future would be definitely shaped. He took part in D. Pedro's expedition in 1832 and fought in many of the battles.¹⁶ He later assumed the Head Librarianship of the newly created Municipal

16

On this period of Herculano's life, see, Vitorino Nemésio, A Mocidade de Herculano: Até à Volta do Exílio (1810-1832), II (Lisboa: Livraria Bertrand, 1934).

Library of Porto. This position lasted only a short time, as Herculano became involved in political, social and religious disputes and polemics, which brought him national eminence and characterized his life until his declared self-exile from public life in 1867.¹⁷

Herculano's literary career began upon his return from France in 1832. Aside from his direction of O Panorama, the principal magazine of the romantic generation, he published his own romantic poetry, A Harpa do Crente (1838). He was the romantic historian, uncovering in the libraries and archives documents relevant to the history of Portugal and publishing these findings in his História de Portugal (1846-1853); his other principal historical work was Da Origem e Estabelecimento da Inquisição em Portugal (1854-54). In addition to editing chronicles, such as Frei Bernardo da Cruz's Crónica de el-Rei D. Sebastião (1837) and the Anais de el-Rei D. João III by Frei Luís de Sousa (1844), he directed, for a time, the compilation of medieval Portuguese laws and traditions, known as the Portugaliae Monumenta Historica.

Herculano began the school of historical fiction in Portugal, with two short stories, "A Abóbada" and "O Bispo Ne-

17

All of Herculano's polemics were collected in his Opúsculos, X (1873-1908), now published by Livraria Bertrand. For critical evaluations of his ideas, we suggest: António José Saraiva, Herculano e o Liberalismo em Portugal (Lisboa: Edição do Autor, 1949); Francisco Adolfo Coelho, Alexandre Herculano e o Ensino Público (Lisboa: A.J. Rodrigues, Editores, 1910); and J. Barradas de Carvalho, As Ideias Políticas e Sociais de Alexandre Herculano (Lisboa: ? , 1949).

gro," published in O Panorama in 1839. His three novels are: O Bobo (1843), which appeared in O Panorama, and dealt with the epoch of the foundation of Portugal; Eurico, o Presbitero (1844), set during the Crusades and treating the problem of priestly celibacy; and O Monge de Cister (1848), the background of which is the 1380's, the period of the Battle of Aljubarrota. Almost all of his fiction refers to early Peninsular or Portuguese history. Since it was Herculano's idea to educate his reader to the national heritage through the novels, all historical events are factual.¹⁸ The plots of all these novels are basically the same--the resolution of the difficulties preventing the union of the passionate young maiden and her daring beau. Technically, these novels are in the typical romantic style. Descriptions are ambiguous, while the characters and their language are exaggerated to the point of incredulity.

In his only divergence from historical fiction, Herculano published in 1844 the novelette O Pároco da Aldeia, which he included in the two volumes of Lendas e Narrativas (1851). The work takes place, according to the author, in 1825, in the Portuguese countryside, although he does not tell us where. It is thematically idyllic, presenting rural customs. Characterization is still greatly attached to

18

Many of Herculano's works were published by the Sociedade Propagadora dos Conhecimentos Úteis, which he co-founded, e.g., A Harpa do Grente and Eurico, o Presbitero.

the romantic exaggerations, although the dialogue reflects the popular rural speech. Lengthy digressions, common to the romantic novel, here defend the necessity of religion in the countryside. Unlike Garrett's Joaninha dos Rouxinóis, the political and social forces of the epoch are of only minimal importance for the lives of the characters.

The success of Herculano's historical novels is indicated by his large group of imitators, who were part of the second romantic generation. Indeed, he became the leader of a school of historical novelists, the principal figures of which were Coelho Lousada, Arnaldo Gama, Rebelo da Silva and Silva Gaio.

Antônio Coelho Lousada (1828-1859) was a journalist, whose historical novels dealt with Oporto; e.g., Os Tripeiros: Romance-Crônica do Século XIV (1857). Arnaldo Gama (1828-1869), another portuense, wrote Última Dona de S. Nicolau (1864) and O Bailio de Leça (1872), both referring to the fourteenth century, as well as Um Motim Há Cem Anos (1861), dealing with the epoch of the Marquis of Pombal. His O Sargento-Mor de Vilar (1863) and O Segredo do Abade (1864) are set during the early nineteenth century, the period of the French incursions. Luís Augusto Rebelo da Silva's (1822-1871) earliest works, O Rausso por Homizão (1842-1843) and Ódio Velho Não Cansa (1848), have medieval settings, while his most famous novel, A Mocidade de D. João V (1852) concerns the eighteenth century Portuguese king. Finally, Mário (1868) by Antônio da Silva Gaio (1830-1870)

probably the best known of the post-Herculano historical novels, deals with the epoch of the liberal wars and the 1832 expedition to Porto. These novels' literary qualities vary greatly. Their most notable characteristic, however, is the gradual appearance of historical themes related to contemporary times.

The use of the contemporary period as the background for novelistic action is one of the tenets of Camilo Castelo Branco's (1825-1890) theory of fiction.¹⁹ Camilo is generally considered to be the most representative figure of the romantic movement in Portugal, not only for his works, but also for his own life.

Although born in Lisbon, he was brought up in the northern provinces of Minho and Trás-os-Montes by his aunt and later by his eldest sister. His contact with rural Portugal and her types greatly influenced the orientation and success of his novels. His education, directed by two priests, was limited to the classics, both Latin and Portuguese, and to some rudiments of French. He had a short lived first marriage, which began in 1841. Between 1843 and 1846, he attempted unsuccessfully to become a doctor.

After several days in prison in 1847 for having kidnapped a young orphan girl from Vila Real to Porto, he established himself in the latter city. Associating with the literary

19

The most important and detailed study of Camilo's life and works is Jacinto do Prado Coelho, Introdução ao Estudo da Novela Camiliana (Coimbra: Atlantida, 1946).

bohemians of Porto's Café Guichard, he began to publish his poetry, satires on the political and religious questions, historical dramas, and novels. His amorous adventures continued and were culminated with his relationship with Ana Plácido, who abandoned her own husband to live with Camilo. They faced many hardships, and finally, in 1861, both were incarcerated in Porto. Several of Camilo's novels were written or sketched during his imprisonment, the most famous being Amor de Perdição (1862).

From 1864 on, Camilo was to spend most of his life in São Miguel de Seide, living on his earnings from his works. He would be confronted by growing financial difficulties, various physical ailments and gradual blindness. The doubts about his novelistic abilities,²⁰ would cause him, after many bitter polemics, to turn from romanticism to realism and naturalism. His plan to belittle these literary movements through his novels backfired and he produced some of the classics of Portuguese naturalistic fictive prose, e.g., Eusébio Macário (1879), A Corja (1880) and A Brasileira dos Prazins (1882). His complete loss of sight, along with other problems, led him to choose suicide as the solution, following the path of many of his romantic heroes.

²⁰ Saraiva and Lopes tell us that from 1864 on "O escritor está na acmé, na plenitude nos seus recursos literários: ...mas ele sente-se por vezes ultrapassado como romancista propriamente dito, quando surgem, primeiro Júlio Dinis, depois Eça de Queirós." História da Literatura Portuguesa (Porto: Porto Editora, s.d. [1965]), p. 800; see also page 808. Also see our Chapter IV, Note 12 below.

Between 1851 and 1875, Camilo cultivated the romantic novel, although not the purely historical fiction of Garrett and Herculano. Camilo's fiction varied from the romantic dictum; the plots were very complicated, at times, and the events were neither moral nor educational. Camilo was influenced in his fiction by a new generation of romantic writers, principally Balzac and Eugène Sue (1804-1857). Sue's Les Mystères de Paris (1842-43), a lengthy, complex novel, full of crimes, mysterious appearances and disappearances, illegitimate children--all on an extremely implausible level, was the model for Camilo's own Os Mistérios de Lisboa (1854) and its sequel O Livro Negro de Padre Dinis (1855). His creation of the novel dealing with the society of the time at a period when it was generally rejected in Portugal, is proof of his literary perspicacity, as well as a major step in the thematical development of Portuguese fictive prose. The settings for the novels are the Portugal of the Civil Wars of the 1840's and 1850's, e.g., Onde Está a Felicidade? (1856) and A Queda dum Anjo (1864). The story of O Retrato de Ricardina (1868) ends, according to Camilo, in 1867.²¹ Contemporary social and political situations serve as themes; however, their presentation and treatment is extremely superficial.

The decade of the 1840's began with the fiction of Her-

21

Camilo Castelo Branco, O Retrato de Ricardina, 3a. edição (Lisboa: Companhia Editora de Publicações Ilustradas, 1892), p. 278.

culano, followed by that of Garrett. The 1850's dawned with the appearance of Camilo. The 1860's, which was the most controversial decade of the three for Portuguese literature, did not present any new major figure in prose fiction at their inception. Only one literary figure of some importance, almost forgotten today, appeared--Rodrigo Paganino (1835-1863).

Paganino was a doctor and journalist, and co-editor of the magazines, O Jornal de Belas Artes and O Arquivo Universal; he was also a member of Herculano's literary clique. In 1862, Paganino published a volume of short stories with the title of Os Contos do Tio Joaquim. In contrast with the romantic extremes of Camilo and other contemporary novelists, Paganino's tales are of the Lisbon countryside. His main theme is the simple, pleasant, rewarding rural life. Social conditions are briefly commented upon, including the indolence of the countryfolk. A strong religious tenor is evident throughout. We note that his approach to the stories demonstrates an awareness of Balzac's works.

The conflict between the literary principles of the romantics and those of a new generation of writers, appearing in the early 1860's in Coimbra, resulted in the Questão Coimbra. The catalyst in this dispute was the ultra-romantic narrative poem Poema da Mocidade (1865) by Manuel Pinheiro Chagas (1842-1895), or more specifically, the letter that followed this work by António Feliciano de Castilho. Castilho here reprimands the group of new poets from Coimbra,

who he thought wished to impose new literary themes. Antero de Quental (1841-1891), one of the poets referred to by Castilho, replied to the censure. In late 1865 and through 1866, a bitter series of polemics ensued between the two generations. Most contemporary literary figures took sides, attacking each other verbally as well as physically. The dispute did not limit itself only to criticism of contemporary poetry. Under the influences of the social ideas expressed by Pierre Joseph Proudhon (1809-1865), the biblical interpretations of Ernest Renan (1823-1892), Jules Michelet's (1798-1874) Histoire de la France (1830-1869) and the literary ideas of Emile Zola (1840-1902), the new group indicts the general state of Portugal, her social, political and cultural backwardness. These revolutionaries have received the name of the Geração de 1870. Many of the principal literary figures of the late nineteenth century were active members: Antero de Quental, Eça de Queiroz, Teófilo Braga and Guerra Junqueiro. Their call for the acceptance by Portugal of modern trends resulted in a colloquium on the nation's state and its future known as the Conferencias Democráticas, which took place in the Casino Lisbonense in May, 1871. These discussions were closed by government order before their conclusion. The triumph of the ideas of this generation, with regard to literature, is seen by the great success of each of the above mentioned men in their chosen literary genres.

b. Technical Development of the Romantic Novel

1. Narrative Technique

Garrett in O Arco de Sant'Ana, Herculano and Camilo in all their prose fiction are omniscient authors. They also prefer scene to summary. The fictional events lead them into extremely long and often tedious digressions on moral, political or social themes. The settings for their novels is Portugal, often the northern provinces of Minho and Trás-os-Montes. On occasions, Camilo's plots lead to France or Spain, but purely on an imaginary level. Time in Garrett's and Herculano's historical works is limited to the period between the Crusades and the fourteenth century; comparisons are often made between the past and present situations in digressions. Camilo's novels, with the exception of the purely historical ones, such as O Judeu (1866), take place during the contemporary period, from the time of the Napoleonic invasions to the mid 1850's.

Viagens na Minha Terra is technically distinct from all these other works, as its inspiration was not the romantic novel. Following the patterns of Sterne's Tristram Shandy and A Sentimental Journey, narration is accomplished through first person monologue. The work is limited in space to a journey from Lisbon to Santarém. Exactness in the treatment of both space and time is one of Garrett's major contributions to the Portuguese novel of the epoch.

2. Descriptive Technique

The Portuguese romantic novelists were not concerned with

background description. To a great extent, it appears, they tended to avoid it, stressing the novelistic action. Landscape is usually only suggested rather than described. Presentation of nature, one of the major themes of romantic writers, appears in only brief detail in O Bobo²² and in O Arco de Sant'Ana.²³ Camilo, who would define nature and background landscape with great care in his naturalistic novels, totally avoids descriptions in Onde Está a Felicidade?, Amor de Perdição and in O Retrato de Ricardina, three novels representative of his romantic period.

Exterior and interior descriptions of buildings are also suggested. The Castle of Guimarães in O Bobo is often mentioned, but no description is ever presented. All we discover about its physical appearance is that, "O Castelo de Guimarães, qual existia nos princípios do século XII, diferenciava-se entre os outros, que cubriam quase todas as eminências das honras e préstamos de Portugal e da Galiza, por sua fortaleza, vastidão e elegância."²⁴ The interior is called luxurious, and we find out that it is full of secret passageways. Similarly, Herculano's presentation of the

²² Alexandre Herculano, O Bobo, 24a. edição (Lisboa: Livraria Bertrand, s.d.), pp. 73, 255.

²³ Almeida Garrett, O Arco de Sant'Ana, Obras de Almeida Garrett, II (Porto: Lello & Irmão, 1966), I, 255, 283.

²⁴ Herculano, O Bobo, p. 15.

church in O Pároco da Aldeia is equally ambiguous,²⁵ as are Garrett's descriptions in his historical novel. In Camilo's works, perhaps the most detailed description is that of Simão's cell in the Porto jail: "Um catre de tábuas, um colchão de embarque, uma banca e cadeira de pinho e um pequeno pacote de roupa, colocado no lugar do travesseiro, são a sua mobília."²⁶

The memorable description of the Valley of Santarém in Chapters XXVII and XXVIII of Viagens na Minha Terra, once again distinguishes this work from its other contemporaries. Garrett's interest here in the little details of the people, their lives and their lands, combined with the political comment and the humor, surely constitutes one of the most vivid passages of Portuguese fictive prose.

3. Presentative Technique

Character presentation among the romantic novelists is always superficial. The protagonists, representative of their fictional world, have the most desirable qualities--overpowering beauty, unquestionable faithfulness to their beloveds, chivalric daring and all experience an extreme range of emotional states. A psychological presentation does not occur; letters and dreams serve only to further the plot, rather than to reveal any interior trait of the cha-

²⁵ Alexandre Herculano, O Pároco da Aldeia, in Lendas e Narrativas, II, 28^a. edição (Lisboa: Livraria Bertrand, s. d.), II, 121-123.

²⁶ Camilo Castelo Branco, Amor de Perdição, edição popular (Porto: Porto Editora, s.d.), p. 185.

racter. Secondary characters, usually evil or comic figures, are given exaggerated speech or physical traits as part of their fictional roles, e.g., Tructezindo in O Bobo and Pero Cão in O Arco de Sant'Ana. Repetitive use of the same type of character, e.g., the rich libertine, the innocent maiden, the corrupt priest, enables the reader to guess quite early, not only their final role, but also the outcome of the work; this is especially true of Camilo's novels.

Garrett's presentation of Joanhina, Carlos, Frei Dinis and Francisca Joana in his novelette Joanhina dos Rouxinóis, is, to the contrary, one of the most penetrating group of characterizations in Portuguese prose fiction. These characters are revealed through continual physical descriptions, and through the attachment to each one of at least one distinct physical or, more importantly, psychological trait. Thus, Joanhina has her enchanting greeneyes, Francisca Joana, her grandmother, is blind, Frei Dinis always refers to his modest state as a monk and Carlos is a poet. For the first time, the epoch and the environment have an integral part in character presentation.

d. Verbal Technique

The technical novelistic aspect which most clearly differentiates our romantic novelists is their literary language and its use. Language reveals not only the author's own cultural background, but also his outlook on life. Thus, in the case of Garrett, his stay in England and France is re-

flected through the numerous Anglicisms and Gallicisms in his prose works. The mixture of popular speech with the accepted written language created a new literary language with realistic force. Traditional Portuguese syntax suffers changes in word positioning and usage. The use of short sentences, rare subordination and an excessive punctuation were all new for Portuguese prose fiction. Garrett's goal was to reflect the spontaneity of changes in man's emotions and thoughts through the written language.

The following comparison of Garrett's verbal style with Herculano's is made by Hernâni Cidade:

Enquanto a prosa de Garrett é a que ele praticaria na conversa com que fascinava nos salões do tempo, simultaneamente elegante e simples, dum espontaneidade que não deixa adivinhar o cálculo dos efeitos, a de Herculano é do homem de gabinete, meditativo e grave, que se exprime escrevendo, não falando, mas escrevendo em voz alta, em procura de musical agrado.²⁸

Herculano's prose consists of rather long sentences, with much subordination, and his syntax is traditional. He revitalized words used by the classical authors, which had fallen out of the literary vocabulary; Gallicisms and Anglicisms are rare. In O Pároco da Aldeia, the popular rural language appears in the characters' dialogues; religious

27

The most detailed study of Garrett's prose is Jacinto do Prado Coelho, Garrett Prosador (Lisboa: Faculdade de Letras, 1955).

28

Hernâni Cidade, Lições de Cultura Luso-Brasileira--Épocas e Estilos na Literatura e nas Artes Plásticas (Rio: Livros de Portugal, 1960), p. 250.

and proverbial expressions add a realistic atmosphere to the novelette.²⁹ Herculano's followers in the historical novel used a similar verbal technique. However, their desire to be original leads them to write almost completely baroque prose, e.g., Rebelo da Silva's A Mocidade de D. João V.

Camilo Castelo Branco was another student and investigator of the Portuguese classics. His prose follows the conventional syntax; however, unlike Herculano's, it is vivid, entertaining and almost of a conversational rather than narrative tone. In addition to his re-introduction of many words used by the classics, he enriched the literary language with the popular rural vocabulary of Amor de Perdição, the urban expressions of Onde Está a Felicidade?, as well as a large group of scientific terminologies. He often digresses on the rejection of neologisms, believing that the Portuguese vocabulary contained all the necessary descriptive words, but, when necessary, he used them. His general verbal technique is, thus, much closer to Garrett's than to

29

On Herculano's style, see, António Magina Gomes Ferreira, O Estilo de 'Eurico, o Presbítero' (Contribuição para o Estudo do Estilo de Herculano) (Coimbra: Faculdade de Letras, 1945), (Suplemento de Biblos, 4); Giuseppe Carlo Rossi, "O Estilo de Alexandre Herculano nas Páginas de De Jersey a Granville," Actas-Mono Congresso Internacional de Linguística Românica, II (Lisboa: Centro de Estudos Filológicos, 1961), II, 187-98; "O Uso do Parentêsis em Alexandre Herculano, Narrador," Actas-V Colóquio de Estudos Luso-Brasileiros (Coimbra: Imprensa da Universidade, 1966), III, 407-415; and also a study which we have been unable to locate, Franco Tomassia, O Estilo de 'O Bobo' de Herculano, published in Rome.

Herculano's.³⁰

Finally, a novelist's way of looking at the world and expressing this view can be seen through his choice of adjectives, which testify to either an objective or subjective orientation. Our romantic novelists, Garrett, Herculano and Camilo, rarely surpassed the objective level. Eça de Queiroz, however, opened the literary language to what Professor Da Cal calls impropriedade adjectiva³¹ and thus presented a subjective and almost poetic view of the world.

e. Dialogue

Dialogue among the romantic novelists has the principal purpose of advancing novelistic action. Indeed, were it not for the dialogue in O Pároco da Aldeia, there would not be any plot whatsoever. A character's statement in dialogue often serves as the impulse for authorial digressions. The nature of dialogue in all our authors is basically theatrical. Characters are placed on the stage and have their conversations without the narrator's intervention, leading to occasional confusion on the reader's part as to who is speaking. In Herculano's and Camilo's novels, this approach gradually changes. They recognized the need to present

³⁰ Of the many studies of Camilo's language, the most interesting is, perhaps, Cláudio Basto, A Linguagem de Camilo (Porto: Edição de Maranus, 1927).

³¹ Ernesto Guerra DaCal, Linguagem e Estilo de Eça de Queiroz (Lisboa: Aster, s.d. [1967]), p. 127.

the speaker's emotional state or physical reaction during his conversation. Declarandi verbs were used connotatively, especially by Camilo, to indicate characters' affective states.³²

The language of dialogues also developed to reflect educational and social levels; however, no direct path for this can be shown. We find that characters of supposed little intelligence use impressive vocabulary and express profound ideas in all the works of our authors. Although, in Viagens na Minha Terra, O Pároco da Aldeia and in some of Camilo's novels, characters' language gradually approximates their cultural level.

3. Conclusion

The sullen development of the Portuguese novel from romanticism to realism between 1825 and 1870, can be summarized in two phases: a romantic phase (1825-1850) and a romantic realistic one (1850-1870).

The romantic phase is characterized by the predominance of the historical novel, under the influence of Walter Scott, who is blindly followed as to themes and technique by the Portuguese authors. The epoch of the novels is early history of Portugal. The events described are usually factual, while the protagonists and his actions need not be so. The author is omniscient, commenting at will on situa-

³² These verbs include, e.g., atalhar, bradar, chorar, dizer, replicar, resmonear, responder and tornar.

tions.

The romantic-realist phase appears with the works of Camilo, who wrote under the thematical and, to a certain extent, the technical influences of Eugène Sue and Balzac. The novel of contemporary life, with references to the political and social conditions, had at last appeared in Portugal. However, Camilo's firm adherence to romantic attitudes caused him to present his epoch superficially. Although characters began to speak in a more realistic language for their states, their actions and thoughts are still unbelievable. Camilo remained the omniscient, intervening author.

Between 1865 and 1871, the years of the Questão Coimbrã and the Conferências Demoncráticas, respectively, the four novels of Júlio Dinis (1839-1871), As Pupilas do Senhor Reitor,³³ A Morgadinha dos Canaviais,³⁴ Uma Família Inglesa,³⁵

³³ Júlio Dinis, As Pupilas do Senhor Reitor, Obras de Júlio Dinis, II (Porto: Lello & Irmão, s.d. [1964]), I, 1-232. All future references are to this edition, unless otherwise stated. The work will be referred to as Pupilas. Notes will appear in body of text, when possible.

³⁴ _____, A Morgadinha dos Canaviais, Obras de Júlio Dinis, II (Porto: Lello & Irmão, s.d. [1964]), I, 233-588. All future references are to this edition, unless otherwise stated. The work will be referred to as Morgadinha. Notes will appear in body of text, when possible.

³⁵ _____, Uma Família Inglesa, Obras de Júlio Dinis, II (Porto: Lello & Irmão, s.d. [1964]), I, 589-895. All future references are to this edition, unless otherwise stated. The work will be referred to as Família. Notes will appear in body of text, when possible.

and Os Fidalgos da Casa Mourisca³⁶ appeared. They further reflected, as we shall attempt to show below, the rejection of romanticism and the approximation to realistic themes and techniques.

B. State of Dinis Studies

In the century since Dinis' death, numerous works have appeared on his life and novels.³⁷ The majority of them are of little critical interest, being either indirectly related to Dinis or personal evaluations of the novels without any literary perspective. There are, however, a group of biographical, bio-bibliographical and critical evaluations, which we believe, do form a basis for Dinis studies. Here we shall summarize and comment upon these; other important sources will be cited in our work.

1. Biographical or Bio-bibliographical Studies

The first biography of Dinis, which served as a source for future researchers, was written in 1872 by Alberto Pimentel.³⁸ He offers some incorrect information about Dinis'

³⁶ Júlio Dinis, Os Fidalgos da Casa Mourisca, Obras de Júlio Dinis, II (Porto: Lello & Irmão, s.d. [1964]), I, 897-1229. All future references are to this edition, unless otherwise stated. The work will be referred to as Fidalgos. Notes will appear in body of text, when possible.

³⁷ See Bibliography-Criticisms of Dinis' Works, pp. 294-308.

³⁸ Alberto Pimentel, Júlio Dinis (Joaquim Guilherme Gomes Coelho: Esboço Biográfico) (Porto: Tip. do Jornal do Porto, 1872); this biography was also included in the second and other editions of Fidalgos, see Bibliography-Fidalgos, pp. 281-284.

publications, and mentions a forthcoming English translation of Pupilas by Lord Stanley Alderly, which never did appear.³⁹ Other bio-bibliographical studies appeared during the last quarter of the nineteenth century; the most valuable, for its bibliographical correctness, is Augusto Leal's article on Dinis in Portugal Antigo e Moderno.⁴⁰ New facts came to light about Dinis' life at the beginning of this century. The collection and publication of his remaining correspondence by Eduardo Sequeira in 1905,⁴¹ cleared up many lacunae in his biography. Esteves Pereira, in Portugal, Dicionário...., informs us that Dinis was studying political economics during his last trip to Madeira, and provides an up-to-date bibliography.⁴²

All this research is taken into account in Egas Moniz's

³⁹ Aubrey F. G. Bell, Portuguese Literature, 1st. edition, 1922 (Oxford: The Clarendon Press, 1970), Note 315, pp. 314-315.

⁴⁰ Augusto Leal, "Júlio Dinis," Portugal Antigo e Moderno, X (Lisboa: Editora de Mattos Morreira & Cia., 1876), VII, 394-95.

⁴¹ Eduardo Sequeira, "Cartas Inéditas de Júlio Dinis a Custódio Passos," Portugal Artístico, 1a. série. Porto (1905), pp. 26-35, 55-62, 92-98, 123, 151, 182, 222, 251, e 782.

⁴² Esteves Pereira e Guilherme Rodrigues, "Júlio Dinis," Portugal, Dicionário Histórico, Corográfico, Biográfico..., VI (Lisboa: Romano Torres & Cia. Editores, 1907), III, 780-782.

now standard biography of Dinis--Júlio Dinis e a sua Obra,⁴³ which is a psychological interpretation of Dinis' life. Moniz reinvestigated many aspects of Dinis' biography and spoke with the descendants of people who Dinis had known. The most recent vita was written by João Gaspar Simões.⁴⁴ Liberto Cruz has just published a new bio-bibliography of Dinis, correcting traditionally accepted mistakes.⁴⁵

2. Critical Studies of Dinis' Novels⁴⁶

Dinis' prose fiction has been discussed, censured or praised by almost every principal Portuguese literary critic of the late nineteenth and twentieth centuries. Criticisms of the novels at their publication, i.e., between 1867 and 1872, indicate that Dinis' contemporaries noticed an establishable difference between his works and others being written at the time. Several critics attributed this

⁴³ Egas Moniz, Júlio Dinis e a sua Obra, 1a. edição, 1924; II, 5a. edição, revista e melhorada (Lisboa: Casa Ventura Abrantes, 1925).

⁴⁴ João Gaspar Simões, Júlio Dinis: O Homem e a Obra (Lisboa: Arcádia, s.d. [1964]).

⁴⁵ Liberto Cruz, "Júlio Dinis: Analyse biographique et bibliographique, 1839-1970," Nouvelles études portugaises et brésiliennes, VII (Rennes: La Faculté des Lettres et Sciences, s.d. [1971], 57-82.

⁴⁶ Many of the studies mentioned here do include a biography of Dinis. However, we feel that the authors' prime purpose was a critical evaluation of the novels, thus their present inclusion.

to Dinis' psychological characterizations,⁴⁷ while others felt that his works are distinguished by their English rather than by the French influences to which the public had become accustomed.⁴⁸ Augusto Malheiro Dias was the only contemporary to discuss the four novels at their appearance; he studied themes, characters and their importance for Portuguese prose fiction.⁴⁹ The psychological approach to characterization and the interest in detailed descriptions led Reis Dâmaso and Sampaio Bruno to consider Dinis as the initiator of naturalism in Portuguese literature.⁵⁰ Moniz Barreto's short comment on Dinis cites these same characteristics, but concludes that Dinis' creative abilities were

⁴⁷ Anônimo, "Os Dois Romances de Júlio Dinis," O Jornal do Porto, IX, 297 (28 de Dezembro de 1867), 1, [Dated from Beira Alta, 17 de Dezembro de 1867]; J. Simões Dias, "Ano Literário de 1868," A Folha (Microcosmo Literário), IV, Porto (1868), 25-27; Manuel Pinheiro Chagas, "Revista da Semana," O Jornal do Porto, X, 75 (1 de Abril de 1868), 1. Machado de Assis, apud Liberto Cruz, op. cit., note 102, p. 78.

⁴⁸ Manuel Pinheiro Chagas, "Júlio Dinis," Novos Ensaios Críticos (Porto: Viúva Moré, Editora, 1871), pp. 225-235.

⁴⁹ Augusto Malheiro Dias, "As Pupilas do Senhor Reitor, Crônica da Aldeia, por Júlio Dinis," O Jornal do Porto, IX, 266 (21 de Novembro de 1867), 1; "Uma Família Inglesa--Cenas da Vida do Porto," por Júlio Dinis," O Jornal do Porto, X, 188 (13 de Agosto de 1868, 1; "A Morgadinha dos Canaviais, por Júlio Dinis," O Jornal do Porto, XI, 87 (18 de Abril de 1869), 1; "Os Fidalgos da Casa Mourisca, por Júlio Dinis," O Jornal do Porto, XIV, 31 (9 de Fevereiro de 1872), 1.

⁵⁰ Reis Dâmaso, "Júlio Dinis e o Naturalismo," Revista de Estudos Livres, 1883-1884, I. Lisboa (1884), 511-519; Sampaio Bruno, "O Romance Rural," A Geração Nova, os Novelistas (Porto: Magalhães e Moniz, Editores, 1886), pp. 109-126.

limited by his power of observation.⁵¹ Perhaps the most valuable critical study of the early twentieth century is that of Sousa Viterbo. In his introduction to the collection of Inéditos e Esparsos de Júlio Dinis,⁵² he discusses the literary atmosphere of Oporto during Dinis' time, referring to his literary associates, his poetry and to some of the basics of Dinis' language and style. Egas Moniz's work shows the origins of Dinis' fictive characters, and establishes a debt for many of them to people Dinis met during the month spent in Ovar in 1863.⁵³

In 1939, there were several commemorations of the centenary of Dinis' birth; however, no studies of great interest resulted. A bibliography of works on Dinis was published in that same year by the Biblioteca Municipal do Porto.⁵⁴

⁵¹ Moniz Barreto, "Literatura Portuguesa Contemporânea," Revista de Porto, I. Porto (1889), 31-32.

⁵² Sousa Viterbo, "Palavras Preliminares," Inéditos e Esparsos de Júlio Dinis, 23a. edição (Lisboa: J. Rodrigues & Cia., 1921), pp. V-XXIX.

⁵³ Research in this area had earlier been done by Alberto Fimintel, "Escritores--Revista da Semana," O Popular, I, 184 (14 de Dezembro de 1898), 1; Til, "As Pupilas do Senhor Reitor--A morte de João Semana," O Jornal de Comércio, XLIV, 12,901 (10 de Dezembro de 1896), 2.

⁵⁴ Catálogo da Exposição Bibliográfica de Júlio Dinis. Org. de Joaquim Costa. (Porto: Biblioteca Municipal, 1939); Earlier, a very brief bibliography of Dinis criticism was published by Albino Forjaz de Sampaio, Júlio Dinis: A sua Vida e a sua Obra (Lisboa: Colecção Patrícia, Diário de Notícias, 1925), s. p.

Fidelino de Figueiredo speaks about Dinis' novels in many of his general literary studies; he constantly notes Dinis' introduction of psychological characterizations and his defense of the newly forming Portuguese rural bourgeoisie.⁵⁵

Antônio Álvaro Dória's A Vida Rural no Romance Português established Dinis' place in the Portuguese novel with regard to his presentation and treatment of the countryfolk and their traditions.⁵⁶ Antônio José Saraiva, in two short studies, attributes the novels' success to their appeal to the sentiments of a large segment of the Portuguese population.⁵⁷ José Régio rapidly considers the place of Dinis' novels in Portuguese fiction in general, evaluating his themes, characters and style.⁵⁸ Gaspar Simões has written

55

Fidelino de Figueiredo, "Júlio Dinis Lido Hoje," Torre de Babel (Lisboa: Empresa Fluminense, 1925), pp. 251-79; "Júlio Dinis e a Ética Literária," Notas para um Idealismo Português (Lisboa: Sá da Costa, 1929), pp. 364-68; "O Romance Marítimo e o Romance Campesino," História da Literatura Romântica (1825-1870), 2a. edição (Lisboa: Clássica Editôra, 1923), pp. 245-53.

56

Antônio Álvaro Dória, A Vida Rural no Romance Português (Lisboa: Junta Central das Casas do Fovo, 1950), pp. 14-19, 40-45, 78-82, 90-100, passim.

57

Antônio José Saraiva, "A Obra de Júlio Dinis e a sua Época," Para a História da Cultura em Portugal, II, 2a. edição (Lisboa: Publicações Europa-América, 1967), II, 61-85; "Júlio Dinis, em Escritor Afortunado," in Ibid., pp. 86-91.

58

José Régio, "Sobre o Romance de Júlio Dinis e Júlio Dinis no Romance Português," Estrada Larga, III, org. de Costa Barreto (Porto: Porto Editôra, s.d. [1957]). I, 445-452.

several articles of a repetitive nature on Dinis, in addition to the above cited volume. His major contribution, we feel, has been to draw attention to Dinis' literary credos "Ideias que me Ocorrem."⁵⁹ The most recent work on Dinis was written by Liberto Cruz.⁶⁰ The article offers new ideas on Dinis' literary use of point of view, dialogue and the general attitude towards women in the novels. Finally, although Dinis' novels have been translated into French, Spanish and English, no critical studies have appeared on them, with the exception of brief encyclopedic articles and preliminary comments in selections from Portuguese literature.⁶¹

c. Purpose of our Study

Above, we have presented a brief summary of the thematic and technical development of Portuguese fictive prose

⁵⁹ João Gaspar Simões, op. cit., pp. 113-131; "Júlio Dinis ou Sentido Criador em Júlio Dinis," Quatro Estudos (Rio: Ministério da Educação e Cultura, 1961), pp. 5-40; "Da Invenção Psicológica na Literatura Portuguesa," "A Estética Naturalista de Júlio Lourenço Pinto," in Literatura, Literatura, Literatura.... (Lisboa: Portugalia, 1964), pp. 60-64, 157-161.

⁶⁰ Liberto Cruz, "Júlio Dinis: Cent ans après," Études portugaises et brésiliennes, V (Rennes: La Faculté des Lettres et Sciences Humaines, 1969), 7-18.

⁶¹ See, e.g. Georges Le Gentil, La Littérature portugaise (Paris: Librairie Armand Colin, 1935), pp. 142-144; Ignacio de L. Ribera y Rovira, Portugal Literari. Resum d'unes Conferencias sobre Aquest Tema a l'Ateneu Barcelonès (Barcelona: Biblioteca Popular de L'Avenç, 1912), pp. 145-47.

from romanticism to realism between the years 1825 and 1870. We have pointed out that the period of 1865-1871 was one of dispute over the direction which Portuguese literature should have.

The novels of Júlio Dinis appeared during this latter period and reflect the ambivalent state of Portuguese prose fiction. José Régio affirms that Dinis' works were um passo em frente for the Portuguese novel,⁶¹ but as we can see from the existing criticism, no one has attempted to delineate Dinis' role in depth. We shall try to present Dinis' life and works through the study of his epoch. We shall examine his literary themes and techniques, showing their development in the course of his four novels. Our emphasis will focus on his reliance on the novelistic predecessors, his own inventiveness and finally on his contribution to his literary successors.

61
Op. cit., p. 448.

CHAPTER II

Júlio Dinis--Life and Works¹

Joaquim Guilherme Gomes Coelho, who adopted the literary pseudonym of "Júlio Dinis," was born in Porto on November 14, 1839. His maternal great-grandparents were an Englishman, Thomas Potter, and an Irishwoman, Mary Potter, who resided in that city. His grandmother, Maria Potter, married António Pereira Lopes, an employee of the Companhia Geral do Alto Douro. Thus his mother, D. Ana Constança Potter Ferreira Lopes, was of English ancestry. José Joaquim Guilherme Coelho, Dinis' father, was a native of Ovar, a doctor and, according to Moniz,² a poet.

¹ The principal source of information for our biographical sketch, in addition to our own research, is Egas Moniz's work.

² Egas Moniz, I, 197.

Dinis' early years were spent with his mother in the village of Grijó, quite close to Porto. He studied at the primary school in Miragaia, but we lack information as to the exact dates of these studies. He was privately tutored in Latin, English and French. Between 1853 and 1856, he studied mathematics and sciences at the Academia Politécnica do Porto. In 1856, he entered the Escola Médico-Cirúrgica of Oporto, where he received awards for excellence in Internal and External Pathology in 1860 and for Clinical Surgery in 1861.

It was about this time that an event took place in Dinis' life, which we have not found recorded in any of the consulted biographies. In March of 1861, a group of students from the Medical School were arrested by police for uma pateda, a noisy protest, in the São João Theater of Oporto. O Jornal do Porto of March 14, 1861 (p. 3) contains a letter censuring the brutality with which the police treated the non-involved students; one of the letter's signees is Joaquim Guilherme Gomes Coelho.

He graduated from the Medical School in the same year, after presenting his dissertation entitled "Da Importância dos Estudos Meteorológicos para a Medicina e Especialmente de suas Aplicações ao Ramo Cirúrgico," which was called a "...trabalho tão brilhante quanto honroso."³

³ O Jornal do Porto, II, 175 (5 de Agosto de 1861), 3; Liberto Cruz informs that the dissertation was published as a book in Oporto in 1861, "Júlio Dinis: Analyse biographique et bibliographique, 1839-1970," loc. cit., p. 60.

The first signs of his tubercular condition appeared when he was seventeen years old. At his first attempt for a position at the Medical School, in 1863, he was forced to drop out owing to his physical condition; he went to Ovar to recuperate. On his third attempt, in 1865, he was named laboratory director of the medical section, becoming, in 1867, a substitute professor and secretary of the School's library.

His literary career began during his first years in Oporto. He became associated with the ultra-romantic group writing for the magazine A Grinalda, including António Soares de Passos (1826-1860) and Alexandre Braga (1829-1895). He published many of his own poems in this magazine under the pseudonym of Júlio Dinis.⁴ Indeed, the use of pseudonyms was constant during his career. Most of his literary criticism was published under the alias of "Diana de Aveleda."⁵ As a member of Oporto's theatrical group known as O Cenáculo, he wrote and presented his own plays. Júlio Moutinho states

⁴ See Bibliography-Poetry, pp. 285-287.

⁵ Cruz Malpique states that Gomes Coelho's use of pseudonyms was due to his modesty and doubts about the value of his prose, in Introdução à Vida Intelectual (Coimbra: Imprensa Universidade, 1934), p. 456. Dinis' use of pseudonyms, we believe, had, in addition, a more tactical origin than this. Dinis was hesitant in taking sides in disputes, as usually both parties involved were his friends. Thus, he wrote his criticisms under a pseudonym to maintain his anonymity, as well as his friendships. We shall see this more clearly below.

⁶ Eças Moniz, "O Teatro Inédito de Júlio Dinis," Academia das Ciências de Lisboa-Memórias-Classe de Letras, III. (1940), 283-315.

that when necessary, Dinis took feminine roles in these productions.⁷ His short stories, which were published in O Jornal do Porto, were also written at this time.⁸ They are based on events which he had witnessed or about which he had heard as a child.

Dinis' first novels, As Pupilas do Senhor Reitor and A Morgadinha dos Canaviais, were begun in rural Ovar in 1863, while he was recovering from his first severe bout with tuberculosis. Moniz shows that many of the novels' characters, scenes and events were taken from his personal experiences during this period.⁹ The two works were left untouched for a few years and after revisions, Pupilas, representative of Dinis' infatuation with rural life, appeared in O Jornal do Porto in 1866 and in volume form in 1867.¹⁰ Morgadinha was also published in the same newspaper's serial and in book form in 1868.¹¹ In this novel, the countryside is not presented as pleasant and peaceful, but rather as a center of prejudices and social conflicts of its own creation or

⁷ Júlio Moutinho, "As Sociedades Dramáticas de Amadores," O Tripeiro, 35, Porto (1908), 58.

⁸ See Bibliography--Serões da Província--Individually published, pp. 288-289.

⁹ Egas Moniz, Júlio Dinis e a sua Obra, II, 291-394.

¹⁰ See Bibliography--Novels--Pupilas, pp. 269-274.

¹¹ See Bibliography--Novels--Morgadinha, pp. 277-281.

imported from the city. Dinis' first sketched novel was Uma Família Inglesa, which, according to Moniz,¹² was written between 1858 or 1859 and 1862. Reflecting his first years in Oporto, this novel was revised and printed in O Jornal do Porto in 1867 under the title of Uma Família de Ingleses, and in volume form with the present title in 1868.¹³

During these years, Dinis' health continued to deteriorate and he went to Lisbon in 1869 for treatment. He was advised to seek the healthier climate of Madeira, thus he spent the months of March through May, 1869, October, 1869 through May, 1870 and October, 1870 through May, 1871 in Funchal, during which period he wrote his final novel, Os Fidalgos da Casa Mourisca. He died on September 12, 1871 in Porto, before completing the revision of this work, which was finally published in January of 1872.¹⁴

Although Dinis lived less than thirty-two years, he achieved a great popularity in his nation and had many friends from various fields of interest; this tends to indicate the variety of his own intellectual concerns. His principal friends included: Júlio de Castilho, Augusto Luso da Silva, Diogo de Macedo, João Pedro da Costa Basto, Augusto Soromenho, Custódio José de Passos and João Marques Nogueira Lima. Al-

¹² Egas Moniz, Júlio Dinis e a sua Obra, II, 231-232.

¹³ See Bibliography-Novels-Família, pp. 274-277.

¹⁴ See Bibliography-Novels-Fidalgos, pp. 281-284.

though all were well known in their epoch, only two of them have been able to maintain their fame since then--Júlio de Castilho and Augusto Soromenho.

Augusto Luso da Silva (1827-1902) was a poet, who contributed to A Grinalda and who published three volumes of poetry, Rimas (1853), Impressões da Natureza (1871) and Últimos Versos (1907), published posthumously, to his credit. He was a naturalist and a teacher at the Liceu do Porto, and wrote a geography textbook, as well as several articles on pedagogy. Diogo de Macedo (1844-1938) was a politician, editor of several politically oriented newspapers and the director of the Revista Literária do Porto. Dinis characterizes him in a letter as a "...politicão dos diabos."¹⁵ João Pedro da Costa Basto (1824-?) was a historian and literary critic. He wrote on the supposed miracle of Curique and was also one of the successors to Herculano in the publication of Portugália Monumenta Historiae; he was involved in a literary dispute with Pinheiro Chagas.

Custódio José de Passos was probably Dinis' closest friend. The largest part of Dinis' remaining correspondence is made up of letters to this brother of the ultra-romantic poet Soares de Passos. Very little is known about Custódio de Passos, not even his dates. Joaquim Marquês Nogueira Lima

15

Júlio Dinis, "Cartas Particulares," "Inéditos e Esparsos," Obras de Júlio Dinis, II (Porto: Lello & Irmão, s.d. [1964]), (II, 775-905), II, 798. To avoid excessive footnoting, citations from Dinis' "Cartas Particulares" will be indicated in our text by II, plus the page number.

was another great friend of Dinis. He was the director of A Grinalda and also, at one time, the editor of O Jornal do Porto. According to Egas Moniz,¹⁶ Dinis dedicated his doctoral dissertation to Nogueira Lima. As we do not possess any of their correspondence, we can only judge their relationship through letters to Custódio de Passos, in which Dinis repeatedly asked to be remembered to Nogueira Lima.¹⁷

Dinis' relationship with Júlio de Castilho was due to the latter's correspondence with Dinis in behalf of his father, António Feliciano de Castilho, with regard to the novels. Júlio was, in his own right, a poet, and as Dinis stated, one who upheld the poetical traditions of the Castilho family (II, 816). The most distinguished of Dinis' acquaintances in the literary world was Augusto Soromenho.¹⁸ Soromenho was one of the directors of Portugália Monumenta Historiae, after Mercuriano's resignation, having earlier been associated with Mercuriano at the Biblioteca Municipal do Porto. He directed a religious encyclopedia and newspaper, and was also a literary critic for the Revista Peninsu-

¹⁶ Cp. cit., p. 28.

¹⁷ Dinis was also a close friend of the brothers of some of these men, such as Eugénio Luso da Silva, José Pedro da Costa Basto and António Soares de Passos. Several other friends mentioned in the correspondence have been untraceable; they include Miguel Teixeira Pinto, Eugénio Fernandes de Silva and Alfredo Cardoso.

¹⁸ For a brief study of Dinis' friendship with Soromenho, see, António Christo, Júlio Dinis e Augusto Soromenho (Aveiro, 1960), 20 pp. (Separata de Litoral, Nos. 318-319).

lar. He is most noted for his role in the Generation of '70 and his speech at the Casino Lisbonense in 1871 as part of the Conferências Democráticas. He was also a member of the Academy of Sciences of Lisbon, from which he resigned owing to personal conflicts. Dinis mentions Soromenho's dispute with Antônio Francisco Barata (1836-1910) a contemporary historian, about early Peninsular history. Soromenho is presented as a hothead: "O Soromenho é o mesmo homem. Traz atrancada na garganta a questão Barata e já por causa dela estreveu para França, Itália e Alemanha" (II, 384).

Dinis' relationship with some of these men was more than simply cultural. In his correspondence he speaks of one trip to Leiria with Augusto Luso and others, their diversions, the good wine and the beautiful women at their inn (II, 855-56). A letter written one month later to Eugénio Luso finds Dinis with Passos in Oporto; he relates their passage through Aveiro, with specific interest in the certain type of trigueiras, dark-complexioned girls, who are only found in that city (II, 840).

Besides this correspondence with friends, part of Dinis' remaining letters was written to four relatives: Dinis' godmother, D. Rita de Cassia Pinto Coelho, his cousin José Joaquim Pinto Coelho,¹⁹ his niece, D. Ana C. Gomes Coelho and

19

According to Moniz, op. cit., p. 107, Dinis' cousin José was a poet and a one time editor of C. Jornal do Porto. He aided Dinis in the revision of Fidalgos, completing it after the latter's death.

his father. His communications with his godmother are of a confessional and sentimental tenor, and are dated 1863, with the exception of one letter written in 1870. His letters to his niece, Ana or Anitas, are dated principally 1863, during his stay in Ovar, as well as 1865, 1866 and 1867. They are affectionate ones, with the constant theme being the beauty of nature. Five letters were written to his cousin José, one each in 1865, 1867 and 1869 and two in 1870; they deal with Dinis' literary problems and his insecure feelings at the publications of the novels.

Perhaps the dominant note of Dinis' correspondence and the conditioning factor of his life was his illness. Tuberculosis itself, "Esta terrível perseguidora da nossa família ..." (II, 811), is never referred to directly, but always in periphrasis. He speaks of it in his letter to his father (II, 777), in those to Ana, called Anitas, (II, 787, 788, 789, 790), to Rita, called Ritinha (II, 800) and to his cousin José (II, 796, 798), as well as in much of the correspondence with his friends. In these last two letters to José, an optimistic acceptance of his condition is evident. Ironically, however, in letters to Custódio de Passos, spanning the years 1868 through 1871, we note a gradual development of pessimism in regard to his future (II, 868-905). Apparently, he was not completely honest with his family. He was aware, however, of the shattering changes occurring in his physical appearance, as he mentions to José: "O cabelo vai-me caindo, embranquecendo a barba, os trinta vêm aí

perto, a sombra da doença não deixou de escurecer o sol dos meus dias e tudo isto me torna pouco disposto para a literatura amena" (II, 795).

The mental effects of the illness were several and he related them in his correspondence of 1869. In a letter to José, he writes that his continuous isolation in Madeira from friends and family has diminished his desire to make new friendships, and he fears that he will become completely misanthropic (II, 796). Letters to Passos in 1869, show a growing attitude of moral dejection, which he himself finally admits (II, 881). On his way to Funchal, he writes, "A solidão longe dos homens é para mim uma coisa agradável; a solidão no meio deles, reconheço agora, que é uma tortura sui generis que desconsoa e impacienta" (II, 872). From Funchal he writes, "O que te digo é que a humanidade é a coisa mais monótona que há" (II, 881). He begins to realize that any optimism is part of an illusionary world: "Tenho às vezes, sondando-me com o firme intento de me conhecer, chegado quase a acreditar que estou vivendo em uma santa ilusão, supondo-me menos céptico do que outros que o são mais manifestamente" (II, 888). Passos once asks him for advice, but Dinis can offer none: "Eu não ousa dar conselhos porque acho tão incertos todos os caminhos no mundo, que não sei qual se deva aconselhar" (II, 887). His very last letter to Passos, on his return to Lisbon from Funchal in May of 1871, is one of a man completely resigned to his fate: "Vou pior do que vim, mas melhor do que estive. De mal com

o universo inteiro como nunca estive e resolvido a não lutar mais tempo contra a força das coisas. Vou procurar um buraco onde me meta a esperar pelo que Deus quiser que venha" (II, 905).

Dinis' ideas in regard to religion are modified as his illness worsens. We receive the impression that he was not extremely religious from a letter to Ritinha: "E à pressa que lhe escrevo hoje, pois oiço já tocar o sino para a missa e não quero faltar a este dever de católico que quase todos os domingos observo" (II, 809). In his letter to his father, he accepts the death of his brothers as providential (II, 777); however, in 1870, his correspondence betrays a growing doubtfulness about the Church: "Também não concebo os mistérios do catolicismo e cá vou conformando com eles, segundo posso, isto é não pensando nisso" (II, 895).²⁰

Dinis appears to have found at least one great pleasure as a result of his illness--the walks he was required to take and his contact with nature. In letters to Anitas from Ovar in 1863 and to Passos in 1870, among others, Dinis speaks of the attractions nature had for him: "Interno-me nos campos e ou subindo ou descendo, sentando-me aqui, trepando acolá, gozo da frescura da manhã e dos formosíssimos pontos de vista, que por estes sítios abundam" (II, 897). Nature in Madeira was as pleasing to him as that of the Peninsular. He speaks of the beauty (II, 768-73) and the

²⁰

See also, II, 796.

varied vegetation of the island (II, 877), but also of his difficulties in walking, due to the hilly inclines (II, 881). He constantly refers to his vida monótona (II, 795, 810, 889, 902), especially disliking the sea trips back and forth to the Island, on which he always fell ill (II, 877, 884). After several trips to Madeira, he considered himself an ave de arribação (II, 823). His overall impression of Madeira was unfavorable, simply because he was bored and away from his family and friends: "Olhar em roda e não avistar um só desses objectos que nos falam do passado, da família, do remanso doméstico!" (II, 769). These objectos do passado were all in Oporto; between the years 1863 and 1871, he was absent from the city during each one with the exception of 1866.²¹ He often expresses his love for the city and some of her specific sites (II, 876, 877, 902, 909). He lists on three official visits to Lisbon, in 1868, 1869 and 1870, declaring in 1870 that "Lisboa não me pôde [sic] fascinar" (II, 798).

His illness also affected his professional life. He realized that his continuous absences from Forno during the school year were detrimental both to the students and his colleagues, as well as to himself. His hope, which remained unfulfilled, was to obtain a position at the Medical School of Funchal, but he was aware that continuous clinical duty

²¹

Júlio Dinis, "Notas," "Inéditos e Esparsos," Obras de Júlio Dinis, II (Porto: Lello & Irmão, s.d. [1964]), (II, 525-540), II, 529.

would be taxing on his health (II, 889).²²

As Dinis did not choose literature as his profession,²³ he had mixed emotions about the possible success of his novels, and revealed them in his letters to his cousin José. A few days after the appearance of Pupilas in volume, he writes: "Eu esperando a todo o momento que uma família inteira e principalmente duas raparigas, filhas queridas da minha imaginação, me venham pedir as bênçãos paternas para se apresentarem em público, que sabe Deus como as tratará... (II, 793). In April of 1869, he writes that he is happy to be away from Lisbon and Porto at the appearance of Morgadinha: "A complacência com que foram acolhidas as Pupilas há-de ser descontada em todas as publicações que eu fizer. A amortização principiou com a Família Inglesa e há-de continuar" (II, 794).

Dinis' literary success had one great personal repercussion--the loss of his cherished privacy and anonymity. In a letter to his cousin José, he recounts an incident, which he considered unpleasant, resulting from his popularity. Upon his arrival in Funchal in 1869, he discovered that owing to Pupilas, he had become the Island's celebrity: "Isto tem dado lugar a cumprimentos na rua (felizmente não me têm obrigado a visitas) que eu dispensava por que ainda não apren-

²² See also, II, 831.

²³ Júlio Dinis, "Ideias que me Ocorrem," "Inéditos e Esparsos," Obras de Júlio Dinis, II (Porto: Lello & Irmão, s. d. [1964]), (II, 541-553), II, 547.

di a responder-lhes" (II, 794). To Passos he writes about his chagrin upon being forced to take a bow at the opening performance of Biester's dramatization of Pupilas (II, 863). In February of 1870, he writes that his prime satisfaction from the novels is not necessarily the praise of the people, but rather the excitement of creating characters: "Francamente te confesso que o prazer que me causam os aplausos do público, apesar de não ter a pretenciosa vaidade de dizer que me são indiferentes, é inferior a este de que te falo" (II, 890).

Several conclusions about Dinis as a man and a writer can be drawn from our study. He was intensely interested in life, finding pleasure in personal achievements. He was extremely introspective and he had only a few close friends, to whom he expressed his emotions and desires. Timidity and a certain degree of social hostility are also evident, probably resulting from his illness. He was not as sophomoric as has generally been considered. He lived as he saw fit, he loved and this affection was corresponded by D. Ana Simões of Ovar,²⁴ although even in 1869, he expressed no desire to marry (II, 876). His acquaintance with illness caused the development of his profound compassion for the human condition. He dedicated all his adult life, from 1856 on, to literature. His uncertainty about his works

²⁴ Moniz, I, 10-12; see also Maria José de Oliveira Monteiro, Júlio Dinis e o Enigma da sua Vida (Porto: Tipografia Marca, 1958), passim.

throughout his career, even after great success, made him employ pseudonyms and leave part of his works unpublished.

We believe that Eça de Queiroz's much quoted statement that Dinis "...viveu de leve, escreveu de leve, e morreu de leve,"²⁵ should not be accepted as a completely valid definition of Dinis' life. It was written at the moment of Dinis' death, without the necessary distance in time to truly evaluate his life and literary contribution. In fact, it is possible that Eça himself had this thought, as he deleted the statement, "Sòmente recordava, não fazia obras de arte," from the rewriting of the original Farpa for inclusion in Uma Campanha Alegre.²⁶ It is obvious, however, that by comparison with the lives of his literary predecessors, such as Garrett and Camilo, and Eça himself, Dinis' life can justly be called dull.

²⁵ José Maria Eça de Queiroz, "XXXIII-Setembro de 1871," Uma Campanha Alegre de 'As Farpas', 1a. edição, 1890; (Porto: Lello & Irmão, 1965), p. 195.

²⁶ Egas Moniz, "A Propósito de uma Carta Inédita de Júlio Dinis," Diário de Notícias, LXI, 21,246 Lisboa (12 de Setembro de 1925), 1, 4.

