

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

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## Keywords

*Orpheu*, *Orpheu* generation, Avant-garde, Cubism, Futurism, Orphism, Intersectionism, Sensationism.

## Abstract

Considering the literary and artistic production of key figures from the *Orpheu* generation, this essay examines their transnational links to counterparts in the European avant-garde through acquaintance and epistolary networks. More specifically, it does so by focusing on the intersections between literature and the visual arts in works by writers and artists and the periodicals in which they published between 1915 and 1917, to argue that their aesthetic hybridity reflects the experimentalism in the arts of this period animated by the goal of creating “the total work of art”, which is central to European modernism and actively practised by the Portuguese modernists.

## Palavras-chave

*Orpheu*, Geração de *Orpheu*, Avant-garde, Cubismo, Futurismo, Orfismo, Interseccionismo, Sensacionismo.

## Resumo

Considerando a produção literária e artística de figuras centrais da geração de *Orpheu*, este ensaio examina as relações transnacionais que estas estabeleceram com os seus contrapartes na vanguarda europeia por meio de redes de familiaridade e epistolares. Mais especificamente, fá-lo ao focar as intersecções entre a literatura e as artes visuais nas obras destes escritores e artistas e nos periódicos em que publicavam entre 1915 e 1917, arguindo que o seu hibridismo estético reflete o experimentalismo nas artes deste período animado pelo fim de criar “a obra de arte total”, que preside ao modernismo europeu e foi ativamente praticado pelos modernistas portugueses.

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The brainchild of Fernando Pessoa and Mário de Sá-Carneiro, *Orpheu* erupted into the Portuguese cultural scene in 1915 with the avowed intention to ‘make a mark and agitate’ (SÁ-CARNEIRO, 2015: 181), enacting the “activistic moment” which Renato Poggioli deems characteristic of nascent avant-garde movements (POGGIOLI, 1968: 25). The correspondence which the Paris-based Sá-Carneiro and Pessoa kept from 1912 onward attests to their continued plans to publish the magazine, which in 1914 they contemplated entitling “Europa” to underscore its cosmopolitanism (SÁ-CARNEIRO, 2015: 231). The “activistic” effect of *Orpheu* is evinced by the reception the magazine received in the Portuguese press, ranging from disapproval to outright slander, attaining the ‘slap in the face of public taste’ effect of an avant-garde magazine despite conspicuously missing a manifesto. The absence of the latter has led some critics to place reservations on considering it an avant-garde magazine, since it lacked the interventionist element characteristic of this type of publication (PEREIRA, 1998: 102-03). However, the second issue of *Orpheu* announces a ‘Manifesto of the New Literature’ to be included in the third issue, which was never published. And in effect, there is a reference in Pessoa’s archive about two manifestos intended for the magazine, namely “Constatação Sensacionista”, attributed to Fernando Pessoa, and “Ultimatum (mandado de despejo)”, attributed to Álvaro de Campos, the heteronym Pessoa created expressly with the intention of agitating the Portuguese cultural milieu (PESSOA, 2009: 74). Although there is no complete text corresponding to the first manifesto, there are a substantial number of fragments in both Portuguese and English tracing the origins and explaining the tenets of Sensationism in Pessoa’s archive – some of which have the notation “Para Orpheu” (PESSOA, 2009: 176, ff.)– which were likely contributions towards that manifesto. The second manifesto, signed by Álvaro de Campos, was eventually published in *Portugal Futurista* (1917), though there are fragments with a similar tone to the published version of ‘Ultimatum’ which, according to Pessoa, were destined for a manifesto for ‘Europa’, the magazine he and Sá-Carneiro intended to launch in 1914 (PESSOA, 2009: 115). Additionally, the second issue of *Orpheu* has a more markedly avant-garde stance. Acknowledging this stance in a letter in English from May 1915 to an unidentified addressee, Pessoa states that ‘the second number of “Orpheu” draws perhaps too much, not on Futurist feelings, but on Futurist processes’, providing as examples of ‘the Futurist elements’, ‘the pictures (or whatever they are) of Santa Rita Pintor, and the scandalous typographic processes adopted by Mário Sá-Carneiro in his famous “Manucure”’ (PESSOA, 2009: 385).<sup>1</sup> Yet, he promptly adds, “the Portuguese

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<sup>1</sup> Although Pessoa does not identify his addressee, the fact that he thanks him for sending him ‘the prospectus of the “Poets’ Translation Series”’ and claims to ‘await with much interest the specimen number of the “Egoist”’ strongly suggests that the letter was addressed to the publisher John Lane, who published the series and the magazine. If this letter was sent, it is possible that Pessoa received both a number of *The Egoist* and of *Blast*, which the publisher was promoting at the time.

Sensationist Movement is a thing quite apart from Futurism and having no connection therewith" (PESSOA, 2009: 385). Pessoa's eagerness to signal aesthetic divergence from that international movement leads him to create a new *ism*, Sensationism, in a move which is akin to that which led to the creation of Vorticism by Wyndham Lewis and Ezra Pound in Britain.

Therefore, *Orpheu* and Sensationism, the artistic movement that became associated with the magazine, shared in the 'activistic' momentum of the pre-war avant-garde, as well as in its cosmopolitanism, since its contributors had close links to contemporary international artistic and literary movements which will be scrutinized further in this essay. Another trait that aligns the magazine and its coterie with the early European avant-garde is the fact that they reflect the cross-fertilization between literature and the visual arts which was characteristic of emergent movements in the first decades of the twentieth century. Accordingly, the magazine included artwork by some Portuguese visual artists alongside its literary content: the cover of the first issue (March 1915) was designed by José Pacheco; and the second issue (June 1915) included plates of collages by Guilherme de Santa-Rita (*alias* Santa-Rita Pintor), which combine a formal Cubism with Futurist titles and subtitles, and in one of them a reference to Intersectionism, a home-grown aesthetic devised by Pessoa represented in the same issue by his poem "Chuva Oblíqua" [Oblique Rain], which will be discussed further ahead. Similarly, the planned third issue of *Orpheu*, which remained unpublished due to lack of funds (and common volition) but for which proofs were set in 1916, was to include artwork by Amadeo de Souza-Cardoso, as corroborated by the photographic reproductions of four paintings found in the painter's archive, which are thought to have been intended to feature as *hors-textes* in that issue.<sup>2</sup> In effect, if the third issue of the magazine had been published, it would have included artworks which, based on the reproductions of Amadeo's paintings, would have further enhanced its avant-garde profile with their innovative Cubist style.

### Amadeo de Souza-Cardoso

Amadeo de Souza-Cardoso was hailed as "Portugal's first discovery in the XX<sup>th</sup> century" by the youngest contributor to *Orpheu*, José de Almada Negreiros, who claimed that it was thanks to the painter that the loosely-linked group who

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<sup>2</sup> On the works by Amadeo that might have been intended for the third number of *Orpheu*, see "Nota editorial" by DIX, in *Orpheu: Edição fac-simile edition* (2015) and SOARES (2015: 103-108). Marta Soares argues this hypothesis convincingly based on the similarities between the descriptive subtitles alongside the photographic reproductions of four paintings found in Amadeo's archive – which she argues were intended for use as *hors-texte* in *Orpheu* 3 – and those that accompanied the reproductions of Santa-Rita Pintor's collages in the second issue of *Orpheu*, and based on reproductions of Amadeo's paintings found in Almada's archive, with some small variation (SOARES, 2015: 105).

gathered around the magazine managed to avoid being ‘just another group of poets’ (NEGREIROS, 1993: 9). Like Sá-Carneiro, the visual artists who contributed or planned to contribute to *Orpheu* spent periods in Paris and had first-hand contact with major figures and artistic movements in that epicentre of the European avant-garde. Amadeo, who enjoyed the longest residency, came into early contact with the leading advanced aesthetics in the visual arts of the time. Soon after arriving in Paris in 1906, he began associating with avant-garde artists such as Modigliani, Brancusi, Picasso, Gris, Robert and Sonia Delaunay, gaining access to the international circuit of art exhibitions and international prominence as an avant-garde artist. He exhibited in the *Salon des Independents*, in 1911-1912, and the *Salon d’Automne*, in 1912. In 1913, he took part in the International Exhibition of Modern Art also known as “the Armory Show”, selling seven of the eight paintings he exhibited. That same year he exhibited in the *Herbstsalon* of the *Der Sturm* Gallery and, in 1914, at the London Salon of the Allied Artists’ Association (June-July). The three paintings he showed in London elicited the following comment from the sculptor Henri Gaudier-Brzeska, “Amadeo has as much colour as Kandinsky and of a richer kind in his *Musiciens de Nuit*. Whereas Kandinsky always uses the same palette – at least in his works here – Cardoso tones it down to perfection in his *Jardinier*, a jewel of warm blue agitated in a fresh motion” (Henri GAUDIER-BRZESKA, *The Egoist*, 15-Jun-1914, quoted in ALFARO, 2007: 203).<sup>3</sup> His comment highlights Amadeo’s use of colour, which he considers more effective than Kandinsky’s in giving vibrancy and movement to his paintings. The fact that Amadeo’s paintings received such praise from Gaudier-Brzeska, a leading figure from the London Vorticists, who had just launched the avant-garde magazine *Blast*, is telling of the affinity between the work of the Portuguese artist and contemporary advanced artistic movements.

