

AN OVERVIEW OF MIGUÉIS' PROSE FICTION, 1923-1968: QUESTIONS
OF TIME, PLACE, SELECTED THEMATIC CONTENT AND THE AUTHOR'S
VIEW OF THE WORLD¹

John Austin Kerr, Jr.

Even though it is generally quite laudatory, the great mass of critical opinion that exists on the writings of José Rodrigues Miguéis — particularly with regard to his prose fiction — tends to suffer from enormous variations in judgement as to the fundamental qualities of this author's works and his view of the world. To put it mildly, the reader is often left in a quandary about these matters. Furthermore, even when one allows for their defects of fact or interpretation, with certain notable exceptions, the reviews and criticism tend to illustrate particular aspects of individual works and not their more general differences and correlations. Therefore, it is proposed that a review be made of the texts of Miguéis' works of prose fiction during more than forty years of the author's career with regard to their settings in time and place, as well as their thematic content in terms of observable social, psychological and allied problems so that, after appropriate summarizing and correlation with the author's *corpus* of non-fiction, one may draw one's own conclusions as to the author's works and his *cosmóvisão*.² In turn, it is hoped that this will allow one to better understand Miguéis' production, both literary and extra-literary. First, the matter of the locational referents in Miguéis' works of prose fiction which were published in their entirety between 1923 and mid-1968.

If, for the moment, one considers the author's fictional works only in terms of chronological or calendar time and arranges them in sequence by earliest date, an interesting fact becomes immediately apparent: of them all, only "O Morgado de Pedra-Má"³ depicts an era which falls incontestably and entirely outside of Miguéis' own life. In this case, the total time-span of the story covers the fifty years between 1820 and 1870. However, even this departure from the general trend of the author's writings is not a radical one, for the time-span of "O Morgado de Pedra-Má" overlaps the author's mother's girlhood. Thus, it is entirely possible that real events similar to the ones described in this work were recounted to Miguéis by his mother at an early age, consequently becoming a part of his own *cosmóvisão*, at least in terms of his understanding of Portuguese rural society of the mid-1880's.

It is possible, of course, that "Morte de Homem," "Milagre de Joane," "A Sombra," "Sob a Chuva Purificadora" and "Ite, Missa Est"⁴ also depict events considered by the author as having taken place prior to his own lifetime, but in all five cases there is no clear evidence to support that assumption. For this reason, they will be considered in the same light as the overwhelming majority of his works of fiction: that they reflect social and other conditions existing during Miguéis' lifetime, whether or not they may have existed before, as many of them obviously have. The important point, in

short, is that Miguéis has taken note of these problems and called attention to their contemporaneous existence, while at the same time not limiting them strictly to the present.

It is curious to note that the next six works in order of earliest possible occurrence of their main action, that is to say, *Páscoa Feliz*, *A Escola do Paraíso*, "Pouca Sorte com Barbeiros," "O Cosme de Riba-Douro," "Saudades para a Dona Genciana" and "Como Eles se Amavam!"⁵ all contain time-cues which are relatively precise. Furthermore, these works are all concerned with Portugal to a great extent, although the scenes does shift to the United States in the cases of "Pouca Sorte com Barbeiros" and "O Cosme de Riba-Douro." Taken as a group, these works have to do with events occurring between 1896 or thereabouts and 1955, with all but the smallest fraction of their main action taking place during Miguéis' lifetime.

These six works, however, are followed by four which are imprecisely set in the first few years after World War I, to wit "Uma Carreira Cortada,"⁶ or in the first half of the decade of the 1920's, that is, "Porque te Calas, Amândio?," "Os Desentendidos" and "Noite de Festa."⁷ "Entremez Um," on the other hand, appears to deal with events occurring shortly before the revolution of May 1926, while "A Linha Invisível" takes place during the abortive revolution of February 3, 1927.⁸ The principal difference between these two groups consists of whether or not Miguéis has tied the main action of the various stories to recognizable political events, for this group also deals with Portugal, with one minor exception: "Os Desentendidos," which is set in Galicia.

As might be expected from the author's own experiences, Miguéis' "Belgian" and "German" stories tend to form a solid block in terms of their setting in terms of time. While "O Chapelinho Amarelo"⁹ may represent events occurring as early as 1917, the likelihood is that the year involved is much later than that. Similarly, although the last scene in "Perdão, Frau Schwarz!"¹⁰ takes place in 1946, the main action of that short story is indisputably set in 1931. However, barring these exceptions and bearing in mind that temporal references in the former work are very imprecise, "A Importância da Risca do Cabelo," "Cinzas de Incêndio," "Léah," "Mucha Plata!," "A Düsseldorf, num Pulo," "Perdão, Frau Schwarz!," *Uma Aventura Inquietante* and "Dezasseis Horas em Missão Secreta"¹¹ all seem to focus on the late 1920's or early 1930's — years in which the author resided in Belgium and visited Germany.

That is not to say, however, that there are not other works of Miguéis' which are set, even if imprecisely, at approximately the same time. For example, it can be deduced that "A Mancha não se Apaga"¹² is set in the decade lying between 1922 and 1932, which also corresponds roughly with one's conclusions as to "O Acidente"¹³ in this regard. Additionally, while their respective temporal indications are extremely vague, both "O Primeiro Encontro com o Transcendente" and "Silvestre, os Seus Amores"¹⁴ are also set in this general period of time.

Turning to those stories set in the span of years ranging from the middle 1930's to the outbreak of World War II, we find that they continue the parallelism between Miguéis' life and his works, in the sense that "Uma Viagem na Nossa Terra"¹⁵ depicts the Portugal of the mid-1930's, while "Enigma!"¹⁶ is set in the England of the same period, which the author visited in 1935 after a trip following the same route as that described in

"Gente da Terceira Classe."¹⁷ Once in the pre-war United States, Miguéis observed conditions which he recorded, then or many years later, in "O Viajante Clandestino," "O Natal do Dr. Crosby," "Beleza Orgulhosa," "A Esquina-do-Vento," "Natal Branco" and possibly also in "Arroz do Cêu,"¹⁸ although the main action of this last story may have been conceived as occurring as late as 1947.

The war years of 1939-1945 have also found their way into several of the works already mentioned, such as "Perdão, Frau Schwarz!" and "O Cosme de Riba-Douro"¹⁹ as a result of the total time-span these stories cover but, when we continue our listing by the earliest possible time-setting, we find that the remaining works all have the years following World War II as their primary focus. Sadly, even this hiatus in the temporal aspect of Miguéis' works of fiction had its parallel in his life, for during 1944 the author published very little, while during 1945 he did not publish at all. The reason for this eventually became clear, however, for as Miguéis explained a number of years later in the autobiographical narrative, *Um Homem Sorri à Morte - Com Meia Cara*,²⁰ he was gravely ill at the time.

In any event, "Regresso à Cúpula da Pena" pictures the reintegration of its protagonist with Portuguese life during the months between November of 1945 and December of 1947,²¹ while "O Anel de Contrabando" and "O Crime Perfeito"²² are set rather imprecisely in the 1950's. Last of all in the works under consideration here, there is the question of "Lodo," in which temporal references are nonexistent.²³ However, the very lack of time-references in that work obliges us to consider that it, too, may reflect a period of time falling between December 9, 1901 (Miguéis' date of birth) and the present: in other words, it is impossible to state the converse of the proposition and aver that "Lodo" is not set during the author's lifetime.

It is clear, therefore, that the vast majority of the author's works of prose fiction published between 1923 and mid-1968 are related to a particular segment of historical time: his own lifetime. Equally clear, however, is that Miguéis has controlled the temporal variables to his artistic benefit, now setting a work in a precisely-defined period of time, such as in the case with *Uma Aventura Inquietante*, now going to the opposite extreme, as with the intemporal "Lodo." Nor are his works' temporal settings limited to these extremes, by any means. Indeed, most of them lie in a broad middle range of only relative precision in this respect, with the aspect of time being linked to the work's main action through subtle hints scattered unobtrusively here and there by means of an "infiltration" technique: a sign of a modern novelist, as Mendilow points out.²⁴

A consideration of the aspect of geographical place also reveals striking correlations between Miguéis' life and the settings of his works of fiction. The son of a Galician-born father and a Beiran mother, the author was born in Lisbon and first visited Spain, the non-Iberian Continent, England, the United States and Brazil in that order. Thus, when one observes where the main action of each of his fictional works takes place, it is important to note that no less than twenty-four of them are set in Portugal. Of these, the Portuguese capital and its environs serves as the principal setting for fourteen works: *Piscoa Feltz*, *A Escola do Paraíso*, "A Linha Invisível," "O Acidente," "Uma Carreira Cortada," "Saudades para a Dona Genciana," "Primeiro Encontro com o Transcendente," "Silvestre, os Seus Amores," "Noite de Festa," "Sob a Chuva Purificadora," "Porque te

Calas, Amândio?," "Entremez Um," "Regresso à Cúpula da Pena" and, probably, "Lodo."²⁵ A mixture of Portuguese rural and urban settings appears in three stories, "A Mancha não se Apaga," "Uma Viagem a Nossa Terra" and "Como Éles se Amavam!"²⁶ while five are set in rural Portugal: "Milagre de Joane," "A Sombra," "Íte, Missa Est'," "Morte de Homem" and "O Morgado de Pedra-Má."²⁷

Turning to those works whose action takes place outside of Portugal, we find that "Os Desentendidos"²⁸ is set in Galicia, while "O Chapelinho Amarelo," "Cinzas de Incêndio," "Mucha Plata!," *Uma Aventura Inquietante*, "Léah" and "A Importância da Risca do Cabelo"²⁹ depict events in Belgium, primarily in Brussels, where Miguéis lived for three years. German locales appear in three stories: "A Düsseldorf, num Pulo," "Perdão, Frau Schwarz!" and "Dezasseis Horas em Missão Secreta."³⁰ The Atlantic Ocean and the Bay of Biscay form the backdrop for "Gente da Terceira Classe,"³¹ while parts of London are portrayed in "Enigma!"³² All of these places have accounted for relatively short portions of Miguéis' life. Miguéis, however, has spent the greater portion of the last four decades in the United States. Thus, it is not surprising that by mid-1968 the United States was the setting for the second-largest body of Miguéis' works after his homeland. The stories set in the United States are nine in number: "O Crime Perfeito," "O Anel de Contrabando," "Arroz do Céu," "Natal Branco," "O Natal do Dr. Crosby," "Beleza Orgulhosa," "O Cosme de Riba-Douro," "A Esquina-do-Vento," and "O Viajante Clandestino."³³ Of these, all but the last two are set in Manhattan, and none of them strays from the Atlantic seaboard of the United States. Finally, as if to form a return link to Portugal, there is a work which is set partially in the United States and partially in Lisbon: "Pouca Sorte com Barbeiros."³⁴

The aspect of geographical place, then, which obviously consists of a limited portion of what Liddell has termed "background,"³⁵ certainly does form a link between Miguéis' personal experience and his works of prose fiction, thus allowing us to posit further that the range of their settings about the globe in space as well as in time is an indication of the author's viewing the social, psychological and other problems appearing in these works as ills which are all but universal. In addition, when one considers that the geographical locations which are merely mentioned in his works (and which do not contribute to their settings) cover most of the world, the validity of the case for this conclusion seems quite evident.

This is not the only conclusion which may be reached from an examination of the settings in which the main lines of action in the major portion of Miguéis' fiction occur, however. As noted above, all of the "American" stories mentioned are confined to the East, principally to Manhattan Island. In terms of locales, then, New York was the author's favorite city in the Americas, just as Lisbon and Brussels were the favored spots in Portugal and the rest of the Continent. Taken together, Miguéis' works of prose fiction are markedly urban, with only one semi-rural setting in the United States — "A Esquina-do-Vento"³⁶ — and no rural or semi-rural settings occurring elsewhere outside of the Iberian Peninsula. Miguéis, then, is primarily an urban writer who has distinct preferences for cities in which he has lived.

As we have seen, however, he does not neglect the rural scene by any means. In addition to the one American semi-rural setting, there are three stories in which the

locales shift between Lisbon and various places in the country, plus five which are set entirely in rural Portuguese areas. To these nine must be added the semi-rural locale of Miguéis' one "Spanish" or "Galician" story, for a total of ten works out of forty-four examined during the course of this study. Interestingly, of the rural or semi-rural Portuguese settings, none of them lie south of Lisbon, with the majority concentrated in the Douro River Valley or in the Beiras.

Thus, another parallelism between Miguéis' life and his works is apparent: that not only the cities which have been most favored as settings for his prose fiction but also the rural and semi-rural areas appearing most frequently in them are those with which he has had the most intimate connection over the years, either as a result of his travels or through his family. Furthermore, even though Miguéis has restricted his locales in this manner, so broad have been his travels — and consequently his *cosmóvisão* — that his works of fiction are truly cosmopolitan in terms of the geographical location of their settings.

Social Problems

If one analyses its thematic content, one finds that approximately 67% of Miguéis' non-fictional prose published by mid-1968 deals with a large assortment of social, psychological and certain other problems related to these two major categories. Furthermore, of the remaining third of the author's non-fiction published during the same period, approximately two-thirds of these works dealt with literature and the arts in one way or another. The question which arises, then, is what relationships exist between these major and minor categories of non-fictional topics and the thematic content of Miguéis' prose fiction. The answer is quite revealing, for the purposes of deducing the author's view of the world, because the correlations between these broad groups are decidedly positive insofar as the primary category is concerned and almost completely negative with regard to the secondary one. To see this as clearly as possible, however, we must first consider the various topics and themes in ascending order of frequency.

In connection with the first section of the primary category of Miguéis' writings, namely social and socially-related problems, we find that the topic of government for the people has been treated in one article and has formed a minor theme in one novel, *Uma Aventura Inquietante*.³⁷ In contrast, while Miguéis expounded upon the general political duties of man in another article, these duties have not been an explicit theme in his fiction.³⁸ Political quietismo, however, has been the main topic in one article and a relatively important theme in no less than three short stories: "Entrez-moi," "Perdão, Frau Schwarz!" and "A Linha Invisível."³⁹ Hypocrisy or opportunism in matters political has been castigated in one article and two short stories,⁴⁰ while the poor state of public libraries in Portugal has been criticized in one article and one novel: *A Escola do Paraíso*, in which it forms a very minor theme.⁴¹ The economic and cultural handicap of poor roads in Portugal, while forming the main topic of yet another article,⁴² however, is treated so lightly in Miguéis' fiction that it can hardly be said to constitute an identifiable theme.

Continuing on with those topics and themes which have each constituted the major focus of one of the author's non-fictional works, we find the question of national stereotypes being discussed in one article while representing a rather important theme in one short story.⁴³ The question of guidance counselling is a bit more complicated, however, for even though its formal aspects are discussed in one article,⁴⁴ in the author's prose fiction the subject has appeared in terms of the negative effects of a lack of formal career counselling. Therefore, these effects have been subsumed under the heading of education, along with certain other educational problems and outright deficiencies.

When we turn to the subject of unhygienic conditions, we find another example of how Miguéis has not only considered the question in a factual work,⁴⁵ but also introduced it as background material in several of his works of fiction.⁴⁶ Obviously, then, this social failing has been of more than passing interest to the author, as has the question of the emancipation of women, which has formed the basis of one article⁴⁷ and has appeared as a major theme in "Beleza Orgulhosa," while occurring as a minor one in *Uma Aventura Inquietante* and "A Mancha não se Apaga."⁴⁸ Similarly, the domestic and international problems of the United States have also merited Miguéis' attention in print, although there is again an observable difference between the way he has treated of this general subject in his non-fiction and how he has dealt with it in his fictional works. Here it is not a question of exposition versus exemplification, as it was in the case of the topic of guidance counselling, but rather a difference in terms of degree and timing. Thus, Miguéis has discussed in very specific terms some of the really major American domestic and international problems only relatively recently in his non-fiction,⁴⁹ while the more minor ones, or the ones which are more universal in scope, have appeared here and there in his prose fiction over the years, more as examples of human problems which happen to be observable in the United States as well as in other countries than as peculiarly American problems. Therefore, these themes have also been included under more general headings, so as to give a fuller picture of how the author has considered the various problems involved in terms of the world as a whole.