CHAPTER III

Júlio Dinis and the Nineteenth Century World

I. Dinis and Foreign Nations

The interest which Dinis expressed for his contemporary world and nation is seen in his correspondence and novels through his comments on political, social and cultural situations. His concern for these affairs, no doubt, developed as a result of his professional formation. His studies not only brought him into contact with the scientific advances of the century, including Claude Bernard's medical theories and Darwin's ideas on evolution, but also with the predominant social and political thoughts of the epoch, most importantly the utopian socialism of Saint-Simon and the philosophy of Auguste Comte.

As far as daily events are concerned, his sources for information included newspapers such as O Jornal do Porto and

perhaps some of the English language journals available in Porto, as well as his friends. His never having traveled abroad did have, as we shall note below, an effect on his vision of the world. As he realized the backwardness of Portugal he looked to foreign nations, especially to England and France, for new adaptable ideas to remedy the Portuguese situation.

A. Dinis' View of England

Even if we disregard his British descent, had Dinis been forced to choose a second nationality, it would surely have been English. He saw very estimable qualities in the English, which he felt were lacking in the Portuguese. England was successful in all her activities: she was a prosperous nation, a world power, and an aggressor, always looking for new opportunities and taking advantage of them--Portugal was stagnant. This comparison is suggested in a letter to Passos: "Dizes-me na tua carta, que se esta ilha [Madeira] pertencesse aos Ingleses, os meios de comunicação com o metrôpole não seriam tão escassos como so que nós temos daqui para Portugal; sabe pois que os nossos caros aliados não esperaram que lhes pertencesse a ilha para multiplicarem o número de vasos que a frequentam. Em quanto nós, os portugueses, só sabemos notícias dos nossos duas vezes no mês, a colônia inglesa daqui tem-nas de Inglaterra quase de oito em oito dias, e às vezes, com intervalos mais curtos" (II, 878).

His praises for English achievements further appear in

Família and on one occasion in Fidalgos (p. 913). Família's references to English history are limited to his own century. He mentions George IV's problems with his wife (p. 710), and the contemporary situation of the novel, the year 1855, when Lord Palmerston was hoping for a vote of confidence in the English House of Commons (p. 711). He attempts to attribute the success of the English to their national character, represented by Mr. Richard Whitestone, a character of this novel. The English mission was one of supremacy:

Já vêem os leitores que, embora por processos diferentes, os dois compatriotas de Peel aguardavam com fé viva o mesmo fenómeno na história do futuro--o soberano predomínio da nação inglesa sobre o mundo inteiro.

Esta é de facto a crença de todo o verdadeiro inglês, diversificando apenas, como os dois grandes exemplares que o leitor tem à vista [Mr. Brains and Mr. Morlays],¹ na maneira de concebê-la realizada (p. 849).

He also states, "...nestas lutas travadas no seio da sociedade actual para conquistar a riqueza...de certo os ingleses são os heróis dessas epopeias modernas" (p. 631). He makes one further comment on the industrialization and ecological situation of England and its effects on the English:

Repere o leitor imparcial para qualquer dos membros da colônia inglesa, à qual Mr. Richard Whitestone pertencia, e verá que nem só nos tempos em que a civilização e a indústria não tinham ainda arroteado as densas florestas britânicas, seria cabido o jovial estribilho da canção que o supracitado romancista [James] pôs na boca do legendário Robin Hood, seu herói: --'Oh, merry England,

¹

See similar comments in Família, pp. 867, 723.

merry England, ho'; pode ainda cantar através dos nevoeiros e do fumo das fábricas, o inglês moderno fiel depositário daquele folgado carácter nacional (p. 594).

The Fenians, the brotherhood of militant Irishmen, are also referred to, indicating Dinis' acquaintance with England's Irish question (p. 856). This blind idolization of England indicates Dinis' ignorance with regard to the actual political and social state of that nation during the nineteenth century.

His predilection for England included her culture. He refers to all the principal figures of English literature, generally in Família. Shakespeare's plays and characters are constantly cited in some form in each of the novels. He makes no general evaluation of Shakespeare's works, but his praise is evident in his use of the name as an antonomasia for dramatist in Pupilas (p. 102). The most often mentioned play is Romeo and Juliet, spoken of in Família (p. 609) and in Fidalgos (p. 1017). Jorge of Fidalgos is compared to Hamlet on one occasion, as he deeply contemplates the future of the Casa Mourisca (p. 908). A critical knowledge of the plays is shown through his references to their anachronisms and to the combination of tragic and comic. He speaks of these factors with regard to the proposed and the actual Auto dos Reis given on Christmas Eve in the village in Morgadinha. According to the proposed play, the city of Judea is neatly divided into districts: "Esta divisão administrativa e judicial em distritos e comarcas, que o autor fez na Judeia e que tanto

parecia revoltar Angelo, era uma destas liberdades shakespearianas, que se devem perdoar aos gênios" (p. 369). In the supposedly more serious play written by Augusto, another character, there is a scene "...de disputa doméstica, cheia de alusões satíricas a classe dos criados de servir, a qual era sempre aplaudida. O cidadão depois de mostrar ao criado de relógio em punho--anacronismo shakespeariano--a demora excessiva que ele tivera fora de casa, diz para o auditório ..." (p. 428).² Dinis was also familiar with Paradise Lost, as he refers to Milton in Família as sublime (p. 637), and later mentions his name in a list with Camões and other epic poets (p. 676). Through one of his characters in Família, Dinis attributes the statement that English drama is superior to all other national dramas to John Dryden (p. 594) and through another character, he remarks that Alexander Pope as a poet "É frio, é árido, é marmóreo," owing to the author's extensive philosophizing (pp. 612-13).

It appears that his acquaintance with English literature of the eighteenth and nineteenth centuries was rather complete. He was most impressed by the eighteenth century novelists' exceptional ability in characterization, and specifically mentions Richardson, in Família (p. 614), and Goldsmith's The Vicar of Wakesfield.³ Indeed, he considered

² Other references to Shakespeare are in Família, pp. 595, 637, 719.

³ Júlio Dinis, "Ideias que me Ocorrem," loc. cit., p. 543.

this latter work as the most representative of the "...escola genuinamente inglesa...."⁴ Fielding is also cited in Família for his "...soberbos perfis" (p. 711), with his Tom Jones being classified as a true representative of the English spirit (p. 595).⁵ Laurence Sterne is the most quoted of this group of novelists. His Tristram Shandy is spoken of in Família as the guide for every Englishman and is also informative as to the English character (p. 844). In Mor-gadinha, the work is called humorística (pp. 266, 443), a term also applied to it again in Família (pp. 612), in which digressions on and citations from it appear at almost set intervals (pp. 593, 640, 711, 844, 846). Sterne's A Sentimental Journey is mentioned on two occasions in Família (pp. 612, 705). Although Dinis appears to have thematically understood these works, there is no evidence in his comments that he was aware of their technical distinctions, as Garrett had been.

Dinis refers to only three nineteenth century British novelists: George James, Thackeray and Dickens. James is cited in Família as the author of a novel about Robin Hood, although the exact title, Forest Days, is not offered (p. 594). None of Thackeray's novels is mentioned, but from his critical study, The English Humourists of the Eighteenth

⁴ Ibid.

⁵ Other short references to Tom Jones appear in Família, pp. 640, 709.

Century, Dinis quotes two passages, which fit into his own philosophy of life: "We view the world with our own eyes, each of us; and we make from within us the world we see. A weary heart gets no gladness out of sunshine; a selfish man is sceptical about friendship, as a man with no ear doesn't care for music," also adding, "We are so fond of him because we laugh at him so."⁶

Dickens is only spoken about on two occasions, both in Família. Charles Whitestone rapidly peruses an unnamed Dickens novel (p. 639), and the very English Mr. Morlays offers a toast "...que parecia modelado por a de um personagem de Dickens..." (p. 854), thus an indirect reference to David Copperfield.⁷

The only English romantic poet named is Lord Byron. Charles Whitestone⁸ is compared immediately in facial appearance to this poet. Dinis' reactions to Byron's works are

⁶ Júlio Dinis, "Notas," loc. cit., pp. 531, 533.

⁷ A third reference to Dickens leads us to question the depth of Dinis' knowledge of English. In a letter to Passos, he states that he is reading one of Dicken's novels in a French translation (II, 871). Had he read all these works in English, French or in Portuguese? Portuguese translations of the following novels were available in the 1850's: Tom Jones, Pamela, Clarissa, Quentin Durward, etc. See Gonçalves Rodrigues, op. cit..

⁸ This description probably fits Dinis himself: "...as pálpebras longas, salientes e nas quais, em curvas azuladas, transparecia uma rede de pequenas veias, e em torno às órbitas o círculo de cor demasiadamente roxa, vestígios de longas noites de agitadas, vigílias, tais eram os traços principais daquele fisionomia aberta e atraente, que, em alguns deles, oferecia o quer que era de Byron" (p. 637).

mixed and appear, generally, in Família. Childe Harold is called "o único poema verdadeiramente romântico que se tem escrito até hoje" (p. 613). Byron's verse, "Women: experience might have told me," is cited without comment (p. 729). However, Dinis also states through Charles that "Impacienta--me às vezes este poeta lorde, para te falar sinceramente" (p. 755), and he goes on to doubt that Byron's characters depict the English spirit (p. 595). The figure of Don Juan, he believes, was immortalized by Byron, even though "...já antes dele, de pouco austera memória."⁹ This ambivalence is further indicated when Dinis speaks about a moment of general disillusionment with literature; among the comments,¹⁰ he states that "...Byron parecia-me falso...."

The final English language novelist discussed in Família is Sir Walter Scott. Although the only named work is Quentin Durward (p. 662), Dinis hints that he was acquainted with many of Scott's novels: "Leu [Charles] em uma espécie de embriaguez um romance inteiro de Walter Scott, e muito tempo depois ficou a pensar no que lera; não tanto nas belezas, que, em todos os gêneros, abundam nas ainda menos afamadas obras do grande romancista, como na felicidade dos noivos;

⁹ Pupilas, p. 19.

¹⁰ Diana de Avelada, "Acerca de Várias Coisas," "Inéditos e Esparsos," Obras de Júlio Dinis, II (Porto: Lello & Irmão, s.d. [1964]), (II, 706-715), II, 708; Byron is also mentioned in Família, p. 719 and Júlio Dinis, "A Ciência a Dar Razão aos Poetas," Obras de Júlio Dinis, II, Obras de Júlio Dinis, II (Porto: Lello & Irmão, s.d. [1964]), (II, 691-705), II, 692. This last work will be referred to as "A Ciência..." in future citations.

porque nos últimos capítulos dos seus romances, raras vezes
Walter Scott deixa de os unir sacramentalmente" (p. 751).¹¹

The adaptation of Scott's novels for operas, specifically The
Bride of Lammermoor is further noted.¹² A citation from
James Thomson (1700-1748), another Scotsman, also appears
in Família; it is from his volume of poetry entitled The
Seasons (pp. 639-40). Of all these literary figures, Charles
Whitestone possessed busts of Shakespeare, Milton, Scott
and Byron in his room (p. 631).

Dinis' interest in English culture also included popular
songs. He speaks of the works of John Russell and William
Morris, contemporary composer and lyricist, respectively, as
being particularly agreeable to Mr. Whitestone (pp. 712-13).
A popular song of the Crimean War period "Cheer, boys, cheer,"
written by Charles Mackay, is translated into Portuguese by
Dinis (p. 631). The national song "God save Victoria," adap-
ted from "God save the King" supposedly written by John Bull
for King James, is sung by Mr. Brains (p. 846). He also
sings two drinking songs: "I'm afloat" (p. 851), about which
we have not been able to discover anything, and another un-
titled one translated into Portuguese by Dinis (p. 856), who

11

We once again note that Scott's novels were rapidly
translated into Portuguese.

12

Família, pp. 719, 723; Júlio Dinis, "Ideias que me O-
correm," loc. cit., p. 549; other short references to Scott
are in Família, p. 637 and in Diana de Aveleda, "Uma das
Minhas Madrugadas--Cartas a Cecília," "Inéditos e Esparsos,"
Obras de Júlio Dinis, II (Porto: Lello & Irmão, s.d. [1964],
II, 739-51), II, 741.

attributes it to a mysterious composer named Sharpe.

B. Dinis' View of France

Although Dinis expresses this great admiration for England, his acquaintance with the contemporary French political and cultural situations appears to have been more profound and direct. He speaks of the political theories of several Frenchmen, including the Visconde de Bonald (1754-1840), and his defense of the monarchy in his Théorie du pouvoir politique et religieux dans la société civile¹³ and the ideas of Constantin Volney (1757-1820), as expressed in his Les Ruines ou méditations sur les révolutions des empires.¹⁴ During the Franco-Prussian War, he makes two pessimistic statements about the future of France: "Ontem na cama ocorreu-me que a final de contas o L. Napoleão, se tivesse a precisa filosofia, devia dar-se por muito contente na sua residência de Wilhemhouse, salvo erro, que dizem ser uma beleza e que sem comparação deve ser preferível aos acampamentos em Metz e Châlons. Quem me dera lá, no tal castelo, que bem me importava a mim com o império. Tenho pena de não ouvir no Moré os comentários do B. respeito dos últimos acontecimentos. A república salvará a França? Se quer que te fale a verdade, acredito pouco naquelas repúblicas. Falta lá o Victor Hugo,

13

Diana de Avelada, "Cartas à Vontade--a Cecília," "Inéditos e Esparsos," Obras de Júlio Dinis, II (Porto: Lello & Irmão, s.d. [1964]), (II, 752-59), II, 757.

14

Família, p. 617.

mas ainda não é tarde. Veremos o que sai de todas esta trapalhada" (II, 899). Two months later, with the imminent fall of Paris, he writes: "Perco-me em conjecturas sobre os resultados prováveis do cerco de Paris e pergunto a mim mesmo se por acaso os vizinhos castelhanos ainda não passariam as fronteiras" (II, 901).

Dinis was aware, no doubt, of the state of French society, but his comments, appearing in Família, are rare, as he probably felt that conditions in Portugal were in general much more depressed.

With regard to the general European culture, Dinis recognized France, specifically Paris, as the cultural center and the greatest influence on other nations. He was displeased with the facile acceptance abroad of the inferior aspects of French culture. Speaking about two very bad, but unnamed, French plays, appearing in Oporto, he states:

Se fosse certo como dizem, que em Paris é este o gosto dominante, o que não posso ainda acreditar, se fosse certo que o mais espirituoso povo do mundo precisava já para excitar a sua embotada sensibilidade, destes derrancados productos de uma arte aleijada e doentia, eu não duvidaria fazer que a arte estava em lamentável decadencia lá também; que a imaginação parisiense sentia-se esgotada e o gosto em via de perder-se.

Se em vez de ser só Paris, toda a Europa, todo o mundo aplaudisse estes escândalos, ainda assim a consciência nos dizia que toda a Europa, que todo o mundo estava em declinação em assuntos de arte e de gosto porque não são de convenção as regras de belo. Há em nós alguma coisa que no-las formula que no-lo ensina a reconhecer e que nos dá a coragem e a convicção para nos revoltarmos contra a opinião geral, quando a sentimos extraviada da verdadeira e recta estrada

que o gosto e a razão lhe traçaram.¹⁵

Whereas the mau gosto was dominant in other European nations, France herself was saved from such problems because, "Em Paris ao lado do mal está o remédio; ao lado da arte doente e degenerada, a arte sã e vigorosa."¹⁶ In a direct attack on a foreign figure of the epoch guilty of this perversion of art, he refers to Offenbach (1819-1880): "Do coração abomino todos os colaboradores desta obra impia da depravação da arte. Não perdôo, por exemplo, a Offenbach o acceder ao derrancado gôsto da época, pondo ao serviço dele o seu grande talento musical. Um homem verdadeiramente artista nunca o teria consentido."¹⁷

With regard to the number and variety of authors, Dinis was much better acquainted with French than with English culture. This is especially true of the contemporary novelists. In fact, his criticisms and comments are more detailed about French culture.¹⁸

Rabelais is cited in Família for the comic qualities of

¹⁵ Diana de Aveleda, "Cartas para a minha Família," "In-éditos e Esparsos," Obras de Júlio Dinis, II (Porto: Lello & Irmão, s.d. [1964]), (II, 752-59), II, 757.

¹⁶ Ibid.

¹⁷ Ibid.

¹⁸ Dinis names so many literary figures, their works or a famous character from them, that we shall limit ourselves to presenting those about whom he offers a critical comment, citing others in our footnotes.

his works, which one of Dinis' characters considers superior to those of Molière (p. 614). In speaking of Mr. Whitestone's avid readings of Tristram Shandy, he comments: "Nem lhe [a Mr. Whitestone] passavam por alto os episódios e as dissertações, que respiram certas liberdades, verdadeiramente rabelianas, capazes de alvoroçar os ouvidos menos pechosos" (p. 711). Rabelais' dexterity in character presentation is noted, as is Lesage's (p. 614).¹⁹

The epoch of Louis XIV and the writers associated with his Court do not receive Dinis' complete approval: "As imitações [de Bocácio] de La Fontaine são pálidas. Desengane-se. La Fontaine, afinal, era contemporâneo de Luís XIV. Naquela corte não podia existir a verdadeira inspiração. Abomino a literatura desse tempo. Detesto Luís XIV e o seu século. ...Molière salva-se, mas porque? Porque o gênero cômico tem um índole especial. Não é a inspiração que o regula; é análise, é a reflexão filosófica" (p. 614).²⁰ In another comment about the contemporary restrictive dance forms, his opinion about the period varies somewhat:

Em quanto a mim, aquele século de Luís XIV não se chamou o grande século só por as grandezas políticas, militares, financeiras e literárias do reinado desse monarca. Con-

19

Other French medieval or Renaissance figures mentioned include: Pierre Abelard, Família, p. 609; Marguerite, Reine de Navarre, Pupilas, p. 129; and Montaigne, Júlio Dinis, Poesias-Primeira Parte, Obras de Júlio Dinis, II (Porto: Lello & Irmão, s.d. [1964]), (II, 235-314), II, 237.

20

Dinis characterizes one of his beatas as a Tartuffe, Pupilas, p. 202.

correram, e muito, para lhe granjearem o epíteto, as festas esplêndidas de Fouquet, as noites deslumbrantes de Versalhes e aqueles bailados que Molière era contrangido a entretear nas suas comédias para satisfazer a mania coreográfica da corte e nos quais tomava parte o próprio rei, transfigurado em pastor; dessa graciosa raça de pastores que povoavam os tablados daquele tempo. É julgas que Luís XIV era lá homem que dançasse como qualquer dos nossos partners da actualidade executa um fastidioso solo? Qual! dançava saltando, rodopiando e cabriolando, que é a verdadeira maneira de dançar.²¹

In Pascal's Pensées, Dinis found confirmation of his own ideas on the necessary simplicity of prose style. He quotes three of these thoughts, "...por me parecerem mais segura guia literária do que os conselhos que me deram alguns críticos em público e em particular, de ataviar mais o meu estylo nos romances que escrevo porque o achavam demasiado desornado."²² With the exception of brief references to Rousseau's Confessions in Morgadinha (p. 314) and in Família (p. 826),²³ none of the other major or minor cultural figures of seventeenth or early eighteenth century France is spoken of in detail.²⁴

21

Diana de Avelada, "Impressões de Campo-A Cecília," "Inéditos e Esparsos," Obras de Júlio Dinis, II (Porto: Lello & Irmão, s.d. [1964]), (II, 716-738), II, 728.

22

Júlio Dinis, "Notas," loc. cit., pp. 532-33. In our chapter on Dinis' style, we shall discuss these thoughts more carefully.

23

See also, II, 901.

24

Racine's plays are mentioned in Família, p. 708 and in Diana de Avelada, "Coisas Verdadeiras," "Inéditos e Esparsos," Obras de Júlio Dinis, II (Porto: Lello & Irmão,

The novelists, poets, historians and social philosophers of the romantic period are abundantly cited in Dinis' works, correspondence and criticism. The orientation of his own novels and poetry, to a great extent, is indebted to his knowledge of these works.

Dinis is most verbose about the contemporary novelists. One of the three volumes which a character in Família always keeps at his side is Bernardin de Saint-Pierre's Paul et Virginie (p. 614). The work is called one of "...leituras brandas..." (Ibid.), and even in Fidalgos, he refers to it as the "...poético idílio..." (p. 979).²⁵ Xavier de Maistre's Voyage autour de ma chambre was important in the writing of Família, in which Dinis briefly summarizes three chapters of that work (p. 730). However, through one of the characters in Família, Dinis lets us know that he believed Garrett's Viagens na Minha Terra to be superior: "Você já leu Garrett, Carlos? Que me diz daquelas Viagens, hem? Oh! é inquestionavelmente o melhor dos seus livros. Prefiro-as às de Xavier de Maistre. Que eu não participo da admiração geral por Xavier de Maistre; é preciso que saiba" (p. 612). Maistre's literary debt to Sterne is also indicated: "Xavier de Maistre

25

Other short notes to this work appear in Diana de Avelada, "Impressões do Campo," loc. cit., p. 725, and in Júlio Dinis, "Ideias que me Ocorrem," loc. cit., p. 549.

s.d. [1964]) (II, 675-685), II, 680. He further names La Bruyère, Morgadinha, p. 357; Madame Dacier, the French translator of Homer, Diana de Avelada, p. 676; André Chénier, p. 685; Abbé Prévost, Pupilas, p. 117; Montesquieu, II, 865; Jean Pierre Florian, Família, p. 708. We note the absence of references to Descartes and Voltaire.

inspirou-se de Sterne, é evidente; ficou, porém a grande distância dele" (Ibid.)

No critical evaluation is made of Balzac's works, although it is quite evident from his novels that Dinis was well acquainted with them. He once speaks, rather exaggeratedly, about Balzac's lack of scientific exactness in his novels: "Diga-me como podia ser agradável a qualquer erudito, rígido observador do suum cuique, ouvir falar de Balzac, o romancista, que provavelmente nunca viu um stothoscopo [sic], nem teve notícias do plessimetro do Sr. Piorny [sic], imortal descoberta que, à falta de épicos, o próprio autor celebrou em alexandrinos, e ouvir falar de Balzac, mas como? Como de um profundo conhecedor do coração humano...." ²⁶ A severe censure of the works of Ponson du Terrail, a French novelist very popular at the time, appears. They are called "...indigestas e escandalosas produções..." ²⁷ due to their complicated and ridiculous events. Octave Feuillet's Histoire de Sibylle is criticized in regard to its tragic ending, which ²⁸ Dinis believes cannot be justified from the story. Many others of these lesser well known authors are briefly men-

26

Júlio Dinis, "A Ciência a Dar Razão aos Poetas," loc. cit., pp. 695-96. Another brief reference to Balzac is in Diana de Avelada, "Acerca de Várias Coisas," loc. cit., p. 708.

27

Júlio Dinis, "Ideias que me Ocorrem," loc. cit., pp. 542, 543; see also II, 896.

28

Ibid., pp. 548-49.

tioned in the course of Dinis' works.²⁹

The two figures whom Dinis greatly admired and whom attracted his literary attention were Victor Hugo and Alphonse Lamartine. On two occasions, they are referred to together. In a general comment on French poetry in Família, Dinis states: "Os poetas franceses não tem tanta tendência para se deixarem filosoficar, permita-me o neologismo. Vitor Hugo, às vezes ... Qual prefere você, ó Carlos, Lamartine ou Vitor Hugo? Vitor Hugo é mais byroniano. E é notável que fosse Lamartine quem cobiçasse o Childe Harold" (p. 613). In his comparison of the romantic writers' descriptions of the functioning of the heart to its actual scientific operation, he criticizes both authors for their deceiving presentations.³⁰

Hugo is considered a fighter for literary reforms and is ranked with Garrett.³¹ As a poet, Dinis speaks of him as "Esse gênio que tão bem e tanto à vontade sabe manejar a arma perigosa das antíteses e das imagens, tantas vezes fatal aos menos destros e experientes, e cujos arrojos líricos che-

29

See Alphonse Karr, Diaria de Aveleda, "Coisas Verdadeiras," loc. cit., p. 681; "Cartas à Vontade," loc. cit., p. 757; Paul Féval, Família, pp. 716-17; George Sand, Júlio Dinis, "A Ciência a Dar Razão aos Poetas," loc. cit., p. 698; Joseph Méry, Diana de Aveleda, "Coisas Verdadeiras," loc. cit., p. 698; Paul de Kock, Família, p. 659 and Fidalgos, p. 1020; Emile Souvestre, II, 848. We note that Dinis was apparently ignorant of figures such as Merimée, Stendhal, Flaubert and the Goncourts.

30

Júlio Dinis, "A Ciência a Dar Razão aos Poetas," loc. cit., p. 693.

31

Diana de Aveleda, "Cartas à Vontade," loc. cit., p. 762.

gam a espantar, a intimidar até os mais dispostos a admirá--
 los...."³² Dinis cites verses of the poem "...ce qu'on en-
 tende sur la montagne?" from Hugo's Les Feuilles d'automne
 (1831) in Fidalgos (p. 910), and another poem from Les Con-
 templations (1856), which he believes to be "...porventura
 os [volumes de poesia] mais filosóficos de todos os seus."³³
 The only Hugo novels mentioned are Notre-Dame de Paris, in
Morgadinha (p. 447), and Les Misérables³⁴; the latter work
 indicates Dinis' awareness of the social orientation of
 Hugo's prose fiction. Ruy Blas is named in Família (p. 708),
 while he mentions to Passos that he is reading another play,
Cromwell (II, 901).³⁵

Lamartine is called the "...admirável poeta."³⁶ Many of
 his works are cited, such as the Méditations,³⁷ his inspirado
livro Jocelyn,³⁸ Rafael,³⁹ and the little known idyllic poem

³² Júlio Dinis, "A Ciência...", loc. cit., p. 693.

³³ Diana de Aveleda, "Cartas à Vontade," loc. cit., p. 762.

³⁴ Júlio Dinis, "A Ciência...", loc. cit., p. 695.

³⁵ Other references to Hugo are in Morgadinha, p. 253 and
 Diana de Aveleda, "Cartas à Vontade," loc. cit., p. 708.

³⁶ Júlio Dinis, "A Ciência...", loc. cit., p. 692.

³⁷ Ibid.

³⁸ Ibid., p. 694; Diana de Aveleda, "Impressões do Campo,"
loc. cit., p. 721.

in prose Genoveve, which Dinis believed to be the type of literature dedicated to the masses and which also probably influenced his writing of Pupilas.⁴⁰

The other contemporary French poets to whom Dinis refers are Musset and Nerval. In the Introduction to the first part of his poetry, Dinis invoked Musset,⁴¹ later, however, he censured him for the "...derrancado romanticismo..." of his poetry.⁴² Gerard de Nerval is eulogized as "...o infeliz poeta...cuja morte trágica roubou à França um dos mais prometedores talentos líricos da época," and one of his poems is cited.⁴³ Other popular poets and dramatists are rapidly mentioned in the works.⁴⁴

⁴⁰ Diana de Avelada, "Impressões do Campo," loc. cit., p. 721; also "Acerca de Várias Coisas," loc. cit., p. 709. Two other brief references to Lamartine are to Graziella, "Impressões do Campo," loc. cit., p. 725 and to his poem "La Chute d'un ange," ibid., p. 721.

⁴¹ Júlio Dinis, Poesias--Primeira Parte, loc. cit., p. 237.

⁴² Diana de Avelada, "Coisas Verdadeiras," loc. cit., p. 679.

⁴³ Júlio Dinis, "A Ciência...", loc. cit., pp. 698-99.

⁴⁴ See Émile Augier, Família, p. 615; Alexandre Dumas, fils, ibid.; François Ponsard, ibid., and Diana de Avelada, "Acerca de Várias Coisas," loc. cit., p. 708; Alfred de Vigny, ibid., and "Coisas Verdadeiras," loc. cit., p. 685; Eugène Scribe, ibid., p. 680; Saint-Marc Girardin, ibid., p. 677; Théophile Gautier, "Cartas à Vontade," loc. cit., p. 757.

³⁹ Júlio Dinis, "A Ciência...", pp. 693, 694.

The only French historian cited is Michelet.⁴⁵ François Guizot is not referred to as a politician nor as a historian, but as the "...erudito tradutor de Shakespeare,"⁴⁶ and Émile Deschanel's Étude sur la Rochefoucauld is quoted for ideas similar to those which Dinis himself had expressed in Morgadinha and Família.⁴⁷ Eugène Pelletan's Profession de foi du XIX^e siècle (1852) is mentioned in Morgadinha for its inclusion of the donkey "...entre os colaboradores da humanidade na grande obra do progresso..." (p. 266). The work of an untraceable Auguste Langel, Problèmes de la nature, deals with the growing importance of science in the mid-nineteenth century life; several of its passages are cited and it is summarized by Dinis as an "...interessante opúsculo..."⁴⁸ The French politician, priest and educator Félix Dupanloup,⁴⁹ who defended the right of education for all, is also casually named.

In Morgadinha, Dinis mentions other popular French cultural personalities, such as Charles Henri Pillement, the

⁴⁵ Diana de Avelada, "Acerca de Várias Coisas," loc. cit., p. 711, and Júlio Dinis, "A Ciência..." loc. cit., p. 698.

⁴⁶ Júlio Dinis, "Notas," loc. cit., p. 535.

⁴⁷ Ibid., pp. 531-32.

⁴⁸ Júlio Dinis, "A Ciência..." loc. cit., p. 698.

⁴⁹ Diana de Avelada, "Cartas à Vontade," loc. cit., p. 757.

illustrator of the works of Victor Hugo and Musset (p. 259), and also Paul Gavarni and Amédée de Noé Cham, social caricaturists writing for the magazine Charivari (p. 424).⁵⁰ His interest in the theatre accounts for his acquaintance with François Joseph Talma, the early nineteenth century French actor, who was influential in the modernization of theatre arts and who was greatly admired by Napoleon (p. 423). Dinis also makes an indirect reference to Brillat-Savarin's La Physiologie du goût (II, 870).

C. Dinis and Other Nations

Dinis was familiar with the political and social conditions of other nations, but to a much lesser degree. He praises Germany in Pupilas for her scientific achievements (p. 100), and speaks of a German fellow he meets on a voyage to Madeira "...com a ingenuidade da sua nação..." (II, 885). He notes that the German tubercular population in Madeira increased greatly from one year to the next "...em consequência das marchas forçadas dos generais de S. M. o Imperador de Alemanha" (II, 902). He often laments the Crimean War in Família (p. 605, etc.), as he does the bloody insurrection in Poland in 1863 and the "desigual e antipática luta..."

50

Egas Moniz suggests that Dinis became acquainted with this magazine in the home of Tomé Simoes in Ovar, Júlio Dinis e a sua Obra, I, 5.

between Denmark and Prussia.⁵¹ The unsuccessful 1830 revolt of the Warsaw populace against their Russian dominators is also mentioned,⁵² as is the Carlist Revolt in Pamplona, Spain in 1855.⁵³ He was further familiar with the landwehr policy of Germany, whereby part of the armed forces would not be activated until war, and the Russian political oppression known as knout.⁵⁴ Dinis was rather hostile towards Portugal's sister nation Brazil. In the novels, except for Fidalgos, he speaks of Brazil as a place to get rich quick, or one to join in political causes.⁵⁵ The brasileiros, poor Portuguese emigrants who returned wealthy from Brazil, are noted for their ostentatiousness in Morgadinha (pp. 348, 421). Dinis apparently believed all Brazilians to be dark complexioned, as he uses the terms escuros in Família (p. 651) and mulatinhas in Morgadinha (p. 281) to describe them. The only Brazilian writer spoken of is Gonzaga (II, 859). North America is mentioned in Família, when Dinis refers to the popularity of John Russell's songs (p. 630), and Mr. Brains cites "a

⁵¹ Diana de Avelada, "Acerca de Várias Coisas," loc. cit., p. 714; and Júlio Dinis, "Notas," loc. cit., pp. 529-30.

⁵² Diana de Avelada, "Cartas à Vontade," loc. cit., p. 756.

⁵³ Família, p. 613.

⁵⁴ Ibid., p. 856.

⁵⁵ See Pupilas, p. 213; Família, p. 621; Morgadinha, pp. 348, 354.

jovem América" (p. 848) as one of the reasons for the eventual predominance of English over all other languages.

Social progress for Dinis included the medical advances taking place throughout Europe. In one of his works, he cites a list of men who were active in medicine and science and about whose endeavors he had knowledge; included are Laennec, Newton, Humphry Davy, Harvey, Jenner, Jules Marey and Jacques Babinet.⁵⁶ All these figures, except for Marey and Babinet, belong to the eighteenth century or earlier. The only two contemporaries mentioned in some detail are Gabriel Andral, an early French pathologist,⁵⁷ and Isidore Geoffroy Saint-Hilaire, a zoologist whose work Traité de Tératologie (1837-38), "...trata de todas as monstruosidades humanas; é horrível."⁵⁸

Dinis' cultural interests brought him into contact with many more nations than did his political or social concerns. The novels are replete in references and comparisons to mythological characters.⁵⁹ He mentions several classical Greek

⁵⁶ Júlio Dinis, "A Ciência...", loc. cit., pp. 691-705.

⁵⁷ Família, p. 775.

⁵⁸ Diana de Aveleda, "Coisas Verdadeiras," loc. cit., p. 678.

⁵⁹ Pupilas: Hercules, p. 4; Procrustes, p. 122; Orpheus, p. 142; Morgadinha: Ulysses, p. 236; Pandora, p. 264; Gastor and Pollux, Pilades and Orestes, p. 291; Actaeon, p. 359; Diana, Semele, p. 558; Família: Leander, p. 609; Polyphemus, p. 616; Jason, p. 631; Achilles, pp. 681, 824; Cassandra, p.

poets, including Anacreon in Pupilas (p. 28) and Pindar,⁶⁰ and indirectly refers to Homer's epics in various comparisons.⁶¹ He also speaks of Heraclitus and Democritus in reference to the supercilious Englishmen Mr. Morlays and Mr. Brains. Charles complains to Jenny about the inconveniences of having to stay at home after dinner: "E para cúmulo dos males--prosseguiu Carlos--estar sempre debaixo da permanente ameaça de uma visita do spleen de Mr. Morlays, ou da, não menos para temer, jovialidade de Mr. Brains, Heráclito e Demócrito, ingleses que o sabor nacional tornou mais difficeis de digerir ainda, do que os próprios filósofos gregos" (p. 640). Aristotle is jokingly referred to as "...o maior folhetinista do seu tempo."⁶²

With regard to classical Latin literature, Dinis' spokesman is Mestre Pertunhas, the Latin teacher of Morgadinha, who

⁶⁰ Diana de Aveleda, "Acerca de Várias Coisas," loc. cit., p. 713.

⁶¹ Pupilas, pp. 87, 101; Morgadinha, pp. 236, 428, 476; Família, pp. 681, 824; Fidalgos, pp. 902, 913, 987, 1014.

⁶² Other references to Democritus are in Pupilas, p. 33, Família, p. 863 and Diana de Aveleda, "Coisas Verdadeiras," loc. cit., p. 676.

⁶³ Diana de Aveleda, "Coisas Verdadeiras," loc. cit., p. 676

765; Apollo, p. 824; Venus, p. 596; Argos, p. 659; Fidalgos; Cassandra, p. 913; Calypso, p. 987; Penelope, p. 1014; Ixion, Júlio Dinis, "A Ciência..." loc. cit., p. 702; Hercules, Diana de Aveleda, "Impressões do Campo," loc. cit., p. 738; Calypso and Telemachus, "Cartas para a minha Família," loc. cit., p. 766.

doubts that the language was ever spoken and compares it to "...uma casa desarranjada, onde ninguém se lembra onde tem as suas coisas quando precisa delas e passa o tempo todo a procurá-las" (p. 262). Pertunhas' hatred for the "...amaldiçoado latim..." (p. 263), which is further classified as a maçada (p. 314), could only be satisfied by the burning of the works of Livy and Ovid (Ibid.). The most quoted author is Virgil, or the three Virgils of Bento Pertunhas, as Dinis explains: "Quer-me parecer que para este intérprete da literatura latina tinham de facto existido três Virgílios, provavelmente irmãos, e cada um autor de cada um dos três volumes da edição que lhe servia de texto. Dizia Virgílio 1º., 2º., e 3º. como quem se refere aos monarcas homônimos, que sucederam num mesmo reino" (p. 263). Daniel of Pupilas invokes Virgil when he is disgusted with the boring rural life: "--Ó doce vida de geórgicas e idílios, como eu me estou deliciando em ti! Eis a secura quies, os otia in latis fundis e os molles somni, de que fala o poeta. É isto! Ora eu sempre queria que aquele bom do Virgílio me dissesse o que se há-de fazer no campo a estas horas do dia? Que vida! que vida esta! meu Deus! Que vida! e que futuro!"(p. 117).⁶⁴ Dinis' citation of Horace's comment on the literary success of Pindar's odes is the final reference to the Latin classics.⁶⁵

⁶⁴ Other brief references to Virgil are found in Pupilas p. 102; Família, p. 607; and Morgadinha, p. 414.

⁶⁵ Júlio Dinis, "A Ciência...", loc. cit., p. 713.

In the modern literatures, Dinis, in addition to English and French, was also acquainted with the principal figures of Spain, Italy and Germany. References to D. Quixote appear on several occasions in Família (pp. 645, 711, 784, 847), and one comment on the religious works of Padre Ribadaneira is made in Pupilas (p. 142). He further cites verses of Espronceda's El Estudiante de Salamanca,⁶⁶ and names, in Família, the characters of García Gutiérrez's El Trovador⁶⁶ (p. 609), and Zorrilla's Don Juan Tenorio (p. 1010).

The Spanish novelist with whom he apparently was most familiar was Fernán Caballero. In Morgadinha, he cites her for a description of a nativity scene similar to his own:

Descrevendo rapidamente esta maravilhosa fábrica, sentia eu vivo orgulho de ter revelado ao mundo uma preciosidade sem igual, e a que a unânime admiração faria cedo ou tarde justiça; tive porém de abandonar esta lisonjeira ideia, ao achar-me precedido por um dos romancistas mais justificadamente populares da nação vizinha. Das páginas de um delicioso quadro de costumes de Fernán Caballero, a eminente escritora de que a Andaluza se ufana, conheci eu serem não somente nacionais, mas peninsulares pelo menos, estes modelos de presépios, com os seus ingénuos anacronismos, cunho irrecusável que o povo imprime a todas as suas obras de arte. Onde falta o anacronismo, falta a assinatura do povo (p. 380).⁶⁷

Dinis goes on to praise the Spanish for the continued popu-

⁶⁶ Júlio Dinis, "A Ciência...", loc. cit., p. 695; see another reference to Zorrilla in ibid., p. 692.

⁶⁷ The description of Fernán Caballero mentioned appears in Fernán Caballero, "La Noche de Navidad--Relatos Breves--I," Obras de Fernán Caballero, IV (Madrid: Atlas, 1961), IV, 247-253. (Biblioteca de Autores Españoles, Vol. 139).

larity of rural literature even in the cities, lamenting its rapid decline in Portugal (p. 422).

His knowledge of Italian literature was limited principally to Petrarch, Dante and Boccaccio; Manzoni is the only contemporary figure cited in Família (p. 615). Petrarch is spoken of, in Família, as the author of three hundred and eighteen sonnets (p. 790), with two brief references to him in other works.⁶⁸ Dante's Divine Comedy is commented on by one of Dinis' characters in Família: "Dante é um rapsodista quase como Homero. Que é a Divina Comédia senão o compêndio das crenças religiosas daquele tempo?...o grande merecimento de Dante é o da forma. Lá essa qualidade tem ele" (p. 613). Henrique de Souselas' journey in Morgadinha to his aunt's home on the tortuous Portuguese roads, incites him to comment: "--Isto não é uma estrada!--exclamou ele exasperado. --São os nove círculos do Inferno de Dante virados para fora" (p. 240).⁶⁹ The above mentioned character in Família further believes Boccaccio to be superior to Dante: "Acho, porém, dotes superiores em Bocácio. --Então que quer? É um espírito encarnado em corpo de menos vulto, mas...você, já leu o Decameron? Deve ler. É um livro excepcional. Há nele alguma coisa que vai além do século em que foi escrito. E é esse o sinal su-

⁶⁸ Júlio Dinis, "A Ciência...", loc. cit., p. 692, and Pupilas, p. 102.

⁶⁹ Other indirect references to the Divine Comedy appear in Pupilas, p. 102; Família, p. 676 and Morgadinha, p. 447.

premo do gênio" (pp. 613-14).

With the exception of several references to Goethe's works, Dinis' knowledge of German literature was also nominal, and, we believe, acquired through French translations. Goethe's romantic hero Werther is cited in Pupilas as the type of lover "...que, por as mais pequenas coisas, perdem o sono e o apetito" (p. 28).⁷¹ Goethe's poetry is also briefly cited,⁷² as is his epic poem Hermann und Dorothea.⁷³ Hoffmann's romantic short stories are recalled in Dinis' description of the animation in the streets of Oporto before the masked ball in Família: "Era uma fascinação análoga à que produz um conto de Hoffmann em imaginações excitáveis, e exercida neles [os grupos de gente] por tantas máscaras enfileiradas, cuja diversidade cômica de expressão e de gesto lembrava um exame de cabeças mefistofêlicas, surgindo à luz para se rirem das loucuras da humanidade" (p. 604). Kant's philosophy is alluded to in Família (p. 613) and the works of Schiller are

70

Another reference to Boccaccio in Pupilas, p. 127; other Italian classical writers mentioned include, Ariosto, Morgadinha, p. 259; Tasso, ibid., and Família, p. 676; Machiavelli, Família, p. 873.

71

Other references to Werther in Morgadinha, pp. 273, 276 and 314, also in Diana de Aveleda, "Coisas Verdadeiras," loc. cit., p. 685.

72

Júlio Dinis, "A Ciência..." loc. cit., p. 698.

73

Morgadinha, p. 324.

also briefly cited.⁷⁴ Heinrich Heine's comment on Gerard de Nerval, that he was "...mais uma alma do que um homem...",⁷⁵ is quoted by Dinis in his own evaluation of the French poet. Dinis was acquainted with Heine's poetry, probably through French translations, and he rendered one poem under the title of "A Intercessão da Virgem"⁷⁶ into Portuguese. Finally, Dinis mentions, in Família, a philosophical treatise called Diätetik der Seele (Hygiene of the Soul) by the German Baron of Feuchtersleben, a work which he also probably knew through a French translation. Other literary references in Família are to the Swiss poet Salomon Gessner (p. 708), and to the works of Macpherson, attributed to Ossian (pp. 597-98). Two allusions to Cinderella also appear.⁷⁷

Dinis' interests also included music. He names the operas being presented in Oporto during the epoch; included are Il Trovatore, Macbeth, Copiallettere and I due Foscari by Verdi, Bellini's Norma, Donizetti's Lucrecia Borgia and Lucia de Lammermoor, Rossini's Il Barbiere de Siviglia and Mozart's

⁷⁴ Diana de Avelada, "Coisas Verdadeiras," loc. cit., p. 685.

⁷⁵ Júlio Dinis, "A Ciência...", loc. cit., p. 699.

⁷⁶ Júlio Dinis, Poesias--Segunda Parte, Obras de Júlio Dinis, II (Porto: Lello & Irmão, s.d. [1964]), (II, 317-445), II, 339-342.

⁷⁷ Família, p. 714 and Morgadinha, p. 289.

Le Nozze di Figaro.⁷⁸ The principal European operatic singers of the epoch are also cited in Família; he mentions Ponti, who appeared in Porto as Lucia in 1855 (p. 614), and Jean-Baptiste Rubini, a tenor, known throughout Europe for his performances in Rossini's and Bellini's operas. Dinis also speaks of Marie Félicité Malibran, a Frenchwoman of Spanish ancestry, who achieved great success in Europe and America, but as she died in 1836, he never heard her (p. 727). The contemporary internationally known violinist Ernest Camille Sivori is also named.⁷⁹ The histrionics of Ernesto Rossi--Cassi, the Italian interpreter of Shakespeare's Othello, are evaluated by the élite of the Águia de Ouro, in Família (pp. 613-14), and the Italina actress Adelaide Ristori, who played the roles of Maria Stuart and Medea, is briefly mentioned.⁸⁰

In summary, we see that Dinis' mundividência was quite comprehensive, although somewhat remote from his own time. His political awareness was naturally influenced by his own predilections, thus the excessive, and somewhat unjustified, praise for England. With regard to cultural affairs, Dinis is limited basically to the romantic generations; he shows

⁷⁸ Meyerbeer is mentioned, but none of his operas is. Diana de Avelada, "Uma das minhas Madrugadas," loc. cit., p. 741.

⁷⁹ Diana de Avelada, "Acerca de Várias Coisas," loc. cit., p. 708.

⁸⁰ _____, "Cartas para a minha Família," loc. cit., p. 766. Grata Nicolini, a soprano with an Italian opera company which appeared also in Brazil, is named in Família, p. 720.

no acquaintance with the figures of the new literary movements. Even in his professional life, we cannot be certain that he knew about the latest scientific advances of his epoch. Nonetheless, Dinis stands as a prominent figure of mid-nineteenth century Porto and Portugal.

II. Dinis and Portugal

The Portugal of Dinis' time was not a nation of which he was very proud; it was one shaken by tremendous political and social problems, related to the Civil Wars of the 1830's. The history of Portugal during Dinis' life, however, must be traced back to the year 1807.

A. Contemporary Portuguese History

In 1807, the first of the three Napoleonic invasions of the Peninsula occurred with the Portuguese royal family quickly fleeing to Brazil. The nation was left to the direction of the English, with Lord Beresford at the head of the government; the English, taking advantage of the absence of the King, began activities which established them as a veritable economic power within Portugal. The lack of a national government and the overpowering presence of the English after the expulsion of the French invaders, were factors in the development of the Revolution of 1817. Hernâni Cidade refers to this plot as "Uma primeira deflagração do espírito tradicionalista contra o espírito liberal, do Portugal velho contra o Portugal novo...."⁸¹ This revolution failed, but

81

Hernâni Cidade, História de Portugal-IV-De D. João VI aos Nossos Dias (Porto: Lello & Irmão, 1946), p. 33.

the unhappiness of the population due to the continued absence of the King and the precarious financial state of the nation continued; the result was the Revolution of 1820, which established, for a time, liberalism in Portugal.

The leaders of this liberal revolution were not the poorer classes, but rather a part of the liberal moneyed bourgeoisie, who owed their wealth to an economic alliance with the traditional nobility and to the lack of overall financial reforms in Portugal. This class, involved in agriculture or commerce, suddenly found itself under severe economic stress: "Só na presença de uma situação económica muito grave e alarmante após a perda definitiva do monopólio comercial do Brasil, da queda dos preços dos productos agrícolas causada pela concorrência dos cereais importados, do deficit da balança comercial, sempre agravado depois de 1807, é que um sector da burguesia se decidiu, em 1820, a uma acção política organizada e efectiva."⁸²

The election of the Cortes of 1821, in which anyone over twenty-five was permitted to vote, did not represent the will of the general population, as balloting was indirect. The majority of the one hundred men in the body were members of the wealthy rural bourgeoisie. The themselves wrote the Constitution of 1822, which was "...quimérica, inadaptable

82

Victor de Sá, A Crise do Liberalismo e as Primeiras Manifestações das Ideias Socialistas em Portugal (1820-1852) (Lisboa: Seara Nova, 1969), p. 36.

absolutamente a las condiciones de lugar y de tiempo";⁸³ it changed Portugal overnight from an absolute monarchy to a nation ruled by one national representative chamber having ultimate authority in all affairs. The Cortes also carried out other reforms, such as ending minor feudal and Church taxes on farmers, supressing the Inquisition and opening educational facilities to all. These men, also desiring to guard their own interests, established protective tariffs on imported agricultural products and changed, but did not abolish the forais, the feudal rights of the owner over his rural land worker. This attempt at appeasement of the lower classes did not maintain their political loyalty. Indeed, the word povo as used by these liberals, did not include the farm workers, but limited itself to fellow members of their⁸⁴ class.

The Cortes and the Constitution of 1822 had but short lives: "Eram calados, mas não extintos, os elementos de reacção. E hábitos adquiridos, velhos interesses criados, sentimentos e ideias radicados em séculos de tradição sentiam-se apoiados numa Europa governada pela Santa Aliança dos soberanos que, sob a inspiração de Metternich, dirigia o combate

⁸³ António Sérgio de Sousa, Historia de Portugal, traducido del original portugués por Juan Moneva y Puyol (Barcelona: Labor, 1929), p. 165.

⁸⁴ Sã, pp. 50-52.

contra o liberalismo. A seu tempo tudo isso explodiria." ⁸⁵
 This explosion is the coup d'état of 1823 known as the Vilafrancada. Its members included not only monarchists, but also liberals dissatisfied with the Cortes' actions. D. João VI, upon his return from Brazil, had declared his loyalty to the Constitution on several occasions, but in May, 1823, he declared it void and the Cortes closed. He promised a new Charter for Portugal, but his death in 1826, of suspected poisoning, leads to the declaration of his eldest son, D. Pedro, Emperor of Brazil, the new King of Portugal. The figure of D. João VI is the only one of this early period of liberalism to gain Dinis' attention. He is quite hostile to this King in Morgadinha when he speaks of the daily prayers of D. Doroteia and her maid: "Compunha a segunda série a menção especial de cada uma das pessoas falecidas das suas relações; parentes, amigos e conhecidos, por cujo 'eterno descanso entre os resplendores da luz perpétua' oravam com verdadeira compunção. Nesta falange ia também D. João VI, por que, havia quarenta anos, se costumara a rezar D. Doroteia, e não era ela mulher que rompesse com hábitos semi-seculares. Era esse talvez o único padre-nosso que a alma do monarca recebia no Céu, com procedência do seu antigo reino" (p. 249).

It is from Brazil that D. Pedro, considering himself a liberal, granted a new Carta for Portugal, one as unrea-

⁸⁵ Cidade, p. 39.

sonable for her contemporary situation as the Constitution had been four years earlier, in 1822. Portugal returned to a monarchy, with two representative chambers and a King administering his executive powers through his ministers. The chambers would be made up of a House of Lords, selected by the King for lifelong and hereditary positions, and a Chamber of Deputies, elected by indirect suffrage; all governmental bodies would be responsible to the King. D. Pedro himself abandoned the Portuguese throne in favor of his daughter, Maria da Glória, who was promised in marriage to Pedro's younger brother D. Miguel, who supported an absolute monarchy with neither a Constitution, nor Charter. D. Miguel returned to Portugal from exile in Vienna in 1828, and soon after declared himself an absolute monarch. He began to persecute the liberals who either went into self-exile in London or Paris or took their chances with certain death in Lisbon. Thus, the political division of the nation between the constitucionalistas, liberals supporting the Constitution of 1822 and the cartistas, monarchists favoring the Carta, began. This political division, under other names, was to continue until the establishment of the Republic in 1910.

In 1831, D. Pedro gave up the throne of Brazil and went to London and Paris to organize the invasion of his homeland, which finally took place in July of 1832 from Ilha Terceira in the Azores. The bloody battles raged on until 1834, when liberalism was established as the official policy of the Portuguese government. D. Miguel signed the treaty of Évora-

Monte and went into exile.⁸⁶ Dinis does express a few opinions about this civil war period. He apparently did not think too highly of D. Pedro. This is suggested in a letter to Passos stating, "Quero ir ao Mindelo, onde o imortal D. Pedro fez aquela fala do 'respeito ao altar e não sei que mais..." (II, 865); the choice of words here seems to indicate some sarcasm on Dinis' part. In Família, the wars are called cenar trágicas (p. 760) and he notes that they not only left their indelible impressions on the city of Porto, but more importantly on the people who lived through them (pp. 759-60).⁸⁷

Portuguese history between 1832 and 1871, the year of Dinis' death, is characterized by a series of revolutions and counter-revolutions, as well as the establishment of dictatorial cabinets and their fall in short periods of time. According to Oliveira Martins, there was a total of 109 cabinets during these years.⁸⁸ The most innovating figure of these cabinets was Mousinho da Silveira, Minister of the Treasury in 1832. Mousinho had been one of the emigrées to Paris, during the liberal suppressions by D. Miguel. His

86

The international scheming behind the granting of a charter to Portugal in 1826 and D. Pedro's renunciation of the Portuguese throne in favor of his brother is explained by Sá, pp. 91-95.

87

See also Fidalgos, p. 904.

88

Oliveira Martins, Portugal Contemporâneo, III (Lisboa: Guimarães & Cia., 1953), III, 325-30.

life there is described by Oliveira Martins as that of an eccentric and a visionary, from whom his companions kept their distance; Mousinho da Silveira was a man with ideas, in particular, a plan to overhaul the financial state of his nation.⁸⁹ He waited for the arrival of D. Pedro in Paris and then presented these ideas, quickly accepted by the Monarch. "La publicación de los decretos de Mousinho cuando don Pedro solamente poseía las calles de la ciudad de Porto, parecerá platónica; no lo era. Los liberales los hacían circular, los explicaban; y los soldados del absolutismo, colonos de los campos, comenzaban a notar cómo les convenía ser vencidos para dejar de recibir cada año los agentes del Comendador o del Prelado, del Capítulo o del cura, del donatario o del Alcalde mayor, quienes les exigían uno el décimo, otro el cuarto, otro el octavo del rendimiento total de cada producto. Fué lanzado así en medio del campo enemigo el germen de la frialdad y la deserción."⁹⁰ These decrees would completely reform the organization of Portugal, doing away with useless traditional practices. A new and effective system for the collection of taxes, the separation of the judicial and governmental functions of local governments, and the reformation of the judicial process involving the establishment of a new

⁸⁹ Ibid., II, 157-58.

⁹⁰ Sérgio de Sousa, p. 170.

hierarchical system of courts were all proposed. Church taxation on farmers and the territorial rights of the primogeniture, both originating in the Middle Ages, were ended. The problem of the forais still remained unsettled. Mousinho's decree of August 13, 1832 was ambiguous: "Embora não inteiramente ineficaz, o decreto deu origem a grandes confusões e a um imenso descontentamento popular. No conjunto, as suas disposições legais favoreceram com o decorrer dos anos, abundante casuística interpretativa, cheia de subtis distinções entre a letra e o espírito, em consequência quer das obscuridades da redacção, quer das muitas excepções previstas. Uma tal confusão havia de manter-se até ao levantamento das populações rurais do Norte do País, em 1846, dando lugar ao movimento nacional da Patuleia." ⁹¹ The significance of Mousinho's legislations would be felt later on in the century; he did create the "...base da nova ordem nas realidades económicas..." ⁹² in Portugal.

During the reign of D. Maria II (1834-1854), the liberal cabinets appeared and disappeared quickly, owing to the "...miseras rixas de personalismo, a que o povo cada vez se mantinha alheio, resumindo a sua crítica política na fórmula--
tão bons são uns como são outros--...." ⁹³ It was during this

⁹¹ Sá, pp. 106-7.

⁹² Cidade, p. 57.

⁹³ Ibid., p. 62.

period, however, that many reforms in public instruction took place. Passos Manuel, with the aid of Almeida Garrett, established the Polytechnic Institutes in Lisbon and Porto, and the Academia de Belas Artes e de Conservatório.

