casafernandopessoa.pt

I don't recall ever having been with Fernando Pessoa and others. Or I only have a vague recollection of that. What I remember most is being with him for years, and no one else with us.

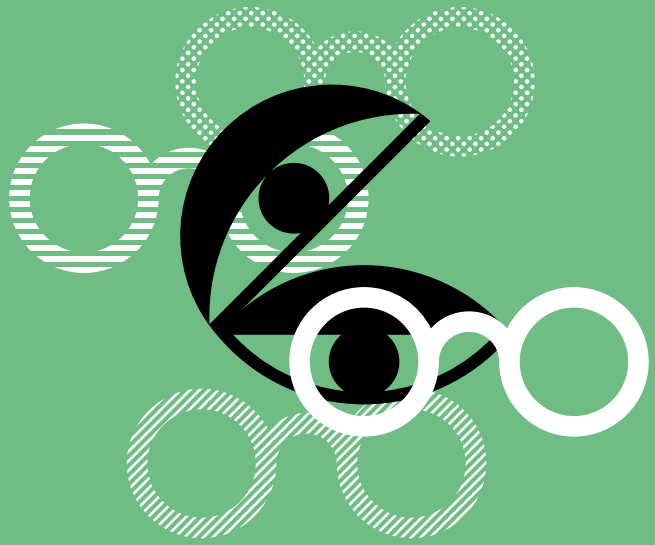
Almada Negreiros, *Orpheu* 1915-1965, 1965

IHA is funded by national funds through FCT – Fundação para a Ciência e a Tecnologia, I.P., under the project UIDB/00417/2020 - DOI 10.54499/UIDB/00417/2020 and UIDP/00417/2020 - DOI 10.54499/UIDP/00417/2020.

IELT is funded by national funds through FCT – Fundação para a Ciência e a Tecnologia, I.P., under the projects UIDB/00657/2020 - DOI 10.54499/UIDB/00657/2020 and UIDP/00657/2020.

TEMPORARY EXHIBITION

2 MAR to 8 SEP 2024



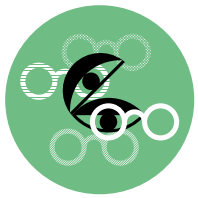
Almada and Pessoa

Conversation between libraries

Casa Fernando Pessoa
MUSEU DE LITERATURA

EGEAC

The libraries of artists and writers give us a glimpse of the circuit of relationships that are built and broken throughout their lives, their friendships, and their intellectual interlocutors. The books that writers and artists read, underline, comment, illustrate, edit, gift, and receive as gifts, are part, source, or extension of their work. They offer us the social dimension of the making of their art, which is born from webs of real or imaginary conversations between authors and diverse works penned by third parties. The library of the artists' couple Almada Negreiros (1893-1970) and Sarah Affonso (1899-1983), two protagonists of twentieth-century modernism, is composed of more than 4000 titles. Here on display is a selection of the books that belonged to Almada, put into dialogue with those of Fernando Pessoa, considering their complicity and their shared friendships and projects. Throughout five sections, which include other documents related to specific editions, visitors are invited to discover the differences and affinities between the Almada Library and the Pessoa Library (in the adjacent room), namely following the clues given by the symbol (shown bellow), which can be found in both rooms. This symbol is also present on the other floors, establishing connections between Almada's library and the rest of the exhibition space of Casa Fernando Pessoa, which includes schematics and drawings of heteronyms made by Almada for the Faculty of Arts and Humanities façade of the University of Lisbon, where they appear in an incised design on the stone of the façade; the rose pencilled portrait of Pessoa; or the famous oil portrait, painted in 1954 for the Irmãos Unidos Restaurant.



Symbol Almada and Pessoa

On the path of *Orpheu*

Almada Negreiros and Fernando Pessoa met in 1913, and in 1915 Almada was one of the collaborators of *Orpheu* magazine, created by Fernando Pessoa and Mário de Sá-Carneiro, and considered the inaugural moment of the literary and artistic avant-garde in Portugal. The third issue, which was never put to print, would include the poem *A Cena do Ódio* by Almada, and through his intermediation, would also have the visual collaboration of Amadeo de Souza-Cardoso, who would participate with four reproductions of his paintings. Pessoa and Almada never gave up on the project of publishing the third issue of *Orpheu*, and in 1935 the magazine *Sudoeste 3,* directed by Almada, gathered contributions from several participants of the two issues published in 1915, while also announcing the release of *Orpheu 3*. Pessoa's death, later in that year, may have once more prevented the publication, while the *Sudoeste* magazine also came to an end.

Over the decades, *Orpheu* was revisited and commented on by its surviving protagonists, Almada being one of the last ones, and by several scholars, such as the authors from *Presença* magazine. José-Augusto França, editor of the *Córnio* magazines, and who would come to be the author of the first historiographical study on Almada's plastic work, put out an unpublished text by Pessoa, in an offprint edition from *Tricórnio.*

Finally, in 1965, on Ática publishing house, marking the fiftieth anniversary of *Orpheu* magazine, Almada published a fold-out book, in memory and tribute of *Orpheu*, whose harmonium structure he prepared in the model exhibited here.

