

THE FLIGHT OF THE EAGLE II

MUSEU DO
PORTO ↙
ATELIÊ ANTÓNIO
CARNEIRO

17.07.25
-22.02.26

CURATOR

Bernardo Pinto de Almeida

GUEST ARTIST

João Queiroz

ANTÓNIO CARNEIRO AND LITERATURE

Porto.



ANTÓNIO CARNEIRO IN A FRIAR'S HABIT, MONASTERY OF CELAS, COIMBRA
PHOTOGRAPHY BY ROCHA BRITO, C. 1925
SILVER PRINT
PORTO MUSEUM COLLECTIONS — COL. ATELIÊ ANTÓNIO CARNEIRO

THE FLIGHT OF THE EAGLE II: ANTÓNIO CARNEIRO AND LITERATURE BERNARDO PINTO DE ALMEIDA

The second part of the exhibition *The Flight of the Eagle*, which, for reasons of space, could not be presented together with the first part, focuses on António Carneiro's long and prolific relation with Portuguese literature. He himself was a poet, the author of a book of sonnets, a cultured and literate spirit, whose library comprised many important books. Likewise, in Paris, where he completed his formal education, Carneiro attempted to widen his literary knowledge and, most likely, read the great authors of French symbolism, notably Mallarmé.

In this exhibition we intend to present, on the one hand, his *Camões* – although, however, it is regrettable the absence of the other portrait, an extension of this one, which is now in the Pinacoteca de São Paulo, in Brazil – and, on the other, some of his preparatory studies for this great work of historical painting. Which we display against the backdrop of the commemorations of the 500th anniversary of Luís de Camões' birth, to which this exhibition is inevitably linked. It is also interesting to note that there are drawings, published in *A Águia*, in which Carneiro represented Camões long before he began working on the great series on the Portuguese Epic of the 16th century, which proves his long-time interest in this theme.

Camões Lendo Os Lusíadas aos Frades de São Domingos [*Camões Reading The Lusiads to the Friars of Saint Dominic*] is a powerful piece of historical painting, perhaps the most representative among all the historical paintings produced in Portugal in the 20th century. A work of great scope, it also conveys another element of historical character since it depicts, embodied in the numerous figures of the friars, a series of friends of the Painter who we can recognize in the powerful portraits of some of the intellectuals from Porto who lived in the same epoch as Carneiro. Camões himself was, as far as we know, modelled on his oldest son, Cláudio, who was his model on several occasions.

In this collection we can also see not only many of the preparatory studies (about 50), but also the final work and, in addition to this one, some smaller representations of the same theme which the painter left behind. There is an extensive correspondence about this work, which we will publish afterwards in this exhibition's catalogue. Lastly, it should be referred that in the extensive exhibition of oil paintings and drawings selected from the series that the painter dedicated to Camões during the final years of his life, we will be not only able to notice a certain existential identification with the great Poet, but we will also take the opportunity to associate ourselves, in the most dignified

way, with the ongoing Commemoration of the 500th Anniversary of Luís de Camões, thus signaling this event that decisively marks not only the recognition of the importance of Literature and Poetry in the formation of our culture, as well as the birth of modern Portuguese language, as we now speak it, which is the greatest debt we owe to the Poet.

Carneiro's literary connections did not end here. His long-standing friendship, of an almost mythical dimension, with his fellow countryman Teixeira de Pascoaes is well-known. Carneiro would share with the great poet from Amarante the editorial direction of the magazine *A Águia* [The Eagle], the organ par excellence of the *Portuguese Renaissance* movement between 1912 and 1916. In this magazine, of which he was artistic director from 1912 onwards, Carneiro published drawings, vignettes and other elements that today belong to the best tradition of Portuguese *ex-libris*. This long-standing intellectual and personal friendship, which led Pascoaes to refer to him, after his death, as "the most Frei Agostino da Cruz of all Portuguese painters", allowed them to keep alive the flame of the intellectual and aesthetical adventure of *A Águia*, the true organ of the Symbolist aesthetic.