Amadeo’s strong colours also reflect his aesthetic affinity with the Orphic Cubism of Robert Delaunay, whom he befriended in 1910, distinctively known for its simultaneous colour contrasts. According to Jean Cassou:

Il y a donc, avec Souza Cardoso, une participation d’expression portugaise à ce grand concours d’inventions plastiques qu’a été notre Cubisme. Participation [...] que, parmi les variétés du cubisme, on peut classer du côté orphique. Cette tendance lyrique et dynamique de Souza Cardoso ira s’accroissant, et on ne s’étonnera pas de rencontrer chez lui des cercles chromatiques proches de ceux de Robert Delaunay [...]

(CASSOU, 1959: preface, 1)

[With Souza Cardoso there is a Portuguese contribution to that big contest of creations in the visual arts that was our Cubism. A participation which, amid the varieties of Cubism, can be considered as belonging to the Orphic side. This lyrical and dynamic tendency of

<sup>3</sup> The two paintings mentioned by Gaudier-Brzeska were lost and only the third, entitled *Les Oeillets ou Dame ou La Fille aux oeillets* (an earlier painting from 1913), survived.

Souza-Cardoso will become more pronounced to the extent that chromatic circles similar to those of Robert Delaunay also feature in his works.]

Their friendship continued in Portugal, where they sought refuge from the war. Its outbreak brought Sá-Carneiro, Souza-Cardoso, and the other artists back from Paris, setting the scene for a fruitful encounter with locally-based writers and visual artists who shared a common goal of rejuvenating the Portuguese cultural milieu. That meeting of creative minds materialised in the magazine *Orpheu*, which “publicly registered their opposition to the reigning post-symbolist aesthetics of the day” (SAPEGA, 2011: 55). The months that straddled the launch of the two issues of *Orpheu* also coincided with the arrival of Robert and Sonia Delaunay in Portugal in the late spring of 1915. Upon landing in Lisbon in May 1915, the couple met with several members of the *Orpheu* group interested in their work and eager to develop collaborations. According to Joana Leal, “[a]t the *Brazileira do Chiado* café, the Delaunays met various artists and poets who were involved in the inaugural issue of the magazine *Orpheu*, whose publication in March would be one of the primary motives behind their move to Portugal. This group included Almada Negreiros, Mário de Sá Carneiro and José Pacheco.” (Cf. LEAL, 2015: 207). In particular, according to Ellen Sapega, their arrival was instrumental in “allowing fresh opportunities for viewing new works”, which “were undoubtedly important for both Fernando Pessoa and José de Almada Negreiros, for whom new contact with visual media would serve as an important supplement to their literary experiments” (SAPEGA, 2011: 56).

By late May, the Delaunays had settled in Vila do Conde at the invitation of Eduardo Viana, another artist from their Paris circle based in Minho (Cf. LEAL, 2015: 205), not far from Amadeo’s ancestral home in the north of Portugal and, enthralled with the Mediterranean light and local colour, began painting intensively, producing some of their most accomplished simultaneist works. They regularly corresponded with the painter for the length of their stay in Vila do Conde into early 1916, and during the summer they spent between Galicia and Minho. The correspondence largely pertains to their plans for itinerant exhibitions –“Expositions Mouvantes”– throughout Europe, under the aegis of the artists collaborative “Corporation Nouvelle”, which also included Viana and Almada. It attests to a great degree of aesthetic affinity, encapsulated in Souza-Cardoso’s declaration in a letter from 28 Aug 1916, “J’aime vraiment votre art” [I truly love your art], and evinced in the preponderance of chromatic circles and the simultaneous quality of his paintings from this period (FERREIRA, 1981: 186).

### **José de Almada Negreiros**

Almada also corresponded with the Delaunays. In his first letter to them, from September 1915, he praises the colours he had seen in their works during their stay

in Lisbon, in particular those of Sonia Delaunay, to whom he was especially drawn. In a letter to Eduardo Viana from 27 Jan 1916, he dedicates a poem to Mme Delaunay which evokes ‘des cercles-soleil’ [the sun-disks], “des disques-lumière” [the light-discs] in her paintings (FERREIRA, 1981: 106). In another letter to her from 23 April 1916, he states, “J’ai beaucoup travaillé la couleur simultanée” [I have worked extensively on the simultaneous colour] (FERREIRA, 1981: 175), signalling his allegiance to the simultaneism practised by the couple by subtitled *Os Saltimbancos*, his contribution to the single issue of *Portugal Futurista* (1917), “Contrastes simultaneus” [Simultaneous Contrasts]. Referring to *Cena do Ódio* [The Scene of Hate], intended for the third issue of *Orpheu*, in another letter from the previous month, he states,

Je pense toujours à nos poèmes de couleurs, mais je sais que j’en ai pas encore fait un digne de ma gloire avec votre belle collaboration. [...] Et nos ballets? [...] Je sens dans vos tableaux les beaux gestes de mes ballets simultaneistes. [...] Je travaille toujours, toujours, enchanté par votre inspiration.

(FERREIRA, 1981: 108)

[I constantly think of our poems of colours, but I know that I haven’t yet accomplished one worthy of my glory with your beautiful collaboration. And our ballets? In your paintings I feel the beautiful gestures of my simultaneist ballets. I work all the time, all the time, enchanted by your inspiration.]

As this statement shows, her paintings provided inspiration for the works he produced during that period, notably ballets such as the “Ballet Véronèse et Bleu” that features in a list of works in the last page of his *Manifesto Anti-Dantas*, which he dedicated to her. Moreover, Almada aspired to undertaking an artistic collaboration with Sonia Delaunay similar to those she had produced with Cendrars such as *Zénith*, which he mentions in one of his letters to her, proposing “Poèmes Portugais por Mme Sonia Delaunay-Terk e José de Almada-Negreiros” as the title of their collaborative work in a letter from 30 May 1916 (FERREIRA, 1981: 177). Although these projects did not take place and the collaborative partnership with Sonia Delaunay did not, in effect, materialise, they were not fruitless for, as noted by Mariana Santos, “Negreiros’ creative work between the ages of 22 and 28 was highly marked by his understanding of the Delaunay’s artistic ideas and by his interpretation of Futurism. In fact, Almada Negreiros combined Delaunayan Orphism and Italian Futurism, reinventing both into a single entity” (SANTOS, 2015: 253). According to the critic, works such as *Saltimbancos* (1916), *A Engomadeira* (1917), and *K4 Quadrado Azul* (1917), as well as the two poems entitled “Mima Fataxa” published respectively in the “Frisos” section of *Orpheu* 1 (1915) and in *Portugal Futurista* (1917), reflect this aesthetic imbrication (SANTOS, 2015: 254).

In the artist book *Orpheu 1915-1965*, which he devised to commemorate the fiftieth anniversary of the magazine, Almada claims, “[h]á quem persista em que

*Orpheu* foi o início de um epocal das letras, quando, afinal, era já a consequência do encontro das letras com a pintura” [there are those who persist in saying that *Orpheu* was the beginning of a literary era when, in effect, it was already the result of a confluence between literature and painting] (NEGREIROS, 1993: 8). As writer and visual artist, Almada embodied the said confluence better than any other figure of that generation. Accordingly, the title of his contribution to the first issue, ‘Frisos’ [Friezes], argues Sapega, refers to the “texto como um objecto visual” [text as a visual object] and underscores the influence of the visual arts, which is reinforced by the fact that he identifies himself as a “desenhador” [draughtsman] in the subtitle (SAPEGA, 1992: 23). In effect, the painterly quality of the writing, particularly noticeable in the use of colour and pictorial motifs, leads her to propose the term “scenes” for this series of micro-texts (SAPEGA, 1992: 16, 18-19). Based on Almada’s contribution, she concludes that ‘é pela incorporação de motivos plásticos que todos os poetas de *Orpheu* tentam conseguir uma maior objectividade poética’ [it is through the incorporation of motifs from the visual arts that all the poets of *Orpheu* try to achieve a greater degree of poetic objectivity] (SAPEGA, 1992: 24). While not applicable to all the writers who contributed to the magazine in that not all of their work was directly influenced by the visual arts, her contention aptly describes the contributions of its founders. In effect, Pessoa and Sá-Carneiro incorporated not only motifs but also formal procedures from contemporary visual arts’ movements into the poetry they published in *Orpheu*. Reflecting the impact of those movements, their contributions constituted the most productive instances of cross-fertilization in the literary field featured in the magazine.