The question of courtship and marriage, with its many problems and socially undesirable deviations from accepted norms, is another subject which shows both correlations and differences between Miguéis' non-fiction and his fiction. As far as the American picture is concerned, the author published one factual article⁵⁰ in his homeland explaining some of the more exotic features of courtship in the United States, showing that in the main these led to the desired results even though some of American customs might appear to be rather peculiar, if not downright shocking, in Portuguese terms. American marital problems and irregularities, however, have appeared as important themes in three works of prose fiction.⁵¹ Conversely, the good side of Portuguese traditions and customs in this regard have not been dealt with as yet in Miguéis' non-fictional prose — there being no need to do so — while certain deleterious aspects of courtship and marriage in Portugal and other countries have been criticized in an impressive total of fourteen works of fiction, as minor themes, as major ones, or both.⁵² Rather obviously, then, Miguéis considers that socially undesirable conduct with regard to the relationship between a man and a woman to be one which merits much criticism, but in terms of exemplification in fiction rather than as possibly irritating or even banal lectures on morality. Indeed, this conclusion becomes all the more evident when we

consider that Miguéis has introduced the topic of illegitimacy as a minor theme in four works of fiction,⁵³ while refraining from using the subject as a major topic of an article or other work of non-fiction.

The social role of freedom, on the other hand, has been treated both in Miguéis' non-fiction and in his fiction. He wrote factual articles on freedom in terms of society at large and also with regard to an individual's need for it, if only to retreat temporarily from the demands of his society.⁵⁴ Similarly, he treated of the questions of individual liberty versus collective responsibility, the need to escape from society in various ways and even certain instances of the repression of individual liberty in six works of prose fiction, half of which had this general subject as a major theme and half of which dealt with it as a minor one.⁵⁵ Likewise, the question of political agitation has appeared in two articles⁵⁶ and in seven works of fiction, where it is a major theme in four.⁵⁷

Superficially, at least, the problem of illness and disease is also treated in similar terms and in roughly similar proportions, since the subject appears in two non-fictional works⁵⁸ and ten works of fiction, evenly divided between major and minor themes in the various works.⁵⁹ Here, however, there are at least two complicating factors. On the one hand, the author's non-fictional discussion of this problem area forms a major, if not the major, theme in a book-length work: *Um Homem Sorri à Morte - Com Meia Cara*,⁶⁰ thus weighting the factual side of the author's treatment much more heavily than is apparent at first glance. On the other hand, the nature of the illness which strikes the author in this narrative — a massive cerebral infection — introduces yet another factor into the picture: the fact that certain diseases are even now unavoidable.

Historically, of course, Man has merely survived the inroads of disease in spite of his many attempts at tackling the problem. Only since Jenner's time has this social problem been rationalized on a large scale, with much work remaining to be done. Thus, over most of the history of mankind, the question of illness and disease has been viewed largely in terms of a social problem for which there was little or no remedy — an act of God, as it were. And it is in this manner, in fact, that the majority of the diseases are presented in Miguéis' fiction, with one glaring exception: the cases of venereal disease attributed to members of the upper class in *Páscoa Feliz* and "Morte de Homem,"⁶¹ which can be prevented in an obvious way.

This generally unavoidable quality to the diseases which are most important in Miguéis' works leads one to wonder whether there are unavoidable calamities of other sorts which appear in his fictional works. Interestingly enough, there are, with congenital physical deformities presented as a minor theme in one work,⁶² the problems of old age treated in four,⁶³ accidents of one sort or another appearing in three,⁶⁴ and natural disasters in one.⁶⁵ Therefore, it seems quite evident that Miguéis has not limited himself to those social problems which are inherently correctible, as a pamphleteer might, but has chosen instead to recognize that not all human ills are capable of resolution through rationalization and good will.

Curiously, the next three subjects to which Miguéis devoted two articles each, that is, certain bad effects of party politics,⁶⁶ ineffectual diplomacy⁶⁷ and the improvement of social relations,⁶⁸ have not appeared as discrete themes in his prose fiction. In contrast, the question of technological progress and its effects, including its materialistic

side in terms of individuals, has been treated in two articles⁶⁹ and four short stories,⁷⁰ while the social role of the writer is a major topic in two articles and one short story.⁷¹ Last of all in this group is the problem of poverty, which also warranted two factual articles. However, because of the complex ramifications of this subject in Miguéis' fiction, this question will be treated later on.

Of those matters which the author considered in three articles each, we find that the problem of housing laws has found no echo in his prose fiction,⁷² while improper urban planning and development has formed a major theme in two short stories.⁷³ Deficiencies of the Press have come under fire in a major way in two fictional works,⁷⁴ and have appeared as minor themes in two others.⁷⁵ Criminology, which also merited three non-fictional articles⁷⁶ of the author's, appears in two works of fiction.⁷⁷ Again, however, a purely statistical summary of Miguéis' treatment of this facet of society is misleading, for the factors which cause society to need efficient and fair criminological techniques — violence and criminality — appear as major themes in nine of Miguéis' works of prose fiction⁷⁸ and as minor ones in five others.⁷⁹ In addition, Miguéis wrote three articles having to do with deficiencies in or lack of appreciation of Portugal's national heritage:⁸⁰ an area of concern which also appeared as minor themes in "Uma Viagem na Nossa Terra," "Gente da Terceira Classe" and "A Düsseldorf, num Pulo."⁸¹

Passing on to areas of greater interest to the author during the years between 1920 and mid-1968, we note that he published four articles on certain defects in organized religion⁸² as well as four more articles on various problems involving social injustice. Leaving aside this latter category of problems for the moment, since it is best treated in conjunction with Miguéis' treatment of poverty and the picture he gives of the lower, middle and upper classes, one can note Miguéis' exposition of various deficiencies in organized religion as a major theme in "Ite, Missa Est," "Como Êles se Amavam!" and "Milagre de Joane."⁸³ The subject has represented a relatively important theme in "Arroz do Céu," and "Dezasseis Horas em Missão Secreta,"⁸⁴ while appearing as a minor one in "A Importância da Risca do Cabelo," "O Morgado de Pedra-Má," *Páscoa Feliz*, "Gente da Terceira Classe," *A Escola do Paraíso* and "Entremez Um."⁸⁵ Quite obviously, then, Miguéis has broadened his criticism of this often controversial subject in his prose fiction, as opposed to his consideration of the subject in his non-fictional works.

The problem of war has long concerned the author, so it is not particularly surprising to find that his five non-fictional articles on the subject⁸⁶ are counterbalanced by eight works of fiction, in three of which the subject appears as a major theme.⁸⁷ Allied to this, and therefore treated slightly out of strict numerical order, the subjects of international relations and general political problems have also been of great concern to Miguéis. Thus, we find eight factual articles dealing with this problem area,⁸⁸ as opposed to eleven fictional works in which various aspects of this fertile ground for social problems appears, now as a major theme,⁸⁹ now as a minor one,⁹⁰ or both.⁹¹

Interestingly, Miguéis' seven articles on various undesirable Portuguese traditions and institutions⁹² have found their thematic counterpart only in a minor way in fiction, what with the criticisms of the Spanish-style bullfights in *A Escola do Paraíso* and the *direito de pernada* in "O Morgado de Pedra-Má."⁹³ Similarly, the area of second greatest concern to him in his non-fiction, that is to say various aspects of the need for Portuguese

political reorganization and reform, primarily during the early Republic,⁹⁴ has appeared as a theme in only four fictional works.⁹⁵ In view of the fact that the major portion of Miguéis' fiction appeared during the tenure of the Salazarist regime, however, this is not surprising in the slightest.

On the other hand, when one casts all political questions aside, the subject of education is in general an uncontroversial one and one which is of fundamental importance to society — and hence to a writer who holds the problems of society as one of his major concerns. It is for this reason, perhaps, that Miguéis has examined the subject rather exhaustively in a series of fourteen non-fictional works,⁹⁶ while at the same time introducing it in no less than nineteen⁹⁷ of his works of fiction, in the majority of which he gives examples of how education has either miscarried or is needed for social betterment. Again, this situation is only to be expected when one considers the author's life, which has included both training for and the practice of teaching.

Besides political reorganization in Portugal and questions pertaining to the subject of education, which have represented Miguéis' areas of greatest interest in his non-fictional works, there is another social problem area which the author has examined in a great many works: the question of poverty and the consequently hard life of the lower class. Strangely, Miguéis' great interest in this aspect of society is not immediately evident from a study of his non-fictional works alone, for he devoted only two articles to the subject as such.⁹⁸ However, when one examines Miguéis' works of fiction, one finds that the author has in reality dealt with this problem time and again. Indeed, this subject appears in the astonishing total of no less than thirty-six of his works of fiction published in complete form by mid-1968: that is to say, in all but eight of them.⁹⁹

Thus, the general theme of poverty and the condition of the lower class is the most important one in the fictional works studied. Indeed, it is a major theme in seventeen of them.¹⁰⁰ Within the subject area, it is interesting to note for purposes of arriving at an approximation of Miguéis' view of the world, that the author treats of urban poverty in twenty-four works, in which it appears as a major theme fourteen times.¹⁰¹ Rural poverty is much less important, with representation in only ten of the thirty-eight stories.¹⁰² The problem of the bad working conditions of the poor appears in six works,¹⁰³ with miscellaneous related problems appearing as minor themes in three.¹⁰⁴ In ten of these works, moreover, the lower class is represented in terms of its more admirable traits.¹⁰⁵ Thus, while the problem of poverty and the lower class represents an exceedingly important theme in Miguéis' fiction, in more than twenty-seven percent of the works dealt with here and containing this problem as a theme, the lower class is presented in noble terms.

Such is not the case with Miguéis' presentation of the middle and upper classes, however. He castigates various deficiencies of the middle class, including its fear of the lower class or "rabble," in seven works of fiction¹⁰⁶ and takes the upper class to task in nine,¹⁰⁷ primarily in terms of its social uselessness and its rapacity. Thus, Miguéis makes definite distinctions of social utility between lower, middle and upper classes. Furthermore, he sees the matter of class structure itself as leading to various social injustices, which he has treated in four non-fictional works.¹⁰⁸ As one might expect, he has also dealt with this problem in his fiction, castigating, for example, the exploitation of others

in eight works of greater or lesser length.¹⁰⁹ In turn, people's exploitation of others has given rise to another social deficiency: the need to emigrate to escape economic and other oppression in one's homeland. This problem appears in the thematic content of no less than eight of the forty-four fictional works discussed herein,¹¹⁰ with the related myth of the American "El Dorado" occurring in two.¹¹¹ Thus, the whole complex of problems arising from social class structuring and the oppression of the poor has many interesting ramifications in Miguéis' writings, with his primary emphasis occurring in his prose fiction: that is to say, that portion of his prose in which the greatest emotional impact is likely to be generated in the reader by his exposition of these problems.

Poverty, class differences and related problems are not the only areas for which the author has shown a predilection in his prose fiction, however. In addition to those problems already discussed, there are two other groups of them which have been criticized in Miguéis' fiction rather than in his non-fictional works: one group concerning a variety of social problems affecting more than one person, and another containing a selection of similar problems affecting the individual. Among the problems occurring in the first group one finds that the theme of prostitution has appeared in nine works,¹¹² gambling in four,¹¹³ alcoholism in four,¹¹⁴ hypocrisy in social situations in five,¹¹⁵ medical incompetence in three,¹¹⁶ defects in the Portuguese and Belgian judicial systems in two,¹¹⁷ and a wide variety of economic difficulties in the impressive total of fifteen.¹¹⁸ In the second group, the problem of alienation from society which does not involve insanity occurs as a theme in five works of fiction,¹¹⁹ with specific contrastive instances of vagabondage¹²⁰ and exile¹²¹ occurring in two and three fictional works, respectively. The latter type of social alienation naturally leads to the question of an emigrant's adaptation and adaptability to foreign surroundings, which the author has treated of in no fewer than eleven of his works of fiction¹²² and to the problems surrounding a person's reintegration with a society from which he has become alienated for one reason or another: a theme that can be noted in five fictional works of Miguéis.¹²³ And, if one but looks at the outlines of his life, it becomes apparent that problems of social alienation, adaptation to foreign environments and reintegration with his native culture have done more than merely touch on the author's life.

In sum, then, it is evident that problems attendant upon poverty and class distinctions, education, economic difficulties, violence and criminality, interpersonal relationships between man and woman, religion, emigration, adaptability and reintegration and illness have been Miguéis' favored topics in his prose fiction, insofar as social problems are concerned. Although this does not exhaust the list of the social problems with which he deals by any means, it is clear that many of these problem areas have affected the author in one way or another in his personal life. Furthermore, when one compares Miguéis' treatment of social problems in his non-fictional works with his treatment of them in his fictional ones, the positive correlations existing between them are striking. These correlations are not total ones, of course, thus providing us with insights into the fact that a writer's artistic production may be both more limited in scope than his factual corpus in some areas, yet go far beyond the boundaries of his non-fictional others.

Psychological Problems

The second major section in the primary category of topics discussed by Miguéis in his non-fictional prose, namely psychological and psychologically-related problems, is also well-represented in the thematic content of his prose fiction, although not as heavily as social and socially-related problems. Indeed, psychological problems appear much more frequently in the author's fiction than in his non-fiction, even if we take into consideration the facts that he has dealt with mental retardation and other psychological aberrations in a long report¹²⁴ and described and discussed both hypochondria and certain personal psychological effects of a grave illness in the autobiographically-oriented, book-length narrative, *Um Homem Sorri à Morte - Com Meia Cara*.¹²⁵

Furthermore, this group of problems shows another interesting characteristic, in that some of those we have considered to be psychological ones also border on the realm of social problems. For example, Miguéis published one article on the subject of avarice,¹²⁶ while also treating of it in five fictional works.¹²⁷ In the natural course of events, the avaricious may easily prey on more gullible souls, a fact substantiated in Miguéis' fiction by his treatment of people's gullibility in "Enigma!" and *Uma Aventura Inquietante*.¹²⁸ Both avarice and gullibility may be considered to be psychological problems when considered in terms of two separate individuals, but when one person dupes another, the act is also of social relevance.

Similarly, the quasi-social but also psychologically-related problem of superstitious beliefs is also treated in a total of one article¹²⁹ and five works of fiction,¹³⁰ while the question of an apathetic or indifferent attitude towards the well-being of others - another borderline case - has been discussed in five articles¹³¹ and exemplified in four fictional works.¹³² Finally, the related and more extreme manifestation of this attitude - outright cruelty - has appeared as a theme in two novels¹³³ and two short stories.¹³⁴

Turning to the problems treated both in Miguéis' fictional and in his non-fictional prose which are more clearly psychological in nature, it is to be noted that these range from the very serious to the exceedingly minor. Thus, he dealt at some length with the subject of mental retardation and related psychological abnormalities in a report he submitted to the Junta da Educação Nacional concerning his three years of study at the University of Brussels.¹³⁵ These problems have also appeared as themes in "Gente da Terceira Classe," "Léah" and "Porque te Calas, Amândio?"¹³⁶ Among the relatively more minor psychological problems, Miguéis has dealt with certain effects of insecurity in one article¹³⁷ and used this problem as a major theme in "O 'Crime Perfeito'"¹³⁸ Another article concerning deleterious effects of great success in life¹³⁹ did not find its counterpart in the thematic content of Miguéis' prose fiction, but a large number of other psychological problems of this nature have been registered as themes in the fictional portion of the author's body of writings. Thus, hedonism and gluttony have appeared in three fictional works,¹⁴⁰ extreme passivity or the inability to act in four short stories¹⁴¹ and psychosomatic illnesses in two.¹⁴² The desire for revenge has appeared in three fictional works,¹⁴³ while one person's desire to subjugate another or to be subjugated by another is observable as a bipartite, complementary set of themes in "O 'Crime Perfeito'" and "Gente da Terceira Classe."¹⁴⁴ The problem of moral cowardice has formed a major

theme in "A Mancha não se Apaga,"¹⁴⁵ while an obsessive need for absolute liberty is an important part of the thematic content of "A Esquina-do-Vento."¹⁴⁶ Finally, the problems of sleepwalking, sensationalism and ostentatious behavior have all appeared as minor themes in *A Escola do Paraíso, Uma Aventura Inquietante* and "MUCHA PLATA," respectively.¹⁴⁷

As with social problems, some of the psychological aberrations appearing in Miguéis' prose fiction also fall into what might be termed affinity groups. One of these is made up of otherwise unrelated emotional problems of which one — the effects of humiliation — has been treated in the author's non-fiction as well as his fiction.¹⁴⁸ In addition, the problem of extreme grief has appeared in "Como Éles se Amavam!"¹⁴⁹ and that of shyness in "Milagre de Joane" and "Saudades para a Dona Genciana,"¹⁵⁰ while certain effects of timidity are observable in "Léah" and "Porque te Calas, Amândio?"¹⁵¹ Excessive emotional repression and its all-but-homicidal repercussions have formed a major theme in "O Crime Perfeito."¹⁵² Finally, various problems arising from lack of affection have been treated in "A Esquina-do-Vento," *Páscov Felíz*, "A Mancha não se Apaga" and "Morte de Homem."¹⁵³

A second group of interrelated themes has to do with abnormal sexual behavior or tendencies. Thus, both Mimi in "Saudades para a Dona Genciana"¹⁵⁴ and Dalilah in *A Escola do Paraíso*¹⁵⁵ exhibited a tendency towards precocious sexuality which was out of the ordinary. Sexual promiscuity plays a part in "Silvestre, os Seus Amores" and "A Esquina-do-Vento,"¹⁵⁶ while morbid sexual curiosity appears as a theme in "O Crime Perfeito," "Saudades para a Dona Genciana" and *Uma Aventura Inquietante*.¹⁵⁷ On the hand, sexual repression and frigidity affect, respectively, Prof. Ch. Brown, Ph. D., of "Enigma!"¹⁵⁸ and the nameless, wanton woman of "O Crime Perfeito."¹⁵⁹ This is already a fairly broad range of sexual abnormalities or abnormal tendencies, but it is still not the complete range of such problems to be found in Miguéis' works. Aside from the relatively minor instances of lechery appearing in *A Escola do Paraíso*,¹⁶⁰ one may observe various effects of homosexuality in "O Natal do Dr. Crosby,"¹⁶¹ in which the problem constitutes a major theme, or in "Léah,"¹⁶² where it can be considered to be of only minor importance in that story's thematic content. Finally, the question of lesbianism appears as a minor theme in "O Crime Perfeito,"¹⁶³ as part of the psychological configuration of the work's main feminine character.