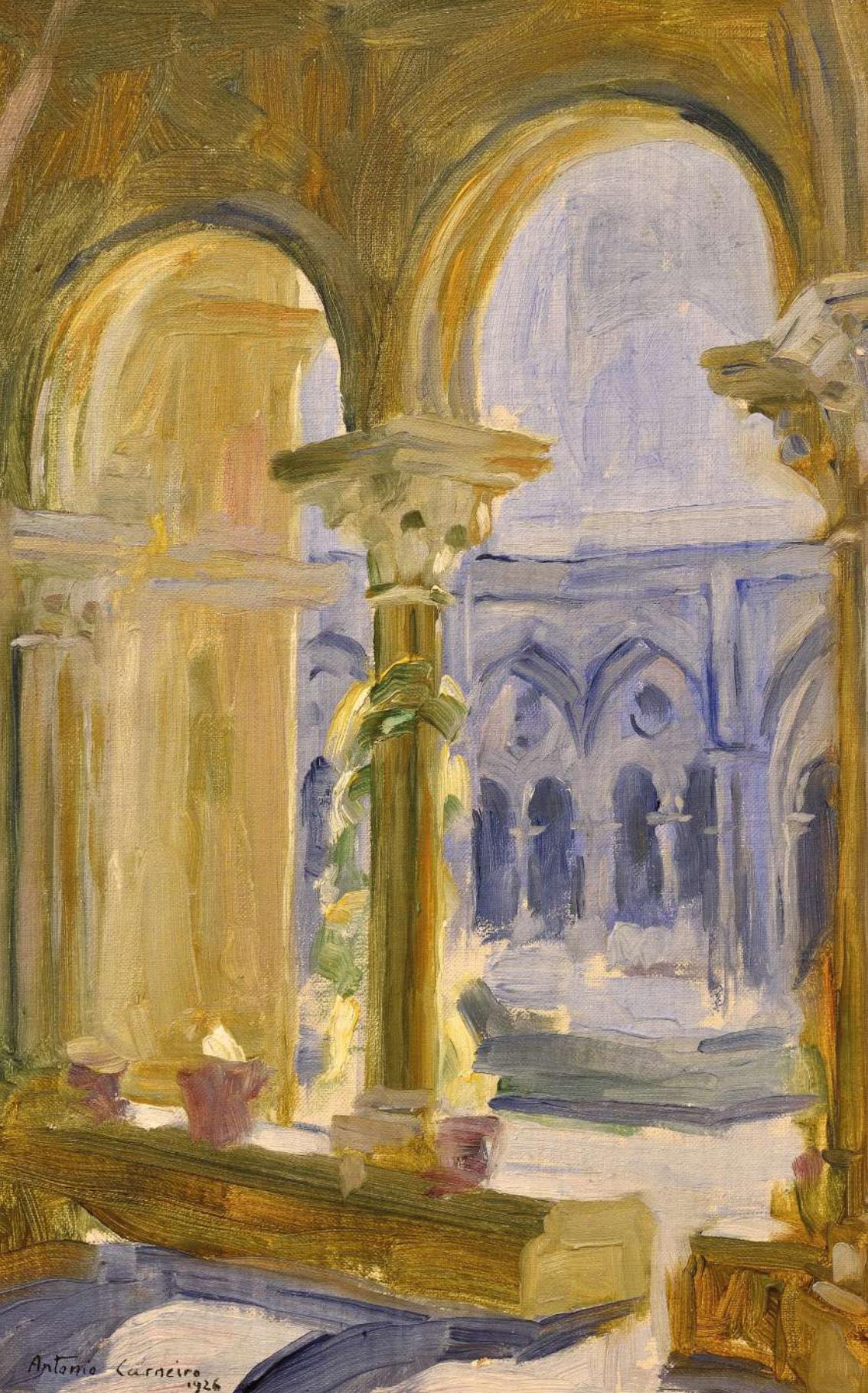
We also show a significative set of Pascoaes' works previously published in book form (Assírio & Alvim, 2001), which will allow us to understand, despite all the differences between them, the spiritual closeness that connected both artists. Prior to this relationship, however, Carneiro was already close friends with the great late-romantic poet Guerra Junqueiro, whose magnificent portrait he painted and with whom he collaborated, namely doing illustrations for the poet's texts published in the daily press. He also left a powerful and psychologically complex portrait of the great Antero de Quental, which is reminiscent of Columbano's portraiture style.

This brings to a close a perhaps lesser-known aspect of his work: that of Carneiro's relation with literature, of which the *Illustrations for Dante's Inferno* constitute a major example.

Regarding his relationship with contemporary art, which, in the first part, was assigned to Miguel Branco, in this exhibition it is the responsibility of another great contemporary Portuguese artist, João Queiroz. The author of an outstanding work that stands out in the context of Portuguese contemporaneity, his landscapes, with all the *visual inventiveness* they convey, find in Carneiro's own landscapes a distant yet up-to-date echo. By presenting their respective works together and face to face with each other, we immediately recognize the richness of a relationship separated by a hundred years of difference between the two artists.

