

Mediating Transnational Reception in Portuguese Modernism

Fernando Pessoa and the English Magazines

ABSTRACT: This essay argues that Fernando Pessoa played a key role as a cultural mediator between English and Portuguese modernist movements, presenting new findings about the importance of literary and cultural magazines for his reception of English Modernism. An examination of sources present in Pessoa's archive, mentioned in his writings on modernist aesthetics and correspondence or relating to works in his private library, shows that Pessoa was familiar with important cultural magazines published in London in the first decade of the twentieth century. Additionally, such an examination traces Pessoa's reception of writers, works, and movements featured in English magazines from the 1910s, and analyzes his engagement with the British avant-garde in his critical writings and literary production for Portuguese magazines.

KEYWORDS: Fernando Pessoa, Álvaro de Campos, poetry, heteronym, literary magazine, *Blast*, *Orpheu*, Cubism, Futurism, Imagism, Sensationism, Vorticism

The introduction to the third volume of *The Oxford Critical and Cultural History of Modernist Magazines*, devoted to Europe, highlights “the networked exchange across borders characterizing European Modernisms and the role of magazines in articulating and mobilising these.”¹ This observation aptly describes the reception of British Modernism in Portugal by one of the key figures of Portuguese Modernism, Fernando Pessoa, which to a large extent relied on the mediating role of literary and cultural magazines, and therefore can be regarded as an exemplary case study of transnational exchange between European Modernisms. This subject has not hitherto received much scholarly attention due to the scant information about Pessoa's sources. However, a thorough examination of Pessoa's correspondence alongside new evidence that has come to light as a result of the comprehensive mapping of Pessoa's archive, which has generated an ex-

panded textual and paratextual Pessoaan corpus, shows that the Portuguese poet was kept abreast of contemporary literary trends in Britain in the first decade of the twentieth century largely through literary and cultural magazines. Given that Pessoa came into contact with English literary and cultural magazines during the crucial years of the creation of the main triad of heteronyms and of intense cultural activity as a producer of *Orpheu*—the principal cultural magazine of the first Portuguese Modernism—the scrutiny of their reception is particularly pertinent.

Pessoa's interest in modern artistic movements in Britain undoubtedly originates in the fact that he regarded British culture as part of his heritage, having received a formal education in the English language while he lived in South Africa, from ages seven to seventeen. After returning to Portugal at age seventeen to proceed with his studies at the University of Lisbon in 1905,² he continued to closely follow developments in the London literary scene by ordering periodicals and publishers' catalogs and buying recently published books by contemporary writers.³ This was not merely to stay informed of contemporary aesthetic developments and to synchronize his literary production and that of his Lisbon coterie of young writers with the European trends, but it was also with a view to making their works known in the cosmopolitan English publishing milieu, as attested by several letters Pessoa wrote to English publishers between 1912 and 1917. Evidence found in Pessoa's archive shows that he was familiar with several contemporary literary and cultural magazines, ranging from the lowbrow *Tit-Bits* and middlebrow *Pearson's Weekly*, *T.P.'s Weekly*, and *Strand Magazine*, to the highbrow *Athenaeum*, *English Review*, *Poetry Review*, and even the avant-garde magazine *Blast*.⁴

One of Pessoa's chief sources during this period appears to have been *T.P.'s Weekly*, an inexpensive and popular literary magazine with a commendable level of quality, which acquainted him with significant cultural magazines such as the *Poetry Review* and *Blast*; with the work of Yeats, Synge and Chesterton; and with movements such as Imagism and Vorticism.⁵ The absence of full issues of the magazine in Pessoa's archive and private library is likely due to its intrinsically ephemeral nature, meaning that the issues would have been discarded once the relevant information about the latest authors, works, and tendencies had been collected. Similarly, no copies of contemporary monthly literary magazines have been found in his archive or private library. Because these magazines were more expensive, it is possible that Pessoa could have read them in a public library, as

seems to have been the case with the *Athenaeum*.⁶ The exception to this is *Blast* (1914–1915), whose two issues Pessoa kept in his private library.⁷ This suggests that *Blast* had a greater impact on his literary and cultural production than did the other magazines, which is corroborated by further evidence discussed at length in this essay.

T.P.'s Weekly is mentioned in a letter from December 26, 1912, addressed to the Poetry Society in London, as the source where Pessoa claims to have seen an advertisement for the *Poetry Review*.⁸ In it, he enquires about membership in the society and expresses an interest in receiving the magazine issues “from its beginning” or a sample issue, in order to “obtain a nearer knowledge of such currents as must exist in the contemporary English poetry.”⁹ He adds a further purpose, which consists of “the desire and hope to obtain a channel of some sort through which to carry into some approach to internationality, the extremely important and totally ignored movement represented, exclusively as yet, by contemporary Portuguese poetry.”¹⁰ Therefore, Pessoa offers to submit “(not in any way for publishing, but for your personal appreciation)” English poems of his authorship representative of “the state of mind of what is high and poetic in contemporary Portuguese souls,” which he compares to “the Elizabethan state of mind,” echoing his claims in the articles “A nova poesia Portuguesa” (“The New Portuguese Poetry”) published in *A Águia* in 1912.¹¹ This was Pessoa’s round-about way of trying to secure publication in *Poetry Review*; he likely boasted of having succeeded in a contemporary letter to Mário de Sá-Carneiro that elicited the following reply in a letter from January 7, 1913: “Alegrou-me a sua colaboração nessa revista inglesa” (I was pleased to hear of your contribution to that English magazine).¹²

Because *Poetry Review* had been founded in January 1912, and the Poetry Society had a policy of sending new subscribers the annual volume, it is likely that Pessoa received all the issues for that year. In the annual volume, Pessoa would have read an article by James H. Cousins, titled “William Butler Yeats: The Celtic Lyrist,” published in the fourth issue of the magazine dating from April 1912, as argued elsewhere.¹³ This special issue devoted to “Modern English Poetry” included a series of brief articles under the heading “Six Living Poets,” one of which was Cousins’s piece on Yeats. The other articles were titled “Robert Bridges: The Classical Poet,” “T. Sturge Moore: The Idyllist,” “William Watson: The Poet of Public Affairs,” “John Masefield: The Realist in Poetry,” and “Rudyard Kipling: The Poet of Reality.” As the titles indicate, the series sought to represent the

different facets of modern English poetry based on the output of contemporary poets. The coincidence between the epithets applied to these poets—"classical," "idyllist," "realist"—and the aesthetic stances of Ricardo Reis, Alberto Caeiro, and Álvaro de Campos raises the question of whether the typology of modern poets outlined in *Poetry Review* provided a conceptual model for Pessoa's main heteronyms. If Pessoa received the complete volume of the magazine for 1912, it would have been no earlier than January 1913 in view of his letter to the Poetry Society dating from late December. At this time, he was, by his own admission, experiencing a period of intense creativity, which eventually led to the conception of the main triad of heteronyms.