### Fernando Pessoa & Mário de Sá-Carneiro

Almada’s claim about the confluence of visual and literary elements underpinning *Orpheu* is substantiated by Pessoa, who acknowledges the input from the visual arts on Sensationism, the name of the aesthetic he associates with *Orpheu*. In a text addressed to an international readership, he states

[a]s to our influences from the modern movement which embraces cubism and futurism, it is rather owing to the suggestions we received from them that [sic] to the substance of their works properly speaking. *We have intellectualised their processes.* The decomposition of the model they realise (because we have been influenced, not by their literature, if they have anything resembling literature, but by their pictures), we have carried into what we believe to be the proper sphere of that decomposition – *not things, but our sensations of things.*

(PESSOA, 2009: 403)

The avowed influence of Cubist and Futurist painting is evident in Pessoa’s formulation of the formal processes deployed by the Sensationists in this passage, namely the “decomposition of the model”, originally introduced by the Cubists,

and the primacy of the “sensations”, which echoes Boccioni’s claim that the dynamism of futurist art is “based on sensation” (BOCCIONI, *Pittura e Scultura futuriste (Dinamismo plastico)*, quoted in PIZARRO, 2011: 29). According to Jerónimo Pizarro, this manifesto dating from 1914, which advanced Boccioni’s theories about “the interpenetration of planes, dynamic complementarity and simultaneity, could have been written by Pessoa” (PIZARRO, 2011: 29). If it was known to Pessoa, possibly through Sá-Carneiro, who was in Paris at the time, it could potentially have acquainted him with some of the “pictures” whose influence he avows in the above passage, since it featured reproductions of works by several futurist artists.

However, whilst acknowledging the said cubist and futurist influences, Pessoa is equally intent on distinguishing the formal processes of the Sensationists from those of the Cubists and Futurists. Accordingly, he shifts the focus of the process of decomposition from the concrete object, as is the case with Cubism, to the more abstract decomposition of the sensations provoked by the object – encapsulated in the expression, “*not things, but our sensations of things*”. Moreover, he counters “the style of the impression”, which Boccioni ascribes to the futurist rendering of the “dynamic form” of the sensation, with an emphasis on intellectual processes, as suggested by the expression, “*we have intellectualised their processes*” (PIZARRO, 2011: 29). Pessoa’s characterisation of Sensationism relies on “incremental self-differentiation”, a term employed by Miranda Hickman to characterise the positioning of the English Vorticists in relation to the Cubists and the Futurists (HICKMAN, 2005: xviii). The goal of differentiation from a hegemonic Futurism, which he shared with the Vorticists, is likely what led Pessoa to acquire both issues of *Blast* (1914-1915) – advertised as a “Death Blow to Impressionism and Futurism” (O’CONNOR, 1914: 788). In an effort to distance themselves from the impressionistic quality they criticised in Futurism, the Vorticists turned to geometry, which drew them nearer to the Cubists. In “The Wisdom of Poetry” (1912), Pound claims “[w]hat the analytical geometer does for space and form [...] the poet does for the states of consciousness”, an objectivity which he subsequently identifies with Imagism (HICKMAN, 2005: 1). Similarly, Pessoa resorts to geometrical analogies derived from Cubism to describe the *modus operandi* of the Sensationists, claiming that

Every sensation (of a solid thing) is a solid body bounded by planes, which are inner images (of the nature of dreams – two dimensioned), bounded themselves by lines (which are ideas, of one dimension only). *Sensationism pretends, taking stock of this real reality, to realise in art a decomposition of reality into its psychic geometrical elements. [...]*

What is the process to be adopted to realise sensationism? [...]

Intersectionism realised it by attempting to realise the deformation which every cubic sensation suffers by the deformation of its planes. Now every cube has six sides: these sides, looked at from the sensationist standpoint, are: the sensation of the exterior object as object, quâ object; the sensation of the exterior object quâ sensation; the objective ideas associated to this sensation of an object; the subjective ideas associated to this sensation –



i.e., the 'state of mind' through which the object is seen at the time; the temperament and fundamentally individual mental attitude of the observer; the abstract consciousness behind that individual temperament

(PESSOA, 2009: 153-54).

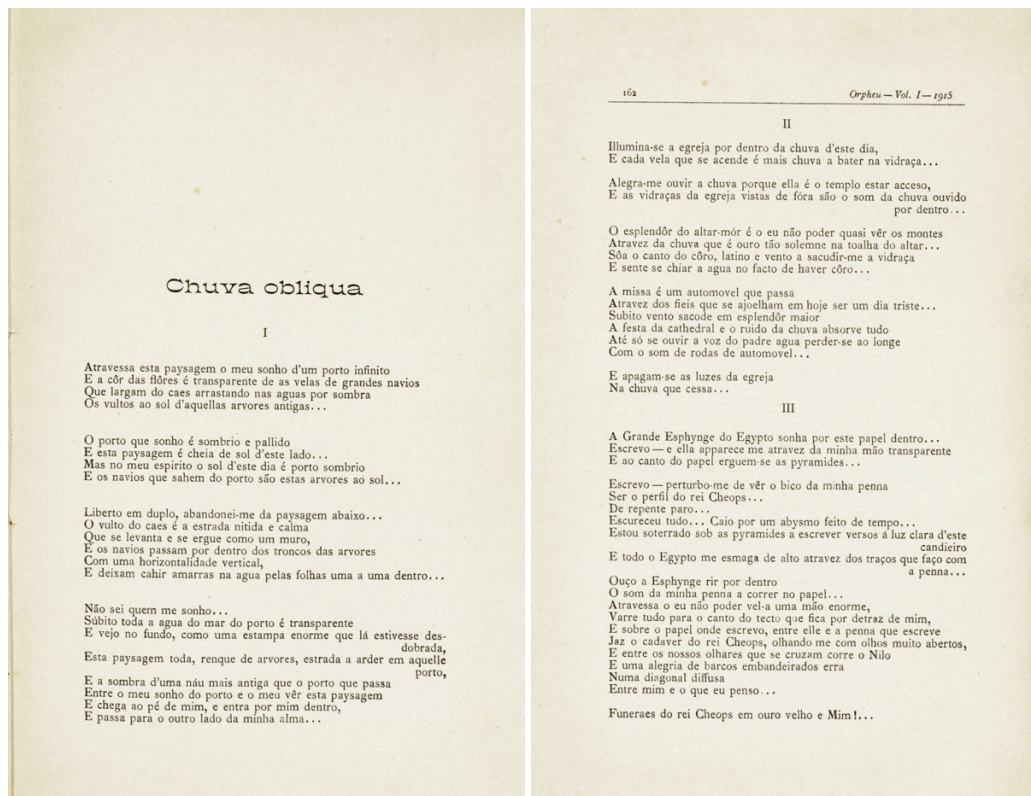
Evoking the geometrical figure of the cube, Pessoa's description of Intersectionism, the compositional technique of Sensationism, in this excerpt resembles the Cubist practice of "breaking objects into their component parts, and by thus projecting several aspects of these objects, an expanded selection of their structural properties, onto the visual field of a canvas" (DIJKSTRA, 1978: 67, 68). Pizarro argues that "intersectionism is the current in which the influence (on Pessoa) of Pablo Picasso, Georges Bracques and Juan Gris is most clearly observed" which, according to him, occurred 'through the literary and theoretical mediation of Apollinaire, for example, or even the ascendancy of Futurism and Vorticism, through their manifestos and programmatic texts' (PIZARRO, 2011: 27). However, despite the parallels between Intersectionism and the formal procedures adopted by Picasso, Bracques and Gris, Pessoa resists their efforts to fully eliminate subjectivity and isolate the thing in itself as proposed by Bertrand Russell, whose theories of perception of objects exercised a major influence on analytical Cubism. By contrast, he emphasises "the subjective ideas" associated to the sensation such as state of mind, temperament and mental attitude. In exploring the subjective decomposition of sensations, Intersectionism approaches the position of some futurist painters, notably Boccioni, who explored that same process in the series of paintings entitled *States of Mind* (1911), and argued in *Futurist Painting and Sculpture* (1914), "the principle of pictorial emotion is in itself a state of mind. It is the organization of the plastic elements of reality interpreted through the emotiveness of their dynamism [...]. It is the lyrical relativity of the movements of material, expressed through forms" (TISDALL & BOZZOLLA, 1978: 43-44). Additionally, the principles upheld by Pessoa are also akin to the "mental-emotive impulse" which Wyndham Lewis identifies with Vorticism and, like this aesthetic, reflect an understanding of the decomposition of the object which is closer to that purported by Jean Gleizes and Albert Metzinger in *Du 'Cubisme'* (1912):

There is nothing real outside ourselves; there is nothing real except the coincidence of a sensation and an individual mental direction. [...] Far be it from us to throw any doubts upon the existence of the objects which strike our senses; but, rationally speaking, we can only have certitude with regard to the images which they produce in the mind. [...] An object has not one absolute form; it has many. It has as many as there are planes in the region of perception.

