Special Issue

Modernismos portugueses 1915-1917: Contextos, Facetas e Legados da geração Orpheu
# Table of Contents

Número 11, primavera de 2017
(Número especial: Modernismos portugueses 1915-1917—Contextos, Facetas e Legados da geração Orpheu)

Issue 11, Spring 2017
(Special issue: Portuguese Modernisms 1915-1917—Contexts, Facets & Legacies of the Orpheu Generation)

## [PART 1: Portuguese Modernisms 1915-1917]

### Introductory Note

[Nota Introdutória]
Steffen Dix & Patricia Silva

1. **1915: (Trans)national Historical and Cultural Context**
   1915: contexto (trans)nacional histórico e cultural

   **Modernist temporalities:**
   
   the *Orpheu* generation and the impact of history
   [Temporalidades modernistas:
   a geração *Orpheu* e o impacto da história]
   António Sousa Ribeiro

   **O Orpheu ou o ‘momento histórico’ da modernidade /........................................23**
   **modernização sociocultural em Portugal**
   [Orpheu or the ‘Historical Moment’ of Socio-cultural Modernity / Modernization in Portugal]
   Steffen Dix

2. **1915: (Trans)national Periodical Field**
   1915: o meio (trans)nacional dos periódicos

   **Orpheu et al.: Modernism, Women, and the War**
   [Orpheu et al.: modernismo, mulheres e a Guerra]
   Irene Ramalho Santos
Modernism and the Periodical Scene in 1915 and Today

III. 1915-1917: (Trans)national Inter-medialities

The Orpheu Generation and the Avant-Garde: Intersecting Literature and the Visual Arts

IV. 1915-1917 and After: The Legacy of the Generation of Orpheu

V. Other articles
Science, Astronomy and *taedium metaphysicum*: .......................................................... 210
An Investigation into the Boredom of Giacomo Leopardi and Fernando Pessoa
[Ciência, astronomia e *taedium metaphysicum*:
uma investigação sobre o tédio de Giacomo Leopardi e Fernando Pessoa]
Elio Attilio Baldi

**Algunos apuntes hacia una teoría de la traducción**........................................... 236
y la creación literaria en Fernando Pessoa
[Notes Towards a Definition of Fernando Pessoa’s Theory of Translation and
Literary Creation]
[Notas para uma teoria da tradução e da criação literária em Fernando Pessoa]
Pauly Ellen Bothe

O correspondente extraviado: cartas de amor de Fernando Pessoa.................. 255
[The Misdelivered Correspondent: Fernando Pessoa’s Love Letters]
Mateus Lourenço

VI. Documents
   Documentos

Sonnet 101 with Prof. Pessoa: ................................................................. 277
Fernando Pessoa’s Marginalia on an Anthology of 19th-Century English Sonnets
[Aula de soneto com o Prof. Pessoa:
a marginália de Fernando Pessoa numa antologia de sonetos ingleses do século
XIX]
Carlos Pittella

Quatro cartas de Fernando Pessoa revisitadas............................................. 376
[Four of Fernando Pessoa’s Letters Revisited]
Fernanda Vizcaíno

A Ânfora do Saudosismo: ........................................................................... 409
uma caricatura de Pessoa enquanto saudosista
[The Amphora of Saudosism:
a Portrait of Pessoa as Saudosist]
Gianluca Miraglia
VII. Reviews
Recensões

Vision's Visions.................................................................................................................. 414
[Visões da Visão]
Paulo de Medeiros

Em ouro e alma:.................................................................................................................. 418
diaálogos entre Mário de Sá-Carneiro e Fernando Pessoa
[In Gold and Soul:
Dialogues between Mário de Sá-Carneiro and Fernando Pessoa]
Adriano Eysen

Poesia de Mário de Sá-Carneiro: edição de referência.................................................. 422
[Mário de Sá-Carneiro’s Poetry: the Edition of Reference]
Gianluca Miraglia