In a letter from February 1, 1913, to his literary associate, Mário Beirão, Pessoa speaks of a crisis of "over-abundance," which resulted in "verses in English, in Portuguese, reflections, ideas, projects."¹⁴ In this letter, Pessoa calls his prolific output during this period "a whole literature," an expression he uses in relation to "the work of Caeiro-Reis-Campos" in another letter from January 19, 1915, to his friend, Armando Côrtes-Rodrigues, suggesting that part of that output was the incipient production of the heteronyms.¹⁵ If Pessoa did not receive the annual volume of the *Poetry Review*, the affinities between the set of articles on contemporary English poets and the subsequent output of his heteronyms—comprising the modern pastoral poet Alberto Caeiro, the neoclassical lyricist Ricardo Reis, and the singer of modern reality Álvaro de Campos—show that he was attuned to contemporary trends in modern poetry outside of Portugal, likely through his attentive reading of literary magazines.

Another name that recurred in the pages of T.P.'s *Weekly* and other magazines throughout 1913 and 1914 was that of Ezra Pound, particularly with regard to his involvement with Imagism. The March 1914 issue of the magazine announces the publication of an "Anthologie des Imagistes," explaining that "Imagisme [. . .] is the name given to a new school of English poetry," expounding its chief tenets.¹⁶ The June issue of the same year advertises a second anthology of imagist poetry "Des Imagistes," which, according to the reviewer, expresses "that imaginative view of life peculiar to the American poet, Ezra Pound and his followers or co-thinkers."¹⁷ Additionally, Pessoa would have encountered work by several imagists in the special issue of the *Egoist* dedicated to Imagism (May 1915), which he is thought to have received.¹⁸ This would have acquainted him with the aesthetic tenets of the "school" of Imagism, as set out by Harold Monro in the essay "The Imagists Discussed" and with essays by Richard Aldington, editor of

the *Egoist* at the time, on the poetry of Ezra Pound and F. S. Flint. The essays in the *Egoist* likely led him to acquire copies of Richard Aldington's *Images* and F. S. Flint's *Cadences* when they were published by the Poetry Bookshop in 1915, and to write to Harold Monro, the proprietor of the Poetry Bookshop and former editor of the *Poetry Review*, to whom he had previously written in 1912 enquiring about that magazine.

In the letter to Monro from May 1915, Pessoa mentions Aldington's and Flint's books and unabashedly claims that "in my own language, Portuguese, I am far more advanced than the English Imagists."¹⁹ He uses the term *intersectionist* to characterize the poems in English that he claims to enclose in the letter alongside his own translation into English of "Chuva oblíqua" ("Slanting Rain"), the series of poems published in the second issue of *Orpheu*.²⁰ He further explains that "intersectionist is not the distinction of a school or current, like 'futurist' or 'imagist,' but a mere definition of process," claiming that his intention in those poems has been "to register, in intersection, the mental simultaneity of an objective and of a subjective image."²¹ Pessoa's definition of the "intersectionist" process of composition resembles Pound's description of his own imagist poetry in an essay titled "Vorticism," wherein—providing as example the hokku-like "The apparition of these faces in the crowd: / Petals, on a wet, black bough."—he claims that in "a poem of this sort one is trying to record the precise instant when a thing outward and objective transforms itself, or darts into a thing inward and subjective."²² Described in this manner, Intersectionism and Imagism (as a style of poetry theorized by Pound) can be seen as comparable poetic experiments with the binary subjectivity-objectivity in the modern lyric.

Pessoa's Intersectionism and Pound's Imagism display clear analogies to the cubist or simultaneist methods of painting. Pound's goal in the essay mentioned earlier was to foreground the continuities between the practices of the vorticist artists in their unique synthesis of Cubo-Futurism and the expression of a similar aesthetic in poetry, which he termed Imagism. Pessoa also adopted a pictorial language inspired by Cubism to describe the Sensationist (his coinage) aesthetic that Intersectionism (his coinage) is said to stylistically realize, in a fragment in English:

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 them-

selves 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.²³

This passage shows that Pessoa was knowledgeable about the European visual avant-gardes, resorting to the cubist terminology of geometrical decomposition. This is corroborated by his correspondence from 1912 through 1915 with Sá-Carneiro, who kept him informed on the latest artistic developments in Paris and sent him magazines and exhibition catalogs. Indeed, Cubism features repeatedly in their letters, as in Sá-Carneiro’s letter from March 16, 1913, in which he claims to be impressed with his friend’s knowledge about Cubism, which encompassed the work of Amadeo de Sousa Cardoso.²⁴ Pessoa also read with interest the vorticists’ critique of contemporary artistic movements in *Blast*, judging from the fact that he marked and underlined passages on Futurism, Cubism, and Expressionism in his copies of the first and second issues of the magazine, especially in Wyndham Lewis’s “A Review of Modern Art” (*Blast* 2, 40–44). See the first two figures that follow.

Pessoa most likely encountered references to *Blast* and Vorticism in *T.P.’s Weekly* (or possibly the *Poetry Review*). The June 1914 issue announces the launch of the new magazine thus:

This week Mr. Wyndham Lewis commences to “blast” the Futurists. [. . .] on Thursday, “Blast,” a new illustrated quarterly, edited by Mr. Lewis and published by Mr. John Lane [. . .] appeared. “It is the Manifesto of the Vorticists,” I am told. Surely the correct name for their organ should be “Whirlpool.” “The English Parallel Movement to Cubism and Expressionism. Imagism in poetry. Death Blow to Impressionism and Futurism and all the Refuse of Naïf Science.” The capitals are placed by Vorticists and reproduced by the printers.²⁵

the same as Impressionism, largely done in many cases with a Michelangellesque of the every-day figure or scene. (Meislinger's "Femmes à la Tasse," etc.) For the great Hence Cubism affords tempts the artist to slip back into facile and sentimental formulas, and escape invention.

IV.

The other link of CUBISM with IMPRESSIONISM is the especially scientific character of life's experiments. Matisse, with his destraction, preceded the Cubists in reaction against scientific naturalism. But CUBISM, as well, though in a sense nearer the Impressionists than Matisse, rejects the senseless, invertebrate order of Nature seen en petit. Any portion of Nature we can observe is an unorganized and microscope jumble, too profuse and too distributed to be significant. If we could see with larger eyes we should no doubt be satisfied. But to make any of these minute individual areas, or individuals, too proudly compact or monumental, is probably an equal stupidity. Finite and god-like lines are not for us, but, rather, a powerful but remote suggestion of finality, or a momentary organization of a dark insect swarming, like the passing of a cloud's shadow or the path of a wind.

The moment the Plastic is impoverished for the Idea, we get out of direct contact with these intuitive waves of power, that only play on the rich surfaces where life is crowded and abundant.

We must constantly strive to ENRICH abstraction till it is almost plain life, or rather to get deeply enough immersed in material life to experience the shaping power amongst its vibrations, and to accentuate and perpetuate these.

So CUBISM pulled Nature about with her cubes, and organized on a natural posed model, rather than attempting to catch her every movement, and fix something fluent and secret. The word CUBISM at once, for me, conjures up a series of very solid, heavy and usually gloomy Natures Mortes,—several bliter and sententious apples (but VERY GOOD WEIGHT) a usually pyramidal composition of the various aspects of a Poet or a Man with a Mandoline, Egyptian in static solemnity, a woman nursing disconsistently a very heavy and thoughtful head, and several bare, obviously tremendously heavy objects crowded near her on a ottoman board,—a cup and saucer and probably apples.

I admire some of these paintings extremely. Only we must recognize that what produced these paintings was a marvellous enterprise and enthusiastic experimentation, and that if we are to show ourselves worthy of the lead given us by two or three great painters of the last fifteen years, we must not abate in our interrogation.

