

## Some Unknown Chapters of the First Version of *Quincas Borba* Serialized in *A Estação*

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**Abstract.** This paper presents five chapters of the first version of *Quincas Borba*, heretofore unknown to the modern public. It compares some variants of the serial version and first edition in book form in order to show how Machado narrowed the focus on the character of Rubião in the process of rewriting.

The bookshop A Sereia, in São Paulo, has for sale a collection of the literary supplement of the illustrated magazine *A Estação*, where Machado de Assis published *Quincas Borba*, *Casa Velha* and many short stories, such as “O Alienista,” “Dona Benedita,” and “Capítulo dos Chapéus.” Although this collection does not comprise the complete run of the magazine (which circulated from 1879 to 1904) it is unique, because it has some issues that are missing in the collections of *A Estação* held in the Biblioteca Nacional do Rio de Janeiro, the Casa de Rui Barbosa, and the Instituto Histórico e Geográfico de São Paulo.

I visited the bookshop in São Paulo hoping to find the chapters of the serial version of *Quincas Borba* that were unknown to the Comissão Machado de Assis at the time of the preparation of the critical edition.<sup>1</sup> In this critical edition, the Committee compares the three book editions of *Quincas Borba* that were published before the author’s death (1891, 1896, 1899). The serialized version is presented *in extenso* in another volume as an appendix.<sup>2</sup> The parts that coincide in the serialized and in the book versions are shown in italics. Here are the abbreviations for these four editions of novel:

A – *A Estação, Jornal Ilustrado para a Família*. Rio de Janeiro: Tipografia Lombaerts, 15 June 1886 to 15 September 1891.

B – Machado de Assis. *Quincas Borba*. Rio de Janeiro: B. L. Garnier, 1891.

C – Machado de Assis. *Quincas Borba*. Segunda edição. Rio de Janeiro: H. Garnier, 1896.

D – Machado de Assis, Da Academia Brasileira de Letras. *Quincas Borba*. Terceira edição. Rio de Janeiro: H. Garnier, 1899.

In their “Introdução Crítico-Filológica,” the editors provide the day, month, year, issue number, page and column for each chapter of *Quincas Borba* published in *A Estação*. Furthermore, we find for each chapter in version A the one corresponding to it in version B, and vice-versa.<sup>3</sup>

When I went to the bookshop I took with me all of this bibliographical data and could therefore search specifically for the installments that were known to be missing. Unfortunately, there was a gap in the collection for the summer months of 1887, which frustrated my curiosity. The supplement of 15 January 1887, which contained, most likely, chapters XLIV to XLVII, was missing. That should have been the enigmatic episode of the execution of a slave, which Rubião recalls in one of his aimless wanderings through the streets of Rio.

I was still left with the hope of coming across the installment of 15 April 1887, of which only the ending was known to the Machado de Assis Committee. Surprisingly, on the first page (numbered page 27) of that supplement there turned out to be nine poems instead of the expected continuation of *Quincas Borba*. I must clarify here that the numbering of the magazine, that is, of its fashion and literary parts together, is continuous and starts every year with the first issue, dated January 15. It was unusual for *A Estação* to give so much space to poetry. Poetry was published regularly, but almost never more than one poem per issue. Furthermore, poetry did not seem to have a fixed column in the magazine. I have the impression that poems were strategically placed in gaps between two sections of prose, as filler.

The literary supplement of *A Estação* did not have a very rigid format. The text was divided into three vertical columns. In the inner pages of the supplement, the columns were squeezed by large illustrations. Besides that, advertisements of imported goods, mainly French, very often took a third or more of the bottom of the first and last pages. The serialization of *Quincas Borba* was subject to these typographic constraints too. Contrary to what

used to be thought, the literary supplement of *A Estação* was composed and printed in Brazil, by Tipografia Lombaerts itself.<sup>4</sup> The fashion part of the magazine was also printed by Lombaerts, but composed in Berlin and Leipzig by the Lipperheide publishing house.<sup>5</sup> The blocks for the illustrations of the literary supplement of *A Estação*, made mostly in Germany, were sent to Rio by the regular steamer service from Hamburg. The responsibility of the designer of the literary supplement (who in 1889 at least was Alfredo Leite)<sup>6</sup> was to set out the images, advertisements, puzzles, and the translations and texts written mostly by Brazilian collaborators in the pages of this part of the magazine, which was produced locally.