(Metzinger and Gleizes, *On 'Cubism'*, quoted in HERBERT, 2000: 11)

Pessoa's Intersectionism was actualized in "Chuva Oblíqua" [Slanting Rain], published in the second issue of *Orpheu* (June 1915). This multi-part poem is

structured as a series of overlaid contrasting scenes, which encompass both the physical reality and imaginary or mental experiences associated with different states of mind simultaneously perceived by the speaker. A case in point is the first section of the poem, in which a sunlit countryside landscape surveyed by the speaker is intersected by a dreamt sombre seascape, leading to an overlaying of details from both scenes encapsulated in the lines, “E os navios passam por dentro dos troncos das árvores / Com uma *horizontalidade vertical*, / E deixam cair amarras na água pelas folhas uma a uma dentro...” (PESSOA, 1979: 117, my emphasis).



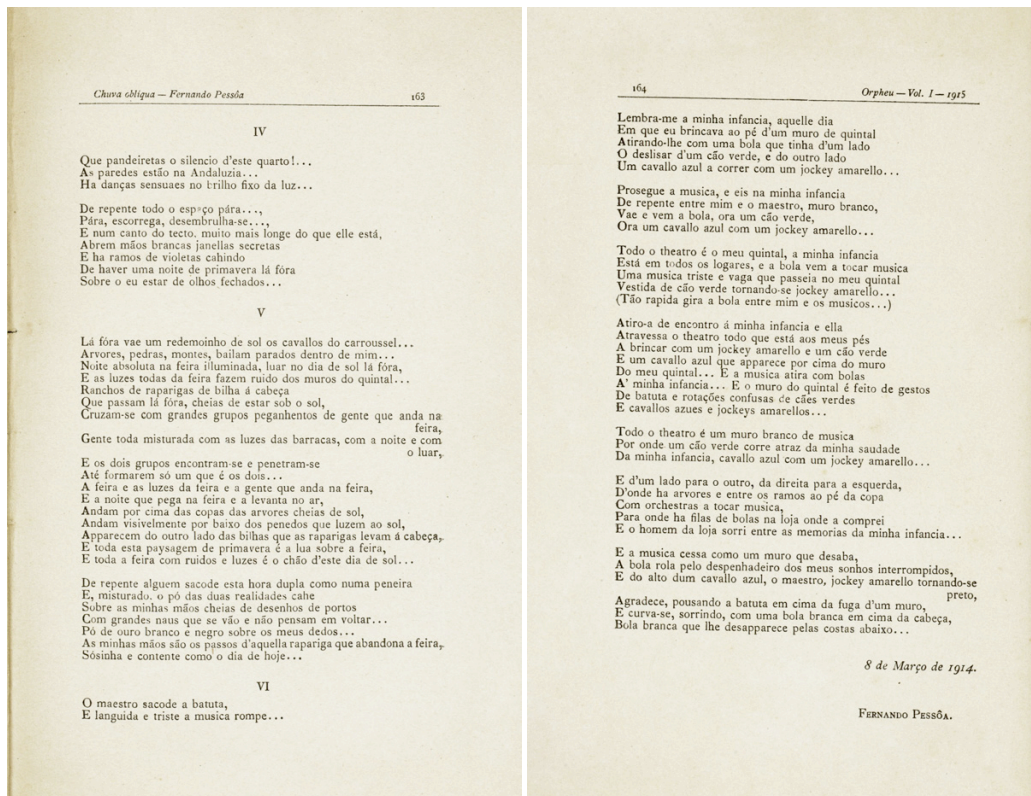


Fig. 1: Facsimile of the pages with “Chuva Oblíqua” by Fernando Pessoa.

The interpenetration of vertical and horizontal planes produced by the juxtaposition of the two scenes in the first part of “Chuva Oblíqua” produces what the speaker terms a “vertical horizontality”, which evokes the overlapping, slanting lines characteristic of analytical Cubism, encapsulated in the very title of the poem. Cubism was a topic of interest for the two friends, which features in their correspondence around this time. In a letter to Pessoa from 10 March 1913, Sá-Carneiro comments on the “curvas picarescas” [picaresque curves] in Picasso’s *Man with a Violin* (SÁ-CARNEIRO, 2015: 97), mockingly alluding precisely to the slanting lines in the painting. In another letter dated from 25 March, he claims to agree with the views Pessoa expressed about Cubism in his previous letter, saying that he had heard about the painter Pessoa had mentioned, Amadeo Souza-Cardoso, through Santa-Rita, and adding that he had seen some of his paintings in the *Salon d’Automne* (SÁ-CARNEIRO, 2015: 118).<sup>4</sup> Most likely, Pessoa read about Amadeo in the “cubist page” featured in the magazine *Teatro* which he had sent Sá-Carneiro and which seems to have triggered their discussion (SÁ-CARNEIRO, 2015: 95). Pessoa’s emulation of the cubist style in the lines quoted above resembles the geometrical shapes in Amadeo’s *Barcos* [Boats], a painting from 1913, therefore contemporary with Pessoa’s reference to the painter in the aforementioned letter.

<sup>4</sup> Since Pessoa’s letters to Sá-Carneiro have been lost, it is not possible to confirm his statements about Cubism, nor his sources.

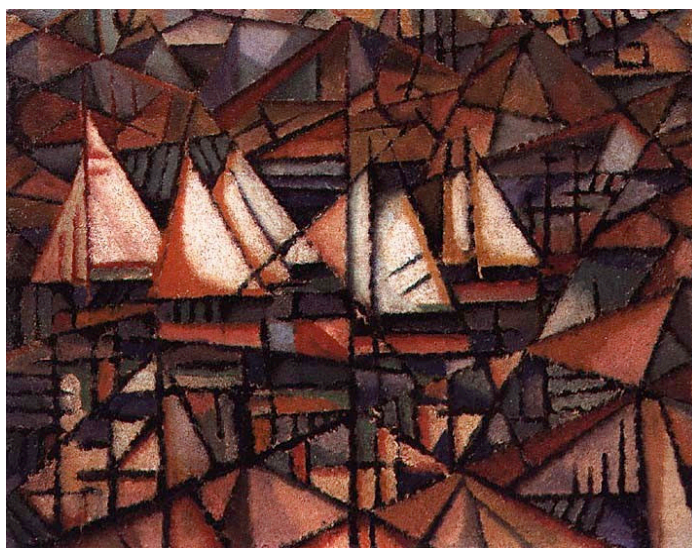


Fig. 2: Amadeo de Souza-Cardoso, *Barcos* (1913), Centro de Arte Moderna José de Azeredo Perdigão, Fundação Calouste Gulbenkian.