V.

The FUTURISTS, briefly, took over the plastic and real, rather than the scientific, parts of the practice of the Cubists. Only they rejected the POSED MODEL, imitative and static side of CUBISM, and substituted the hurry-burry and exuberance of animal life. They have not brought a force of invention and taste equal to the best of the Paris group to bear on their modification of the Cubist formulas. Their work is very much prejudiced by Marinetti's propaganda, which is always too tyrannically literary, and insists on certain points that are not essential to their painting and is in itself rather stupid. His "Automobilism" is simply an Impressionist pedantry. His War-ravings is the term of a local and limited pugnacity, romantic and rhetorical. He is a useful figure as a corrective of very genuine character. But the artist is NOT a useful figure, though he may be ornamental. In fact the moment he becomes USEFUL and active he ceases to be an artist. We most of us nowadays are forced to be much more useful than we ought to be. But our painting at least should be saved the odour of the communistic platform or the medicine chest.

None of the Futurists have got, or attempted, the grandness that CUBISM almost postulated. Their doctrine, even, of maximum fluidity and interpretation precluded this. Again, they constituted themselves POPULAR ARTISTS. They are too observant, Impressionist and scientific; they are too democratic and subjugated by indiscriminate objects, such as Marinetti's moustache. And they are too banally logical in their exclusions.

VI.

The EXPRESSIONISTS finally, and most particularly Kandinsky, are ethereal, lyrical and cloud-like,—their fluidity that of the Blavatskyish soul, whereas the Futurist's is that of 19th century science. Kandinsky is the only PURELY abstract painter in Europe. But he is so careful to be passive and medium-like, and is committed, by his theory, to avoid almost all powerful and definite forms, that he is, at the best, wandering and slack. You cannot make a form more than it is by the best intentions in the world. In many of his abstract canvases there are lines and planes that form the figure of a man. But these accidents are often rather dull and insignificant regarded as pieces of representation. You cannot avoid the conclusion that he would have done better to ACKNOWLEDGE that he had (by accident) reproduced a form in Nature, and have taken more trouble with IT FOR ITS OWN SAKE AS A FRANKLY REPRESENTATIVE ITEM. A dull scribble of a bonhomme is always that and nothing else.

In the first show the FUTURISTS held in London, in the same way, from their jumble of real and half-real objects, a perfectly intelligible head or part of a figure would stick up suddenly. And this head or part of a figure, where isolated and mak-

Pessoa's reader's marks of the section on futurists, Kandinsky, and Expressionism in Wyndham Lewis's "A Review of Modern Art" in his copy of *Blast* 2 (40).

32. In any heroic, that is, enorgellic representations of men to-day, this reflection of the immense power of machines will be reflected.

33. But, in the first place, Picasso's structures are not ENERGETIC ones, in the sense that they are very static dwelling houses. A machine is in a greater or less degree, a living thing. It's lines and masses imply force and action, whereas those of a dwelling do not.

34. This deadness in Picasso, is partly due to the naturalistic method, of "cubing" on a posed model, which I have referred to before, instead of taking the life of the man or animal inside your work, and building with this life fluid, as it were.

35. We may say, this being so, that in Picasso's portrait the forms are those of masonry, and, properly, should only be used for such. They are inappropriate in the construction of a man, where, however rigid the form may be, there should be at least the suggestions of life and displacement that you get in a machine. If the method of work or temperament of the artist went towards vitality rather than a calculated deadness, this would not be the case.

36. A second point to underline is the disparity between the spectator's and the artist's capacity for impersonal vision, which must play a part in these considerations.

37. A Vorticist, lately, painted a picture in which a crowd of squarish shapes, at once suggesting windows, occurred. A sympathiser with the movement asked him, horror-struck, "are not these windows?" "Why not?" the Vorticist replied. "A window is for you actually A WINDOW: for me it is a space, bounded by a square or oblong frame, by four hands or four lines, merely."

38. The artist, in certain cases, is less scandalized at the comprehensible than is the Public.

39. And the fine artist could "represent" where the bad artist should be forced to "abstract."

40. I am not quite sure, sometimes, whether it should not be the Royal Academy where the severity of the abstract reigns, and whether we should not be conspicuous for our "Life" and "Poetry"—always within the limits of plastic propriety. Life should be the prerogative of the alive.

41. To paint a recognisable human being should be the rarest privilege, bestowed as a sort of "Freedom of Art."

D.

1. The human and sentimental side of things, then, is so important that it is only a question of how much, if at all, this cripples or perverts the inhuman plastic nature of painting.

If this could be decided we should know where we were. For my part I would put the maximum amount of poetry into painting that the plastic vessel would stand without softening and deteriorating: the poetry, that is to say, that is inherent in matter.

2. There is an immense amount of poetry, and also of plastic qualities as fine as Rembrandt's, in Vincent Van Gogh. But they remain side by side, and are not assimilated perfectly to each other.

3. On the other hand, Kandinsky's spiritual values and musical analogies seem to be undesirable, even if feasible: just as, although believing in the existence of the supernatural, you may regard it as redundant and nothing to do with life. The art of painting, further, is for a living man, and the art most attached to life.

4. My soul has gone to live in my eyes, and like a bold young lady it tells in those sunny windows. Colours and forms can therefore have no DIRECT effect on it. That, I consider, is why I am a painter, and not anything else so much as that.

5. The eyes are animals, and bask in an absurd contentment everywhere.

6. They will never forget that red is the colour of blood, though it may besides that have a special property of exasperation.

7. They have a great deal of the coldness of the cat, its supposed futility and certain passion.

8. But they like heat and the colour yellow, because it warms them: the chemicals in the atmosphere that are good for the gloss of their fur move them deeply; and the "soul" sentimentalizes them just so much as it may without causing their hair to drop out.

9. This being so, the moonlight and moon-rack of ultra-pure art or anything else too pure "se serait trompé de gabot" if it sought to move me.

10. But I have no reason to believe that any attempt of this sort has been made.

11. So much for my confession. I do not believe that this is only a matter of temperament. I consider that I have been describing the painter's temperament.

12. When I say poetry, too, I mean the warm and steaming poetry of the earth, of Van Gogh's rich and hypnotic sunsets, Rembrandt's speckled, and golden crowds, or Balzac's brutal imagination. The painter's especial gift is a much more exquisite, and aristocratic affair than this female bed of raw emotionality. The two together, if they can only be reconciled, produce the best genius.

Pessoa's reader's marks of the section on Picasso and Cubism in Wyndham Lewis's "A Review of Modern Art" in his copy of *Blast* 2 (44).

This excerpt highlights two important characteristics of *Blast*: first, its status as an avant-garde magazine, evident both in its iconoclasm and in its typographical innovation; second, its antagonistic relationship to Futurism, in an effort by London-based artists and writers to dissociate themselves from the “futurist” label applied to avant-garde artists and movements to develop a home-grown aesthetic.