The unusual page with nine poems held my attention, because Machado's name was printed there. To my surprise he was among the nine poets (like Machado himself, some of them frequent collaborators to *A Estação*). His sonnet "As náufragas" was the first poem, published in book form by Galante de Sousa in 1957.<sup>7</sup>

The continuation of *Quincas Borba* appears on the following page (page 28, see image). Chapters LVIII, LIX, LX, LXI, and the first part of LXII, which were not transcribed in the appendix of the critical edition, are printed there. The collection held by A Sereia has also issue number 10, of 31 May 1887, and issue number 14, of 31 July 1891, which were also unknown to the Machado de Assis Committee. I could therefore see, as already suspected, that Machado's novel was not published in them. With these three findings, we are now able to confirm that the serial version of *Quincas Borba* was published fortnightly in *A Estação* from 15 June 1886 to 15 September 1891, with the following interruptions:

1887: May 31, Oct. 31.

1888: Mar. 15, Apr. 30, May 15, June 15 to Oct. 15.

1889: Jan. 15, Feb. 15, Apr. 15, May 15-31, July 15, Aug. 15 to Nov. 15.

1890: Apr. 30, June 30, Sep. 15, Oct. 31, Dec. 31.

1891: May 31, July 15 to Aug. 15.

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Chapters LVIII, LIX, LX, LXI, and LXII of the serial correspond to chapters LVIII, LIX, and LX of the book version. Machado rewrote some excerpts, suppresses dialogues, and merges chapters. These are the three main types of

alterations that occur in the process of rewriting. I will focus on three sets of changes, the ones that I find the most important as a whole, because they reveal at a microscopic level how Machado worked on Rubião's character.

In chapter LIX, Camacho and Palha meet at Rubião's house. "Palha e Camacho olharam um para o outro [...]. Oh! esse olhar foi como um bilhete de visita trocado entre as duas consciências. Nenhuma disse o seu segredo, mas viram os nomes no cartão, e cumprimentaram-se" (*Quincas Borba* 177). At this point Rubião is thinking of returning to Minas, because he has foolishly declared his love to Sofia and feels embarrassed at the thought of remaining in Rio. In chapter LIX, Camacho and Palha's interest in keeping Rubião in Rio is shown. First, Palha tries to convince Rubião to take a trip to Minas in his and Sofia's company: "Sofia é companheira para estas viagens" (*Quincas Borba* 178).

The first rewritten excerpt starts when Rubião tries to justify his return to Barbacena because of the coming elections. Now it is Camacho's turn to intervene. In the serial, the dialogue between Rubião and Camacho is in direct speech. In the book version, the dialogue is condensed and incorporated into the narrative voice. Further, Machado cut out another intervention by Palha and once more incorporated Rubião's words into the narrative voice.

**Table 1: Chapter LIX in A and B**

A<sup>8</sup> *A Estação*, 15 April 1887: 28

Rubião agitava-se no canapé, um pouco trêmulo. Sorria, abanava a cabeça. Camacho alegava os sucessos políticos...

— Por isso mesmo, as eleições, interrompia Rubião.

— Não, deixe lá as eleições. Cá temos muito que fazer por ora. Precisamos lutar aqui mesmo, na capital; aqui é que devemos esmagar a cabeça da cobra. Lá irá quando for tempo; irá então receber a recompensa e matar as saudades... E sabia que político não tem saudades; e o dever do cidadão é entregar-se ao seu partido, militar no ostracismo para triunfar no dia da vitória.

A recompensa era, com certeza, o diploma de deputado. Rubião entendeu bem, posto que o outro não lhe falasse em tal. Visão deliciosa, ambição que nunca teve, quando era um pobre diabo. Ei-la que o toma, que lhe aguça todos os apetites de grandezas e de glória... De outro lado, o amigo Cristiano continua a falar da necessidade de ficar, por enquanto, — mormente agora que acaba de saber da vocação política do amigo. Concorda com o outro, sem saber bem por quê, nem para quê. Tudo é que fique.