The striking resemblance between the images evoked lyrically and pictorially by Pessoa and Amadeo respectively could partly derive from Pessoa having seen this or other paintings of his from this period, either in *Teatro* or in reviews or the catalogue of the *Salon d'Automne* of 1912, possibly sent by Sá-Carneiro who had gone to see that exhibition. However, it is more plausible that the plastic affinities between the scenes depicted in Pessoa's poem and in Amadeo's painting originate in their shared engagement with the Cubist motif of 'figures [...] intersecting, overlapping, interlocking [...] building up into larger and fluctuating configurations' (ROWE and SLUTZKY, cited in HENDRIX, 2004: 226).<sup>5</sup>

The following section of "Chuva Oblíqua" intersects a dark stormy exterior and a church interior lit up for mass, which is metaphorically equated with a car driving past the kneeling churchgoers, "A missa é um automóvel que *passa /Através* dos fiéis que se ajoelham em hoje ser um dia triste..." (PESSOA, 1979: 117). The disturbance of a longstanding Catholic tradition through the intrusion of such a symbol of modernity and the embodiment of the futurist obsession with speed could be construed as a critique of the destruction of the past and tradition which Marinetti advocated for Futurism. Thematically, the scene calls to mind "the street pavement, soaked by rain beneath the glare of electric lamps", described in "The Technical Manifesto of Futurist Painting" (TISDALL & BOZZOLLA, 1978: 42), and the verses quoted above emulate "the simultaneous compenetration of planes" and "force-lines" practised by the futurist painters, as represented in Boccioni's *The Forces of the Street*, *Simultaneous Visions* and *The Street Enters the House* (COEN, 1988: 136, 251). Dating from 1911, when Boccioni visited Paris, these paintings reflect the

<sup>5</sup> Marta Soares draws a comparison based on style between "Chuva Oblíqua" and "Chalupa", another painting by Amadeo from 1914, relating their practices to Rimbaud's technique of intercalation deployed in "Marine", likely emulated in both works (SOARES, 2014: 70-71).

lessons he learnt from Cubism and in particular Robert Delaunay, emulating the representation of buildings from various perspectives in the latter's Eiffel Tower series, notably *Tour Eiffel* and *Champs de Mars: La Tour rouge*. These paintings illustrate Delaunay's "attraction to windows and window views, linked to the Symbolists" use of glass panes as metaphors for the transition from internal to external states, which is also Boccioni's preoccupation in the aforesaid paintings, as well as Pessoa's in this section of "Chuva Oblíqua" (BLESSING, 2012-2013). *The Street Enters the House* was reproduced in a review of the 1912 Futurist exhibition at the Parisian gallery *Bernheim Jeune*, written by the well-known writer Aquilino Ribeiro and published in the popular magazine *Ilustração Portuguesa* (11 March 1912).<sup>6</sup> Given that Sá-Carneiro and some of his other acquaintances in Paris attended this event, Pessoa would have likely read the review. Therefore, if he was familiar with *The Street Enters the House* through this source, the intersection of the exterior and interior scenes in this section of "Chuva Oblíqua" could potentially emulate the interpenetration of internal and external planes of buildings depicted in the painting. Aside from reproductions of several paintings by the Futurists, the review included direct quotations from the exhibition catalogue, notably regarding the "simultaneidade dos estados de consciencia" [simultaneity of the states of consciousness] and the "sensação dinâmica e intuitiva" [dynamic and intuitive sensation] of futurist painting (RIBEIRO, 1912: 346).

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<sup>6</sup> I would like to thank Ellen Sapega for first drawing my attention to this review. Steffen Dix also refers to it in his article included in this issue. Drawing on a letter from Santa-Rita, published in *Ideia Nacional* on 4 May 1916, he claims elsewhere: 'há vários indícios de que, o mais tardar durante esta exposição foram estabelecidos contactos entre o fundador do Futurismo e alguns jovens artistas portugueses' [there is some evidence of contacts established between the founder of Futurism and some young Portuguese artists occurring during this exhibition at the latest] (DIX, Jan. 2017: 49).



que percorrem. Um cavalo a galope terá, não quatro patas, mas vinte e a sua carreira é triangular. Em suma, em teoria o espaço não existe, milhares de quilómetros separam uma casa do sol, mas isso não impede que o futurista a engaste no disco solar. Além d'isso não ha mais opacidade nos corpos. Os olhos do artista enxergam como os raios X. Sobre a queixada do interlocutor vê-se passar a trote a azemola que vae além no cabo da rua. Os nossos corpos entram nos canapés e os canapés entram nos nossos corpos. O autobus lança-se atravez das casas que ultrapassa e por sua vez as casas precipitam-se sobre o autobus e fundem-se com ele.

Modestamente o futurista pretende reentrar na vida d'onde desertaram os artistas de Rafael para cá. Para isso a arte renegará o passado e colaborará com o seculo, na dominação, na vontade, traduzindo as multidões torrencias, o seu notambulismo electrico, os trens loucos e as grandes ilhas desamarradas que são os transatlânticos. O futurismo quer representar a vida moderna por impressões psicicas e totaes, sem analyse, nem ótica. Quer, emfim, imitar o gesto do Creador do nada, sem nada arrancar o tudo, mas o tudo que seja d'hoje, erratico, selvagem, de aço e luz electrica. Nada das suavidades falaciosas do repouso, nada de curvas volutuosas, da elegante firmeza das retas. Tudo em ebulição, em fuga, arrastando o seu eu, a galopar, um galope doído, que nem o pensamento tem o direito de obstrair n'uma das suas infinitas posições do espaço.

Ha todavia n'esta escola, que acaba de estalar em Paris como uma bomba, alguma coisa de util e bem intencionado. A característica do nosso seculo é efetivamente o movimento. A mobilidade, a rapidez, a ação são tão nossas como dos gregos eram a placidez, o repouso, a serenidade. Nós somos soffregos, enquanto que os antigos eram moderados. Nós somos vitimas da insatisfação e eles eram-no da saciedade. Nos nossos dias o homem

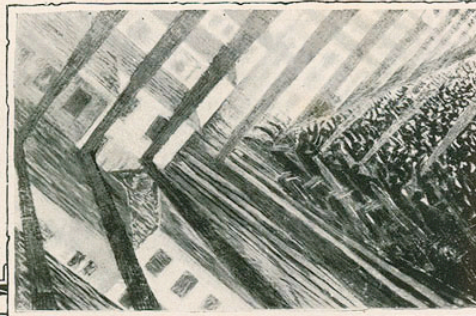
vô nos bons tempos da Grecia, de Roma e de Florença o homem peripatetisava. Onde eles tinham a elegante quadriga, a galéra, nós temos o expresso de 100 á hora, o aeroplano de 150; para eles as termas, o acubito, os columbarios, os ginasios onde se cultivava a forma; para nós o automovel, o ascensor electrico, a cosinha *saignante*, a casa de dez andares. As epocas são essencialmente diferentes. Por isso a arte antiga se inspirava em linhas de abandono e em imobilidades elegantes, por isso a arte d'hoje deve procurar o jogo das forças, a instantaneidade das coisas. N'isto o futurismo é um sinal de alarme aos artistas que persistem em pintar com os pinceis de Van Dyck ou Velasquez. A vida é outra, os simbolos e as representações devem ser outras. Nós estamos fartos do convencional, do hieratico, da etiqueta abaixo da obra d'arte. Os Amôres, as Caridades, as Historias, as Preces, tudo é baifo na nossa era nevrotica e de ciencia. Depois do impressionismo e outras escolas anciosas de novidade os futuristas, loucos e irritantes, teem o prestimo de esquisar corajosamente a teoria nova da arte. São precusores pedantes e ilogicos, mas trouxeram *quand mène* uma revelação. A revelação foi impôr como principio supremo de escola o carater da epoca.

Os futuristas são sectarios formidaveis que espalham as suas idéas a sóco, pela conferencia, pelo jornal, pelo manifesto. Até onde vae a sua fiducia dil-o esta peroração de Marinetti, patriarca do futurismo:

«Um dia virá em que o quadro não ha de bastar. A sua imobilidade aparecer-nos-ha como um anacronismo ridiculo, no movimento vertiginoso e crescente da vida. A vista humana, perceberá a cor como um sentimento. As côres, multiplicando-se, não terão necessidade de formas para serem percebidas e compreendidas. Porêmos então de parte télas e pinceis. E em vez de quadros ofereceremos ao mundo pinturas gigantesecas efemeras, formadas por archotes incandescentes, refletores electricos e gazes policromos, os quaes harmonisando suas grinaldas, suas espiraes, sua ramagem no arco do horizonte, encherão de entusiasmo a alma complexa das multidões futuras.»

Paris 17 fev.

AQUILINO RIBEIRO.



1—A rua entra pela casa, por Boccioni 2—A revolta, por Russolo

Fig. 3. Boccioni, *The Street Enters the House*, in Aquilino Ribeiro, "A Pintura Futurista", *Ilustração Portuguesa*, n.º 316, 11 March 1912, p. 347.