Pessoa would have been interested in a magazine that sought to agitate the English literary establishment and counter the dominance of international Futurism, especially because at that time, he and Sá-Carneiro were planning to launch a literary magazine that sought to produce an equally strong and original impact on the Portuguese literary scene. Discussing the nature of the magazine in a letter to Pessoa from May 14, 1913, Sá-Carneiro states, “A sua ideia sobre a revista entusiasma-me simplesmente. É, nas condições que indica, perfeitamente realizável materialmente, disso mesmo me responsabilizo. Claro que não será uma revista perdurável. Mas para marcar e agitar basta fazer sair uma meia dúzia de números.” (I am simply thrilled with your idea for a magazine. In the terms you describe, it is perfectly feasible materially; I’ll take full responsibility for it. Of course it won’t be a lasting magazine. But to make a mark and agitate we only need half a dozen issues.)²⁶ The fact that *Blast* sought and achieved this very effect on the English readership, as gathered from contemporary reviews in *T.P.’s Weekly*, might explain why Pessoa acquired the two issues of the English magazine.

The first issue of *Orpheu* (March 1915) was jointly edited by Pessoa and Sá-Carneiro, although it listed as directors and representatives in Portugal and Brazil respectively Luís de Montalvor and Ronald Carvalho, who had idealized the launch of a Luso-Brazilian magazine in partnership with the Lisbon duo and who had suggested its name.²⁷ This issue had a predominantly post-symbolist quality epitomized by its cover, which was echoed by most of its content, with the exception of “Ode triunfal” (“Triumphal Ode”) by Pessoa’s heteronym Álvaro de Campos. However, the second issue of *Orpheu* (June 1915) displays striking parallels with the first issue of *Blast* in terms of layout, iconography, and content. If Pessoa acquired his copy of *Blast* 1 following the magazine’s publication in June 1914 or in early 1915, it is possible that the English magazine could have influenced certain aspects of the second issue of *Orpheu*, largely produced by Pessoa.

Although no precise date of purchase of the two issues of the magazine has been determined, Pessoa mentioned it to his fellow editor of *Orpheu*, who had

returned to Paris in July 1915. In a letter from August 10, 1915, Sá-Carneiro alludes to a comment in Pessoa's letter from August 6 about "uma revista inglesa [. . .] quase do tamanho duma mesa" (an English magazine [. . .] almost the size of a table), which is an unmistakable reference to *Blast*.²⁸ Because Pessoa's letters to Sá-Carneiro have been lost, it is impossible to know what else he said about the English magazine, apart from the remark on its size that caught his friend's attention. However, the fact that Pessoa mentioned *Blast* in the same letter in which he discussed the second issue of *Orpheu* with his friend indicates that he had established some form of connection between the two magazines. In the same letter, Sá-Carneiro congratulates Pessoa for the type of paper and of lettering that he chose for *Orpheu* 2, which he describes as "tão Álvaro de Campos e, ao mesmo tempo, tão inglesa?" (so Álvaro de Campos and, at the same time, so English?).²⁹ He asks where Pessoa had sourced them and had the magazine issues printed, which proves that Pessoa had complete editorial control over those aspects of production.³⁰ Sá-Carneiro's remark also shows that the link Pessoa had established between *Orpheu* and *Blast* was probably related to typographic features, which was one of the most distinctive features of the English magazine. Indeed, the block capital letters in bold and the number on the front cover of *Orpheu* 2 resemble somewhat the block letters on the cover of the first issue of *Blast* and the numbers in bold that appear in the first vorticist manifesto. The block letters resurface in Sá-Carneiro's "Manucure," a poem that displays a variety of types and sizes that likely elicited his congratulatory remark on Pessoa's editorial choices.

Another significant innovation of the second issue of *Orpheu* was the introduction of reproductions of cubo-futurist paintings by the Portuguese painter Santa Rita Pintor, rather like the reproductions of vorticist paintings, etchings, drawings, and sculptures in *Blast*, which also denote the combined influence of Futurism and Cubism. According to Reed Dasenbrock, "*Blast* from the first was thought of as a magazine involved with both literature and the visual arts."³¹ José de Almada Negreiros, one of the contributors to *Orpheu* and a leading writer and visual artist of the first Portuguese Modernism, ascribes a similar goal to the Portuguese magazine, claiming that it "era já o resultado da convergência da literatura e da pintura" (it was already the result of a convergence of literature and painting).³²

However, the parallels between the British and the Portuguese magazines are not restricted to formal and iconographic aspects, but also encompass their lit-

erary content. Despite being primarily a poetry magazine, *Orpheu* also included other types of texts, such as Pessoa's static drama *O Marinheiro* (*The Sailor*) and Almada Negreiros's poetic prose "Frisos" ("Friezes") in the first issue, and Raul Leal's short story "Atelier" in the second one, recalling the textual diversity of *Blast* that comprised poems, a play, prose fiction, and reviews. What is conspicuously missing in the two issues of *Orpheu* is a manifesto, and this absence is one reservation posited by some critics to considering it an avant-garde magazine, because it lacked the interventionist element characteristic of this type of publication.³³ However, the extreme reaction that *Orpheu* elicited from the Portuguese press and general public, ranging from disapproval to outright slander, attained the "slap in the face of public taste" effect of the avant-garde magazine while stridently announcing the birth of Portuguese Modernism.

Margarida Pereira ascribes a greater aesthetic aggressiveness to the second issue of *Orpheu*, epitomized by Santa Rita Pintor's paintings, Sá-Carneiro's futurist "Manucure," Campos's *Ode marítima*, and Pessoa's intersectionist "Chuva oblíqua."³⁴ Although this increased aggressiveness undoubtedly derived from the extreme public reaction to the first issue of the magazine, it could also have been inspired by the notoriously combative rhetoric of the first issue of *Blast*, if Pessoa acquired the magazine before the publication of *Orpheu* 2. That a more aggressive posture was intended is corroborated by the fact that the editorial pages of *Orpheu* 2 announce a "Manifesto of the New Literature" in the third issue of the magazine, a likely reference to Álvaro de Campos's "Ultimatum" planned for this issue—which was never published due to lack of funds—and published several years later in *Portugal Futurista* (1917).

Although *Orpheu* did not adopt as aggressive a rhetoric as *Blast*, the Portuguese magazine shared with *Blast* a common goal of launching a national artistic movement as a reaction to international Futurism. In his study of the English avant-garde movement, Dasenbrock claims that "the impetus behind the creation of Vorticism was largely Lewis' need to find a distinctive term for his art as opposed to that of Cubism and Futurism."³⁵ However, as Dasenbrock notes, "planned and announced before the birth of Vorticism, *Blast* was initially announced as a 'Discussion of Cubism, Futurism, Imagism and all Vital Forms of Modern Art'" in the advertisement that appeared in the *Egoist* on April 15, 1914, and "[o]nly in May or June 1914 did Pound and Lewis come up with that new word, Vorticism, to describe their own art in contra-distinction to other isms of modern art, Cubism, Futurism, Expressionism, and Imagism."³⁶

Virtually around the same time, Pessoa was himself in search of a distinctive term to describe the multifaceted poetry he was writing and the Portuguese artistic movement he was about to found through the launch of a new magazine. Pessoa eventually called this movement Sensationism, with *Orpheu* as the mouthpiece of the Portuguese Sensationist Movement. In her study of Sensationism and Vorticism, Pereira argues that “the way in which both aesthetics struggle for an originality that reflects the national element from which they arise” could be due to “a possible influence of Vorticism, of which Pessoa was aware, over Sensationism,” though her study is inconclusive due to lack of evidence.³⁷ Access to the issues of *Blast* that had been in the possession of Pessoa’s heirs, made possible through their recent digitization as part of the project to catalog Pessoa’s private library, has revealed new evidence in support of this hypothesis.³⁸