Os deuses de António Mora.......................................................................................... 426
[The Gods of António Mora]
Antonio Cardiello
The Spring and Summer of 1915 saw the appearance in Lisbon of the two issues of the literary magazine *Orpheu*. Initially intended as a quarterly, the magazine had a short life span and, mainly due to financial pressures, the planned third issue failed to be published. Although it was the intellectual product of a small group of young and practically unknown poets and artists, the magazine instantly caused a large literary scandal which spilled out into the mainstream press. The reaction of the Lisbon cultural establishment oscillated between attempts to ridicule the undertaking, by calling the protagonists lunatics, and real indignation before some of the poetry and art collected in the magazine, which differed substantially from traditional literary and artistic conventions of the day. But *Orpheu* was not merely a provocative magazine, since it published representative works by some of the main Portuguese authors of the twentieth-century, and succeeded in stirring the cultural milieu, leading to a much-needed renewal of the national arts and letters. Despite the magnitude of the scandal that followed its publication, the *Orpheu* moment was short-lived and quickly overtaken by political events that dominated public life in Portugal at the time and by concerns over the ominous armed conflict rearing up in Europe. Nonetheless, the magazine’s revolutionary agenda and effect had a profound impact on contemporary writers, works and aesthetic trends, justifying the use of the term generation to refer to the figures that gathered around it, and subsequent publications and other cultural initiatives that ensued from it or in reaction to it in the following years. As the extraordinary document of Portuguese cultural history that *Orpheu* is, tracing its contemporary reception and its afterlife constitutes a privileged starting point to a reappraisal of the determining social and cultural factors underlying the first manifestations of Portuguese modernism and of the extent of their impact.

In revisiting the historical circumstances and material culture of the generation of *Orpheu*, this special issue is largely driven by a historiographical aim of reconstructing the socio-cultural context of the earliest modernist manifestations in Portugal and to sketch a kind of ‘sociography’ of *Orpheu*, its milieu and its time,

* Catholic University of Portugal, Lisbon.

** Center for Social Studies, University of Coimbra & Queen Mary, University of London. Formerly published under the name Patricia Silva (McNeill).
which includes the larger international context of the outbreak of WWI and contemporary phenomena in the cultural field (Steinmetz, 1912/1913). Aware, through the lessons of Walter Benjamin, of the impossibility of reconstituting the ‘authenticity’ of Orpheu as an aesthetic expression in its own time and place (Benjamin, 1963), we are circumscribed to punctually revisiting some of the contexts – material, aesthetic and other conditions – in which the contributors to the magazine and other cultural actors belonging to the same generation produced their art. Even so, this undertaking relies on the assumption that a more phenomenological account of the reciprocal relationship between literary and artistic expressions and their socio-cultural conditions is not only feasible but desirable, since it offers the possibility of revealing less known facets of the cultural phenomenon or revisiting known aspects in a new light. It goes without saying that this type of more historically sensitive re-examination of specific modernist manifestations involves a recapitulation of national and transnational trajectories of the different modernisms which, in turn, offers privileged conditions for an objective comparison with different cultural contexts. Additionally, the comprehensive identification of regional or ethnic particularities of different modernisms leads to a more differentiated use of the complex terminology of ‘modernity’, ‘modernization’, and ‘modernism’, which is the object of ongoing debates in modernist studies, namely with the spatial and temporal widening of the discipline (Friedman, 2006, 2008, 2010, 2015; Brooker & Thacker, 2005). It can, therefore, shed new light on the systemic factors and forces operating in the cultural field which underpin different national physiognomies of Modernism.