Rare editions in the Almada Negreiros library

Almada's library has several rare copies of books, periodicals, albums, which were produced, exchanged, and gifted in his circle of artistic relations. Several were offered by his peers and by younger artists who sought him, such as Lourdes Castro and René Bértholo (authors of the *KWY* magazine of which Almada had all issues), or by Maria Helena Vieira da Silva. There is also the important album *XX Dessins* by Amadeo de Souza-Cardoso, although this copy is dedicated to the painter Eduardo Viana. They are examples in which text and image coexist, and in many cases configure so-called "artist's books". Showcased here are limited editions or with unique characteristics that produce a heterogeneous array, nevertheless representative of the various artistic friendships Almada Negreiros nurtured until his death in 1970, in particular his relationship with younger artists.

Readings and Dedications

Several hundreds of books in the Almada Negreiros Library have dedications. After 1934, the year of his marriage to Sarah Affonso (and the merger of their libraries), sometimes we find dedications to both members of the couple. There are coinciding titles and authors in the library of Almada and in the library of Pessoa, some dedicated to one and the other by the same author, such as the book *Elói*, by João Gaspar Simões. After 1935, the year of Fernando Pessoa's death, Almada's library continued to grow naturally, with offers from artists and writers, as well as book acquisitions on the topics that most interested him. There are several dedications by younger authors, showing the friendships and transgenerational intellectual exchanges. Many of these authors themselves had works related to, or evocative of, Fernando Pessoa, such as João Gaspar Simões, Maria Aliete Galhoz or Mário Cesariny.

Almada, reader and illustrator of *Message*

Message is the only book Fernando Pessoa published in Portuguese, during his lifetime. Encouraged by some friends, the writer submitted it to a contest of the National Propaganda Secretariat, eventually winning the Second Category award (for books under 100 pages) of the Antero de Quental Poetry Prize. *Romaria (Pilgrimage)*, by priest Vasco Reis, would come to win the poetry prize on the First Category (for books over 100 pages). To promote the book, Augusto Ferreira Gomes, Augusto Cunha, Almada Negreiros and António Ferro previously announced its publication in various newspapers, and in the *Literary Supplement* of the *Diário de Lisboa*, wherein sample poems from the book were published, illustrated by Almada Negreiros: «O Infante», «O Mostrengo» and «Prece».

Almada's library contains several editions of *Mensagem*, including the first, offered by Pessoa with the dedication «to *Orpheu*'s Baby!», and a very rare specimen from a special second edition of only 15 copies, published in 1941 by Edições Ática, in which «some poems are corrected and dated, according to a copy of the first edition revised by the author». This annotated copy exists in Pessoa's library and will also come to be the reference text for the third edition, *Volume V* of the *Complete Works of Fernando Pessoa* by Ática, published in 1945. Almada Negreiros planned an illustrated edition of the work, but he never got to publish it, although he made two mock-ups: a smaller, handwritten one, and a larger one, with collages that present the same typographic characters as the Ática editions, but with a slightly larger title. These mock-ups have never been exhibited before, but are finally showcased here, alongside preparatory drawings and documents. Other books by Fernando Pessoa that Almada kept over the years are also exhibited.

The Olisipo editorial project

The Olisipo publishing house was an ambitious but ephemeral project by Fernando Pessoa, which forecast the publication of dozens of Portuguese titles, Greek classics, translations of English authors into Portuguese (such as Shakespeare, Coleridge, Edgar Allan Poe), and Portuguese authors into English, all to be executed by Pessoa himself. Pessoa had two business partners, Geraldo Coelho de Jesus, a mining engineer, and the poet Augusto Ferreira Gomes, who was bound to write for *Orpheu* 3. Olisipo would also have commercial goals regarding the sale and promotion of Portuguese products, the mining business, and the sale and registration of patents. Almada Negreiros designed the Olisipo logo and had his book *The Invention of the Bright Day* (1921) published by the company. The publication of *Canções*, by António Botto, and *Sodoma Divinizada,* by Raul Leal, caused a scandal that led to the end of the publishing house in 1923. The books were reported to the authorities by the Lisbon Students' Action League, consequently apprehended and burned by order of the civil governor of Lisbon (along with the book *Decadence* by Judith Teixeira), which led to the writing of Álvaro de Campos' «Warning on a moral count ». Almada owned some of Olisipo's books, which are shown here, as well as other titles and documents relating to the authors and works put out by Pessoa's publishing house: a copy of *Antinous* from the Almada Library; the other titles by Botto and Leal, testimonies of a relationship that continued over the years; the issue of *Contemporânea* magazine where Fernando Pessoa's article «António Botto and the Aesthetic Ideal in Portugal» is announced, or a manuscript in French that corresponds to Almada's text «The flower» from *The Invention of the Bright Day*. The books by Pessoa himself published by Olisipo, *English Poems I-II* (which included a revised version of *Antinous* and *Inscriptions*) and *English Poems III*, are not to be found in either library.