After the civil wars and the establishment of liberalism in Portugal, a short period of calm reigned among the population. The traditional Portuguese nobility had either gone into exile with D. Miguel or had retired to their rural properties to await the return of the monarchy and with it, their privileges. The largest sector of the population, however, was made up of very poor farm workers or small land owners living under heavy debts. These people looked to the liberal governments for relief from their numerous taxes and the forais. The legislation of the Cortes of 1822 and that of Mousinho was only half-hearted with regard to the poor rural worker. Even the government's expropriation of lands of the old nobility did not help the rural farmer, but only that same group of wealthy rural bourgeoisie, who were now assuming governmental positions. The urban population consisted of financiers, bureaucrats, soldiers and badly paid industrial workers. Technically, the industrial revolution reached Portugal in 1835 with the introduction of the steam-⁹⁴boat ; however, the scale of production was extremely small. The international economic crisis of 1836 due to the over-production of goods was felt in Portugal. The importation

⁹⁴
Sã, p. 129.

of goods from abroad was to the disfavor of national products and brought about small revolts in Oporto and Lisbon. Finally, the unity of the popular classes against the economic conditions and the ruling oligarchy led to the Revolution of September 1836. The demands of the people included the dismissal of the government, the abolition of the Charter of 1826 and the re-proclamation of the Constitution of 1822. The new ministry of Passos Manuel is formed; however, the charter remained in effect. Many of Passos Manuel's reforms dealt with the expansion of industrial production, but only superficially: "...nos domínios fiscal e agrário, não se tomou qualquer medida: o peso principal dos impostos não se transferiu para os grandes proprietários de terra; e subsistiam, continuando a ser motivo de descontentamento, as inúmeras imposições feudais."⁹⁵

The rural population's disgust with the government's lack of reforms seethed for ten years and suddenly erupted in 1846 in a popular revolution known as the Patuleia.⁹⁶ It began spontaneously among the people of Minho and quickly extended to the poor and petty bourgeoisie of Trás-os-Montes, the Beiras and Estremadura. The city population was also involved; the Lisbon Stock Exchange was closed during August and September of 1846 and the University of Coimbra closed for one whole academic year. The complaints of the rural

⁹⁵ Ibid., p. 197.

⁹⁶ The possible origins of this word are presented by Sá, pp. 271-73.

people ranged from the continued heavy taxation, to the new regulations on public health, whereby interments in Churches were prohibited, to the proposed imposition of additional taxes or hours of individual labor to aid in the construction of the new roads. The revolt was a true Civil War and D. Maria II was forced to ask for military aid from England and Spain in order to quell it. "A crise de 1846 demonstra pois, antes de tudo, a insuficiência das reformas sócio-econômicas do liberalismo e põe em evidência a hostilidade que daí resultava, por parte do camponês, contra as camadas superiores da burguesia e o sistema político e do Estado que as representava."⁹⁷

It was at this same time that the Portuguese industrial workers began to publish socialist newspapers. O Eco dos Operários and A Esmeralda, published in Lisbon and Porto, respectively, during 1850 and 1851, dealt with the social problems of the nation. The editors, A. P. Lopes de Mendonça and Custódio José Vieira, declared that liberalism had failed and that a new political system was necessary. A Análise das Contradições Econômicas de Proudhon by Amorim Viana, the most distinguished mid-century Portuguese sociologist,⁹⁸ appeared in Porto in 1852. One year earlier,

⁹⁷ Sá, p. 281.

⁹⁸ Other works dealing with Proudhon's economic theories soon appeared: Oliveira Pinto, "Proudhon e a Económica Política," O Instituto, Coimbra (1853); and Mártens Ferrão, Proudhon, as Leis Económicas e a Propriedade. See, Petrus [Pedro Veiga], Proudhon e a Cultura Portuguesa, I (s.l. [Braga]: Editorial Cultura, s.d. [1965]).

there had appeared in Lisbon Estudos sobre a Reforma em Portugal by José Félix Henriques Nogueira. This work is considered by Sá as extremely important, not only for its presentation of the ideas of earlier Portuguese social propagandists on the rights and liberties of the people, but also for Nogueira's proposition of universal suffrage, right to work laws and his call for the union of the Peninsular peoples.

Three politicians of this epoch are mentioned by Dinis. Morais Soares (1811-1881), who was the Director of Agricultural Affairs in 1852 and later founded the agricultural magazine Arquivo Rural, is spoken of at the outset of Pupilas. In a reference to the successful farmer José das Dornas, Dinis states: "Em negócios de lavoura dava, como se costuma dizer, sota e às ao mais pintado. Até o Sr. Morais Soares teria que aprender com ele" (p. 3). In a letter to Passos, Dinis writes that as he is in Aveiro, he is going to visit the gravesite of the liberal politician and orator, José Estêvão, "...que eu não podia deixar de fazer desde que vim aqui" (II, 856). Finally, the political significance of Almeida Garrett is discussed by the liberals and monarchists of Fidalgos:

--Almeida Garrett!--repetiu um dos mais intratáveis realistas presentes que ouvira a resposta--eu conheci um desse nome, que era secretário ou coisa assim do duque de Palmela naqueles bons governos do Porto em

99
Sá, p. 349.

1834; isso era um liberalengo dos quatro costados!

Na linguagem pitoresca deste sujeito, a palavra liberalengo era a mais eloquente expressão com que S. Exa. conseguia traduzir todo o desprezo que lhe mereciam as ideias e homens de 1820 e 1832 (p. 1040).

Dinis also comments, somewhat fervently, on the success of some of the liberal reforms in favor of the rural farmers.

Jorge of Fidalgos tells us:

Os liberais o que fizeram foi aliviar a agricultura dos enormes encargos que dantes pesavam sobre ela e que não a deixavam prosperar, foi criar leis e instituições que facilitassem os esforços dos laboriosos e castigassem severamente a incúria e a ociosidade. Quando ao desoprimir-se o lavrador de tributos pesados e iníquos e dos odiosos vexames do fisco, ao tornarem-se-lhe mais fáceis os contratos e as transmissões da propriedade, ao criarem-se-lhe recursos para ele tirar do seu trabalho e da sua inteligência dez vezes mais do que dantes podia obter..." (p. 932).¹⁰⁰

Dinis also briefly mentions the Visconde de Vila Maior, Júlio Máximo de Oliveira Pimentel, and João Inácio Ferreira Lapa, who were important agronomists in the latter part of the century; he presents them as "...cultores da ciência inteligível e amável..."¹⁰¹

D. Pedro V was probably the best politically educated Portuguese King to ever reign. He took the throne in 1853 at sixteen and in 1855 attained his legal majority. He was

100

Dinis' statements here, as noted above, find support in Oliveira Martins, II, 188-90.

101

Diana de Avelada, "Acerca de Várias Coisas," loc. cit., p. 711.

active in the liberal ministry known as the Regeneração, led by the Duke of Saldanha. Besides the construction of roads to join all the nation's cities, along with the inauguration of the Lisbon-Porto railroad and the establishment of a telegraph service linked to the international system, D. Pedro's reign is characterized by a series of natural disasters. In 1856, a torrential rainstorm which destroyed a large part of the national crop and lands, was followed by the outbreak of yellow fever, which reached epidemic proportions in 1857. The King himself died of typhoid fever in 1861. His reign was also characterized by severe problems with the Church.

Indeed, the situation of the Portuguese Church and her relations with the Holy See had been in a state of confusion for over a century. Under the eighteenth century King José I, the Marquis of Pombal broke relations with the Vatican. D. Maria I reestablished ties and the Portuguese Church had a period of growth towards the end of that century. With the advent of liberalism, the situation became quite unclear. The Popes, Leon XII, Pius VIII and Gregory XVI, refused to recognize D. Miguel, as they considered him the usurper of the throne. The Portuguese clergy of the time was also divided between favoring a monarchy or a liberal government, usually supporting the group that could do most for them.

The liberal governments of 1834 did away with the monasteries and confiscated their wealth for the national trea-

sury. The decline of the monks in Portugal and the disintegration of their monasteries had begun in the late eighteenth century. Fortunato de Almeida tells us that in 1826, there were more servants in some monasteries than there were monks.¹⁰² The abolition of the Church's tithing privilege was accomplished by these liberal cabinets. D. Maria II's desire to reestablish links with the Vatican went unfulfilled until 1841.

During the reign of D. Pedro V, the problem of the Sisters of Charity arose. After the extinction of the monasteries, many religious sects not related to the Church began to appear in the Portuguese countryside. The outcries against the new missionaries resulted in the condemnation of the Sisters of Charity, an order of nuns who had been involved since 1818 in Portugal with education and nursing. The dispute over their legal existence in the nation continued into the 1860's. The religious problem of the nation is reflected in Dinis' novels. He deals with the new rural missionaries and their converts in Pupilas and Morgadinha and with the monks, recently out of their monasteries, in Fidalgos. He censures the political role which a part of the clergy wished to assume (II, 879).

The last ten years of Dinis' life, 1861-1871, passed under the reign of King D. Luis. The state of the nation did not improve. Its most serious problem was the lack of finan-

102

Fortunato de Almeida, História de Portugal, VI (Coimbra: Editora, Fortunato de Almeida, 1939), VI, 180.

cial resources to carry out programs. With the independence of Brazil, a main source of income was lost and the Treasury gradually was emptied. Whenever there was an immediate budgetary necessity, a loan from France or England was obtained. In 1867, the financial state of the nation was such that Fontes Pereira de Melo, the Minister of the Treasury, published a decree which created a tax on meat, rice oil and alcoholic beverages. The popular riots in Oporto, and protests in Lisbon and other cities, which were all called the Janeirinha, upon the publication of this law were such that the King, fearing another civil war withdrew the decree. "La idea administrativa característica del 'fontismo' fué construir carreteras y ferrocarriles empleando en ello mucha gente; lo mismo que antes, bajo otra forma; la vuelta a la política del Transporte, al fomento de la circulación, cuando lo fundamentalmente necesario era reformar la estructura del organismo de producción. El empréstito se presentó como medio de evitar la persecución de la reforma. Pervertida, pues, falseada en su base la idea revolucionaria de Mousinho de Silveira, ¿quién osaría alzarse para patrocinarla?"¹⁰³

Oliveira Martins saw this failure of the ideas of Mousinho as an aspect of the general failure of liberalism in Portugal.¹⁰⁴

A ministry under the direction of Saldanha, now a mar-

¹⁰³ Sérgio de Sousa, p. 174.

¹⁰⁴ Oliveira Martins, II, 188-90.

shal, began in May of 1871. When he failed to remedy the financial crisis of the government, he was dismissed by the King.

During the years 1869 and 1870, Dinis' comments on the politicians, events and general state of Portugal became increasingly sarcastic and bitter. Although he tried to avoid political discussions, because they only dealt with coisas ¹⁰⁵ pequenas, they pursued him, even to Madeira: "Que praga! Atravessar o mar, numa viagem de três dias e, quando se espera estar longe dos questionantes de política da freguesia, vir encontrar exatamente o mesmo aqui! (II, 879). The politics of Madeira was neither superior to that on the mainland (Ibid.). From Funchal, he comments on a national election which he compares to a comic opera: "A comédia principia agora. No Porto, o Sousa a pedir constituintes, de companhia com o Rocha Pinto; o Guilherme Braga a dirigir o movimento republicano, o Vieira de Castro a pregar aos peixinhos, fornecem assuntos para óperas cómicas, que é pena perderem-se" (II, 892). On May 18, 1870, a military revolt occurred in the Castle of Saint George in Lisbon. Rumor had it that the eighty year old Marshal Saldanha, who would head the new cabinet, had arranged the plot. Dinis arrived in Lisbon four days after this event and wrote: "Vim encontrar o Saldanha a salvar a pátria! Soube-o ainda a bordo em Belém..." (II, 895). After a few days in Lisbon, he writes

105

Diana de Aveleda, "Cartas para a minha Família," loc. cit., p. 761.

of his astonishment at the public's, the politician's and the Church's complete indifference to the Marshal's actions:

Por aqui, singular sintoma do estado do espirito público: está tudo em calmaria. O povo assistiu ao golpe de estado do marechal com a maior indiferença deste mundo. Cada qual continuou com o seu modo de vida e com os seus hábitos de distracção como se nada fosse.

Os políticos, a quem esta espécie de Rocambole, tão interminável e tão multiforme como o do colega Ponson, mandou sair da Camara, enchem o Passelo Público, onde fazem politica de todos os feitios. O Diogo de Macedo é dos mais activos fabricantes.

.....
As indulgências de Roma vão chover sobre nós e o número de Sês, longe de se reduzir, como queria o mação do J. Luciano, vai quadruplicar, para maior glória e esplendor dessa coisa complicada que se chama Igreja Católica, Apostólica, Romana.

É de exultar de prazer ter vivido até este milagroso ano de 1870 (II, 895-96).

The only other comments to the Saldanha government are to call it a dictatorship on two occasions: "Agora tudo corre sem novidade, apesar da dictadura e das suas rasgadas iniciativas" (II, 832), further stating that he spends his time reading "...periódicos políticos onde se narram as heróicas façanhas da dictadura que felizmente nos rege..." (II, 822). Dinis' last reference to politics in his correspondence occurred ten months before his death: "Não falemos nos negócios da politica interna, que enjoam, nem da externa, que indignam" (II, 825).

Dinis' political criticism was not made out of innocence or ignorance. He was acquainted with the difficulties of being a politician. Indeed, Manuel Bernardo da Mesquita, the Conselheiro in Morgadinha, supposedly Dinis' model for

the perfect politician, has to enter into compromises with the opposition, sacrificing his objectives and ideals in order to continue in the government. Clearly, Dinis tries to tell us that these were the existing conditions, although he did not approve of them:

O conselheiro partiu no dia seguinte para tomar parte na pilotagem da nau do Estado. Estive tentado a dizer, para satisfação de ânimo dos meus leitores, que, sob a direcção dos talentos e aptidões do novo estadista, se locupletou a Fazenda Pública, prosperou a Agricultura e a Indústria, refulgiram as Artes e as Letras; e que Portugal, como a Grécia, sob Péricles, causou o assombro das nações do Mundo.

.....
Resolvi pois ser franco, declarando que, sob a direcção do conselheiro e dos seus colegas, Portugal regeu-se, como se tem regido sob as dúzias de ministérios, que nós todos havemos já conhecido (p. 586).

The one area in which Dinis felt that not enough progress had been made was education. One of the themes of the novels is the right of each citizen to a quality education. In a comment, probably written in early 1870, Dinis refers to a decree from the Ministry of Education about school reforms: "Prepara-se pois uma reforma radical na instrução pública do País; desde a instrução primária, a tão descurada sempre dos nossos governos, até à instrução superior, tão longe ainda entre nós do que devia ser. A portaria é a aurora de um clarão que promete iluminar-nos para a legislatura seguinte; faremos votos para que não seja apenas uma aurora boreal, como a que aparece aos navegadores dos mares do norte para, momentos depois, se resolver em trevas."¹⁰⁶

106

Júlio Dinis, "Notas," loc. cit., p. 530.

His comment on the state of medical studies in Portugal is indicative of the backwardness of advanced education: "Os homeopatas devem felgar porque chegou enfim a época de serem elevado a altura de ciência oficial a sua geringonça médica, que nos países sérios já está fora de discussão" (II, 896). He further suggests that this necessary popular education should not only be a practical one, but also a political one. Dinis was shocked in 1865, when he saw the rural people coming to vote without their realization of the importance of their mission (II, 858), an event he presents in Morgadinha. In an ironic tone, he states after an election that "...o povo soberano elegeu os seus representantes" (II, 892). Further, he felt that the people readily engaged in electioneering festivals arranged by the politicians, lamenting; "Tenho pena de não ter visto essa boa gente a braços com o patriótico empenho de salvar a pátria" (II, 899).

Some of Dinis' most important statements on the general cultural situation in Portugal appear in "Cartas para a minha Família," written under the Diana de Avelada pseudonym in 1868. ¹⁰⁷ He states that culture in Portugal is an arte ¹⁰⁸ nascente, ¹⁰⁹ and it is not progressing but retrogressing. The theatres of Porto should be closed, because "...os espetáculos assim não são os que civilizam, corrompem; não edu-

¹⁰⁷ Loc. cit.

¹⁰⁸ Ibid., p. 769.

¹⁰⁹ Ibid., pp. 761, 762, 764, 766, 767.

cam, pervertem." ¹¹⁰ This specific reference is to the far-
 ses or animal shows with monkeys and parrots, imported from
 France, about which, in the latter case, "Em geral é o gosto
 duvidoso dum embaradiço ou sertanejo da América que mais
 os aprecia." ¹¹¹ The artistic concerns of the people are
 compared to those of children, who develop an interest in
 culture, but are unable to decide what is good or what is
 bad. Actors receive a severe censure from Dinis: "Que malé-
 volo espírito move então os artistas a perverterem assim o
 gosto em vez de o educar? a porem às ordens do despropósito
 e do desconchavo as harmonias da música, a cadência da poe-
 sia, as ilusões da pintura, numa palavra todos os prestí-
 gios da arte?" ¹¹²

He cites the Portuguese as lacking pride in their own
 culture. This is evident in their preference for French and
 Italian songs over Portuguese ones, ¹¹³ and foreign foods,
 women and literature over the national products. ¹¹⁴ He
 further states that Portuguese poets, painters and musicians
 lack an inspirational source for their works, such as the
 countryside: "Encontro-os [poetas, pintores e músicos] nas

¹¹⁰ Ibid., p. 764.

¹¹¹ Ibid.

¹¹² Ibid. p. 762.

¹¹³ Diana de Aveleda, "Impressões do Campo," loc. cit.,
 p. 738.

¹¹⁴ Família, pp. 676-677; and Pupilas, pp. 85-87.

praças do Porto, estacionados nas lojas mais concorridas, nos teatros, frequentam os cafés, dizem-me...mas no campo, na presença desses magníficos espectáculos da natureza que os inspirariam, a escutarem as lições desta grande mestra da arte...só por casualidade, de que eles próprios se admiram."¹¹⁵

Only Guilherme Braga, whom Dinis considered to be the most important poet for the future of Portugal, and the Portuguese painter Francisco José Resende are excluded from this complaint.¹¹⁶

The "...miséria da vida literária do nosso país..."¹¹⁷
was constantly being focused in his readings:

Lendo um rápido estudo biográfico de Thackeray sobre os escritores humoristas ingleses do século XVIII e as notas que o acompanham, algumas das quais constam de cartas dos próprios escritores, lembrei-me da miséria da vida literária do nosso país, onde a precisa correspondência dos nossos homens de letras raras vezes se salva para a posteridade.

Quem há, por exemplo, que se tenha lembrado de coligir as cartas particulares de Garrett, que por tantos motivos deviam ser um elemento poderoso para a apreciação daquele vulto literário e para a história da literatura moderna em Portugal, de que ele foi o principal instituidor?

Devíamos aprender com os estrangeiros a dar o devido valor a estas origens preciosas de informação para a crítica e para

115
p. 738. Diana de Aveleda, "Impressões do Campo," loc. cit.

116
Ibid.

117
548. Júlio Dinis, "Ideias que me Ocorrem," loc. cit., p.

118
a história.

The actual state of Portuguese literature would be quite sarcastically commented upon in 1870:

Felizmente a literatura floresce. O teatro nacional regenerou-se, dizem as gazetas; o T. de V. [Texeira de Vasconcellos] escreve uma comédia por dia e descobriu o segredo de extrair um drama daquela coisa que ele publicou intitulada As duas facadas. O Gaio inventou a comédia alegórica; o Pinheiro Chagas escreveu a Judia de que dizem ter o Herculano dito maravilhas, o que não obsta a que o querido discípulo do mestre, escrevendo-me dela, lhe chamasse uma Judia-ria. O Luciano Cordeiro saiu-se com o seu livro de crítica no qual se trata de tudo e se chama ao Garrett ignorante e pateta, ou coisa que valha. Leste este volume? Recomendando-te, sobre tudo o programa que vem no fim para anunciar o segundo volume da obra. Está soberbo (II, 892-93).

In October of that year, he had another great cultural shock in Lisbon: "Ontem um literato da capital, o M. de... agarrou-me no Chiado, encaixou-me em uma loja de tabacos e impingiu-me o enredo de um drama em 5 actos, que anda meditando! Fiquei esmagado. Há destes sinistros em Lisboa" (II, 899).

Dinis' references to national literary figures of earlier centuries are very limited. He names only seven authors of the classical period: Rui de Pina, Camões, Roque Pinto Lobato, Rodrigues Lobo, Padre João de Morais de Madureira Feijão and Bernardim Ribeiro.

Rui de Pina's Crónica de D. João II is spoken of in regard to the King's terpsichorean ability: "...D. João II só deixou

118

Ibid.

de dançar quando a gordura o impediu de o fazer, diz o cronista, o que prova que não se contentava com dançar, passeando."¹¹⁹ In Pupilas, Camões is called o grande épico¹²⁰ (p. 14), with the episode of Adamastor cited most often.

His reference to Rodrigues Lobo is only indirect; speaking of the lack of social and political contacts among the old rural nobility in Fidalgos, he states that they had established "...uma corte na aldeia..." (p. 902). The classical poet for whom he had the most admiration was Bernardim Ribeiro; on two occasions in Morgadinha, he uses Bernardim as a metonymy for poet (pp. 332, 433). Roque Pinto Lobato (seventeenth century) and Padre João Morais de Madureira Feijóo (1688-1741) are two grammarians, almost forgotten today, to whom Dinis refers in Família: "De facto, as cinzas de Lobato e de Madureira deviam agitar-se na sepultura sempre que Mr. Whitestone falava [português]..." (p. 596).

The only late eighteenth and early nineteenth century literary figures mentioned are the Arcadian poets Filinto Elísio and Bocage,¹²¹ the Marquesa de Alorna, known as the Portuguese Mme. de Stael,¹²² and, in Fidalgos, José Agostinho de Macedo, the poet, who is here cited for his political rather

¹¹⁹ Diana de Avelada, "Impressões do Campo," loc. cit., p. 728.

¹²⁰ Pupilas, p. 14; Morgadinha, p. 305.

¹²¹ Júlio Dinis, "A Ciência..." loc. cit., p. 694.

¹²² Diana de Avelada, "Coisas Verdadeiras," loc. cit., p. 709.

than literary importance (p. 1040).

Several contemporary authors are briefly commented upon in Dinis' letters; they include Mendes Leal,¹²³ Rebelo da Silva¹²⁴ Tomás Ribeiro,¹²⁵ and the dramatist César de Lacerda (II, 738). He considered Soares de Passos the only contemporary poet equal to Garrett.¹²⁶ A supposed contemporary poet named Serrão, about whom we have not been able to locate any information, is mentioned in Família (p. 708), and a dramatist named Noronha, whom we believe to be Alípio Severo de Noronha, author of the play Arco da Velha, is also cited (II, 863).

In Família, Dinis also names a group of Portuguese actors and actresses, who were popular during the 1850's. We have been able to verify Emília Vitorina das Neves, who successfully played the role of Maria Stuart (p. 616), and he also speaks of José Francisco Alves da Silva Taborda (1824-1909), who attained great popularity in Portugal and Brazil, asking rhetorically, "Diz-me tu quantas vezes encon-

¹²³ Júlio Dinis, "A Ciência...", loc. cit., p. 694; also see II, 779.

¹²⁴ Ibid., p. 691.

¹²⁵ Diana de Avelada, "Acerca de Várias Coisas," loc. cit., p. 709.

¹²⁶ Ibid., pp. 712-13. At Soares de Passos' death in 1860, Dinis wrote a poem "A Morte do Poeta," dedicated to him; see, Júlio Dinis, Poesias--Primeira Parte, pp. 246-249.

tras o Taborda desempenhando um papel digno dele?" (II, 765)¹²⁷

Dinis, in 1868, called for "uma cruzada leal e corajosa, tendo por divisa a arte," to be established by the Portuguese men of letters with the aim of ameliorating cultural conditions.¹²⁸ This crusade had already begun in 1865 with the Questão Coimbrã, and Dinis, without his knowing it, was part of this movement.

D. Conclusion

Our presentation of Dinis' mundividência has been limited to the ideas expressed in his works. We believe, however, that our purpose of presenting Dinis as the vibrant, inquisitive and human personality which he was, rather than the generally accepted view of him as a melancholic country bumpkin, has been achieved.

The limitation of his cultural awareness to an epoch much earlier than his own can be attributed to two interrelated factors. First, Dinis did not live long enough to gain a complete view of his contemporary world, and secondly,

127

See also Josefa Teresa Soares, Família, p. 720. These people were found in Sousa Bastos, Carteira do Artista (Lisboa: Antiga Casa Bertrand, 1898), and in Lafayette Silva, História do Teatro Brasileiro (Rio: Ministério da Educação e Saúde, 1938). Other figures named in Família, but unverified, include Clementina Rialva and Maria Prazeres (p. 616).

128

Diana de Avelada, "Cartas para a minha Família," loc. cit., p. 767.

his never having traveled outside Portugal, with the exception of Madeira, was also detrimental to his intellectual awareness and would account for his ignorance about many events. If he had studied at Coimbra, rather than in Oporto, his associations perhaps would have been with the new generation of 1865 and his interests of a distinct and wider orientation.

Dinis, however, was a man distinguished in the Portugal of his epoch for his concern with the human condition, in all its ramifications, both nationally and internationally. He was involved in the most influential fields of the period--science, teaching and writing, and won success in each one. His desire with regard to Portugal was to bring her into the nineteenth century and somehow link her to the main trends of European thought and action, on which he felt her future would depend. His medium of proselytizing, as we shall try to show below, was his novels.

CHAPTER IV

Júlio Dinis and the Nineteenth Century Portuguese Novel

Júlio Dinis was active in all the literary genres--poetry, drama, the short story and the novel and was acquainted with the contemporary literary figures and their works, either directly or indirectly. In this chapter, we shall discuss his relationship with the principal prose writers of the epoch, attempting to point out the influences which they exerted on his novels, and also his own attitude towards contemporary literary trends.

A. Dinis and his Literary Contemporaries

1. Dinis and Almeida Garrett

The Portuguese novelist most cited in Dinis' works is Almeida Garrett. In regard to personality, Almeida Garrett and Dinis appear to be at opposite extremes; however, they were actually rather alike. Their interest in the theatre,

with its elegance of dress and manner, and in being culturally à la mode are qualities which unite them; it is clear, however, that Garrett's life was ever so much more exciting and flamboyant. Both men had similar literary developments, i.e., first they were poets, then dramatists and actors, finally becoming novelists. They shared political beliefs, mainly the the defense of liberalism, although Garrett had a more active role in these affairs. It was probably their love for Portugal and their optimistic view of her future,¹ which would be the strongest link between them.

Garrett is praised by Dinis for his fight against the aberração do gosto público² and is compared to Victor Hugo in this effort. In Pupilas, Dinis refers to him as the compiler of the romance "A Nau Catrineta" (p. 115), while in Família, Viagens na Minha Terra is spoken of as "...inquestionavelmente o melhor dos seus livros" (p. 612). No mention of Garrett appears in Morgadinha, but in Fidalgos, his importance is that of both a liberal politician and the "...chefe de uma revolução literária" (pp. 1039-40). Brief comments on his Camões,³ D. Branca,⁴ and the translations of Horace also

¹ Oscar Lopes, Modos de Ler-2 (Porto: Editorial Inova, 1969), p. 270.

² Diana de Aveleda, "Cartas à Vontade," loc. cit., p. 762.

³ Júlio Dinis, "A Ciência..." loc. cit., p. 695.

⁴ Ibid., p. 695.

appear.⁵

Garrett's part in the reformation of Portuguese literature is further noted by Dinis in his own novels; the stylistic innovations and enrichment of the literary language through the introduction of popular speech were adopted by Dinis in his prose fiction, as we shall show below.

2. Dinis and Herculano

Dinis' relationship with Herculano officially began in 1867 and was due to Augusto Soromenho. Soromenho had presented a copy of Pupilas to Herculano, who praised it very highly.⁶ Upon discovering this fact, Dinis wrote to Herculano, thanking him for the tribute, indicating the literary debt of Pupilas to O Pároco da Aldeia, asking permission to dedicate the forthcoming book edition to him and stating that he hoped to visit him at Vale de Lobos, Herculano's retreat.⁷ Herculano's response to this letter has been lost.⁸

Dinis refers to Herculano as o mestre on several occasions in his correspondence (II, 821, 830, 893, etc.). His use of this term appears to be more important than simply one to

⁵ Diana de Aveleda, "Acerca de Várias Coisas," loc. cit., p. 693.

⁶ This copy could have been a manuscript or a collection of the serial publication, as it had not yet been published in book form.

⁷ Júlio Dinis, "A Alexandre Herculano," "Cartas Particulares," "Inéditos e Esparsos," loc. cit., pp. 812-13.

⁸ Júlio Dinis, "Notas," loc. cit., p. 536.

indicate his respect and literary debt to Herculano. Dinis shared many of Herculano's well publicized thoughts and opinions on contemporary Portugal, and admired the aim of his novels.

Herculano's praise of Pupilas was apparently due to the presence of themes which most interested him--country life, agriculture, traditional Portuguese customs and types. His ideas on the other three novels are not known. His opinion of Família, however, may have been rather unfavorable, owing to his hostility towards the English. In De Jersey a Granville, published as part of the Lendas e Narrativas, he relates his contacts with and impressions of the English, upon fleeing Portugal in 1831. Dinis makes direct references to this work in Família, in censures of English habits or traits on all three occasions (pp. 596, 630, 731).

3. Dinis and Camilo

Dinis' attitude towards Camilo can simply be described as proper. He recounts an encounter in Lisbon with Camilo in a letter to Passos:

Ontem descendo o Chiado, esbarrei cara a cara com não menor personagem do que Camilo Castelo Branco. Se fôsse no Porto, saudar-nos-íamos muito cerimoniosamente e passaríamos. Aqui foi outra coisa. O amável romancista dirigiu-se-me com maneiras tao afáveis, que dir-se-ia sentir um real prazer em me encontrar.

Queixou-se-me por miúdo dos seus males físicos, que o tinham obrigado também a vir a Lisboa; das suas apreensões a respeito de uma suposta doença de espinha medular (e alguns fundamentos tem para a suposição), das canseiras que lhe tinha dado a doença de um filho, obrigando-o isso a dias de continuada vigília; informou-se dos meus padecimentos

deu-me conselhos, senti do coração que a minha doença me não deixasse escrever; e terminou oferecendo-me a sua casa. Separámo-nos como grandes amigos, depois de um tête-à-tête de um quarto de hora.

O homem está realmente muito escavado. Ele diz que morre saciado--porque soube viver muito em 42 anos. (II, 873)⁹

Dinis, as is evident, appears to be somewhat hostile towards Camilo; his use of the words amável and coração, as well as the general tone of the letter, is ironic. Thus, the admiration he had for Garrett and Herculano as men and writers was not extended to Camilo. It does not seem that Dinis' reasons were personal; Camilo's life and personality were as completely different from Dinis' as was Garrett's, but Garrett was esteemed by Dinis. The causes, in our opinion, for Dinis' rejection of Camilo were political as well as literary. Camilo's lack of interest in Portugal as a nation--as a reality--was what probably displeased Dinis most. Camilo was not concerned with the social problems of Portugal: wealth followed the romantic concept of luck; poverty was the commonly accepted state for the Portuguese; a complete education was only for the very rich. These themes, exaggerated to all extremes, were part of the fictional world that Dinis rejected.¹⁰ One quality of Camilo's works which

9

In a previous letter, Dinis writes that an acquaintance told him about Camilo's presence in Lisbon: "À vista da minha indiferença ele não pôde deixar de perguntar-me se eu não tinha relações com ele. 'Poucas' foi a minha resposta" (II, 872).

10

Júlio Dinis, "Ideias que me Ocorrem," loc. cit., p.542.

Dinis might have admired was his extremely rich vocabulary, including archaisms and popular countryside speech.

Dinis never refers to any specific novel by Camilo, but it is most probable that he had read several. Camilo, however, possessed all of Dinis' novels,¹¹ and brought them to the attention of Antônio Feliciano de Castilho: "O autor das Pupilas do Abade [sic] é cirurgião e lente na escola do Porto. Deve ter 37 anos. É um sujeito doente e triste. Parece-me que tem muitíssima aptidão para a novela. Li e disse cá entre mim, Jam nova progenies, etc. Aquilo é rebate de entrouxar a minha papelada e desempençar a estrada a nova geração."¹² Aside from Camilo's mistakes in regard to the title of the work and Dinis' age, Dinis would have found this statement quite complimentary. Camilo, the most important contemporary writer, notices an unstated difference between his works and those of Dinis. His reference to the new generation might be an indication that he associated Dinis with the rebellious literary group of the Questão Coimbrã.

4. Dinis and Rodrigo Paganino

The author for whom Dinis publicly expressed his admiration is the little known short story writer Rodrigo Paganino. The biographical relationships between Dinis and Paga-

11

See, Catálogo da Preciosa Livraria do Eminentíssimo Escriitor Camilo Castelo Branco (Leiloadada em 1883) (Lisboa: Casa Ed. Morreira e Cardoso, 1883), Item no. 1440.

12

Castilho e Camilo, Correspondência Trocada entre os Dois Escritores, Prefácio do João Costa (Coimbra: Imprensa da Universidade, 1924), p. 211.

nino are evident; both were doctors and writer, both received Castilho's praise,¹³ and both were tubercular. Denis' view of the contemporary relevance of Os Contos do Tio Joaquim was expressed in an article to O Jornal do Porto:

Apareceu um [livro] finalmente, um livro, cujo autor abençoearei com todas as veras do meu coração. Infeliz! Morreu já.

A meu ver desapareceu com ele um dos mais prometedores talentos de romancista popular, que têm surgido entre nós. O autor era Rodrigo Paganino, o livro Os Contos do Tio Joaquim.

.....
Ora quando eu li o livro de Paganino pareceu-me encontrar nele justamente tudo o que de balde os críticos procuravam nos outros. Aquele, sim, era um livro verdadeiramente escrito para o povo e para as crianças! livro em que a atenção se prende pela verdade, em que o gosto se educa pelo estilo, em que o sentimento se cultiva por uma moral sem liga, porque é a moral do decálogo e do evangelho: livro escrito segundo o programa estabelecido por Lamartine naquele belo prefácio da Genoveva e talvez mais fielmente observado ainda por o nosso romancista do que por o próprio legislador.

Lembro-me bem que o li a um rancho de raparigas do campo e pude observar como elas o compreendiam sem custo. Não havia uma palavra que ignorassem, uma maneira de dizer que lhes causasse estranheza, as imagens faziam-nas sorrir pela exactidão, como sorrimos ao ver o retrato fiel de uma pessoa conhecida; não eram caracteres extravagantes, paixões excepcionais, situações inesperadas e únicas o que assim lhes absorvia a atenção; pelo contrário, era por aquelas personagens pensarem, sentirem, e viverem como elas, que tanto lhes interessava o livro.

Foi uma grande perda a de Rodrigo Paganino! E, vejam: aquele volume, escrito para se ler no campo, como eu o li, junto à fogueira que crepita no lar, sobre a ponte rústica que atravessa o ribeiro ou no degrau

13

Rodrigo Paganino, Os Contos do Tio Joaquim (Porto: Livraria Civilização, 1964), p. 55.

da ermida, que, elevando-se no topo do monte, domina a aldeia toda, passou quase desaperecebido no mundo das letras. Não suscitou esse murmúrio literário, que acompanha certas obras felizes, murmúrio em que se reúne o louvor à maldicência, à hipérbole laudatória à calúnia escandalosa, os guindados elogios às censuras exageradas. Foi um livro anunciado apenas, lido por poucos, comprado por menos, livro cujo autor não tem o seu retrato gravado na Revista Contemporânea e que portanto quem quer tem o direito de desconhecer. E, apesar de tudo isso, aquele livro, como disse não sei quem a respeito de não sei que obra, era alguma coisa, mais do que um bom livro, era uma boa acção.¹⁴

The influences of Paganino's work, including the general appeal to the people, the simplicity of events and characters, and the moral purpose, will be most evident in Pupilas and Morgadinha.

5. Dinis and Other Contemporary Literary Figures

From the "Índice das Cartas Literárias a propósito dos meus Livros,"¹⁵ we note that Dinis had correspondence with all the other major literary figures of the 1860's, but only three of these letters remain. The two most active literary acquaintances of Dinis were Castilho and Ramalho Ortigão.

Castilho wrote five letters to Dinis concerning his novels; the only one which we possess refers to Uma Família Inglesa.¹⁶ Castilho's admiration for Dinis and the novels is

¹⁴ Diana de Avelada, "Acerca de Várias Coisas," loc. cit., pp. 709-10.

¹⁵ Júlio Dinis, "Notas," loc. cit., pp. 546-47.

¹⁶ "Carta do Visconde de Castilho a Júlio Dinis acerca

evident in his comparison of Pupilas and Família: "Sim senhor: a sua inglesinha não é menos para amores que a Margarida. Esta sua segunda filha há-de lhe dar tanta glória como a primogênita, e se lha não der maior, é porque não pode ser."¹⁷ Castilho then goes on to censure what he considers the espírito parisiense¹⁸ of Família, which he believes Dinis can avoid by using the nativa fala.¹⁹ Comments are also made on the many detailed scenes which Dinis presents in his works, For these, Castilho compares Dinis with Walter Scott, Cooper, Hugo and Balzac.²⁰ Finally, Castilho considered Dinis more than just another Portuguese novelist: "...reconheço-lhe ainda o [título] de filósofo e moralista, que algum dia tem de ser colocado entre os da primeira plana," ... "V. Exa., além do esmero com que nos pinta o mundo exterior, e nos fotografa a sociedade, tem o raro dom de intuspecção [sic] no mais eminente grau."²¹ We do not know Dinis' reaction to this praise, but he must have been

17 Ibid., p. 523.

18 Ibid., p. 524.

19 Ibid.

20 Ibid., p. 525.

21 Ibid., pp. 523-24.

do seu romance Uma Família Inglesa," in "Cartas Particulares," "Inéditos e Esparsos," loc. cit., pp. 523-25.

22
 moved by its sincerity.

As a principal contributor to O Jornal do Porto and a major literary figure of the 1860's, Ramalho Ortigão was an associate of Dinis. Their friendship began in 1863, when a folhetim entitled "Coisas Inocentes" by Ramalho appeared.²³ Ramalho criticized the female sex, stating that it was not really possible for a man to know any woman. Dinis refuted this idea in his "Coisas Verdadeiras,"²⁴ stating that men also possess those qualities attributed to women by Ramalho. Further references to Ramalho do not occur until 1868, when Dinis remits a volume of the former's works to Passos (II, 865). Ramalho never comments in his writings on Dinis' novels; however, Dinis did express an unfavorable opinion about Ramalho and his works to Passos: "Vi o Ramalho Ortigão na Biblioteca da Academia. Correu para mim com os braços abertos e com um expansão de me deixar sensibilizado. Achei-o adoentado; mais magro e sem cor. Leu diante de mim e de Soromenho o original de um folhetim sobre o Fr. Caetano Brandão, em que dá no Gaio de uma maneira desapiedada e na-

22
 In another letter to Passos, Dinis relates the tribute which Castilho paid him at the opening of Pupilas in drama form (II, 779).

23
 Ramalho Ortigão, "Coisas Inocentes," O Jornal do Porto, V (21 de Janeiro de 1863), 1; also in Júlio Dinis, "Inéditos e Esparsos," loc. cit., pp. 686-690.

24
 Diana de Aveleda, "Coisas Verdadeiras," O Jornal do Porto, V (25 de Fevereiro de 1863), 1; also in "Inéditos e Esparsos," loc. cit., pp. 675-685.

quele estilo irritante com que ele costuma escrever as suas descomposturas literárias. Se o folhetim se publicar temos provavelmente polémica literária como a do D. Jaime (II, 885).

Other contemporary literary figures who commented in correspondence about Dinis' novels include Ernesto Biester, the adapter of Pupilas for the theatre, Mendes Leal, A. A. Teixeira de Vasconcellos, Tomás Ribeiro, Augusto Malheiro Dias, Silva Ferraz and Luciano Cordeiro. The two letters of Faustino Xavier de Novais (1820-1869), both written from Brazil, are the only remaining ones. The first is, in part, a lament for his own unhappy condition in Brazil. He calls Pupilas precioso, and admires the descriptions for their "extrema verdade."²⁵ The second letter is also partially biographical; Novais establishes his past relationship with Dinis in Oporto and then asks for a copy of the soon to be published Família.²⁶

Luciano Cordeiro, a contemporary critic, is censured by Dinis for his views of the romance de costumes, which also included a brief comment on Dinis' Pupilas. Cordeiro felt that the romance de costumes was simply a form of amusement for the bourgeoisie and not of any critical literary value.²⁷

²⁵ Júlio Dinis, "Notas," loc. cit., p. 538.

²⁶ Ibid., p. 539.

²⁷ Luciano Cordeiro, Livro de Crítica, Arte e Literatura Portuguesa de Hoje (Porto: Typ. Lusitana Editora, 1869), pp. 235-36. Cordeiro also wrote a personal letter to Dinis about Pupilas, which has been lost, ibid., p. 536.

Dinis' defense of the literary, historical and social importance of the novel of customs, as well as an attack on the values of Cordeiro and his group's literary criticisms, appears in his "Notas": "Estou convencido de que é mais provável que a posteridade leia com mais interesse o romance de costumes, que não chega ao alcance da crítica do Sr. Luciano Cordeiro, do que com seriedade, os ditames, que uma pretenciosa e pedantesca coorte de rapazelhos, lhe está ditando, oá do nosso século, como se gozassem do privilégio de videntes."²⁸

Dinis never comments on the literary rebels of Coimbra, neither individually nor as a group. In turn, as far as our research can show, none of these men, with the exception of Eça de Queiroz, expressed any critical opinion of Dinis' novels. Eça, as noted above, eulogized Dinis in the Farpas.²⁹ In a more general comment about the novels, he affirmed that the appearance of Pupilas "...surpreendeu. Era um livro real aparecendo no meio de uma literatura artificial...."³⁰

He goes on to say:

Depois das Pupilas do Sr. Reitor as obras de Júlio Dinis passaram de leve, entre as atenções transviadas. Terá o seu dia de justiça e de amor. À maneira daqueles povoados que ele mesmo desenha, escondidos no fundo dos vales sob o ramalhar dos castanheiros, os seus livros serão

²⁸ Júlio Dinis, "Notas," loc. cit., p. 536.

²⁹ See Chapter II, Note 25 above.

³⁰ Ibid., p. 195.

procurados como lugares repousados, de largos ares, onde os nervos se vão equi-librar e se vai pacificar a paixão e o seu tormento.³¹

Dinis clearly was not a member of any literary clique. His friendships represent both the romantic and the soon to be born realistic literary movements. His position as a pivotal figure is thus further affirmed. Although one of his closest relationships was with Augusto Soromenho, a figure of the newly forming group, the praise which his novels received during his lifetime were from the romantic writers.

B. Dinis and the Contemporary Literary Trends

1. Dinis and the Questão Coimbrã

As far as literary polemics were concerned, Dinis never took an active part in them. His reasons are easily evident: his health, his occupation, his own understanding of literature and its purposes.

He does, however, comment on several disputes directly or indirectly. The question of the superiority for pedagogical purposes of Tomás Ribeiro's D. Jaime to Camões' Os Lusíadas was raised by A.F. de Castilho in 1862.³² In 1864, Dinis makes two comments on this polemic. Referring to Garrett's

³¹ Ibid., p. 197. Eça makes more specific comments on Dinis' novelistic ability, as we shall show below.

³² António Feliciano de Castilho, "Conversação Preambular," D. Jaime de Tomás Ribeiro, 11a. edição (Porto: Livraria Chardron, 1926), pp. 82-96.

Camões, he states that it is a "...livro do qual não sei se os contendores da actual questão literária já fizeram também pataratas para se acometerem...."³³ A further comment on these two works in question appears with regard to Rodrigo Paganino:

Pouco tempo antes, discutia-se primazias entre os Lusiadas e o poema do Sr. Tomás Ribeiro; tratava-se de tirar a limpo qual dos dois seria preferível como livro para leitura nas aulas de instrução primária.

Todos se lembram dessas renhidas contravérsias. Eu por mim nunca pude tomá-los a sério naquele ponto. Achei sempre muita graça ao empenho em que via metidos os críticos. Quem se podia convencer seriamente de que qualquer daqueles excelentes livros fosse próprio para as inteligências infantis dos pequenos leitores?³⁴

Dinis goes on to suggest the use of Os Contos do Tio Joaquim for didactic purposes. He evidently avoids the central issue of the dispute by not taking a position and offering an alternate solution. As both Castilho and Ribeiro were his friends, he apparently decided not to antagonize either one. This is also, most probably, his position in regard to the Questão Coimbrã.

Although not taking part in this dispute nor commenting on it,³⁵ Dinis could not possibly have ignored it. Not only

³³ Júlio Dinis, "A Ciencia...", loc. cit., p. 693.

³⁴ Diana de Avelada, "Acerca de Várias Coisas," loc. cit., p. 709.

³⁵ Because of the lack of any correspondence for the years September 1865 through all of 1866, with the exception of

did such acquaintances as Castilho, Ramalho Ortigão, Teixeira de Vasconcellos and Camilo take part in the polemic, but many of the articles were written and published in Oporto; these include Ramalho's "A Literatura de Hoje," published in O Jornal do Porto, and Camilo's "Vaidades Irritadas e Irritantes," among others.³⁶

Further, the "fase crítica e histórica" of the movement took place in Oporto during the 1860's under the directorship of Teófilo Braga.³⁷ Dinis was not absent from the city for extended periods of time.³⁸ Thus, the activity surrounding the movement could not have been ignored.

His not taking part in the polemic appears to us to be due to his recognition of its non-literary aspects. No doubt, he felt that little cultural advancement would result from Braga's vicious attack on Castilho in "Teocracias Literárias," nor from a duel between Antero de Quental and Ramalho. Nor does Dinis mention the Conferências Democráticas, which took place in May and June of 1871. This is most probably owing to his physical incapability, rather than to any lack of interest. In fact, he spent a few days in Lisbon at

³⁶ in Alberto Ferreira, Bom Senso e Bom Gosto-A Questão Coimbra, IV (Lisboa: Portugália, 1968-70), II, 41-97, 111-152.

³⁷ Fran Paxeco, A Escola de Coimbra e a Dissolução do Romantismo (Porto: Casa Ventura Abrantes, 1911), p. 196.

³⁸ Júlio Dinis, "Notas," loc. cit., p. 529.

two brief notes to Passos, we can never be sure that he did not make some sort of comment on this matter.

the end of May, 1871, on his final return to Oporto from Funchal, and must have been aware of the preparations for these conferences.

We believe that Dinis should be considered a precursor of the Generation of 1870. Although never participating in their disputes, his understanding of the political, social and cultural state of Portugal and the possibility of reform of the nation through the study, publication and implementation of new ideas for her pressing problems were thoughts which he shared with them. The divisive factors between Dinis and Eça, Ramalho and the others, are the former's optimism and faith in the theories of social utopianism, which would be considered outmoded by the new generation.

2. Dinis as a Transitional Figure from Romanticism to Realism

Various attempts at classifying Dinis' novels have been made since his death. The question of what literary school, if any, Dinis belongs to can best be answered by the author himself. In his "Ideias que me Ocorrem" and on many occasions in the novels, he expounds his ideas on the novel as a literary genre. From these critical thoughts, the type of novelist which he considered himself to be can be ascertained.

a. Dinis and Romanticism

Dinis was, as shown above,³⁹ we can say, nurtured on the romantic poets, novelists and theorists; thus, he was well

³⁹ See Chapter III above.

acquainted with their forms, themes, techniques and literary criteria. The classification least applied to Dinis by critics is that of romantic, although owing to his traditional appeal to a special public--youth, the label of romanticism has always been attached to his works. A romantic and ultra-romantic attitude is evident in his poetry. In the novels, his orientation differs substantially from the romantics and their accepted norms.

Dinis shows no direct adhesion to or approval of the romantics and their outlook on life. His use of the word romântico, or its variants, is limited to few occasions; in speaking of Madalena in Morgadinha, he presents her sitting on a donkey, but not giving the impression of a romântica amazona (p. 266); Henrique's act of saving Madalena's shawl, in the same novel, is described as one of romanticismo⁴⁰; and referring to one of Musset's poems, he states that it was written "...nos acessos desse derrancado romanticismo."⁴¹

In several aspects of his literary orientation, however, Dinis was influenced by the most important French romantic, Victor Hugo. Hugo's poetry is often praised by Dinis for its general distinctiveness, as well as for the effective

⁴⁰ Júlio Dinis, A Morgadinha dos Canaviais, 1a. edição (Porto: Typ. do Jornal do Porto, 1868), p. 133.

⁴¹ See also Diana de Aveleda, "Coisas Verdadeiras," loc. cit., p. 679; and Fidalgos, p. 972.

use of images and antithesis. ⁴² Several poems are directly and indirectly cited, as are his novels and plays. ⁴³

Dinis' pantheistic descriptions of nature, the major theme which he shares with the romantics, are, in our opinion, one of Hugo's principal literary influences on Dinis. Two of the three above mentioned references to Hugo's poetry are to his poems on nature; in Morgadinha, Dinis speaks to the "...poetas, que escutais, com Vitor Hugo as vozes interiores, os cantos do crepúsculo e com ele advinhais os mistérios dos raios e das sombras..." (p. 253), and in Fidalgos, he cites the first two lines of "...ce qu'on entend sur la montagne?" (p. 910) from Les Feuilles d'automne (1831). This last poem, a minor one of Hugo's, recounts the thoughts of the author on nature and humanity as he contemplates heaven and earth from his vantage point. ⁴⁴ The poem contains many opinions which Dinis himself felt and expressed in his own poetry; it can probably be considered as the inspirational source for his attitude towards nature.

In his "Cartas à Vontade," Dinis characterizes Hugo as a

⁴² Diana de Avelada, "Acerca de Várias Coisas," loc. cit., pp. 693, 713.

⁴³ See Chapter III, Notes 31-34 above.

⁴⁴ The scene of this poem, stopping on a mountain top to contemplate, is also invoked in Pupilas (p. 69) and in Morgadinha (p. 339). This poetic stance also appears in Eça and Guerra Junqueiro. A poem describing a similar situation was written by Dinis' other favorite French poet, Lamartine; see "L'Isolément," from Premières méditations poétiques.

45
 fighter for literary reforms. In his public as well as literary life, Hugo expressed a great interest in social and political justice, in the importance of mankind and her progress. These ideas no doubt further impressed the figure of Hugo on Dinis and were important in the latter's novelistic orientation.

Dinis' evaluation of the contemporary Portuguese novel proved that his literary goals could not be achieved through the use of romantic forms, principally the historical novel. Although Dinis greatly admired the historical novels of Garrett and Herculano for their nationalistic qualities, he never imitates them. They are part of a literature of peripécias, unexpected events, which he rejected. He forewarns the reader to the contents of Família right at its beginning: "...já o declaramos, para não alimentar ilusórias esperanças, acção prossegue desimpedida de complicadas peripécias" (p. 603); this idea is often repeated in the course of the novel (pp. 698, 700, 750), in Morgadinha (p. 572) and in more specific detail in "Ideias que me Ocorrem."

In summary, a tendency toward Romanticism is evident in the lyrical aspects of Dinis' works. However, his own idea

45
Loc. cit., p. 762.

46
 Although, among the remaining outlines for proposed novels, there is a plan for a historical novel, A Excelente Senhora(?), see Júlio Dinis, "Escritos Incompletos," "Inéditos e Esparsos," loc. cit., pp. 579-596.

47
 Júlio Dinis, "Ideias que me Ocorrem," loc. cit., p. 543.

of the purpose of the novel, involving his concern with reality, prohibited him from using the romantic novelistic forms.

b. Dinis and Realism

As Dinis never speaks about a romantic movement, he neither refers to a realistic one. His novels do show a realistic orientation. Indeed, the most consistent classification of his works has been the use of the word realistic.⁴⁸ Is there any specific reason to which we can attribute his interest in presenting realities? We could also ask if Dinis realized what he was doing to reform the Portuguese novel. To the first question our response would be that his professional scientific formation directed him and prevented him from writing a romantic novel; his readings of Balzac and Dickens no doubt further influenced this inclination. We believe that he did understand the change he was effecting in the Portuguese novel and that it was a contemplated effort; his major concern was how far this change should go. Finally, was he aware that he was initiating a new literary movement? Our answer is a definite no; Dinis was much too unassuming a person to believe that he could have a major affect on any aspect of life, least of all on literary trends.

Dinis' rejection of the novel of peripécias, naturally

48

Eça calls Dinis "...o artista que entre nós mais importância deu a realidade." José Maria Eça de Queiroz, "Idealismo e Realismo," Cartas Inéditas de Fradique Mendes e Mais Páginas Esquecidas (Porto: Lello & Irmão, 1968), pp. 181-82; See also Fidelino de Figueiredo, Um Pobre Homem de Póvoa de Varzim (Lisboa: Portugália, 1945), p. 38; and José Régio, p. 452.

meant the dismissal of its exaggerated scenes of platonic love, luck, death, hatred and revenge. Life assumes more normal proportions in Dinis' works--rationality takes the place of the romantics' emotionalism. Dinis' characters are also tempered by this rationality. Unlike the romantics, he presents his characters' thought processes for actions and decisions. His female characters have generally been regarded as romantic heroines because of their dedication, understanding, knowledge and wisdom.⁴⁹ We suggest that this female characterization was conditioned by the role that women played during his life and by the position he felt that they must have for the future of Portugal. Liberto Cruz states that "...le désir d'emanciper la femme est un trait constant des romans de Júlio Dinis."⁵⁰

Contrary to the opinions of several critics, Dinis' view of the world is not one of côr de rosa.⁵¹ A careful reading of the novels shows that Dinis was not blind to the seamier conditions of life; poverty, gambling and ignorance all appear. In Pupilas, the reitor gives alms to the poor, a fa-

⁴⁹ Eça attacked Morgadinha as an incredible character for these very qualities, Eça de Queiroz, "Idealismo e Realismo," pp. 181-82; other comments on Dinis' female characters are in Cecília Meireles, "Presença Feminina na Obra de Júlio Dinis," Ocidente, IX, 3 (Abril, 1940), 32-45; Branta Gonta de Colaço, "As Mulheres na Obra de Júlio Dinis," Júlio Dinis-Homenagem da Faculdade de Medicina do Porto-1 de Dezembro de 1926 (Porto: Araújo & Sobrinho, 1927), pp. 95-103.

⁵⁰ Liberto Cruz, "Júlio Dinis: Cent ans après," p. 17.

⁵¹ See João Gaspar Simões, Eça de Queiroz: O Homem e a

mily consisting of a mother and her daughters is presented as dressed in rags, and gambling among the poorer classes is also presented. In Família, we hear about the abuses of servants by their employers (p. 792), family disputes . . . topics in both Família (p. 793) and in Morgadinha, in the case of Zé Pereira and his wife. A comment is made about the safety of life in Porto, in Família: the neighborhood of the city inhabited by the portuenses is "...muito vigiada de polícias..." (p. 621). Further, among the minor characters mentioned, there is a murderer,⁵² and the perverted Cruzeiro brothers. Henrique de Souselas, of Morgadinha, travels with pistols through the Minho for fear of bandits (p. 241).