Absorbing the lessons from Futurism, in the course of “Chuva Oblíqua” Pessoa’s Intersectionism becomes increasingly dynamic, as evinced by the subsequent sections of the poem. In the third section, the dynamic quality of the intersection of the planes is grammatically conveyed by the use of the verb “errar” [to wander] in the lines, “E uma alegria de barcos embandeirados erra / Numa diagonal difusa / Entre mim e o que eu penso...” (PESSOA, 1979: 120). The interval between the speaker and his thoughts drawn by the slanting orientation of a school of boats signals the *topos* of the dissociation of the self. Conversely, the following section of the poem displays an integrative movement whereby the slant visually represents the interpenetration of the two groups of people depicted in the daylight and night time scenes:

Ranchos de raparigas de bilha à cabeça  
 Que passam lá fora, cheias de estar sob o sol,  
 Cruzam-se com grandes grupos peganhentos de gente que anda na feira,  
 Gente toda misturada com as luzes das barracas, com a noite e com o luar,  
 E os dois grupos encontram-se e *penetram-se*  
*Até formarem só um que é os dois...*

(PESSOA, 1979: 121, my emphasis)

The dynamic quality of the intersections is epitomised by the line “Lá fora vae um redemoinho de sol os cavallos do carroussel...” [A swirl of sun the carrousel horses outside], which fuses the whirling movement of the sun and of the carrousel (PESSOA, 1979: 120). The motif of the funfair and the image of the sun-drenched country girls with pitchers on their heads ascribe a celebratory quality to this section of the poem, which is expanded through the imagery of music and dance that pervades the ensuing section. The shift from a dissociative to an integrative Intersectionism in “Chuva Oblíqua” is comparable to the transition in Delaunay’s paintings from a so-called ‘destructive’ phase, associated with the fragmented planes of the aforementioned Eiffel Tower series, to a “constructive” one, materialised in *Simultaneous Windows on the City* (1912). Referring to the *Simultaneous Windows* series, “Delaunay stated that these works began his ‘constructive’ phase, in which he juxtaposed and overlaid translucent contrasting complementary colors to create a synthetic, harmonic composition” (Blessing, 2012-2013). The affinities between the Intersectionist exercises in “Chuva Oblíqua” and aspects of Orphism denote Pessoa’s awareness and engagement with new developments in late Cubism. That he was familiar with the aesthetic coined by Apollinaire in response to Delaunay’s pictorial style is corroborated by his reference to it in a fragment from a Sensationist manifesto destined for the magazine “Europa”, which he and Sá-Carneiro intended to launch in 1914 (PESSOA, 2009: 115). The fact that Pessoa lists this *ism* alongside Futurism and Cubism as part of the mainstream artistic movements he attempts to eschew shows that he considered it as significant an aesthetic as theirs.

The final section of “Chuva Oblíqua” displays a series of chromatic effects which resemble the colour-based Simultaneism characteristic of Orphism:

Todo o teatro é o meu quintal, a minha infância  
 Está em todos os logares, e a bola vem a tocar musica  
 Uma música triste e vaga que passeia no meu quintal  
 Vestida de cão verde tornando-se jockey amarello...  
 (Tão rapida gira a bola entre mim e os musicos...)

(PESSOA, 1979: 122)

[My backyard takes up the whole theatre, my childhood  
 Is everywhere, and the ball starts to play music,  
 A sad hazy music that runs around my backyard  
 Dressed as a green dog turning into a yellow jockey  
 (So quickly spins the ball between me and the musicians...)]

(PESSOA, 1999: 223)

In this stanza, a classical music concert intersects with a childhood memory of bouncing a ball against a backyard wall, recollected as a result of the sad score. As it reaches a climax, the symphonic phrases and the bouncing movements of the ball become increasingly enmeshed and the accelerated motion of the ball causes the colourful figures of a blue horse, a green dog, and a yellow jockey printed on it to fuse as indistinct masses of colour. The climactic emotional intensity is conveyed through a series of images which, like snapshots, capture glimpses of the two intersecting planes morphing into one another:

Atiro-a de encontro à minha infância e ela  
 Atravessa o teatro todo que está aos meus pés  
 A brincar com um jockey amarelo e um cão verde  
 E um cavalo azul que aparece por cima do muro  
 Do meu quintal... E a música atira com bolas  
 À minha infância... E o muro do quintal é feito de gestos  
 De batuta e rotações confusas de cães verdes  
 E cavalos azuis e jockeys amarelos...

(PESSOA, 1979: 122, my emphasis)

[I throw it at my childhood and it  
 Passes through the whole theatre that's at my feet  
 Playing with a yellow jockey and a green dog  
 And a blue horse that looms above the wall  
 Of my backyard... And the music throws balls  
 At my childhood... And the wall is made of baton  
 Movements and wildly whirling green dogs,  
 Blue horses and yellow jockeys...]

(PESSOA, 1999: 223)



Pessoa's depiction of the transformation of an object caused by motion in the above stanzas calls to mind the Futurist principle that "os objectos em movimento multiplicam-se continuamente, deformam-se como vibrações precipitadas no espaço que percorrem" [objects in motion multiply continuously, and are deformed as vibrations propelled through the space they cover], quoted in the aforementioned review of the 1912 Paris Futurist exhibition from *Ilustração Portuguesa*, which Pessoa likely read (RIBEIRO, 1912: 346). More particularly, it resembles Severini's "plastic dynamism", described in 'Plastic Analogies of Dynamism: Futurist Manifesto' (1913) as "the simultaneous action of the motion characteristic of an object, mixed with the *transformation* which the object undergoes in relation to its mobile and immobile environment" (HARTE, 2009: 18). Additionally, the analogies between geometric shapes and chromatic shades recall Severini's claim that "a real object of which we know the volume and blue color can be expressed artistically through its *formal and chromatic complementaries*, i.e., round shapes and yellow colors" (RAINEY and others, 2009: 165). This synaesthetic approach materialised in his paintings *Expansion of Light* and *Spherical Expansion of Light (Centripetal and Centrifugal)*, from 1913-14, inspired by Delaunay's experiments with Simultaneism. Both the chromatic synaesthesia and the circular movement featuring in the title of the latter painting are matched in Pessoa's poem by the colour fusion and the rotations of the maestro's stick and of the ball in each of the intersecting planes depicted in the above stanzas.

In effect, as "Chuva Oblíqua" progresses, its intersectionist procedures increasingly resemble the Simultaneism practised by Futurists such as Boccioni and Severini and by Cubists like the Delaunays. In doing so, the poem re-enacts the growing articulation of Cubism and Futurism in the shift from Analytical to Synthetic Cubism (ALVARENGA, 1984: 59). As noted by Fernando Alvarenga, '[n]ão se trata de justapor às partes de um plano visível outras partes de planos ocultos, como foi característico de um inicial Cubismo, pois se trata já de trazer à visibilidade simultânea os diferentes planos de uma realidade física ou espiritual, como vem sendo feito pelo Cubo-Futurismo' [it isn't a question of juxtaposing to the parts of a visible plane those of hidden ones, as was characteristic of an initial Cubism, but rather of making simultaneous the different planes of a physical or a spiritual reality, as has been done by Cubo-Futurism] (ALVARENGA, 1984: 67). This ostensible Cubo-Futurist concern with representing the "spiritual" or imaginary reality, is central to Pessoa's formulation of the formal processes of Sensationism, described in the lengthy passage quoted earlier as the "decomposition of reality into its psychic geometrical elements" (PESSOA, 2009: 153), which he claimed distinguished it from contemporary *isms*. Accordingly, it is enacted in his intersectionist poem, which relies on the juxtaposition of real and imagined scenes, including reveries and memories. In the closing section of "Chuva Oblíqua", specifically, the representation of a moving object – the circular movement of the

colourful ball – is inflected with a subjective quality by virtue of its association with a past memory, reflecting the “psychic” elements in the aforementioned passage. These features also call to mind Kandinsky’s theory of geometric figures and their relationships and the synaesthesia of music and colour imagery in the above stanzas evoke Kandinsky’s musical colour theory expounded in *Concerning The Spiritual In Art*, with which Pessoa was likely familiar through a review and translated excerpts published in the first issue of *Blast* (1914). In this book, Kandinsky identifies certain colours with the sounds of specific musical instruments and argues that combinations of colours produce vibrational frequencies, akin to chords played on a piano. Kandinsky’s interest in the relationship between art and classical music inspired his orchestral *Composition VI* (1913), where colliding forms and colours move across the canvas, to which Pessoa could possibly be alluding in the closing section of through the image of the colour patches and the musical notes dancing throughout the yard. Similarly, the figures of the rider and blue horse printed on the ball in the recollected scene can be seen as an allusion to *Der Blaue Reiter* movement and magazine named after Kandinsky’s eponymous painting from 1903 or to the Blue Horse motif which featured in Franz Marc’s paintings from 1911 through 1913, signalling Pessoa’s salute to German Expressionism. In this respect, the distinctive indefiniteness of shapes and colours at the close of “Chuva Oblíqua” is also comparable to the growing abstraction in pictorial representation introduced by Delaunay and, more markedly, by Kandinsky.