Allied to this general area of concern is the problem of jealousy. In "Beleza Orgulhosa" and "Silvestre, os Seus Amores," one finds an exceedingly jealous husband and lover, respectively.¹⁶⁴ In "O Acidente,"¹⁶⁵ the night watchman's female companion is also extremely jealous, thus exemplifying the problem from the point of view of a woman. On the other hand, not all types of jealousy arise from questions of mature sexuality, and so the author rounds out the picture in *A Escola do Paraíso* with a description of little Águeda's jealousy towards her new-born brother, Gabriel, who has naturally come to monopolize much of their mother's attention.¹⁶⁶

Turning to other psychological problems of various sorts which appear as themes in Miguéis' writings, one finds that excessive authoritarianism in parents or parental substitutes has been criticized in eight of Miguéis' fictional works.¹⁶⁷ Various aspects of frustration and disillusionment with life have been treated in three short stories,¹⁶⁸ while

various forms of fear have appeared in no fewer than seven novels and short stories.¹⁶⁹ Of these, particular note should be taken of the author's treatment of hypochondria in *Uma Aventura Inquietante* and *A Escola do Paraíso* — a subject of considerable importance in the thematic content of the semi-autobiographical work, *Um Homem Sorri à Morte — Com Meia Cara*.¹⁷⁰

In addition, it is of especial interest to note that one result of fear — prejudice towards others — is the most common of all the psychological problems in Miguéis' works, appearing in no less than fifteen fictional works. Of these, xenophobia is treated in five works,¹⁷¹ anti-semitism in seven,¹⁷² other sorts of racial prejudice in four¹⁷³ and particular national prejudices in six.¹⁷⁴ Unfortunately for the "melting-pot" theory so often mentioned in connection with the United States, in four of the last six works there are reflections of American prejudice towards particular ethnic groups and recent immigrants.¹⁷⁵

Such attitudes, of course, can lead to a certain loneliness in a sensitive person's existence, although many other factors can also cause such a state of mind. Nevertheless, the fact remains that loneliness is another important theme in Miguéis' fictional works, occurring in a total of eight of them.¹⁷⁶ Whether he is a native or a foreigner, old or sick, a person may also suffer from insomnia — a fact registered in the thematic content of eight of the author's fictional works.¹⁷⁷ Similarly, almost everybody suffers at one time or another from guilt and remorse, each of which appears as a theme in three of Miguéis' short stories.¹⁷⁸ People may worry excessively about their sanity, as the protagonists do in "O Crime Perfeito", and "A Linha Invisível."¹⁷⁹ They may actually become insane, as several characters do in six of Miguéis' novels and short stories, most notably in *Páscos Feliz*.¹⁸⁰ Finally, they may commit suicide, as described in six of the author's fictional works.¹⁸¹

This completes our review of the main lines of Miguéis' exposition of psychological problems in his writings, both fictional and non-fictional, published in complete form between 1920 and mid-1968. Rather obviously, the author has been attuned to the existence of a great variety of such problems afflicting mankind. Even if one considers only his major areas of interest in decreasing order of frequency of appearance, one finds that he has dealt with emotional problems, prejudice of various sorts, sexual abnormalities, authoritarianism, insanity, suicide, loneliness and insomnia; still a wide range of subjects. Thus, even though the thematic content of Miguéis' prose fiction in terms of psychological problems is somewhat reduced in comparison to its thematic content having to do with social problems, occurring as identifiable themes in only forty of the forty-four works considered here, the differences between the two thematic categories in terms of overall magnitude are relatively minor. What is important to note, however, is that the author, while treating of social and socially-related problems in numerous factual works as well as in all of his prose fiction, has dealt with psychological and psychologically-related problems in only a relatively few non-fictional works. To sum up, then, Miguéis' social consciousness, as exhibited in his writings, is both counterbalanced and amplified by his concern for and treatment of human problems of a psychological nature, primarily in his prose fiction.

Other Aspects

At first glance, it may seem that a second major category of Miguéis' non-fictional prose, i.e. that which does not have to do with social or psychological problems, has not been reflected as discernible content in his works of fiction. However, this lack is more apparent than real.

To begin with, the author's two articles on writing and the role of inspiration actually do find parallels in his fictional work in "O Anel de Contrabando," "A Linha Invisível" and *Uma Aventura Inquietante*.¹⁸² Furthermore, if one extends the role of inspiration to include creativity in the plastic arts, one finds that questions of this nature have arisen in the course of the main action of "Cinzas de Incêndio" and as a minor theme in *A Escola do Paraíso*.¹⁸³

In addition, during this period Miguéis published a total of seven articles dealing with painting and drama, principally as a critic of those arts.¹⁸⁴ These judgements have also had their counterparts in his fiction: witness his descriptions of the life of a family of theatrical people in *A Escola do Paraíso* and the narrator's fleeting comments on French and German architectural tendencies in "A Düsseldorf, num Pulo" and "Perdão, Frau Schwarz!".¹⁸⁵

However, the artist is a relatively rare sort of individual in the world at large and, true to the quality of verisimilitude which marks Miguéis' works, so it is in his prose fiction. Thus, it is entirely fitting that the major portion of the secondary category of his non-fiction, which deals mainly with literary and artistic questions, as we have seen, should find only slight overt echoes in Miguéis' fiction, which after all represent some of the end-products of his artistic convictions. As for the remainder of this secondary category of non-fictional writings, it would seem that the subjects of these articles have simply not yet found their way into the author's fiction as explicit themes. Even these apparently negative correlations between his fiction and his non-fiction, then, are more apparent than real, especially when one considers that some of Miguéis' fictional works remain to be published, or published in their entirety. In the last analysis, then, all of these differences and correlations between Miguéis' fiction and his non-fiction are elucidative with regard to his *cosmovisão*, particularly in his role of a writer who comments on conditions he sees around him: the author is after all free to choose which subjects he will treat, and how and when he does so.

In addition to commenting on the social and psychological problems he sees around him, however, an author may also speculate on other matters, such as the possibility of transcendental forces' operating on human life. Thus, it is important to note that there are reflections of such a possibility scattered here and there throughout Miguéis' works. Even the question of disease can be viewed in this light, as we have seen above. In many cases, it is presented in terms of a condition which Man cannot avoid, thus passing the control of that aspect of a person's life over to Destiny or the supernatural, a force which has appeared as a theme in five of Miguéis' works of fiction.¹⁸⁶ Finally, the transcendental forces at work on a person's life may give him knowledge of future events, not in any conscious way, but through premonition, which has appeared in six of the

author's fictional works.¹⁸⁷ Withal, these constitute an interesting and illuminating group of subsidiary themes, for they deepen our insights into Miguéis' view of the world.

Another interesting aspect of the author's prose fiction is that the feminine character most closely related to the narrator or protagonist tends to be a native of the ambient culture. Thus, the 44 works of fiction under consideration, all of the principal female characters in Miguéis' "Portuguese" stories are Portuguese, all of those appearing in his "American" stories are American, Grandmother Ryala of "Os Desentendidos" is Galician¹⁸⁸ and Grete of "Dezasseis Horas em Missão Secreta" is German.¹⁸⁹ The situation with regard to the author's "Belgian" stories is a bit more complicated, but even Claire and Léah are part of a French culture which is partially shared by French-speaking Belgians.¹⁹⁰ All told, Vinogradova of "O Chapelinho Amarelo"¹⁹¹ is the only real exception to this phenomenon, inasmuch as she was from Eastern Europe, even though that story's protagonist meets her in Belgium. In any event, however, none of the major feminine characters in Miguéis' fictional works which are set entirely outside of Portugal are Portuguese. Thus, as a general rule Miguéis' major feminine characters reflect particular portions of the Earth — which itself was thought of as a feminine deity in antiquity.

In contrast, Miguéis' narrators or protagonists, who interestingly enough are all male, are almost all Portuguese. Only Professor Brown of "Enigma",¹⁹² the nameless protagonist of "Dezasseis Horas em Missão Secreta",¹⁹³ the hobo in "A Esquina-do-Vento"¹⁹⁴ and the subway sweeper of "Arroz do Céu"¹⁹⁵ are clearly not Portuguese. The nationality of the protagonists of "O Anel de Contrabando" and "O Crime Perfeito",¹⁹⁶ is not indicated, it is true, but the narrators or protagonists of the remaining thirty-eight fictional works are all Portuguese. Thus, when one remembers that nearly half of these fictional works are set outside of Portugal, it is evident that the author views the world primarily in terms of male Portuguese peregrination: a view which is both traditional in Portugal and is, in his case, particularly appropriate.

Last, this facet of Miguéis' writings leads us to another question, that of how personal is the author's viewpoint in his fictional works. As we have seen, there are numerous correspondences between Miguéis' life and these works in terms of time, place, social and psychological content and, now, their narrators or protagonists. In addition, the narrators or protagonists in fully half of the author's fictional works are not named:¹⁹⁷ a quality which heightens the empathic links between author and reader, by introducing a greater subjectivity into the various works. Furthermore, his narrators or protagonists in no less than twenty-six works are about as old as the author would have been at the time the stories are set.¹⁹⁸ Last, and perhaps most revealing of all, the author himself is the narrator or protagonist for three short stories.¹⁹⁹ In sum, it is evident that Miguéis' *cosmovisão*, as expressed in these 44 works of fiction, is a very personal one, indeed.



In conclusion, it is obvious that José Rodrigues Miguéis, in his non-fictional as well as his fictional works, has looked upon human existence as being marked by a great many unfortunate aspects of a social nature: as Renato Lima put it, "cedo me convenci de que a

lei da vida é a injustiça."²⁰⁰ However, as we have seen, primarily in his prose fiction, men are more than mere social, gregarious beings to Miguéis, for as individuals they may be threatened both by society and by psychological aberrations within themselves. In addition, however much men may pride themselves on their control of their own destiny, the fact remains that they cannot control certain aspects of their lives, for there are forces at work on them which are largely ungovernable. However, like the many aspects of psychological abnormality treated by the author, these uncontrollable forces have also tended to be exemplified in his prose fiction rather than explored in a factual way in his non-fictional works.

Thus, it is in his prose fiction that the author has most extensively recorded these problems for posterity and, more importantly, presented them to his contemporaries for their consideration, for he is above all else a writer who is concerned with the present: the present, in which he hopes the seeds of future betterment may be sown. His view of the world as an artist includes reflections of the past, it is true, but the past is not romanticized. Rather, it is seen primarily in terms of the ills it harbored, many of which continue to the present day, even if in a different form. Thus, Miguéis' retrospective view of life is far from being that of a *saudosista*, no matter how warmly nostalgic some of his fictional works may appear to be at first glance.

Furthermore, Miguéis' *cosmovisão*, as expressed in his prose fiction, is a highly personalized one, in the sense that his own life flows in and out of his literary production, usually masked but occasionally mentioned overtly. The settings of the various works in time and place, for example, mirror the twentieth-century, urban quality of his life to a great extent. Moreover, it seems evident that he has witnessed most of the social and psychological problems which form such an integral part of his fictional works' thematic content, either through random chance or detailed, methodical study and clinical observation. It is not lightly that he decries the existence of social injustices in the Old World and the New: he has seen them, presumably even suffered from some of them, on both sides of the Atlantic. It is not from a theoretical point of view that he deals with psychological aberrations, principally in his fictional works: he spent three years studying them on the postgraduate level, followed by forty-odd years of observing them. In short, it has not been out of literary expediency or partisan adherence to particular literary movements that Miguéis has dealt with the pain and irony of Man's existence in his prose fiction, but out of a conviction arising from his view of the world, one which is dominated by an immense humanistic compassion towards the unfortunate, whoever and wherever they may be, while also exhibiting a great displeasure at the wastage of human resources and the selfishness of the powerful and the wealthy. Finally, Miguéis' *cosmovisão* is not only one which is erudite yet down-to-earth, but is one which reflects the broad view of the world which has been a Portuguese trait for half a millennium.

Thus, even though he has spent more than half of his life outside of his native land, Miguéis has remained true to the best in the Portuguese nation while adhering to his own convictions that a writer "... deve ser, a um tempo, o mais conservador e o mais audacioso dos pioneiros de mundos interiores e sociais, a ponta que explora e sonda a realidade sempre crescente. . . ." ²⁰¹ For these reasons if for no others, then, the prose

fiction of José Rodrigues Miguéis merits our closest attention in terms of time, place, and social, psychological and related problems, so that we may best understand what he has been saying, not only about Portugal and the Portuguese, but also about the rest of humanity.

Dept. of Foreign Languages and Literatures
Northern Illinois University
Illinois, USA

NOTES

¹ This paper was adapted from portions of my Ph.D. dissertation, *Aspects of Time, Place and Thematic Content in the Prose Fiction of José Rodrigues Miguéis as Indications of the Artist's Weltanschauung*, The University of Wisconsin, Madison, Wisconsin, U.S.A., 1970. It was written under the direction of Professor Jorge de Sena, to whom I am greatly indebted for his kind advice and stimulation over a number of years. Any faults, of course, are entirely my own.

² It is considered in this paper that the settings of Miguéis' works of fiction with regard to chronological or calendar time and geographical place are of particular interest because of the author's wide travels and lengthy residence abroad. Similarly, it is presumed that the social and psychological problems observable in these works give indications as to how the author views the human condition. For a brief resumé of Miguéis' first 73 years, see my paper, "A Thumbnail Sketch of the Life and Works of José Rodrigues Miguéis," *Proceedings of the Pacific Northwest Council on Foreign Languages*, XXV (1) Literature and Linguistics 1974, pp. 35-39.

³ José Rodrigues Miguéis, "O Morgado de Pedra-Mã" in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 229-269.

⁴ The following short stories are all by José Rodrigues Miguéis: "Morte de Homem" in *Onda e Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), pp. 35-67; "Milagre de Joane," *Seara Nova*, No. 26, August-September 1923, pp. 34-36; "A Sombra," *Seara Nova*, No. 112, December 22, 1927, pp. 313-314; "Sob a Chuva Purificadora," *Linha Geral* (Leiria, Portugal), March 17, 1932, p. 2; and "Ite, Missa Est" in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 243-253.

⁵ The following works are all by José Rodrigues Miguéis: *Páscoa Feliz*, 3rd ed. (Lisbon: Estúdios Cor, 1965); *A Escola do Paraíso*, 2nd ed. (Lisbon: Estúdios Cor, 1961); "Pouca Sorte com Barbeiros" in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 91-113; "O Cosme de Riba-Douro" in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 71-91; "Saudades para a Dona Genciana" in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 197-227 and "Como Éles se Amavam! . . . (Conto Verdídico de Amor e de Guerra)" which was published in five installments in *Diário de Notícias* (New Bedford, Mass.) on the following dates: November 22, 1940, p. 2; November 23, 1940, p. 2; November 25, 1940, p. 2; November 26, 1940, p. 2 and November 27, 1940, p. 2. All five installments were signed "Leonardo Moreira".

⁶ José Rodrigues Miguéis, "Uma Carreira Cortada" in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 181-195.