The preoccupation with reality is constantly referred to in the novels. In his description of Charles Whitestone's love for Cecília Quintino in Família, he tells us, "...ao romancista, não resolvido a iluminar os seus quadros de outra luz, que não seja a da realidade, levantam [as descrições] sérios embaraços" (p. 748). At the conclusion of Morgadinha, Dinis hesitates in saying that with the Conselheiro in the newly formed government, the nation began to prosper, because "...recei que, fantasiando no nosso país um governo fecundo e próspero, a inverosimilhança do facto prejudicasse no espírito dos leitores a dos outros episódios narra-

52
Fidalgos, p. 993.

Obra (Lisboa: Arcádia, 1961), p. 193; Maria José de Oliveira Monteiro, p. 9.

dos, e lhes entrase com isto a desconfiança no cronista" (p. 586).⁵³ Each novel has its own realistic qualities. Família takes place in the year 1855; Dinis not only tells us once, but repeatedly informs through his naming of four major events of that year. They include: the Crimean War (p. 605 etc.), the situation of the English Parliament under Lord Palmerston (p. 149), the near flooding of the Douro (p. 604, etc.) and the drowning of two brothers, when one tried to save the other (p. 697), all of which were abundantly reported in the newspapers. The reality of Pupilas is in his descriptions of the rural customs, an inherent part of country life. His reference at the novel's beginning to the politician-agrarian Morais Soares (p.3), immediately attaches the air of reality to the novel. In Morgadinha, realism is once again established by the costumbrismo, as well as by the social problems. The reality of the rural situation presented in Fidalgos is attested to by the contemporary historian Oliveira Martins, as noted.⁵⁴

Another link to realism is the appearance of science as one of the novels' themes. Dinis, as a doctor, readily included this theme, probably under the influence of Balzac.⁵⁵

⁵³ See also, Família, p. 751; Morgadinha, p. 572; Fidalgos, p. 1027.

⁵⁴ See Chapter II, Note 100.

⁵⁵ Balzac introduced science as a theme in the European novel. D. L. King, L'Influence des sciences physiologiques sur la littérature française, de 1670-1870 (Paris: Les Belles Lettres, 1929), p. 109.

His descriptions of characters are evidently psychological; each of their actions has its cause and Dinis attempts, through an analytical study, to explain it.

Eça, however, disputed Dinis' interpretation of realism on several occasions:

Júlio Dinis amava a realidade: é a feição viril e valiosa do seu espírito.

Nunca porém se desprende do seu idealismo e sentimentalismo nativo. A realidade tinha para ele uma crueza exterior que o assustava: de modo que a copiava de longe, com receio, adoçando os contornos exactos que a ele lhe pareciam rudes, espalhando uma aguada de sensibilidade sobre as cores verdadeiras que a ele lhe pareciam berrantes.⁵⁶

He would later severely censure Morgadinho as an extraordinarily idealistic character.⁵⁷ Finally, in 1878, speaking about Ramalho's description of scenery, Eça would once again characterize Dinis' realism:

É [Ramalho] um grande paisagista, por exemplo. Diz-se geralmente que Júlio Dinis é o nosso paisagista. Júlio Dinis, com efeito, faz sentir admiravelmente a impressão genérica da paisagem: sente-se bem a grandeza nobre da montanha, quando lá nos leva, sente-se bem o plebeísmo humilde do faval, quando não-lo faz atravessar. Mas Ramalho dá-nos o realismo da paisagem. O outro é um Fromentin, menos a cor. Este é um Corot, com mais relevo.⁵⁸

⁵⁶ Eça de Queiroz, "XXXII-Setembro de 1871," p. 196.

⁵⁷ Eça de Queiroz, "Idealismo e Realismo," p. 181.

⁵⁹ Eça de Queiroz, Notas Contemporâneas, 2a. edição (Porto: Lello & Irmão, 1913), pp. 45-46.

c. Dinis and Naturalism

Reis Dâmaso considered Dinis to be the inaugurator of Naturalism in Portugal: "Júlio Dinis separava-se dos seus contemporâneos rompendo com os modelos usados em que sobre-ssafam as aventuras exóticas, as peripécias extraordinárias ou o falso sentimento da verdade," ... "A pintura dos seus tipos é esmerada e as descrições têm esse suave colorido dos artistas de temperamento sensitivo," thus, "A escola naturalista estava pois inaugurada com a nova feição destas narrativas."⁵⁹ This same belief was expressed by Júlio Lourenço Pinto,⁶⁰ and by Egas Moniz, who cites Mendes dos Remédios: "Júlio Dinis é o criador do romance naturalista em Portugal. Como muito bem diz Mendes dos Remédios, as cenas dos seus livros acusam um observador perspicaz, delicado e exacto da alma portuguesa."⁶¹ No doubt, the term Naturalism as it was used at the end of the nineteenth century and into the early twentieth century was valid. However, our present interpretation of the term, based on Zola's novels, hardly fits Dinis' works. Although Dinis applied a scientific

⁵⁹ Reis Dâmaso, pp. 512, 513, 514.

⁶⁰ Cited in João Gaspar Simões, "A Estética Naturalista de J. L. Pinto," p. 137.

⁶¹ Júlio Dinis e a sua Obra, I, 235; see Mendes dos Remédios, História da Literatura Portuguesa, 6a. edição (Coimbra: Atlântida, 1930), p. 555; see also Manuel Ramos, "Júlio Dinis, Fundador do Naturalismo Nacional," Diário de Notícias, LXI, 21,426 (12 de Setembro de 1925), 4.

analysis and the theoretical principles of the movement, he never achieves the psycho-physiological descriptions of Zola and his school.

d. Dinis and the Literary Schools

We have attempted to establish Dinis' position with regard to the romantic, realist and naturalist trends. For orientation's sake, we probably would have called him a pre-realist. Our hesitation in linking Dinis with a literary school reflects, we believe, his desire not to be classified. Although there were two predominant literary groups in his time, he did not align himself with either one. His position was that of a middleman between romanticism and realism. As he admits, he wrote for his own pleasure, using themes and topics of interest to him and he hoped to the reading public; national fame was not his objective.

C. Dinis and his "Ideias que me Ocorrem"

A theory of the novel is not found among the nineteenth century Portuguese novelists until Dinis' "Ideias que me Ocorrem." Garrett wrote a short "Bosquejo da História da Poesia e Língua Portuguesa,"⁶² and Herculano dedicated two volumes of his Opúsculos to articles on contemporary literature,⁶³ but none presents any critical thoughts on the novel.

⁶² in Obras de Almeida Garrett, II (Porto: Lello & Irmão, 1966), I, 477-517.

⁶³ Opúsculos, IX, X.

"Ideias que me Ocorrem" is a group of considerations on the novel as a literary genre and form, which was written between November, 1869 and February, 1870, while Dinis was in Funchal. Since in his correspondence during these months, he continually refers to his hábitos monótonos (II, 866, 892), he must have had abundant time to evaluate and organize his thoughts. He projects in detail his opinions on the purpose, themes, structure and style of the novel, as well as on the author's relationship with his work, on plagiarism and literary criticism.

The basic tenet of Dinis' thoughts is that a literary work can have either of two purposes: "Há livros que são monumentos e livro que são instrumentos."⁶⁴ The first are works which memorialize a nationality, even after its disappearance. He probably had the Iliad or the Aeneid in mind. The second category of books are "...para o uso quotidiano, para educarem, civilizarem e doutrina-rem as massas" (p. 553). Dinis recognized that both are important for a nation and her people; in an architectural metaphor, he states that the livro instrumento is basic to the livro monumento: "Um povo pode viver sem monumentos; mas não sem as construções que as primeiras necessidades da natureza exigem" (Ibid.). He regards the novel as the literary form for the livro instrumento, and calls it the "essencialmente popular" form (p. 544).

64

Júlio Dinis, "Ideias que me Ocorrem," loc. cit., p. 552. Further references to this work at the present time will be indicated in the body of our text.

Its appeal, he believed, should be to both the popular classes and to the more cultivated minds.

With regard to the novel as a literary genre, he defends it as being perhaps the most perfect of the literary forms, for in itself it can encompass all the others: "...não sei bem por que se há-de julgar o romance uma forma literária menos grave e perfeita que as outras quando ela pode conter em si, em boa e fecunda harmonia, as qualidades de todas" (p. 541).

Dinis considers all novels as part of the realm of imagination (pp. 545, 547). He does not link the contemporary novel with any literary school; however, he does distinguish indirectly between the idea of the novel as practiced by his colleagues and his own:

Diz-se romance de imaginação aquele em que as peripécias se complicam, em que os episódios inesperados surpreendem a cada momento o leitor, em que os caracteres mais extravagantes, nas mais extravagantes situações da vida, obram o mais extravagantemente possível; em que os venenos, os narcóticos, os contravenenos, os alçapões, as portas secretas, os castelos misteriosos, os caminhos subterrâneos, os cabelos postiços, as tintas simpáticas, preparam para recreio dos leitores a mais maravilhosa fantasmagoria que se possa prolongar por cinco ou seis volumes.

O autor destes romances assim, é tido na conta de homem de grande imaginação. Não o nego.

Vejamos, porém, um autor menos atrevido. Concebe uma ideia que quer desenvolver pelo romance. Cria as personagens entre quem se deve passar a acção, dota cada qual com o seu carácter próprio e individual, carácter escolhido e estudado na vida real. Coloca-as num mundo de todos conhecido; dá-lhes para meio de acção os esclarecedora luz da realidade, que dissipa os mistérios. Põe depois todos estes caracteres em movimento, dirigin-

do-os de maneira que nunca se desmintam, calculando o progresso da acção de acordo com a ideia primordial e com as exigências lógicas dos meios escolhidos para a realizar. Procura tirar do confronto e combinação dos caracteres ali reunidos o principal efeito das cenas e dirige-as incessantemente para o fim que teve em vista, sem se socorrer de meio algum maravilhoso; esforça-se por fazer evolver a ideia da como natural sucessão dos acontecimentos narrados. Consegue dar o cunho de verdade aos episódios que narra, a ponto de as personagens esconderem completamente o autor nesses momentos; consegue quase fazer acreditar que as coisas não podiam haver sucedido de outra maneira, tão natural foi a filiação e sequência dos factos, tão lógicos os resultados que deu de si o conflito de bem determinados caracteres.

Este homem, este autor que isto consegue, não terá em bem maior grau essa imaginação que aplaudem no outro? (p. 545).

The first type of novel is not rejected as illegitimate, but is rather censured for the extremes of its action and characterizations. No Portuguese author is spoken of as guilty of the "...decadência do romance de imaginação..." (p. 542); however, he refers to the French author Ponson du Terrail to demonstrate his point. In his rejection of the romance de peripécias, he disapproves of the view that the novel is solely the plot: "O romance é o enredo? tudo o mais são condições secundárias, elementos indispensáveis para que a acção principie, para que o nó se aperte e enfim para que o desenlace termine a obra?" (p. 543). He believed that there should be "episódios indiferentes" (*Ibid.*), which increase the general effect of the principal scenes. No doubt, he refers to the use of digression. The essential problem of the contemporary novel, was, he thought, this use of time: "Tenho ouvido dizer que à índole do romance repugna

a lentidão no suceder das cenas e episódios; que num gênero de literatura, como é aquele, o leitor quer depressa chegar ao desenlace e impacienta-se quando o autor entre em profusas descrições, em análises de caracteres, ou em divagações metafísicas" (p. 541).

The novel of reality is one in which "o comum, o vulgar" (p. 542) are presented. Its goal is the presentation of the truth: "A verdade parece-me ser o atributo essencial do romance bem compreendido, verdade das descrições, verdade dos caracteres, verdade na evolução das paixões e verdade, enfim, nos efeitos que resultam do encontro de determinados caracteres e de determinadas paixões" (p. 544). This type of novel appeals to the masses, for they will be able to relate their own experiences with those of the characters, making the work more meaningful and educational for them.⁶⁵

His reason for avoiding "...indivíduos caracterizada-mente maus" (p. 547), is also stated: "Tanto eu me deleito em conceber um caráter com que simpatize, em o encarar por todas as suas faces para as por em evidência aos olhos do leitor, em vê-lo em ação e em harmonizar o diálogo com esse caráter, quanto me repugna e enfastia o demorar o pensamento em um tipo antipático, em um caráter revoltante, em uma destas criaturas em cuja contemplação a alma se enoja ou se indigna" (*Ibid.*). He believed that these characters do have a place in literature, and admires novelists who are able to portray evilness and perversity in a logi-

cal manner. To a certain extent, Dinis underestimates his abilities, for he does present the Cruzeiro brothers in Fidalgos.

To explain some of his thoughts on novelistic technique, he analyses Histoire de Sibylle by Octave Feuillet (pp. 548-49). He reflects on the necessity of one scene to the whole novel; the death of the heroine due to a fever is not considered by Dinis as its logical conclusion. Comparisons are made to the tragic endings of Paul et Virginie, Eurico, o Presbítero and Frei Luís de Sousa, which he believed the only possible ones based on each individual work. The case of Sybille is different: "A febre perniciosa é um acidente brutal que nada significa, que não tem razão de ser, debaixo do ponto de vista da arte, que aflige sem comover. É uma simples impertinência do autor" (p. 549).

Dinis also speaks about the novelist's language in narration and dialogue (p.544). He argues against the use of very ornate language in narration, stating that the reader probably would not understand the author's thoughts. Dialogue should reflect the character with regard to social class and contemporary language. It should not be too stylized, or it will tend to detract from the presentation of the character. Dinis believed that these qualifications can be achieved when the author does not present himself in the dialogue and makes an attempt to present the characters and their language as truthfully as possible. He finds support for his ideas on style in Pascal's Pensées, citing

three of the thoughts.⁶⁶ Perhaps the most relevant to Dinis' style is the second: "Quand on voit le style naturel on est tout étonné et ravi car on s'attendait de voir un auteur et on trouve un homme..."⁶⁷ The opinions of critics that his style was desornado were his reason for presenting these thoughts.⁶⁸ "Em contraposição tinha a maioria dos leitores a convencer-me de que o êxito de alguns dos meus livros era principalmente devido a essa pobreza de ornatos e arabescos, que me apontavam os censores. Muita vez ouvi dizerem-me que liam com prazer os romances que eu escrevia porque os entendiam do princípio até ao fim. Pareceu-me entrever nos pensamentos de Pascal mais a confirmação do pensar do vulgo do que o dos críticos."⁶⁹

Unity in the novel is also touched upon by Dinis. He refers to a criticism of Morgadinha which had censured its lack of unity.⁷⁰ He finds his own ideas on unity expressed in François Guizot's "Notice sur le Roi Lear": "...l'unité par Shakespeare consiste dans une idée dominante qui, se reproduisant sous diverses formes, ramène, continue, re-

66 Júlio Dinis, "Notas," loc. cit., pp. 532-33.

67 Ibid., p. 533.

68 Ibid.

69 Ibid.

70 Ibid., p. 535. We have not been able to locate the critique referred to here.

double sans cesse la même impression."⁷¹ Unity of action in the novel follows the same concept: "Todas as personagens e episódios nele [o romance Morgadinha] introduzidos estão ligados por interesses comuns e subordinados a uma ideia principal. Essa é a unidade que eu procuro sempre realizar."⁷²

The problem of innocent plagiarism is also dealt with by Dinis, when he realized that a paragraph of Família is extremely similar to one of Feuillet's Histoire de Sibylle: "Com estas e outras descobertas aprende-se, à custa própria, a não ser precipitado em atribuir propósitos de plagiário a quem inocentemente muitas vezes o foi. Ninguém se deve persuadir de que, depois de tantos séculos de literatura, ainda qualquer possa ter pensamentos ou conceber imagens absolutamente novas."⁷³ Other instances of this pardonable plagiarism occur in relationship to Émile Deschanel's Étude sur Le Rochefoucauld and paragraphs in Morgadinha and Família.⁷⁴

The relationship of the author to his work is also discussed. Dinis felt that no news of a literary work should appear before its publication. The contemporary practice was to print little bits of information about the work or

⁷¹ Ibid.. See François Guizot, Shakespeare et son temps: études littéraires (Paris: Didier Librairie, 1852), pp. 217-18.

⁷² Ibid.

⁷³ Ibid., p. 534.

⁷⁴ Ibid., pp. 531-32.

chapters from it while the author was still writing. Dinis believed that the author's liberty to modify, rework and re-write is challenged in such a situation: "Enquanto o manuscrito é só conhecido do autor, este decide desafrontado os incidentes que durante a composição sobrevem, guia-se pela ideia literária que concebeu, e mutila, suprime ou acrescenta conforme convém ao completo desenvolvimento dessa ideia."⁷⁵ The impact of the work on the reader is also lost if the latter knows of its contents before publication. He includes all these ideas under a general title of segredo literário.

The publication of a work is a very personal event for Dinis. He states that the author is like a father educating his daughter for marriage. When she is finally married his love for her will necessarily be diminished.⁷⁶ Such is the literary work, in which the author takes great pains in presenting characters who are his own creations and perfections and who appear to be somehow more distant from him when they are introduced into the world

The final literary idea discussed by Dinis is the role of the literary critic. For Dinis, the critic first must be able to judge between a livro instrumento and a livro monumento, before writing his evaluation: "A crítica compete ter isto em vista para que lhe não suceda instaurar processo

⁷⁵ Ibid., pp. 551-52.

⁷⁶ Ibid., p. 553.

a um livro que se destina a instrumento, como se na mente do autor estivesse a ideia de levantar com ele um monumento à posteridade."⁷⁷

The presentation of Dinis' literary credo leads us to several conclusions about him as an artist and the purpose of his novels. First, he admits that his reasons for writing were not specifically literary, but rather personal: "Eu, porém, que procuro na cultura das letras distração e não a tomo por ofício...."⁷⁸ He realized his own artistic limits, doubting the importance of his novels past their own epoch, for he recognized them as livros instrumentos.

An appeal to the masses is at the core of Dinis' literary credo. In each of the novelistic aspects studied, the criterion is always the probable capacity of the reader to understand and believe the ideas expressed by the author through his character. His acquaintance with the general level of education of the Portuguese necessitates his reaffirmation of the desirable simplicity and clarity in the novel. This appeal to the masses is not similar to that of the romantic novelists, who addressed themselves to a rising city bourgeoisie; Dinis wrote principally for an urban audience, a large part of which had probably not grown up in the countryside and was unaware of its traditions, or had been away so long as to have forgotten about life there.

⁷⁷ Ibid., p. 553.

⁷⁸ Ibid., p. 547.

The critical value of Dinis' literary ideas can be judged on two levels--a purely innovational one and a technical one. As no one previously had formulated any critical thoughts on the novel as a literary form, Dinis was an innovator in Portugal. His concepts are comprehensive, dealing with the whole creative novelistic process, considering the positions of the author, reader and critic. It is in this consideration for the reader that we discover one of Dinis' major contributions to the Portuguese novel.

On a technical level, Dinis' ideas on the novel are rather basic. Although he discusses pertinent aspects of the genre, his critical perspective is stunted by the one goal of literature for the masses; all the novelistic techniques are guided and conditioned by this one aim.

Although his ideas are original for Portuguese literature, their origins can be traced back to the thoughts of Balzac and, principally, Fielding. Balzac, in his "Avant-Propos" to the Comédie Humaine discusses l'unité de composition, and also briefly comments on the unjust rejection of the novel as a principal literary genre.⁷⁹

Fielding, during the course of Tom Jones,⁸⁰ often comments on the art of the novel. Many of his statements sound quite similar to those which Dinis wrote one hundred years later: e.g., "First, then, I think it may very rea-

⁷⁹ Honoré de Balzac, "Avant-Propos," La Comédie Humaine, VII (Paris: Editions du Seuil, 1965), I, 51.

⁸⁰ Henry Fielding, Tom Jones (New York; Modern Library, 1950).

sonably be required of every writer, that he keeps within the bounds of possibility; and still remember that what is not possible for man to perform, it is scarce possible for man to believe he did perform."⁸¹ The necessary identification of emotions between author and reader is also noted by Fielding, who cites Horace: "The author who will make me weep, says Horace, must first weep himself. In reality, no man can paint a distress well which he doth not feel while he is painting it; nor do I doubt, but that the most pathetic and affecting scenes have been writ with tears. In the same manner it is with the ridiculous. I am convinced I never make my reader laugh heartily but where I have⁸² laughed before him...."

Dinis further follows Fielding's technique of intervening in the story to comment on the novel and literature in general. On occasions, Dinis speaks about the state of the theatre or poetry,⁸³ but generally he limits himself to discussions of his preference of the novel of reality over the novel of peripécias.⁸⁴ In Morgadinha, he intervenes to

⁸¹ Ibid., p. 332.

⁸² Ibid., p. 418.

⁸³ See Pupilas, p. 127; Morgadinha, pp. 370, 428; Família, pp. 704, 725.

⁸⁴ Família, pp. 603, 698, 700, 748, 750; Morgadinha, pp. 572, 586; Fidalgos, p. 1027.

defend popular rural literature as a realistic one (pp. 369, 370, 422, 423), and also to favor the study of contemporary literatures (pp. 297, 298, 428-30).⁸⁵

In his own prose fiction, Dinis is very faithful to his ideas on reality, or truth. We note that these ideas change from the purely idealistic ones of Família and Pupilas to the clearly rationalistic ones of Morgadinha and Fidalgos. The costumbrista reality of Pupilas is gradually modified and becomes the socio-political reality of Fidalgos; this is seen through Dinis' themes, plots, language and general style. Thus, we believe that Dinis fulfills his own aim in literature, only formally defining it just before his death.

⁸⁴ Família, pp. 603, 698, 700, 748, 750; Morgadinha, pp. 572, 586; Fidalgos, p. 1027.

⁸⁵ See also Pupilas, p. 86.

CHAPTER V

Júlio Dinis--Novels and Themes

A. Origin of the Novels

1. When and Where Written

Each of Dinis' novels represents faithfully a period of his life and intellectual development, and thus each could only have been written at its one moment. With the exception of Fidalgos, the novels were only sketched in their first versions, and were later developed into their full forms.

With regard to Pupilas, Dinis informs us in detail as to when and where it was written:

Princípei a escrever as Pupilas em Ovar (1863) durante os meses de Julho a Agosto. Terminei-as no Porto em Setembro ou Outubro. Ficaram-me na gaveta até ao ano de 1866 em que resolvi publicá-las. Alterei bastante o romance e

ampliei-o introduzindo-lhe personagens e capítulos novos. Publicou-se em 1866 de Março a Julho[sic].¹ Publicou-se em volume em Outubro de 1867. O primeiro exemplar brochado em 20 de Outubro.²

The novel, we see, was sketched in 1863, but left untouched until 1866. The two intervening years were both active ones for Dinis, who was attempting to obtain the Medical School position and engaging in a series of travels through Portugal. In 1865, he received the post and remained in Porto during all of 1866.³ He probably dedicated his time to re-writing Pupilas, as it was published during this same year; its appearance in folhetins between May and July indicates that he spent the first four months of that year involved in this task.

Família, the first novel he planned, was worked on between 1858 or 1859 and 1862.⁴ It was put aside and revised before its publication in 1867. This revision was probably accomplished during late 1866 and early 1867, as the work began to be published in folhetins under the title of Uma Família de Ingleses in March 1867; the publication title in volume form was changed to Uma Família Inglesa.

¹ Dinis confused the months of Pupilas' publication in O Jornal do Porto; he says March through July, when it was actually May through July.

² Júlio Dinis, "Notas," loc. cit., p. 527.

³ Ibid., p. 529.

⁴ See, Egas Moniz, II, 231-32.

Morgadinha was also begun in 1863, at the same time as Pupilas. We can calculate that Dinis' works on the novel's modifications must have occurred between May and October, 1867 and December, 1867 through April, 1868; he was out of Oporto during the month of November, 1867, as we have determined from his letters to Passos.⁵

The development of Fidalgos is also documented by Dinis:

Principiei a escrever Os Fidalgos da Casa Mourisca, no Funchal, em Março de 1869. Levava-o em meio do capítulo 8º. quando voltei ao Porto em Maio do mesmo ano. Trabalhei no Porto e escrevi-o até princípios do capítulo 17, desde Junho até Outubro, época em que voltei para a Madeira. Concluí-o no Funchal em 11 de Abril de 1870. Levei-o manuscrito para o Porto. Principiei a copiá-lo aí e levei a revisão e cópia até ao capítulo 22. Concluí este segundo trabalho no Funchal a 27 de Novembro de 1870.⁶

All pertinent information about the creation of this novel is offered by Dinis, except that it was his cousin José who finished the revision of this book.

Although the two summaries of the writings of Pupilas and Fidalgos are not dated, we believe that they were both written in early 1871. This is not only due to the mental lapse on Dinis' part with regard to the months in which Pupilas appeared in folhetins, but also due to the extremely similar form of the paragraphs.

One principal conclusion can be drawn about Dinis' work

⁵ "Cartas Inéditas a Passos," Portugal Artístico, 1a. série (1905), pp. 123-128. These letters do not appear in the Lello edition nor in other collections.

⁶ Júlio Dinis, "Notas," p. 528.

habits from the above information; when he began to write or to rewrite the novels, his activity was continuous and intense.

2. Dinis' Reasons for Writing the Novels

As stated above, Dinis' principal reason for writing the novels was the pleasure he received from creating characters.⁷ The social purpose, although very evident in his works, was not the essential force of his fiction. As he considered the novel a literary genre, having formed specific ideas on its meaning, composition, publication and criticism, his literary aims must be taken into account. It is through his effective combination of these three aims that his success has been attained. Our attempt here will be to show how his intellectual, social and artistic developments conditioned the writing of each of his major fictional works.

Família, as it exists today, reflects the very concentrated cultural atmosphere with which Dinis came into contact during his university years in Oporto. The numerous references to national and international events, the literary allusions and influences, the naming of the stylish in regard to dress, theatre and people, as well as his use of a popular vocabulary, are all indicative of this ambiance.

We believe that this novel was the only one originally planned without a social theme. As we do not possess the

⁷ See II, 890.

original plan for it, our ideas on its development can be called simple assumptions; however, we feel that our conclusions receive support from logical analysis. Dinis' original idea for this novel was simply to present and compare the lives of the English and the Portuguese, and two inherited cultures, around a short biographical amorous adventure.⁸ The novel turned out rather complicated, as a result of a quite involved plot and numerous rapid changes in scene, e.g., from the English home to the Portuguese home to Mr. Whitestone's office back to the Portuguese home.

Família's social theme is a feature which we believe was added in its revision of late 1866 or early 1867, owing to its similarity with that of Pupilas. While at the university, Dinis was no doubt aware of, but not personally involved in, the major social problems facing Portugal. When he came into direct contact with rural conditions in 1863, he began to focus on the general national-social situation in detail.

Pupilas and Morgadinha, although sketched at the same time, are extremely distinct in their final versions. Pupilas is Dinis' novel of infatuation with the countryside, reflecting his 1863 stay in Ovar. Artistically, the book is one of customs or countryside traditions, which serve as background for a series of everyday events. The typical rural characters appear in their natural dress, presenting

8

Egas Moniz, I, 46.

their attitudes and traditions in a characteristic language, full of proverbs, jokes and popular expressions. Once again it is a novel oriented by literary modes. The theme of the reitor is one common to both the long and short fiction of the epoch in Portugal and abroad.

Dinis' own awareness of the national problems intensified in the period from late 1867 through early 1868, as is quite evident from his correspondence. His discontent with regard to the social, political and religious situations in the countryside attains a very impassioned level. The infatuation disappears and is replaced by the overpowering realities of contemporary rural life. It is during this epoch that Morgadinha appears. This novel is not only Dinis' longest, but also his most complicated, due to the numerous changes in scene and to the several plots presented. As a reflection of his own state of mind, the social propagandizing overshadows the literary purposes. This is the first novel not inspired by contemporary literary sources; his themes, both social and literary, and their presentation are his own.

Fidalgos must be considered Dinis' most important novel. Written during the last three years of his life, it expresses the extreme urgency which he felt for presenting the nation's problems. He relates the political and social situation, and affirms that the solution of one would necessarily resolve the other. The novel shows the influence of Comte's positivistic philosophy, in which Dinis had great

faith. Artistically, we believe that he gives proof of his maximum ability. The novel is much simpler than the others with regard to plot and scene. The excessive social digressions, such as those of Morgadinha, are avoided. The sketches of manners change in purpose and content. Characters and events all assume very realistic proportions, adding to the artistry of the novel.

Dinis was successful in combining the conditioning factors of his prose fiction. From the literary point of view, this success is seen in the continuous popularity of the novels, read for their attractive stories and characters. In his social purpose, Dinis' success must be limited to his own epoch. He began the trend of using fiction for the presentation and censuring of the social and political situations of Portugal and was followed by the principal literary figures of the latter part of the century, including Eça and his followers, Teixeira de Queiroz, Abel Botelho, Júlio Lourenço Pinto and Fialho de Almeida.

B. Development of the Novels

1. Biographical Aspects

In his two volumes on Dinis, Egas Moniz devotes many chapters to the biographical characters and events of the novels. Besides the recurrent absence of the maternal figure,⁹ Moniz considers the masculine protagonists of the works, i.e., Carlos, Henrique and Daniel as being charac-

⁹ Ibid., I, 15.

terizations of Dinis himself.¹⁰ The addition of Jorge of Fidalgos, as an autobiographical representative of the social and political ideas of Dinis' last years, is only mildly suggested by Moniz.¹¹ Further, he confirms that many of Carlos' adventures in Família were actually those of Dinis himself.¹² Other characters pointed out as having biographical origins include Mr. Richard Whitestone, based on Dinis' father,¹³ Jenny, based on Dinis' cousin and godmother,¹⁴ the Ritinha of his ~~cor~~respondence. To the list of events, basically those in Pupilas and Família, proven by Moniz as of biographical origin, we can add the episode of the pa-teada at the theatre in Família (p. 724), as based on the above related biographical incident.

The compilation of the sources for characters and events is a valuable tool in the study of Dinis' works; however, in our analysis of Dinis' technique of characterization below, it will be of only incidental importance.

¹⁰ Ibid., II, 43-66, 189-216, 325-344, respectively.

¹¹ Ibid., II, 397.

¹² Ibid., II, 43-66.

¹³ Ibid., I, 46.

¹⁴ Ibid., II, 58.

2. Literary Influences on Dinis' Novels

Dinis, as shown in Chapter III above, was well aware of the works of his contemporary colleagues, both in Portugal and abroad, especially in France and England. Direct influences from the works of these authors with regard to themes and text are apparent in Família and in Pupilas, and to a lesser extent in Morgadinha. In our view, no direct literary influence appears in Fidalgos

Família was extremely original for Portuguese literature at its publication date in 1867. It is the first novel of contemporary Portuguese city life truly in the style of Balzac.¹⁵ The idea for the novel is clearly indebted to Balzac's Scènes de la vie parisienne, with the sub-title of Família being "Cenas da Vida do Porto." The little mysteries appearing in the plot are also another debt to Balzac. The novel's contents shows various other literary influences. Família is Dinis' attempt at a philosophical novel in the style of Sterne, Xavier de Maistre and Garrett. His contact with Maistre resulted from Viagens na Minha Terra.¹⁶ Through his readings of the eighteenth century novel, he

¹⁵ Camilo's novels of the early 1850's, principally Onde Está a Felicidade? and its successors, show a Balzacian influence, however, romantic emotions dominate over observed descriptions, a principal characteristic of Balzac's technique adopted by Dinis.

¹⁶ Garrett's first citation in Viagens na Minha Terra is to Maistre's work.

became acquainted with Sterne's works, Tristram Shandy and A Sentimental Journey.¹⁷

Viagens was the orienting force in regard to the novelistic plan of Família. We can justify this statement by showing the similarities in the development of the two works. Both begin with several chapters of philosophical ramblings on culture and the mundane,¹⁸ which are interrupted by a story dominating the rest of the work, leaving no time for further philosophizing. Several trips appear in Família; the one most related to the physical journey of Garrett is Manuel Quintino's through Oporto (pp. 759-62).

A second source of Família in regard to theme and text is Maistre's Voyage autour de ma chambre, first published in 1794. Voyage presents the narrator's rambling thoughts on life as he sits all alone thinking about the objects in his room--this being his trip. An analogous journey occurs in Família; Dinis describes Carlos' room on the morning after the masked ball, in what is actually a trip around it, with short comments on each of the objects encountered (pp. 635-37).¹⁹ Summary translations of three of Maistre's chapters

17

Dinis must have read these works in English, as no Portuguese translations were available. The earliest French translation which we have located in Portuguese libraries is from 1870.

18

Cf. Viagens na Minha Terra, Chapter I-XI and Família, Chapters I-III.

19

A similar "trip" occurs in Pupilas to Daniel, p. 69.

appear in Família, when Dinis describes Carlos' state of mind thinking about his possible future with Cecília (pp. 730-31).²⁰ In addition, Maistre's sister, to whom his work is dedicated, is also named Jenny, "...la meilleure et la plus aimée des femmes; --toi, la meilleure et la plus aimée des soeurs."²¹ Although Moniz believes Jenny to be the characterization of Dinis' cousin,²² his description fits Maistre's sister quite well.

The abundance of foreign influences in Família verifies that thematically it is a work of an immature novelist, without firm literary bearings or direction--one who can be swayed according to the moment's artistic mood. The novel's importance can be judged in two ways. First, the attempt at a philosophical novel à la Sterne or Maistre is not achieved, although Dinis ponders over similar themes--life, death, his nation, her people, war, human emotions, etc. Família is closer to Garrett's Viagens in its literary and philosophical purposes, but it does not have the playful atmosphere of the latter. Youthful Dinis lacked the wisdom, satire and subtle wit characteristic of these three authors;

20

Cf. Xavier de Maistre, Voyage autour de ma chambre (Paris: Jules Tardieu, Editeur, 1862), pp. 17-25. (Chapters entitled, "Aux Métophysiciens," "L'Âme," and "La Bête").

21

Ibid., pp. 68-69.

22

See Note 14.

the novel, in this respect, turns out as a simple imitation.

Seen in a national perspective alone, Família must be considered a distinguished novel. It continues Garrett's dilettante literature, showing several of his stylistic innovations, and testifies to Portuguese awareness of the rest of Europe. The continuous success of the work, we believe, is due to Dinis' vivid characterizations.

The novel immediately associated with Dinis' name is As Pupilas do Senhor Reitor. This is due to the memorable characters portrayed, including the reitor and João Semana. Biographical events predominate in this work; however, its general literary idea is due to earlier national and foreign prose fiction.

Dinis was well aware of the literature on rural life. This is evident from the three themes presented in the novel: that of rural life in general, that of the rural priest and that of the rural doctor. The first two are traceable to earlier Portuguese literature--to Herculano's O Pároco da Aldeia and to Paganino's Os Contos do Tio Joaquim. The theme of the rural doctor is not found in earlier Portuguese literature, but can be traced back to Balzac's works, most specifically, Le Médecin de Campagne.

The short stories narrated by Tio Joaquim praise rustic life. Its scenic beauty, its salutary effects, its language and its customs, both social and religious, are revealed. Paganino was not blind to the poverty and unpleasantness of the countryside; lack of educational opportu-

nities and social progress are cited. As the similarity of thoughts is remarkable, the conclusion that the general rural conditions in the north of Portugal, local of Dinis' fiction, differed little from those of Lisbon's surrounding area, about which Paganino wrote, can be suggested. The rural atmosphere of O Pároco da Aldeia was to a lesser degree influential in Pupilas. Herculano does refer to nature, customs and blandly to social conditions, but he rarely achieves a detachment from the purely romantic novelistic purpose of these descriptions to arrive at any critical statement on their relevance to life in Portugal.

Dinis' contact with the theme of the village priest was not limited to national sources alone. His knowledge of Balzac's works no doubt included that of Le Curé de Tours and Le Curé du village; he was also acquainted with Goldsmith's Vicar of Wakefield.

Dinis' reitor has been generally considered as modeled on Herculano's pároco; there exists, however, one prime difference between them--their religious roles. Further, Paganino's work has a padre prior, probably directly influenced by Herculano's, but one who more closely approaches Dinis' character in religious matters. Herculano's pároco is the model of religious dedication, kindness, altruism and sincerity. He performs whatever action necessary to insure the happiness of his parishoners, including scheming. His world is one in which all problems can be resolved without too

much difficulty, in other words, a world of little reality.²³ Paganino's padre prior appears briefly in two of the short stories, "O Romance dum Céptico da Aldeia" and "O Sexto Mandamento." In the latter story, Paganino describes him as "...um modelo de virtude e um exemplo vivo de caridade cristã,"²⁴ but he is not as successful an intriguer as the pároco. He is politically oriented, an absolutist, but concerned with the lack of education, both practical and moral, of his flock. Thus, Herculano's pároco was probably the basic model for Paganino's; however, the latter attaches a new social and political orientation to his character.

Between his first sketching of Pupilas and its final publication in 1866, Dinis discussed his idea of a reitor in "Impressões do Campo."²⁵ The priest that most intrigued him was Lamartine's Jocelyn. Aside from his romantic characteristics, Dinis admired him as a self-sacrificing priest, dedicated to his church and parishoners and his solitary life, yet who is forgotten after his death. Dinis' poem titled "O Bom Reitor" accompanies this article, summarizing

²³ For more detailed studies of the priest as a figure of Herculano's novels, see Manuel Trindade, O Padre em Herculano (Lisboa: Editorial Verbo, 1965); also Zacarias de Oliveira, O Padre no Romance Português (Lisboa: União Gráfica, 1960).

²⁴ Rodrigo Paganino, p. 158.

²⁵ Loc. cit., pp. 716-724.

his ideas.²⁶

Pupilas' reitor, named Padre Antônio Pereira, is similar to these figures. His exact religious position is however ambiguous; he is an egresso (p. 3), a former monk, once called o pároco (p. 54). He is never seen performing any religious rite. Zacarias de Oliveira describes him in the following way:

Mas é [o padre reitor] um ideal do romantismo, superior até ao Pároco da Aldeia de Herculano, é o padre ainda hoje entendido em muitas regiões do Norte do país: um padre que não inquieta, que está em casa quando se precisa dele para as trapalhadas humanas, um padre que ralha como homem superior e em nome da honra e virtude natural do bem ao alcance das mãos; uma padre sem sermões, a expor com a vida uma religião sem verdades intelectuais, uma religião que toca o sentimento; um padre de uma religião sem dogmas²⁷, ou com estes festivos e sentimentais.

Saraiva and Lopes describe him as a priest of a "religião liberal."²⁸

Some evident similarities of Padre Pereira and Herculano's pároco include their marriage making propensities to achieve

²⁶ Ibid., pp. 723-24; also in Júlio Dinis, Poesias--Primeira Parte, loc. cit., pp. 328-330.

²⁷ Zacarias de Oliveira, "Júlio Dinis: o Padre Sentimental," p. 104.

²⁸ Antônio José Saraiva and Oscar Lopes, História da Literatura Portuguesa, 5a. edição, corrigida e aumentada (Porto: Porto Editora, s.d. [1965]), p. 719.

true happiness for their flock,²⁹ and their use of bengalas,
 canes, owing to their advanced years.³⁰ Padre Pereira does
 have several distinctive qualities. Since he is a charac-
 ter of an author who was also a doctor, his old age is plagued
 by rheumatism.³¹ In addition, our knowledge of him is much
 more profound than that of Herculano's character; the pároco
 is simply known through his good deeds, while the reitor is
 presented through his thoughts, as well as his actions.

The second memorable character of Pupilas is João Semana,
 based on João da Silveira, who was a doctor whom Dinis had
 met in Ovar, according to Moniz.³² Since the rural practitioner
 does not appear in earlier Portuguese literature, we believe
 that Dinis' idea for his presentation was due to Balzac's
 Dr. Benassis of Le Médecin de Campagne.³³ Although João Se-
 mana's biography differs greatly from Dr. Benassis', his
 extreme devotion to his profession, to his patients and their
 welfare is a strong descriptive link between them. Their
 major disparity lies in their attitudes towards progress.

²⁹
 36. O Pároco da Aldeia, pp. 144, 156; Pupilas, pp. 29, 32.

³⁰
 53, 164. O Pároco da Aldeia, pp. 152, 156; Pupilas, pp. 13, 40

³¹
Pupilas, pp. 10, 12, 164.

³²
 Egas Moniz, I, 317.

³³
 Or any of the other 39 doctors appearing in Balzac's
 works. See D. L. King, p. 119.

Dr. Benassis readily institutes programs according to social and medical developments, while João Semana rejects any new idea simply because it is new. Daniel das Dornas, the new rural physician, has the progressive attitudes of Balzac's character.

Pupilas' moralistic and didactic themes were influenced by Os Contos do Tio Joaquim. Each of Paganino's stories has a moral, of a religious or mundane nature. From them, the reader should learn proper human behavior in the described situations. Short moralistic episodes also appear in Pupilas; unlike Paganino's stories, however, Pupilas' morals are suggested from the scene, but never directly stated. Still another debt to Paganino's and Herculano's works is the type of digression appearing in Pupilas. Human emotions, nature, literature, the state of Portugal, her government and its lack of stability and progress are topics of these authors, each one representing his own political and social points of view. Dinis' digressions approach Paganino's rather than those of Herculano, principally for their defense of the future of Portugal under liberalism and their consideration of the role of women in society.

The overpowering number of literary influences in Familia is avoided here; however, Pupilas is still detrimentally swayed by Herculano's O Pároco da Aldeia. For example, the title As Pupilas do Senhor Reitor, which clearly reflects Herculano's, suggests the novel to be the story of the pupilas and the reitor, although none of these characters is as well

described or analyzed as is Daniel das Dornas. We also receive the impression that the work was built around the reitor and João Semana, who appear in almost every scene, and that the other characters' presence is simply to demonstrate the formers' qualities, as in the case of the pároco. Although Dinis probably had encountered all the rural types described, several show a dependence on Herculano's characterizations. The similarity in attitude of the pároco's Tia Jerónima to João Semana's maid, Joana, or the parallel beauty and simplicity of Bernardina and Clara das Meadas appear more than coincidental. Further, the little mysteries in the novel are debts to Balzac, once again.

Nonetheless, Dinis' Pupilas is the work of the greatest artistic maturity on the rural theme among these three. Neither Herculano's Pároco nor Paganino's Os Contos do Tio Joaquim attained the success of Pupilas. Dinis was able to unite the three basic ingredients of these works, i.e., sketches of manners, didacticism and digression, in proper degrees, not permitting one to overshadow any of the others, as in the case of his colleagues.

Unlike Família and Pupilas, the idea for Morgadinha, we believe, did not originate with a literary purpose in mind, but rather with a social one. A realistic presentation of social conditions had no precedent in Portuguese literature, although social themes did appear in Herculano and Paganino. Whatever Dinis had sketched for Morgadinha in 1863, no doubt required change in 1867. A new plan for the novel was pro-

bably prepared, one in which the characters and actions are conditioned by the social problems discussed. This conclusion can be drawn from the fact that each character represents a point of view about a social problem debated in the course of the work. At times, we believe, characters such as Tio Vicente, the Conselheiro Manuel Bernardo and Ermelinda, among others, lose their literary identities, being replaced by the social role which they represent--the old man conceding to the new generation, the politician under various pressures, and a victim of rural religious abuses, respectively.

One of the attractions of the novel results from these dual roles played by some characters. The novel's didactic qualities also rest in characterizations. The rapidity of scene change gives this very lengthy novel an extremely quick pace, especially in its second half. In his exuberant disclosure of rural Portuguese social conditions, Dinis' literary purposes become relegated to a secondary position.

The most original of Dinis' novels is Fidalgos. The idea for this work was clearly both literary and social. The title and contents indicate that it is an allegory. The state of the Casa Mourisca, symbolic of rural Portugal, and the mentality of its inhabitants, the old nobility, are shown to be out of place in the mid-nineteenth century nation. Technically, the novel has much less of Dinis' characteristic digression and description, but achieves an overall ar-

tistic effect which merits it the place of distinction among Dinis' works.

C. Dinis' Themes and their Development in the Novels

1. Themes of Dinis' Novels

As shown above, Dinis was indebted to his predecessors for many of his themes. Our purpose here is to present those which he adopted and to show their development in his works.

We distinguish three thematic groups: literary, social and philosophical. His literary themes include the presentation of city life, rural life, the country priest, the country doctor, scenes of traditional customs and nature. His social themes, occasionally overlapping with the literary ones, refer to the state of life in Portugal. Specific attention is given to the class problems, the lack of educational facilities in the countryside and to the underdevelopment of the nation in her political, economical and cultural existence. In all cases, Dinis will supply some sort of solution for these problems within the novels. Dinis' philosophical themes have both didactic and personal aims. He considers human nature, love, the role of women and religion in his attempt to provide a general philosophy about life.

2. Thematic Development from Pupilas to Fidalgos

a. Literary Themes

With the exception of nature, none of these themes remains purely literary throughout the four novels; they all

assume a social orientation at some point. For example, the theme of city life originates in Família as a literary concept. The pleasure of urban living, with its variety of activities, events and people are unquestionably praised. This theme also appears in the rural novels, but from a completely different point of view. Dinis began to compare the city and countryside for their quality of life. The city's prime importance will be as a center of education and progress,³⁴ otherwise it is just a site which breeds corruption,³⁵ illness, as exemplified by Henrique de Souselas,³⁶ and polluted airs.³⁷ The superiority of rural life is hinted at in Pupilas, glaringly declared in Morgadinha and once again simply affirmed in Fidalgos. The great distance in miles, as well as in spirit, between the city and the countryside is emphasized in Morgadinha (pp. 235-244); the necessary unity and effective functioning of their relations is stressed in Fidalgos through the trip of Tomé da Póvoa and Jorge to Oporto to settle rural affairs.

Rural life first appears in Pupilas. Its tranquility and its maintenance of the traditional national customs are glo-

³⁴ Pupilas, pp. 23-24; Morgadinha, p. 294; Fidalgos, pp. 975-76.

³⁵ Pupilas, p. 130.

³⁶ Morgadinha, pp. 237-239, passim.

³⁷ Ibid., pp. 294, 295; Fidalgos, p. 1013.

rified. The view here is within the literary tradition of idealization and superficiality. Morgadinha insists on the praiseworthy qualities of rural life, but reveals the political, social and technological advances affecting the countryside and presenting new problems for its inhabitants. Solutions will be difficult, according to Dinis, due to the extremism, the conservative mentality of the people and the general unpopularity of these new advances, regardless of their merit. The intense social propaganda of Morgadinha is avoided in Fidalgos, perhaps his most balanced and realistic presentation of the rustic life. He reaffirms here the scenic beauty and salutary effects of the countryside; however, a new type of rural life replaces that of Pupilas and Morgadinha. A traditional custom is no longer a esfolhada in Pupilas or the mail delivery in Morgadinha, but rather one of agricultural activities. The literary locus amoenus is evident in the rural novels; its presentation is shaped by the social conditions.

In his use of the literary theme of the village priest he was, as mentioned above indebted to Balzac, Herculano and Paganino. In Pupilas, the reitor follows, more or less in the footsteps of his literary predecessors with the differences we have noted. He is the only village priest of Dinis' works. In Morgadinha, there are at least eight priests mentioned; with the exception of one, very briefly described,³⁸ none

³⁸
Morgadinha, p. 501.

approaches the description of the reitor. Most are presented either drinking in bars or as part of a large group. In addition, a great number of missionaries and monks appear. The village priest is also absent in Fidalgos, where the only religious figures are the ex-monk Frei Januário and one of the Cruzeiro brothers. The limitation of this theme to Pupilas perhaps indicates that as Dinis became aware of the actual state of rural Portugal, he realized that the presence of the Church representative was not as propitious as he had first considered.

The country doctor has also been cited as a novelistic debt to Balzac. There are three country doctors in Dinis' novels: João Semana and Daniel in Pupilas and Tio Vicente of Morgadinha. Both João Semana and Tio Vicente, who never officially studied medicine, are traditional figures. They both fit the idea of the rustic practitioner--one who is dedicated to his patients, untiring in his work and who in turn is greatly loved by the people, almost to the extent of their considering him infallible, as in the case of Tio Vicente.³⁹ Dinis rejects these two characters as doctors--in João Semana's case through the presentation of Daniel, and in Tio Vicente's, through the destruction of his home. Daniel das Dornas is the rural physician of the future, one who will bring medical advances to the countryside. The medical figure is totally absent from Fidalgos; Moniz suggests

³⁹ Ibid., p. 334.

that this is probably due to Dinis' disgust with medicine,⁴⁰ as a result of his own declining health.

The costumbrismo of Dinis' works has generally been a motive for attaching the romantic label to them. José Montesinos rejects the contention that the costumbristas were necessarily oriented towards romanticism: "El costumbrismo se enfrenta con la realidad contemporánea, se pone al estudio de las circunstancias nacionales...."⁴¹ Dinis' is of this fashion; the reality of the descriptions is of the greatest interest to him.⁴² The source for this literary orientation includes Herculano and Fernán Caballero, whom he cites as a costumbrista.⁴³

In the course of the four novels, Dinis' use of the sketch of manners continually declines, with a new type of scene finally appearing in Fidalgos. Família, as indicated by its sub-title, is a novel of scenes of life in Oporto: these include the night in the Águia de Ouro (pp.603-620), as well as the numerous descriptions of the lives of the portuenses and the English. Pupilas must be considered the

⁴⁰ Egas Moniz, II, 368.

⁴¹ José F. Montesinos, Costumbrismo y Novela: Ensayo sobre el Redescubrimiento de la Realidad Española, 2a. edición (Madrid: Editorial Castalia, 1965), p. 47.

⁴² Faustino de Novais wrote to Dinis about the veracity of the costumes, as noted above.

⁴³ Morgadinha, p. 380.

most costumbrista of the four works. To a certain extent, the novel is built around these scenes, for they appear at spaced intervals: the scene of Pedro and Clara at the fountain (pp. 30-32), is followed by one of the jogadores, gamblers, in the bar (pp. 54-57), by the presentation of the typical aldeão (pp. 152-153), and finally by a scene in João da Esquina's store (pp. 196-207), among many others. This costumbrismo is further achieved through the characters and their conversations, which are full of anecdotes, popular speech, maxims and abundant religious sayings. The purely literary purposes of these presentations is evident.

A reduced number of these scenes and a change in the purpose of the costumbrismo occurs in Morgadinha. With the exception of the description of Christmas, including the family dinner and the auto on the Dia dos Reis (pp. 377-86, 422-433), it takes on a predominantly social tenor. In the scene of Damião Canada's bar, people are no longer depicted as involved in card games or in exchanging gossip, as in similar scenes in Pupilas, but are presented as heatedly discussing religious and political issues (pp. 494-99). The ceremony conducted by the missionary (pp. 437-444), as well as the burial of Ermelinda (pp. 500-510), both of which could simply have been treated for their literary or local color values, attain a strong social tenor. Finally, the scene of the elections is not presented to show the way they are conducted in the countryside, but rather to demonstrate the inacceptability of the rural political situation (pp. 540-

551). Characters, including Tio Vicente and the Conselheiro, lose their picturesque qualities and become representatives of social and political points of view. Although popular speech continues, religious expressions are few.

In Fidalgos, we see a group of scenes, not related to traditional depiction of rural manners and customs, in which Dinis attempts to influence the reader's view of life in the countryside. Substituting for the scene of the esfolhada or the group conversing in a bar, are views of men working in the fields (pp. 914-915; 1078). As Dinis believed that agriculture would be one of the keys to Portugal's future, the social intention of these scenes is clear. Characters here continue to have notable social identities, but do not lose their literary ones. Popular speech and sayings are very limited, even in the conversation of the rural types, such as Ana do Vedor. Dinis' rejection of costumbrismo can be attributed to a realization that an adherence to traditionalism was fine, as long as it did not prevent national progress.

As discussed above, Victor Hugo's poetry influenced Dinis' pantheistic and ultra-romantic view of nature. Surprisingly, the majority of these references to natural surroundings appear in Morgadinha and Fidalgos and not in Pupilas. In Família, the landscape appears on five brief occasions.

Nature, as a theme of the novels, is a consoling and intimate force, with which the characters are identified. Besides his directly relating two principal characters, João

Semana and Tio Vicente, with nature, he often refers to her power of conditioning characters' moods. Henrique de Souselas, just arrived from the city after a tiresome journey, awakes in the morning to the sunrise and his outlook on life changes completely.⁴⁴ Further instances of the sun's capacity in this area appear.⁴⁵ Rather than shape the thoughts of characters, descriptions of evening tend to reflect their state of mind. The uncertainty of Berta at her arrival in her parents' home is described through a depiction of nighttime:

Há uma misteriosa solenidade no espectáculo que de noite, e noite de pouca luz, se goza assim de uma janela aberta, no campo. Há fora um silêncio que amedronta, uma escura vastidão que apavora, silêncio que às vezes interrompe o rastejar furtivo de um réptil, o cair de uma folha, e não sei que outros ruídos vagos; escuridão, onde parece distinguir-se o movimento de umas formas estranhas e monstruosas.⁴⁶

Descriptions of nature as a purely external force also refer to her powers: "Descerrando o véu de nuvens que encobre o fulgor do Sol, elevando, acima do horizonte, esse majestoso lampadário do mundo, ou o brilhante reflectidor que ilumina as noites desanuviadas, a natureza opera, a

⁴⁴ Morgadinha, p. 258.

⁴⁵ Ibid., pp. 450; Fidalgos, pp. 909, 975, 1176.

⁴⁶ Fidalgos, p. 968.

cada momento as mais admiráveis e completas metamorfoses." Moonlight is a constant companion, almost hauntingly so, to his descriptions of evening. The abundance of these presentations in Fidalgos might be a reflection of Dinis' own attitude towards life at the moment he was writing the novel. In a typically romantic approach, Dinis suggests that only an artist would be capable of presenting rural nature. Sunrise on Christmas day is considered completely indescribable.

As part of his depictions of nature, Dinis comments, at times almost scientifically, on the weather of various months and seasons in the Minho region. Statements on rural trees and flowers are generally rare and brief; he appears not to have had a favorite among the flora. The productive quality of nature is stressed in Fidalgos; Jorge admires the crops in the fields of the Herdade.

⁴⁷
Morgadinha, p. 358.

⁴⁸
See Pupilas, p. 139; Família, p. 820; Morgadinha, p. 392; Fidalgos, pp. 939, 1007, 1087.

⁴⁹
See Pupilas, p. 44; Morgadinha, pp. 259, 264, 267, 316, 585; Fidalgos, p. 677.

⁵⁰
Morgadinha, p. 328.

⁵¹
For comments on months, see Família, p. 603; Morgadinha, pp. 235, 322; Fidalgos, p. 909. For comments on the seasons, see Família, p. 814; Pupilas, p. 76; Fidalgos, pp. 909, 1051, 1071.

⁵²
Pupilas, pp. 13, 29, 58, 76; Morgadinha, pp. 316, 521.