— Mas uma viagem de alguns dias, disse Rubião sem desejo de lhe aceitarem a proposta.

— Vá de alguns dias, concordou Camacho.

A lua estava então brilhante...

### B *Quincas Borba* 178

Rubião agarrou-se às eleições próximas; mas aqui interveio Camacho, afirmando que não era preciso, que a serpente devia ser esmagada cá mesmo na capital; não faltaria tempo depois para ir matar saudades e receber a recompensa... Rubião agitou-se no canapé. A recompensa era, com certeza, o diploma de deputado. Visão magnífica, ambição que nunca teve, quando era um pobre diabo... Ei-la que o toma, que lhe aguça todos os apetites de grandeza e glória... Entretanto, ainda insistiu por poucos dias de viagem, e, para ser exato, devo jurar que o fez sem desejo de que lhe aceitassem a proposta.

A lua estava então brilhante...

This process of the elimination and incorporation of dialogues into the narrative voice gives to the discourse a new rhythm. The switch from direct to free indirect speech becomes less obvious, allowing us to see into Rubião's thoughts, without the dialogue break as in the serialized version. In Mattoso Camara's words, "instead of presenting the character on the narrative stage as a dramatic figure, who speaks for himself (direct speech) or throwing him to the backstage to inform us objectively about what he has said (indirect speech), the narrator associates himself with his character, puts himself next to him and speaks in unison with him" (30-31). The adoption of the free indirect speech, continues Mattoso Camara, "keeps the affective traces, but does not impose on the reader the notion that the character has thought definitive and clear phrases, for the phrases that have been presented are from the author, having only the affective coloration of the character" (39).

Furthermore, what were six paragraphs in the serial becomes just one in the book. The focus shifts from Palha and Camacho's game of persuasion (in which they take turns to speak) to the effects of Camacho's and Palha's words on Rubião's present state of mind. The hero starts to have political ambitions and is one step closer to developing his imperial megalomania.

Table 2 shows the suppression of a passage that makes the narrative crisper, besides making it easier to merge chapters LXI and LXII together. We are now on the morning after Camacho and Palha's visit to Rubião. In the serial, it is the first paragraph of chapter LXI. In the book version, it corresponds to the second paragraph of chapter LX, because Machado had already



merged chapter LX (originally of one short paragraph only) and chapter LXI. Rubião has just got the journal *Atalaia* and is reading its lead article, written by Camacho. In the book, Rubião is alone throughout. In the serial, Freitas pays him a visit at lunchtime. Camacho's article is read aloud once more by Freitas. Afterwards both characters talk about Camacho. In the following chapter (A: LXII), Rubião makes his way to Camacho's office. He wants to subscribe to Camacho's journal *Atalaia*, but on the way an incident occurs:

**Table 2: Chapters LXI and LXII in A; chapter LX in B**

**A** *A Estação*, April 15 1887: 28

**LXI**

No dia seguinte recebeu um jornal que nunca vira antes, a *Atalaia*, sem nome de redator, artigos anônimos, várias notícias, poucos anúncios e de grandes letras. O artigo editorial desancava o ministério; a conclusão, porém estendia-se a todos os partidos e à nação inteira: — *Mergulhemos no Jordão constitucional*. Rubião achou-o excelente; tratou de ver onde se imprimia a folha para assiná-la. Freitas, que veio almoçar com ele, deu-lhe explicações sobre a *Atalaia*. Era redigido pelo Dr. Camacho, um Camacho...

— Conheço; ainda ontem esteve aqui comigo, interrompeu Rubião.

— É dele, e não é má. Que diz o número de hoje?

Freitas leu o artigo com ênfase, por modo que o Rubião ainda o achou melhor do que quando o lera na cama. Concordaram que era magnífico. Ao almoço, falaram muito do Camacho, confessando Rubião que simpatizava com ele, e pedindo ao outro a sua opinião. A opinião era a mesma. Depois indagou dos costumes da pessoa, da consideração em que a tinham, e todas as respostas foram agradáveis; era homem circunspecto, estimado, perfeito cavalheiro, um *gentleman*.