⁷ The following short stories are all by José Rodrigues Miguéis: "Porque te Calas, Amândio?," *Seara Nova*, No. 1381-1382, November-December 1960, pp. 338-341; "Os Desentendidos," *Diário de Lisboa, Vida Literária e Artística*, August 25, 1960, p. 1 and *página central*; and "Noite de Festa," *Diário de Lisboa, Suplemento do Natal*, December 24, 1963, pp. 1 & 2.

⁸ José Rodrigues Miguéis, "Entremez Um," *Diário de Lisboa, Vida Literária e Artística*, April 9, 1964, pp. 17 & 19 and "A Linha Invisível" in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), pp. 119-171.

⁹ José Rodrigues Miguéis, "O Chapelinho Amarelo" in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), pp. 101-117.

¹⁰ José Rodrigues Miguéis, "Perdão, Frau Schwarz!" in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 177-187.

¹¹ The following works are all by José Rodrigues Miguéis: "A Importância da Risca do Cabelo," in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 161-179; "Cinzas de Incêndio" in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1968), pp. 7-35; "Mucha Plata!" in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 151-157; "A Düsseldorf, num Pulo" and "Perdão, Frau Schwarz!" both in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 159-175 and 177-187 respectively; *Uma Aventura Inquietante*, 2nd ed. (Lisbon: Estúdios Cor, 1963), and "Dezasseis Horas em Missão Secreta" in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 135-159.

¹² José Rodrigues Miguéis, "A Mancha não se Apaga," in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), pp. 69-99.

¹³ José Rodrigues Miguéis, "O Acidente" in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), pp. 235-259.

¹⁴ José Rodrigues Miguéis, "Primeiro Encontro com o Transcendente" and "Silvestre, os Seus Amores" both in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 189-201 and 203-221 respectively.

¹⁵ José Rodrigues Miguéis, "Uma Viagem na Nossa Terra" in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 37-63.

¹⁶ José Rodrigues Miguéis, "Enigma!" in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), pp. 7-33.

¹⁷ José Rodrigues Miguéis, "Gente da Terceira Classe" in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 7-31.

¹⁸ The following works are all by José Rodrigues Miguéis: "O Viajante Clandestino" in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 33-47; "O Natal do Dr. Crosby" in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 65-89; "Beleza Orgulhosa" in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), pp. 261-271; "A Esquina-do-Vento" in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 93-111; "Natal Branco" and "Arroz do Céu," both in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 49-61 and 63-69, respectively.

¹⁹ José Rodrigues Miguéis, "Perdão, Frau Schwarz!" and "O Cosme de Riba-Douro" both in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 177-187 and 71-91, respectively.

²⁰ José Rodrigues Miguéis, *Um Homem Sorri à Morte - Com Meia Cara*, 2nd ed. (Lisbon: Estúdios Cor, 1965).

²¹ José Rodrigues Miguéis, "Regresso à Cúpula da Pena" in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 115-133.

²² José Rodrigues Miguéis, "O Anel de Contrabando" and "O 'Crime Perfeito'," both in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 113-127 and 129-149, respectively.

²³ José Rodrigues Miguéis, "Lodo," *O Tempo e o Modo*, No. 47, February 1967, pp. 223-229. For a discussion of other aspects of setting and thematic content in this short story, see my article "Thematic Consistency in a New Manner in José Rodrigues Miguéis' 'Lodo,'" *Luzo-Brazilian Review*, Vol. 11, No. 2, Winter 1974, pp. 231-236.

²⁴ A. A. Mendilow, *Time and the Novel* (London & New York: Peter Nevill, 1952), p. 104.

²⁵ The following works are all by José Rodrigues Miguéis: *Páscua Feliz*, 3rd ed. (Lisbon: Estúdios Cor, 1965); *A Escola do Povo*, 2nd ed. (Lisbon: Estúdios Cor, 1961); "A Linha Invisível" and "O Acidente," both in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), pp. 119-171 and 135-159, respectively; "Uma Carreira Cortada" and "Saudades para a Dona Genciana," both in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 181-195 and 197-227, respectively; "Primeiros Encontro com o Transcendente" and "Silvestre, os Seus Amores," both in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 189-201 and 203-221; "Noite de Festa," *Diário de Lisboa, Suplemento do Natal*, December 24, 1963, pp. 1 & 2; "Sob a Chuva Purificadora," *Linha Geral* (Leiria, Portugal), March 17, 1932, p. 2; "Porque te Calas, Amândio?," *Seara Nova*, No. 1381-1382, November-December 1960, pp. 338-341; "Entremez Um," *Diário de Lisboa, Vida Literária e Artística*, April 9, 1964, pp. 17 & 19; " regresso à Cúpula da Pena" in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), p. 115-133; and "Lodo," *O Tempo e o Modo*, No. 47, February 1967, pp. 223-229.

²⁶ The following short stories are all by José Rodrigues Miguéis: "A Mancha não se Apaga" in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), pp. 69-99; "Uma Viagem na Nossa Terra" in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 37-63 and "Como Eles se Amavam! . . . (Conto Verídico de Amor e de Guerra)" which was published in five installments in *Diário de Notícias* (New Bedford, Mass.) on the following dates: November 22, 1940, p. 2; November 23, 1940, p. 2; November 25, 1940, p. 2; November 26, 1940, p. 2; and November 27, 1940, p. 2.

²⁷ The following short stories are all by José Rodrigues Miguéis: "Milagre de Joane," *Seara Nova*, No. 26, August-September 1923, pp. 34-36; "A Sombra," *Seara Nova*, No. 112, December 22, 1927, pp. 313-314; "Ite, Missa Est," in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 243-253; "Morte de Homem" in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), pp. 35-67; and "O Morgado de Pedra-Mã" in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 229-269.

²⁸ José Rodrigues Miguéis, "Os Desentendidos," *Diário de Lisboa, Vida Literária e Artística*, August 25, 1960, p. 1 and *página central*.

²⁹ The following works are all by José Rodrigues Miguéis: "O Chapelinho Amarelo" and "Cinzas de Incêndio," both in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), pp. 101-117 and 173-233, respectively; "Mucha Plata!," in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 151-157; *Uma Aventura Inquietante*, 2nd ed. (Lisbon: Estúdios Cor, 1963); "Léah" and "A Importância da Risca do Cabelo," both in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 7-35 and 161-179, respectively.

³⁰ The following short stories are all by José Rodrigues Miguéis: "A Düsseldorf, num Pulo" and "Perdião, Frau Schwarz!" both in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 159-175 and 177-187, respectively; and "Dezasseis Horas em Missão Secreta" in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 135-159.

³¹ José Rodrigues Miguéis, "Gente da Terceira Classe" in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 7-31.

³² José Rodrigues Miguéis, "Enigma!" in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), pp. 7-33.

³³ The following short stories are all by José Rodrigues Miguéis. The four stories immediately following are all from *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962): "O Crime Perfeito" pp. 129-149; "O Anel do Contrabando," pp. 113-127; "Arroz do Céu," pp. 63-69 and "Natal Branco," pp. 49-61. "O Natal do Dr. Crosby," in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 65-89; "Beleza Orgulhosa," in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), pp. 261-271; "O Cosme de Riba-Douro," in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 71-91; "A Esquina-do-Vento" and "O Viajante Clandestino," both in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 93-111 and 33-47, respectively.

- ³⁴ José Rodrigues Miguéis, "Pouca Sorte com Barbeiros," in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 91-113.
- ³⁵ Robert Liddell, *A Treatise on the Novel* (London: Jonathan Cape, 1947), pp. 112-128.
- ³⁶ José Rodrigues Miguéis, "A Esquina-do-Vento," in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 93-111.
- ³⁷ Miguéis' article on this subject was: "Considerações à Margem da Liberdade e da Autoridade no Ensino," *A República* (Lisbon), June 29, 1932, p. 2. This theme appears in *Uma Aventura Inquietante*, 2nd ed. (Lisbon: Estúdios Cor, 1963), pp. 40 & 208.
- ³⁸ José Rodrigues Miguéis, "Sobre os Acontecimentos e o Progresso," *Seara Nova*, No. 168, July 4, 1929, pp. 371-373.
- ³⁹ José Rodrigues Miguéis' article on this subject was: "Crónica - É Proibido Apontar," *Seara Nova*, No. 131, October 4, 1928, p. 206. This theme appears in: "Entremez Um," *Diário de Lisboa, Vida Literária e Artística*, April 9, 1964, p. 19; "Perdão, Frau Schwarz!" in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), p. 186 and "A Linha Invisível" in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), pp. 130-132.
- ⁴⁰ José Rodrigues Miguéis' article on this subject was: "Poeira da Rua: O Meu Amigo Radical," *A República* (Lisbon), June 19, 1923, p. 1. This theme appears in "Mucha Plata" and "A Düsseldorf, num Pulo," both in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 155-156 and 166, 171 respectively.
- ⁴¹ José Rodrigues Miguéis' article on this subject was: "Leituras e Bibliotecas," *O Diabo* (Lisbon), September 23, 1934, p. 2. This theme appears in *A Escola do Paraíso*, 2nd ed. (Lisbon: Estúdios Cor, 1961), p. 211.
- ⁴² José Rodrigues Miguéis, "Portugal é Rico: Mas Nós Não o Sabemos!," *A República* (Lisbon), April 1, 1923, p. 1.
- ⁴³ José Rodrigues Miguéis' article on this subject was: "Quem Paga é o 'Bey' de Tunis," *Seara Nova*, No. 1000-7, October 26, 1946, pp. 188-191. This theme appears in "Mucha Plata" in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), p. 153.
- ⁴⁴ José Rodrigues Miguéis, "Os Nossos Organismos Sociais: Instituto de Orientação Profissional 'Maria Lúcia Barbosa de Carvalho,'" *Seara Nova*, No. 114, January 26, 1928, pp. 354-356.
- ⁴⁵ José Rodrigues Miguéis, "Em Louvor da Limpeza," *Seara Nova*, No. 65, December 19, 1925, pp. 96-97.
- ⁴⁶ José Rodrigues Miguéis, "Saudades para a Dona Genciana," in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 210, 218, 220 & 221; *A Escola do Paraíso*, 2nd ed. (Lisbon: Estúdios Cor, 1961), pp. 69, 125, 260, 271-272 & 280; "Primeiro Encontro com o Transcendente," in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), p. 187; "Sob a Chuva Purificadora," *Linha Geral* (Leiria, Portugal), March 17, 1932, p. 2 and "Porque te Calas, Amândio?," *Seara Nova*, No. 1381-1382, November-December 1960, p. 340.
- ⁴⁷ José Rodrigues Miguéis, "Filosofia das Caçarolas," *O Diabo* (Lisbon), October 14, 1934, p. 8.
- ⁴⁸ All the following works are by José Rodrigues Miguéis: "Beleza Orgulhosa," in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960); *Uma Aventura Inquietante*, 2nd ed. (Lisbon: Estúdios Cor, 1963), p. 34; and "A Mancha não se Apaga" in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), p. 81.
- ⁴⁹ José Rodrigues Miguéis, "Sombras no Céu Azul de Inverno," *Diário de Lisboa, Vida Literária e Artística*, January 12, 1968, pp. 1 & 11.
- ⁵⁰ José Rodrigues Miguéis, "Como se Ama na América," *Ver e Crer*, No. 24, March 1947, pp. 33-41.

⁵¹ This theme appears in the following short stories by José Rodrigues Miguéis: "Beleza Orgulhosa," in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), pp. 267-269; "A Esquina-do-Vento" and "O 'Crime Perfeito,'" both in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 109 and 132, 139, 144-145 respectively.

⁵² The following works are all by José Rodrigues Miguéis: "Cinzas de Incêndio" and "Beleza Orgulhosa," both in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960). The following short stories are all from *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968). Each story will be followed by the appropriate page numbers in the volume, as necessary. They are: "Léah," pp. 18ff.; "Pouca Sorte com Barbeiros," pp. 98-99; "Regresso à Cúpula da Pena," pp. 132-133; "Dezasseis Horas em Missão Secreta," pp. 147-154; "A Importância da Risca do Cabelo;" "Uma Carreira Cortada;" "Saudades para a Dona Genciana," pp. 209, 210, 214, 219 & 227. *Uma Aventura Inquietante*, 2nd ed. (Lisbon: Estúdios Cor, 1963), pp. 37, 58, 98 & 202; *A Escola do Paraíso*, 2nd ed. (Lisbon: Estúdios Cor, 1961), pp. 48-55, 59, 90, 242 & 297; "Silvestre, os Seus Amores," in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 221-222; "Como Eles se Amavam! . . . (Conto Verídico de Amor e de Guerra)" (Pt. II), *Diário de Notícias* (New Bedford, Mass.), November 23, 1940, p. 2; and "Porque te Calas, Amândio?," *Seara Nova*, No. 1381-1382, November-December 1960, pp. 338-339.

⁵³ José Rodrigues Miguéis, *Piscoa Feliz*, 3rd ed. (Lisbon: Estúdios Cor, 1965), p. 82; "Saudades para a Dona Genciana," in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), p. 205; *A Escola do Paraíso*, 2nd ed. (Lisbon: Estúdios Cor, 1961), pp. 45-46, 72 & 90; "Os Desentendidos," *Diário de Lisboa, Vida Literária e Artística*, August 25, 1960, p. 1 and página central.

⁵⁴ José Rodrigues Miguéis, "Notas Sobre um Conceito Inofensivo," *Linha Geral* (Leiria, Portugal), December 31, 1931, pp. 4 & 6 and "A Exposição dum Pensamento: Os Homens têm Sede de Solidão, de Vida Própria, de Autonomia Interior," *A República* (Lisbon), June 24, 1932, p. 5.

⁵⁵ In the following three works by José Rodrigues Miguéis this theme is of major importance: *Uma Aventura Inquietante*, 2nd ed. (Lisbon: Estúdios Cor, 1963), 98-99, 103, 145 & 168; "O Cosme de Ribá-Douro," in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), p. 78; and "Beleza Orgulhosa," in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), p. 266. In the following short stories this theme is of minor importance: "O Natal do Dr. Crosby," in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 72 & 75; "Saudades para a Dona Genciana," in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), p. 203; and "A Düsseldorf, num Pulo," in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), p. 166.

⁵⁶ José Rodrigues Miguéis, "Crónica da Cidade: À Margem," *A República* (Lisbon), May 17, 1923, p. 2 [Signed "R.M.,"]; and "Poeira da Rua: Pelo Rei," *A República* (Lisbon), June 5, 1923, p. 1.

⁵⁷ In the following four works by José Rodrigues Miguéis this theme is of major importance: "A Linha Invisível," in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), pp. 167-168; "Dezasseis Horas em Missão Secreta," in *Léah e Outras Histórias* 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 137-138; *A Escola do Paraíso*, 2nd ed. (Lisbon: Estúdios Cor, 1961), pp. 124, 172-174, 281, 306-313, 320, 322-323, 325, 338-339; and "A Düsseldorf, num Pulo," in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), p. 186. In the following works this theme is of minor importance: "Pouca Sorte com Barbeiros" and "Saudades para a Dona Genciana," both in *Léah e Outras Histórias* 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 96-97 and 200-201, 213-217, respectively; and *Uma Aventura Inquietante*, 2nd ed. (Lisbon: Estúdios Cor, 1963), p. 128.

⁵⁸ José Rodrigues Miguéis, "Poeira da Rua: A Dôr," *A República* (Lisbon), August 7, 1923, p. 1 and *Um Homem Sorri à Morte - Com Meia Cara*, 2nd ed. (Lisbon: Estúdios Cor, 1965).

⁵⁹ In the following works by José Rodrigues Miguéis this theme is of major importance: *Páscoa Feliz*, 3rd ed. (Lisbon: Estúdios Cor, 1965), pp. 36 & 38; "Uma Carreira Cortada," "Saudades para a Dona Genciana" and "O Morgado de Pedra-Mã," all three in *Lêsh e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 181-195; 197-227; and 237, 241-269, respectively; and "Porque te Caías, Amândio?," *Seara Nova*, No. 1381-1382, November-December 1960, pp. 338-341. In the following works this theme is of only minor importance: "Morte de Homem," in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), p. 42; *Uma Aventura Inquietante*, 2nd ed. (Lisbon: Estúdios Cor, 1963), pp. 50, 102, 161-173 & 219; *A Escola do Paraíso*, 2nd ed. (Lisbon: Estúdios Cor, 1961), pp. 43, 57, 81, 106-107, 243-244, 257, 260, 297-299, 313, 317, 334, 354, 361, 364-365; "Gente da Terceira Classe" and "O 'Crime Perfeito'," both in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 14, 18-20, 27-29 and 139-140, respectively.

⁶⁰ José Rodrigues Miguéis, *Um Homem Sorri à Morte - Com Meia Cara*, 2nd ed. (Lisbon: Estúdios Cor, 1965).