2. Social Themes

Dinis' knowledge and exposition of rural social conditions resulted from his 1863 stay in Ovar. In Pupilas, we see only one rural problem--the quarrels of the old and the new generations in regard to medical practices; this same quarrel appears in Família with regard to commercial methods. The peacefulness of the countryside is destroyed in Morgadinha by social, religious and political difficulties resulting from the dawn of a new epoch. Fidalgos' description of social conditions is quite sober and realistic; change, as Dinis attempts to prove through his characterization of Jorge, will result from action rather than from just plain awareness of the problems. Dinis' social themes, thus, can be considered in three categories: the quarrel of the old and new generations, rural social conditions and family life.

a. The Quarrel of the Old and New Generations

Dinis is probably the first Portuguese novelist to discuss the now popular "generation gap." João Semana's inability or lack of desire to understand Daniel's medical theories, Manuel Quintino's refusal to adopt Carlos' commercial concepts, as well as D. Luís' difficulty in comprehending Jorge's actions result from their individual protests against their contemporary life, with its daily changes and new ideas. This, for Dinis, is one of the faults of Portuguese mentality and one of the principal reasons for his nation's backwardness. It is neither a mentality limited to the supposed-

ly cultured people, but it is also rampant among the average folk. Such is the reader's conclusion from the scene between José das Dornas and João da Esquina about Daniel's work at the medical school,⁵³ or from Frei Januário's attempts to sabotage Jorge's plans. The typical camponês would reject any change in order to maintain "...o estado regular das coisas na sociedade e no mundo...",⁵⁴ and because, "Eu fui criado nisto..."⁵⁵ A solution for this problem is not evident from Dinis' novels. From the advanced age of the old people, we receive the impression that only time and the passing of this generation will bring about a desire to accept new ideas.

b. Social Conditions

Four rural social situations receive Dinis' attention during the novels: the lack of rural education, social class disputes, the institutional organization of the government and its relationship with the realities of the countryside and finally, the rural religious situation.

Public instruction is the basis for the future social development, according to Dinis. As a theme, it appears in each of the novels. Pupilas indicates the lack of educational facilities; Margarida appears to have taught herself to read and write, but owing to the lack of books available

⁵³ Pupilas, pp. 50-53.

⁵⁴ Ibid., p. 99.

⁵⁵ Ibid., p. 137; see also Morgadinha, p. 242.

in the countryside, she has to read the same ones time and again. An education is unjustly denied the typical rural youth, symbolized by Clemente in Fidalgos. Even when the rural education was obtained, however, its quality was of dubious value. Augusto, in Morgadinha, is sent to the city to study, for the Conselheiro had little faith in rural teachers (pp. 293-94); such is the situation with Berta in Fidalgos. The attitude of the rustic folk towards education, even among the more cultured classes, was hostile, probably related to their fear of innovation. Bento Pertunhas, in Morgadinha, chides Augusto for his diligence in his studies: "Meu rico, por dois dias que um homem passa cá neste mundo, tolo é que se mata. E então neste país..." (p. 314). D. Luís has difficulty in selecting a profession for his fidalgos sons, finally deciding not to give them any, as the times were not favorable for the chosen careers.⁵⁶ Dinis realized that not only was a fundamental education necessary for all the rural Portuguese, but also a practical one. His contact with the political and religious situations in the countryside without doubt proved to him that the people were extremely innocent and easily deceived.

The contemporary rustic political situation is ignored in Pupilas, but blatantly presented in Morgadinha, and to a lesser extent in Fidalgos. The opinion offered about the Portuguese government is not favorable; Dinis demonstrates its

⁵⁶ Fidalgos, p. 907.

ineffectiveness, corruption and lack of interest in the rural people and their situation.

The government's ineffectiveness is shown through the problem with road construction. In Morgadinha, we learn that studies for a new road take as long as twenty years and "... de ordinário sai sempre como se não fosse tão estudada..." (p. 297).⁵⁷ The government's general interest in rural conditions was also dependent on the epoch; during the election period, her agents were omnipresent, otherwise there were none. The chosen spokesman for Dinis' liberal ideas is the Conselheiro Manuel Bernardo, who admits to being a corrupt politician, and to making deals on the side when he believed that one of his goals can be reached.⁵⁸ Dinis considers that his nation's political situation is bad, simply because its directors are human. He does the best he can under present circumstances, hoping that the future will be better. Representative of another aspect of Portuguese politicians, probably the more common one, is the Brasileiro Seabra. He is a know-nothing, whose opinions on any matter are vague and vary according to his audience. He incites the people against the Conselheiro by playing on their ignorance and by his self-accredited influence as a successful torna-viagem, returnee. Dinis' criticism of him here is not that he is a Brasileiro, but rather that like any other ridiculous and am-

⁵⁷ See also Ibid., pp. 926, 927.

⁵⁸ Morgadinha, p. 362.

bitious politician, he is an obstacle in the way of national progress. In Fidalgos, we see that Dinis continued to have faith in liberalism and the future. He cites the agricultural reforms of Mousinho da Silveira as one past achievement (p. 932).

The rural religious problem would probably be more difficult to resolve. The society of Dinis' novels includes both good and bad priests, the latter group being greatly accentuated in Morgadinha. In addition, rural religion here invokes groups of bigoted missionaries and their shameful playing on the ignorance and religious superstitions of the common folk. They are attacked by Dinis not only for their abuses of the coarser forms of Catholicism, but also for their speeches, in which "...o eterno anátema da ignorância contra o progresso da sociedade servia de tema predilecto aos seus bárbaros discursos."⁵⁹ Their success among the countryfolk was unquestionable; Dinis presents many beatas, devoutly religious women, all of whom are under the hypnotic influence of these men. Sra. Catarina do Nascimento de São João Batista and the group of women in the "Sagrada Coração de Maria"⁶⁰ are the principal representatives. The view of religion in Fidalgos takes on shades of anti-clericalism; both religious figures, Frei Januário and one of the Cruzeiro

59

Ibid., p. 301; see also ibid., pp. 504-5.

60

Another unnamed beata and her organization "As Escravas da Nossa Senhora" are presented in Pupilas, pp. 201, 202.

brothers, are malicious.

The existing conflict among the Portuguese social classes is portrayed in Fidalgos. The new bourgeoisie and the old nobility are the principal antagonists in this situation. Their disputes show their lack of respect and trust for one another.⁶¹ Considering that the future of the nation depends on its unification, Dinis narrates how each of the two classes reached its actual position. His desire is to educate the people to each other's state, with the aim of establishing mutual respect. The economic future of the nation would have to begin with the cultivation of the soil; thus the story of Tomé da Póvoa is greatly emphasized and glorified. Dinis shows that Tomé's achievement, rising from a hired foreman in the Casa Mourisca to an independent landowner, required sacrifices, but can and should be imitated by others for the best of the nation. Dinis presents other members of the povo, Tomé's name thus being symbolic, as also having achieved this goal.⁶²

Although Dinis' sincere interest in rural social conditions cannot be denied, his presentation of these situations is general and superficial. This treatment can be justified by the fact that his desire was first to write literature and secondly, to write a literature which would reflect contemporary social conditions as he saw them. His solutions

61 Fidalgos, p. 935.

62 Ibid.

to these problems are also superficial. Following the positivistic theories of Comte, Dinis confided greatly, perhaps too much, in the good will of men to achieve a common end for the future of Portugal. His novels, however, do enforce the idea that before all, the political situation of the nation must be resolved.

Family life is a basic theme of Dinis' works; indeed, it appears that his view of Portugal was that of a large family. All characters are shown amidst their families; those without one are presented as having been adopted, e.g., Augusto and Tio Vicente in Morgadinha. His depiction of family life is based on many autobiographical situation; its basic characteristic is the lack of the mother figure. The Dornas brothers, Margarida, Jenny and Carlos, Cecília, Madalena, Henrique, Augusto and the fidalgos all lost their mothers at an early age. The paternal figures, e.g., José das Dornas, Mr. Whitestone, the Conselheiro, or D. Luís, are of austere natures, reflecting Dinis' own father.⁶³ Still another trait of the families in these novels is the existence of two very closely related and affectionate children: Pedro and Daniel, Margarida and Clara, Jenny and Carlos, Madalena and Angelo, Jorge⁶⁴ and Maurício. The joys of family life are often described,⁶⁴ their stage being the home. Each of Di-

⁶³ Egas Moniz, I, 125.

⁶⁴ e.g., Morgadinha, pp. 359-61.

nis' families and characters has a residence which is well described--be it the Casa Mourisca or the shack in which Tio Vicente lives. The home indicates the social and intellectual state of the inhabitant; thus, the numerous religious articles in Zé Pereira's home, in Morgadinha, evidences his wife's carolice (p. 301), as Tomé da Póvoa's Herdade represents progress.⁶⁵ Interior descriptions, especially of kitchens and bedrooms, both sites⁶⁶ of activities and thought, are found in all the novels.

c. Philosophical Themes

Following in the footsteps of Sterne, Fielding, Balzac, Dickens and Herculano, Dinis presents his own philosophy on life and his nation. The subjects are basically always the same, with slight modifications according to the exact purpose of each novel. Included are thoughts on human nature, the Portuguese, religion, education and women.

His opinions on human nature and emotions predominate over all others in the novels; they appear in his digressions on the mental state of his characters. The most scrutinized emotion is love, its birth, development and fulfillment. Man's general attitude towards life and his world, towards his friends, his occasions for happiness and sadness, as well as his qualities and faults are discussed. Dinis' philosophy

⁶⁵ Fidalgos, pp. 908-909.

⁶⁶ See Pupilas, p. 76; Família, pp. 636-67; Morgadinha, p. 381; Fidalgos, p. 1023.

can be described as one of observed truths. No attempt is made to be rigidly scientific, human emotions, he affirms, are greatly dependent on sensibilidade.⁶⁷

Dinis' philosophy of Portuguese life and mentality is not one of extreme enthusiasm. Although he loved the traditions of rural Portugal, certain aspects of the countryfolk's mentality were disagreeable, such as their ridiculous superstitions,⁶⁸ and their innate fears of strangers.⁶⁹ In Família, general comments are made on the Portuguese in comparison with the English and French. Dinis considers the Portuguese the most sisudo, or level headed, people of Europe (p. 856); other epithets include pusilânime (Ibid.), acanhados and envergonhados (p. 676). The Portuguese simply did not know how to enjoy themselves (p. 856), and were not proud of anything truly Portuguese (pp. 676-77). Dinis clearly loved his country, but was not blind to her faults; this view can be considered still another aspect of the reality of his novels.

As a teacher, Dinis was concerned with education and its purposes, and he expressed several ideas. Besides its importance for the nation's future, on a personal level, education is the individual's opportunity for a keen humanistic and social development. The importance of early qualified in-

67 Júlio Dinis, "A Ciência...", loc. cit., p. 705.

68 Pupilas, p. 34.

69 Morgadinha, p. 448.

struction for children is preached.⁷⁰ Education is further considered a continuous process throughout life; travelling, he felt, was an excellent means of education.⁷¹

Dinis speaks about religion in all the novels; however, in Fidalgos, he limits himself to only one brief comment. He does not express any specific philosophy on the purpose of religion, he himself not being extremely religious, although in the presentation of his characters, religion is an indivisible part of their lives. In Familia, he expresses a hope for religious tolerance between the Catholics and Protestants; Carlos' marriage to Cecília is faced by a difference of faiths,⁷² which he often notes. Feasts and processions, the joyful aspects of religion, are described more for their picturesque than their pious value.⁷³ The religious abuses⁷⁴ and the political role of the clergy are censured.⁷⁵ Dinis believed that the Church should not play any role whatsoever in politics.

⁷⁰ Ibid., p. 312.

⁷¹ Ibid., p. 236.

⁷² Familia, pp. 731, 751, 756, 895. Moniz suggests that Cecília might have been the name of one of Dinis' woman friends, Egas Moniz, I, 46.

⁷³ Familia, pp. 731, 751, 756, 895.

⁷⁴ See Pupilas, pp. 201-02; Morgadinha, p. 504.

⁷⁵ Morgadinha, p. 354.

Finally, Dinis' philosophy of women contains several basic points. Women achieve their prime goal in life when they become mothers.⁷⁶ He sees them as generally well organized beings,⁷⁷ with certain favorable qualities, such as kindness, delicacy, a special instinct and a capacity for convincing, which are all influential and contagious. Women attain their greatest beauty when seen caring for a sick person.⁷⁸ In Familia, he speaks of a nervous woman and compares her to the unpredictable month of February (pp. 603, 756); she attempts to hide her nervousness through arranging the pins in her hat (pp. 682, 686). This idealized and somewhat innocent philosophy of women seems to have been conditioned by the role that they had during his own illness.

D. Conclusion

Each of Dinis' novels faithfully represents a period of his life and intellectual growth. As his awareness of his nation's problems increased, his interests became more varied and profounder. The scope of Fidalgos is quite distant from that of Pupilas.

The general atmosphere of each novel is also distinct, reflecting the varied literary and social purposes. Dinis presents a light and pleasant atmosphere in Familia and Pu-

⁷⁶ See Pupilas, pp. 125, 136, 215; Familia, p. 598; Morgadinha, p. 511.

⁷⁷ Familia, p. 750; Morgadinha, p. 554; Fidalgos, p. 1150.

⁷⁸ Pupilas, pp. 95, 215.

pilas, one of social and political concern in Morgadinha and finally an ominous ambiance in Fidalgos. No doubt, to a certain extent these moods reflect Dinis' own state of mind resulting from his illness, but they also exhibit an ever growing awareness about and an intense preoccupation with the future of his nation.

No great development in his social thought appears in the course of the novels. His themes and opinions remain the same, although a keener pin-pointing of the nation's exact ailment finally occurs in Fidalgos. The space of time between the writing of Morgadinha and that of Fidalgos was probably the most critically active of Dinis' life. Besides the resolution of national problems, Dinis realized that the nation's future would also involve an active participation in European affairs; gradually, he emphasizes this latter relationship in the novels.

A literary development, however, is noticeable in Dinis' novels. His dependence on his predecessors' works for themes and general novelistic approach gradually disappears. Morgadinha and Fidalgos, the latter especially, are characterized by originality in their themes, characters and presentations. A technical stylistic growth, as we shall attempt to show below, also takes place.

CHAPTER VI

Júlio Dinis' Novelistic Style

Dinis' prose fiction style resulted from several sources. It reflects that of the romantic novelists, Scott, Herculano and Garrett, while Balzac's realistic literary techniques play an ever increasing role. The influence of the eighteenth century English novelists, especially Fielding, directed his ideas on characterization and the use of digression. Finally, Dinis' own concept that his literary goal was achieved when the reader was able to read and understand his novels without difficulty, would cause him to write in a style which is free of "ornatos e arabescos."¹ The aim of this chapter is to try to show the basic tenets of Dinis' style and their development from Pupilas to Fidalgos.

¹ Júlio Dinis, "Ideias que me Ocorrem," loc. cit., p. 533.

A. Narrative Technique

1. Point of View

Following in the tradition of the English and contemporary romantic novelists, Dinis is the omniscient author. His intrusions in Pupilas, Família and Morgadinha are the standard ones: to comment on a scene or on a character's opinion or action, to philosophize on a state of mind or social condition, to address the reader asking his opinion about a situation, or to declare that he himself cannot explain the cause of an event or emotion. His presence is most evident in Pupilas and Família, in which he appears in some form on almost every third page. In Morgadinha, we note a decrease in his appearance in the work, and finally, in Fidalgos, he rarely appears, and generally addresses the reader indirectly.

In Família and Fidalgos, Dinis wanders from his stance as the omniscient author. Carlos tells Jenny about the events of the masked ball, referring to the mysterious young lady he had followed home (pp. 641-47), an incident which had not been related previously by Dinis. Later on, Cecília, that mysterious young lady, narrates the same story to Jenny from her point of view, leaving out parts which cast her in a bad light (pp. 686-88). Thus the event is told by the two characters, rather than by the author himself. Similarly, in Fidalgos, the position of complete omniscience is further rejected. With the arrival of Gabriela at the Casa Mourisca, the comments on the fidalgos state of mind and actions come

from her through letters and interior monologues (pp. 1020, 1103, 1146, 1158, 1163, 1165). This gradual shifting in point of view accounts for the decrease in Dinis' presence and digressions in the novels.

2. Scene and Summary

In his use of scene and summary, Dinis is once again faithful, generally, to his novelistic predecessors with his preference of scene over summary. Characters' lives and family histories are related in retrospective summaries. The events which he wants to emphasize are presented in scenes; these include the costumbrismo of Pupilas, life in Oporto in Família, the rural abuses in Morgadinha, and the scenes of land cultivation in Fidalgos, as well as the dramatic encounters in all the novels. In several cases, however, Dinis employs both techniques at the same time. For example, in Família he summarizes in a vivid language the atmosphere, the types and the conversations at the Águia de Ouro in a few paragraphs (pp. 605-606), and then he presents a descriptive scene of thirteen pages to affirm this summary (pp. 607-20). A similar situation develops in Morgadinha with regard to the presentation of Christmas eve; half of Chapter XIV is dedicated to a summary of the activities of that evening, followed by a scene presenting these very activities.

Dinis was not completely original in each of the novels with regard to scenes, for we find basically the same or extremely similar ones in each or several of them. In addition

to those between brothers, brother and sister, sisters, or lovers, we have many others which are often repeated: e.g., the scene of the return of a family member, such as Daniel in Pupilas (pp. 62-66), Henrique in Morgadinha (pp. 245-56), and Berta, Tomé da Póvoa's daughter, in Fidalgos (pp. 962-74); the scenes of family gatherings, which also serve as sketches of manners, such as the esfolhada, or harvest party, in Pupilas (pp. 139-149), the life of the portuenses (pp. 689-702) and that of the English (pp. 709-718) in Família, the Christmas eve party in Morgadinha (pp. 380-90) and the nobility's celebration in Fidalgos (pp. 1034-45); scenes of death are found in Pupilas, in the case of old Álvaro (pp. 220), that of Kate, Mr. Whitestone's maid, in Família (p. 811) and that of Tio Vicente in Morgadinha (p. 550). Finally, each novel has a confrontation scene: Pedro, with a gun, discovers Daniel to be the mysterious night visitor at Glara's home in Pupilas (pp. 176-78); in Família, Mr. Whitestone asks Charles why he pawned the watch he received as a birthday gift (pp. 799-801); Henrique detains the Morgadinha when she arrives from an evening visit to Tio Vicente (pp. 402-407); and Maurício and the Cruzeiro brothers almost assault Jorge, in Fidalgos, when he leaves the Herdade, home of Tomé da Póvoa's family, believing him to have come from a secret rendezvous with Berta (pp. 1030-33).

3. Time

The time span of action in the four novels is limited approximately to a period of about fifteen years; the date for the events in Família being given as 1855, while those

of Fidalgos can be attributed to the mid 1860's. Indeed, the year 1855 is constantly referred to in the former work through references to the principal events, e.g., the Crimean War and the near overflowing of the Douro, etc. The exact duration of the novel is about three months, from Carlos' birthday on February 19 (p. 611) to the middle of May, a few days after Jenny's birthday (p. 887).

In Pupilas, the first six chapters are a retrospective of Daniel's early years until he leaves to study in Oporto. We do not hear about him again until his return is mentioned by José das Dornas in Chapter XI. In the intervening chapters, Dinis presents a retrospective of the lives of Margarida and Clara, taking us to the proposed marriage of Clara to Pedro. A period of ten years passes, while we wait for the reappearance of Daniel. Our only hint to this is the references to characters' ages, an aspect in which Dinis is extremely meticulous. Pedro ages ten years in the course of two pages; we first see him at seventeen (p. 27) and then at twenty-seven (p. 29). When Daniel reappears, time is once again calculable. The novelistic action begins in winter (p. 33) and goes on through the end of September of the same year (p. 135), a period of seven months. Similarly, in Morgadinha, we learn that the action begins in December (p. 235) and from our own calculations of Dinis' references to the passage of time, it ends in February. Action in Fidalgos begins in September (p.909). No other direct information is supplied as to the duration of the novel. We can

only guess from the author's comments that it lasts a few months. We feel that Dinis is actually invoking the future in this last work. In his presentations of the gradual success of Tomé da Póvoa and the other rural farmers, Dinis appears to imply that eventually others will achieve this goal. We see that in his treatment of time, Dinis is distinguished from his predecessors and contemporaries by his interest in his very contemporary epoch and society.

4. Space

With regard to space, Dinis' novels are not as limited as they first appear. Their basic setting is always the region around the Minho, be it the city of Porto or the rural village. In the course of the novels, there is a growth in the geographical space. For example, in Pupilas, only slight, mostly uninterested, attention is paid to the Portuguese cities and even less regard for foreign nations. In Morgadinha, and more specifically in Fidalgos, Dinis places the countryside into contact with the cities and the rest of Europe. The Conselheiro, the rural representative, works in Lisbon, the seat of the government, while Jorge and Tomé, in Fidalgos, travel to Porto to settle rural affairs, and D. Luís had been a Portuguese ambassador in Europe, with Maurício having the opportunity to be a representative of his nation in Vienna. Dinis speaks about the successes of other nations and hopes that Portugal can imitate them. This increase in the novels' space is no doubt due to Dinis' own recognition that Portugal must par-

ticipate in contemporary European thought and action.

In the individual novels, the depth of definition of space varies. In Família, the city of Oporto is presented quite completely. Dinis describes the four different neighborhoods (pp. 621-22), the Praça dos Ingleses (pp. 649-652) and takes us on a tour through the city with Manuel Quintino (pp. 759-62). In the rural novels, these physical aspects are not as well defined. In Pupilas, with the exception of some shadowy descriptions of homes and a tavern, we know very little about the village. The situation is the same in Morgadinha. The village is once again very ambiguous, with its only well presented buildings being certain homes and Bento Pertunhas' post office station (p. 261). Fidalgos, although set in the Minho, is a reflection of all rural Portugal. The village is completely absent. Thus, Dinis appears to hint at the establishment of direct city-country-side ties. Unlike his contemporaries, Dinis saw Portugal as a reality and emphasized, especially in Fidalgos, the need for her to assume a respectable position within the European community of nations.

B. Descriptive Technique

The basic trait of Dinis' descriptive technique is his concern for detail. This is most evident in the last three novels, as Pupilas generally lack descriptions. In addition to outdoor landscapes, Dinis also presents the exteriors and interiors of offices, stores and homes and shows specific interest in the kitchens and bedrooms.

1. Landscapes

The presentation of the city of Oporto in Família is done gradually throughout the novel. Although Dinis believes that most readers know the city, his descriptions of its neighborhoods are presented for the uninitiated (p. 621). He further states that he will present the fisionomia particular of each one (Ibid.), thus indicating a scientific or psychological approach. Each neighborhood is clearly indicative of the accepted characteristics of its inhabitants. In discussing the English section, he states that with regard to their homes: "Arquitectura despretenciosa, mas elegante; janelas rectangulares; o peitoril mais usado do que a sacada. Já uma manifestação de um viver mais recolhido, mais íntimo, porque o peitoril tem muito menos de indiscreto do que a varanda" (p. 622). The neighborhood of the Brasileiros is sarcastically cited for its pretentiousness, clearly indicating the author's opinion of the inhabitants:

Predominam neste umas enormes moles gráficas, a que chamam palacetes; o portal largo, as paredes de azulejo--azul, verde ou amarelo, liso ou de relevo; o telhado de beiral azul; as varandas azuis e douradas; os jardins, cuja planta se descreve com termos geométricos e se mede a compasso e escala, adornados de estatuetas de louça, representando as quatro estações; portões de ferro, com o nome do proprietário e a era da edificação em letras também douradas; abunda a casa com janelas góticas e portas rectangulares, e a de janelas rectangulares, e portas góticas, algumas com ameias, e o mirante chinês (pp. 621-22).

Manuel Quintino's trip through the city (pp. 759-762) not only shows its highlights, but also refers to its historical

landmarks dating from the civil wars (p. 760). The depiction of the Quinta da China, a park near the Douro River frequented by the portuenses, is one of the excellent examples of Dinis' descriptive technique:

Desciam a rampa, que antecede o portão alguns bandos de gente do povo, ringo, cantando, em plena festa; iam em direção ao rio. As barqueiras de Avintes aproximavam os barcos da margem para os receber; outras, ainda a grande distância, chamavam, com toda a força daqueles pulmões robustos as pessoas que vinham por terra. Cruzavam-se os barcos, movidos pelos vigorosos braços destas engraçadas e joviais remeiras, e carregados com os frequentadores das diversões campestres do Areinho e de pesca do sável. Tudo era riso e cantigas no rio (p. 760).

This description is clearly impressionistic. Dinis presents four rapid scenes in this paragraph: the portuenses going towards the river, the boatwomen helping to pull in the ships near the shore, another group of them calling to the people on board, and finally several ships loaded with passengers crossing in front of each other in the water. The emphasis is put on movement through the verbs descer, ir, aproximar, vir and cruzar-se, as well as through the presentation of groups of people involved in these activities. Still another description showing this impressionistic interest in movement is that of Porto's Praça dos Ingleses.

In the rural novels, the background for the action is both the rural village and nature. Indeed, an exact village is not presented in Pupilas, but only sketchy references to individual stores. Nature herself is also only briefly portrayed in the work (pp. 13, 29, 58, 69, 76, 158). The

lack of these descriptions, we believe, might be attributable to Herculano's O Pároco da Aldeia, which is also lacking in a village and contains only brief comments on natural surroundings.

In Morgadinha, the specific village is once again not the principal background for the novelistic action; although described with more exactness than in Pupilas it still remains quite unclear.² Nature is now the background for the action, owing to Dinis' constant references to daily atmospheric conditions, most of which show a romantic or ultra-romantic attitude, and emphasize Mother Nature's great powers. Madalena, Cristina, Augusto and Henrique visit the Senhora da Saúde chapel at the beginning of a very sunny day, but suddenly:

O vento sul, que segundo ele [o ervanário] notara, soprava já havia algum tempo, viera condensar os vapores, que arrasta de ordinário na sua corrente, e empanar com eles a limpidez do firmamento. O azul do céu semeara-se, pouco e pouco, de pequenos flocos brancos, de manchas irregulares, e de longos e encurvados veios que lhe davam uma aparência quase marmórea. Cedo estas massas de nuvens cresceram, tocaram-se, confundiram-se, acabando por tingir uniformemente toda a extensão do firmamento. Ao mesmo tempo, outras nuvens, mais pesadas e mais escuras, começaram a erguer-se do Sul e caminharam impetuosas no espaço, como nontanhas móveis, que viessem, em pavorosa carreira, de encontro às serras, que as aguardavam firmes.

Um denso véu de nevoeiro escondia já a

2

The village here is obviously the same as that of Pupilas. The tavern keeper in both novels is called Damião; see Pupilas, pp. 55, 57; Morgadinha, pp. 345, 346, 396.

paisagem, quando saíram da ermida (p. 339).³

In Fidalgos, however, there is a more specific and recurrent landscape referred to--the cultivated lands. References to Tomê's Herdade always suggest the productivity of the lands (pp. 914-17, 957, 1199, etc.). Further, Maurício's dispute with one of the newly successful farmers is due to the latter's refusing to permit Maurício to trample his crops (pp. 935-36), and Jorge's contemplation of the Herdade is limited to the activity in the fields:

Jorge sentou-se sobre uma dessas enormes moles de granito ... Os olhos dirigiram-se-lhe instintivamente para a Herdade, onde se fixaram, como se com força irresistível os atraísse o espectáculo que via.

Era a época de mais intensa vida nas granjas. Os cereias, cobrindo as eiras, lourejavam aos raios desanuviados do sol; carros a vergarem sob o fardo das colheiras, transpunham lentos as portas patentes do quinteiro, chiando estrididamente; apinhava-se além em montes as canas e o folhelho de milho, restos de recentes descamisadas; longas séries de medas elevavam-se mais longe, à maneira de tendas em um arraial de campanha; juntas de bois já livres do jugo, repousavam das fadigas daqueles dias de azáfama, ruminando em sossego; os moços da lavoura iam e vinham, atarefados em diversos miseteres; e de tudo isto erguia-se um clamor de trabalho, que o sossego dos campos e a serenidade do dia deixavam chegar distinto até o alto da colina (pp. 909-10).

Dinis' impressionistic descriptive technique is evident here once again.

³ See Chapter V, Notes 46, 47 48, above.

2. Homes

Descriptions of homes and individual rooms serve the same purposes in all four novels; first, to indicate the social and intellectual level of their inhabitants and secondly, to reenforce the idea of family life. Emphasis is put on interiors, rather than exteriors.

As descriptions of nature are lacking in Pupilas, so are those of homes and rooms. The only home presented in more than a few words is that of the pupilas, Margarida and Clara (p. 70). The conditions of other homes are suggested through adjectives and through affective endings on the word casa; e.g., a casa miserável (p. 58), a miserável casebre (p. 61), and a casa meia arruinada (p. 78). The contents of individual rooms are only hinted at, such as those of Álvaro (p. 61) and the kitchen in João Semana's home (p. 86). In Morgadinha, there are numerous descriptions of homes and rooms. At the beginning of the work, brief references are made with the purpose of creating the village atmosphere; Dinis speaks of "algumas casas de tecto" (p. 242), "casas...de menos humilde aparência," casebre rústico," and "casas amarelas" (p. 243). He then presents the Quinta da Alvapenha, summarizing it as "...um genuíno tipo de casa rústica, à moda do Minho" (p.240). The exterior of the Morgadinha's home, the Mosteiro, is presented generally, with Dinis leaving the reader to fill in the details:

A fachada do ex-mosteiro nada tinha de notável pelo lado arquitectónico. A arte não tivera fadigas, ao concebê-lo; o cinzel pouco se embotara a executá-la; nem uma co-

luna singela, nem um florão, nem um timpa-
no lhe davam a menos pretenciosa aparência
monumental. Imagine-se uma vasta casaria
de um andar, além do térreo, com muitas
janelas de peitoril e uma só varanda de
pedra, sobranceira à porta principal; a-
cima do telhado, uma espécie de água-fur-
tada, de construção evidentemente posterior
e aconselhada aos proprietários modernos
por conveniências de acomodação doméstica;
e ter-se-á concebido o edifício (p. 270).

The exterior of the Brasileiro Seabra's home, grosser than that of the Brasileiro in Família, is also sarcastically censured (p. 421). Briefer descriptions of the homes of Zé Pereira (p. 303), Tio Vicente (p. 393) and Cancela (p. 327) are also presented. Interior descriptions, as in Família, are indicative of the inhabitants' intellectual and social states. The interior of Alvapenha, to Henrique's surprise, had not changed in the twenty years since his last visit, as neither had the daily activities of Tia Doroteia and her maid Maria de Jesus (p. 250). One room of the Mos-teiro contains the vestiges of the monks (p. 270), but all others have a general cunho da actualidade (p. 271), reflecting the Morgadinha and her father. The kitchen is the only well described room of this home; Dinis speaks of the oven as dating back to the time of the friars, but stresses the animation in the room, due to the presence of a large part of the family (pp. 381-85). Augusto's one room has a few chairs, a bench and a shelf full of books (p. 132). The interior of Zé Pereira's home, which consists of parlor-bedroom and a kitchen, is replete with religious articles, symbolic of his wife's sacred cult (pp. 301-32). The preten-

tiousness of the exterior of the Brasileiro's home is only equaled by its interior. Finally, Dinis presents the interior of Joãozinho das Perdizes' home in as much disarray as we later discover his thoughts and actions to be:

Nos solares do morgado tudo era desordem e desmazelo; a cada passo se tropeçava num podengo ou se trilhava a cauda a um perdigueiro. Henrique sustentou uma verdadeira luta com o proprietário, para esquivar-se a engolir todas as enormes doses de carne de porco e de vinho, com que ele, à viva força, o queria regalar.

No quarto em que os hóspedes pernhoitaram estavam amontoados no meio do chão uns poucos de alqueires de milho e de castanhas, e aos pés dos leitos dormiam enroscados dois galgos, que eles não conseguiram desalojar, e que toda a noite os incomodaram com latidos ao menor rumor que escutavam fora (p. 421).

In Família, the exterior of Mr. Whitestone's home is similar to those of the other English residents in Porto (p. 622), while the exterior of Manuel Quintino's home goes undescribed. Other homes are suggested (pp. 615, 657, 791). Five rooms are depicted in this novel. They include two bedrooms, two parlors and a study. Carlos' bedroom is indicative of his personality--the contemporary youth who dresses à la mode and is acquainted with the literary and popular culture of his epoch (pp. 636-37). Jenny's room is simple, but elegant and further demonstrative of her good taste and prudence (pp. 670-71). The presentation of Mr. Whitestone's parlor, once again a fisionomia, is centered around the massive table, which appears to be Chippendale:

Os dois irmãos entraram na sala quadrada, onde, até a meia altura da parede, corria uma estante de palissandro, abastecida de magníficas brochuras e encadernações inglesas. Havia no meio da sala uma sólida mesa rectangular, em estilo antigo, com embutidos de metal nos fechos, e apoiada em grosso pés, torcidos em espiral--um perfeito modelo dessa bela mobília últimamente ressuscitada, graças sobretudo às predilecções dos Ingleses, que a têm tornado já rara, de muito que a procuram. Cobriam esta mesa várias publicações recentes, periódicos estrangeiros e do país, e gravuras; e em volta dela, cómodas poltronas, e escabeles com assentos estofados parecia convidarem à leitura (p. 716).

Mr. Whitestone's study is, according to Dinis, comfortable, "esse simpático adjectivo do vocabulário inglês" (p. 622), and indicative of English inventiveness. Attention is focused on the reclining chair and the fire in the hearth, a year around feature of that room. The Portuguese parlor, on the other hand, receives only passing comment, in which Dinis refers to the decorative abilities of Cecília (p. 694).

The two homes around which the action of Fidalgos takes place, the Casa Mourisca and the Herdade, are symbolic of contemporary rural Portugal. The Casa Mourisca is ambiguously described for "...não há pois exigências artísticas que me [a Dinis] imponham a obrigação de descrevê-la miudamente" (p. 900). Its principal feature, which recurs throughout the novel is then spoken of:

O tempo não se limitara a colorir o velho solar com as tintas negras da sua paleta; derrocara-lhe aqui e além uma ameia ou um balaústre do eirado, mutilara-lhe a cruz na capela, desconjuntara-lhe a cantaria em extensos lanços do muro, abrindo-lhe interstícios, donde irrompiam uma inútil

vegetação parasita; a esta permanência de estragos traíndo a incúria ou a insuficiência de meios do proprietário actual, iniciava no espírito do observador uma série de melancólicas reflexões (p. 900).

This state of disrepair also appears with regard to the abode of the Cruzeiro brothers, cousins of the fidalgos (pp. 1021-22). Both homes are frequently cited for their blackened exteriors (pp. 900, 908, 939, 1021, 1079, 1087).

The Herdade, the prosperous habitation of the present and the future, stands as a pure symbol; it is never described, but only presented indirectly in a comparison with the backwardness of the Casa Mourisca (pp. 908-09). Dinis' prime interest with regard to the Herdade is the depiction of the activity on her cultivated fields. Other homes mentioned include the Casa de Bacelos, country estate of the Baroness Gabriela's family (p. 1056). Although it has been uninhabited for many years, Dinis makes no comments about its appearance. The typical rural home is that of Tia Ana do Vedor:

Era uma casa branca, de um só andar e ao correr da rua, mas de sólida construção; bem calada, bem pintada e bem esfregada. Entrava-se para ela por um pátio coberto de ramada cercado de um muro baixo e fechado por uma meia cancela de castanho enegrecido (p. 987).

Contrary to the other rural novels, the principal action of Fidalgos takes place indoors. Dinis refers to many rooms of the Casa Mourisca, but only briefly describes three of them; these include the dining room (p. 929), one of the sitting rooms (p. 925), and D. Luís' bedroom (pp. 938-39). The atmosphere of each is one of elegance, but also of stag-

nancy. Eleven other rooms of the house are mentioned in the course of the novel, ranging from the principal parlor (p. 1036) to the room of Beatriz, the old fidalgos' dead daughter (pp. 1049-50, 1093-94). The bedroom of the Cruzeiros is demonstrative of their carefree and bohemian attitudes (p. 1023). Four rooms of the Herdade are mentioned; brief references to those in the Casa dos Bacelos also appear. Ana do Vedor's kitchen is presented and praised for its traditional atmosphere: "Era uma cozinha aldeã, vasta, desafogada; imenso lar, compridos preguiceiros ao longo das paredes, no alto prateleiros peçados de louça nacional, de panelas e alguidares..." (p. 987).

3. Other Descriptions

In order to further create the realistic atmosphere of Oporto or the rural village, Dinis briefly mentions or describes other background sites. In Família, Mr. Whitestone's office is presented, with emphasis on its aged appearance (pp. 657-59). Taverns appear in both Pupilas and Morgadinha; in the former, Dinis does not refer directly to the bar, but rather presents it through several of its characteristics. It is a place where the "...funções eram bem indicadas pelo ramo de loureiro que pendia à porta e pelo coro de vozes, e ruído de gargalhadas e juras, que vinham do interior dela" (p. 54). He then goes on to present the activities of the people in the bar. In Morgadinha, we enter Damião Canada's bar immediately and encounter several of the novel's secondary characters; no description of the es-

tablishment itself is offered (p. 345). Dinis' interest here is in characterization, rather than in creating the atmosphere. João da Esquina's store in Pupilas is spoken of twice. It is never described, but in the second reference we are told about the products which are sold there (pp. 47-8, 196). The post office of Bento Pertunhas is briefly depicted in Morgadinha: "Consistia esta [repartição] numa loja apenas, mobilada com um banco de pinho e dividida por um mostrador, para dentro do qual se alojava todo o pessoal do serviço, isto é, um homem por junto..." (p. 261). Finally, sites common to both Morgadinha and Fidalgos are the village capelinhas; two are present in the former (pp. 240, 450) and one in the latter (p. 1111).

4. Conclusion

In the course of Dinis' four novels, a development of his descriptive technique is evident. In Pupilas, he is clearly dependent on O Pároco da Aldeia thus, there is practically no description. With the growth of Balzac's influence, we note a greater number of and more detailed descriptions. In Morgadinha, background is more common, and is suggested as being representative of a character's mood and actions. Descriptions of nature appear, which are always romantic, as in all the novels. The profundity of Balzac's influence in this area is seen in Família. Description is now placed in the category of a physiognomy, whereby man's actions, appearance and surroundings can provide a psychological portrait of him. The use of impressionistic descriptions, with

realistic ends, begins. Finally, Dinis can claim independence in his descriptive technique in Fidalgos. He now employs the symbol, a more refined method than the physiognomy. Whereas in Família a character is represented by several factors, he is now related to only one and its connotative associations. Thus the Casa Mourisca is the symbol of degeneration of the old rural nobility and the Herdade is that of the newly forming bourgeoisie. Both of these symbols remain in the reader's mind throughout the novel, and serve as his basis for judgment about the characters.

C. Presentational Technique

1. Purpose of Characterization in Dinis' Novels

The aim of characterization in three of the four novels is the same--the creation of either the city or rural atmosphere. Família is the most populous work, having 143 named characters, as well as many groups of people, all reflecting the large and varied urban population of Porto. The villages in Pupilas and Morgadinha, as above noted, are not the principal background for the action; no detailed descriptions of them are offered, but their atmospheres are created through the characters presented. As the goal of Fidalgos is not the presentation of the rustic ambiance, characterizations are quite limited.

Dinis himself distinguished the importance of his characters, dividing them into primary, secondary and tertiary groups. This is clearly noted at the end of Morgadinha, where he states, "Em relação às personagens secundárias desta

história pouco teremos a dizer" (p. 587); among these secondary characters, he includes Seabra, Joãozinho das Perdizes, Bento Pertunhas, Zé Pereira and his wife, the Conseheiro Manuel Bernardo and Ângelo. This indicates that Madalena, Cristina, Augusto and Henrique are the primary figures, and it leaves a large group of tertiary characters.

The action of the novel concerns the first two groups, while the third, characters having only very brief roles or those just passingly mentioned in the novel, serve to create the village or city environment. In Família, these tertiary characters originate in various ways; first, they may be relatives of other characters, e.g., Jenny's mother (pp. 672-3), the daughter and niece of D. Josefinha da Água Benta (pp. 244, 247) or Mr. Morlays' uncle who lives in India (p. 861); secondly, they may belong to categories of people, such as friends (pp. 618, 706, 706, 708, 762-63 etc.), doctors (pp. 736, 774, 775, 790, 829), and servants (pp. 603-4, 623, 625, 632, 675, 792, etc.); thirdly, they may be part of the o de and o que formulas (pp. 617, 827, 828, 834, etc.); and finally, they may be part of large groups (pp. 681, 704, 772-73, 792).

The village ambiance in Pupilas is effected in a similar way. Church representatives begin to appear in great numbers (pp. 36-7, 48, 107, 200, 203). We now have tertiary characters associated with a specific vocation or profession; e.g., rather than simply limiting the character to his or her first name, we find "Rosa, alfaiata" (p.222), "o moleiro.

Francisco" (p. 80), and "Chico, sapateiro" (p. 107). Children are generally referred to through the vocation of their parents, thus "o Luís do mestre-escola" (p. 122), "o Francisco do alferes" (Ibid.) and "Bento do padeiro" (p. 113). Through these, we indirectly get a clearer picture of the village and its establishments--the tailor's shop, the mill, the shoestore, the school, the military base and the bakery. Characterization in Morgadinha is done with the same purpose in mind and through the same methods. In Fidalgos, however, a change in the purpose of characterization is evidenced by the lack of this group of characters.

b. General Presentation of Characters in the Novels

Dinis' method of character presentation in Pupilas and Família follows the traditional technique of introducing the figure and then telling, in retrospective, his life story or showing his growth in a progression of scenes. In Morgadinha, most characters are spoken about before their actual appearance in the novel. As Henrique approaches the Alva-penha, the servant with him, José, constantly refers to the Morgadinha (pp. 242, 243, 244), until Henrique becomes quite upset with this mysterious personage. In the scene of the mail delivery, names of tertiary characters are mentioned for the first time, as are those of Augusto, Canceleda and Zé Pereira (p. 265). The Conselheiro, Madalena's father, is spoken about on three occasions before his actual appearance (pp. 244, 277, 295-96). Other secondary characters, including Seabra, and Joãozinho das Perdizes, are introduced to-

gether in a scene in Damião Canada's bar (pp. 345-49), the center of their activities. In Fidalgos, the primary characters are presented first through their homes and then through their life stories, before their actual appearances in the work (pp. 899-909). The presentations of Gabriela and Berta are preceded by references to them (pp. 67-8, 44) and also by letters from them to their relatives, revealing their characters and present conditions (pp. 118-20, 83-94). This technique of pre-introducing the characters arouses the reader's interest in the novel.

3. Character Drawings

Originality in characterization in each of the novels is not found. Dinis' characters fit into eight basic "molds": primary male, secondary male, primary female, secondary female, father figure, rural type, traditional character and maid or servant. For each "mold," as we shall demonstrate below, certain general traits can be immediately attributed to the characters. One of the reasons for this monotonous characterization, especially with regard to primary and secondary males, is Dinis' own presence in these figures: "Eu encarno-me nas minhas personagens antes de as desenhar. Suponho-me elas, faço-as pensar o que a mim me parece que pensaria em tal caso, obrigo-as a dizer o que eu diria porven-

⁴

See also Morgadinha, pp. 497-99.

tura em identidade de circunstâncias."⁵

We consider Daniel of Pupilas, Augusto of Morgadinha and Jorge of Fidalgos as the primary male characters of the novels; the qualities linking them include education, their interest in the future of Portugal, their dedication to friends, family and finally an inability to establish direct amorous contacts. These three characters are, in our opinion, embodiments of Dinis himself. The secondary male characters, including Carlos of Família, Pedro of Pupilas, Henrique of Morgadinha and Maurício of Fidalgos, are also autobiographical in origin, exhibiting traits similar to those of primary male characters, but also reflecting a lessserious side of Dinis' personality, or even perhaps those qualities which he felt he lacked. The daring, the happy-go-lucky attitude, the extremity of passion, and the dandyism attributes are common to these four figures.

Female characterization was influenced, we believe, not only by the women Dinis knew, including his cousin Ritinha, and by his readings,⁶ but also by his conception of the role women should have in life. Margarida of Pupilas, Jenny of Família, Madalena of Morgadinha and Gabriela of Fidalgos are all self-sacrificing, intelligent, clever

⁵ Egas Moniz, II, 43. We have not been able to locate this passage in Dinis' letters.

⁶ The Morgadinha is compared on two occasions to Goethe's Carlota of Werther, pp. 273, 276. Egas makes this same comparison, see Note 32 below.

enough to be successful schemers, determined, even domineering, as well as faithful and passionate. These primary females at times appear to be almost masculine for these capabilities. The secondary female characters, Clara of Pupilas, Cecília of Família, Cristina of Morgadinha and Berta of Fidalgos, once again possess these same traits, but to a lesser degree. They are characterized at first as ingenues, especially with regard to affairs of the heart; resolution of these problems enables them to enter womanhood. The principal role in life attributed to all women is the maternal one.

The prime trait of the father figure is his attitude towards his children, varying between very affectionate and very austere, also depending on whether it is a father-daughter or father-son relationship.⁷ Thus, Carlos considers Mr. Whitestone in Família with "...resignação e deferência filial..." (p. 710) and Jorge and Maurício's desire to speak to the old fidalgos is preceded by a great deal of formality, as if they were planning to visit the King himself (pp. 938-941). The relationship of Mr. Whitestone with Jenny and the Conselheiro with the Morgadinha are of a completely opposite nature. Furthermore, other fathers, such as Manuel Quintino, Cancela of Morgadinha and Tomé da Póvoa are all demonstratively affectionate towards their daughters.

⁷ The father-son relationship was conditioned by Dinis' own with his father; see Chapter V, Note 63 above.

Rural characters are presented to create the atmosphere of the site or, in a few cases, to symbolize one of Dinis' social ideas. Their basis in reality is affirmed in one of his letters to Passos from 1863: "Ovar tem mais que notar enquanto a homens do que enquanto a coisas. Há mais biografias excelentes e aproveitáveis do ~~que~~ pontos de vista" (II, 847). It is in these tertiary figures that Dinis achieves originality. No two are exactly alike; João da Esquina, Bento Pertunhas, Zé Pereira and his wife, Clemente and the Cruzeiro brothers, are all unique in one or more traits. The traditional Portuguese figures, the reitor, João Semana and Tio Vicente, represent a part of the Portuguese heritage which was quickly disappearing.

In Pupilas, Família and Morgadinha, most servants are censured for their laziness and ineffectiveness in doing their chores. Joana, João Semana's maid, speaks about a neighbor's servant in Pupilas, who, "Daqui até casa tem ele de para em mais de quatro tabernas, e de se demorar meia hora em cada uma pelo menos" (p. 85). Jenny, in Família, scolds one for not having properly cleaned the staircase (p. 624) and D. Vitória, the Morgadinha's aunt, is mentioned as constantly complaining about her lazy and uncooperative servants (pp. 282, 283, 321, 345, 361, etc.). Pupilas' Joana, Ana do Vedor, one of the old servants in the Casa Mourisca, and Manuel Quintino's maid Antônia, appear to be the same characters. They are all very faithful to their employers, even after having left their service; they have

a defensive attitude towards their reputations and their families, and go to extremes to keep them from being harmed.

a. Direct Characterization

1. Description

Dinis' physical incarnation in his masculine characters is specifically evident in his drawing of Carlos in Família. Although we can only guess at Dinis' physical appearance from his pictures, we believe that the description of Carlos is actually one of himself:

Carlos tinha a fisionomia simpática e expressiva. O melhor tipo saxônico encontrava-se ali. Os cabelos louros, curtos e naturalmente anelados, deixavam-lhe livre a fronte ampla, de bossas proeminentes, e cujos ângulos se prolongavam por sobre as têmporas; as cores eram do alvo delicado, próprio dos tipos septentrionais; o nariz de perfil, em que não entrava o elemento da mais desvanecida curva; os lábios, algum tanto grossos e levemente encrespados num sorriso, entre irônico e afectuoso, pronto a caracterizar-se com facilidade igual num e noutro destes sentidos; as pálpebras longas, salientes e nas quais, em curvas azuladas, transparecia uma rede de pequenas veias, e em torno às órbitas o círculo de cor demasiadamente roxa, vestígio de longas noites de agitadas vigílias; tais eram os traços principais daquela fisionomia aberta e atraente, que, em alguns deles, oferecia o que quer que era de Byron (p. 637).

Dinis' physical description of Daniel is extremely brief, attributing to him the same basic characteristic of a light complexion (pp. 4, 63). Augusto of Morgadinha is never actually described, but is referred to as having a fisionomia inteligente (p. 280) and practically always being pale (pp. 279, 479, 557, 561); he is also spoken of as with an ar de distinção (p. 280) and an ar pensativo (p. 292). The exact

appearance of Henrique de Souselas is neither given; his only facial feature is his mustache (pp. 247, 251, 271). The ambiguity of his description is explained by Dinis in a letter to João Pedro Basto:

Em Henrique quis eu personificar um tipo de nossos dias, indígena de todas as cidades, que eu tenho encontrado aqui, como por certo o meu amigo há-de ter encontrado em Lisboa.

Fazê-lo oriundo de uma aldeia seria absurdo, porque a vida das cidades é que os gera, como gera as tísicas; e assim como nem todos os cidadãos são tísicos, nem as cidades destestáveis por aquela moléstia lá se dar, também nem todos os lisboenses são Henrique de Souselas, nem Lisboa um foco de corrupção de onde ninguém sai ileso (II, 828-29).

Jorge and Maurício of Fidalgos are never physically depicted; Dinis here appears to show greater interest in psychological rather than physical description.

The physical descriptions of women characters are very detailed and follow Balzac's technique of physiognomical analysis. The basic physiognomy attributed to females, and its meaning as far as the characters' psycho-emotional qualities are concerned, is most clearly seen in the somewhat sensuous presentation of Jenny of Família:

Jenny era uma destas jovens inglesas, cuja suavidade e correcção de contornos, alvura e delicadeza de tez e puro dourado dos cabelos, lhes dão uma aparência tao subtil e vaporosa

...

Se no azul meigo dos olhos de Jenny se não concentrava o fogo das paixões de um coração ardido, nem se descobria a cintilação denunciadora de fantasias exaltadas, havia nele não sei que misteriosa e suave luz, como se de reflexo levado para ali do mais íntimo da alma; os lábios, delgados e levemente comprimidos, não se agitavam sob o império de tumultuosos

sentimentos, mas fixavam-se em contínuo sorriso, expressivo de afabilidade e de brandura, prometedor de plácidas mas duradouras delícias; o seio, sempre modestamente afogado no vestido liso e singelo, embora não tivesse o arfar voluptuoso, que arrebatava as imaginações, animava-se da ligeira ondulação, denunciadora do sereno sentir da mulher, a quem Deus confia os destinos da família..

A estatura esbelta da jovem inglesa, o andar, sem o requebros lânguidos das nossas elegantes, a fronte pura e de gracioso modelo, coroada por um diadema de formosos e desornados cabelos louros, o olhar entre afável e melancólico, a voz meigamente sonora e cadenciada, tudo enfim, de modo in explicável como variadas frases de misteriosa linguagem da beleza, denunciava os encantos, as doçuras daquele carácter feminino, tão alheio a fraquezas mundanas, que mais se dissera angélico (pp. 597-98)⁸

All primary and secondary female characters have these general physical qualities, naturally in varying degrees, although Cristina of Morgadinha and Cecília of Família possess a beauty which is not well perceived at first sight (pp. 238, 728).⁹

As can be seen above, Dinis' physical descriptions are of characters under thirty years of age. Other age brackets are generally described, e.g., a middle-aged figure, such as the Conselheiro of Morgadinha:

8

Dinis' role as the transitional figure from romanticism to realism is quite evident in this description. He presents a perfect woman--a typically romantic heroine. However, the method of presentation differs from that of the romantics in its concern for detail.

9

Similar descriptions of other female characters are: Clara, Pupilas, pp. 29-30, 94; Madalena, Morgadinha, p. 272; Berta, Fidalgos, p. 962; Gabriela, ibid., p. 1013.

Alvejavam-lhe já algumas cãs nos cabelos e suíças, que usava talhadas à moda inglesa; principiava a predominar-lhe nas formas certa rotundidade característica; mas no esmero e até elegância distinta de casquilhice pretensiosa, com que vestia, no porte airoso, nos movimentos ágeis, no olhar penetrante como o de poucos, e na viveza das conversas, havia ainda tantos sinais de vigor e de virilidade, que ninguém se sentia obrigado a estranhar-lhe certos hábitos de rapaz, que não perdera ainda (p. 356).

White hairs, a pouched stomach and youthful elegance are traits of all Dinis' middle-aged masculine figures.¹⁰ Characters in old age are presented through attributable conditions, such as the reitor's rheumatism (pp. 10, 12, 164) or his use of a cane (pp. 13, 50, 53, 164, etc.). Fidalgos' D. Luís is mentioned as being in a decrepit state from both age and mental anguish (pp. 1214, 1227).¹¹

None of the typical or costumbrista figures is physically described. Tomé da Póvoa, in Fidalgos, is the simple embodiment of the maxim "Alma sã em corpo sã" (p. 914). Dress habits of this group of characters occasionally serve for descriptive purposes. João Semana is thus presented:

Trajava com toda a singeleza o velho cirurgião. Um fato completo de linho cru, botas amarelas de solidez de construção, à prova de todo o tempo, chapéu de palha, de abas descomunais, tudo abrigado daquele sol canicular por a enorme umbrela de paninho ver-

10

See also Mr. Whitestone in Família, p. 595. To a lesser extent, these characteristics fit José das Dornas in Pupilas, pp. 3, 109, 145.

11

Each appearance of Morgadinha's Tio Vicente contains a comment about his age, pp. 334, 343, 348-49, 549-50, etc.

melho, rival em dimensões de uma tenda de campanha, eis o vestígio característico de nosso homem (p. 77).¹²

2. Narration

In addition to physical descriptions, Dinis gives the reader quite a profound insight into his characters through the repetition of their names, ages and personal qualities. Names of several figures in Pupilas, Família and Morgadinha have religious, literary or personal importance for Dinis. Biblical origins can be attributed to Pedro and Daniel, further indicating the partial religious intent of Pupilas under Herculano's influence. Margarida is a name which belongs to a character in one of Paganino's short stories and also appeared earlier in Dinis' own "Impressões do Campo."¹³ The name Jenny, as mentioned above, can be linked to Maistre's work, and Cecília, who according to Moniz was one of Dinis' own girlfriends, was also the recipient of several literary letters.¹⁴

Dinis' characters immediately become the reader's old acquaintances. This is effected through his practice of calling the character by his first name, its diminutive, or through making him or her tio or tia, respectively. Henrique,

¹² See also João da Esquina's dress habits, Pupilas, p. 108.

¹³ Rodrigo Paganino, "A História do Narrador," op. cit., pp. 207-237. Júlio Dinis, "Impressões do Campo," loc. cit..

¹⁴ Egas Moniz, II, 46. Diana de Avelada, "Cartas à Vontade," loc. cit..

in Morgadinha, is continually referred to as Henriquinho by his aunt Doroteia (pp. 251, 254, 390, 437, etc.), while Margarida, in Pupilas, is called Guida (pp. 94, 97, 138, 144, etc.) many more times than she is addressed or mentioned by her full name.¹⁵ Popular characters have their names abbreviated or are called tio or tia, such as the beata Josefa da Graça of Pupilas, who is at once referred to as Ti'Zefa (pp. 201-02, 222).¹⁶ Other characters, whose names would not properly fit abbreviations or popularizations due to their roles, are associated with epithets. The reitor is called o bom do pároco or something quite similar on many occasions (pp. 8, 9, 13, 24, 48, 63, 80, etc.) and Mr. Whitestone is associated with the adjective nonrado (pp. 592, 593, 597, 631, etc.) or called o velho inglês (pp. 860, 870, 894).