**LXII**

Nesse mesmo dia foi ao escritório de Camacho. Queria elogiar o artigo e assinar a folha. Ia andando pela rua da Ajuda, quando sucedeu dar com um menino de dois anos, se tanto, no meio da rua, e um carro que descia a trote largo, com o cocheiro distraído. A mãe, que estava à porta de uma colchoaria, deu um grito angustioso, mas não teve forças para correr a salvá-lo.

— Deolindo!...

**B** *Quincas Borba* 179

No dia seguinte recebeu um jornal que nunca vira antes, a *Atalaia*. O artigo editorial desancava o ministério; a conclusão, porém estendia-se a todos os partidos

e à nação inteira: — *Mergulhemos no Jordão constitucional*. Rubião achou-o excelente; tratou de ver onde se imprimia a folha para assiná-la. Era na rua da Ajuda; lá foi, logo que saiu de casa; lá soube que o redator era o Doutor Camacho. Correu ao escritório dele.

Mas, em caminho na mesma rua:

— Deolindo!...

First, Machado cuts Freitas from the action. His role was short, but involved the creation of an entirely new scene: there was new scenery, Freitas “came on stage,” and the dialogue between Freitas and Rubião (who was already “on stage”) took place. Once again, in the book version, the focus has fallen on Rubião. He has become the only character in action. Instead of speaking to others (to Freitas, in this case), he is now left thinking out loud. Machado also suppressed the first paragraph of chapter LXII. This paragraph was used to introduce the new theatrical situation, with new scenery, characters, and dialogue: the episode of Deolindo, which will transform Rubião into a hero among the witnesses (and even on the whole block), and later into a newspaper headline. In this case, the result of the cut is the intensification of the dramatic nature of the novel. Rubião tries to save Deolindo from being run over by a runaway carriage. In the serial, the presentation of the accident is delayed by the chapter opening (and by Freitas’s appearance too). But in the book the scene is presented without any interposition or explanation.

Table 3 illustrates how the quarrel between Deolindo’s parents about the carriage incident is suppressed.

**Table 3: Chapter LXII in A; chapter LX in B**

A *A Estação*, April 15 1887: 28, 29 (“Apêndice” 59)

— Ia quase morrendo, disse a mãe. Se não fosse este senhor, não sei o que seria do meu pobre filho.

Era um acontecimento no quarteirão. Vizinhos entraram a ver o que sucedera ao pequeno; na rua,<sup>9</sup> crianças e moleques, espiavam pasmados. A criança tinha apenas um arranhão no ombro esquerdo, e certamente produzido pela queda, não pelos cavalos.

— Ah! mas você é descuidada, Josefina! dizia o marido. Como é que você deixa sair assim o menino?

— Estava aqui na calçada, redarguiu a mãe.

— Qual calçada! A criança o que quer é brincar. Você é muito distraída...

- E você também não é? Quero ver se você também não se distrai.  
 — Não foi nada, interveio Rubião; em todo caso, não deixem o menino sair à rua; é muito pequenino.  
 — Obrigado, disse o marido; mas onde está o seu chapéu?

**B *Quincas Borba* 180**

- Ia quase morrendo, disse a mãe. Se não fosse este senhor, não sei o que seria do meu pobre filho.  
 Era uma novidade no quarteirão. Vizinhos entravam a ver o que sucedera ao pequeno; na rua, crianças e moleques, espiavam pasmados. A criança tinha apenas um arranhão no ombro esquerdo, produzido pela queda.  
 — Não foi nada, disse Rubião; em todo caso, não deixem o menino sair à rua; é muito pequenino.  
 — Obrigado, acudiu o pai; mas onde está o seu chapéu?

By cutting out this sequence of four dialogues, Machado does not eliminate the two characters from the action, as he had with Freitas. He nevertheless limited their role. The short quarrel has no connection with Rubião. It brought to the narrative the family problems of minor characters and this may have been the reason why Machado decided to suppress it. Machado only keeps the words of the mother and father that are directly related to Rubião: “Ia quase morrendo, disse a mãe. Se não fosse este senhor, não sei o que seria do meu pobre filho.”; “— Obrigado, acudiu o pai; mas onde está o seu chapéu?”