The focus of analysis will be restricted to the first issue of *Blast* (1914), which preceded both issues of *Orpheu*, and will center on the contribution to the second issue of *Orpheu* by the heteronym Álvaro de Campos, the greatest exponent of Sensationism in Pessoa’s coterie of poets, who coined its key tenet, “Sentir tudo de todas as maneiras” (“To feel everything in every way”).³⁹ The comparative examination of the first issue of *Blast* and Campos’s *Ode marítima* (*Maritime Ode*), published in *Orpheu* 2, suggests that the two manifestos written by Lewis with Pound’s collaboration could have provided the inspiration for Campos’s poem. Adopting the “blast” and “bless” structure of Apollinaire’s “Futurist Anti-Tradition Manifesto” published in *Lacerba*, Manifesto-I blesses England “for its ships,” “seafarers,” and “ports” in point 1 of the section titled “Bless.”⁴⁰ Similarly, Manifesto-II states that “the English character is based on the Sea,” which endows it with its “particular qualities and characteristics,” in paragraphs 6 through 8 of the third part, which were marked by reading signs in Pessoa’s copy of the magazine (see figure that follows).⁴¹

Thus, it would appear that, in *Ode marítima*, Campos takes these statements as a starting point to revisit and revise the maritime cultural imaginary, emulating the tradition of the heroic poem by adopting the triadic structure of the Pindaric ode. The poem begins on a pier by the river Tagus, where the speaker observes the movement of ships at the port of Lisbon and meditates on the psychic and metaphysical implications of sea travel in what constitutes the first section of the poem, corresponding to the strophe in the Pindaric ode.

The speaker’s invocation to “nautical things” for poetic inspiration soon launches him on a reverie through “[a]s épocas marítimas todas sentidas no

will be always actual, and springs of Creation for these two peoples.

- 6 The English Character is based on the Sea.
- 7 The particular qualities and characteristics that the sea always engenders in men are those that are, among the many diagnostics of our race, the most fundamentally English.
- 8 That unexpected universality as well, found in the completest English artists, is due to this.

Pessoa's reader's marks of section of Manifesto-II on the English and the sea in his copy of *Blast* 1 (35).

passado” (every seafaring age there ever was),⁴² which constitutes the second and longer section of the poem, corresponding to the antistrophe in the Pindaric ode:

Homens do mar actual! homens do mar passado!
 Comissários de bordo! escravos das galés! combatentes de Lepanto!
 Piratas do tempo de Roma! Navegadores da Grécia!
 Fenícios! Cartaginêses! Portuguêses [. . .]

(Men of today’s ocean! Men of yesterday’s ocean!
 Pursers! Galley slaves! Combatants at Lepanto!
 Pirates from Roman times! Mariners from Greece!
 Phoenicians! Carthaginians! Portuguese [. . .])⁴³

Despite the array of past maritime ages evoked in these verses, the prevalent cultural references associated with this maritime imagery belong to the English literary heritage. Hence, the speaker’s guide to “the ancient sea life” is an English sailor:

Tu, marinheiro inglês, Jim Barns meu amigo, fôste tu
 Que me ensinaste êsse grito antiquíssimo, inglês,
 Que tão venenosamente resume
 Para as almas complexas como a minha
 A voz inédita e implícita de todas as cousas do mar,
 Dos naufrágios, das viagens longinhas, das travessias perigosas.
 Esse teu grito inglês, tornado universal no meu sangue, [. . .]
 (Fingias sempre que era por uma escuna que chamavas,
 E dizias assim, pondo uma mão de cada lado da bôca,
 Fazendo porta-voz das grandes mãos cortidas e escuras:
 Ahò-ò-ò-ò-ò-ò-ò-ò-ò-ò—yyyy . . .
 Schooner ahò-ò-ò-ò-ò-ò-ò-ò-ò-ò-ò-ò-ò-ò-ò-ò—yyyy . . .)

(It was you, Jim Barnes, English sailor and my friend,
 Who taught me that ancient English cry
 Which so virulently sums up
 For complex souls like mine
 The confused call of the waters,
 The uncanny, implicit voice of all maritime things,

Of shipwrecks, of long voyages, of dangerous crossings.
That English cry of yours, which in my blood becomes universal, [. . .]

[You always pretend to be calling a schooner,
Cupping your large, dark and weathered hands
On the sides of your mouth to make a megaphone, crying:
Aho-o-o-o-o-o-o-o-o—yyyy . . .
Schooner aho-o-o-o-o-o-o-o-o-o-o-o—yyyy . . .)]⁴⁴

The sailor's name was possibly inspired by characters from short stories in W. W. Jacobs's *Sailors' Knots* (1909).⁴⁵ The traditional English nautical call of mariners is evoked, as is the dying song of Captain Flint, the notorious pirate from Robert Louis Stevenson's *Treasure Island* (1883):

E estala em mim, feroz, voraz,
A canção do Grande Pirata,
A morte berrada do Grande Pirata a cantar
Até meter pavor plas espinhas dos seus homens abaixo.
Lá da ré a morrer, e a berrar, a cantar:
Fifteen men on the Dead Man's Chest.
Yo-ho-ho and a bottle of rum!
E depois a gritar, numa voz já irreal, a estoirar no ar:
Darby M'Graw-aw-aw-aw-aw!
Darby M'Graw-aw-aw-aw-aw-aw-aw-aw!
Fetch a-a-aft the ru-u-u-u-u-u-u-u-u-u-u, Darby!

(And from deep within booms the *savage* and insatiable
Song of the Great Pirate,
The bellowing death of the Great Pirate,
Whose singing sends a chill down the spine of his men.
Astern he dies, howling his song:
Fifteen men on the Dead Man's Chest.
Yo-hö-ho and a bottle of rum!
And then yells in a blasting, unreal voice:
Darby M'Graw-aw-aw-aw-aw!
Darby M'Graw-aw-aw-aw-aw-aw-aw-aw!
Fetch a-a-aft the ru-u-u-u-u-u-u-u-u-u-u, Darby!)⁴⁶

The savage epithet that Campos ascribes to the song of the Great Pirate, and which is signaled by the onomatopoeic freedom of the lines conveying the lyrics, encapsulates the condition to which Campos aspires, echoing the vorticist tenet that “the artist of the modern movement is a savage,” expounded in paragraph 9 of the second section of *Manifesto-II*.⁴⁷ This praise expands into a long hymn celebrating the violent exploits of the pirates and their fearless and feared domination of the sea in an emotional crescendo that functions as a climax to the second section of the ode.