15

Augusto of Morgadinha is once called Augustito (p. 254), while Madalena of the same novel is called Lenita (p. 254) by Henrique's aunt and Lena by Tio Vicente, her nieces and nephews (pp. 273, 278) and Cristina is referred to as both Cristininha (p. 254) and Criste (p. 319). Clara is called Clarita in Pupilas by João da Esquina (p. 49) and Clarinha (p. 42) and Margarida is also known as Margaridita (p. 201). Carlos, in Família, is called Carlinhos (pp. 623, 720, 724), Carlitos (pp. 700, 701) and very austerely, Charles (p. 611). Mr. Whitestone is also called Dick by his old nursemaid Kate (pp. 626, 627, 710, 809).

16

Francisca da Esquina is always called Chica by her parents in Pupilas, (pp. 101, 105). José do Enxerto's popular name, Zé Pereira, has its origin explained in Morgadinha, p. 302; Ermelinda in the same novel, is referred to as Linda and Lîndita (p. 300); we are not told Tio Vicente's full name until almost the end of the novel, p. 549; other popular characters in Pupilas include Tia Bernarda, p. 11, Tia Brásia, p. 197; Tia Rosa, p. 78; Tio Bonafácio, p. 11; in Morgadinha, Ti'Manuel, pp. 245, 323, and in Fidalgos, Tia Eusébia, p. 961.

An intimacy between the reader and the character is thus created and it is to the benefit of the novels.

The youthful readers' identification with Dinis' characters is further due to the author's consistent references to their ages. The youngest is Cecília of Família, who is eighteen (p. 758), and the oldest is Fidalgo's Gabriel, who is thirty (p. 1013).¹⁷ Father figures are either fifty-five, as are Manuel Quintino (p. 657) and the Conselheiro (p. 356),¹⁸ or sixty, as in the case of José das Dornas (p. 145).

In yet another step towards realistic characterization, all principal characters of the novels are attributed with one of more personal qualities, generally of a psychological nature. Dinis not only refers to these qualities directly,

17

Other characters' ages given include: Pedro das Dornas and Henrique de Souselas are twenty-seven (pp. 27, 237); Augusto and Daniel, twenty-five (pp. 280, 96); Jorge and Madalena are twenty-three (pp. 901, 391). Maurício is a few years younger than Jorge (p. 901) and Janny is twenty-two (p. 873). João Semana is eighty (pp. 164, 231). Zé Pereira is about forty (p. 302), Ermelinda is twelve (p. 303) and Angelo is about fourteen (p. 357).

18

Although Dinis is generally quite careful with characters' ages, he gets into quite a confusion with those of Cecília and Jenny in Família. Twice, he tells us that Cecília is eighteen years old (pp. 758, 858), although in speaking of the death of her mother (p. 689), he tells us that she died when Cecília was six, and that was fifteen years ago (p. 733), meaning that she is now twenty-one. A similar confusion exists with regard to Jenny's age (pp. 670, 873) and those of the Dornas brothers. We are told that Pedro is twenty-five (p. 27) and then we learn that he is twenty-seven (p. 29), while he is supposedly only five years older than Daniel, who is twenty (p. 96).

but also, on many occasions, has the character demonstrate it in scene.

Carlos, for example, is called estouvado, foolish, on many occasions in Família¹⁹; however, this fault is balanced by his unflinching generosity.²⁰ Henrique de Souselas, in Morgadinha, continually flaunts citylike galantries on women, believing them to be a normal and accepted courtesy, as do Daniel of Pupilas and Maurício of Fidalgos.²¹ Daniel's reasoning is always based on scientific deduction²² and Jorge is shown to be sisudo, level-headed, on many occasions.²³

The female characters have exceptionally fine psychological traits.²⁴ Both Madalena and Jenny are extremely kind, while the latter and Margarida are devoutly religious.²⁵ Gabriela is the most intuitive of Dinis' females, being able

¹⁹ pp. 599, 600, 623, 694, etc.; this is also a trait of Maurício in Fidalgos, pp. 913, 969, 1072, 1140.

²⁰ pp. 599-600, 655, 808, 811-12, etc..

²¹ pp. 236, 251, 273, 286 etc.; pp. 73, 97, 125, 147; pp. 913, 969, 1072, 1140, respectively.

²² Pupilas, pp. 96, 116, 118, 119, 125, etc..

²³ Fidalgos, pp. 905, 1070, 1071.

²⁴ Morgadinha, pp. 273, 278, 398, 401, 470, 514; Família, pp. 624-27, 741, respectively.

²⁵ Ibid., pp. 671, 674, 713; Pupilas, pp. 33, 34, 35, 45, 47, 188 etc., respectively.

to guess the outcome of any situation.²⁶

Few of the secondary characters are presented with any psychological traits. João Semana, however, always is disposed to tell an anecdote about monks,²⁷ while José das Dornas maintains his good spirits regardless of the circumstances.²⁸ Manuel Quintino is very concerned about his daughter Cecília's health,²⁹ and about the exactness of his bookkeeping methods.³⁰ His evening conversations with his friend José Fortunato are limited to the same formulas and topics at each visit.³¹

b. Indirect Characterization

1. Language

The use of language compatible with the characters' social and intellectual status was another of Dinis' principal contributions to the realistic novel in Portugal. This is especially true of the minor characters, i.e., the rural and costumbrista figures. At times, the language of some

²⁶ Fidalgos, pp. 1102, 1112, 1114, 1214, etc..

²⁷ Pupilas, pp. 66, 82, 87-88, 165.

²⁸ Ibid., pp. 3, 7, 24, 108, 137.

²⁹ Família, pp. 689-91, 733, 756, 763-64, etc..

³⁰ Ibid., pp. 657, 659-60, 667, 776, etc..

³¹ Ibid., pp. 694, 767, 781.

of the main female personages attains an exceptional and incredible profundity. Indeed, the Morgadinha as a character was vehemently attacked by Eça for this fault:

Ali está uma burguesinha da serra, vivendo na serra, educada na serra, e querendo ser a personificação da mulher da classe média em Portugal; ama com a sinceridade heróica de Cordélia; tem com os sobrinho o tom de maternidade romântica da amante do Werther; pensa, em matéria de moral, com a altivez de Bossuet; fala da natureza com o colorido místico de Lamartine; junto a isto, em intrigas sentimentais, a finura das duquesas de Balzac--e quando fala de amor, julgamos ouvir Rousseau declamar. Sem contar que tudo quanto diz de poesia, de arte ou de religião é de Chateaubriand
....³²

The speeches of Margarida of Pupilas occasionally are very similar to those of the Morgadinha, for both expound Dinis' own philosophies in a language which he himself would have used, but one not fitting either of them. Jenny of Família also declares these ideas, but her presentation as a city educated and cultured character does not invalidate them.

The rural characters in Pupilas and Morgadinha are shown with specific types of speech, either popular or repetitive ones. The reitor constantly repeats his verbs twice when answering a question:

--Entende, entende, homem-- (p. 166).

--Existem, existem, homem descrente....--
(p. 182)³³

³² Eça de Queiroz, "Idealismo e Realismo," p. 181

³³ Etc. One need look at any dialogue involving the reitor.

João Semana's speech pattern is similar:

--Pois que saia, que saia-- (p. 78)

--Deixe ficar, já agora deixe ficar--
(p. 86).³⁴

Cancela, yet another minor character of Morgadinha, normally speaks in short phrases, probably indicative of his lack of education:

--...minha pobre Ermelinda!...Parece-me ainda impossível tê-la perdido!...Querida a esse velho, Sr. Augusto?... E com razão, que era seu amigo e quase um pai para si...mas não é sem remédio a sua saudade, verá... A minha, ... porém...--(p. 562).³⁵

D. Vitória, the Morgadinha's aunt, is characterized as a very nervous woman (p. 283). Her speech reflects her exaggerated emotional states, for she speaks in short, unrelated clauses:

--Olha lá, ô Lena--disse D. Vitória--sabes tu o que me lembra?...Mas eu nem sei...com estes criados que tenho...Mas a mim lembra-me...uma vez que o teu pai vem com o pequeno... e...está agora cá o primo Henrique...lembra-me a mim...mas, já digo, era se eu pudesse contar com os criados que temos...lembra-me, juntarmo-nos todos para consoar...A prima Doroteia, também, e aqui o primo; mas era se... (p. 287).³⁶

³⁴ Etc.. One need look at any dialogue involving João Semana. Other rural characters having this type of speech include Joana of Pupilas, pp. 84, 85, 93; Margarida, pp. 177, 188, 193, 216, 233 etc.; Teresa de Jesus pp. 200, 206, 207; and João da Esquina, pp. 98, 100, 109.

³⁵ See also, pp. 306-10, 449-50, 563, etc.. Bento Pertuhas has a similar speech pattern, pp. 314, 464.

³⁶ See also, e.g., pp. 282, 512, 518.

The countryside atmosphere is further created through the popular vocabulary found in the speeches of João da Esquina and his wife Teresa in Pupilas,³⁷ as well as in the nonsensical remarks of the beatas. Sra. Josefa da Graça enters the Esquina's store and chats:

--Louvado seja Nosso Senhor Jesus Cristo-- disse ao entrar na loja, e com voz dolentemente melidiosa, a santa de que falamos.

--Para sempre seja o Senhor louvado-- respondeu-lhe menos beatamente a Sra. Teresa.

--Faz-me o favor de me vender duas velinhas de cera para um promessa que fiz ao Divino Coração de Maria, Sr. João, e que seja pelas divinas Chagas de Nosso Senhor Jesus Cristo.

João da Esquina satisfez prontamente a requisição, mas, enquanto o fazia, perguntou:

--Então, que houve esta noite lá pelas suas vizinhanças, ti'Zefa?

--Eu sei, filho? Eu de portas para fora nada posso dizer. Já não é pouco tratar cada um da sua alma, e dirigí-la no caminho do Céu. O padre José ainda ontem o disse (pp. 202-03).³⁸

Both religious expressions and proverbs also form a part of the rural characters' speech, principally in Pupilas. Most common are various forms of "ó Santo nome"³⁹ or "Louvado seja Deus,"⁴⁰ or "Se Deus quiser." Some popular say-

³⁷ pp. 105, 112-13, 197, 200, etc.; see also that of Teresa de Jesus, pp. 197, 200, 205, 206.

³⁸ See also Morgadinha, pp. 282, 287, 302, 435-36.

³⁹ pp. 156, 160, 181, 204, 214.

⁴⁰ pp. 88, 104, 129, 166, 192, 217, 220, 222, 232; also "Valha-me Deus," pp. 192, 231.

ings presented include: "O casamento e a mortalha...lá diz a rifão" (p. 228), "No tempo das perdizes, no tempo das perdizes, tanto mentes, quanto dizes" (p. 123), "Quem mal a cama faz, nela se deita..." (p. 193), and in Morgadinha, "...aos moribundos tudo se perdoa" (p. 575). We should justly note that these popular and religious speeches are completely absent from Fidalgos, further indicating this work's distinction among the rural novels.

2. Monologue

It is through monologues that Dinis' characters reveal their most personal thoughts and problems. Only one figure of the novels is presented as normally speaking in monologue; Zé Pereira's lamentations about his unhappy marital situation is always presented in this form.⁴¹ Most of the other characters reveal themselves in interior monologues. In Pupilas, these result from the character's considerations of his spiritual and moral convictions. Margarida's unhappiness at a time when she should be extremely content is such an occasion:

--Não é isto uma ofensa a Deus?--dizia então consigo. --Porque choro eu? Não tenho a amizade de Clara, amizade estremera, como ainda a não recebi de ninguém? Eu devo estar alegre e bem-dizer ao Senhor, que não desvia de

⁴¹

Morgadinha, pp. 302-05, 308, 413, etc.. José das Dor-
nas once uses monologue when thinking about Daniel's fu-
ture, Pupilas, p. 24.

mim os seus olhares de misericórdia (p. 42)
42

In other novels, interior monologues among the younger characters deal with their thoughts on growing up and falling in love. Carlos of Família often has these thoughts:

--É um singular loucura--pensou ele-- julgar que se aproveitam os dias da juventude da maneira por que eu vou aproveitando os meus. Do homem que teve a minha vida enquanto novo, costuma dizer-se que soube gozar dela em tempo. E como é que eu dela gozei? Na atmosfera asfiziante de um café; na plateia de um teatro, onde se fala e pensa em tudo menos na beleza da arte; nas assembleias sensabores; nas esquinas das praças ou em lojas à moda. Na verdade, que delicioso viver! E o espírito, que parece sentir-se palpitante, agitar-se em nós, quando assoma a mocidade, acaba por embotar-se por adormecer; torna-se incapaz de nos proporcionar certa ordem de gozos, para os quais temos faculdades criadas. E diz-se então que soube gozar da vida o que voluntariamente se privou das mais gratas impressões que podem sentir-se nela! (pp. 704-05)⁴³

Similar concerns face Henrique, Berta and Jorge. ⁴⁴ Other characters in all novels have interior monologues, each ⁴⁵ dealing with his own personal problems. In Fidalgos, it

⁴² See also, pp. 38, 47, 71, etc. The reitor has similar interior monologues, pp. 10, 12, 43, 47, etc..

⁴³ See also, pp. 705, 708 etc..

⁴⁴ Morgadinha, pp. 259, 392, 406, 408, etc.; Fidalgos, pp. 969, 977, 987, 1002, etc.; ibid., pp. 959-62, 979, 1006, etc., respectively.

⁴⁵ Pupilas: Clara, pp. 175, 176; Pedro, p. 170; Morgadinha; o Conselheiro, pp. 413, 418, 420; Madalena, pp. 407, 410, 514; Augusto, p. 301; Família; Mr. Whitestone, pp. 801, 802, 844; Jenny, pp. 674, 708, 712, 781, 822, 880; Manuel,

becomes a generally accepted technique of characterization.

3. Dialogue

Following other contemporary novelists, Dinis' use of dialogue is to advance the action or to create new situations. Dinis also effectively uses dialogues to enforce a trait of a character. For example, in Pupilas, there is a conversation between João da Esquina and José das Dornas with relation to the latter's son's medical studies (pp.48-53). From this dialogue the reader learns of José das Dornas' great pride in his son, although he really does not understand the accomplishment. The reader also views João's refusal to accept any idea outside the realm of his limited imagination. In Morgadinha, the dialogue between Zé Pereira and his wife, Sra. Catarina, clearly indicates the former's suffering and the divine ridiculousness of the beata:

--Mulher dos meus pecados, mulher de não sei que diga, olha que a paciência um dia se acaba, mulher! Isto não pode continuar assim, mulher! Eu não me casei para que tu me andes a ganhar indulgências na igreja, mulher!... Isto são preparos, mulher?...Um homem chega a casa e acha o caldo por fazer, porque a senhora esposa deu em ouvir nove missas por dia e uma dúzia de novenas!

---Cala-te, cala-te--retorquiu azedamente a devota metade do Zé Pereira--cala-te para aí, desalmado. Excomungado seja o mafarrico, que assim me quer atentar logo que entro em casa! Olha lá quando morresses de fome! Estás mal acostumado. Louvado seja

pp. 669, 759-762, 763, 837; Cecília, pp. 777, 779, 816; Fidalgos: Gabriela, pp. 1039, 1103-04, 1115, 1116, 1146; Tomé, p. 1188; Maurício, pp. 977, 1086, 1110; D. Luís, pp. 1068, 1093, 1218-19; Clemente, pp. 1160, 1174-75; Frei Januário, pp. 950, 955, 956, 1226; Luísa, p. 1139; Ana do Vedor, p. 1184.

Deus! Já não há quem queira sofrer neste mundo mortificações! cuidas que não tens de sofrer as do Purgatório? E Deus nos queira dar só o Purgatório e livrar-nos das penas do Inferno. Que muito mal fazemos por lhe merecer misericórdia. Ora que não há de uma pessoa poder ter as suas devoções, e que não venha encontrar lamúrias em casa! Ó minha rica Mãe do Céu, seja para descontento dos meus peccados! Sume-te, inimigo mau!... (p. 308).

Yet another clarification of personality occurs in a dialogue in Fidalgos, when Jorge tells Frei Januário that he will handle the family business affairs. Januário's reaction changes from insulting and satiric to servile and childish as he becomes aware of Jorge's determination:

Jorge interrogou o padre:

--A que horas quer que o procure amanhã, sr. frei Januário?

--A que horas?... Ah!... sim... isso... eu sei?... A coisa não é de pressa... Se não for amanhã...

--Há-de ser amanhã--atalhou Jorge.

--Há-de ser! Essa é boa! Sabe lá da minha vida? Há-de ser! Tem graça.

--Não lhe tirarei muito tempo. Sossegue. Quero só que me passe os livros e os papéis.

--Os livros!... e os papéis... Mas para quê?

--Porque de amanhã em diante tomo conta deles.

--Eu não me entendo com criancices. Na verdade o sr. D. Luís fez-me o que eu nunca esperei dele. É bem custoso receber tal pagamento no fim de tantos anos de serviço! E então que patéticos! Atender aos caprichos de uma criança em coisas tão sérias como estas! E sabe que mais, sr. Jorge? Eu não tenho vagar nem paciência para me pôr agora a ensinar meninos.

Maurício ia a responder, talvez com aspereza, mas Jorge atalhou-o, dizendo:

--Mas quem lhe fala em ensinar? Quem lhe pede lição ou conselho?

--Então para que me procura amanhã?

--Para que me dê os livros e mais documentos relativos à gerência da casa, e me presste os esclarecimentos que eu lhe pedir. Não são perguntas de discípulo...

--Percebo o que quer dizer na sua: são de juiz.

--Não. Quem o supoe réu? Não, senhor. É apenas uma curta conferência, como o trocar da senha entre a guarda que se rende.

--Então o sr. Jorge está sèriamente resolvido a tomar conta disto?

--Muito sèriamente.

--Sim, senhores. Há-de ser bonito! Mas isto é até um caso de consciência, e eu não sei se devo...

--Aplaque os seus escrúpulos, frei Januário. A responsabilidade de um procurador expira no dia em que a procuração lhe é retirada pelo constituinte. Até amanhã. Não se esqueça de me apresentar todos os livros da sua escrituração (p. 950).

Comments by Dinis on the way the conversation affects the characters usually appear in the dialogue itself or following it. ⁴⁶ In Fidalgos, however, the more common practice is to let the character himself tell his reactions through interior monologue. Thus, Tomé da Póvoa insists that the old fidalgo, D. Luís, accept the keys to the Casa Mourisca, stating that the latter is unjustly jealous of his success. When Tomé leaves, Dinis presents D. Luís thoughts:

--Terá razão este homem? Será inveja isto?!...Inveja!

Passados momentos, pensava ainda:

--O que é certo, é que é um homem honrado. Porque me irrita, pois, com o auxílio que vem dele?...Inveja? (p. 1068).⁴⁷

4. Correspondence

The presentation of characters' letters serves several purposes in the novels. Letters once again enforce the ba-

⁴⁶

See e.g., Pupilas, pp. 164, 165; Morgadinha, pp. 252 331; Família, pp. 664, 750.

⁴⁷

See also Fidalgos, pp. 979, 981, 1006-07, 1039, 1067, 1077, 1103.

sic traits attributed to the character. Margarida's short note to João Semana, in Pupilas, is additional proof of her sincerity and kindness:

Meu bom Sr. João Semana:

.....
 O nosso pobre doente está mal, muito mal. Corta o coração vê-lo padecer assim. Se não for possível salvá-lo, ao menos que se não veja desamparado ao morrer. É tão compadecido o seu coração, Sr. João Semana, abre-se tão depressa à caridade, que me atrevo a pedir-lhe que venha ver este desgraçado. A consciência lho pagará.

Da sua respeitosa amiga,
 Margarida (p. 92).

Jenny's letters to her brother and to Cecília (pp. 611, 822), further reveal her qualities, while Carlos' correspondence with Jenny and Cecília point out his estouvamento (pp. 611, 822).⁴⁸

Many characters are first indirectly introduced into the novels through a letter written to a relative. The reader's first acquaintance with the Conselheiro in Morgadinha (pp. 285-86) and with Berta and Gabriela of Fidalgos (pp. 960-61, 984-88) comes from their correspondence, indicating their personalities. Gabriela's happy-go-lucky attitude is evident in her letter to D. Luís:

Meu bom tio:

Tive, ao voltar a Lisboa de uma visita à Espanha, a ~~ma~~ agradável surpresa. Recebi, enfim, uma carta sua! A singularidade do facto não me inabilitou para sentir no

48

Cecília's letter to Jenny also indicates her innocence about life, pp. 745-46. Letters from Daniel, in Pupilas, p. 106, and Henrique, in Morgadinha, p. 521, to their friends in the city show their acclimatization to rural life.

maior grau uma salutar alegria. Cuidava que me tinham esquecido. Convenci-me agora de que felizmente me enganara. Lisonjeou-me ainda o ver que o meu bom tio se dirigia a mim, para me dar conselho! Claro estava que já não era no seu conceito aquela doidivanas de outros tempos. Ainda bem que me faz um pouquinho de justiça. Não me arrependo; efectivamente hoje estou mais ajuizada. O meu carácter de viúva dá-me um ar de respeitabilidade, que vai muito bem com os meus vestidos escuros, nos quais a garridice não ultrapassa ainda os limites de roxo (p. 984)

D. Luísa is horrified at the colloquial tone of the letter, and begins to doubt that she might be of aid in the resolution of the family's problems (p. 985).

5. Dreams

Dreams and visions also appear in the novels, although their number is extremely reduced. Through these, both the character and reader learn, at the same time, about the former's subconscious concerns or desires. The development of Henrique's affection for rural life occurs gradually in Morgadinha (pp. 259, 482, 491, 517) and is culminated by a miraculous vision of his future in the countryside with a family (p. 521). Cecília's dream a few nights after the masked ball in Família has distinct pre-Freudian characteristics. The evening's conversation, her own thoughts about Carlos and her general nervous state are all influential:

Cecília imaginou que ia num barco, levado pela corrente impetuosa do rio, em direcção da barra. O perigo era certo, e contudo o barco ia cheio de máscaras que que dançavam. Cecília gritava, mas ela própria não escutava a sua voz. O barqueiro era o Sr. Fortunato, e, coisa singular, ao mesmo

tempo que remava, ai tomando chá. Depois vinha Carlos, com um cavalo pela rédea; mas o que mais a surpreendia era que vinha pelo mar. Carlos queria salvá-la, tirando--a do barco, mas as outras máscaras e o Sr. Fortunato, não deixavam. Porém, o Sr. Fortunato já não era o Sr. Fortunato, mas sim um dos personagens do romance, que tanto o impressionara; e o mar também já não era bem mar, porque tinha camarotes em volta. E contudo o perigo persistia, sem saber bem como ou em que, e agora era ela a que fugia de Carlos.

Finalmente, o sonho era um enredo complicado, tendo por elementos os diversos acontecimentos e assuntos, que mais tinha preocupado Cecília naquele dia, mas tudo em desordem completa (p. 702).⁴⁹

Dinis' use of this technique was completely original for Portuguese prose fiction.

6. Songs

Dinis complains in Família that the Portuguese have "quase aversão...ao canto" (p. 321), and shows only the English as singers.⁵⁰ However, characters in the rural novels often are presented singing popular tunes. José das Dornas, of Pupilas, sings the verses,

Ai, la, ri, ló, le, la,
Eu vou pela mansidão (pp. 108, 113).

or his supposedly favorite tune:

Papagaio pena verde
Não venhas ao meu jardim;
Todas as penas se acabam,
Só as minhas não têm fim (p. 47).

Margarida, Pedro, Clara and the reitor also whistle or sing

⁴⁹

Carlos of Família has a vision of his possible future with Cecília, while walking through Oporto, pp. 107-08.

⁵⁰

pp. 627, 846, 851, 856, etc..

folksongs,⁵¹ as well as Dinis' own poem "Cabreira."⁵²
 Daniel sings this poem and to demonstrate his city culture,
 he offers two verses of an aria from Lucrecia Borgia.⁵³ In
Fidalgos, Berta demonstrates her maternal instincts and
 offers us an appropriate lullaby:

Quando uma criança dorme,
 Vêm os anjos a sorrir
 Abrir as portas do Céu
 Para Deus a ver dormir.
(p. 908).

In addition to characterization, these folk tunes serve, once
 again, in the creation of the realistic countryside atmo-
 sphere.⁵⁴

7. Evocation

Finally, the reader's affection for the characters devel-
 ops not only from what Dinis tells us about them or from
 their own actions, but also from other characters' opinions
 and evaluations. Manuel Quintino, in Família, recognizes
 Carlos' defects, but still praises him for his good quali-

⁵¹ pp. 15-16, 19-20; pp. 169-70; pp. 30-31, 72, 74; p.
 208, respectively.

⁵² pp. 15-17, 19-20, 208, etc..

⁵³ pp. 24, 116-17.

⁵⁴ Maurício does a love song (pp. 986, 1001) and one
 Cruzeiroiro brother a rural ditty (p. 1025), both in Fidalgos.
 We might also note that many of Dinis' characters recite or
 "write" Dinis' own poetry. In addition to "Cabreira," in
Pupilas, we find "Morena" pp. 12-13, and "Trigueira" pp. 109-
 111. In Morgadinha, "O Anjo da Guarda na Infância" pp. 430-
 32, and, finally in Família, "Hino ao Tabaco" pp. 618-19,
 and "Devaneio Peninsular" (p. 829).

ties (pp. 694, 786). Jorge is thought of rather highly for his seriousness in attempting to reestablish the Casa Mourisca by Berta, Luísa (p. 1071) and Gabriela (p. 1020). Tomé da Póvoa's success through work is even praised by D. Luís (p. 928).⁵⁵ The reader necessarily agrees with the opinions expressed by these other characters and is at least for the moment involved in the events.

C. Caricature

Caricature in Dinis' novels is effected through the exaggeration of one or more physical or psychological traits. Although characters such as João da Esquina in Pupilas and José Fortunato of Família have elements of caricatures, they result as only rural or city types. We believe that Dinis achieves successful caricatures only in Morgadinha and Fidalgos.

The Brasileiro Eusébio Seabra is one of the principal caricatures of Morgadinha. He is presented as an ignorant man of mysterious wealth who desires to be the political representative of the village. In addition to his dress, manners and material possessions, his ideas, ridiculously expressed, vary from one moment to the next according to

55

See also Margarida's evaluation of João Semana in the letter cited above, note 48. This evocation can also be of negative quality; Antónia, Manuel Quintino's maid in Família, has quite a low opinion of Carlos, calling him herege, p. 739; see also, p. 879.

his audience (pp. 347-48, 351, 421).⁵⁶ Another caricature is Madalena's aunt, D. Vitória. She is a woman approaching middle-age, with much unoccupied time and somewhat scatter-brained, but "...bondosa no fundo e que sabia trazer muito bem os vestidos escuros da sua viuvez" (p. 283). Aside from her speech pattern, made up of short unrelated phrases,⁵⁷ her obsession with the inefficiency of the servants puts her in the caricature class. None of her speeches passes without some comment on this problem:

Não há ninguém que mais dinheiro gaste com criados e que seja tão mal servida como eu!...Eu só queria saber o que fazem os criados destas casa? Sim, só queria que me dissessem o que eles fazem, esse bando de mandriões!... (p. 282).

São coisas destes criados. Não faz ideia! E uma pouca-vergonha! E preciso paciência de santa para os aturar (p. 209)⁵⁸

Sra. Catarina is an excellent caricature of a beata. She reveals herself not only through her speeches in Morgadinha (p. 308, etc.), but also through her actions in terrifying

56

On the Brasileiro Seabra as a character and caricature in Portuguese fiction, see Guilhermino César, O Brasileiro na Ficção Portuguesa (Lisboa: Parreira A.M. Pereira, 1969), pp. 42-45, et passim.

57

See Note 36, above.

58

See also direct and indirect references to this obsession, pp. 282, 345, 361, 379, 512, 587, etc..

Ermelinda (pp. 304-312, 435-36).⁵⁹ We believe that Frei Januário of Fidalgos is the most successful of Dinis' caricatures. He is never physically described, but only associated with a continuous and verbose hatred of liberalism and a gluttonous interest in eating well and on time, which is always presented indirectly:⁶⁰

--Pois se esta gente que nos governa deixa as estradas e pontes em um abandono desses! Vejam que tempos os nossos! e que governos, que não se importam com as vidas dos cidadãos! Em que país do mundo se vêem estradas assim arruinadas como as nossas? São os bens que nos trouxeram os homens da Carta! Isto é bonito!

.....
 ...--Desde que puseram a cabeça à roda a esta gente com liberalismos...ficou tudo transtornado. Agora todos mandam, todos falam, e não há quem governe. Isto de não haver um que governe...Estes patetas não se desenganaram de que um país é como uma casa. Ora deixem à vontade os criados em uma cozinha, sem ninguém que os vigie, e verão o que vai! esperem por o jantar que hão-de achar-se servidos!
 (p. 927).

Indeed, Dinis cites Januário's appearance on one occasion as having a "...jeito de caricatura eminentemente cômico" (p. 951).

59

An excellent comparison demonstrating the development of Dinis' technique of caricature is seen between the presentation of Pupilas' beata Josefa da Graça and Morgadinho's Catarina. Josefa is thoroughly described (pp. 201-202) and does very limited speaking (pp. 202-03), thus she turns out simply as a rural type. Catarina, on the other hand, is not described; Dinis tells us that she is a "...tipo de beata, que dispensa descrição" (p. 308). We see her talking and acting in the most extravagant manners and thus she achieves caricature status.

4. Conclusion

Dinis' characters must be considered "flat" ones; they all fall into groups, as shown above, with specific traits being attributed to them. Primary and secondary males and females are good, kind and faithful, with their actions so demonstrative. Rural and traditional types are exactly that and no more. Nonetheless, Dinis' novelistic success, we believe, is principally due to the vividness and psychological depth with which his types are portrayed, thus catching and maintaining the reader's interest.

In the course of the four novels, a growth in Dinis' presentational technique is evident. For example, his desire to prove the goodness, kindness and religiousness of Margarida is unending. In Fidalgos, a character with a similar intention as Margarida is Berta, although Dinis never intervenes to prove her possession of these qualities, permitting her to demonstrate them through her own thoughts. A growth in Dinis' presentational technique is further evident from a comparison of Jenny, Madalena and Gabriela. Jenny's first scenes in Família are present to demonstrate her generosity (pp. 623, 624, 625, 627, 628); Madalena's wisdom, compassion and almost manly traits are Dinis' topic throughout Morgadinha; Gabriela, however, presents her own personality in the novel through her thoughts and letters, with few comments from Dinis. For this reason she is a more profound character than the other two. In addition, she is one completely contrary to Dinis' ideology of women, al-

though fulfilling the same literary function as Jenny and Madalena. Gabriela dislikes rural life, preferring the fanfare of the city (p. 1020); she is not exceptionally intelligent, but an excellent schemer; she married por conveniencia once (p. 1013) and sees nothing wrong in doing it again (p. 1020). Her personal traits include vanity, caprichousness and a lack of puritanism, which are not typically associated with Dinisian heroines. Dinis here proves a literary maturation through this presentation of a type with which he cannot completely identify.

It is worth noting briefly that with the exception of Fidalgos, animals appear in the novels, giving them still another contact with realism. Dogs in Pupilas and Morgadinha are big and have the foreboding names of Gigante (pp. 13, 14), Lobo and Tirano (pp. 245, 260). Mr. Whitestone's Butterfly is a small jolly pup, reflecting his master's temperament. A rich gentleman from Malta is mentioned as owning a black dog, also in Família (p. 792). Maltese cats are possessions of João da Esquina's wife in Pupilas (p. 198) and of Manuel Quintino in Família (p. 733, 782).

D. Verbal Technique

1. Dinis and the Nineteenth Century Portuguese Vocabulary

á. Foreign, Popular and Technical Words

Since in the formation of Dinis' literary lexicon, he was influenced by those of his predecessors and contemporaries, he employs words restored to the language by Herculano and Camilo, as well as neologisms introduced by Garrett. Dinis,

however, did enrich the literary language with several technical terms.

A group of foreign words used by Dinis were evidently so common to the Portuguese language by the 1850's and 1860's that they were included in Vieira's dictionary. These included Anglicisms, evidencing the influence of the English in Portugal,⁶¹ and a few Gallicisms.⁶² Other foreign words appearing in Dinis' novels, but not in Vieira, are attributable to Garrett and Herculano. Words such as grandessíssimo (p. 9) and anfiguri (p. 98) are Gallicisms originating in Garrett's Viagens na Minha Terra, as are the Anglicisms macadame (p. 77), flartar (p. 612) and desapontado (pp. 10,

60

Our investigation of the originality of Dinis' vocabulary for prose fiction was done as follows: we selected at random approximately 400 words, rural terms, popular vocabulary, technical words, proper nouns, etc., and checked them in Frei Domingos Vieira, Grande Dicionário Português ou Tesouro da Língua Portuguesa, V (Porto: Casa dos Editores Ernesto Chardron e Bartolomeu H. de Moraes, 1871) to find out if they were already part of the general vocabulary of the epoch. We further researched them in Antônio de Moraes Silva, Grande Dicionário da Língua Portuguesa, XI, 10a. edição (Lisboa: Editorial Confluência, 1940) to discover their first usage in nineteenth century Portuguese prose fiction. Naturally, some of our conclusions will be tenuous, as Moraes Silva does not pretend to present the very first literary usage of the word in nineteenth century literature.

61

(Our present citations will not refer to the individual novels at, as we are looking at his vocabulary as a whole. Below we will discuss the general tendencies of each novel. All references are to the Lello edition). whist, p. 377; punch, p. 345; jockey or jockey-club, pp. 379, 596, 774, 877; rum, p. 592; meeting, pp. 321, 541, 595; baronet, p. 710; hurrahs, p. 604; guta-percha, adopted in English from the Malayan, p. 595; lords, p. 845; bill, p. 845.

62

boudoirs, p. 670; cachenez, p. 767.

654). The word spleen first appeared in Portugal in Herculano's Viagem de Jersey a Granville, and is a characteristic irritability which Dinis attributes to the English in Família (pp. 594, 845).⁶³

The foreign words which Dinis appears to have first used do not result from the Portuguese language's lack of vocabulary, but from Dinis' desire to give the novels, especially Família, an exotic flavor.⁶⁴ Words dealing with fashion, with foods and drinks,⁶⁵ with entertainment,⁶⁶ all reflect the tremendous impression of English and French life and culture in Portugal. One idiom, estar muito em dia (p. 607) appears to be a translated Galicism, as do the words pesapapéis (p. 873) and água-de-colônia (p. 377), none of which appears in Vieira or Morais.

Hispanisms include quixotismo (p. 847), rocinante (p. 237) and tuertos (p. 784), all related to Cervantes' masterpiece, in addition to the word mirón (p. 548), used in its pejorative context. The adjective used to describe the enchanting

⁶³ Dinis' spelling of the adjectival form of the word, esplenético (p. 244), does not appear in Morais, but rather the form spleentático; the word atrabilis is found in both Dinis and Herculano.

⁶⁴ cake, p. 825; blouse, p. 136; robe-de-chambre, p. 636; toilette, pp. 259, 423, 638, 720, etc..

⁶⁵ roast-beef, pp. 630, 854; puddings, p. 595; kummel, gingerbeer and cognac, p. 592; Portwine, p. 596; toasts, pp. 232, 854, 855, 861, 862, etc..

⁶⁶ boston, pp. 377, 748; boxers, p. 597; clown, p. 287.

characteristic of a Spanish woman is salero (p. 676). His references to the Italian language gives the native madonna the trait of morbideza (p. 676); Kate, Mr. Whitestone's old maid, speaks in a linguistic imbroglio (p. 626) and the word constantly used for guide is cicerone (pp. 241, 345, 449). The remaining foreign terms refer to the poli al poli i of knout in Russia and landwehr in Germany (p. 856), and the adjectives wertheriano (p. 28) and shakespeariano (pp. 369, 428). Several Latin adverbial expressions appear in the course of the novels.

The principal originality of Dinis' vocabulary rests in his introduction of numerous rural, popular and scientific words and expressions into the literary language. The rural vocabulary appearing in O Pároco da Aldeia and in Os Contos do Tio Joaquim is limited to popular expressions. Dinis' includes these and also a great number of agricultural terms, new for Portuguese literature. Verbs dealing with farming processes assume literary values. The word sericultura appears for the first time in Morgadinha (p. 587), as do a group of, what might be called, unromantic trees, bushes and

67

pp. 458, 547, 711, 782, 791, etc..

68

alporcar, p. 918; arrotear, pp. 39, 313; podar, p. 956 and enxertar, p. 956.

69
 grasses. Different types of cultivated lands are referred
 to, ⁷⁰ as are farm equipment and buildings, ⁷¹ and the general
 grange storage house, the abegoaria (p. 1021). The only
 rural crop treatment process mentioned is enxoframento (p.
 47).

Other rural words first appearing in Dinis' novels deal
 with food, ⁷² with diversions, ⁷³ with rural housework, ⁷⁴ with
 popular names, ⁷⁵ and also include a group of unclassifiable
 nouns and adjectives. ⁷⁶ Popular and rural adjectival and ad-

69
aloés, p. 326; palissandro, p. 716; salva and trevo, p.
 393; erva-moura and erva-terrestre, p. 393.

70
terra devesa, pp. 266, 268, 272; terra almagem, p.
 316; eido, p. 246.

71
lagar, pp. 908, 918; alvião, p. 460; plaina, enxó,
 p. 428; dorna, p. 246.

72
manjar, p. 86; fêvera, p. 80; malga, p. 85; tigela, p.
 78, 87.

73
beberronia, p. 54; fungar, pp. 9, 34, 663, 927; pita-
da, pp. 77, 927.

74
serandar, p. 33; escafunar, p. 250.

75
marmanjão, p. 251; mafarrico, pp. 11, 308, 794.

76
cangalhas, p. 109; colação, p. 1125; lengalenga, p. 351;
balbúrdia, p. 378; jeito, pp. 67, 101, 108, 1112; bafo, p.
 296; bossa, p. 64; fulo, p. 442; chochice, p. 369, etc.

verbal expressions include, (prosperar) a olhos vistos (p. 3), (rir a) bandeiras despregadas (p. 20), uma mulher feita uma Maria tola (p. 769), and (fazer a) vista grossa (p. 691). Many other popular verbal expressions are formed with the use of dar,⁷⁷ and other infinitives.⁷⁸ Dinis also uses popular expressions in his digressions, such as employing the popular lá and forms of the verb ir: "Tudo por lá era o Sr. Joãozinho,"⁷⁹ "...vão lá agora acreditar na firmeza do coração humano...,"⁸⁰ or "Aí vai o que ela cantava..."⁸¹

A group of technical and proper nouns which had not found a place in earlier prose fiction, appears⁸² in Dinis' novels; these include political terminologies,⁸³ names of flowers,

⁷⁷ dar balanço, p. 54; dar ao diabo, p. 237; dar tratos a, p. 525; dar margens, p. 324.

⁷⁸ conhecer a palmas, p. 77; solar a língua, p. 203; ir na pista, p. 10; cantar a palinódia, p. 126; trazer à flor de água, p. 459; ter dedo, p. 140.

⁷⁹ - Morgadinha, p. 347.

⁸⁰ Pupilas, p. 229.

⁸¹ Ibid., p. 15

⁸² catilinária, p. 696; cheque, p. 459; diatribe, p. 459; verrinas, p. 541. Catilinária is also a Latinism.

⁸³ japoneiras, p. 622; begonias, pp. 627, 629; australias, p. 622.

terms related to the theatre and plastic arts,⁸⁴ and commercial vocabulary such as escrituração, in Família (pp. 651, 665, 776, 777, etc.). The scientific vocabulary which Dinis contributed to the prose language, relates to medicine and the advances of his epoch.⁸⁵ Verbs, nouns and adjectives referring to illnesses, and anatomical terms also appear in great numbers.⁸⁶ Names of animals, especially insects, some in their original Latin forms,⁸⁷ and recent inventions and processes are also mentioned.⁸⁸ The engineer's tira-linhas is one of the symbols of the new epoch in Morgadinha (p. 393).

b. Common Vocabulary

As the foreign, popular and technical words and expres-

⁸⁴ afinação, pp. 720, 736; artifices, p. 422; baritono, p. 723; instrumentação, p. 257; recitativo, p. 723; melo-peias, pp. 15, 184, 980; litografia, p. 421.

⁸⁵ infectar, p. 906; digerir, p. 342; congestionar, p. 236; caquexia, p. 115; convulsões de espasmo, p. 448; paraplégico, p. 625; ictérico, p. 413; escrofuloso, p. 413; analéptico, p. 906; inoculação, pp. 599, 698; imunidade, p. 592; estertor, p. 461; acessos, p. 625; homeopático, pp. 238, 769; tetânica-mente, p. 448.

⁸⁶ laringe, pp. 79, 444, 601; pituitária, pp. 596, 662, 849; occiput, p. 547; occipital, p. 988, etc..

⁸⁷ lacertinos, p. 270; miriápodes, p. 270; malacozoófagos, p. 630; lepidóptero, p. 664; gorgulho, p. 741, etc..

⁸⁸ hélice, p. 239; caleidoscópio, p. 351; aerolito, p. 771; aeróstato, p. 348; embolo, p. 595; galvanismo, p. 670; hidráulico, p. 918, etc..

sions are indicative of Dinis' cultural and professional interests, his repeated use of certain everyday vocabulary suggests his more mundane concerns. Many of the often used nouns refer to human physical characteristics; the word gesto, for example, is used at least 163 times, with both its connotative meanings--a physical action,⁸⁹ and as a substitute for the word cara, face.⁹⁰ O olhar is the most common noun of the novels.⁹¹ The most employed adjectives and their adverbial forms are descriptive of emotional states.⁹² The adjective doméstico appears over thirty times, while others related to home and family life are also quite apparent.⁹³ Verbs utilized on many occasions generally make references to the expression of human emotions.⁹⁴ Morais

89 pp. 109, 341, 526, 1029, etc..

90 pp. 52, 478, 841, 1162, etc..

91 Other common nouns referring to human traits include: carácter, espírito, gênio, inteligência, olhos, instintos, reflexões, sorriso, tom and voz.

92 afectado, íntimo, irritado, amargo, febril, grave, jovial, melancólico, natural, piedoso, profundo, solene and violento.

93 filial, infantil, maternal, paternal.

94 corresponder, animar, embaraçar, desembaraçar, experimentar, arrostar.

does cite Dinis for the usage of several words,⁹⁵ and we discovered others for which no earlier prose fiction source⁹⁶ than Dinis' novels is listed.

Finally, we note that the most frequently used vocabulary in his romantic descriptions of nature is limited to the two words negro and melancólico and their derivations.⁹⁷

In summary, we find that Dinis' vocabulary was quite varied. Concrete nouns are more commonly employed than abstract ones, indicating his tendency to associate with definite objects. A specific group of words is found in each of the novels and it helps to create the atmosphere. Neologisms, a scientific terminology and an intellectual vocabulary are found in Família, while Pupilas and Morgadinha, although containing these in varying degrees, are replete with rural and popular expressions. Fidalgos has no dominating group of vocabulary.

⁹⁵ desenfardelar, p. 308; discriminar, p. 475; entremear, p. 617; exacerbar, pp. 561, 586.

⁹⁶ encrustar, p. 593; beliscar, p. 100; empanar, p. 605; avivar, p. 67; amestrar, p. 4; estrebuchar, p. 344; ondular, p. 425; parodiar, pp. 695, 736; repenicar, p. 345; ultimar, p. 298.

⁹⁷ pp. 104, 326, 719, 939, etc.. Other romantic adjectives which appear quite frequently are sombrio, pp. 939, 523; mágico, pp. 258, 958, 1159; medonho, pp. 181, 452; fantástico, pp. 89, 636, 1008; mórbido, pp. 327, 968.

2. Dinis and the Parts of Speech

a. The Adjective

In his use of the adjective, Dinis basically follows his romantic predecessors, employing one or several logically associated with the noun. According to his own literary ideas, any other usage would be detrimental to the goal of facile and immediate understanding of the prose by the reader. However, we do discover, on a few occasions, variations from this strict conventionalism, which suggest a hint of the adjectival functions which Eça de Queiroz would firmly establish for Portuguese prose fiction.⁹⁸

Dinis occasionally uses what we might consider as a synthetic adjective. For example, where a contemporary would have written o rosto de menino,⁹⁹ Dinis employs o rosto meni-
neiro; speaking about industrial England, he refers to her ¹⁰⁰
manufactureiras cidades, a form also innovative for the positioning of the adjective, possibly indicating English influence; and clothing worn on Sunday is called roupas
¹⁰¹domingueiras. Each of these nouns thus receives a new personal quality through the adjective. This type of adject-

98

See Ernesto Guerra Da Cal, Linguagem e Estilo de Eça de Queiroz (Lisboa: Aster, s.d. [1967]), pp. 108-168.

99

Morgadinha, p. 247.

100

Família, p. 596.

101

Morgadinha, p. 407.

jectivization is also a means of satire: e.g., people who make mountains out of molehills have microscópios matirios¹⁰²; the qualities of the beatas are referred to as virtudes beatificantes¹⁰³; and, an adverbial idea is attached to the adjective when he uses the synecdoche palavrosa boca¹⁰⁴ to describe a character who talks too much. Adjectives linked to nouns with which they are not usually associated, serve to shock the reader: João da Esquina's wife tells him to drink arsenic, in Pupilas with amabilidade monstruosa (p. 103); and Cecília's threats to her beloved father, in Família, are afectuosas ameaças (p. 691). This use of the adjective becomes more visible in Eça's works.¹⁰⁵

The adjectival forms most abundant in Dinis' verbal style are those of the past participle,¹⁰⁶ those ending in -oso¹⁰⁸ and its flexions,¹⁰⁷ and those in -ico and its flexions.

102 Ibid., p. 236.

103 Ibid., p. 310.

104 Família, p. 614.

105 Da Cal, pp. 138-39.

106 pesado, provado, irritado, inesperado, honrado, desesperado, etc.

107 vigoroso, vaidoso, piedoso, nervoso, ponderoso, etc.

108 fantástico, histórico, heróico, mágico, público, etc.

In his use of more than one adjective to a noun, we note that he continues to be logical and descriptive, employing almost exact synonyms: "...as formas nobres e prestigiosas dos heróis,"¹⁰⁹ "...caminhos estreitos e escabrosos do campo."¹¹⁰

Binary adjectivization predominates. Three and four adjectives only rarely appear. The rhythmic patterns for three adjectives varies, with the most common being that of three syllables: e.g., "...uma ideia terrível, súbita e sinistra ...",¹¹¹ "...um idílio infantil, severo e terrível,"¹¹² and "...a respiração profunda, pausada e regular."¹¹³ Other multiple uses differ in the number of syllables, without any notable growth in the descriptive idea.¹¹⁴ We have not been able to discover any sound patterns of particular interest to Dinis.

Dinis' comparisons and metaphors further indicate his ro-

109 Fidalgos, p. 1071.

110 Morgadinha, p. 524.

111 Pupilas, p. 170.

112 Ibid., p. 14.

113 Família, p. 635.

114 e.g., "...a sempre incansável, solícita e carinhosa enfermeira," Morgadinha, p. 515; "...um homem gordo, baixo, e corado," Família, p. 655; "...um desses longos, incoerentes e difusos arrazoados," Morgadinha, p. 300.

115
 mantic attachment to nature, as well as his interests in science and literature. Although many aspects of nature are invoked, the most numerous references are to birds and the sea:

...a voz da alegre rapariga, que cantava--
 pois nela dir-se-ia ser o canto, como nas
 aves, a mais natural expressao....¹¹⁶

Cristina foi mais madrugadora do que as
 aves.¹¹⁷

...e por muito tempo essa torrente [o ruído
 no Águia de Ouro], à maneira do que sucede
 com a das águas dos rios caudalosos ao des-
 embocarem no mar, conservava-se distinta ain-
 da, através do grande rumor, que enchia as
 ruas.¹¹⁸

As auras continuavam a soprar favoráveis a
 Maurício nos mares insidiosos da corte.¹¹⁹

Comparisons to literature refer to mythology as well as to the Bible:

No meio desta legião feminina assim atare-
 fada, a patroa da casa, que como Calipso

115
 Most of Herculano's comparisons, images and metaphors are taken from nature. See Gomes Ferreira, pp. 19-21.

116
Pupilas, p. 72.

117
Morgadinha, p. 321; see also Pupilas, p. 39; Família, p. 813; Fidalgos, pp. 902, 1050, 1094.

118
Família, p. 604.

119
Fidalgos, p. 1166; see also Pupilas, p. 39; Morgadi-
 nha, p. 586; Fidalgos, pp. 951; 1089-90, 1115.

sobre as ninfas que a serviam...olhara so-
branceira para todas....¹²⁰

...um dia, porém, como o Job da Escritura,
viu a mão da desgraça baixar sobre a sua
cabeça [de Álvaro], privá-lo das riquezas, da
dignidade e da família, e deixá-lo só....¹²¹

Scientific comparisons include:

Enquanto o dia não rompe, o cérebro é
irritado por aquela sua criação, como o
seio materno pelo ser desenvolvido; acaba-
do o período da gestação mental é necessá-
rio que a ideia venha à luz, e qualquer de-
mora é aflitiva.¹²²

We see that Dinis' metaphors and comparisons mainly serve to
clarify his ideas, rather than for any descriptive purpose.

b. Adverb

Dinis' adverbs are forms in -mente, adopted from his ad-
jectives. Indeed, Dinis' use of the adverb is quite similar
to that of his adjective. The syntactical position is tra-
ditional--as close as possible to the word being described.
Occasionally, we do find an innovative form resulting from
his technical knowledge or personal feelings. For example:

120

Fidalgos, p. 987; see also Pupilas, p. 132; Morgadi-
nha, pp. 305, 370; Família, pp. 596, 604, 607, 631; Fidal-
gos, p. 1014.

121

Pupilas, p. 39; see also Morgadinha, p. 293; Família,
pp. 605; Fidalgos, pp. 1096, 1157.

122

Fidalgos, p. 1175; see also Pupilas, p. 24; Família,
pp. 612, 771; Fidalgos, p. 1024.

Carlos baixou os olhos e principiou a torcer maquinalmente a corrente do relógio.¹²³
 124
 ...atravessaram diagonalmente a horta....

We also discover adverbial forms which give the modified word several new connotations. Such is the use of the oxymoron to describe books of a revolutionary nature:

Quantas ocasiões D. Luís escutava atento e comovido os episódios de certos livros, mansamente revolucionários....¹²⁵

The use of the adverb as a substitute for hackneyed adverbial expressions is another novelty of Dinis' style:

E, inclinando-se senhorilmente, a Morgadinha passou por entre eles e entrou para a quinta sem que nenhum a procurasse reter.¹²⁶

Here, the adverb substitutes for an expression such as "como uma senhora," or "com um ar senhoril"; or,

E a alegre companhia abandonou tumultariamente o quarto.¹²⁸

where the adverb replaces an expression such as "num tumulto."

123 Família, p. 743; see also Pupilas, p. 187 and Fidalgos, p. 979, etc..

124 Morgadinha, p. 246.

125 Fidalgos, p. 1141.

126 Morgadinha, p. 406; see also Pupilas, p. 65.

127 Família, p. 829; see also Morgadinha, pp. 381, 499.

The use of one adverb at a time for descriptive purposes is common to Dinis' novels. These long forms of the adverb are a further link for Dinis with Garrett, Eça and the impressionistic love of long words. Eça, as noted with regard to the adjective, also established new uses for the adverb in Portuguese prose fiction.¹²⁸

c. Verbs

The substantivizing of the verb, appearing in Herculano's works,¹²⁹ stands out in Dinis' prose fiction. Although many are so employed, we note that the majority are associated with sounds, e.g., o chilrear, o chorar, o ladrar, o ranger and o mexer,¹³⁰ or with movement, o tropeçar, o festicular, o entrar, o lançar and o abanar. The infinitive form gives the impression of a prolonged action, thus a more powerful suggestive affect than the use of the appropriate noun form. The pluperfect tense is perhaps the most common in Dinis' prose fiction. He uses both the simple and compound, with the former, generally considered the most literary, dominating. In the compound form, Dinis employs both auxiliaries, haver and ter, indiscriminately.

Although direct and indirect discourse are common to all

128 Da Cal, pp. 169-193.

129 Gomes Ferreira, p. 48.

130 E.g., "Era um barafustar de criadas, um chiar de ser-tas, um borbulhar de caçarolas e tachos, um tinir de pratos, um tilintar de cristais no meio de uma babel de ordens..." Morgadinha, p. 381. The underlining is ours.

the novels, through the use of the imperfect tense in Fidalgos, Dinis suggests the indirect free discourse form, which would later be definitely adopted for Portuguese prose fiction by Eça.¹³¹ We say suggests, for we find that the correct usage of this technique is only approximated, due to Dinis', i.e., the author's, presence. For example, as the fidalgos lack tableware for all their guests, Frei Januário recommends that they borrow from each of the invited families:

Este ridículo expediente era pelo padre tido na conta de engenhosa tática, porque, explicava ele: cada família, conhecendo apenas a prata que lhe pertencia, havia de supor que toda a mais era da casa, que em tempos fora das mais bem providas nesta espécie. Por tal forma não se tornaria notada a falta, e cada qual se daria até por lisonjeado em haver merecido do proprietário esta prova de confiança (p. 1035).¹³²

d. Preposition

In the contraction of prepositions and articles, Dinis' choices indicate the influx state of the prose language. Herculano uses all contractions, except for those with de and em plus the indefinite article and its flexions. Garrett follows this practice, although using the form num, and Camilo employs all possible combinations. Dinis, however, varies greatly in his usage. We find that he avoids num and dum, but uses both pelos and por os. Contractions of the preposition and the demonstrative adjective, e.g., deste,

¹³¹ Da Cal, pp. 208-215.

¹³² See also Fidalgos, p. 1036.

appear, but the parts are also used separately. An example of Dinis' use of the contractions follows, with the underlining being ours:

Ao passarem em um corredor, que conduzia para o exterior da casa, abriu-se a porta de um quarto, meio alumiado por uma frouxa luz de uma lamparina, que ardia junto do berço de uma criança, e por o espaço entreaberto apareceu a figura de Berta, com o cabelo já meio despenteado e solto, e tendo nos lábios o mais suave e afectuoso sorriso.¹³³

All contractions are employed by Eça, although we do find, on occasions, the separation of the demonstrative and the preposition, probably to attain rhythmical ends.

d. The Sentence

The Dinisian novels' sentence structure is basically the same as that of the romantics: "Estes [Castilho e os seus seguidores] usavam a frase clássica, chamada vernáculo, de estrutura latinizante, ampla e frondosa, sólidamente lógica, cheia de cláusulas incidentais, empolada e patética, ramificada em desdobramentos de coordenações e subordinações sucessivas. Esta foi--com excepção de Garrett--a frase do Romantismo."¹³⁴

The relative que is most used by Dinis to create these extensive phrases, especially in Pupilas and Morgadinha:

Este grupo, apesar de toda a sua beleza artística, realçada pelas meias-tintas do crepúsculo e por o fundo alaranjado do céu,

¹³³ Fidalgos, p. 981.