In considering that the modernism of the generation of Orpheu is not satisfactorily explained solely through an aesthetic critical lens, contributions to this issue draw on concepts which originate in the social sciences and are predominantly used in the field of cultural studies, such as internationalization, transnationalism, cosmopolitanism, materialization or synthesis. Aided by these critical tools, it is hoped the issue will depict, at least schematically, the socio-cultural reality within which Portuguese modernism emerged during the first few months of WWI, and trace its relationships with other artistic phenomena in Europe and beyond. In doing so, it highlights the contemporaneity of the Orpheu magazine with the earliest European modernist cultural manifestations, as well as its importance for the cultural history of Portuguese Modernism. Additionally, by re-visiting the generation of Orpheu in relation to a wider socio-cultural context with both a national and international scope and its diversified material and cultural production, particularly forms of artistic expression which have been less-examined with regard to the first generation of modernists, this issue has yielded new findings about the multifaceted dynamics of Portuguese modernism, adding to previous studies in this field (Dix & Pizarro, 2011; Rocha, 2013, 413-435).
Published amidst great political and social upheaval, the call of Orpheu’s proponents for an overhaul of literary and artistic practices testified to a period which is commonly regarded as marking the transition into a new reality for European culture. Virginia Woolf dated this turn to December 1910 (WOOLF, 1966: 320), Eric Hobsbawm identified 1914 as the end of the ‘era of empires’ and the beginning of the ‘era of extremes’ (HOBSBAWM, 1995), and for D. H. Lawrence, the old world ended in 1915 (LAWRENCE, 1923; 1960: 220). António Sousa Ribeiro’s article examines works produced by key figures of the generation of Orpheu in relation to this dissonant, changing European temporality at the time of “the Great War”. In turn, Steffen Dix’s article offers an account of the national context in which Orpheu appeared, arguing that the publication of the magazine functioned as a catalyst to sociocultural modernization in Portugal, regarding especially some ideas proposed by that generation’s leading figure, Fernando Pessoa. The War also features alongside other significant aspects of the changing sociocultural landscape of this historical period, notably issues of gender, in Irene Ramalho Santos’ article, which examines comparatively Orpheu and other international, transcontinental little magazines of the period. Similarly, Andrew Thacker’s article addresses contextual and material aspects of the little magazine understood as a world form, examining cross-culturally several characteristics of modernist magazines, including Orpheu.

As a meeting point of several literary tendencies concomitantly unfolding in Portugal in the early years of the twentieth century, Orpheu gave expression to different and sometimes divergent facets of Portuguese modernism, from the more advanced to those generally termed as arrière-garde. Some of the articles collected in this special issue argue for the heterogeneous nature of Portuguese modernism, which – as was the case with other early modernist manifestations, particularly those occurring in so-called peripheral contexts, i.e. more distant from the cultural centres of the day – conflated multiple temporalities and had a more diversified ideological framework and formal and thematic expression than has been acknowledged and critically examined. The plurality of this cultural phenomenon is also evinced by the variety of media through which modernist ideas, topoi and forms were expressed in the Portuguese cultural field, which encompassed different art forms and had a significant inter-artistic dimension. Although these facets of the magazine and the movement it heralded were highlighted by as important a figure from that generation as Almada Negreiros at the time of the first commemoration of the publication of Orpheu (Orpheu 1915-1965), they have not received much sustained critical examination, especially in the light of new findings that have emerged only recently. Accordingly, Patrícia Silva’s article explores the transnational links of writers and visual artists belonging to the generation of Orpheu to contemporary international artistic circles, tracing the impact of avant-garde movements such as Cubism, Futurism and Orphism on
some of their works. As well as the visual arts, expression in other media by the first Portuguese modernists also included music, as shown in Edward Ayres Abreu’s article about the composer Ruy Coelho, who knew several of the figures associated with *Orpheu* and whose modernist musical works have received very limited critical attention to date.

Finally, this special issue also proposes to examine the legacy of *Orpheu* and its generation; both the more immediate impact on the production of its contemporaries and its lasting significance for contemporary Portuguese culture. In its own time, *Orpheu* acted as a catalyst to several periodical publications, manifestos and other forms of cultural intervention attendant on the revitalized Portuguese cultural scene. Ricardo Marques’ article examines the magazines that emerged alongside and in the aftermath of *Orpheu*, leading up to *Portugal Futurista*, the magazine which gave continuity to its project of shaking the cultural establishment through exposure to advanced aesthetics and of re-affirming translocal links to the international avant-garde. Over 100 years later, *Orpheu* has become an almost mythical publication for Portuguese culture, encapsulating the emergence of modernism, and its centenary was therefore marked by numerous conferences, exhibitions and publications. Sílvia Laureano Costa and Jerónimo Pizarro’s article examines that legacy through the lens of Almada Negreiros – one of the most interventionist figures of that generation who continued to play an active role on the Portuguese cultural stage throughout the twentieth century and a key role in memorialising the magazine and the so-called *Orpheu* group –, focusing on its recurrent commemorations and future virtualities.