There are elements in common in the rewriting of these three excerpts. In all of them Machado shortened the text, by suppressing the opening of a chapter or reducing the role (or even eliminating the appearance of) secondary characters. The suppression and condensation of narrative parts could have been caused by external factors, for instance, the necessity of making the novel shorter for publishing reasons. The greater the number of pages the greater is the production cost of a book, mainly because of the price of the paper. Machado cut out approximately 25 to 30 percent of the text for publication in book form. As the Machado de Assis Committee was the first to notice, the two versions provide “a fine work of legitimate aesthetic workmanship” (*Quincas Borba* 16). That is what this short excerpt proves, even if I have focused only on one aspect of Machado’s work of aesthetic redefinition. The writer used different strategies to change the text, from the careful rewriting of the phrase to the suppression of an entire scene. Furthermore, it



seems to me that Machado applied these different techniques to achieve one main objective: to narrow the focus on Rubião. In Table 1, as we have seen, the focus shifts from Palha and Camacho's game of persuasion to the effects of their words on Rubião's state of mind. In Table 2, the suppression of Freitas left Rubião alone on stage thinking out loud, until he is taken out of his thoughts by the urgent need to save Deolindo. In Table 3, Machado avoided a small family intrigue that had nothing to do with the hero himself.

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Our exploration thus far of how Machado narrowed the focus on Rubião in the rewriting process has been limited to the chapters of the installment, which was until now partially unknown to the modern public. However, the shift achieved by Machado's careful revision of the narrative would not have had any impact if the principle had not been applied to the novel as a whole. In fact, the characterization of Rubião seems to have been among the main concerns of Machado in the rewriting of the entire novel. John Gledson, one of the few critics to attempt an interpretation of the relationship between the two versions of *Quincas Borba*, has incisively shown that "it was with Rubião that [...] Machado faced the greatest difficulties" (*Machado* 90). Gledson interprets Machado's patient rewriting of the character as a political allegory of the nation, taking up Araripe Junior's question: "What if this character was not Brazil?"<sup>10</sup> I am more interested here in the role played by the changes made to the character of Rubião in the redesign of the plot of *Quincas Borba*, or plotting, as Peter Brooks prefers to call it, in order to emphasize the dynamic aspect of narrative:

that which moves us forward as readers of the narrative text, that which makes us—like the heroes of the text often, and certainly like their authors—want and need plotting, seeking through the narrative text as it unfurls before us a precipitation of shape and meaning, some simulacrum of understanding of how meaning can be constructed over and through time. (Brooks 35)

Machado's systematic work on Rubião from the serial to the book form was not the only agent but one that played an important role in the reshaping of the narrative, and consequently on the way we read the book version. This assumption implies that serial and book forms provide different reading experiences. This is what I would like to prove now by discussing one key example.

The process of narrowing the focus on Rubião begins when Machado reorders the events presented in the first twenty chapters of the novel. The serial, in Augusto Meyer's words, "began then by the beginning," with the revelation of Quincas Borba's illness and the prognosis of his death (Meyer 174). In the beginning of the serial, Quincas Borba is the main character, whereas Rubião is a simple *agregado* who is (in the serial more than in the book) clearly ambitious and self-seeking, as Gledson has already observed (*Machado* 90). Only in chapter III does the narrator explain who Rubião is and the circumstances that united the two characters. Until chapter XVIII, the action takes place in Barbacena.