¹³⁴ Da Cal, p. 234.

sobre que se desenhavam os rendados das árvores ao longe, não agradou de maneira alguma ao reitor, que, com um franzir de sobrolho, mostrou claramente a contrariedade que ele lhe fazia experimentar.¹³⁵

Perguntas, súplicas, arguições, lágrimas, promessas, nada tiravam de Augusto, que teimava em responder que nada tinha que o afligisse, que era ilusão de quem o via a tristeza que lhe supunham, e, para confirmar o que dizia, ria mas era mais triste aquele riso do que o pranto em que se desafogasse.¹³⁶

These lengthy sentences are also effected through parallelism involving the gerund or the infinitive:

O tempo, cuja acção não contratada se exercera livremente nela[a casa e quinta dos Canaviais], viera aumentar o aspecto soturno que desde a origem apresentava esta casa, enegrecendo-lhe as paredes, revestindo-lhe de erva os telhados, de musgo as padieiras e as juntas da pedra, e povoando-lhe de morcegos e de corujas os buracos dos muros.¹³⁷

A história daquela casa era a história sabida dos ricos fidalgos da província, que, orgulhosos e imprevidentes, deixaram, a pouco e pouco, embaraçar as propriedades com hipotecas e contratos ruinosos, desfalecer a cultura nos campos, empobrecer os caleiros, despovoar os currais, exaurir a seiva da terra, transformar longas várzeas em charnecas, e desmoronarem-se as paredes das residências e das granjas e os muros de circunscrição das quintas.¹³⁸

135 Pupilas, p. 14.

136 Morgadinha, p. 294; see also Morgadinha, p. 312; Família, p. 823; Pupilas, p. 14.

137 Morgadinha, p. 523.

138 Fidalgos, p. 901; see also Família, pp. 729-30, 809; Morgadinha, p. 377; Fidalgos, pp. 915, 1119.

This latter technique of parallelism predominates in Fidalgos.

Syntax is also quite normal--subject, verb, complement--, except when Dinis wishes to create the rural atmosphere through his own popular language; e.g., "A correr parelhas com a pouca moderação das palavras, só a das libações do vinho,"¹³⁹ "Ora os tais guarda-chuvas é que não iam,"¹⁴⁰ and "A rua ficou que era um primor."¹⁴¹

We see that Dinis was not revolutionary in his verbal style. His literary objective of mass comprehension necessarily limited experimentation. He relies on the techniques established by his predecessors, adapting them to his own abilities and interests. Innovations in vocabulary and hints of the reformation of the literary style which Eça would effect are noted. The verbal style evidences Dinis to be a sensitive, methodic and vibrant personality.

E. Dialogic Technique

Having been a dramatist before turning to the novel, Dinis' dialogic technique shows theatrical tendencies. On most occasions in Pupilas, Dinis has his characters converse without any or with rare clarification of their gestures or emotional states (e.g., pp. 35-37; 51-52; 148-49). With the growing interest in psychological characterizations, more

139 Pupilas, p. 55.

140 Morgadinha, p. 325.

141 Fidalgos, p. 1078.

care is taken to present the figures' reactions at every few speeches of the dialogue, although the theatrical conversations continue to appear. In Familia, we find both approaches. Jenny and Cecília have a heart to heart discussion, with each one's emotional reactions mentioned:

--Jenny--disse com a voz trémula de co-
moção Cecília--eu sei que a menina é minha
amiga, e julgo que o melhor é contar-lhe
tudo...

--Seja o que for que tem para me dizer,
se o que a faz hesitar é a dúvida da minha
amizade, posso assegurar-lhe Cecília, que...

--Não, não é, não podia ser--acudiu Ce-
cília, e por um movimento rápido, impensado,
irresistível, levou aos lábios as mãos del-
gadas de Jenny, que lhe não pode fugir a
tempo.

--Que está a fazer?--disse Jenny, rindo.

--Deixe-me; sabe como eu lhe quero, sabe
a confiança que eu tenho em si, Jenny, pois
não sabe? Mas é que...há certas coisas que
sempre custam a dizer.

Jenny sorriu com expressão particular;
previa uma confiança amorosa no embaraço
de Cecília.

Cecília compreendeu a significação da-
quele sorriso, porque se apressou a dizer:

--Não, não é o que julga, Jenny. Não
teria a menor hesitação em lho dizer, se
fosse isso. Pode cre-lo (pp. 682-83).¹⁴²

An example of the rapid theatrical dialogue is Jenny and Charles discussing his laxity in the family business:

--Julgo que não tenho mais nada.

--Aí está uma alma com excelente opinião
de si. Visto isso, tens cumprido todos os
teus deveres?

--Mas...deveres de que género?

--Que pergunta! Pois nem sabes os deve-
res que tens? Maus indícios! Deveres de
cristão, de cidadão, de filho e de...

--O que aí vai! Por quem és, Jenny! va-

¹⁴²

See also, e.g., Morgadinha, p. 577.

mos por partes, senão...

--Pois bem, quero falar-te agora só de uns, que me pareces ter descurado um pouco.

--Fala.

--Diz-me: tens ido ao escritório?...

--Então era disso que me querias falar?

Bem longe estava eu de pensar no escritório.

--Tens lá ido?

--Eu não.

--Há já bastante tempo que lá não vou, há...mas...achas isso grande pecado?

--E pergunta-o? Não é o trabalho um dever?

--O trabalho será. 143

--Então... (p. 647).

With the exception of discussions among groups of people, such as that at the Águia de Ouro in Família (pp. 607-610), this latter type of dialogue is limited to two characters.

Dinis also uses dialogue for what we might call comic relief. Situations such as João da Esquina's wife insisting that he take arsenic, the dialogues of Tia Vitória in Morgadinha, Manuel Quintino's monotonous conversations with José Fortunato in Família are only to be laughed at. Frei Januário's encounters with D. Luís' hortelão, gardener, in Fidalgos, also serve this aim:

E o hortelão, tomando uns ares solenes e endireitando o corpo, começou recitando oratôriamente:

--'Soldados! Aquelas praias são as do malfadado Portugal; ali, suspiram pela vossa vinda e confiam...'

Era demais para a magnanimidade de frei Januário. A proclamação de D. Pedro desafiava-lhe os nervos, sempre que a ouvia; o que não era poucas vezes, graças ao entusiasmo do hortelão. Cedendo pois ao seu ânimo indignado, o padre rompeu pela cozinha dentro, exclamando:

143

See also, e.g., Morgadinha, p. 399; Família, pp. 838-39.

--Então, que pouca vergonha é esta? O fidalgo à espera da ceia, e esta súcia de mandriões aqui posta a ouvir as patranhas daquele senhor!

Os oriados surpreendidos ergueram-se em alvoroço e tomaram os seus postos. O hortelão reagiu, como era seu costume.

--Patranhas? Isso lá mais devagar. Isto vi e ouvi eu, como vejo e ouço a vossemecê, e muito me honro em dizê-lo. Patranhas! Quem quiser, pode ler tudo isso nas gazetas e muitas coisas mais. Eu fui soldado do imperador e...

--Está bom, está bom; pouco falatório. Você o que é, é hortelão; e o lugar dos hortelões não é na cozinha.

--Lá se vamos a isso, também o do capelão não é ao pé das panelas, e contudo vossemecê pode dizer-se que não tem outro posto, onde esteja mais firme.

--Tenha cuidado com a língua; olhe que um dia a paciência esgota-se e depois não se queixe.

--Não se meta o sr. padre comigo, se não quer ouvir. Olhe que eu fui soldado, e não é um frade que me leva a melhor....

.....
--Você não se quer calar? Eu direi ao sr. D. Luís as conversas que você tem aqui na cozinha e a maneira por que fala da religião e da igreja.

--Quem falou em tal? Eu em que falo é nos frades, que é coisa diferente.

A desavança terminou com a súbita saída do padre, que perdia as estribeiras nestas lutas (pp. 948-49).

F. Relationship of Themes and Style

The three general themes of Dinis' prose fiction, rural and urban life, progress and the human condition, are completely dependent on his style for their development. The Portuguese city and countryside are not shown through his descriptive technique, but rather through his presentational technique and verbal style. The traditional types, their popular language and customs represent Dinis' countryside, ra-

ther than the trees, flowers or hills, although these are not ignored.

The areas in which the nation, according to Dinis, must go forward are indicated in his verbal style. The continual use of farm terms, scientific phrases and neologisms is related to his faith in progress through education and through an ideological association with the rest of Europe. The verbal style also shows his keen interest in man's social condition and environmental forces, the government and the church. The optimistic future which he believed his nation would have is shown through the presentational technique; young characters, shown with new ideas and simplified ways for old methods, triumph, while those characters insisting on maintaining traditional ways are shown in advanced age or passing away during the work.

CHAPTER VII

CONCLUSION

The importance of Dinis' novels in the development of Portuguese prose fiction can be summed up as follows: Dinis led the genre out of the romantic age and brought it to the doorstep of the realistic one. In doing so, he wrote four very distinctive novels, which demonstrate a personal literary maturation, which were linked to the national novelistic tradition and which would condition the thematic orientation of the Portuguese novel into the twentieth century.

A. Dinis' Debt to his Predecessors

In his examination of the contemporary romantic novel, Dinis realized that his literary objectives could not be achieved through the genre as it existed in Portugal. Thus, he selected its aspects which he believed could best serve him and looked to the foreign novel for additional techniques

and ideas.

The works of Garrett and Herculano were primary sources for Dinis' approach to the novel. From Herculano, Dinis adopted the rural themes, the rural character types and the purpose and content of digressions. Garrett's role was of a more technical nature; he provided Dinis with ideas on narrative techniques, such as monologue, psychological character presentations and the use of a vocabulary to create an atmosphere. The profundity of Garrett's influence is evidenced through the appearance of these procedures in several of the novels of Dinis, whereas Herculano's influence is limited basically to Pupilas. The eighteenth century English novelists, principally Fielding and Goldsmith, as well as Balzac, would further clarify Dinis' ideas with regard to the technique of characterization, teaching him the presentation of lifelike and endearing figures, with psychological depth.

B. Dinis' Novels and Literary Maturation

With these principles as a guide, Dinis adopted several themes and ideas which recur in all four novels: characters based on actual people, the important role of women in life, the glorification of family life and the national heritage, a call for tolerance, and a personal deep-seated attachment to nature. The novels result from the combination of these thematical and technical factors.

Pupilas, published in 1866, is a novel of rural costumes. Under the influence of Herculano's O Fárroco da Aldeia, Bal-

zac's novels of rural life, and the short stories of Rodrigo Paganino, Dinis' presents rural traditions and figures around a romantic episode. As in Herculano's novelette, background description is almost non-existent, the rural atmosphere being created through the popular language and characters. Presentation is generally superficial, although some figures stand out through their stressed kindness and sincerity. Digressions and interventions are abundant, as the author maintains an omniscient position.

If Pupilas shows Dinis' debt to Herculano, Familia, his next novel, published in 1867, testifies to his knowledge of the English writers, Balzac and Garrett. Familia is once again a novel of costumes, but of city life. It is an unsuccessful attempt at the philosophical novel, such as Garrett's Viagens na Minha Terra, Sterne's Tristram Shandy or Maistre's Voyage autour de ma chambre. Its prime importance is attributable to the fact that it is a link with the dilettante literature begun in Portugal by Garrett. This ambiance is effected through the language and the references to the popular culture and literature of the epoch. Balzac's influence is quite apparent in the use of the physiognomy for background description of Porto and in presentations. Characterization here achieves a great psychological depth. Although Dinis remains the omniscient author, slight shifts in viewpoint occur. Social themes appear with greater force than in Pupilas.

Social propaganda brings a thematic independence to Dinis'

next novel, Morgadinha, published in 1868. No longer are we confronted with unbridled praise of rustic life, but rather with its problems--political, social, religious and the apparent irreconcilable hostilities between the city and the countryside, themes not directly dealt with by Dinis' predecessors. The rural surroundings are once again effected through characters and language, although background description is more common than in Pupilas and more detailed. Presentation of most characters retreats from the penetrating physiognomies of Familia to the use of symbolism. Characters tend to lose their literary identities, becoming spokesmen for Dinis' own ideologies. Dinis returns to his position of omniscience, although avoiding excessive interventions and digressions.

Fidalgos, Dinis' final novel published in January, 1872, evidences Dinis' most conscious effort as an artist. Thus, a complete break with the contemporary novel, thematically, and, to a certain extent, technically, results. This work is an allegory for rural Portugal, with the Casa Mourisca representing her actual state, and the Herdade, her hopeful future condition. The principal characters become symbolic of the two positions. Few attempts are made to present rural life, except for scenes of farm activities. Language does not indicate any specific orientation; it can be considered Dinis' general Portuguese vocabulary. Physical presentations in most cases are ambiguous with characters' appearances being suggested by the home with which they are

associated. Psychological presentation attains importance once again. Figures are revealed through their own interior monologues, rather than through Dinis' intervention. It is through interior monologues that authorial omniscience is further weakened; the character Gabriela approaches the role of a witness-narrator, occasionally presenting the events and characters' states.

Dinis' literary maturation is evident. He goes from a dependence on foreign and national sources in Pupilas and Família, to a thematic independence in Morgadinha and finally achieves a complete personalization of themes and techniques in Fidalgos. Each of his novels is notable in the development of Portuguese fictive prose. Pupilas is the romance de costumes of Portuguese literature; Família is the initial novel to present the realities of life in Porto; Morgadinha offers the primary description of the contemporary state of rural Portugal in the mid-nineteenth century; and, Fidalgos is the first work of national prose fiction written with an actual rhetorical function.

In the critical period for Portuguese literature between the Questão Coimbrã (1865) and the Conferências Democráticas (1871) two novelists dominate the literary scene--Camilo and Dinis. Camilo would unhesitatingly continue to write his passionate novels,¹ showing little interest for the reality

¹ In 1865, Camilo published O Esqueleto, A Sereia, etc.; in 1866, A Enjeitada, O Olho de Vidro, O Santo da Montanha, etc.; in 1867, A Bruxa de Monte Córdova, A Doida do Candal, etc.; in 1868, Mistérios de Fafe, O Retrato de Ricardina,

of Portuguese life and remaining firmly associated with the romantic school. Dinis' novels would be the only ones to show concern for the nation's actual plight. An artistic appreciation for the novel as a genre is also seen, as he removes it from the romantic domination and brings it to the dawn of a new literary period. This is his undeniable position in the evolution of Portuguese prose fiction.

C. Dinis' Novelistic Contribution

Dinis' influence on his novelistic successors is further evidence of his distinctive role in Portuguese prose fiction. His principal contributions were with regard to themes, although several technical advancements can be noted.

1. Themes

One of the first indications of success is the appearance of imitations. Although the figure of the morgado, the first born son who inherits property and title, is common to the pre-Dinis novel, especially Camilo's works, that of a morgadinha originated with Dinis. Other morgadinhas in prose fiction and the theatre soon followed.² Descriptions of urban and rustic life and social conditions become some of the most

2

Camilo, A Morgadinha de Val-de-Amores (1871); Pinheiro Chagas, A Morgadinha de Valflor (1872); Júlio Vieira, A Morgadinha de Vale de Pereiro (189?), etc..

etc.; in 1869, Os Brilhantes do Brasileiro, etc.; in 1870, A Mulher Fatal, etc..

common novelistic themes of the latter part of the nineteenth century. Authors of rural sketches of manners, such as Trindade Coelho and Pedro Ivo, would affirm their literary debts to Dinis for the orientation of their works.³ The principal novelists, Eça, Fialho de Almeida and Teixeira de Queiroz, would mix these themes in their prose fiction, as would Camilo. The rural themes continued strong into our own century, notably in the fiction of Aquilino Ribeiro.

Further influences were exerted on Dinis' primary successor Eça de Queiroz. Alberto d'Oliveira and Fidelino de Figueiredo have already noted the extraordinary similarities between Dinis' Henrique de Souselas of Morgadinha and Jacinto of Eça's A Cidade e as Serras (1901).⁴ Both protagonists arrive at their respective country homes on donkeys,⁵ are accorded a rather unfriendly greeting by large dogs, lament the "necessities

³ See, Trindade Coelho, Os Meus Amores (Contos e Baladas), 2a. edição (Lisboa: A.M. Pereira, 1894), p. XIV-nota; Fernando de Macedo Lopes, O Limbo de Pedro Ivo (Porto: Fernando Machado & Cia., 1926), p. 84; and Antônio da Silva Pinto, "O Selo da Roda, por Pedro Ivo," Novos Combates e Críticas, 1875-84. (Porto: Tipografia de Antônio José da Silva Teixeira, 1884), p. 107.

⁴ Alberto d'Oliveira, "Jacinto e A Morgadinha dos Canaviais," Eça de Queiroz--(Páginas de Memórias) (Lisboa: Portugal-Brasil, Limitada, s.d. [1917-1918]), pp. 105-122; and Fidelino de Figueiredo, "Otras formas de la novela (Júlio Dinis)," Historia de la Literatura Portuguesa, traducción del Sr. Marqués de Lozoya (Barcelona: Labor, 1927), pp. 282-288, 331. Figueiredo also points out the similarity of Morgadinha with José Maria de Pereda's Peñas Arriba, p. 331.

⁵ Both characters' voyages from the city to the countryside remind us of Garrett's trip in Viagens.

of life" which remained behind in the city and are impatient with the rural folk and their habits. Acclimatization to the countryside begins with a canja de galinha, followed by the first restful night of sleep in ages, and their eventual discovery of rustic beauty. Both works culminate in the characters' marriages and their establishment as rural Portuguese. The novels' differences are on a technical level, clearly separating Dinis and Eça as writers.

Still another thematic debt to Dinis is Eça's penultimate novel A Ilustre Casa de Ramires (1900). Is not the Casa Mourisca the forerunner of the Torre de Ramires? Both homes have traditionally had reknown, good or bad, representatives, but their present branch has it rock bottom. Where Dinis saw a future for the nation's stagnant nobility, Eça saw nothing but escape to Africa. A similar theme is presented in both works, but developed differently. The novels' resolutions are proof of the divergence of the two authors as men.⁶

2. Technical Advancements

As Dinis himself limited his technical interests in the novel, his contributions are few. His works offer hints of the new narrative, descriptive and verbal techniques which would flourish under Eça and his followers. More importantly, however, the only nineteenth century Portuguese novelist to

6

As our study is concerned with the novel, we will only note here the influence of Dinis on the saudosismo of Antônio Nobre. See Antônio Nobre, "Viagens na Minha Terra," Sô, 10a. edição (Porto: Livraria Tavares Martins, 1955), p. 79; See also, Fernando de Araújo Lima, Júlio Dinis Frente a Antônio Nobre (Porto: Assembleia de Campanha, 1951). 21 pp.

theorize in length on the novel as a genre was Dinis. His "Ideias que me Ocorrem" concern all aspects of the creative process, considering the writer, reader and critic. He defines the state of the novel and what he felt it should be. His concepts with regard to truth, characterization and the use of language form a basis for the approach to Portuguese prose fiction since his day, although these ideas were unknown to his immediate literary successors. This theory is without doubt a major technical contribution to the development of the prose fiction genre in Portugal.

We have tried to present Júlio Dinis as a representative of the period in which he lived and wrote. His life has been treated by past critics on an apologetic level, while his works have been granted only a secondary importance in the Portuguese novel. Neither of these two evaluations is justified. Dinis set personal and literary goals for himself and achieved them. His optimism, so greatly deplored by his literary successors, was innate with him, as was their own mal du siècle. Dinis' citation of Thackeray, we feel, quite clearly contains the key to his attitude towards life and literature:

We view the world with our own eyes, each of us; and we make from within us the world we see. A weary heart gets no gladness out of sunshine; a selfish man is sceptical about friendship, as a man with no ear doesn't care for music.⁷

⁷ Júlio Dinis, "Notas," loc. cit., p. 531.

BIBLIOGRAPHY¹

I

WORKS OF JÚLIO DINIS

¹ All orthography has been modernized.

NOVELSAS PUPILAS DO SENHOR REITOR

Dinis, Júlio. "As Pupilas do Senhor Reitor--Crônica da Aldeia." O Jornal do Porto, VIII (12 de Maio de 1866 (#106)-11 de Julho de 1866 (#154)). [Daily publication with the following exceptions: May 27, June 1, June 7, June 9, June 15, June 30].

_____. As Pupilas do Senhor Reitor-Crônica da Aldeia, 1a. edição. Porto: Tipografia do Jornal do Porto, 1867. 282 pp.

_____. _____ . 2a. edição. Porto: Tipografia do Jornal do Porto, 1868. 276 pp.

_____. _____ . Porto: Tipografia do Jornal do Porto, 1868 (?). 276 pp. [Reprint of the second edition].

_____. _____ . 3a. edição. Porto: Tipografia do Jornal do Porto, 1869. 276 pp. [Reprint of the second edition].

_____. _____ . [3a. edição, não autorizada]. Rio: A. R. da Cunha Coutinho da Livraria Popular, ? . [Presented by Kol D'Alvarenga].

_____. _____ . 4a. edição [não autorizada]. Leipzig: F.A. Brockhaus, 1875. 255 pp. [Includes "Carta ao Editor" by Augusto Soromenho, from December, 1874].

_____. _____ . [4a. edição, não autorizada]. Rio: Livraria Fluminense, ? . [Presented by Kol D'Alvarenga].

_____. _____ . 5a. edição. Porto: A.R. da Cruz Coutinho, 1882. [The Biblioteca Nacional de Madrid and Esteves Pereira's Dicionário... give 1883 for this edition].

_____. _____ . 6a. edição. Lisboa: Companhia Nacional Editora, 1890. 272 pp.

_____. _____ . 8a. edição. Lisboa: Companhia Nacional Editora, 1898, 272 pp. [Reprint of sixth edition].

_____. _____ . Grande edição de luxo. Com gravuras de Roque Gameiro e a Carta ao Editor de Augusto Soromenho. Lisboa: A Editora, s.d. [1907 or 1908]. 433 pp.

Dinis, Júlio. As Pupilas do Senhor Reitor-Crônica da Aldeia. 14a. edição. Lisboa: A Editora, 1909. 355 pp.

_____. 15a. edição. Lisboa: A Editora, 1913. 355 pp. [Reprint of 1909 edition].

_____. Kol D'Alvarenga lists 17th, 18th, 20th and 22nd editions as having been printed in 1915, 1917, 1919, 1921, respectively. We have found no references to any of these editions.

_____. Nova edição com 32 heliogravuras e uma carta prefácio de Leitao de Barros. Lisboa: Livrarira Bertrand, s.d.. 344 pp.

_____. 24a. edição. Lisboa: J. Rodrigues & Cia., 1924. 372 pp. [Reprint of the 24th edition in the same year].

_____. 26a. edição. Lisboa: J. Rodrigues & Cia., 1924. 372 pp. [Reprint of the same 24th edition in the same year (?); found in the Biblioteca Nacional de Madrid].

_____. 29a. edição. Lisboa: J. Rodrigues & Cia., 1933. [Reprint of the 24th edition].

_____. Porto: Livraria Lello, 1933. 349 pp. [Coleção o Romance para Todos-#4].

_____. Edição ilustrada com um interessante prefácio de Albino Forjaz de Sampaio. Rio: H. Antunes & Cia., s.d.. 312 pp.

_____. 30a. edição. Lisboa: J. Rodrigues & Cia., 1935. [Reprint of the 24th edition].

_____. Porto: Livraria Civilização, 1937.

_____. Porto: Livraria Civilização, 1940. [Reprint of 1937 edition].

_____. Edição revista por Dr. Augusto César Pires de Lima. Porto: Domingos Barreira, 1943. 384 pp.

_____. 32a. edição. Lisboa: Livraria Rodrigues & Cia., 1943. [Reprint of 24th edition].

Dinis, Júlio. As Pupilas do Senhor Reitor-Crónica da Aldeia. Lamego: Tipografia Voz de Lamego, 1945. 392 pp.

_____. _____ . Porto: Livraria Figueirinhas, 1946. 358 pp.

_____. _____ . Edição revista e prefaciada por Dr. Fernando de Castro Pires do Lima. Porto: Livraria Simões Lopes, 1948. 364 pp.

_____. _____ . Porto: Livraria Figueirinhas, 1950. 358 pp. [Reprint of 1946 edition].

_____. _____ . Nova edição conforme a terceira (última publicada em vida do autor), actualizada na grafia e revista por Vasco Rodrigues e Virgílio Pereira. Porto: Editora Livraria Civilização, s.d. [1952]. 287 pp.

_____. _____ . Porto: Editora Livraria Civilização, s.d. [1953]. 287 pp. [Reprint of 1952 edition].

_____. _____ . Porto: Livraria Figueirinhas, 1954. 358 pp. [Reprint of 1946 edition].

_____. _____ . Porto: Editora Livraria Civilização, s.d. [1955]. 287 pp. [Reprint of 1952 edition].

_____. _____ . Porto: Livraria Civilização, s.d. [1956]. 358 pp. [Reprint of 1952 edition].

_____. _____ . Porto: Livraria Figueirinhas, 1957. 358 pp. [Reprint of 1946 edition].

_____. _____ . Porto: Livraria Civilização, 1958. [Reprint of 1952 edition].

_____. _____ . Porto: Livraria Civilização, 1959. [Reprint of 1952 edition].

_____. _____ . Porto: Livraria Figueirinhas, 1959. [Reprint of 1954 edition]. [A Nossa Colecção, #1].

_____. _____ . Porto: Livraria Civilização, 1961. 280 pp.

_____. _____ . Porto: Lello & Irmão, 1961.

Dinis, Júlio. As Pupilas do Senhor Reitor-Crônica da Aldeia. Porto: Livraria Civilização, 1963. 280 pp. [Reprint of 1961 edition].

_____. Porto: Livraria Civilização, 1964. [Reprint of 1961 edition].

_____. Porto: Livraria Figueirinhas, 1964. 259 pp.

_____. Porto: Livraria Civilização, 1964. [Reprint of 1961 edition].

Júlio Dinis, II. Porto: Lello & Irmão, s.d. [1964]. Obras de I, 1-232.

_____. Porto: Livraria Civilização, 1965 (?).

_____. Porto: Livraria Civilização, 1966. [Reprint of 1965 edition].

_____. Porto: Livraria Civilização, 1967. [Reprint of 1965 edition].

_____. Com trabalho do Sr. Egídio Guimarães. Braga: Editora Livraria Cruz, s.d..

_____. s/lugar [Porto]; Livraria Figueirinhas, s.d. [1968]. 280 pp.

_____. Porto: Livraria Civilização, 1968. [Reprint of 1965 edition].

_____. Porto: Ed. Lello & Irmão, 1968.

_____. s/lugar [Porto]: Livraria Figueirinhas, 1969. 280 pp. [Reprint of 1968 edition].

_____. Porto: Livraria Civilização, 1969. [Reprint of 1965 edition].

_____. Porto: Livraria Civilização, 1970. [Reprint of 1965 edition].

TRANSLATIONS

FRENCH

Dinis, Júlio. "L'Amour de Guida." Gagne-Petit (Janvier 4-Mars 27, 1886). [French translation and adaptation by Olivier du Castel, presented by Liberto Cruz in "Júlio Dinis: Analyse biographique et bibliographique, 1839-1970," loc. cit.].

Coelho, Joaquim Guilherme Gomes. Le Recteur et ses pupilles, roman. Traduit du portugais par Christian de Caters. Introduction de Guerra Maio. Paris: F. Sorlot, s.d. [1944]. 349 pp.

SPANISH

Coelho, Joaquim Guilherme Gomes. Las Pupilas del Señor Rector (Crónica de aldea). Novela traducida de la 24a. edición portuguesa por Ignacio de L. Ribera y Rovira. Barcelona-Madrid: Sociedade General de Publicaciones, S.A., s.d. [c. 1925]. 381 pp.

Dinis, Júlio. Crónica de Aldea (As Pupilas do Senhor Reitor). Versión española de Leonor del Corral. Barcelona: Editorial Molino, 1941. 128 pp.

Coelho, Joaquim Guilherme Gomes. Las Pupilas del Señor Rector (Cronica de aldea). Barcelona: [Gloria Llaguer], 1943. 332 pp. [New edition of the 1925 translation].

Madrid: ?, 1945. [Reprint of the 1925 edition (?)].

Dinis, Júlio. Crónica de Aldea (As Pupilas do Senhor Reitor). Barcelona: Editorail Molino, 1962, 128 pp. [Reprint of 1941 edition].

_____. Las Pupilas del Señor Rector. Madrid, ? , ? . 61 pp.

ITALIAN

Henrique Perdigão, in his Dicionário Universal de Literatura (Biobibliográfico e Cronológico), speaks of an Italian translation of Pupilas by a V. Baroncelli. Communication with the Biblioteca Nazionale Centrale, Firenze, has not uncovered such a volume.

ADAPTATIONS

Dinis, Júlio. As Pupilas do Senhor Reitor-Crónica da Aldeia. Adaptação de António Sérgio. Lisboa: Sá da Costa, 1940. 179 pp. [Clássicos do Estudante collection].

_____. Trechos escolhidos e comentados para uso escolar. Cronologia, bibliografia e seleção por Jorge Nemésio. Introdução de Vitorino Nemésio. Lisboa: Livraria Bertrand, s.d. [1958]. 200 pp.

Dinis, Júlio. As Pupilas do Senhor Reitor. Condensação de Raúl Correia. Ilustrações de Joao Batista. Lisboa: Agencia Portuguesa de Revistas, s.d.. 188 pp.

THEATRICAL AND MOVIE ADAPTATIONS

Dinis, Júlio e Ernesto Biester. As Pupilas do Senhor Reitor. Peça, extraída do romance, em cinco actos. Rio: ? , 1871. [This play was first staged in Lisbon in March, 1868].

_____ e Antero de Figueiredo. _____.
Peça extraída do romance. ? ; ? , ? . [We have not been able to locate a copy. Cited by Esteves Pereira and by Kol D'Alvarenga].

_____ e Leitão de Barros. _____.
filme. Produzido pela "Tobis Portuguesa." [Cited by Kol D'Alvarenga].

UMA FAMILIA INGLESA

Dinis, Júlio. "Uma Família de Ingleses." O Jornal do Porto, IX. (1 de Março de 1867-30 de Maio de 1867 (#50-123). [Daily publication with the following exceptions: March 6, March 18, March 25, March 26, March 28, April 9, April 19, April 20, April 30, May 28].

_____. Um Família Inglesa-Cenas da Vida do Porto
1a. edição. Porto: Tipografia do Jornal do Porto, 1868. 363 pp.

_____. 2a. edição. Porto: Tipografia do Jornal do Porto, 1870. 363 pp. [A reprint of the first edition].

_____. 3a. edição. Porto: A.R. da Cruz Coutinho, Editora-Tipografia do Jornal do Porto, 1872, 360 pp.

_____. 4a. edição. Porto: A. R. da Cruz Coutinho, 1885. [Reprint of third edition].

_____. 5a. edição. Lisboa: Tipografia da Companhia Nacional Editora, 1894.

_____. 12a. edição. Lisboa: A Editora, s.d.. 446 pp.

_____. Kol D'Alvarenga lists 13th, 14th, 17th and 18th editions with the following years: s.d., 1917, 1919, 1921, respectively. We have not found references to these editions.

- Dinis, Júlio. Uma Família Inglesa-Cenas da Vida do Porto. 20a. edição. Lisboa: J. Rodrigues & Cia., 1924. 468 pp.
- _____. _____ . 21a. edição. Lisboa: J. Rodrigues & Cia., 1924. [Reprint of the twentieth edition in the same year].
- _____. _____ . Porto: Livraria Chardron, 1930. 463 pp. [Coleção o Romance para Todos-#5].
- _____. _____ . Lisboa: J. Rodrigues & Cia., 1932. [Reprint of the twentieth edition].
- _____. _____ . Lisboa: J. Rodrigues & Cia., 1934. 467 pp.
- _____. _____ . Lisboa: J. Rodrigues & Cia., 1934. 467 pp.
- _____. _____ . Porto: Livraria Civilização, 1935. 339 pp.
- _____. _____ . Porto: Livraria Civilização, 1936. 359 pp.
- _____. _____ . Porto: Livraria Civilização, 1940. 278 pp.
- _____. _____ . Lamego: Tipografia Voz de Lamego, 1945. 477 pp. [Coleção Popular].
- _____. _____ . Edição revista e prefaciada por Dr. Fernando de Castro Pires de Lima. Porto: Simões Lopes, 1948. 454 pp.
- _____. _____ . Porto: Livraria Figueirense, 1948. 430 pp. [A Nossa Coleção-#5].
- _____. _____ . Nova edição. Conforme a segunda (última publicada em vida do autor). Actualizada na grafia e revista por Vasco Rodrigues. Porto: Livraria Civilização Editora, 1953. 366 pp.
- _____. _____ . Porto: Livraria Civilização Editora, s.d. [1955]. [Reprint of the 1953 edition].
- _____. _____ . Porto: Livraria Civilização Editora, s.d.. [Probably another reprint of the 1953 edition in 1955].

Dinis, Júlio. Uma Família Inglesa-Cenas da Vida do Porto.
Porto: Livraria Figueirinhas, 1955. 454 pp.

_____. _____. 2 vols.
Com ilustrações de Couto Tavares. Lisboa: Livraria Bertrand,
s.d..

_____. Uma Família Inglesa-Cenas da Vida Portuense.
Lisboa: Empresa Literária Universal, s.d.. 336 pp.

_____. Uma Família Inglesa-Cenas da Vida do Porto.
Porto: Livraria Figueirinhas, s.d.. 422 pp. [A Nossa Coleção-
#5].

_____. _____. Porto: Liv-
raria Civilização, s.d. 1958. [Reprint of 1953 edition].

_____. _____. Edição
revista e prefaciada por Fernando de Castro Pires de Lima.
Porto: Manuel Barreira, s.d. 1959. 454 pp. [Appears to
be a reprint of the 1948 edition by Pires de Lima].

_____. _____. Porto:
Livraria Figueirinhas, 1959. 454 pp. [A Nossa Coleção-#5].
[Reprint of the 1955 edition].

_____. _____. Porto:
Livraria Civilização, 1960. 367 pp.

_____. _____. Nova
edição, conforme a terceira, actualizada na grafia. Porto:
Livraria Civilização, 1961. 367 pp.

_____. _____. Porto:
Livraria Civilização, 1962. [Reprint of the 1961 edition].

_____. _____. Porto:
Livraria Civilização, 1963. [Reprint of the 1961 edition].

_____. _____. Nova
edição, conforme a primeira, actualizada na grafia. Porto:
Livraria Civilização, 1964. 367 pp.

_____. _____. Obras de
Júlio Dinis, II. Porto: Lello & Irmão, s.d. 1964. I, 570-
895.

_____. _____. Nova
edição, conforme a terceira, actualizada na grafia. Porto:
Livraria Civilização, 1965. 367 pp. [Reprint of 1961 edition].

_____. Uma Família Inglesa-Crónica da Vida do Porto.
Nova edição, conforme a primeira, actualizada na grafia. Por-
to: Livraria Civilização, 1965. 367 pp.

Dinis, Júlio. Uma Família Ingelsa-Cenas da Vida do Porto. Porto: Livraria Civilização, 1967. 367 pp. [Reprint of 1961 edition].

[Porto]: Livraria Figueirinhas, s.d. [1968]. 367 pp. s/lugar

Livraria Civilização, 1968. 367 pp. [Reprint of 1961 edition]. Porto:

edição, conforme a primeira, actualizada na grafia. Trabalho do Dr. Egídio Guimarães. Braga: Editora Livraria Cruz, s.d.. 374 pp. Nova

[Porto]: Livraria Figueirinhas, 1969. 367 pp. [Reprint of 1968 edition]. s/lugar

TRANSLATIONS

SPANISH

Coelho, Joaquim Guilherme Gomes. Uma Família Inglesa-Escenas de la vida de Oporto. Novela traducida del português por Maria Luz Morales. Cubierta en colores y láminas de J. Ariet. Marcelona: Soc. General de Publicaciones, S.A., 1926. 387 pp.

. Uma Família Inglesa. Novela traducida del português por Maria Luz Morales. [Nueva edición]. Barcelona: Editorial Juventud, 1944. 333 pp.

A MORGADINHA DOS CANAVIAIS

Dinis, Júlio. "A Morgadinha dos Canaviais--Crônica da Aldeia." O Jornal do Porto, X. (14 de Abril (#84)-29 de Julho (#171) de 1878). [Daily publication with the exception of June 12, June 19, June 25, June 29, June 30, and July 3].

. A Morgadinha dos Canaviais-Crônica da Aldeia. 2 vols. Rio: A. R. da Cruz Coutinho, 1868. 291 e 305 pp. [See note to next citation].

. 2 vols. Rio: Tipografia Perseverança, 1868. 291 e 194 pp. [According to Kol D'Alvarenga both these publications were based on the folhetins in O Jornal do Porto and were published before the first edition in Portugal].

. 1a. edição. Porto: Tipografia do Jornal do Porto, 1868. 423 pp.

Dinis, Júlio. A Morgadinha dos Canaviais-Crónica da Aldeia. 2 vols. 2a. edição. Porto: Tipografia do Jornal do Porto, 1872. 252 e 264 pp.

3a. edição. Porto: A. R. da Cruz Coutinho, 1876. [Kol D'Alvarenga lists 1877 for this edition]. 2 vols.

4a. edição. Porto: A. R. da Cruz Coutinho, 1884. 2 vols.

in 1 tomo. Lisboa: Secção Editorial da Companhia Nacional Editora, 1897. 2 vols.

Kol D'Alvarenga cites an 11th and 12th editions, respectively in 1911 and 1913, but we have no reference to them.

16a. edição. Lisboa: J. Rodrigues & Cia., 1919.

Lisboa: J. Rodrigues & Cia., 1920. [Reprint of the sixteenth edition (?)].

Lisboa: J. Rodrigues & Cia., 1921. 19a. edição.

Lisboa: J. Rodrigues & Cia., 1924. 281 pp. 23a. edição.

Lisboa: J. Rodrigues & Cia., 1925. 24a. edição.

Lisboa: J. Rodrigues & Cia., 1930.

Porto: Livraria Lello, Lda., 1932. 275 e 297 pp. [Colecção o Romance para Todos-#15-16]. 2 vols.

Lisboa: J. Rodrigues & Cia., 1933. 413 pp. 28a. edição.

Lisboa: J. Rodrigues & Cia., 1935. 29a. edição.

Porto: Livraria Civilização, 1935.

Porto: Livraria Civilização, s.d. [1937]. 373 pp.

Dinis, Júlio. A Morgadinha dos Canaviais-Crónica da Aldeia. Porto: Livraria Progredior Ed., 1942. 425 pp.

Edição revista pelo Dr. A. C. Pires de Lima. Porto: Domingos Barreira, s.d. [1943(?)].

Lamego: Tipografia Martins, 1947. [Coleção Popular #10-11].

Edição revista e prefaciada por Dr. Fernando de Castro Pires de Lima. Porto: Manuel Barreira, 1948. 580 pp. [Biblioteca Lusíada].

Livraria Figueirinhas, 1949. 543 pp. [A Nossa Coleção-#6].

Nova edição, conforme a primeira, actualizada na grafia e revista por Vasco Rodrigues. Porto: Livraria Civilização, 1949. 435 pp.

Livraria Civilização, 1951. [Reprint of 1941 edition].

Edição escolar, dirigida por Marília Augusta Duarte. Porto: Ed. Porto Editora, s.d. [1952]. 552 pp.

Livraria Figueirinhas, 1952. 543 pp. [A Nossa Coleção-#6]. [Reprint of 1949 edition].

Livraria Figueirinhas, 1952. [Another reprint in the same year].

Livraria Civilização, 1953. 431 pp.

Livraria Civilização, 1954. 431 pp. [Reprint of 1953 edition].

Livraria Civilização, 1955. [Reprint of 1953 edition].

Livraria Civilização, s.d. [1958]. [Reprint of 1953 edition].

Nova edição, conforme a terceira (última publicada em vida do autor), actualizada na grafia e revista por Vasco Rodrigues. Porto: Livraria Civilização, 1959. 416 pp.

Dinis, Júlio. A Morgadinha dos Canaviais-Crônica da Aldeia. Porto: Livraria Figueirinhas, s.d. [1960]. 543 pp.

..... Nova edição, conforme a segunda, actualizada na grafia. Porto: Livraria Civilização, 1961. 423 pp.

..... Porto: Livraria Figueirinhas, 1962. 486 pp. [A Nossa Coleção-#6].

..... Porto: Livraria Civilização, 1962. [Reprint of the 1961 edition].

..... Edição escolar dirigida por Marília A. D. Torres Ramos. Porto: Porto Editora, s.d. [1962]. 552 pp. [Reprint of 1961 edition].

..... Porto: Livraria Civilização, 1963. [Reprint of the 1961 edition].

..... Porto: Livraria Civilização, 1964. [Reprint of 1961 edition].

..... Obras de Júlio Dinis, II. Porto: Lello & Irmão, s.d. [1964]. I, 233-588.

..... Nova edição, conforme a primeira, actualizada na grafia. Porto: Livraria Civilização, 1965. 423 pp.

..... Porto: Livraria Civilização, 1966. [Reprint of the 1965 edition].

..... Porto: Empresa Literatura Fluminense, s.d. [1966]. 552 pp.

..... Porto: Livraria Civilização, 1967. [Reprint of the 1966 edition].

..... Nova edição, conforme a primeira, actualizada na grafia. Trabalho do Dr. Egídio Guimarães. Braga: Livraria Cruz, s.d.. 437 pp.

..... Porto: Livraria Figueirinhas, 1968. [Reprint of 1962 edition].

..... Porto: Livraria Civilização, 1968. [Reprint of 1966 edition].

..... Porto: Livraria Figueirinhas, 1969. [Reprint of 1962 edition].

Dinis, Júlio. A Morgadinha dos Canaviais—Crónica da Aldeia. Porto: Livraria Civilização, 1969. [Reprint of 1962 edition].

_____. _____ . Porto: Livraria Figueirinhas, 1970. [Reprint of 1962 edition].

TRANSLATIONS

SPANISH

Coelho, Joaquim Guilherme Gomes. La Mayorazga de los Cañaverales. Novela traducida del portugués por Maria Luz Morales. Cubierta en colores y láminas de A. Matykó. Barcelona-Madrid: Sociedad General de Publicaciones, S.A. [c. 1925].

Dinis, Júlio. La Mayorazguita de los Cañaverales. Traducido por P. Blanco Suárez. Madrid: Espasa-Calpe, S.A., 1947. [Colección Austral, #732].

ADAPTATIONS

Dinis, Júlio. A Morgadinha dos Canaviais—Crónica da Aldeia. Condensação de Raúl Correia. Ilustrações de José Batista. Lisboa: Agencia Portuguesa de Revistas, s.d.. 191 pp. [Colecção Miniatura-#5].

THEATRICAL ADAPTATIONS

Dinis, Júlio e Luís Caldeira. A Morgadinha dos Canaviais, peça. ? : ? , ? . [Found in Biblioteca Nacional de Lisboa].

_____ e Carlos Borges. A Morgadinha dos Canaviais, peça. ? : ? , ? . [See note below].

_____ e Baptista Machado. A Morgadinha dos Canaviais, peça. ? : ? , ? . [These last two entries are cited by Kol D'Alvarenga. We have not found any texts].

OS FIDALGOS DA CASA MOURISCA

Dinis, Júlio. Os Fidalgos da Casa Mourisca—Crónica da Aldeia. 2 vols. 1a. edição. Porto: Tipografia do Jornal do Porto. 240 e 254 pp. Appeared in January, 1872; see O Jornal do Porto, XIV (4 de Janeiro de 1872), 2 .

_____. _____ . 2 vols. in 1 tomo. Porto: Tipografia do Jornal do Porto, 1872. [Reprint of the first edition].

Dinis, Júlio. Os Fidalgos da Casa Mourisca-Crônica da Aldeia. 2 vols. in 1 tomo. 2a. edição. Com o esboço biográfico do autor. Porto: A. R. da Cruz Coutinho, 1878. [Esteves Pereira gives 1877 for this edition].

_____ . Kol D'Alvarenga lists a fourth edition in 1887.

_____ . Lisboa: A Editora, 1904. [Dol D'Alvarenga considers this a seventh edition].

_____ . [6a. edição(?)]. Lisboa: J. Rodrigues & Cia., 1920.

_____ . Kol D'Alvarenga lists an eleventh edition in 1913.

_____ . 13a. edição. Lisboa-Porto: Depos. Livraria Rodrigues e Lello & Irmão, 1913.

_____ . Kol D'Alvarenga lists 17th and 19th editions in 1920 and 1923, respectively.

_____ . 20a. edição. Lisboa: J. Rodrigues & Cia., 1924. 262 pp.

_____ . 21a. edição. Lisboa: J. Rodrigues & Cia., 1925. [Kol D'Alvarenga gives 1926 as the date of this edition]. [Reprint of the 1924 edition].

_____ . 23a. edição. Lisboa: J. Rodrigues & Cia., 1932. 262 pp. [Reprint of the 1924 edition].

_____ . Porto: Livraria Lello, Lda. 1933. 256 pp. [Coleção o Romance para Todos #17].

_____ . Porto: Livraria Civilização, 1935. 370 pp.

_____ . Porto: Livraria Civilização, 1936. 364 pp.

_____ . Porto: Livraria Civilização, 1940. 287 pp.

_____ . Edição revista e prefaciada por Dr. Fernando de Castro Pires de Lima. Porto: Manuel Barreira, 1938. 531 pp.

Dinis, Júlio. Os Fidalgos da Casa Mourisca-Crónica da Aldeia. Nova edição, conforme a primeira, actualizada na grafia e revista por Vasco Rodrigues. Porto: Livraria Civilização, 1953. 408 pp.

_____. _____ . Porto: Livraria Figueirinhas, 1953. 457 pp. [A Nossa Colecção].

_____. _____ . Porto: Livraria Civilização, 1954. 408 pp. [Reprint of 1953 edition].

_____. _____ . Porto: Livraria Civilização, 1955. 408 pp. [Reprint of 1953 edition].

_____. _____ . Porto: Livraria Civilização, s.d. [1957]. [Reprint of 1953 edition].

_____. _____ . Porto: Livraria Figueirinhas, s.d. [1957]. Reprint of 1953 edition.

_____. _____ . Lisboa: Livraria Barateira, s.d.. 372 pp.

_____. _____ . Porto: Livraria Figueirinhas, s.d.. 457 pp.

_____. _____ . 2 vols. Porto: Domingos Barreira, s.d. [Colecção Portuguesa-#30].

_____. _____ . Porto: Livraria Civilização, 1958. 408 pp. [Reprint of 1953 edition].

_____. _____ . Porto: Livraria Civilização, 1959. 416 pp.

_____. _____ . Porto: Livraria Figueirinhas, 1960. 478 pp.

_____. _____ . Nova edição, conforme a primeira, actualizada na grafia. Porto: Livraria Civilização, 1961. 407 pp.

_____. _____ . Porto: Livraria Civilização, 1962. 407 pp. [Reprint of 1961 edition].

_____. _____ . Porto: Livraria Civilização, 1963. 407 pp. [Reprint of 1961 edition].

_____. _____ . Porto: Livraria Civilização, 1964. 407 pp. [Reprint of 1961 edition].

_____. _____ . Porto: Livraria Civilização, 1964. 407 pp. [Another reprint of the 1961 edition in the same year].

Dinis, Júlio. Os Fidalgos da Casa Mourisca-Crónica da Aldeia. Obras de Júlio Dinis, II. Porto: Lello & Irmão, s.d. [1964]. I, 897-1229.

_____. Porto:
Livraria Civilização, 1965. [Reprint of 1961 edition].

_____. Porto:
Livraria Civilização, 1967. [Reprint of 1961 edition].

_____. Porto:
Livraria Figueirinhas, 1968.

_____. Porto:
Livraria Civilização, 1969. [Reprint of 1961 edition].

_____. Porto:
Livraria Figueirinhas, 1969.

TRANSLATIONS

ENGLISH

Coelho, Joaquim Guilherme Gomes. The Fidalgos of Casa Mourisca, from the Portuguese of J. Dinis [pseud.], translated by Roxana L. Dabney. Boston: Lothrop Comapny, [c. 1891]. 399 pp.

SPANISH

Coelho, Joaquim Guilherme Gomes. Los Hidalgos de la Casa Morisca, novela traducida del português por María Luz Morales, cubierta en colores y láminas de J. Longoria. Barcelona-Madrid: Sociedad General de Publicaciones, [c. 1923].

ADAPTATIONS

Dinis, Júlio. Os Fidalgos da Casa Mourisca-Crónica da Aldeia. Condensação de Raúl Correia. Ilustrações de José Baptista. Lisboa: Ed. Agência Portuguesa de Revistas, s.d. 192 pp. [Colecção Miniatura].

_____. Adaptação
e ilustrações de Carlos Alberto. s/lugar [Lisboa]: Agencia
Portuguesa de Revistas, s.d. [1956].

THEATRICAL ADAPTATIONS

Dinis, Júlio e Carlos Borges. Os Fidalgos da Casa Mourisca. Drama em 5 actos e 6 quadros. Extraído do romance do mesmo título de Júlio Dinis. Lisboa: F. Franco, 1877(?). 74 pp. [Biblioteca Dramática Popular].

POETRY

A. Individual Publications of Poems

Dinis, Júlio. "A J...." A Grinalda, III. Porto (1860), 38-40.

_____. "Aparencias." A Grinalda, III. Porto (1860), 77-78.

_____. "O Despertar da Virgem." A Grinalda, III. Porto (1860), 106-108.

_____. "A Noiva." A Grinalda, IV. Porto (1862), 129-135.

_____. "Teresa." A Grinalda, IV. Porto (1862), 167-71.

Gomes Coelho [Júlio Dinis]. "No Altar da Pátria." A Grinalda, V. Porto (1864).

_____. "A Despedida da Ama." A Grinalda, V. Porto (1864). 116-118.

Dinis, Júlio. "A Despedida da Ama." Trovadores Populares das Cidades e das Aldeias..., III. Coligidos por Carlos Humberto Soares da Costa. Porto: Livraria Portuguesa de Joaquim Maria da Costa, 1887. II, 40-42.

_____. "Os Pais da Noiva," A Grinalda, VI. Porto (1869), 9-12.

_____. "A Esmola do Pobre." A Grinalda, VI. Porto (1869). 115-117.

_____. "A Esmola do Pobre." Trovadores Populares das Cidades e das Aldeias..., III. Coligidos por Carlos Humberto Soares da Costa. Porto: Livraria Portuguesa de Joaquim Maria da Costa, 1887. II, 34-36.

_____. "Trigueira." Trovadores Populares das Cidades e das Aldeias..., III. Coligidos por Carlos Humberto Soares da Costa. Porto: Livraria Portuguesa de Joaquim Maria da Costa, 1887. II, 34-36.

_____. "Similia Similibus." Trovadores Populares das Cidades e das Aldeias..., III. Coligidos por Carlos Humberto Soares da Costa. Porto: Livraria Portuguesa de Joaquim Maria da Costa, 1887. II, 33.

Dinis, Júlio. "Quinze Anos." Trovadores Populares das Cidades e das Aldeias..., III. Coligidos por Carlos Humberto Soares da Cotsa. Porto: Livraria Portuguesa de Joaquim Maria da Costa, 1887. II, 37-39.

_____. "*****." Sonetistas Portugueses e Luso-Brasileiros. Org. de Nuno Catarino Cardoso. Lisboa: Tipografia do Anuário Comercial, 1918.

_____. "*****." Poetas Portuenses. Antologia e Notas. Porto: Companhia Portuguesa Editora, Lda., s.d. [1922]. p. 93.

TRANSLATION

Dinis, Júlio. "A Intercessão da Virgem" (De Henri Heine). A Grinalda, V. Porto (1864), 11-14.

ADAPTATION

Dinis, Júlio e Henrique Cabral. "Trigueira-Canção Tricana." Letra de Júlio Dinis e música de Henrique Cabral. Canção baseada na poesia "Trigueira." Lisboa: J. Heliodoro de Oliveira, s.d.

B. Poetry Published in Book

Dinis, Júlio. Poesias. 1a. edição. Porto: Tipografia do Jornal do Porto, 1874. 247 pp.

_____. _____. 2a. edição. Porto: A. R. da Cruz Coutinho, Tipografia do Jornal do Porto, 1880. 252 pp.

_____. _____. 3a. edição. Acrescentada com uma poesia inédita. Lisboa: Companhia Nacional Editora, s.d..

_____. _____. 6a. edição. Acrescentada com o retrato do autor, seu elogio biográfico, muitas poesias inéditas... Lisboa: Tipografia A Editora, 1913. XXII+309 pp.

_____. _____. 9a. edição. Lisboa: Centro Tipografia Colonial, 1920. [Reprint of the sixth edition].

_____. _____. Lisboa: Centro Tipografia Colonial, 1921. [Reprint of sixth edition].

_____. _____. 10a. edição. Lisboa: J. Rodrigues & Cia., 1924. [Reprint of sixth edition].

_____. _____. 12a. edição. Lisboa: Centro Tipografia Colonial, 1932. [Reprint of the sixth edition].

_____. _____. Porto: Livraria Civilização, 1936. 215 pp.

Dinis, Júlio. Poesias. Porto: Livraria Civilização, 1939. 215 pp. [Reprint of the above cited edition].

_____. _____. Algumas Palavras do Dr. Egas Moniz. Poesias de 1857 a 1865 por ordem cronológica. Poesias sem data. Porto: Livraria Civilização, s.d. [1946]. 264 pp.

_____. _____. Porto: Livraria Civilização, s.d. 215 pp. [Reprint of 1936 edition].

_____. _____. Lamego: Tipografia Martins, 1946. 235 pp. [Coleção Popular #8].

_____. _____. Edição revista e prefaciada por Dr. Fernando Castro Pires de Lima. Porto: Manuel Barreira, 1949. 255 pp. [Biblioteca Lusíada].

_____. _____. Porto: Livraria Civilização, 1955. [Reprint of 1946 edition].

_____. _____. Porto: Livraria Civilização, 1961. [Reprint of 1946 edition].

_____. _____. Porto: Livraria Civilização, 1963. [Reprint of 1946 edition].

Lello & Irmão, s.d. [1964]. Obras de Júlio Dinis, II. Porto: II, 235-520.

_____. _____. Porto: Livraria Civilização, 1965. [Reprint of 1946 edition].

_____. _____. Porto: Livraria Civilização, 1966. [Reprint of 1946 edition].

THEATER

Dinis, Júlio. Teatro Inédito, III. Prefácios do Dr. Egas Moniz. Porto: Livraria Civilização, 1946-1947. Volume I includes: O Casamento da Condessa de Amieira, O Último Baile do Sr. José da Cunha, and Os Anéis, ou os Inconvenientes de Amar às Escuras. Volume II includes: As Duas Cartas, Simília Similibus, and Um Rei Popular. Volume III includes: Um Segredo da Família and A Educanda de Odivelas.

_____. _____. Porto: Livraria Civilização, 1954-55. [Reprint of 1946-47 edition].

_____. _____. Porto: Livraria Civilização, s.d. [1961]. [Reprint of 1946-47 edition].

_____. _____. Porto: Livraria Civilização, 1964. [Reprint of 1946-47 edition].

Dinis, Júlio. Teatro Inédito, III. Porto: Livraria Civilização, 1964. [Reprint of 1946-47 edition].

_____. Teatro. Obras de Júlio Dinis, II. Porto: Lello & Irmão, s.d. 1964. II, 909-1333.

SHORT STORIES

A. Individually Published

Dinis, Júlio. "As Apreensões de uma Mãe." O Jornal do Porto, IV. (11 de Março (#57)-1 de Abril (#74) de 1862). [Daily publication with the exception of the following issues: March 15, March 19, March 24, March 25, March 26, March 28 and March 31].