⁶¹ José Rodrigues Miguéis, *Páscoa Feliz*, 3rd ed. (Lisbon: Estúdios Cor, 1965), p. 38 and "Morte de Homem," in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), p. 42.

⁶² José Rodrigues Miguéis, *A Escola do Paraíso*, 2nd ed. (Lisbon: Estúdios Cor, 1961), pp. 41 & 150.

⁶³ In the following two short stories this theme is of major importance: "A Sombra," *Seara Nova*, No. 112, December 22, 1927, pp. 313-314 and "Os Desentendidos," *Diário de Lisboa, Vida Literária e Artística*, August 25, 1960, 17-18. In the following two works this theme is of minor importance: "Lêsh," in *Lêsh e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), p. 35 and *A Escola do Paraíso*, 2nd ed. (Lisbon: Estúdios Cor, 1961), pp. 299-301.

⁶⁴ In the following two short stories by José Rodrigues Miguéis this theme is of major importance: "O Acidente," in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), pp. 235-259 and "Noite de Festa," *Diário de Lisboa, Suplemento do Natal*, December 24, 1963, pp. 1 & 2. In the following work this theme is of minor importance: *A Escola do Paraíso*, 2nd ed. (Lisbon: Estúdios Cor, 1961), pp. 9-14, 63, 193-196.

⁶⁵ In the following work by José Rodrigues Miguéis this theme is of relatively major importance: *A Escola do Paraíso*, 2nd ed. (Lisbon: Estúdios Cor, 1961), pp. 64, 196-203.

⁶⁶ José Rodrigues Miguéis, "Na Ordem do Dia," *Seara Nova*, No. 53, September 15, 1925, p. 97 [Signed "R.M."], and "Independentes e Filiados," *Seara Nova*, No. 53, September 15, 1925, p. 98 [Signed "R.M."].

⁶⁷ José Rodrigues Miguéis, "Poesia da Rua: Diplomatas," *A República* (Lisbon), June 12, 1923, p. 1 and "Os Trabalhadores e a Paz," *Seara Nova*, No. 56, October 17, 1925, p. 158.

⁶⁸ José Rodrigues Miguéis, "A Crise e a Proletarização das Classes Médias," *A República* (Lisbon), August 6, 1932, p. 5 and "Da Fatalidade à Consciência," *Diário de Lisboa*, September 13, 1963, pp. 1 & 9.

⁶⁹ José Rodrigues Miguéis, "Metrópoli: ou a Morte do Progresso," *A Notícias* (Lisbon), April 10, 1928, p. 4 and "O Paraíso dos Objectos," *Diário de Lisboa, Vida Literária e Artística*, August 1, 1963, pp. 17 & 19.

⁷⁰ In the following three works by José Rodrigues Miguéis this theme is of relatively major importance: "Saudades para a Dona Genciana," in *Lêsh e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 227-228; "A Esquina-do-Vento" and "O 'Crime Perfeito,'" in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 93-111 and 108, respectively. In the short story which follows, this theme is of minor importance: "Natal Branco," *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), p. 56.

⁷¹ José Rodrigues Miguéis' articles on this subject were: "Literatura Expatriada," *Gazeta Musical*, 2nd Series, No. 85, April 1958, pp. 64-65 and "O Ofício do Escritor: Um Inquérito da *Gazeta*: Depoimento de José Rodrigues Miguéis," *Gazeta Musical*, 2nd Series, No. 100-101, July-August 1959, pp. 341-342. This theme appears in: "Silvestre, os Seus Amores," in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), p. 207.

⁷² José Rodrigues Miguéis published the following articles on this topic: "O Problema do Inquilinato: Tal Como o Vê o Senhor Ministro da Justiça," *A República* (Lisbon), May 22, 1923, p. 1; "O Problema do Inquilinato: Apreciado pelo Sr. Dr. Azeredo Perdigão," *A República*, June 7, 1923, pp. 1 & 2; and "O Problema do Inquilinato . . .," *A República*, June 8, 1923, pp. 1 & 2.

⁷³ José Rodrigues Miguéis' three articles on this subject were: "A Cidade e os Seus Factores Comuns: Onde se Começa num Artigo e se Acaba numa Crónica," *A República* (Lisbon), July 2, 1932, p. 4; "As Ruínas do Coliseu," *Seara Nova*, No. 136, November 8, 1928, pp. 315-317 and "Comentários: As Árvores," *O Globo* (Lisbon), November 25, 1933, p. 1 [Unsigned]. This theme appears in "Uma Visagem na Nossa Terra," in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), p. 42 and "Porque te Calas, Amândio?," *Seara Nova*, No. 1381-1382, November-December 1960, p. 339.

⁷⁴ José Rodrigues Miguéis' three articles on this subject were: "À Margem dum Manifesto," *Seara Nova*, No. 142, December 20, 1928, pp. 422-423; "Hearst - O Rei da Imprensa," *O Diabo* (Lisbon), December 29, 1935, pp. 1 & 8 and "Ainda Camões Adulterado," *Diário de Notícias* (New Bedford, Mass.), August 16, 1956, p. 1. This theme appears as a major one in: *Uma Aventura Inquietante*, 2nd ed. (Lisbon: Estúdios Cor, 1963), pp. 28-29, 41, 145 and 248; and "Entremez Uns," *Diário de Lisboa, Vida Literária e Artística*, April 9, 1964, p. 19.

⁷⁵ In the following works by José Rodrigues Miguéis this theme is of minor importance: "Beleza Orgulhosa," in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), p. 263 and *A Escola do Paraíso*, 2nd ed. (Lisbon: Estúdios Cor, 1961), pp. 168, 192 & 199.

⁷⁶ José Rodrigues Miguéis published the following articles on this subject: "Serviços Públicos: O Sr. Dr. Balbino Régo Diz-nos o que São os Serviços Antropométricos," *A República* (Lisbon), June 23, 1923, p. 1. "Reflexões de um Burguês (II) - Punir," *Seara Nova*, No. 113, January 12, 1928, pp. 326-327 and "Reflexões Sobre o Crime e o Castigo," *A República* (Lisbon), July 18, 1932, p. 5.

⁷⁷ In the following work by José Rodrigues Miguéis this theme is of major importance: *Uma Aventura Inquietante*, 2nd ed. (Lisbon: Estúdios Cor, 1963), pp. 23, 27-28, 49, 60-61, 65-66, 84-93, 114, 197, 221, 223 & 251. In the next work it is only of minor importance: *A Escola do Paraíso*, 2nd ed. (Lisbon: Estúdios Cor, 1961), pp. 122-123.

⁷⁸ In the following works by José Rodrigues Miguéis this theme is of major importance: *Páscow Feliz*, 3rd ed. (Lisbon: Estúdios Cor, 1965), "Morte de Homem" and "Beleza Orgulhosa," in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), pp. 35-67 and 264-271, respectively; "Dezasseis Horas em Missão Secreta" and "O Morgado de Pedra-Má," both in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 155 and 229-269; *Uma Aventura Inquietante*, 2nd ed. (Lisbon: Estúdios Cor, 1963), pp. 18-25, 27, 71, 99-100, 210, 222, 232, & 254; "O Anel de Contrabando," "O Crime Perfeito," and "Perdão, Frau Schwarz!," all three in *Gente da Terceira Classe*, (Lisbon: Estúdios Cor, 1962), pp. 115 & 128; 129-149 and 177-187, respectively.

⁷⁹ This theme is of minor importance in the following works by José Rodrigues Miguéis: "Pouca Sorte com Barbeiros" in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), p. 101; *A Escola do Paraíso*, 2nd ed. (Lisbon, Estúdios Cor, 1961), pp. 181, 187-191, 202-203, 238, 256, 322, 329-330, 372-375; "Gente da Terceira Classe," "O Viajante Clandestino," & "O Cosme de Riba-Douro," all three in *Gente da Terceira Classe*, (Lisbon: Estúdios Cor, 1962), pp. 22; 39; and 79, 81-82.

⁸⁰ José Rodrigues Miguéis' three articles on this topic were: "Poira da Rua: Camões," *A República* (Lisbon), June 10, 1923, p. 1; "A Lourinhã," in *Guia de Portugal*, edited by Raúl Proença, et al. (Lisbon: Biblioteca Nacional de Lisboa, 1927), II, 559-565 and "Os Acordes Dissonantes," *Seara Nova*, No. 1440, October 1965, pp. 309 & 311.

⁸¹ José Rodrigues Miguéis, "Uma Viagem na Nossa Terra," in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), p. 49; "Gente da Terceira Classe," and "A Düsseldorf, num Pulo," both in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 25 and 163, respectively.

⁸² José Rodrigues Miguéis published the following on this subject: "Poeira da Rua: Lixo Sagrado," *A República* (Lisbon), May 30, 1923, p. 1; "A Política, o Espectáculo e a Fé," *Seara Nova*, No. 176, August 27, 1929, pp. 120-122; "Problemas Sociais: O Direito de Amar e os Deveres que de Comporta," *A República* (Lisbon), July 7, 1932, p. 5 and "Dos Mártires" in *É Proibido Apontar - Reflexões de um Burguês - I* (Lisbon: Estúdios Cor, 1964), pp. 199-210.

⁸³ In the following short stories by José Rodrigues Miguéis this theme is of major importance: "Ite, Missa Est," in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 251-253; "Como Eles se Amavam! . . . (Conto Verdídico de Amor e de Guerra) (Pt. III)," *Diário de Notícias* (New Bedford, Mass.), November 25, 1940, p. 2 [Signed "Leonardo Moreira"] and "Milagre de Joane," *Seara Nova*, No. 26, August-September 1923, pp. 34-36.

⁸⁴ In the following short stories by José Rodrigues Miguéis this theme is relatively important: "Arroz do Céu," in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), p. 67 and "Dezasseis Horas em Missão Secreta," in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 143-146.

⁸⁵ This theme is of minor importance in the following works by José Rodrigues Miguéis: "A Importância da Risca do Cabelo" and "O Morgado de Pedra-Má," both in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 172 and 250-256, respectively; *Párcos Felizes*, 3rd ed. (Lisbon: Estúdios Cor, 1965), pp. 11, 17, & 38; "Gente da Terceira Classe," in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), p. 29; *A Escola do Paraíso*, 2nd ed. (Lisbon: Estúdios Cor, 1961), pp. 62, 222-223, 326 & 338; and "Entremez Um," *Diário de Lisboa, Vida Literária e Artística*, April 9, 1964, pp. 17 & 19.

⁸⁶ José Rodrigues Miguéis published the following articles on this subject: "Hora de Renovo," *O Sol* (Beja), April 21, 1921, p. 1; "Poeira da Rua: A Guerra e a Paz," *A República* (Lisbon), June 7, 1923, p. 1; "A Paz - Casus Belli," *Seara Nova*, No. 184, October 24, 1929, pp. 248-249; "Firmes a Paz . . .," *Linha Geral* (Leiria, Portugal), March 10, 1932, p. 4 and "Heróis e Condenados," *O Diário* (Lisbon), February 17, 1935, pp. 1 & 6.

⁸⁷ In the three following short stories by José Rodrigues Miguéis this theme is of major importance: "Como Eles se Amavam! . . . (Conto Verdídico de Amor e de Guerra)," published in five installments in the *Diário de Notícias* (New Bedford, Mass.) on: November 22, 1940, p. 2; November 23, 1940, p. 2; November 25, 1940, p. 2; November 26, 1940, p. 2; and November 27, 1940, p. 1 [Signed "Leonardo Moreira"]; "O Cosme de Riba-Douro," and "A Düsseldorf, num Pulo," both in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962) pp. 71-91 and 162, 165, respectively. In the following works this theme is only of minor importance: "Natal Branco," in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), p. 59, 60; "O Morgado de Pedra-Má," in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), p. 237; *A Escola do Paraíso*, 2nd ed. (Lisbon: Estúdios Cor, 1961), pp. 20-21, 92, 112, 128-130, 240, 338-339; *Uma Aventura Inquietante*, 2nd ed. (Lisbon: Estúdios Cor, 1963), pp. 50-51, 186, 199-200, 201, 207 & 230; and "Lodo," *O Tempo e o Modo*, No. 47, February 1967, p. 223.

⁸⁸ José Rodrigues Miguéis published the following articles on this subject: "Coisas deste Mundo. . . O Eterno Xadrez Internacional - Os Políticos e Mussolini - Coolidge, o Silencioso," *A República* (Lisbon), August 15, 1923, p. 1; "Os Estados-Unidos Europeus," *Seara Nova*, No. 96, August 12, 1926, pp. 466-470; "Weimar - Onze de Agosto de 1919," *Seara Nova*, No. 173, August 8, 1929, p. 72 [Signed "R.M."]; "A Pomba da Paz na Gaiola de Arame Farpado," *A República* (Lisbon), July 25, 1932, p. 4; "Crepúsculo da Europa," [Editorial] *O Globo* (Lisbon), November 25, 1933, pp. 1-2 [Unsigned]; "Eleições," *O Globo*, November 25, 1933, p. 6 [Unsigned]; "A Teoria da Brasilidade," *Diário de Notícias* (New Bedford, Mass.), December 21, 1940, pp. 1 & 2 and "Dos Imágenes del Brasil," *Norte* (New York), July 1944.

⁸⁹ The following works are all by José Rodrigues Miguéis: "Cinzas de Incêndio," in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estudos Cor, 1960), pp. 173-233; "O Cosme de Riba-Douro" and "Perdão, Frau Schwarzl," both in *Gente da Terceira Classe* (Lisbon: Estudos Cor, 1962), pp. 83-91 and 179-180, 182, 184, 186, respectively.

⁹⁰ The following works are all by José Rodrigues Miguéis: "Enigma!" and "A Linha Invisível," both in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estudos Cor, 1960), pp. 14 and 131, respectively; "Saudades para a Dona Gerciana," in *Lêah e Outras Histórias*, 4th ed. (Lisbon: Estudos Cor, 1968), pp. 203-204; *Uma Aventura Inquietante*, 2nd ed. (Lisbon: Estudos Cor, 1963), pp. 20, 28, 40, 44, 193, 206-207, 260 & 263; *A Escola do Paraíso*, 2nd ed. (Lisbon: Estudos Cor, 1961), pp. 172 & 206; and "Macha Platal," in *Gente da Terceira Classe* (Lisbon: Estudos Cor, 1962), pp. 155-156.

⁹¹ The following two short stories are by José Rodrigues Miguéis: "A Düsseldorf, num Pulo," in *Gente da Terceira Classe* (Lisbon: Estudos Cor, 1962), pp. 161, 165-167 & 175; and "Entremex Um," *Diário de Lisboa, Vida Literária e Artística*, April 9, 1964, pp. 17 & 19.

⁹² José Rodrigues Miguéis' articles on this subject were: "Poeta da Rua: Touros de Morte," *A República* (Lisbon), May 20, 1923, p. 2; "Poeta da Rua: Espera de Toiros," *A República*, June 16, 1923, p. 1; "À Margem do Seiscentismo: Pública Explicação Sobre um Libelo," *Seara Nova*, No. 88, May 20, 1926, pp. 303-310; "Uma Ilusão que se Desfaz," *Seara Nova*, No. 145, January 10, 1929, pp. 3-5; "Sobre os Fins e a Coragem nos Meios de Actuar (I)," *Seara Nova*, No. 220, September 18, 1930, pp. 58-61 [Signed "R.M."]; "Sobre os Fins e a Coragem nos Meios de Actuar (II)," *Seara Nova*, No. 222, October 2, 1930, pp. 87-90 and "Variações Sobre um Gasto Bordão," *Diário de Lisboa, Vida Literária e Artística*, November 7, 1963, pp. 17 & 19.

⁹³ The two following works are by José Rodrigues Miguéis: *A Escola do Paraíso*, 2nd ed. (Lisbon: Estudos Cor, 1961), p. 333 and "O Morgado de Pedra-Má," in *Lêah e Outras Histórias*, 4th ed. (Lisbon: Estudos Cor, 1968), p. 243.