By claiming that the sailor’s English cry has become universal in his blood in the first excerpt (emphasized line), the speaker identifies universality as a collective character trait belonging to the Portuguese race, metonymically encapsulated in the epithet “my blood.” In doing so, Campos counters the vorticists’ claim that the “universality” of English artists is due to the fact that the “English Character is based on the Sea” in the sections of *Manifesto-II* mentioned earlier, highlighted by Pessoa in his copy of the magazine. Campos’s appropriation and subversion of a key vorticist principle can be seen as a historical revisionist gesture that reclaims cultural hegemony of the sea and all things maritime for the Portuguese, collectively represented by the speaker of the poem, who fashions himself as a modern Camões and sings the illustrious Lusitanian maritime past in the lines “Portuguêses atirados de Sagres / Para a aventura indefinida, para o Mar Absoluto, para realizar o Impossível!” (“Portuguese launched from Sagres / Into an uncertain adventure, onto the Absolute Sea, to achieve the Impossible!”).⁴⁸

Possibly taking the cue from the vorticists, in a text in English drafted as a preface to an “Anthology of Sensationist Poets” (1916), Campos claims that “the Portuguese temperament is universal” and that “[t]he Portuguese Sensationists are original and interesting because, being strictly Portuguese, they are cosmopolitan and universal.”⁴⁹ However, he highlights the cosmopolitanism of the Portuguese sensationists seemingly by contrast to the vorticists, who define their aesthetic as “native art” in the fifth part of *Manifesto-II*.⁵⁰ Their claim that this indigenous “ENGLISH art” is an instance of “Northern Art” and, therefore, is opposed to that practiced by “the Romance peoples” of the “South” betrays a nationalist and regionalist bias,⁵¹ to which Campos opposes the “temperamental nonregionalism” of the Portuguese, which, in his view, warrants the originality of the Portuguese Sensationists.⁵²

- 6** To believe that it is necessary for or conducive to art, to "improve" life, for instance—make architecture, dress, ornament, in "better taste," is absurd.
- 7** The Art-Instinct is permanently primitive.
- 8** In a chaos of imperfection, discord, etc., it finds the same stimulus as in Nature.
- 9** The artist of the modern movement is a savage (in no sense an "advanced," perfected, democratic, Futurist individual of Mr. Marinetti's limited imagination): this enormous, jangling, journalistic, fairy desert of modern life serves him as Nature did more technically primitive man.
- 10** As the steppes and the rigours of the Russian winter, when the peasant has to lie for weeks in his hut, produces that extraordinary acuity of feeling and intelligence we associate with the Slav; so England is just now the most favourable country for the appearance of a great art.

33

Pessoa's reader's marks of section of Manifesto-II on the modern artist as "savage," *Blast* 1 (33).

On the other hand, in other texts from *Blast* that are not as concerned as the manifestos with distinguishing Vorticism from other contemporary movements such as Futurism, the nationalist claims become more ambivalent, as in Lewis's observation that "the universal artist, in fact, is in the exactest sense national. He gathers into one all the types of humanity at large that each country contains" in "The Art of the Great Race."⁵³ This turn of phrase calls to mind Campos's articulation of the sensationist desire for ubiquity encapsulated in the closing line of "Ode triunfal" ("Triumphal Ode"): "Ah não ser eu toda a gente e toda a parte!" ("Ah if only I could be all people and all places!").⁵⁴ The cosmopolitanism celebrated in this line and throughout the whole poem is further reinforced by the fact that Campos places its composition in London and dates it June 1914, coinciding with the place and date of publication of *Blast*, thus paying homage to his Anglophone aesthetic affiliations.

Awoken from his reverie by the cry of the English sailor, the speaker finds himself once again on the pier and in present-day reality. In the third section of the poem, corresponding to the epode of the Pindaric ode, he meditates on modern maritime life, describing it as sanitized, healthy, and efficient by contrast to the savagery of the past. Still, he claims, not without irony,

Nada perdeu a poesia. E agora há mais as máquinas
 Com a sua poesia também, e todo o novo género de vida
 Comercial, mundana, intelectual, sentimental,
 Que a era das máquinas veio trazer para as almas.

(Nothing has lost its poetry.
 And now there are also machines
 With their poetry, and this entirely new kind of life,
 This commercial, worldly, intellectual and sentimental life
 Which the machine age has conferred on our souls.)⁵⁵

This section of the poem denotes the influence of the futurist cult of the machine. However, Campos praises not only their beauty, like "The Founding and Manifesto of Futurism" (1909), but also the efficiency of the ships and of their machine parts:

Todas as peças das máquinas, todos os navios pelos mares, [. . .]
 Tão maravilhosamente combinando-se

Que corre tudo como se fôsse por leis naturais,
Nenhuma cousa esbarrando com outra!

(All the machine parts, all oceangoing vessels, [. . .]
So perfectly integrated
That everything seems to happen by natural laws
Nothing ever colliding with anything else!)⁵⁶

By juxtaposing the commercial efficiency of modern ships with ancient maritime epics such as Homer's *Odyssey*, the speaker contrasts the new values associated with capitalist modernity to the old world order, which he had so nostalgically evoked in the preceding section. His praise of the efficiency of the machines in modern ships resembles the importance ascribed to machine-like efficiency by the vorticists. In "A Review of Contemporary Art," Lewis criticizes Picasso's structures for not being "energetic" (a comment that Pessoa highlighted in his copy of the magazine), claiming that "in our time it is natural that an artist should wish to endow his 'bonhomme' when he makes one in the grip of an heroic emotion, with something of the fatality, grandeur and efficiency of the machine."⁵⁷ Lewis is here evoking a drawing he had published in the first issue of *Blast*, titled "Timon of Athens," which consists of a graphic representation of Lewis's remarks in its depiction of the homonymous character from Shakespeare's tragedy.⁵⁸ Similarly, in his manifesto, Pound defines the *vortex* as "the point of maximum energy," which "represents, in mechanics, the greatest efficiency," underscoring the technical quality of his acceptance of the term.⁵⁹

Accordingly, whereas the self-induced depersonalizing reverie in the second part of *Ode marítima* leads the speaker to experience the sailors' heroism and the pirates' savagery, in the alert state of the final section, he describes his feelings as "naturais e comedidos como gentlemen, / [. . .] práticos, longe de desvairamentos" ("natural and discreet like gentlemen, / [. . .] practical and free of hysteria").⁶⁰ These emotions are more in accordance with the temperament and mindset of his regular self: "Eu o engenheiro, eu o civilizado, eu o educado no estrangeiro" ("I the engineer and sophisticate who studied abroad").⁶¹ Significantly, Pessoa's choice, in fictional biographical notes, to depict Álvaro de Campos as a naval engineer educated in Glasgow might have something to do with the vorticists' claim, in Manifesto-II of the first issue of *Blast*, that industrialized England was the bedrock of "the Modern World" and that it could convey "the

new possibilities of expression in present life” better than any other European nation.⁶²

“Ode triunfal,” published in *Orpheu* 1, is often considered the instance of reception of Futurism by Campos, whereby the heteronym dialogues with a major European avant-garde movement, and reconfigures its underlying principle of celebration of modernity and the machine in the context of his own aesthetic concerns. Campos himself, who publicly claims that he is not a futurist in a letter to *Diário de Notícias* from June 4, 1915, concedes that “A minha ‘Ode Triunfal,’ no 1º número do *Orpheu*, é a única coisa que se aproxima do futurismo. Mas aproxima-se pelo assunto que me inspirou, não pela realização” (“My ‘Triumphal Ode’ is the only thing that comes close to Futurism, though it does so for its object of inspiration, not for its execution”).⁶³ In turn, *Ode marítima*, published in *Orpheu* 2, would be more accurately described as Campos’s dialogue with Vorticism, an avant-garde movement that emerged as a local response to international Futurism in Britain.