### **Amadeo, Pessoa & Sá-Carneiro: pre- and post-Orpheu**

A possible indirect source for Pessoa’s acquaintance with Kandinsky’s abstract Expressionism and, in particular, with Delaunay’s Orphism is Amadeo de Souza-Cardoso. That Pessoa was to some extent interested in Amadeo is corroborated by the fact that he cast an astrological chart of the painter. Although the chart is undated, it preceded 1930, according to Paulo Cardoso, who also notes that Pessoa resorted to an astrological technique known as “Progressions”, about which he acquired a book in 1913; so, it was likely cast during or after this year, since it coincides with the time when he became familiar with the Portuguese painter (PESSOA, 2011: 224-225).<sup>7</sup>

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<sup>7</sup> The book mentioned by the editor is *The Progressed Horoscope* by Alan Leo, a respected figure in the astrological milieu. The hypothesis that the chart was cast in 1913, at the time when this book was published and likely acquired by Pessoa is reinforced by the fact that during this period he cast several charts for other figures whose works he also became acquainted with at the time, suggesting that he might have been practising the technique expounded in the book.





Fig. 5. Amadeo de Souza-Cardoso, *Cavaliers*, 1913.

Similarly, *O Jockey*, also from 1913 – which synthesises a typical futurist motif with cubist “deformation” and the “simultaneous contrasts [...] in the forms of colour” Robert Delaunay mentions in his essay from the same year, ‘Simultaneism in Contemporary Modern Art, Painting, Poetry’ (CAWS, 2001: 160) – could possibly have inspired the figure of the yellow jockey featured in “Chuva Oblíqua”.



Fig. 6. Amadeo de Souza-Cardoso, *Titre Inconnu (Le Jockey)*, 1913.<sup>9</sup>

<sup>9</sup> Figs. 5 & 6. Scanned copy from *Amadeo de Souza Cardoso: l'album de l'exposition du Grand Palais* (2016), pp. 26-27. Fig. 7, p. 21.

Although Amadeo did not exhibit in Portugal until 1916, Pessoa could have seen reproductions of his works in 1913, either through reviews or the catalogue of the *Salon d'Automne* of 1912, as suggested earlier in this essay, or of the *Armory Show*, which took place in February of 1913 in New York and featured several works by the Portuguese painter which received substantial attention, especially in the Anglophone press, which Pessoa followed regularly. Regardless of whether or not some of the imagery in “Chuva Oblíqua” was suggested by specific paintings by Amadeo, the aesthetic affinities apparent in their works clearly derive from a shared interest in and engagement with similar artistic movements and practices. Referring to Amadeo in a text memorialising the *Orpheu* generation posthumously published in *Colóquio* in April 1968, Pessoa claims not to be certain “se era propriamente futurista” [whether he was exactly a futurist] (PESSOA, 2009: 90), which shows that he had some reservations in pigeonholing the painter to Futurism. And, in effect, Amadeo referred to himself as “an impressionist, cubist, futurist, abstractionist”,<sup>10</sup> displaying a multifaceted style that synthesised the dominant aesthetics of the period and played a seminal role in the dissemination of the artistic vanguards of the day in Portugal. Similarly, as argued in this essay, Pessoa played an analogous role in the literary reception and transfiguration of those movements into the *isms* he disseminated through *Orpheu* and other magazines, which had a significant impact on the works of other writers and artists of that generation. Pedro Lapa ascribes Amadeo’s hybridization of avant-garde styles to the fact that he produced much of his most accomplished work after 1916 in a semi-peripheral socio-cultural context which, borrowing from Boaventura Sousa Santos’ concept of semi-periphery, he describes as a ‘border culture’

Estamos aqui arredados de uma configuração normalizadora e hegemónica de certos aspectos do Modernismo, uma vez que as condições de enunciação se inscrevem num contexto socio-cultural semiperiférico. Esta semiperiferia é ela uma distância espacial e, sobretudo, um quadro temporal não completamente coincidente com o do centro, que então Paris ocupava. [...] Os signos são por isso rearticulados num contexto descentrado, mas que não é radicalmente diferente. O lugar de enunciação do projecto de Amadeo de Souza Cardoso é elaborado nesta margem do valor cultural dominante, sem ter como referência uma alteridade cultural especificamente constituída e identitária. (LAPA, 2001: 34)

[In this instance, we are removed from a normalizing and hegemonic configuration of certain aspects of Modernism, since the conditions of enunciation are inscribed in a semi-peripheral socio-cultural context. This semi-periphery is in itself a spatial distance and, especially, a temporal framework not completely coincident with that of the center, which Paris occupied at the time. The signs are, therefore, re-articulated in a de-centered context, but which is not radically different. The place of enunciation of Amadeo de Souza

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<sup>10</sup> Statement from an interview to the newspaper *O Dia* (04-12-1916) at the time of the inauguration of his solo exhibition in Portugal.

Cardoso's project is elaborated in this margin of the dominant cultural value, without having as reference a specifically constituted and identitarian cultural alterity.]

The latter aspects, he argues, account for the heterogeneous references and different temporalities Amadeo's work summons (LAPA, 2001: 28-29), an observation which is also pertinent in relation to Pessoa's literary practices. Therefore, it can be argued that Amadeo and Pessoa constitute comparable eruptions in different media of a plural modernism which synthesised the creative effervescence across Europe at that time, reframing it from the de-centred position Lapa describes, which is eccentric to the normalizing, homogenous accounts of Modernism and the discursive logic of exclusion generally adopted by the avant-gardes.

In trying to reproduce procedures from contemporary visual arts movements poetically, Pessoa's Sensationism is analogous to other *isms* such as Henri-Martin Barzun's "Simultaneism", Nicolas Beauduin's Paroxysm, and the visual lyricism of Apollinaire, who sought the synthesis of poetry and painting in his *Calligrammes*, originally entitled *Et moi aussi je suis peintre* (1914). Pessoa likely knew about some of these aesthetic developments through Sá-Carneiro, who was in Paris at the time of the publication of the latter book, as well as of *Alcools* and the earlier *Méditations esthétiques: Les peintres cubistes* (1913), which could have also fuelled his and Pessoa's discussion of Cubism in the aforesaid set of letters from 1913. Ricardo Vasconcelos identifies various parallels between Apollinaire's arguments in *Les peintres cubistes* and Sá-Carneiro's views, claiming that he became familiar with them at that time whether or not he read them directly in Apollinaire's book (VASCONCELOS, 2015: 158). According to him, "Manucure", published in the second issue of *Orpheu*, displays a "figuração cubist" [cubist figuration] in its 'apresentação de diferentes objectos ou espaços físicos, ou até conceitos mais abstractos (no que se confunde com a proposta pessoana para o interseccionismo), numa visão sempre fragmentada que permite que diferentes planos ou ângulos se sobreponham, misturem ou fundam' [the presentation of different objects or physical spaces, or even more abstract concepts (and in this it resembles Pessoa's proposal for intersectionism) in an ever fragmented vision that allows for different planes or angles to overlap, mingle or fuse] (VASCONCELOS, 2015: 159). Carlos D'Alge claims that in combining 'os sinais do mundo exterior, da metrópole febricitante e embriagada com o progresso, com o seu psiquismo' [the signs of the external world, the frantic metropolis inebriated with progress, with his psychology], the poem emulates the interpenetration of exterior and interior planes in *Et moi aussi je suis peintre* (ALGE, 1989: 94). In turn, Alvarenga argues that, in "Manucure", "um Futurismo de outro nível parece configurar-se, animado talvez pelos "disques simultanéés" da pintura órfica de Robert Delaunay' [a Futurism of another degree seems to gain expression, likely inspired by the simultaneous discs of Robert Delaunay's orphic painting], quoting as example the

lines “‘Mais longe um criado deixa cair uma bandeja... | Não tem fim a maravilha! | Um novo turbilhão de ondas prateadas | se alarga em ecos circulares, rútilos, farfalhantes”” (ALVARENGA, 1984: 76). In effect, the poem evokes several advanced aesthetics in the lines, “Meus olhos ungidos de Novo, | Sim! – meus olhos futuristas, meus olhos cubistas, meus olhos interseccionistas | Não param de fremir, de sorver e faiscar” (SÁ-CARNEIRO: 1979, 29). In effect, Sá-Carneiro’s listing of contemporary *isms* leads Alvarenga to claim that “Manucure” constitutes “melhor um novelo de informações teóricas do que uma transfiguração artística adentro a estética cubo-futurista” [more of a skein of theoretical information than an artistic transfiguration within the cubo-futurist aesthetic] (ALVARENGA, 1984: 76). Arguably, as I tried to show in this essay, that transfiguration occurs with growing complexity in Pessoa’s “Chuva Oblíqua”, attesting to the productive creative dialogue between these two central figures amid the *Orpheu* generation.