⁹⁴ Miguéis published twelve articles on this subject. José Rodrigues Miguéis et al., "Estatutos do Ressurgimento Nacional," *O Sol* (Beja), May 14 1921, pp. 2 & 3 and José Rodrigues Miguéis et al., "Apelo à Nação," *Seara Nova*, No. 21, February-March 1923, pp. 129-135. Miguéis also published the following: "O Pensamento Republicano e a Geração Nova," *O Século* (Lisbon), February 29, 1924, p. 1; "A Geração Nova," *A República* (Lisbon), March 1, 1924, p. 1; "União da Mocidade Republicana," *Seara Nova*, No. 32, March 1, 1924, pp. 159-161; "Política, Parlamento e Competência," *Seara Nova*, No. 39, November-December, 1924, pp. 55-56; "Revisão Constitucional," *Seara Nova*, No. 49, July 15, 1925, pp. 16-17 [Signed "R.M."]; "Salvemos o Parlamentarismo," *Seara Nova*, No. 70, January 16, 1926, pp. 185-187; "A Representação Proporcional," *Seara Nova*, No. 79, March 20, 1926, pp. 126-128; "Reflexões," *Seara Nova*, No. 101, June 30, 1927, pp. 83-85; "Uma Carta," *Seara Nova*, No. 235, January 22, 1931, pp. 296-299; and "A Mensagem da Juventude," *Gládio* (Lisbon), January 31, 1935, pp. 4-5.

⁹⁵ In the following two short stories by Miguéis this theme is of relatively major importance: "A Linha Invisível," in *Onde a Noite se Acaba*, 1960), pp. 130, 131 & 134; and "Porque te Calas, Amândio?," *Seara Nova*, No. 1381-1382, November-December 1960, pp. 338-340. In the following two works this theme is of only minor importance: *A Escola do Paraíso*, 2nd ed. (Lisbon: Estudos Cor, 1961), pp. 279-280; and "O Morgado de Pedra-Má," in *Lêah e Outras Histórias*, 4th ed. (Lisbon: Estudos Cor, 1968), p. 239.

⁹⁶ Miguéis published the following works on this subject: "Palavras Imparciais: À Margem da Reforma da Educação," *A República* (Lisbon), June 24, 1923, p. 1; "Questões [sic] Pedagógicas: Ainda a Reforma da Educação Nacional," *A República* (Lisbon), July 6, 1923, p. 1; "A Reorganização da Educação Nacional e as Opiniões do Sr. Raul Torres," *A República* (Lisbon), July 22, 1923, p. 1; "A Reforma da Educação: Idealistas e Argentários," *A República*, August 2, 1923, p. 1; "Reorgani-

zação da Educação Nacional: À Margem da Controvérsia," *A República*, September 8, 1923, p. 1; "A Educação Nacional e os Orçamentos," *Seara Nova*, No. 41, February 1, 1925, p. 95; "Os Catedráticos Reclamam!", *Seara Nova*, No. 52, September 1, 1925, p. 67; "Escolas Privadas, Sanidade Escolar," *Seara Nova*, No. 95, July 15, 1926, pp. 451-454; "Reflexões de um Burguês - A Inútil Filosofia," *Seara Nova*, No. 620, July 1, 1939, pp. 28-31; "Da Janela do Meu Quarto," in *É Proibido Aparentar - Reflexões de um Burguês - I* (Lisbon: Estúdios Cor, 1964), pp. 73-96; Translation & adaptation of *Curso Sistemático de Lições de Cozas, Ciclo I* (Lisbon: Liga Propulsora da Instrução em Portugal, 1926). José Rodrigues Miguéis, João da Câmara and others also published three school readers: *A Escola e A Vida; O Meu Livrinho*; and *O Que Nós Aprendemos*, all published by Livrarias Aillaud & Bertrand in Lisbon in 1928.

⁹⁷ In the following works by Miguéis this theme is of major importance: "Enigma!", "O Acidente," both in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), pp. 17, 21 and 247-248, respectively; "Uma Carreira Cortada," in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 183, 193-194; *A Escola do Paraíso*, 2nd ed. (Lisbon: Estúdios Cor, 1961) pp. 28-29, 35-41, 88, 117, 146-147, 224-226, 228, 233-235, 252-253, 261, 285, 295, 321, 340-345, 349-351; "Arroz do Céu," in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 68-69; and "Sob a Chuva Purificadora," *Linha Geral* (Leiria, Portugal), March 17, 1932, p. 2. In the following works this theme is of only minor importance: *Páscoa Feliz*, 3rd ed. (Lisbon: Estúdios Cor, 1965), pp. 34, 40-41; "Morte de Homem," "A Mancha não se Apaga," "O Chapelinho Amarelo," "A Linha Invisível" and "Beleza Orgulhosa," all five in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), pp. 43-44; 76; 113-114; 126, 132, 163 and 267, respectively; "Saudades para a Dona Genciana," in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 208 & 215; *Uma Aventura Inquietante*, 2nd ed. (Lisbon: Estúdios Cor, 1963), pp. 71, 235 & 248; "Gente da Terceira Classe," "O Cosme de Riba-Douro," "Mucha Plata!" and "A Düsseldorf, num Pulo," all four in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 28; 75; 154-155, 157-158; and 162, 163, 172, respectively and "Porque te Calas, Amândio?," *Seara Nova*, No. 1381-1382, November-December 1960, pp. 338-339.

⁹⁸ José Rodrigues Miguéis, "Reflexões de um Burguês - Apologia da Atrombiose," *Seara Nova*, No. 610, April 22, 1939, pp. 183-186 and "Crónica da Cidade: À Margem," *A República* (Lisbon), May 19, 1923, p. 2 [Signed "R.M."].

⁹⁹ In the following short stories by Miguéis this theme does not appear: " regresso à Cúpula da Pena" and "A Importância da Risca do Cabelo," both in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 115-133 and 161-179, respectively; "O 'Crime Perfeito'," "Mucha Plata!," "A Düsseldorf, num Pulo" and "Primeiro Encontro com o Transcendente," all four in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 129-149; 151-157; 159-175 and 189-201, respectively; "Entremez Um," *Diário de Lisboa, Vida Literária e Artística*, April 9, 1964, pp. 17 & 19; and "Lodo," *O Tempo e o Modo*, No. 47, February 1967, pp. 223-229.

¹⁰⁰ The following works are all by Miguéis: *Páscoa Feliz*, 3rd ed. (Lisbon: Estúdios Cor, 1965); "Morte de Homem" and "A Mancha não se Apaga," both in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), pp. 35-67; and 69-99, respectively; "Léah," "Pouca Sorte com Barbeiros," and "Uma Carreira Cortada," all three in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 7-35; 91-113 and 181-195, respectively; *A Escola do Paraíso*, 2nd ed. (Lisbon: Estúdios Cor, 1963); "Gente da Terceira Classe," "O Viajante Clandestino," "Arroz do Céu," "O Cosme de Riba-Douro," and "Perdão, Frau Schwarz!," all five in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 7-31; 33-47; 63-69; 71-91 and 177-187, respectively; "Milagre de Joane," *Seara Nova*, No. 26, August-September 1923, pp. 34-36; "Noite de Festa," *Diário de Lisboa, Suplemento de Natal*, December 24, 1963, pp. 1 & 2; "Sob a Chuva Purificadora," *Linha Geral* (Leiria, Portugal), March 17, 1932, p. 2; "Os Desentendidos," *Diário de Lisboa, Vida Literária e Artística*, August 25, 1960, pp. 17 & 18; and "Porque te Calas, Amândio?," *Seara Nova*, No. 1381-1382, November-December 1960, pp. 338-341.

¹⁰¹ In the following works by Miguéis this theme is of major importance: *Páscoa Feliz*, 3rd ed. (Lisbon: Estúdios Cor, 1965); "A Mancha não se Apaga," in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), pp. 69-99; "Léah," "Pouca Sorte com Barbeiros," and "Uma Carreira Cortada," all three in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 7-35; 91-113 and 181-195, respectively; *A Escola do Paraíso*, 2nd ed. (Lisbon: Estúdios Cor, 1961), pp. 25-26, 27, 46, 62, 192, 219, 258-259, 262, 302, 316, 327; "Gente da Terceira Classe," "O Viajante Clandestino," "Arroz do Céu," and "Pendão, Frau Schwarzl," all four in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 7-31; 33-47; 63-69 and 177-187, respectively; "Noite de Festa," *Diário de Lisboa, Suplemento do Natal*, December 24, 1963, pp. 1 & 2; "Sob a Chuva Purificadora," *Linha Geral* (Leiria, Portugal), March 17, 1932, p. 2; "Os Desentendidos," *Diário de Lisboa, Vida Literária e Artística*, August 25, 1960, pp. 17 & 18; "Porque te Calas, Amândio?," *Serra Nova*, No. 1381-1382, November-December 1960, pp. 338-341. In the following works this theme is of only minor importance: "O Chapelinho Amarelo," "Cinzas de Incêndio," and "O Acidente," all three in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960) pp. 106-107, 112; 175-176; and 240-241, respectively; "O Natal do Dr. Crosby" and "Saudades para a Dona Genciana," both in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 67-69, 85-86 and 21.5, respectively; *Uma Aventura Inquietante*, 2nd ed. (Lisbon: Estúdios Cor, 1963), pp. 35, 37, 104-105; 116, 129 & 136; "Natal Branco," "A Esquina-do-Vento," "O Anel do Contrabando," and "Silvestre, os Seus Amores," all four in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 61; 108; 115 and 206.

¹⁰² In the following works by Miguéis this theme is of major importance: "Morte de Homem," in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), pp. 35-67; "O Cosme de Riba-Douro," in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 75-78; and "Milagre de Joane," *Serra Nova*, No. 26, August-September 1923, pp. 34-36. In the following works this theme is of only minor importance: "Uma Viagem na Nossa Terra," and "O Morgado de Pedra-Má," both in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 64 & 238; "A Esquina-do-Vento," and "Ite, Missa Est," both in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 108; and 248, 250, 252, respectively; "Como Eles se Amavam . . . (Conto Verdídico de Amor e de Guerra)," (I), *Diário de Notícias*, (New Bedford, Mass.) November 22, 1940, p. 2 [Signed "Leonardo Moreira"]; "A Sombra," *Serra Nova*, No. 112, December 22, 1927, pp. 313-314.

¹⁰³ In the following works by Miguéis this theme is of major importance: *Páscoa Feliz*, 3rd ed. (Lisbon: Estúdios Cor, 1965), pp. 31 & 41; "O Acidente," in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), pp. 235-259; *A Escola do Paraíso*, 2nd ed. (Lisbon: Estúdios Cor, 1961), pp. 9, 10, 28, 47, 60-61, 64, 81 & 148; and "Arroz do Céu," in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 65-69. In the following stories this theme is of only minor importance: "Morte de Homem," in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), p. 39; and "Natal Branco," in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 54, 55-56 & 58.

¹⁰⁴ In the following works by Miguéis these problems are all of minor importance: *Páscoa Feliz*, 3rd ed. (Lisbon: Estúdios Cor, 1965), pp. 41-42, 59-60; "Gente da Terceira Classe," in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 26-27; and *Uma Aventura Inquietante*, 2nd ed. (Lisbon: Estúdios Cor, 1963), pp. 106-107.

¹⁰⁵ In the following works by Miguéis this theme is of major importance: "Morte de Homem," and "A Linha Invisível," both in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), pp. 35-67 and 140-171; and "Uma Carreira Cortada," in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), p. 191. In the following works it is of only minor importance: *Páscoa Feliz*, 3rd ed. (Lisbon: Estúdios Cor, 1965), pp. 38, 75-76, 81, 85-86; "EnigmaI," "O Acidente" and "Beleza Orgulhosa," in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), pp. 33; 239-260; 265-266, respectively; "Dezasseis Horas em Missão Secreta," and "O Morgado de Pedra-Má," all three in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 31; 141-142; and 265, respectively.

¹⁰⁶ In the following works by Miguéis this theme is of major importance: "A Linha Invisível," in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), pp. 119-171; "Uma Viagem na Nossa Terra," in *Lêah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968) pp. 37-63. In the following works this theme is of only minor importance: "O Acidente," in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), pp. 237-238; "Saudades para a Dona Genciana," in *Lêah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 200 & 222; *A Escola do Paraíso*, 2nd ed. (Lisbon: Estúdios Cor, 1961), pp. 102-103 & 335; "A Esquina-do-Vento," in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), 93-111; "Entremez Um," *Diário de Lisboa, Vida Literária e Artística*, April 9, 1964, pp. 17 & 19.

¹⁰⁷ In the following works by Miguéis this subject is of major importance: "Cinzas de Incêndio," in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), pp. 173-233; "A Importância da Risca do Cabelo," and "O Morgado de Pedra-Má," both in *Lêah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 161-179 and 229-269, respectively; *A Escola do Paraíso*, 2nd ed. (Lisbon: Estúdios Cor, 1961), pp. 39-40, 72-74, 174-176, 287-289, 290-295, 299 & 301; and "Primeiro Encontro com o Transcendente," in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), p. 192. In the following works this theme is of only minor importance: *Páscoa Feliz*, 3rd ed. (Lisbon: Estúdios Cor, 1965), pp. 33 & 38; "Morte de Homem," "O Acidente," and "Beleza Orgulhosa," all three in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), pp. 46; 224; and 261-271, respectively.

¹⁰⁸ Miguéis published the following articles on this subject: "Poeta da Rua: Flores," *A República* (Lisbon), June 6, 1923, p. 1; "Poeta da Rua: O Prêso," *A República*, June 27, 1923, pp. 1 & 2; "Reflexões de um Burguês (I)," *Seara Nova*, No. 112, December 22, 1927, pp. 307-308 and "Tablóifes: Bowery, 1964," *Seara Nova*, No. 1447, May 1966, pp. 136-138.

¹⁰⁹ In the the following works by Miguéis this theme is of minor importance: *Páscoa Feliz*, 3rd ed. (Lisbon: Estúdios Cor, 1965), p. 49; "Morte de Homem," in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), p. 42; "A Importância da Risca do Cabelo," in *Lêah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), p. 178; *Uma Aventura Inquietante*, 2nd ed. (Lisbon: Estúdios Cor, 1961), pp. 320-321; "Muchs Platal," "A Düsseldorf, num Pulo," and "Primeiro Encontro com o Transcendente," all three in *Gente da Terceira Classe*. (Lisbon: Estúdios Cor, 1962), pp. 155; 166; and 200, respectively.

¹¹⁰ In the following three short stories by Miguéis this theme is of major importance: "Gente da Terceira Classe," "O Viajante Clandestino," "O Cosme de Riba-Douro," all three in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 7-31; 33-47; and 79, 80, 86-87. In the following works this theme is of only minor importance: "Beleza Orgulhosa," in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), pp. 268-269; *A Escola do Paraíso*, 2nd ed. (Lisbon: Estúdios Cor, 1961), pp. 84-85; "O Natal do Dr. Crosby," in *Lêah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 74, 76, 78-79; and "Natal Branco," and "Arroz do Céu," both in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 55 and 66, respectively.

¹¹¹ In the following two short stories by Miguéis this theme is of major importance: "Beleza Orgulhosa," in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), pp. 261-271; and "O Cosme de Riba-Douro," in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 71-91.

¹¹² In all the following nine works by Miguéis this theme is of only minor importance: *Páscoa Feliz*, 3rd ed. (Lisbon: Estúdios Cor, 1965), pp. 75-76, 81, 85-86; "Dezasseis Horas em Missão Secreta," and "Saudades para a Dona Genciana," both in *Lêah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 146 and 202, 206-207, 228, respectively; *Uma Aventura Inquietante*, 2nd ed. (Lisbon: Estúdios Cor, 1963), pp. 95-99, 105 & 254; *A Escola do Paraíso*, 2nd ed. (Lisbon: Estúdios Cor, 1961), pp. 23, 276-284, 313, 346 & 367; "Gente da Terceira Classe," "O Crime Perfeito," and "A Esquina-do-Vento," all three in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 15, 16, 21, 23; 132; and 105, 107, respectively; "Sob a Chuva Purificadora," *Linha Geral* (Leiria, Portugal), March 17, 1932, p. 2.

¹¹³ In the following two works by Miguéis this theme is of major importance: "A Mancha não se Apaga," in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), pp. 72-74; *Uma Aventura Inquietante*, 2nd ed. (Lisbon: Estúdios Cor, 1963), pp. 202, 211-212. In the following two works it is of only minor importance: "Pouca Sorte com Barbeiros," in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), p. 106; and *A Escola do Paraíso*, 2nd ed. (Lisbon: Estúdios Cor, 1961), p. 255.

¹¹⁴ In all the following works by Miguéis this theme is of only minor importance: "Léah," and "Saudades para a Dona Genciana," in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 9-10, 13, 17, 19, 22, 26-28, 34-35; and 208, 209, 211, 212-213, respectively; *Uma Aventura Inquietante*, 2nd ed. (Lisbon: Estúdios Cor, 1963), pp. 29, 229; *A Escola do Paraíso*, 2nd ed. (Lisbon: Estúdios Cor, 1961), pp. 281-282, 287-289, 293, 295, 299, 301, 312 & 343.