The scrutiny of *Blast* and *Orpheu* undertaken in this essay has revealed illuminating parallels between the English and the Portuguese modernist magazines, which shed light on the potential impact of Vorticism on the First Portuguese Modernism. These points of contact are particularly salient in Pessoa’s self-fashioned Sensationism, which informs both the content and structure of the second issue of *Orpheu*. Judging from Pessoa’s reading marks, he became aware of close affinities between the vorticist principles proposed in *Blast* and his own aesthetic tendencies and, therefore, could have incorporated some of them into his theorization of Sensationism and his poetic practice. This would have been in accordance with the syncretism underlying “[t]he sensationist movement (represented by the Lisbon quarterly ‘*Orpheu*’) [which] represents 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.”⁶⁴

Aside from Pessoa’s productive and highly original dialogue with Vorticism, this essay has also established significant parallels between Pessoa’s aesthetic theories and poetic practices and those of important contemporary movements such as Imagism and figures such as Ezra Pound. Most significantly, it has underscored the importance of cultural magazines as a resource for Pessoa, and the key role they played in his reception of British Modernism and, through his mediation, its reception in Portugal. This exercise was particularly fruitful in

light of the fact that Pessoa was the leading figure of the first generation of Portuguese modernists and was involved, as managing editor or major contributor, in the production of several Portuguese magazines from that generation, having also produced a substantial and significant aesthetic discourse on Portuguese Modernism. All this makes him a major cultural agent in Portugal in the first decades of the twentieth century, as well as a disseminator of modern British artistic culture in a country whose knowledge and contact in that respect was extremely limited. The elements Pessoa gleaned from these cultural magazines circulated among the *Orpheu* circle and inspired the creative production of several of his contemporaries. Indeed, the mapping of Pessoa's reception and dissemination of British Modernism undertaken in this article, and the comparative exploratory readings carried out, incite further reappraisals of his own works and those of other figures of the first generation of Portuguese modernists in light of the new findings.

NOTES

1. Peter Brooker, "Introduction," in *The Oxford Critical and Cultural History of Modernist Magazines, Volume III: Europe 1880—1940*, ed. Peter Brooker, Sascha Bru, Andrew Thacker, and Christian Weikop (Clarendon: Oxford University Press, 2013), 21.

2. See Luís Prista, "Pessoa e o curso superior de letras," in various authors, *Memórias dos afectos: Homenagem da cultura Portuguesa ao Prof. Giuseppe Tavani* (Lisbon: Edições Colibri, 2001), 157–85.

3. See Antonio Cardiello, "Selos [Stamps]," *Biblioteca digital de Fernando Pessoa* (Casa Fernando Pessoa website, bilingual article, 2010), 1. <http://casafernandopessoa.cm-lisboa.pt/bdigital/index/selos.htm>. And see Patricio Ferrari, "Genetic Criticism and the Relevance of Metrics in Editing Pessoa's Poetry," *Pessoa Plural* 2 (Fall 2012), 9.

4. I wish to thank Patricio Ferrari for the information about references to some of these publications found in Pessoa's archive. *T.P.'s Weekly* and the *English Review* are mentioned in a note in which Pessoa criticizes Masefield's and Kipling's high number of votes in a plebiscite held by *T.P.'s Weekly* in 1913, included in the critical apparatus of *Apreciações literárias de Fernando Pessoa*, ed. Pauly Ellen Bothe (Lisbon: Imprensa Nacional—Casa da Moeda, 2013), 548, 293.

5. The *Poetry Review* is announced as connected to the Poetry Society and described as "an improvement upon previous journals dealing with poetry" in the February 1912 issue of *T.P.'s Weekly* (20: 71). *Blast* is advertised as a "new illustrated quarterly" in the June 1914 issue of *T.P.'s Weekly* (23: 788). Yeats is often mentioned throughout the 1912 and 1913 issues of *T.P.'s Weekly*, including in an article titled "Mr. W. B. Yeats: Poet and Mystic,"

published in the April 1913 issue of the magazine. In light of Pessoa's interest in mysticism, this facet of the Irish poet might have led him to acquire a volume of Yeats's poetry, *A Selection from the Poetry of W.B. Yeats* (Tauchnitz, 1913). The anthology of Synge's plays (Maunsell, 1912) found in Pessoa's personal library is advertised in the June 1912 issue of T.P.'s *Weekly* (20: 744). Chesterton's *The Victorian Age in Literature* (1913), a copy of which also exists in Pessoa's private library, is reviewed in the March 1913 issue of T.P.'s *Weekly* (21: 329). The two imagist anthologies published in London in 1914 are announced in the March and June issues of T.P.'s *Weekly*.

6. I wish to thank Jorge Uribe for drawing my attention to Pessoa's annotation to read the *Athenaeum* in the Library of the Academy of Sciences in the page of a diary from 1913 (BNP / E3, 28–94).

7. Fernando Pessoa, *Escritos autobiográficos, automáticos e de reflexão Pessoal*, ed. Richard Zenith (Lisbon: Assírio & Alvim, 2003), 272. Fernando Pessoa, *Sensacionismo e outros ismos*, ed. Jerónimo Pizarro (Lisbon: Imprensa Nacional–Casa da Moeda, 2009), 656, 658.

8. Fernando Pessoa, *Correspondência*, ed. Manuela Parreira da Silva, 2 vols (Lisbon: Assírio & Alvim, 1999), Vol. I: 1905–1922, 59.

9. Pessoa, *Correspondência*, I, 59. In the catalog of Pessoa's private library, the editors mention "a list of tasks, presumably from 1913," which includes a reference to "The Poetry Society" and the annotations "Ask for a specimen of H[arold] Monro's journal, and the Poetry Bookshop catalog" and "Order papers, books, etc." (Jerónimo Pizarro, Patricio Ferrari, and Antonio Cardiello, eds., *A Biblioteca particular de Fernando Pessoa [Fernando Pessoa's Private Library] I* [Lisbon: D. Quixote, 2010], 14.) The list is transcribed in Appendix II of the book, with the full identification of the manuscripts in Pessoa's archive (BNP/E3, 28A–9r, 28–95, 28–94), and described as torn from a 1913 diary (Pizarro, Ferrari and Cardiello, *Biblioteca*, 428). Because the date on the diary page refers to January 5, 1913, this document is likely related to a letter Pessoa drafted to the Poetry Society on December 26, 1912 (Pessoa, *Correspondência*, I, 58–61). In the diary entry, under the heading "The Poetry Society—entrar para" [The Poetry Society—enter], Pessoa wrote "(concurso de poesia da 'The Poetry Review')" [poetry competition of the *Poetry Review*], which shows that Pessoa intended to enter this competition.

10. Pessoa, *Correspondência*, I, 59. The movement Pessoa is referring to (which he dates back to 1898) is the *Renascença Portuguesa*, of which he provides an overview, referring to Guerra Junqueiro's *Pátria* and *Oração à luz* (without mentioning their names) as its greatest achievements (*Ibid.*, 60).

11. *Ibid.*

12. Mário de Sá-Carneiro, *Cartas de Sá-Carneiro a Fernando Pessoa*, ed. Manuela Parreira da Silva (Lisbon: Assírio & Alvim, 2001), 28.