In the book version, Machado rotates the order of events. He brings to the beginning of the novel what is in chapter XX in the serial. When the book begins, Rubião is already a man of substance, in full possession of Quincas Borba's fortune, and seems firmly settled in Rio de Janeiro. Rubião is therefore in the center of the book as the main character right from the beginning. The events that take place in Barbacena are all presented in flashback, together with his first and subsequent encounters with the Palha couple on his way by train to Rio, until we reach the opening scene of Rubião alone on the terrace of his villa in Botafogo. The flashback is so long—it goes from chapter IV to XXVII—that, without the narrator's warning, we might not have realized that in chapter XXVII the narrative returns to the same scene of Rubião on the terrace of his villa: "Tudo isso passava agora pela cabeça do Rubião, depois do café, no mesmo lugar em que o deixamos sentado, a olhar para longe, muito longe" (*Quincas Borba* XXVII.133, "Apêndice" XXVII.28).

Machado is playing here with the distinction between *fabula* and *sjuleť*. Although in both versions "what really happened" (*fabula*) is the same, the order of events presented in the narrative discourse (*sjuleť*) is different. By reordering these twenty chapters Machado gave to the novel a new "dynamic shaping force?" (Brooks 13), leading therefore to a new plotting in which Rubião becomes the main axis. When we reach chapter XXVII of the book we are able to understand Rubião's transformation, which was referred to tantalizingly in chapter I: "—Vejam como Deus escreve direito por linhas tortas" ("Apêndice" 107). The serial does not offer us the same narrative articulation because the events that take place in Barbacena were narrated before Rubião moved to Rio. We are therefore less inclined to view the events narrated in these twenty-seven chapters as a whole. The serial emphasizes the linear order of events and therefore fails to make a unity out of the simultaneous conditions that have affected the development of the hero in this first part of the novel.

It is probable that Machado already intended to create meaning thorough narrative spans that were longer than the magazine installments when he was writing the serial itself. We find in the first version an early attempt to foster an approach to narrative considered rather as a whole, to be read at a single sitting, than as a gradually developing story over time. Already in the first version Machado had created a narrative unit of one day, not as long as it became in the book version, but which had still to be divided into thirteen installments, taking more than six months to be published. The day that starts with chapter XX of the serial—“Aqui está o nosso Rubião no Rio de Janeiro” (*A Estação*, 31 August 1886; “Apêndice” 22)—will only end at the conclusion of chapter L, of 28 February 1887, which had started on 1 January 1887: — “Não, senhora minha, ainda não acabou este dia tão comprido” (*A Estação*; “Apêndice” 47). From chapter XX to L, Rubião plays with his dog, has lunch with Freitas and Carlos Marias, and receives the basket of strawberries from Sofia. The same evening Rubião goes to Sofia’s house. And at Sofia’s little party, Dona Tonica and her father suspect that Rubião and Sofia are having an affair. In her turn, Sofia thinks that Rubião’s attitude toward her is absolutely outrageous, but Palha will not be able to break with Rubião, as Sofia wants, because he owns the *mineiro* a lot of money. We should not forget that, when Rubião walks down to the city from Sofia’s house, he will remember at a certain point that already mentioned enigmatic episode of the execution of a slave.

The reading experience of the serial and book are different, therefore, primarily because of publication format. The publication length of five years may have very likely affected the readers’ involvement and understanding of the novel. Unfortunately no account of the novel left by subscribers to *A Estação* has been found so far, which makes it difficult to investigate the provisional assumptions made by serial readers as the novel continued to unfold installment by installment. Furthermore, among the reviews published after the book’s release at the end of 1891, Artur Azevedo’s “Croniqueta” of 31 January 1892 was the only one to mention the serial:<sup>11</sup>

*Depois das Aleluias* [After Aleluias], by Raimundo Correia, a charming book that has escaped everybody’s notice, we had *Quincas Borba*, by Machado de Assis.

The readers know the novel, which was published during a long period of time in the columns of *A Estação*; but this dosimetric reading was not of much use, and I recommend you to read again the volume edited by Mr. B. L. Garnier.