_____. "O Espólio do Senhor Cipriano." O Jornal do Porto, IV. (4 de Novembro (#252)-8 de Novembro (3256) de 1862). [Daily publication].

_____. Mosaicos: (Pequena Antologia de Obras Primas). Direcção literária de Manuel do Nascimento. Lisboa: Editor Fomentare Publicações, s.d..

_____. "Os Novelas da Tia Filomela." O Jornal do Porto, V. (22 de Janeiro (#17)-7 de Fevereiro (#30) de 1863). [Daily publication with the exception of the following dates: February 2 and February 5].

Coelho, Joaquim Guilherme Gomes. "Uma Flor de entre o Gelo." O Jornal do Porto, VI. (29 de Novembro (#272)-7 de Dezembro (#279) de 1864). [Daily publication].

TRANSLATION

Coelho, Joaquim Guilherme Gomes. Aunt Philomela. Translated by Luiz Marques. Bilingual edition. London: Harrap & Co., s.d.

DRAMATIZATIONS

Dinis, Júlio. Uma Flor de entre o Gelo. Adaptação de Acúrsio Cardoso para o teatro. ? : ? , . [Cited by Kol D'Alvarenga].

_____ e Filipe Duarte. A Leitura dos Arroios, opereta baseada em As Apreensões de uma Mãe. ? : ? , ? . [Cited by Kol D'Alvarenga].

B. Published in Book Form

- Dinis, Júlio. Serões da Província. 1a. edição. Porto: Viúva Moré-Editora, 1870. 276 pp. [Includes: Explicação (of the editor), As Apreensões de uma Mãe, O Espólio do Senhor Cipriano, Os Novelos da Tia Filomela, Uma Flor de entre o Gelo].
- _____. _____ . [Contrafacção brasileira]. 2 vols. ? : ? , 1870. [Cited by Kol D'Alvarenga and Esteves Pereira].
- _____. _____ . 3a. edição. Porto: A.R. da Cruz Coutinho, 1879. 371 pp. [Includes those in first edition and Justiça da sua Majestade].
- _____. _____ . 4a. edição. Lisboa: Companhia Nacional Editora, s.d. 311 pp.
- _____. _____ . 5a. edição. Lisboa: Companhia Nacional Editora, s.d. [Reprint of fourth edition].
- _____. _____ . 6a. edição. Lisboa: Companhia Nacional Editora, 1891. 317 pp.
- _____. _____ . 8a. edição. Lisboa: A Editora, s.d. 377 pp.
- _____. _____ . 11a. edição. Lisboa: A Editora, 1916. 377 pp. [Reprint of eighth edition. Kol D'Alvarenga lists this as the twelfth edition].
- _____. _____ . 21a. edição. Lisboa: J. Rodrigues & Cia., 1920. 377 pp.
- _____. _____ . 23a. edição. Lisboa: J. Rodrigues & Cia., 1922. [Reprint of the 21st edition].
- _____. _____ . 25a. edição. Lisboa: J. Rodrigues & Cia., 1927. [Reprint of the 21st edition].
- _____. _____ . 29a. edição. Lisboa: J. Rodrigues & Cia., 1932. 377 pp. [Reprint of 21st edition].
- _____. _____ . Porto: Livraria Lello, 1933. 343 pp.
- _____. _____ . Porto: Livraria Civilização, 1934.
- _____. _____ . 30a. edição. Lisboa: J. Rodrigues & Cia., 1935. 377 pp. [Reprint of 21st edition].

Dinis, Júlio, Serões da Província. Porto: Livraria Civilização, 1936. [Reprint of the 1934 edition (?)].

_____. Edição revista pelo Dr. Joaquim R. Figueiredo. Porto: Domingos Barreira, 1945. 384 pp. [Colecção Portuguesa-#23].

_____. Lamego: Tipografia Martins, 1946. 293 pp. [Colecção Popular-#9].

_____. 2 vols. Porto: Livraria Civilização, 1947. Prólogo do Dr. Egas Moniz no segundo volume. . Second volume includes: "Ideias que me Ocorrem," Bolo Quente, part of the Escritos Incompletos, all of which were previously included in Sousa Viterbo's edition of Inéditos e Esparsos--see below .

_____. Edição revista e prefaciada por Dr. Fernando do Castro Pires de Lima. Porto: Simões Lopes, 1948. 344 pp.

_____. Porto: Livraria Civilização, s.d. 276 pp.

_____. Porto: Livraria Figueirinhas, 1949, 336 pp.

_____. 2 vols. Porto: Livraria Civilização, 1954. [Reprint of 1947 edition].

_____. Porto: Livraria Figueirinhas, 1955. 339 pp.

_____. Porto: Livraria Civilização, 1957. [Reprint of 1947 edition].

_____. Porto: Livraria Civilização, 1962. [Reprint of 1947 edition].

_____. Porto: Livraria Figueirinhas, 1963. 334 pp.

_____. Porto: Livraria Lello & Irmão, 1964. 342 pp.

_____. Porto: Livraria Civilização, 1964. [Reprint of 1947 edition].

II. Obras de Júlio Dinis, Porto: Lello & Irmão, s.d. [1964]. II, 5-234.

_____. Porto: Livraria Civilização, 1965. [Reprint of 1947 edition].

Dinis, Júlio. Serões da Província. Porto: Livraria Civilização, 1967. [Reprint of 1947 edition].

_____. _____. Porto: Livraria Civilização, 1968. [Reprint of 1947 edition].

_____. _____. Porto: Livraria Civilização, 1969. [Reprint of 1947 edition].

Inéditos e Esparsos and Cartas e Esboços Literários

A. Works Individually Published

"Aveleda, Diana de." "Coisas Verdadeiras." O Jornal do Porto, V. (25 de Fevereiro de 1863), 1.

_____. "Acerca de Várias Coisas." O Jornal do Porto, VI. (28 e 30 de Maio de 1864), 1.

_____. "Impressões do Campo-A Cecília-I." O Jornal do Porto, VI. (1 de Agosto de 1864), 1.

_____. "Impressões do Campo-A Cecília-II." O Jornal do Porto, VI. (21 de Agosto de 1864), 1.

_____. "Impressões do Campo-A Cecília-III." O Jornal do Porto, VII. (11 de Janeiro de 1865), 1.

_____. "Cartas à Vontade-A Cecília." Mocidade, 1a. série. Porto (10 de Julho de 1867).

Dinis, Júlio. "A Ciência a Dar Razão aos Poetas." O Jornal do Porto, XXI. (Dezembro de 1879). [Originally written in 1864].

_____. "Impressões da Madeira-Funchal, Março, 1870." Serões, 2a. série, III, 14. Lisboa (Agosto de 1906), 96-104.

B. Published in Book Form

Dinis, Júlio. Inéditos e Esparsos. 2 vols in 1 tomo. 1a. edição. Palavras Preliminares de Sousa Viterbo. Lisboa: Tipografia A Editora, 1910, 427 pp. [Volume I includes: "Carta do Visconde de Castilho," "Apontamentos biográficos (do editor)," "Notas Colhidas de um Livro Manuscrito," "Ideias que me Ocorrem," "Escritos Incompletos," "Cartas Literárias." Volume II includes: "Cartas Literárias" (con.), "Cartas Particulares."]

_____. _____. 2a. edição. Lisboa: Tipografia A Editora, 1918. [Reprint of first edition].

Dinis, Júlio. Inéditos e Esparsos. 2 vols. in 1 tomo. Lisboa: J. Rodrigues & Cia., 1920. 456 pp. [Biblioteca Escolhida-#27].

_____. _____. 23a. edição. Lisboa: J. Rodrigues & Cia., 1924. [Reprint of 21st edition].

_____. _____. 24a. edição. Lisboa-Porto: J. Rodrigues & Cia.,-Livraria Chardron Lello & Irmão, 1926. [Reprint of the J. Rodrigues 21st edition].

_____. _____. Obras de Júlio Dinis, II. Porto: Lello & Irmão, s.d. 1964. II, 521-905. [Includes all works published in Sousa Viterbo's edition and the remaining works published in the Egas Moniz edition of Cartas e Esboços Literários--see below].

_____. Cartas e Esboços Literários. Prólogo do Dr. Egas Moniz. Porto: Livraria Civilização, 1947. 362 pp. [This is a new edition of Inéditos e Esparsos, which presents some new letters and omits the following items: "Palavras Preliminares de Sousa Viterbo," "Carta do Visconde de Castilho," "Notas Colhidas de um Livro Manuscrito." "Ideias que me Ocorrem," Bolo Quente and part of "Escritos Incompletos," were added to the second volume of Serões da Província. See Dinis, Júlio. Serões da Província, II. Porto: Livraria Civilização, 1947].

_____. _____. Porto: Livraria Civilização, s.d. [Reprint of 1947 edition].

_____. _____. Porto: Livraria Civilização, 1955. [Reprint of 1947 edition].

_____. _____. Porto: Livraria Civilização, 1961. [Reprint of 1947 edition].

_____. _____. Porto: Livraria Civilização, 1962. [Reprint of 1947 edition].

_____. _____. Porto: Livraria Civilização, 1963. [Reprint of 1947 edition].

_____. _____. Porto: Livraria Civilização, 1963. [Reprint of 1947 edition].

_____. _____. Porto: Livraria Civilização, 1965. [Reprint of 1947 edition].

_____. _____. Porto: Livraria Civilização, 1967. [Reprint of 1947 edition].

_____. _____. Porto: Livraria Civilização, s.d. [1963]. [Reprint of 1947 edition].

Dinis, Júlio. Cartas e Esboços Literários. Porto: Livraria Civilização, 1969. [Reprint of 1947 edition].

MISCELLANEOUS ADAPTATIONS OF DINIS' WORKS

Dinis, Júlio. Júlio Dinis-Registro para Aniversários Natalícios. Compilação de A. R. D. 2a. edição, revista. Porto: Livraria Magalhães & Moniz, ed., 1906 [Primeira edição de 1890].

_____. Júlio Dinis-Agenda. Registro de Aniversários, Lembranças, Assinaturas, Pensamentos, etc. [Lisboa: Depositário, A Editora e Livraria Rodrigues], 1910. [Dairy with quotes from poetry and prose of Dinis for each day].

_____. Pensamentos. Porto: Livraria Chardron de Lello & Irmão, 1923. 63 pp.

_____. Romance de Amor do Romancista-mor de Portugal. Vida Real, Família Inglesa?, Morgadinha?, Pupilas?, Fidalgos? Soma Júlio Dinis. Antologia anotada, ilustrada, anecdotada por P. Canto. ? : ? , ? [1961].

BIBLIOGRAPHY¹

II

CRITICISM OF DINIS' WORKS

¹ Critics are cited by their traditionally accepted last names. All orthography has been modernized.

A. Studies Dedicated to Dinis

Aguiar, Alberto. Júlio Dinis-Homenagem da Faculdade de Medicina do Porto, 1 de Dezembro de 1926. Porto: Araújo & Sobrinho, Suc., 1927, pp. 29-36.

Almeida, José António de. "Ainda As Pupilas do Senhor Reitor." Boletim Cultural da Câmara Municipal do Porto, II, 4. (Dezembro, 1939), 547-561.

Almeida, José António de. "Júlio Dinis." Diário de Notícias, LXI, 21, 426. Lisboa (12 de Setembro de 1925), 4.

Andrade Ferreira, José Maria de. "Joaquim Guilherme Gomes Coelho." Literatura, Música e Belas Artes, II. Lisboa: Roland & Seimond, 1872. I, 133-148. Also appearing in Gazeta Literária do Porto, under the title of "As Pupilas do Senhor Reitor, Crónica da Aldeia," por Júlio Dinis." #7, pp. 62-63; #9, pp. 86-87; #10, pp. 91-92. Also appearing in Simões, João Gaspar. Júlio Dinis: O Homem e a Obra. [See below], pp. 181-204. [Simões' bibliographical citation is incorrect].

Anónimo [Júlio Brandão (?)]. "A Escola Médico-Cirúrgica do Porto-A Bondade de Júlio Dinis." O Tripeiro, #45. Porto (1909), pp. 137-38. [This article is attributed to Brandão by Maximiano Lemos. See below, Maximiano Lemos, Camilo e os Médicos, pp. 388-39].

Anónimo. "Os Dois Romances de Júlio Dinis." O Jornal do Porto, IX, 297. (28 de Dezembro de 1867), 1. [This article is dated from Beira Alta, 17 de Dezembro de 1867].

Anónimo [Antero de Figueiredo (?)]. "Júlio Dinis--Um Autógrafo e um Inédito do Grande Romancista." Seroes. 2a. série, III, 14. Lisboa (Agosto de 1906), 91-104.

Anónimo [Marquês da Cunha]. "Está a Ser Demolida a Casa Onde Faleceu Júlio Dinis...." O Primeiro de Janeiro, LXXIV, 82. Porto (26 de Março de 1942), 1, 5.

Anónimo. "Gomes Coelho." Gazeta do Povo, III, 582. Porto (5 de Outubro de 1871), 3.

Anónimo. "O Reitor das Pupilas Chamava-se Agostinho Ferreira Barbosa e Era dos Arredores do Porto." O Século, LIX, 20,695. Lisboa (29, de Outubro de 1939), 7.

Aresta, Eugénio. "Uma Lição de Psicologia a Propósito da Obra de Júlio Dinis." Boletim Cultural da Câmara Municipal do Porto, II, 4. (Dezembro de 1939), 532-546.

Ary dos Santos, Alfredo. Júlio Dinis e a Vida Forense. Lisboa: Centro Tipografia Colonial, 1948, 231 pp.

B., N. "Júlio Dinis e Alexandre Herculano." O Despertar, VIII, 765. Coimbra (Setembro, 1924), 1.

Benalcanfôr, Ricardo Guimarães, Visconde de. "Júlio Dinis." Fantasia e Escritores Contemporâneos. Porto: Livraria Internacional de Ernesto Chardron, 1874, pp. 185-191.

Bettencourt Jr., Manuel Inácio. Júlio Dinis e a sua Obra. Ponta Delgada: ? , 1916, 29 pp.

Braga, Guilherme. "Estudos sobre Crítica Literária, I-- Os Romances de Júlio Dinis." O Jornal do Porto, X, 196. (29 de Agosto de 1868), e 202 (5 de Setembro de 1868), 1.

Brandão, Júlio. "Gomes Coelho e os Médicos." Bustos e Medalhas. Porto: Empresa de O Primeiro de Janeiro, Editores, 1925, pp. 228-238.

Câmara Municipal do Porto. "Centenário do Nascimento do Romancista Júlio Dinis." Boletim Cultural da Câmara Municipal do Porto, II, 4. (Dezembro de 1939), 393-402.

Campos, Agostinho de. "Algumas Palavras do Director na Abertura da Sessão de Homenagem." Homenagem da Faculdade de Letras a Júlio Dinis. Revista da Faculdade de Letras de Lisboa-Separata, VII (1941), 1.

_____. "XXXIX-Herculano, Júlio Dinis e Sabugosa." Ler e Tresler: Apontamentos da Lingagem e Literatura Portuguesa. Lisboa: Livraria Aillaud & Bertrand, 1924, pp. 203-207.

Cargueja, Bento. Júlio Dinis-Homenagem da Faculdade de Medicina do Porto, 1 de Dezembro de 1926. Porto: Araújo & Sobrinho, Suc., 1927, pp. 37-39.

Carvalho, Maria de. "O Centenário de Júlio Dinis." O Comércio do Porto, LXXV, 174. (28 de Junho de 1939), 2.

Carvalho, Marques de. Júlio Dinis-Homenagem da Faculdade de Medicina do Porto, 1 de Dezembro de 1926. Porto: Araújo & Sobrinho, Suc., 1927, pp. 49-51.

Castilho, António Feliciano de. "Carta a J.G. Gomes Coelho (Júlio Dinis) acerca do seu Romance Uma Família Inglesa, 1868." Novas Telas Literárias-III-Obras Completas de A.F. de Castilho-LX. Revista, anotada e prefaciada por um dos seus filhos. Lisboa: Empresa da História de Portugal, 1908, 153-57. Also appearing in Dinis, Júlio. "Inéditos e Esparsos," loc. cit., pp. 523-25.

Castro, Eugénio de. "Júlio Dinis, poeta." Júlio Dinis-Homenagem da Faculdade de Medicina do Porto, 1 de Dezembro de 1926. Porto: Araújo & Sobrinho, Suc., 1927. pp. 105-110.

Catálogo da Exposição Bibliográfica de Júlio Dinis inaugurada no dia treze de Novembro de 1939, na Biblioteca Municipal do Porto. Org. de Joaquim Costa. Porto: Biblioteca Municipal do Porto, 1939, 37 pp. [The first page has the title of Catálogo da Exposição Bibliográfica e Iconográfica de Júlio Dinis...].

Chagas, Manuel Pinheiro. "Júlio Dinis." Novos Ensaios Críticos. Porto: Viúva Moré, Editora, 1871. pp. 225-235.

_____. "As Pupilas do Senhor Reitor, por Júlio Dinis." O Jornal do Porto, IX, 292. (21 de Dezembro de 1867), 1. [This article also appeared in the Arquivo Pitoresco in the same year].

Chaves, Luís. "Júlio Dinis no Campo da Etnografia." Boletim Cultural da Câmara Municipal do Porto, II, 4. (Dezembro de 1939), 547-558.

Christo, António. Júlio Dinis e Augusto Soromenho. Aveiro: ? , 1960, 20 pp. [Separata from numbers 318 and 319 of the magazine Litoral].

Colaço, Branca de Gonta. "As Mulheres na Obra de Júlio Dinis." Júlio Dinis-Homenagem da Faculdade de Medicina do Porto, 1 de Dezembro de 1926. Porto: Araújo & Sobrinho, Suc., 1927, pp. 95-103.

Costa, José Fernandes. "Júlio Dinis." Revista Ilustrada, #35 and 36. Lisboa (1891), 202-3, 208-9.

Costa, Joaquim Pereira. "Júlio Dinis." A Expressão Literária e a Aprendizagem do Estilo. Porto: Livraria Chardron de Lello & Irmao, Lda., 1928, pp. 294-96.

_____. "Júlio Dinis: Valor Moral da sua Obra." Boletim Cultural da Câmara Municipal do Porto, II, 4. (Dezembro de 1939), 403-423.

_____. "O Sentimento da Natureza na Obra de Júlio Dinis." Júlio Dinis-Homenagem da Faculdade de Medicina do Porto, 1 de Dezembro de 1927. Porto: Araújo & Sobrinho, Suc., 1927, pp. 71-81.

_____. "O Túmulo de Júlio Dinis." Mulheres de Borboletas. Crônicas de Celso. Porto: Livraria Chardron de Lello & Irmao, Lda., 1919, pp. 127-131.

Costa, Júlio Dias da. "Uma Quadra de Júlio Dinis." O Tripeiro, 3a. série, XXIV, 144. Porto (1926).

Costa-Sacadura, . Júlio Dinis-Homenagem da Faculdade de Medicina do Porto, 1 de Dezembro de 1926. Porto: Araújo & Sobrinho, Suc., 1927, pp. 45-47.

Cruz Liberto. "Júlio Dinis: Analyse biographique et bibliographique, 1839-1970." Nouvelles études portugaises et brésiliennes, VII. Rennes: La Faculté des Lettres et Sciences, s.d. [1971], 57-82.

_____. "Júlio Dinis: Cent ans après." Études portugaises et brésiliennes, V. Rennes: La Faculté des Lettres et Sciences, s.d. [1969], 7-18.

D'Alvarenga, Kol. "Prólogo." Obras de Júlio Dinis, II. Porto: Lello & Irmão, s.d. [1964], I, V-XXVIII.

Dâmaso, Reis. "Júlio Dinis e o Naturalismo." Revista de Estudos Livres, 1883-1884, I. Lisboa (1884), 511-519.

Dantas, Júlio. "Discurso do Presidente da Academia [das Ciências de Lisboa], na Sessão Plenária e Pública Comemorativa do Centenário de Júlio Dinis, realizada em 7 de Dezembro de 1939." Academia das Ciências de Lisboa-Memórias-Classe de Letras-Tomo III. (1940), 279-281.

Dias, Augusto Malheiro. "Uma Família Inglesa-Cenas da Vida do Porto, por Júlio Dinis." O Jornal do Porto, X, 188. (13 de Agosto de 1868), 1.

_____. "Os Fidalgos da Casa Mourisca-Crónica da Aldeia, por Júlio Dinis." O Jornal do Porto, XIV 31. (9 de Fevereiro de 1872), 1.

_____. "A Morçadinha dos Canaviais-Crónica da Aldeia, por Júlio Dinis." O Jornal do Porto, XI, 87. (18 de Abril de 1869), 1.

_____. "As Pupilas do Senhor Reitor-Crónica da Aldeia, por Júlio Dinis." O Jornal do Porto, IX, 266. (21 de Novembro de 1867), 1.

Emílio, José. "Duas Cartas de Júlio Dinis." O Tripeiro, 2a. série, X, 118. Porto(1919), 196-97.

Eça de Queiroz, José Maria. "Júlio Dinis, XXXII-Setembro de 1871." Uma Campanha Alegre de 'As Farpas'. 1a. edição, 1890; 2 vols. Porto: Lello & Irmão, Editores, 1965, I, 195-97.

Fernandes, Elza Faxeco. "Graça de Júlio Dinis." Homenagem da Faculdade de Letras a Júlio Dinis. Revista da Faculdade de Letras de Lisboa-Separata, VII. (1941), 3-18.

Ferreira, Manuel J. da Costa. Do Romantismo ao Realismo: Júlio Dinis e a sua Obra. Figueira da Foz: ? , 1956, 15 pp. [Separata from the newspaper O Dever].

Ferro, Túlio Ramires. "Júlio Dinis." Dicionário das Literaturas Portuguesa, Galega e Brasileira. Dir. de Jacinto do Prado Coelho. Porto: Livraria Figueirinhas, 1960, pp. 216-217.

Figueiredo, Antero de. "Júlio Dinis em Ovar." Serões. 2a. série, II, 8. Lisboa (Fevereiro, 1906), 87-99.

_____. "Últimos Dias de Júlio Dinis." Boletim Cultural da Câmara Municipal do Porto, II, 4. (Dezembro de 1939), 435-438.

Figueiredo, Fidelino de. "Julio Dinis e a Ética Literária." Notas para um Idearium Português. Lisboa: Sá da Costa, 1929, pp. 64-68. Also appearing in Júlio Dinis-Homenagem da Faculdade de Medicina do Porto, 1 de Dezembro de 1926. Porto: Araújo & Sobrinho, Suc., 1927, pp. 65-70.

_____. "Júlio Dinis Lido Hoje." Torre de Babel. Lisboa: Empresa Literária Fluminense, 1925, pp. 251-279.

_____. "Otras formas de la novela (Júlio Dinis." Historia de la Literatura Portuguesa. Traducción del Sr. Marqués de Lozoya. Barcelona: Labor, 1927. pp. 282-288, 331.

Fraga, Clementino. "Medicina e Humour na Obra de Júlio Dinis." "Centenário de Júlio Dinis." Academia Brasileira de Letras, Revista, XXXIX, 59. Rio (Janeiro a Junho, 1940), 228-257.

Freire (Mário), João Paulo. "Júlio Dinis." Poetas Portuenses. Antologia e Notas. Porto: Companhia Portuguesa Editora, s.d. [1922], pp. 93-94.

Garrett, Almeida. "Júlio Dinis, Médico e Professor." Boletim Cultural da Câmara Municipal do Porto, II, 4. (Dezembro de 1939), 521-531.

Jorge, Ricardo. "Gomes Coelho e os Médicos (Recordações)-I." O Primeiro de Janeiro, LIV, 312. (31 de Dezembro de 1922), and IV, 1, (2 de Janeiro de 1923), 1.

_____. "João Semana." Sermões dum Leigo. Lisboa: Empresa Literatura Fluminense, Lda., 1925, p. 42.

Laranjeira, Vitorino. Júlio Dinis-Homenagem da Faculdade de Medicina do Porto, 1 de Dezembro de 1926. Porto: Araújo & Sobrinho, Suc., 1927, pp. 43-44.

Leal, Augusto Soares d'Azevedo Barbosa de Pinho. "Júlio Dinis." Portugal Antigo e Moderno, X. Lisboa: Livraria Editora de Mattos Morreira & Cia., 1876, VII, 394-95.

Leite, F. J. Monteiro. Esboço Crítico Biográfico sobre os Fidalgos...mandado publicar pela Aliança Académica. Porto: Tipografia de José Coelho Ferreira, 1874.

Lemos, Maximiano. Gomes Coelho e os Médicos. Porto: Tipografia da Enciclopédia Portuguesa, 1922, 104 pp.

_____. "Júlio Dinis." Camilo e os Médicos. Porto: Companhia Portuguesa Editora, 1920. pp. 383-90.

Lima, Alceu Amoroso. "Júlio Dinis." "Centenário de Júlio Dinis." Academia Brasileira de Letras, Revista, XXXIX, 59. Rio (Janeiro a Junho 1940), 213-221.

Lima, Fernando de Araújo. Júlio Dinis Frente a António Nobre. Porto: Assembleia de Campanha, 1951, 21 pp.

Luso, João. "Júlio Dinis." "Centenário de Júlio Dinis." Academia Brasileira de Letras, Revista, XXXIX, 59. Rio (Janeiro a Junho, 1940), 222-228.

Magalhães Basto, Artur de. "Ensaio dum Biografia Iconográfica Júlio-dinisisana." Boletim Cultural da Câmara Municipal do Porto, II, 4. (Dezembro de 1939), 562-582.

_____. "Joaquim Guilherme Gomes Coelho." Figuras Literárias do Porto. Porto: Livraria Simão Lopes, 1947, pp. 73-75.

Magano, Fernando. Júlio Dinis-Homenagem da Faculdade de Medicina do Porto, 1 de Dezembro de 1926. Porto: Araújo & Sobrinho, Suc., 1927, pp. 111-114.

_____. "A Lição do Senhor João Semana." Boletim Cultural da Câmara Municipal do Porto, II, 4. (Dezembro de 1939), 439-452.

Martins, Francisco da Rocha. "Eça de Queiroz e Júlio Dinis." O Comércio do Porto, XCI, 286. (18 de Outubro de 1945). 1, 2 [sic].

Meireles, Cecília. "Presença Feminina na Obra de Júlio Dinis." Ocidente, IX, 3. Lisboa (Abril de 1940), 32-45.

Moniz, Egas. Júlio Dinis e a sua Obra. Com inéditos do romancista e uma carta-prefácio do Professor Ricardo Jorge. 1a. edição, 2 vols., 1924; 5a. edição. Revista e melhorada. 2 vols. Lisboa: Casa Ventura Abrantes, 1925. 374 adn 401 pp.

_____. "A Propósito de uma Carta Inédita de Júlio Dinis." Diário de Notícias, LXI, 21, 426. Lisboa (12 de Setembro de 1925), 1, 4.

_____. "O Teatro Inéditos de Júlio Dinis." Academia das Ciências de Lisboa-Memórias Classe de Letras-Tomo III. (1940), 283-315.

Monteiro, Campos. "Tipos Masculinos da Obra de Júlio Dinis." Júlio Dinis-Homenagem da Faculdade de Medicina do Porto, 1 de Dezembro de 1927. Porto: Araújo & Sobrinho, Suc., 1927, pp. 83-88.

Monteiro, Hernâni Bastos. "Auto da Inauguração do Monumento a Júlio Dinis e a sua Entrega a Excelentíssima Câmara Municipal." Júlio Dinis-Homenagem da Faculdade de Medicina, 1 de Dezembro de 1927. Porto: Araújo & Sobrinho, Suc., 1927. pp. 55-59.

_____. "Júlio Dinis e a Tradição Literária da Escola Médica do Porto." Boletim Cultural da Câmara Municipal do Porto, II, 4. (Dezembro de 1939), 486-520.

Monteiro, Maria José de Oliveira. Júlio Dinis e o Enigma da sua Vida. Introdução de Hugo Rocha. Porto: Tipografia Marca, 1958, 420 pp.

Nemésio, Vitorino. "Júlio Dinis e Eça de Queiroz." Ondas Médias, Biografia e Literatura. Lisboa: Livraria Bertrand, 1945, pp. 311-318.

_____. "C Romance de Júlio Dinis." Homenagem da Faculdade de Letras a Júlio Dinis. Revista da Faculdade de Letras de Lisboa-Separata, VII. (1941), 18-24.

Nova, José de S. João. "Júlio Dinis no Teatro." O Tripeiro, 2a. série, III, 88. Porto (1910), 247-248.

Oliveira, Alberto de. "Jacinto e A Morgadinha dos Canaviais." Eça de Queiroz (Páginas de Memórias). Lisboa: Portugal-Brasil, Limitada, s.d. [1917-1918], pp. 105-122.

Oliveira, António Corea de. "Júlio Dinis-Poema." Boletim Cultural da Câmara Municipal do Porto, II, 4. (Dezembro de 1939), 424-434.

Oliveira, Zacarias de. "Júlio Dinis: O Padre Sentimental." O Padre no Romance Português. Lisboa: Uniao Gráfica, 1960. pp. 99-107, et. passim..

Pawlewski, G. "Coelho (Joaquim Guilherme Gomes), poëte et romancier portugais, connu sous le pseudonyme de Júlio Dinis." La Grande encyclopédie. Paris: H. Lamirault et Compagnie, Editeurs, s.d., XI, 822.

Perdigão, Henrique. "Júlio Dinis." Dicionário Universal de Literatura (Bio-bibliográfico e Cronológico). 2a. edição. Porto: Edições Lopes da Silva, 1940. p. 364.

Pereira, Esteves e Guilherme Rodrigues. "Júlio Dinis." Portugal. Dicionário Histórico, Corográfico, Biográfico, Bibliográfico, Heráldico, Numismático, e Artístico, VII. Lisboa: Romano Torres & Cia., Editores, 1907, III, 780-82.

Pimentel, Alberto. Júlio Dinis (Joaquim Guilherme Gomes Coelho): Esboço Biográfico. Porto: Tipografia do Jornal do Porto, 1872, 40 pp.

Pimentel de Almeida, F. "As Nuvens nas Paisagens de Júlio Dinis." O Instituto, CXV. Coimbra (1953), ? . [We have not seen this article].

Pina, Luiz de. "Júlio Dinis." Júlio Dinis-Homenagem da Faculdade de Medicina do Porto-1 de Dezembro de 1927. Porto: Araújo & Sobrinho, Suc., 1927, pp. 53-54.

_____. Júlio Dinis: Inspector de Almas. Porto: Imprensa Moderna, 1940, 16 pp.

_____. "A Medicina na Obra de Júlio Dinis." Boletim Cultural da Câmara Municipal do Porto, II, 4. (1939), 453-485.

Pires de Lima, J. A. "Notas Bibliográficas." Júlio Dinis-Homenagem da Faculdade de Medicina do Porto, 1 de Dezembro de 1926. Porto: Araújo & Sobrinho, Suc., 1927, pp. 14-23.

Queiroz, Alberto de. "Gomes Coelho." Revolução de Setembro, XXXII, 8, 775. Lisboa (15 de Setembro de 1871), 1-2.

Ramalhete, Clovis. "Júlio Dinis na sua Correspondência Particular." Valor, XIV. Fortaleza (Dezembro de 1939), 554-555. [We have been unable to locate this magazine].

Ramos, Feliciano. "O Gosto plea Vida Simples na Literatura Portuguesa do Século XIX-Alexandre Herculano, Júlio Dinis, Guerra Junqueiro, Eça de Queiroz." A Nação Portuguesa, série VI, II. (1931), 5-18.

Ramos, Manuel. "Júlio Dinis, Fundador do Naturalismo Nacional." Diário de Notícias, LXI, 21, 426. Lisboa (12 de Setembro de 1925), 4.

Régio, José. "Sobre o Romance de Júlio Dinis e Júlio Dinis no Romance Português." Estrada Larga, III. Org. de Costa Barreto. Porto: Porto Editora, s.d. [1957], I, 445-452.

Ribeiro, Almeida. Júlio Dinis-Homenagem da Faculdade de Medicina do Porto, 1 de Dezembro de 1926. Porto: Araújo & Sobrinho, Suc., 1927, pp. 41-42.

Rodrigues Cordeiro, A.X.. "Joaquim Guilherme Gomes Coelho (Júlio Dinis)." Novo Almanach Bissexto de Lembranças Luso-Brasileiro para o Ano 1876. 5o. ano. Ornado de gravuras. Com o retrato em aço e o elogio biográfico do distinto escritor J.G. Gomes Coelho (Júlio Dinis). Lisboa: Lallement Freres, Tipografia, 1876, pp. 31-14.

Sáfady, Naief. Júlio Dinis-Romance. Rio: Livraria Agir, 1961. 91 pp. [Nossos Clássicos-#59].

Sampaio, Albino Forjaz de. Júlio Dinis: A sua Vida e a sua Obra. Lisboa: Colecção Patrícia, Diário de Notícias, 1925, [16 pp.].

Sampaio "Bruno," José Pereira de. "Júlio Dinis." Branco e Negro, Semanário Ilustrado, I, 24. Lisboa (13 de Setembro de 1896), 14-15.

_____. "O Romance Rural." A Geração Nova. Os Novelistas. Porto: Magalhães e Moniz, Editores, 1886. pp. 109-126. Also appearing in Simoes, Joao Gaspar. Júlio Dinis: O Homem e a Obra, see below, pp. 205-221.

Santilli, Maria Aparecida. "Júlio Dinis, Romancista Social." Unpublished doctoral thesis. Faculdade de Letras, Universidade de São Paulo, 1967. [We have not seen this work. Noted by Liberto Cruz in "Júlio Dinis: Analyse biographique et bibliographique, 1839-1970," loc. cit., p. 82].

_____. "O Romance Urbano de Júlio Dinis." Revista de Letras da Faculdade de Assis, II. Assis (1968). [We have not seen this work. Cited in Luso-Brazilian Review, VII, 2. (December, 1970), 123].

Santos, Reinaldo dos. "Júlio Dinis, Paisagista." Júlio Dinis-Homenagem da Faculdade de Medicina do Porto, 1 de Dezembro de 1926. Porto: Araújo & Sobrinho, Suc., 1927. pp. 89-94.

Saraiva, António José. "Júlio Dinis: Um Escritor Afortunado." Para a História da Cultura em Portugal, II. 2a. edição. Lisboa: Publicações Europa-América, 1967, II, 86-91. Published earlier in Estrada Larga, I, 253-57.

_____. "A Obra de Júlio Dinis e a sua Época." Para a História da Cultural em Portugal, II. 2a. edição. Lisboa: Publicações Europa-América, 1967. II, 61-85. Published earlier in Vértice, VII, 67. Coimbra (1949), 137-151.

Sequeira, Eduardo. "Cartas Inéditas de Júlio Dinis a Custódio Passos." Portugal Artístico, 1a. série. Porto (1905). pp. 26 e segs., 55 e segs., 92 e segs., k23, 151, 182, 222, 251, 283.

Serra, Eurico Simões. "Algumas Ideias de Júlio Dinis sobre a Vida e os Homens." Pensamentos de Júlio Dinis. Porto: Livraria Chardron de Lello & Irmão, Lda., 1923, 11 pp.

Silva, Inocêncio Francisco da. "Júlio Dinis." Dicionário Bibliográfico Português, XXIV. Lisboa: Imprensa Nacional, 1858-1927. XII, 5o. do Suplemento, 54-57.

Simões, A. Dias. "Ovar e Júlio Dinis. Desfazendo um Equívoco." A Pátria, XVI, 805-809, 811, 813-814. Ovar (1923), 805-(18 de Outubro de 1923), 2-3; 806-(25 de Outubro de 1923), 2-3; 807-(1 de Novembro de 1923), 3; 808-(8 de Novembro de 1923), 2-3; 809-(15 de Novembro de 1923), 3; 811-(29 de Novembro de 1923), 3-4; 813-(13 de Dezembro de 1923), 2; 814-(20 de Dezembro de 1923), 2.

Simões, João Gaspar. Júlio Dinis: O Homem e a Obra. Lisboa: Arcádia, s.d. [1964], 177 pp.

_____. "Júlio Dinis." Quatro Estudos. Rio: Ministério da Educação e Cultura, 1961, pp. 5-40; also appearing in Perspectiva da Literatura Portuguesa do Século XIX, II. Org. de João Gaspar Simões. Lisboa: Ática, 1945, 1947. I, 453-479. Also appears in Simões, João Gaspar, Interpretações Literárias. Lisboa: Arcádia, s.d. [1961], pp. 133-172.

Soares, A. Cirilo. "Júlio Dinis, Educador e Cientista." Academia das Ciências de Lisboa-Memórias-Classe de Letras-Tomo III. (1940), 323-329.

Sousa, Arlindo de. Júlio Dinis-O Centenário do seu Nascimento (1839-1939). Um Alvitre (A sua Vida e a sua Obra). Lisboa: Tipografia Henrique Torres, 1939, 30 pp.

Sousa, J. Fernando de. "A Elevação Moral da Obra de Júlio Dinis." Academia das Ciências de Lisboa-Memórias-Classe de Letras-Tomo III. (1940), 317-321.

Sousa Viterbo, Francisco Marques de. "Cartas de Júlio Dinis." O Tripeiro, 2a. série, IX, 117. Porto (1919), pp. 178-79.

_____. "Joaquim Guilherme Gomes Coelho (Júlio Dinis)." O Jornal do Porto, XIII, 216. (23 de Setembro de 1871), 1. Reproduced under Anônimo. "Joaquim Guilherme Gomes Coelho." O Diário Popular, VI, 1,760. Lisboa (24 de Setembro de 1871), 1-2.

_____. "Palavras Preliminares." Inéditos e Esparsos de Júlio Dinis. 23^a. edição. Lisboa: J. Rodrigues & Cia., Editores, 1921, pp. V-XXIX.

Til. "As Pupilas do Senhor Reitor--A Morte de João Semana." O Jornal do Comércio, XLIV, 12,901. Lisboa (10 de Dezembro de 1896), 2.

Woischnik, Hans. Júlio Dinis als Romandictor und Liebespsychologie. Cologne: ? , 1940. [We have not seen this work].

B. General Studies with Critical References to Dinis

Andrade Ferreira, José Maria de. "Ecos de Lisboa." Gazeta Literária do Porto, #13. (1868), 122.

Bell, Aubrey F.G.. Portuguese Literature. 1st edition, 1922; Oxford, The Clarendon Press, 1970, pp. 314-315.

Bergstrom, Magnus. A Verdadeira Luz do Romantismo Português. Lisboa: Edição do Núcleo dos Antigos Alunos da Escola Comercial Veigas Beirão, 1955, p. 19.

Boleo, Manuel de Paiva. O Realismo de Eça de Queiroz e a sua Expressão Artística. 2a. edição. Coimbra: Coimbra Editora, 1942, p. 6.

Cardoso, Nuno Catarino. Sonetistas Portugueses e Luso-Brasileiros. Lisboa: Tipografia do Anuário Comercial, 1918.

César, Guilhermino. O 'Brasileiro' na Ficção Portuguesa: O Direito e o Averso de uma Personagem-Tipo. Lisboa: Parceria A.M. Pereira, Lda., 1969. pp. 42-45, 49-52, et. passim..

Chagas, Manuel Pinheiro. "Revista da Semana." O Jornal do Porto, X, 75. (1 de Abril de 1868), 1.

Coelho, António do Prado. Ensaio Críticos. Paris-Lisboa: Livraria Aillaud & Bertrand, 1919, p. 324-nota.

Colaço, Branca de Gonta. Poetas de Ontem. Conferência Realizada na Sede da Liga Naval, na tarde de 22 de Maio de 1914. Lisboa: Tipografia Castro Irmão, 1915. pp. 30, 71.

Cordeiro, Luciano. Livro de Crítica, Arte e Literatura Portuguesa de Hoje, 1868-1869. Porto: Tipografia Lusitana Editora, 1869, pp. 235-236.

Costa, Joaquim. Alma Portuguesa (Ensaio de Crítica Literária). Prefácio de J.P. de Sampaio Bruno". Porto: Magalhães e Moniz, Lda. Editores, 1909, pp. 17-18.

_____. "Aspectos da História Literária do Porto." Nova Monografia do Porto. Organizada por Carlos Bastos com a colaboração original de vários escritores. Porto: Companhia Portuguesa Editora, Lda., s.d., pp. 282-83.

Costa Dias, Augusto da. "Prefácio da Segunda Edição." A Crise da Consciência Pequeno-Burguesa. 2a. edição. Lisboa; Portugal, 1964, pp. XXXIII-XLVIII.

Dias, J. Simões. "Ano Literário de 1868." A Folha (Microcosmo Literário), IV. Porto (1868), 25-27.

Dória, Antónig Álvaro. A Vida Rural no Romance Português. Lisboa: Publicação Subsidiada pela Junta Central das Casas do Povo, 1950. pp. 14-19, 40-45, 78-82, 90-100, et. passim..

Eça de Queiroz, José Maria. "Idealismo e Realismo." Cartas Inéditas de Fradique Mendes e Mais Páginas Esquecidas. 1a. edição, 1928; Lisboa: Lello & Irmão, Editores, 1965. pp. 181-82.

_____. Notas Contemporâneas. 2a. edição. Porto: Lello & Irmão, 1913, pp. 45-46.

Figueiredo, Fidelino de. Características da Literatura Portuguesa. 3a. edição, revista. Lisboa: Clássica Editora, 1923, p. 52.

_____. Um Pobre Homem da Póvoa de Varzim. Lisboa: Portugal, 1945. pp. 33, 38.

_____. "O Romance Marítimo e o Romance Campeão." História da Literatura Romântica (1825-1870), 2a. edição. Lisboa: Clássica Editora, 1923. pp. 245-53.

Le Gentil, Georges. La Littérature portugaise. Paris: Librairie Armand Colin, 1935, pp. 142-44.

Lebesgue, Philéas. Le Portugal littéraire d'aujourd'hui. Collection d'études étrangères. Paris: Bibliothèque International d'Édition, 1904, p. 44.

Lemos, Maximiano. História do Ensino Médico no Porto. 1o. Centenário da Faculdade de Medicina do Porto, MDCCCXXV-MCMXXV. Porto: Tipografia da Enciclopédia Portuguesa, 1925. p. 178-nota biográfica.

Ley, Charles David. A Inglaterra e os Escritores Portugueses. Lisboa: Seara Nova, 1939, pp. 31-32.

Lopes, Fernando de Macedo. O Limbo de Pedro Ivo. Porto: Fernando Machado & Cia., Lda., 1926, pp. 80-87.

Lopes, Oscar. Modo de Ler: Crítica e Interpretação Literária/2. Porto: Editorial Inova, 1969 passim. [Colecção Civilização Portuguesa-#5].

Magalhães Basto, Artur de. O Porto do Romantismo. Coimbra: Imprensa da Universidade, 1932, p. 32 et. passim..

Malpique Cruz. Introdução à Vida Intelectual. Coimbra: Imprensa da Universidade, 1934, p. 456.

[Moniz, Egas]. "O Romance Bucólico e Campesino." História da Literatura Portuguesa Ilustrada dos Séculos Dezanove e Vinte. Dir. de Albino Forjaz de Sampaio. Porto: Fernando Macaêdo, s.d. [1942], pp. 262-269.

Moniz Barreto, Guilherme. "Literatura Portuguesa Contemporânea." Revista de Portugal, I. Porto (1889), 31-32. Also appearing in A Literatura Portuguesa no Século XIX. 2a. edição. Lisboa: Inquérito, ? . pp. 59-60.

Moutinho, Júlio. "As Sociedades Dramáticas de Amadores." O Tripeiro, XXXV. Porto (1908), 58.

Oliveira, Alberto de. "Bilhete do Minho." Jornal de Notícias, LI, 233. Lisboa (26 de Agosto de 1939), 2.

_____. Palavras Loucas. Coimbra: F. França Amado, Editor, 1894. p. 162.

_____. Pombos-Correiros (Notas Quotidianas). Coimbra: F. França Amado, Editor, 1. 13, pp. 13-15.

Ortiz, António Romero. La Literatura Portuguesa en el Siglo XIX. Madrid: ? , 1869. p. 353.

Pimentel, Alberto. "Escritores-Revista da Semana." O Popular, I, 184. ? (14 de Dezembro de 1898).

_____. O Porto Há Trinta Anos. Porto: Livraria Universitária de Magalhaes e Moniz, Editores, 1893. p. 219.

Pimentel, Alberto. O Porto na Berlinda. Porto: Livraria Internacional de Ernesto Charadron-M. Lugaan Successores, 1894.

_____. O Porto por Fora e Dentro. Porto: Livraria Internacional de Ernesto Chardron, 1878. p. 207.

Pires de Lima, J.A.. Fora da Aula. Porto: Araújo & So-brinho, Suc., 1929, pp. 127, 268, 291.

Prestage, Edgar. Portugal, Brasil e Grã-Bretanha. Coimbra: Imprensa da Universidade, 1925. p. 45.

Rattazzi, (Maria Leitizia de Stuldomine Wipe), Princesse de Solms, Comtesse de. Le Portugal à vol d'oiseau: Portugais et portugaises. Paris: A Degorge-Cador, s.d. [1880].

Remédios, Joaquim Mendes do. História da Literatura Portuguesa desde as Origens até a Actualidade. 6a. edição. Coimbra: Atlântida, 1930. p. 555.

Ribera y Rovira, Ignácio de L. Portugal Literari. Resum d'unes Conferencias sobre Aquest Tema a l'Ateneu Barcelonès. Barcelona: Biblioteca Popular de l'Avenç, 1912, pp. 145-147.

Sampaio "Bruno," José Pereira de. Portuenses Ilustres, III. Porto: Livraria Magalhães e Moniz, Editores, 1907. II, 298-299.

Saraiva, António José e Oscar Lopes. História da Literatura Portuguesa. 4a. edição, corrigida. Porto: Porto Editora, ? , pp. 787-96, et. passim..

Serrão, Joel. "Burguesia Portuguesa Citocentista." Temas Oitocentistas-II-Para a História de Portugal no Século Passado. Lisboa: Portugalia, 1962, p. 259.

_____. Temas Oitocentistas-I-Para a História de Portugal no Século Passado. Lisboa: Atica, 1959, p. 62.

Silva, Marciano Nicanor da. Alguns Homens de Letras, Lourenço Marques: Tipografia Popular de Roque Ferreira, 1919. pp. 7-11.

Silva Pinto, António José. "O Selo da Roda, por Pedro Ivo." Novos Combates e Críticas, 1875-1884. Porto: Tipografia de António José da Silva Teixeira, 1884. pp. 105-115.

Simões, João Gaspar. Eça de Queiroz: O Homem e a Obra. Lisboa: Arcádia, 1961. p. 193.

_____. Eça de Queiroz: O Homem e o Artista. Portugal-Brasil: Dois Mundos, 1945. pp. 275, 293, 340, 465, et. passim..

Simões, João Gaspar. "A Estética Naturalista de Júlio Lourenço Pinto." Literatura, Literatura, Literatura.... Lisboa: Portugália, 1964. pp. 135-39.

_____. "Evolução do Conceito de Burguês na Literatura Portuguesa." Literatura, Literatura, Literatura.... Lisboa: Portugália, 1964, pp. 60-64.

_____. "Da Invenção Psicológica no Romance Português." Literatura, Literatura, Literatura.... Lisboa: Portugália, 1964, pp. 157-161.

Trindade Coelho, José Francisco. Os Meus Amores (Contos e Baladas). 2a. edição. Lisboa: A.M. Pereira, 1894, p. XIV-nota.

C. Other Works Cited in this Study

Allen, Walter. The English Novel. New York: E. P. Dutton & Company, 1954.

Almeida, Fortunato de. História de Portugal, VI. Coimbra: Editora Fortunato de Almeida, 1939.

Almeida Garrett, João Batista da Silva Leitão de. O Arco de Snat'Ana. Obras de Almeida Garrett, II. Porto: Lello & Irmão, 1966. I, 217-400.

_____. "Bosquejo da História da Poesia e Língua Portuguesa." Obras de Almeida Garrett, II. Porto: Lello & Irmão, 1966. I, 477-517.

_____. Viagens na Minha Terra. Lisboa: Sá da Costa, 1966.

Basto, Cláudio. A Linguagem de Camilo. Porto: Edições Maranus, 1927. 354 pp.

Branco, Camilo Castelo. Amor de Perdição. Edição popular, revista por A.C. Pires de Lima. Porto: Porto Editora, ?

_____. Onde Está a Felicidade? 11a. edição. Lisboa: Parceria A.M. Pereira, 1965.

_____. O Retrato de Ricardina. 3a. edição. Lisboa: Companhia Editora de Publicações Ilustradas, 1892.

Caballero, Fernán [pseud. of Cecília Boehl de Faber]. Obras de Fernán Caballero, IV. Madrid: Atlas, 1961. [Biblioteca de Autores Españoles].

Carvalho, J. Barradas de. As Ideias Políticas e Sociais de Alexandre Herculano. Lisboa: Tipografia Garcia & Carvalho, 1949, 232 pp.

Castilho e Camilo, Correspondência Trocada entre os Dois Escritores. Prefácio e notas de João Costa. Coimbra: Imprensa da Universidade, 1924.

Castro, Aníbal Pinto de. Balzac em Portugal. Coimbra: Faculdade de Letras, 1960, 285 pp. [Suplemento de Brasília, Vol. XI].

Catálogo da Preciosa Livraria do Eminentíssimo Escritor Camilo Castelo Branco (Leiloadada em 1883). Lisboa: Casa Ed. Mattos, Morreira & Cardoso, 1883. Item No. 1440.

Cidade, Hernâni. História de Portugal-IV-De D. João VI aos Nossos Dias. Porto: Lello & Irmão, 1946, 132 pp.

_____. Lições de Cultura Luso-Brasileira--Épocas e Estilos na Literatura e nas Artes Plásticas. Rio: Livros de Portugal, 1960, 343 pp.

Coelho, Francisco Adolfo. Alexandre Herculano e o Ensino Público. Lisboa: A.J. Rodrigues, Editores, 1910, 250 pp.

Da Cal, Ernesto Guerra. Linguagem e Estilo de Eça de Queiroz. Lisboa: Aster, s.d. [1967]. [Portuguese translation of Lengua y Estilo de Eça de Queiroz. Coimbra: Imprensa Universidade, 1943].

Ferreira, Alberto. Bom Senso e Bom Gosto-A Questão Coimbra, IV. Lisboa: Portugália, 1966, 1968, 1969, 1970.

Ferreira, António Magina Gomes. O Estilo de 'Eurico, o Presbítero' (Contribuição para o Estudo do Estilo de Herculano). Coimbra: Faculdade de Letras, 1945, 56 pp. [Suplemento de Biblos, 4].

Fielding, Henry. Tom Jones. New York: Modern Library, 1950.

Gomes de Amorim, Francisco. Garrett-Memórias Biográficas, III. Lisboa: Imprensa Nacional, 1881-1884.

Herculano, Alexandre. O Bobo. 24a. edição. Lisboa: Livraria Bertrand, ? .

_____. O Pároco da Aldeia, in Lendas e Narrativas, II. 28a. edição. Lisboa: Livraria Bertrand, ? . II, 104, 290.

King, Donald L. L'Influence des sciences physiologiques sur la littérature française de 1670 à 1870. Paris: Les Belles Lettres, 1929.

Lopes de Mendonça, António Pedro. Memórias dum Doido: Romance Contemporâneo. 1a. edição, 1849; 3a. edição. Lisboa: Empresa Lusitana Editora, ? .

Maistre, Xavier de. Voyage autour de ma chambre. Paris: Jules Tardieu, Editeur, 1862.

Montesinos, José F. Costumbrismo y Novela: Ensayo sobre el Redescubrimiento de la Realidad Española. 2a. edición. Madrid: Editorial Castalia, 1965.

Morais Silva, António de. Grande Dicionário da Língua Portuguesa, XI. 10a. edição. Lisboa: Editorial Confluência, 1940.

Nemésio, Vitorino. A Mocidade de Herculano: Até à Volta do Exílio (1810-1832), II. Lisboa: Livraria Bertrand, 1934.

Nobre, António. Sô. 10a. edição. Porto: Livraria Tavares Martins, 1955.

Oliveira Martins, J.P.. Portugal Contemporâneo. 1a. edição, 1881; III. Lisboa: Guimaraes & Cia., 1953.

Osório de Oliveira, José. O Romance de Garrett. Lisboa: Livraria Bertrand, 1952.

Paganino, Rodrigo. Os Contos do Tio Joaquim. 1a. edição., 1861; Porto: Porto Editora, 1964.

Paxeco, Fran. A Escola de Coimbra e a Dissolução do Romantismo. Porto: Casa Ventura Abrantes, 1911.

Petrus [Pedro Veiga]. Proudhon e a Cultura Portuguesa, I. s/lugar [Bragã]: Editorial Cultura, s.d. [1965].

Prado Coelho, Jacinto do. Garrett Prosador. Lisboa: Faculdade de Letras, 1966, 26 pp. [Separata da Revista da Faculdade de Letras, XXI, 2a. série (1955)].

. Introdução ao Estudo da Novela Camiliana. Coimbra: Atlântida, 1946.

Rebelo da Silva, Luís Augusto. A Mocidade de D. João V. 1a. edição, 1852-53; 5a. edição. Lisboa: Portugal-Brasil Sociedade Editora, ? .

Rodrigues, António Gonçalves. A Novelística Estrangeira em Versão Portuguesa no Período Pre-Romântico. Coimbra: Biblioteca da Universidade, 1951.

Rossi, Giuseppe Carlo. "O Estilo de Alexandre Herculano nas Páginas de De Jersey a Granville." Actas-Nono Congresso Internacional de Linguística e Filologia Românica, II. Lisboa: Centro de Estudos Filológicos, 1961, II, 187-98.

Rossi, Giuseppe Carlo. "O Uso do Parêntesis em Alexandre Herculano, Narrador." Actas do V. Colóquio de Estudos Luso-Brasileiros. Coimbra: Imprensa da Universidade, 1966. III, 407-415.

Sá, Victor de. A Crise do Liberalismo e as Primeiras Manifestações das Ideias Socialistas em Portugal (1820-1852). Lisboa: Seara Nova, 1969.

Saraiva, Antônio José. Herculano e o Liberalismo em Portugal. Lisboa: Edição do Autor, 1949.

Sérgio de Sousa, Antônio. Historia de Portugal. Tradução original português por Juan Moneva y Puyol. Barcelona: Labor, 1929.

Silva e Carvalho, Lafayette. História do Teatro Brasileiro. Rio: Ministério da Educação e Saúde, 1938, 489 pp.

Sousa Bastos. Carteira do Artista. Lisboa: Antiga Casa Bertrand, 1898.

Tavares, José Pereira. "Prefácio." Viagens na Minha Terra de Almeida Garrett. Lisboa: Livraria Sá da Costa, 1966, XXXV pp.

Tamassia, Franco. O Estilo de 'O Bobo' de Herculano. Roma: ? , ? . [We have not been able to locate this study].

Trindade, Manuel. O Padre em Herculano. Lisboa: Ed. Verbo, 1965.

Vieira, Frei Domingos. Grande Dicionário Português ou Tesouro da Língua Portuguesa, V. Porto: Casa dos Editores Ernesto Chardron & Bartolomeu H. de Moraes, 1871. [Published in Brazil in the same year].