13. Patricia Silva McNeill, *Yeats and Pessoa: Parallel Poetic Styles* (Oxford: Legenda, 2010), 2. An alternative or additional source for the reception of Yeats by Pessoa is G. H. Mair's *English Literature: Modern*, which Pessoa likely acquired in 1912, after reading the publication notice in the January issue of *T.P.'s Weekly* (19: 67). That Pessoa read this book is corroborated by the reading marks in the section on Yeats as the leader of the Celtic Revival in the existing copy of the book in Pessoa's personal library (Mair 241–42). Pessoa also read about J. M. Synge in Mair's study, which praised the Irish playwright as the "great dramatist" of the "Irish school of drama," comparing him to "the great masters of drama," including Shakespeare (247, 249). The critic's encomiastic remarks about Synge and his comparison of the Irish playwright to Shakespeare and other greats clearly caught Pessoa's attention, because he underlined and marked these sections in his copy of the book. This likely led him to acquire the anthology of Synge's plays announced in a later issue that year of *T.P.'s Weekly*.

14. Fernando Pessoa, *A Centenary Pessoa*, ed. Eugénio Lisboa and L. C. Taylor (New York: Routledge, 2003), 132.

15. *Ibid.* See also Darlene J. Sadlier, *An Introduction to Fernando Pessoa: Modernism and the Paradoxes of Authorship* (Gainesville: University Press of Florida, 1998), 5.

16. *T.P.'s Weekly* 23 (1914), 306.

17. *Ibid.*, 815.

18. Pessoa, *Sensacionismo*, 385.

19. Pessoa, *Sensacionismo*, 387.

20. *Ibid.* The critical apparatus includes a draft of an "Interseccionist poem" in English dated March 25, 1914 (*Ibid.*, 449–50), therefore contemporary with "Chuva oblíqua," in which objective and subjective images intersect. I wish to thank Jerónimo Pizarro for drawing this draft to my attention.

21. *Ibid.*, 387.

22. Ezra Pound, "Vorticism," in *Ezra Pound and the Visual Arts*, ed. Harriet Zinnes (New York: New Directions, 1980), 204.

23. Pessoa, *Sensacionismo*, 153–54.

24. Sá-Carneiro, *Cartas de Sá-Carneiro*, 59.

25. *T.P.'s Weekly* 23, 788.

26. Sá Carneiro, *Cartas de Sá-Carneiro*, 91. This idea subsequently matured, and most likely around the time Pessoa wrote the first intersectionist poems in 1914, it materialized as a plan and table of contents for a magazine titled *Europa: Revista Orgão do Interseccionismo* (Pessoa, *Sensacionismo*, 36–37).

27. Mário da Silva Brito, *História do modernismo Brasileiro*, 3rd ed. (Rio de Janeiro: Civilização Brasileira/INL, 1971), 38.

28. Sá-Carneiro, *Cartas de Sá-Carneiro*, 189.

29. *Ibid.*, 188.
30. *Ibid.*
31. Reed Way Dasenbrock, *The Literary Vorticism of Ezra Pound and Wyndham Lewis: Towards the Condition of Painting* (Baltimore / London: Johns Hopkins University Press, 1985), 14.
32. José de Almada Negreiros, *Textos de intervenção* (Lisbon: Imprensa Nacional–Casa da Moeda, 1986), 174.
33. Margarida Isabel Esteves da Silva Pereira, *A Vanguarda histórica na Inglaterra e em Portugal: Vorticism e futurismo* (Braga: Universidade do Minho / Centro de Estudos Humanísticos, 1998), 102–3.
34. *Ibid.*, 97.
35. Dasenbrock, *The Literary Vorticism*, 3.
36. *Ibid.*, 13–14.
37. Pereira, *Vanguarda*, 154.
38. CFP 0–29MN.
39. Fernando Pessoa, *Poemas de Álvaro de Campos*, ed. Cleonice Berardinelli (Lisbon: Imprensa Nacional–Casa da Moeda, 1990), 263; Fernando Pessoa, *Fernando Pessoa & Co: Selected Poems*, ed. and trans. Richard Zenith (New York: Grove Press; Atlantic Monthly Press, 1999), 146.
40. *Blast* 1, ed. Wyndham Lewis (London: Thames & Hudson, 2009 [repr. 1914]), 23.
41. *Ibid.*, 35.
42. Pessoa, *Poemas de Álvaro de Campos*, 87; Pessoa, *A Little Larger Than the Entire Universe: Selected Poems*, ed. and trans. Richard Zenith (London / New York: Penguin, 2006), 173.
43. Pessoa, *Poemas de Álvaro de Campos*, 89; Pessoa, *A Little Larger*, 175.
44. Pessoa, *Poemas de Álvaro de Campos*, 87; Pessoa, *A Little Larger*, 173 (emphases added).
45. Pessoa had this and several other books by Jacobs in his private library and, in a personal note in English estimated to be from 1910, he claimed to “have read Mr. W. W. Jacobs’ books,” which centered for the most part on marine life, “several times over” (Pessoa, *Páginas íntimas e de auto-interpretação*, ed. Georg Rudolf Lind and Jacinto do Prado Coelho [Lisbon: Ática, 1966], 20).
46. Pessoa, *Poemas de Álvaro de Campos*, 92; Pessoa, *A Little Larger*, 178 (emphasis added).
47. *Blast* 1, 33. This paragraph is also marked in Pessoa’s copy of the magazine.
48. Pessoa, *Poemas de Álvaro de Campos*, 89; Pessoa, *A Little Larger*, 175.
49. Pessoa, *Sensacionismo*, 218.
50. *Blast* 1, 37.
51. *Ibid.*, 38, 41, 42. Pessoa also highlighted passages about this topic in Part VII of *Manifesto-II* (par. 5, 6).

52. Pessoa, *Sensacionismo*, 218. Pessoa was equally critical of another foreign cultural movement that had inspired his literary nationalism at an early stage of his career, namely the Celtic Revival, which he dissociates from Sensationism in a fragment in English, thought to be from 1914: “We do not fall into the narrowness of regionalist movements and such like; we must not be confounded with things like the ‘Celtic Revival’ or any Yeats fairynonsense. We are not Portuguese writing for Portuguese; [. . .]. We are Portuguese writing for Europe, for all civilisation; we are nothing as yet, but even what we are now doing will one day be universally known and recognised” (McNeill, *Yeats and Pessoa*, 77).

53. Blast 2, ed. Wyndham Lewis (Santa Rosa, CA: Black Sparrow Press, 2000 [reed. 1915]), 72.

54. Pessoa, *Poemas de Álvaro de Campos*, 73; Pessoa, *A Little Larger*, 160.

55. Pessoa, *Poemas de Álvaro de Campos*, 104–5; Pessoa, *A Little Larger*, 191–92.

56. Pessoa, *Poemas de Álvaro de Campos*, 104; Pessoa, *A Little Larger*, 191.

57. Blast 2, 44, 43.

58. Blast 1, fig. v.

59. *Ibid.*, 153.

60. Pessoa, *Poemas de Álvaro de Campos*, 105; Pessoa, *A Little Larger*, 192.

61. Pessoa, *Poemas de Álvaro de Campos*, 86; Pessoa, *A Little Larger*, 172.

62. Blast 1, 39, 41.

63. Pessoa, *Sensacionismo*, 376.

64. *Ibid.*, 159.

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