In turn, the transfiguration of visual into literary *isms* undertaken in “Chuva Oblíqua” has a more comprehensive and experimental expression in Álvaro de Campos’s Sensationist odes. Thus, the Futurists’ goal “to embrace and dominate the world, to render division and inhibition inoperative through the discovery of an indefinitely extending network of analogy incorporating events and contexts”, proposed by Severini in “The Plastic Analogies of Dynamism” (MATHEWS, 1987: 110), is matched by the desire to ‘ser eu toda a gente em toda a parte’ [to be myself everyone everywhere], pressingly expressed at the close of “Ode Triunfal” (PESSOA, 1958: 110), published in the first issue under the name Álvaro de Campos. Singing all things modern in free prosaic verse, the poem was heavily criticized in the Portuguese press for being “futurist”, a depreciatory epithet which extended to the whole magazine. Campos refutes the label in a letter published in *Diário de Notícias* from 4 June 1915, claiming that his poem shares with Futurism the subject – the machines invoked in the opening lines – but not its *modus operandi* and, argues Campos, “em arte a forma de realizar é que caracteriza e distingue as correntes e as escolas” [in art the *modus operandi* is what characterises and distinguishes the movements and the schools] (PESSOA, 2009: 376). In effect, the paroxystic tone of Campos’s ode betrays its subversive gesture as a mock futurist poem, critiquing the exacerbated type of literature produced by the Italian Futurists. So as to distance himself from the epithet of acolyte of Futurism, Campos signs the newspaper article as “Sensationist poet”, in what is the first public reference to the *ism* coined by Pessoa. In a subsequent text, entitled “Modernas Correntes da Literatura Portuguesa”, Campos explains some of the affinities with Futurism by establishing a shared genealogy, claiming that Sensationism ‘prende-se à attitude energética, vibrante, cheia de admiração pela Vida, pela Matéria e pela Força, que tem lá fóra representantes com Verhaeren, Marinetti, a Condessa de Noailles e Kipling (tantos generos diferentes dentro da mesma corrente!)’ [is linked to the energetic, vibrant attitude that celebrates Life, Matter and Strength,

which abroad has such representatives as Verhaeren, Marinetti, the Countess of Noailles and Kipling (so many different genres under the same movement!)] (PESSOA, 2009: 161).

Thus, the all-embracing Futurist axiom of “Ode Triunfal” becomes the Sensationist motto of “Sentir tudo de todas as maneiras” [To feel everything in every way] in “Passagem das Horas”, with its emphasis on the sensory and sentient experience (PESSOA, 2014: 130). Written subsequently to the two odes signed by Campos in *Orpheu*, “Passagem das Horas” (22-5-1916) constitutes the most experimental of his Sensationist poems. Accordingly, the speaker conveys the sensation of simultaneity he experiences in a busy city street through the juxtaposition of words without immediate grammatical connections between them, as in the lines “Rumor tráfego carroça comboio carros eu-sinto sol rua, | Aros caixotes trolley loja rua vitrines saia olhos | Rapidamente calhas carroças caixotes rua atravessar rua | Passeio lojistas «perdão» rua” (PESSOA, 2014: 149) [Noise traffic train pushcart cars I-feel sun street, | Hoops crates streetcar shop street shopwindos skirt eyes | Quickly tracks pushcarts crates street crossing street | Sidewalks shopkeepers «excuse me» street] (PESSOA, 1999: 160). That sensation is also suggested by representing glimpses of different objects or planes synchronously through transparent mirror reflections, as in the lines “Tudo espelhos as lojas de cá dentro das lojas de lá” | “A velocidade dos carros ao contrário nos espelhos oblíquos das montras” (PESSOA, 2014: 149-50) [All is mirrors shops on this side in the shops on that side | The speed of the cars upside down in the tilted shopwindow mirrors] (PESSOA, 1999: 160). These refracted reflexions resemble Boccioni’s *Simultaneous Visions* and the “force-lines” used to convey the directional tendencies of objects through space in *The Forces of the Street* are evoked in the poem by prismatic deformations caused by the effects of the strong midday light on the speaker’s retina, conveyed in the lines, “Rua pelo meu monculo em circulos de cinematographo pequeno, | Kaleidoscopio em curvas iriadas nitidas rua” (PESSOA, 2014: 150) [Street through my monocle in circles of a small movie projector | Kaleidoscope in distinct iridescent curves street] (PESSOA, 1999: 160). In turn, the reference to iridescent curves evokes “the synchromatic movement (simultaneity) of light” described by Robert Delaunay in his 1912 essay “Lumière” and Sonia Delaunay’s chromatic circles (CAWS, 2001: 158), which avowedly inspired Amadeo in works such as *Pintura abstracta* (1913) – a painting that was on display in his solo exhibition in Lisbon in 1916, which Pessoa attended – underscoring further affinities between the artistic and literary expression of Amadeo and Pessoa.



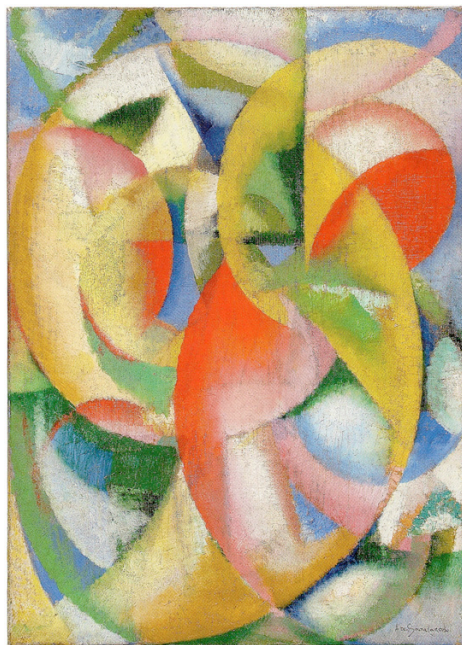


Fig. 7. Amadeo de Souza-Cardoso, *Titre Inconnu (composition abstraite)*, 1913.

The examination of the poetry of Pessoa and Sá-Carneiro published in *Orpheu* or in its aftermath shows a common sustained engagement with contemporary artistic currents continuously transfigured through the *isms* Pessoa devised, particularly in the second and openly avant-garde issue of the magazine and in other Sensationist poems by Campos that followed in its aftermath. Hence, their poems represent instances of literary reception of what Pessoa regarded as ‘the modern movement which embraces cubism and futurism’ and includes other *isms* such as Orphism in its multifaceted artistic expression (PESSOA, 2009: 403). Therefore, according to Pessoa, Sensationism differs from other movements in that “it does not claim for itself the monopoly of right aesthetic feeling” (PESSOA, 2009: 155). Espousing a syncretic attitude comparable to that of Amadeo, Pessoa claims that the “sensationist movement (represented by the Lisbon quarterly ‘Orpheu’) constitutes the final synthesis. It gathers into one organic whole [...] the several threads of modern movements, extracting honey from all the flowers that have blossomed in the gardens of European fancy” (PESSOA, 2009: 159). This effort to synthesize contemporary aesthetics, incorporating complementary facets from different *isms* and combining them with regional traits and personal preferences in order to produce modern art which can convey the experience of modernity in Portugal in the early twentieth century was a leading motivation for Sá-Carneiro’s and Pessoa’s project of launching a magazine and modernizing the Portuguese literary and artistic milieu. However, as I hope to have shown in this essay, their approach was not an isolated phenomenon among the generation of early modernists in Portugal but was common to several figures involved in the magazine or with affinities with it, including artists of great standing such as

Amadeo de Souza-Cardoso. As argued here, many of these artists benefited from exposure to the international avant-garde through a series of networks, which were instrumental in ensuring the originality and versatility of an incipient Portuguese modernism. Additionally, the works by the artists and writers discussed in the essay also corroborate the cross-fertilization between literature and the visual arts in *Orpheu* and in other outputs by the first Portuguese modernists.

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