¹¹⁵ In the following short story by Miguéis this theme is of major importance: "A Importância da Risca do Cabelo," in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 175-176 & 179-180. In the following works it is of only minor importance: *Páscoa Feliz*, 3rd ed. (Lisbon: Estúdios Cor, 1965), p. 42; "Uma Viagem na Nossa Terra," in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), p. 64; "O Anel de Contrabando," and " 'Mucha Plata!'," both in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 124, and 151, 158, respectively.

¹¹⁶ In the following works by Miguéis this theme is of only minor importance: *Páscoa Feliz*, 3rd ed. (Lisbon: Estúdios Cor, 1965), pp. 92-94, 95 & 156; "Saudades para a Dona Genciana" and "O Morgado de Pedra-Mã," both in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 212; and 253, respectively.

¹¹⁷ In this work by Miguéis this theme is of major importance: *Uma Aventura Inquietante*, 2nd ed. (Lisbon: Estúdios Cor, 1963), pp. 101, 141-142, 145-153, 193-197, 249. In the following work this theme is of only minor importance: *Páscoa Feliz*, 3rd ed. (Lisbon: Estúdios Cor, 1965), pp. 11-18.

¹¹⁸ In the following works by Miguéis this theme is of major importance: *Uma Aventura Inquietante*, 2nd ed. (Lisbon: Estúdios Cor, 1963), pp. 32-33, 42, 46, 89, 103-111, 144, 254, 261 & 264; *A Escola do Paraíso*, 2nd ed. (Lisbon: Estúdios Cor, 1961), pp. 63-64, 92, 272-274 & 296; "Perdição, Frau Schwarzl," and "A Düsseldorf, num Palo," both in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 178, 180, 182, 184 & 186; and 167, respectively; "A Sombra," *Seara Nova*, No. 112, December 22, 1927, pp. 313-314. In the following works this theme is of only minor importance: *Páscoa Feliz*, 3rd ed. (Lisbon: Estúdios Cor, 1965), p. 49; "Cinzas de Incêndio," in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), p. 176; "Pouca Sorte com Barbeiros," and "Saudades para a Dona Genciana," both in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 101 and 206, 218-220, respectively; "Gente da Terceira Classe," "O Viajante Clandestino," "Natal Branco," "O Cosme de Riba-Douro," and "O Anel de Contrabando," all five in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 17 & 26; 36; 53; 79; and 115, respectively; and "Entretem Um," *Diário de Lisboa, Vida Literária e Artística*, April 9, 1964, pp. 17 & 19.

¹¹⁹ In the following five works by Miguéis this problem is of major importance: "Regresso à Cúpula da Pena," in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 115-133; *Uma Aventura Inquietante*, 2nd ed. (Lisbon: Estúdios Cor, 1963), pp. 102, 115, & 245; "A Esquina-dô-Vento," and "Silvestre, os Seus Amores," both in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 93-111 and 203-221, respectively; and "Lodo," *O Tempo e o Modo*, No. 47, February 1967, pp. 223-229.

¹²⁰ In the following two short stories by Miguéis this theme is of minor importance: "Saudades para a Dona Genciana," in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 206, 209, 212-214, 216 & 226; and "Porque te Calas, Amândio?," *Seara Nova*, No. 1381-1382, November-December, 1960, pp. 338, & 339.

¹²¹ In the following works by Miguéis this theme is of only minor importance: *Páscoa Feliz*, 3rd ed. (Lisbon: Estúdios Cor, 1965), p. 43; "Dezasseis Horas em Missão Secreta," in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), p. 155; and *Uma Aventura Inquietante*, 2nd ed. (Lisbon: Estúdios Cor, 1963), pp. 30, 113, 115, 201 & 260.

¹²² In the following works by Miguéis this theme is of major importance: "Léah," and "Dezasseis Horas em Missão Secreta," both in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 10-13 & 21; and 139-141, respectively. In the following works this theme is of only minor importance: "Cinzas de Incêndio," in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), pp. 176-177, 183-185; "O Natal do Dr. Crosby," "Pouca Sorte com Barbeiros," and "A Importância da Risca do Cabelo," both in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 78, 106 and 175, respectively; "Gente da Terceira Classe," "O Viajante Clandestino," "Arroz do Céu," and "Perdição, Frau Schwarz!," all four in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 11-13; 45-46; 67; and 179, 181, respectively and "Os Desentendidos," *Diário de Lisboa, Vida Literária e Artística*, August 25, 1960, p. 17.

¹²³ In the following works by Miguéis this theme is of major importance: "Regresso à Cúpula da Pena," "Saudades para a Dona Genciana," both in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 115-133; and 197-227, respectively; and "Lodo," *O Tempo e o Modo*, No. 47, February 1967, pp. 223-229. In the following two short stories it is of only minor importance: "Uma Viagem na Nossa Terra," and "Pouca Sorte com Barbeiros," both in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 45, 49, 50, 53 and 112-113, respectively.

¹²⁴ José Rodrigues Miguéis, "Relatório do Bolseiro José Rodrigues Miguéis: Ensino de Crianças Anormais, Retardadas ou Insuficientes, na Bélgica," in *Relatórios das Viagens de Estudo dos Bolseiros: Aurea Judite Amaral, Jaime Maximino Gouveia Xavier de Brito, João de Sousa Carvalho, Irene de Ceu Vieira Lisboa, José Claudino Rodrigues Miguéis, Ilda da Ascensão Moreira, António Leal de Oliveira* (Lisbon: Junta da Educação Nacional, 1933), pp. 187-227.

¹²⁵ José Rodrigues Miguéis, *Um Homem Sorri à Morte - Com Meia Cara*, 2nd ed. (Lisbon: Estúdios Cor, 1965).

¹²⁶ José Rodrigues Miguéis, "A Anca de Enriquecer," *A República* (Lisbon), April 27, 1923, p. 3 [Signed "R.M."].

¹²⁷ In the following works by Miguéis this theme is of major importance: "Os Desentendidos," *Diário de Lisboa, Vida Literária e Artística*, August 25, 1960, pp. 17 & 18; and "O Anel de Contrabando," in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 123-124. In the following works it is of only minor importance: "O Morgado de Pedra-Má," in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 250, & 266; *A Escola do Paraíso*, 2nd ed. (Lisbon: Estúdios Cor, 1961), pp. 85, 93, 95 & 254; "Gente da Terceira Classe" in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), p. 23.

¹²⁸ In the following short story by Miguéis this theme is of major importance: "Enigma!," in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1965), p. 15. In the following work it is of only minor importance: *Uma Aventura Inquietante*, 2nd ed. (Lisbon: Estúdios Cor, 1963), pp. 111-112.

¹²⁹ José Rodrigues Miguéis, "Cadeia da Boa-Sorte," *A Notícia* (Lisbon), May 23, 1928, p. 4.

¹³⁰ In the following short story by Miguéis this theme is of major importance: "Enigma!," in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), p. 25. In the following works this theme is of only minor importance: *Piscoa Feliz*, 3rd ed. (Lisbon: Estúdios Cor, 1965), pp. 145-147; "O Morgado de Pedra-Má," in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 232, 240-241; *A Escola do Paraíso*, 2nd ed. (Lisbon: Estúdios Cor, 1961), pp. 16, 65, 177-178, 179-182; "A Esquina-do-Vento," in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), p. 108.

¹³¹ Miguéis published the following articles on this subject: "Crónica da Cidade: À Margem," *A República* (Lisbon), May 16, 1923, p. 2; "Poeira da Rua: Miss Dolorosa," *A República*, June 17, 1923, p. 1; "Poeira da Rua: Meia Noite," *A República*, July 20, 1923, p. 1; "Reflexões de um Burguês: Crianças," *O Globo* (Lisbon), November 11, 1933, p. 4; "Reflexões de um Burguês - Os de Cima e os de Baixo," *Semana Nova*, No. 612, May 6, 1939, pp. 223-226.

¹³² In the following work by Miguéis this theme is of major importance: "Saudades para a Dona Genciana," in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estudos Cor, 1968), pp. 209, 210, 211, 212, 214, 200, & 226. In the following works it is of only minor importance: *A Escola do Paraíso*, 2nd ed. (Lisbon: Estudos Cor, 1961), pp. 27-28; "O Acidente," in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estudos Cor, 1960), p. 244; *Páscoa Feliz*, 3rd ed. (Lisbon: Estudos Cor, 1965), p. 27.

¹³³ In the following work by Miguéis this theme is of major importance: *Uma Aventura Inquietante*, 2nd ed. (Lisbon: Estudos Cor, 1963), pp. 215, 229 & 230. In this novel this theme is of only minor importance: *A Escola do Paraíso*, 2nd ed. (Lisbon: Estudos Cor, 1961), pp. 44, 90-91.

¹³⁴ In the following short story by Miguéis this theme is of major importance: "O Morgado de Pedra-Má," in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estudos Cor, 1968), p. 261. In the following short story it is of only minor importance: "O 'Crime Perfeito,'" in *Gente da Terceira Classe* (Lisbon: Estudos Cor, 1962), pp. 131, 138 & 141.

¹³⁵ José Rodrigues Miguéis, "Relatório do Boabeiro José Rodrigues Miguéis: Ensino de Crianças Anormais, Retardadas ou Insuficientes, na Bélgica," in *Relatórios das Viagens de Estudo dos Boabeiros* (Lisbon: Junta da Educação Nacional, 1933), pp. 187-227.

¹³⁶ In the following works by Miguéis this problem is of minor importance: "Léah," in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estudos Cor, 1968), pp. 17-18; "Gente da Terceira Classe," in *Gente da Terceira Classe* (Lisbon: Estudos Cor, 1962), p. 19; and "Porque te Calas, Amândio?," *Seara Nova*, No. 1381-1382, November-December 1960, pp. 338-339.

¹³⁷ José Rodrigues Miguéis, "Reflexões de um Buguês-Retrato Anónimo," *Seara Nova*, No. 617, June 10, 1939, pp. 323-325.

¹³⁸ José Rodrigues Miguéis, "O 'Crime Perfeito,'" in *Gente da Terceira Classe* (Lisbon: Estudos Cor, 1962), pp. 132-133.

¹³⁹ José Rodrigues Miguéis, "O Êxito que Mata," *Seara Nova*, No. 1321-1322, June 1956, pp. 83-84. This article was signed "Pedro Sahil."

¹⁴⁰ In the following work by Miguéis this theme is of major importance: *Uma Aventura Inquietante*, 2nd ed. (Lisbon: Estudos Cor, 1963), pp. 227-230. In the following two works it is of only minor importance: "O Morgado de Pedra-Má," in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estudos Cor, 1968), pp. 257-260; and *A Escola do Paraíso*, 2nd ed. (Lisbon: Estudos Cor, 1961), p. 23.

¹⁴¹ In the four following works this problem is of major importance. The works are (by Miguéis): "Sibestre, os seus Amores," in *Gente da Terceira Classe* (Lisbon: Estudos Cor, 1962), pp. 203-221; "A Mancha não se Apaga," and "A Linha Invisível," in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estudos Cor, 1960), pp. 95-98 and 135, respectively; and "Uma Carreira Cortada," in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estudos Cor, 1968), pp. 188-195.

¹⁴² In the following two short stories by Miguéis this theme is of only minor importance: "A Linha Invisível," in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estudos Cor, 1960), p. 136; and "Pouca Sorte com Barbeiros," in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estudos Cor, 1968), p. 99.

¹⁴³ In the following work by Miguéis this theme is of major importance: *Uma Aventura Inquietante*, 2nd ed. (Lisbon: Estudos Cor, 1963), pp. 32, 133 & 251. In the following short stories it is of only minor importance: "O Natal do Dr. Crosby," in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estudos Cor, 1968), p. 75; and "Gente da Terceira Classe," in *Gente da Terceira Classe* (Lisbon: Estudos Cor, 1962), pp. 20-21.

¹⁴⁴ In this short story by Miguéis this theme is of major importance: "O 'Crime Perfeito,'" in *Gente da Terceira Classe* (Lisbon: Estudos Cor, 1962), pp. 131-132. In the next short story it is of only minor importance: "Gente da Terceira Classe," in *Gente da Terceira Classe* (Lisbon: Estudos Cor, 1962), pp. 29-30.

- ¹⁴⁵ José Rodrigues Miguéis, "A Mancha não se Apaga," in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), pp. 69-99.
- ¹⁴⁶ José Rodrigues Miguéis, "A Esquina-do-Vento," in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 95-111.
- ¹⁴⁷ In the following works by Miguéis these problems are of minor importance: *A Escola do Paraíso*, 2nd ed. (Lisbon: Estúdios Cor, 1961), pp. 117-118; *Uma Aventura Inquietante*, 2nd ed. (Lisbon: Estúdios Cor, 1963), pp. 29 & 34; and "MUCHA PLATA!," in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 153-154.
- ¹⁴⁸ Miguéis published the following on this subject: "O Fato Coçado," in *É Proibido Apontar - Reflexões de um Burguês - I* (Lisbon: Estúdios Cor, 1964) pp. 19-26. This theme is of only minor importance in the following short story: "O Cosme de Riba-Douro," in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), p. 81.
- ¹⁴⁹ Miguéis published "Como Eles se Amavam! . . . (Conto Verdício de Amor e de Guerra)" in five installments in *Diário de Notícias* (New Bedford, Mass.). This problem is of major importance in this short story, particularly in: Pt. II, November 23, 1940, p. 2; and Pt. III, November 25, 1940, p. 2. All the installments were signed "Leonardo Moreira."
- ¹⁵⁰ This theme is of minor importance in Miguéis' "Milagre de Joane," *Seara Nova*, No. 26, August-September 1923, p. 35; and "Saudades para a Dona Genciana," in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 205 & 210.
- ¹⁵¹ In the following work by Miguéis this theme is of major importance: "Léah," in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 15 & 31. In the following short story it is of only minor importance: "Porque te Calas, Amândio?," *Seara Nova*, No. 1381-1382, November-December 1960, pp. 338-339.
- ¹⁵² José Rodrigues Miguéis, "O 'Crime Perfeito'," in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), p. 142.
- ¹⁵³ In the following work by Miguéis this theme is of major importance: "A Esquina-do-Vento," in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), p. 109. In the following works it is of minor importance: *Páscoa Feliz*, 3rd ed. (Lisbon: Estúdios Cor, 1965), pp. 31-32; "A Mancha não se Apaga," and "Morte de Homem," both in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), pp. 82 and 46, respectively.
- ¹⁵⁴ This theme is of minor importance in Miguéis' "Saudades para a Dona Genciana," in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), p. 207.
- ¹⁵⁵ This theme is of minor importance in Miguéis' *A Escola do Paraíso*, 2nd ed. (Lisbon: Estúdios Cor, 1961), pp. 98-101.
- ¹⁵⁶ In the following work by Miguéis this theme is of major importance: "A Esquina-do-Vento," in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), p. 109. In the following work it is of only minor importance: "Silvestre, os Seus Amores," in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 211-212.
- ¹⁵⁷ In the following works by Miguéis this theme is of only minor importance: "O 'Crime Perfeito'," in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 136 & 146; "Saudades para a Dona Genciana," in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), p. 222; and *Uma Aventura Inquietante*, 2nd ed. (Lisbon: Estúdios Cor, 1963), pp. 22, 23-24, 25, 33, 41-43.
- ¹⁵⁸ In this short story by Miguéis this theme is of minor importance: "Enigma!," in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), pp. 19-23, 24 & 28.
- ¹⁵⁹ In this short story by Miguéis this theme is of minor importance: "O 'Crime Perfeito'," in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 135 & 146.

¹⁶⁰ José Rodrigues Miguéis, *A Escola do Paraíso*, 2nd ed. (Lisbon: Estúdios Cor, 1961), p. 137.

¹⁶¹ José Rodrigues Miguéis, "O Natal do Dr. Crosby," in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 65-89.

¹⁶² José Rodrigues Miguéis, "Léah," in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 18-19.

¹⁶³ José Rodrigues Miguéis, "O 'Crime Perfeito'," in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), p. 136.

¹⁶⁴ In the following two short stories by Miguéis this theme is of major importance: "Beleza Orgulhosa," in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), pp. 261-271; and "Silvestre, os Seus Amores," in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 214-220.

¹⁶⁵ In the following short story by Miguéis this theme is of minor importance: "O Acidente," in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), p. 238.

¹⁶⁶ In the following work by Miguéis this theme is of minor importance: *A Escola do Paraíso*, 2nd ed. (Lisbon: Estúdios Cor, 1961), pp. 17-18.