*Quincas Borba* is, like *Memórias Póstumas de Brás Cubas*, one of the most remarkable books of our literature; it must belong to the libraries of those who are interested in the progress of Brazilian literature. ("Croniqueta," *A Estação*, 31 January 1892)

Artur Azevedo is writing specifically for the subscribers of *A Estação*, who were the potential readers of the serial version of *Quincas Borba*. His first objective is no doubt commercial: to write a puff for the book. But he also calls the subscribers' attention to the fact that even though they may have already read the novel in serial form, this does not mean that the book will not offer them a new reading experience. I would not say, with Artur Azevedo, that the reading of the serial was of little profit. However, the reader's involvement in such an extended work was probably very different from what the reader of the book experiences, who is able to read the entire work in a few weeks or days only. The reading of the serial was done part by part, surrounded by other stories, essays, illustrations, and advertisements. The reading process in the serial was therefore embedded in a material framework very different from the single volume. It may even be possible that for the serial reader, who was most often female, it was more immediate to link together the neighboring stories and the illustrations to, for example, the theme of *Quincas Borba*. Like every fashion magazine, *A Estação* promoted the desire for social ascent because fashion plays an important role in the mobility between classes. According to Gilda de Mello e Souza, "since the dominant class always dictates the current fashions, the groups that are closer to it identify themselves with the immediate superior groups through the imitation of the dressing" (130). The novel mirrors the editorial inclination of the magazine and turns into fiction the social aspirations of its public. In his attempt to portray "a changing society" (Gledson, *Machado* 83), Machado created an ambitious middle-class couple who do anything to ascend socially. The novel is not only the story of Rubião's fortune and downfall but also the story of Palha and Sofia's gradual social climb.

In addition, the book format offers a different reading experience because of the changes made in the text by Machado. Machado took to the utmost extreme his initial plan to construct meaning through longer spans of narrative. When the reader reaches chapter L of the book, he or she will be able not only to understand Rubião's transformation but also the complex relationship between the hero and the Palha couple, which is at the same time affective and financial. The reader can see where Rubião has gone since the beginning of the

novel and may be invited to reflect on events having in mind the picture that has been constructed around one single day—from chapter I to L.

Machado did in *Quincas Borba* something that he had never done before, not even in *Memórias Póstumas de Brás Cubas*. He constructed a narrative unit of one long day that occupied the first fifty chapters of the novel, therefore, one fourth of the book. It is true that *Brás Cubas* begins what is called the mature phase of Machado's literary work, with its changes in narrative technique and increasing irony. *Brás Cubas* kept nevertheless a close relationship with literary forms well adapted to serial publication, such as the *Bildungsroman* and the *crônica*. It is made of a sequence of episodes lived by the main character and narrator, even though he intercalates them with his frequent commentaries, giving the impression of a story gradually developing over time. Gledson has already observed that *Brás Cubas* suits very well the serial format:

[*Brás Cubas*] is divided into episodes, anecdotes etc. which are to a great extent self-sufficient and are often remembered on their own account—the “almocreve” (muleteer) (Ch. 21) is the most famous example, but the whole book is constructed in this fashion. Where characters from the beginning of the book reappear at the end—as does Marcella and Eugênia, for instance—the reappearance is again episodic and the moral clear enough. Originally it was published as a serial, and whether or not it was written as one, it suits that form. (Realism 22)

On the one hand, *Brás Cubas* approaches the *Bildungsroman* because it tells the life story of the main character, even though the hero is a dead man and has chosen to begin at the end of his life. In this sense, *Brás Cubas* could be a parody of the *Bildungsroman*. From chapter X onwards the chronological progression of the narrative is nevertheless linear, taking us from Brás Cubas' birth to his death. On the other hand, Machado incorporated in the novel's narrative style the swift manner of narrating and the ability of the *cronista* to change subject and to comment on different issues at the same time. This was possible because he was an experienced *cronista* himself and was conscious that he was writing in the fragmented style of Laurence Sterne's *Tristram Shandy*.

Here may lie one of the most important differences between *Memórias Póstumas de Brás Cubas* and *Quincas Borba*: the construction of the novel in self-sufficient fragments as opposed to giving emphasis to the elements that simultaneously affect the lives, not only of Rubião, Palha, and Sofia, but of all characters. But *Quincas Borba* is also a gradually developing story. The megalomania



of Rubião and Palha couple's social ascent unfold progressively to the reader of the novel as the narrative slowly advances. *Quincas Borba* seems therefore to offer two reading patterns that are not necessary in opposition but are coexistent: the reader wants to understand the novel in much longer spans than in the original installments, but is also interested in the progressive social, economic, and mental development of the characters. *Quincas Borba* is the last novel that Machado published originally in serial form. It is very likely that thereafter he abandoned the serial as the primary means of publication of his novels. *Dom Casmurro* was not published serially, except for an early version of chapters III and IV, published under the title "Um agregado," in *República*, on 15 November 1896.