The recent centenary commemorations have occasioned a wealth of commemorative publications which have contributed in different ways and to different degrees to advance our knowledge regarding the *Orpheu* moment (*SARAIVA, 2017: 180-83; see bibliography). However, the specific context of their publication meant that the latter focused predominantly on the magazine as well as on the figures that contributed to it and intervened directly in its publication, and on its immediate context. By contrast, this issue proposes to examine the *Orpheu* phenomenon from a diversified set of angles which, in an effort to reconstruct a more nuanced and eclectic picture of early Portuguese Modernism, encompasses co-temporalities and co-spatialities converging on the emergence and proleptic aftermath of the magazine up to 1917 and beyond, encompassing less-studied aesthetic practices and forms of artistic expression of that period. Accordingly, the topics addressed in the contributions to this issue are pertinent to its underlying critical framework – a historiographically informed re-­visitation of the generation of *Orpheu* and the socio-cultural conditions attendant on the emergence of a Portuguese Modernism cradled in the European avant-garde – and obey the desire of its editors to explore the generational value of an evolving Portuguese Modernism through its many facets and cultural manifestations. As
such, it is hoped that the essays collected in this issue can contribute to the establishment of new lines of inquiry into the phenomenon of Portuguese Modernism, especially in the exploration of its generational continuities and divergences as well as its varied forms and media of cultural expression.

Lisbon, 12 May 2017

STEFFEN DIX & PATRÍCIA SILVA

Bibliography / 1


Bibliography / 2

Most recent publications about Orpheu


Acknowledgements

This special issue of Pessoa Plural is the outcome of the international workshop “1915 – Modernist Legacies and Futures” (see Annex I), which took place at the Catholic University of Portugal, in Lisbon, in 2015, as part of the exploratory project “1915 – The year of the ORPHEU: Mapping the socio-historical context of Portugal’s First Modernism” (2014-2015). We are grateful to the Foundation for Science & Technology (FCT) for the funding that enabled this event to take place. In this regard, we would also like to thank the Director of the Research Centre for Communication and Culture (CECC) of the Catholic University of Portugal, Peter Hanenberg, and Sónia Pereira for her selfless commitment in organizing this event, and the Director and members of the Directive Board of the Centre for Social Studies (CES) of the University of Coimbra for their support. Finally, we warmly thank all those who assisted us in elaborating this issue, notably, the contributors for their enlightening articles, their responsiveness and commitment throughout the preparatory process, and the editors of Pessoa Plural, Onésimo Teotónio de Almeida, Paulo de Medeiros, and Jerónimo Pizarro, for their kind invitation to co-
edit this special issue, and to the latter in particular for his exacting and helpful accompaniment throughout the final stages of editing. Special thanks also to Ricardo Marques for the original collage featured as the cover of this issue. Photo credit for the images from the two numbers of *Orpheu* in this issue to Al Richardson.
Annex I. Program of Workshop “1915 – Modernist Legacies and Futures”

Lisbon Workshop
“1915 – Modernist Legacies and Futures”
20 February 2015
Catholic University of Portugal, Lisbon
Room Sociedade Científica

9h45: Welcome and Introduction
Steffen Dix (Catholic University, Lisbon- CECC)
Peter Hanenberg (Catholic University, Lisbon- CECC)

Modernism at 1915 (morning sessions - English)

10h15: The Kinetic Impulse: Painting in the Light of Film, 1915
Christopher Townsend (Royal Holloway, University of London)

10h45: Modernism and the Periodical Scene in 1915
Andrew Thacker (Nottingham Trent University)

11h15: Coffee-Break

11h30: 1915 - Modernists and/at War
António Sousa Ribeiro (Centre for Social Studies, University of Coimbra)

12h00: Orpheu et al.: Modernism, Women, and the War
Maria Irene Ramalho (Centre for Social Studies, University of Coimbra)

1915 – 2015 Modernist Legacies and Futures (afternoon sessions - Português)

14h00: Sensacionismo e Vorticismo: Resistência e Afirmação pela Revista Modernista
Patrícia Silva McNeill (Centro de Estudos Sociais, Universidade de Coimbra)

Jerónimo Pizarro (University Los Andes, Bogota)

15h00: Coffee-Break

15h15: Os Guardadores de Orpheu: Memória e Divulgação
Silvia Costa (Universidade Nova de Lisboa, IELT)

15h45: Da Orpheu como Desafio à Posteridade
Jorge Fazenda Lourenço (Universidade Católica, Lisboa - CECC)