¹⁶⁷ In the following short stories by Miguéis this theme is of major importance: "A Importância da Risca do Cabelo," and "O Natal do Dr. Crosby," both in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 167 and 84, respectively; and "Cinzas de Incêndio," in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), pp. 195-233. In the following works this theme is of only minor importance: "Morte de Homem," and "A Linha Invisível," both in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), pp. 46; and 133, 156, respectively; *Uma Aventura Inquietante*, 2nd ed. (Lisbon: Estúdios Cor, 1963), pp. 35, 216 & 230; "Gente da Terceira Classe," and " 'Ite, Missa Est' ," both in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 29 and 247-250.

¹⁶⁸ In the following works by Miguéis this theme is of major importance: "Gente da Terceira Classe," and "O 'Crime Perfeito'," in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 9-11, 17, 19 and 134, respectively; and "Porque te Calas, Amândio?," *Seara Nova*, No. 1381-1382, November-December 1960, pp. 338-339.

¹⁶⁹ In the following work by Miguéis this problem is of major importance: "A Importância da Risca do Cabelo," in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 171-175. In the following works it is of only minor importance: "Uma Viagem na Nossa Terra," in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 54-55, & 59-60; *Uma Aventura Inquietante*, 2nd ed. (Lisbon: Estúdios Cor, 1963), pp. 54-55, & 59-60; *Uma Aventura Inquietante*, 2nd ed. (Lisbon: Estúdios Cor, 1963), pp. 25, 33, 41-43, 191 & 199; *A Escola do Paraíso*, 2nd ed. (Lisbon: Estúdios Cor, 1961), pp. 30, 114-116, 152-153, 177, 183, 192-195, 197-198, 203-205; "Gente da Terceira Classe," "Natal Branco," and " 'Ite, Missa Est' ," all three in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 17; 57; and 245-247, respectively.

¹⁷⁰ Miguéis dealt with this theme in the two following novels: *Uma Aventura Inquietante*, 2nd ed. (Lisbon: Estúdios Cor, 1963), p. 160; and *A Escola do Paraíso*, 2nd ed. (Lisbon: Estúdios Cor, 1961), pp. 43, 56-57 & 368. He also dealt with this theme in his non-fictional work, *Um Homem Sorri à Morte - Com Meia Cara*, 2nd ed. (Lisbon: Estúdios Cor, 1965).

¹⁷¹ In the following works by Miguéis this theme is of major importance: "Uma Viagem na Nossa Terra," and "A Importância da Risca do Cabelo," both in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 63; and 174, respectively; *Uma Aventura Inquietante*, 2nd ed. (Lisbon: Estúdios Cor, 1963), pp. 29-30, 66, 71, 121, 139, 194, 198 & 220; *A Escola do Paraíso*, 2nd ed. (Lisbon: Estúdios Cor, 1961), pp. 135, 228, 234 & 249; and " 'Mucha Plata' ," in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), p. 154.

¹⁷² In the following works by Miguéis this theme is of major importance: "O Chapelinho Amarelo," in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), pp. 101-117; *Uma Aventura Inquietante*, 2nd ed. (Lisbon: Estúdios Cor, 1963), p. 201; and "Perdão, Frau Schwarzl," in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 187-188. In the following works it is only a minor theme: "Beleza Orgulhosa," in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), p. 268; "O Natal do Dr. Crosby," in *Lêah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), p. 81; "Gente da Terceira Classe," and "A Düsseldorf, num Pulo," both in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 15 and 175, respectively.

¹⁷³ In the following works by Miguéis this theme is of minor importance: "Enigma!," in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), p. 13; "Gente da Terceira Classe," in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), p. 18; *A Escola do Paraíso*, 2nd ed. (Lisbon: Estúdios Cor, 1961), pp. 217, 218; and "O Crime Perfeito," in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), p. 135.

¹⁷⁴ In the following works by Miguéis this theme is of only minor importance: "Enigma!," and "Beleza Orgulhosa," both in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), pp. 13 and 270; "O Natal do Dr. Crosby," and "Pouca Sorte com Barbeiros," both in *Lêah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 81 and 106, 109, 110, respectively; "O Cosme de Riba-Douro," and "Mucha Platal!," both in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 89 and 155, respectively.

¹⁷⁵ In the following works by Miguéis this theme is of only minor importance: "Beleza Orgulhosa," in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), p. 270; "O Natal do Dr. Crosby," and "Pouca Sorte com Barbeiros," both in *Lêah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 81 and 106, 109, 110, respectively; and "O Cosme de Riba-Douro," in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), p. 89.

¹⁷⁶ In the following two short stories by Miguéis this theme is of major importance: "A Esquina-do-Vento," in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 103-104, 106-107, 109; and "Noite de Festa," *Diário de Lisboa, Suplemento do Natal*, December 24, 1963, p. 2. In the following works this theme is of only minor importance: "Os Desentendidos," *Diário de Lisboa, Vida Literária e Artística*, August 25, 1960, p. 17; "Sob a Chuva Purificadora," *Linha Geral* (Leiria, Portugal), March 17, 1932, p. 2; "O Vujante Clausestino," "Perdão, Frau Schwarzl," both in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962) pp. 36 and 181, respectively; *Uma Aventura Inquietante*, 2nd ed. (Lisbon: Estúdios Cor, 1963), pp. 136 & 143; and "Saudades para a Dona Genciana," in *Lêah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), p. 218.

¹⁷⁷ In all the following works by Miguéis this theme is of minor importance: *Páscos Feliz*, 3rd ed. (Lisbon: Estúdios Cor, 1965), p. 108; "A Mancha não se Apaga," in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), p. 90; "O Natal do Dr. Crosby," "Saudades para a Dona Genciana," and "O Morgado de Pedro-Má," all three in *Lêah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968) pp. 81; 219-225; and 261, respectively; "Os Desentendidos," *Diário de Lisboa, Vida Literária e Artística*, August 25, 1960, pp. 17-18. "Como Eles se Amavam! . . . (Conto Verdício de Amor e de Guerra)," (Pt. IV), *Diário de Notícias* (New Bedford, Mass.), November 26, 1940, p. 2. Signed ["Leonardo Moreira"]; and "Porque te Calas, Amândio?," *Seara Nova*, No. 1381-1382, November-December 1960, pp. 340-341.

¹⁷⁸ In the following short stories by Miguéis the theme of guilt is of major importance: "Perdão, Frau Schwarzl," in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), p. 188; and "Lodo," *O Tempo e o Modo*, No. 47, February 1967, pp. 227-228. In the following story this theme is of only minor importance: "A Esquina-do-Vento," in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 101, 103-104, 106, 111-112. The theme of remorse is of major importance in the following short story: "Perdão, Frau Schwarzl," in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), p. 188. It is of only minor importance in the following short stories: "Lêah," and "A Importância da Risca do Cabelo," both in *Lêah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 26, 33-34; and 170 & 180, respectively.

¹⁷⁹ This theme is of major importance in Miguéis' "O Crime Perfeito," in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), p. 142, and of minor importance in: "A Linha Invisível," in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), p. 122.

¹⁸⁰ In the following works by Miguéis this theme is of major importance: *Páscoa Feliz*, 3rd ed. (Lisbon: Estúdios Cor, 1965); "A Mancha não se Apaga," and "Beleza Orgulhosa," in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), pp. 71 & 89 and 267-269, respectively; and "Como Éis se Amavam! . . . (Conto Verdídico de Amor e de Guerra)," *Diário de Notícias* (New Bedford, Mass.), Pt. III, November 25, 1940, p. 2; Pt. IV, November 26, 1940, p. 2 and Pt. V, November 27, 1940, p. 2. In the following two works this theme is of minor importance: "O Acidente," in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), pp. 259-260; and *A Escola do Paraíso*, 2nd ed. (Lisbon: Estúdios Cor, 1961), pp. 296-297, 300-301, 343.

¹⁸¹ In the following works by Miguéis this theme is of major importance: "A Mancha não se Apaga," "O Chapelinho Amarelo," and "Beleza Orgulhosa," all three in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), pp. 97-98; 117 and 265-269, respectively. In the following works the theme is of only minor importance: *A Escola do Paraíso*, 2nd ed. (Lisbon: Estúdios Cor, 1961), pp. 202 & 204; "Arroz do Céu," and "Natal Branco," both in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 66 and 57-58, respectively.

¹⁸² Miguéis published the following two articles on this subject: "Paisagens e Homens," *Diário de Lisboa, Vida Literária e Artística*, October 3, 1963, pp. 17 & 19; and "O Conto Alegre de Natal que Não Escrevi," *Diário de Lisboa, Magazine*, December 24, 1966, p. 3. This theme is of major importance in the following work: "O Anel de Contrabando," in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 113-127. It is of only minor importance in the following: "A Linha Invisível," in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), pp. 125-126; and *Uma Aventura Inquietante*, 2nd ed. (Lisbon: Estúdios Cor, 1963), pp. 152 & 237.

¹⁸³ In the following short story by Miguéis this theme is of major importance: "Cinzas de Incêndio," in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), pp. 173-233; and it is of only minor importance in *A Escola do Paraíso*, 2nd ed. (Lisbon: Estúdios Cor, 1961), p. 327.

¹⁸⁴ Miguéis published the following on this subject: "Exposições: Ar Livre (Salão Bobone)," *Seara Nova*, No. 29, January 20, 1924, pp. 104-105; "Exposição Sousa Lopes," *Seara Nova*, No. 30, January 31, 1924, pp. 117-118; "1.º Salão d'Outono," *Seara Nova*, No. 43, March 15, 1925, pp. 136-138 [Signed "R.M."]; "A Exposição de José Tagarro," *Seara Nova*, No. 117, April 12, 1928, p. 419; "Pintura de Skapinakis," *Diário de Lisboa, Vida Literária e Artística*, November 21, 1963, p. 17 and página central; "Cinema: Depoimento," *Seara Nova*, No. 1417, November 1963, pp. 201-202; and "Eros e Mr. Chaplin - Meditação Sobre o Gênesis do Cômico," *Colóquio*, No. 26, December 1963, pp. 42-48.

¹⁸⁵ Miguéis' *A Escola do Paraíso*, 2nd ed. (Lisbon: Estúdios Cor, 1965), pp. 72-73, 75, 76-81, 97-98 & 262; "A Düsseldorf, num Pulo," and "Perdão, Frau Schwarzl," both in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 172 and 182.

¹⁸⁶ In the following works by Miguéis this theme is of major importance: "Enigma!," in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), pp. 7-33; and "Primeiro Encontro com o Transcendente," in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 189-201. In the following three works it is of only minor importance: "A Mancha não se Apaga," in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), pp. 86-87 & 91-93; "O Morgado de Pedra-Mã," in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 240-241 & 247; *A Escola do Paraíso*, 2nd ed. (Lisbon: Estúdios Cor, 1961), pp. 112, 184-186.

¹⁸⁷ In the following short stories by Miguéis this theme is of major importance: "Enigma," in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), pp. 21-23, 25, 29-31; and " regresso à Cúpula da Pena," in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 125-128. In the following works this theme is of only minor importance: "Morte de Homem," and "A Mancha não se Apaga," both in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), pp. 58-59 and 90-93, respectively; "O Natal do Dr. Crosby," and "O Morgado de Pedra-Má," both in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 78 and 240-241, 242, respectively.

¹⁸⁸ José Rodrigues Miguéis, "Os Desentendidos," *Diário de Lisboa, Vida Literária e Artística*, August 25, 1960, pp. 17 & 18.

¹⁸⁹ José Rodrigues Miguéis, "Dezasseis Horas em Missão Secreta," in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 148-159.

¹⁹⁰ José Rodrigues Miguéis, "Cinzas de Incêndio," in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), pp. 195-233 and "Léah," in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 7-35.

¹⁹¹ José Rodrigues Miguéis, "O Chapelinho Amarelo," in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), pp. 101-117.

¹⁹² José Rodrigues Miguéis, "Enigma," in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), pp. 7-33.

¹⁹³ José Rodrigues Miguéis, "Dezasseis Horas em Missão Secreta," in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 135-159.

¹⁹⁴ José Rodrigues Miguéis, "A Esquina-do-Vento," in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 93-111.

¹⁹⁵ José Rodrigues Miguéis, "Arroz do Céu," in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 63-69.

¹⁹⁶ José Rodrigues Miguéis, "O Anel de Contrabando," and "O Crime Perfeito," both in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 113-127 and 129-149, respectively.

¹⁹⁷ José Rodrigues Miguéis, "Cinzas de Incêndio," and "Beleza Orgulhosa," both in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1960), pp. 173-233 and 261-271, respectively; "O Natal do Dr. Crosby," " regresso à Cúpula da Pena," "Dezasseis Horas em Missão Secreta," "A Importância da Risca do Cabelo," "Uma Carreira Cortada," and "Saudades para a Dona Genciana," all six in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 65-89; 115-133; 135-159; 161-179; 181-195; and 197-227, respectively; "Gente da Terceira Classe," "Arroz do Céu," "O Cosme de Ribadouro," "A Esquina-do-Vento," "O Crime Perfeito," "Perdão, Frau Schwarz!," "Primeiro Encontro com o Transcendente," "Silvestre, os Seus Amores," and "Ite, Missa Est," all nine in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 7-31; 63-69; 71-91; 93-111; 129-149; 177-187; 189-201; 203-221 and 243-253, respectively; "Noite de Festa," *Diário de Lisboa, Suplemento do Natal*, December 24, 1963, pp. 1 & 2; "A Sombra," *Seara Nova*, No. 112, December 22, 1927, pp. 313-314; "Sob a Chuva Purificadora," *Linha Geral* (Leiria, Portugal), March 17, 1932, p. 2; "Entrez-moi," *Diário de Lisboa, Vida Literária e Artística*, April 9, 1964, pp. 17 & 19; and "Lodo," *O Tempo e o Modo*, No. 47, February 1967, pp. 223-229.

¹⁹⁸ José Rodrigues Miguéis, *Pisceo Feliz*, 3rd ed. (Lisbon: Estúdios Cor, 1965); "A Mancha não se Apaga," "O Chapelinho Amarelo," "A Linha Invisível," "Cinzas de Incêndio," and "O Acidente," all five in *Onde a Noite se Acaba*, 3rd ed. (Lisbon: Estúdios Cor, 1965), pp. 69-99; 101-117; 119-125; 173-233 and 235-259, respectively; "Léah," "Uma Viagem na Nossa Terra," "O Natal do Dr. Crosby," "Pouca Sorte com Barbeiros," " regresso à Cúpula da Pena," "Dezasseis Horas em Missão Secreta," "A Importância da Risca do Cabelo," "Uma Carreira Cortada," and "Saudades para a Dona Genciana," all six in *Léah e Outras Histórias*, 4th ed. (Lisbon: Estúdios Cor, 1968), pp. 7-35; 37-63; 65-89; 91-111.

115-133; 135-159; 161-179; 181-195; and 197-227, respectively; *A Escola do Paraíso*, 2nd ed. (Lisbon: Estúdios Cor, 1961); "Gente da Terceira Classe," "O Anel de Contrabando," "O Crime Perfeito," "Perdição, Frau Schwarz!," "Primeiro Encontro com o Transcendente," and "Silvestre, os Seus Amores," all six in *Gente da Terceira Classe* (Lisbon: Estúdios Cor, 1962), pp. 7-31; 113-127; 129-149; 177-187; 189-201; and 203-221; "Como Eles se Amavam! . . ." (Conto Verídico de Amor e de Guerra)," *Diário de Notícias* (New Bedford, Mass.), Pt. I, November 22, 1940, p. 2; Pt. II, November 13, 1940, p. 2; Pt. III, November 25, 1940, p. 2; Pt. IV, November 26, 1940, p. 2; and Pt. V, November 27, 1940, p. 2; "Porque te Calas, Amândio?," *Seara Nova*, No. 1381-1382, November-December 1960, pp. 338-341; "Os Desentendidos," *Diário de Lisboa, Vida Literária e Artística*, August 25, 1960, pp. 17 & 18; and finally, "Entremez Um," *Diário de Lisboa, Vida Literária e Artística*, April 9, 1964, pp. 17 & 19.

¹⁹⁹ José Rodrigues Miguéis, "Natal Branco," " 'Mucha Plata!'," and "A Düsseldorf, num Pulo," all three in *Gente da Terceira Classe* (Lisbon: Estúdio Cor, 1962), pp. 49-61; 151-157; and 159-175.

²⁰⁰ José Rodrigues Miguéis, *Páscoa Feliz*, 3rd ed. (Lisbon: Estúdios Cor, 1965), p. 36.

²⁰¹ Artur Portela Filho, [Interview with José Rodrigues Miguéis] "Fala José Rodrigues Miguéis: Um Escritor Volta à Vida que Ele Conheceu e Viveu com Todas as Ansiedades do Tempo," *Diário de Lisboa*, March 13, 1958, pp. 1 & 14.