The study of the two versions of *Quincas Borba* brings us many revelations. It gives us a unique opportunity to study the creation process of such a guarded novel writer as Machado de Assis. On the microscopic level, it reveals the writer's careful rewriting of single phrases and, on the macroscopic level, the restructuring of the narrative to bend the focus of the whole text in a slightly different direction. It may also help us to understand the evolution of Machado's fiction of his mature phase, from *Brás Cubas* to *Dom Casmurro*. Last but not least, it also reveals the thematic and structural inheritance that was left by the serial to the book, and that even Machado's creative mind was constrained by the material conditions for the production of literature.

## Notes

<sup>1</sup> The Comissão de Machado de Assis (Machado de Assis Commission) was created by the Ministry of Education and Culture in 1958 and was composed by Austregésilo de Ataíde, José Renato Santos Pereira, Antônio Cândido de Melo e Sousa, Antônio Houaiss, Antônio Chediak, Augusto Meyer, Aurélio Buarque de Holanda Ferreira, Barreto Filho, Brito Broca, Celso Ferreira da Cunha, Ciro dos Anjos, Eugênio Gomes, J. Galante de Sousa, José Simeão Leal, Lúcia Miguel Pereira, Marco Aurélio de Moura Matos, Mário Gonçalves de Matos, and Peregrino Júnior. The Machado de Assis Commission was responsible for the preparation of critical editions of Machado works, which were published by Instituto Nacional do Livro and Civilização Brasileira.

<sup>2</sup> Assis, *Quincas Borba* and Assis, *Quincas Borba: apêndice*.

<sup>3</sup> "Introdução Crítico-filológica," Assis, *Quincas Borba* 39-102.

<sup>4</sup> In the critical edition it is stated that the magazine was composed and printed in Paris (*Quincas Borba* 39). L. Hallewell also writes that Lombaerts had *A Estação* printed in Europe (113).

<sup>5</sup> For the story of *A Estação*, see Meyer 73-107, and my articles "Da Alemanha" and "A travessia."

<sup>6</sup> "I shall not finish the article before recommending to the readers a book of verses, which has been recently released, entitled *Musgos*. The poet, Alfredo Leite, is the designer of *A Esta-*

ção—an artist whose obscure work the readers have appreciated so many times” (“Croniqueta,” *A Estação*, 31 January 1889). We find another reference to the designer of the literary supplement of *A Estação* in “Croniqueta,” *A Estação*, 30 June 1887: “I shall finish here, because the designer of *A Estação* recommended me to be brief.”

<sup>7</sup> See Sousa, *Bibliografia* 593. The other poems published together with “As náufragas” are: “Mutação” by Artur Azevedo, “Poema Triste” by Xavier da Silveira Júnior, “Teatro encantado” by Guimarães Passos, “Estrofes musicais” by Luiz Murat, “Per tacitum nemus” by Luiz Delfino, “Pianto del cuore” by Soares de Souza Júnior, “Le mot de la fin” by Silva Tavares, and “Apoteose” by J. Moraes Silva (*A Estação*, 15 April 1887, 27). The poem “As náufragas” was published by Galante de Sousa in *Poesia e Prosa* (Rio de Janeiro: Civilização Brasileira, 1957).

<sup>8</sup> The orthography has been modernized.

<sup>9</sup> This is the end of page 28.

<sup>10</sup> Araripe Júnior, “Idéas e sandices do ignaro Rubião,” *Gazeta de Notícias* [Rio de Janeiro] 5 February 1893: 1. (Qtd. in Guimarães 405).

<sup>11</sup> I am considering here all the reviews gathered by Guimarães (355-406). This “Croniqueta” by Artur Azevedo is also transcribed there on pages 371-372.

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