ANTÓNIO CARNEIRO
STUDY FOR CAMÕES READING THE LUSIADS TO THE FRIARS OF SAINT DOMINIC
(ARMANDO CRUZ), 1928
CHARCOAL AND CHALK ON PAPER
PORTO MUSEUM COLLECTIONS — COL. ATELIÊ ANTÓNIO CARNEIRO





I. ANTÓNIO CARNEIRO'S CAMÕES – NEITHER ILLUSTRATION NOR HISTORY. AN IDEA IN THE WINTER. [EXCERPT] LAURA CASTRO

THE ANTECEDENTS AND TRIBUTARIES OF ANTÓNIO CARNEIRO'S CAMÕES

In 1925, an important event is added to the biography of António Carneiro: the inauguration of his atelier, a project he had been preparing for years with the help of a few friends. It was built in the eastern side of Porto, where he had lived throughout his entire life, from his childhood and youth spent in the Barão de Nova Sintra Asylum to the Fine Arts Academy, where he studied, until his adulthood, which would lead him to the streets of Bonfim, Pinto Bessa and Joaquim António de Aguiar. It was in this geography that the atelier was built, more precisely on Barros Lima Street, which would later bear the artist's name. His workplace gained prominence within Porto's cultural scene, both in the brief period during which it was used by the painter, between 1925 and 1930, the year of his death, as well as in the subsequent period, with the activity of his sons, the composer Cláudio Carneiro (1895-1963) and the painter Carlos Carneiro (1900-1971), or, finally, as a municipal museum from the 1970s onwards.

It was there that he was able to develop works that required space and time, such as the project of the illustration for Dante's *Divine Comedy*, which would not be finished, having only executed the illustration of *Hell*, or the canvases of church interiors painted on the motif and finished in the atelier. And it was by taking advantage of the working conditions that the atelier provided that he conceived the project related to the figure of Camões.

António Carneiro's interest in the poet dates back to the time of his involvement with the *Portuguese Renaissance*. In the quality of artistic director of that movement's magazine, *A Águia*, he was able to collaborate in the homage to Camões promoted in 1913. This was the context in which he published in that magazine, between 1912 and 1913, several works by other artists dedicated to the poet and to *The Lusíads*, among them a project by Fernandes de Sá with a model for the monument to Camões, drawings by Cristiano de Carvalho, João Augusto Ribeiro and Soares do Reis. The theme is part of the resurgence of literary and historical topics associated with the affirmation of Portuguese culture promoted by the *Portuguese Renaissance*, in a – and herein I will resort to the terminology used by Pascoaes, Raul Proença or Jaime Cortesão, the mentors of the founding philosophy of the movement –

ANTÓNIO CARNEIRO
CLOISTER OF THE OLD CATHEDRAL, COIMBRA, 1926
OIL ON WOOD
COL. MUSEU NACIONAL GRÃO VASCO
PHOTOGRAPHY BY ALEXANDRA PESSOA, ©MMP/MNGV

mission of rescuing the masterworks of Portuguese identity, the spirit of the Portuguese land, the Portuguese soul. In Pascoaes' definition in *Os Poetas Lusíadas* [*The Lusiad Poets*], Camões is the great genius of the Race.

António Carneiro responded to this ideology through illustration and portraiture. This is how he also created a famous series of great Portuguese cultural figures to illustrate the Viscount of Vila-Moura's book, *Os Grandes de Portugal* [*Portugal Greats*], from 1916. He portrayed in pencil and charcoal, modelled mostly on photographs, twenty-three writers, artists and thinkers, composing a vast gallery that was partly reproduced in the pages of *A Águia* and other publications of the time.

In 1911 he had already created a representation of Camões to illustrate João de Deus' *Versos para o povo e para as crianças* [*Verses for the People and for Children*]; in August, 1913, in issue no. 20 of *A Águia*, he published the extratext *Camões*, and in 1923 he returned to the poet's face for the cover of Júlio Brandão's book, *Poetas e Prosadores: à margem dos livros* [*Poets and Prose Writers: on the margins of books*].

The environment in which the poet circulated and the *Renaissance* ideology pointed to the themes of Portuguese history and culture, and his atelier finally offered the perfect conditions to develop them.

There is, however, one work related to the *Portuguese Renaissance* that I think is important to mention. It is a ceramic piece by Correia Dias (1892-1935) entitled *Ânfora do Saudosismo* [*Saudosismo's Amphora*], about which Vergílio Correia wrote, investing it with a programmatic and symbolic dimension:

"On a limestone board [...] the artist sculpted and painted, between columns of hieroglyphics, a bust of a Pharaoh - Pascoaes - ascetic, hieratic [...]. It is the representation of the supreme priest of a religion that finds in the Amphora the entire development of a cult ceremony.

On the belly of an amphora [...] Correia Dias painted some of the figures that have given the best of their time and care to the Renaissance.

In the center [...] spreads out T. Lopes' exiled [Soares dos Reis], the Sphynx of the Race, as Pascoaes said in a conference, stylized in the Egyptian style against a background of rising sun and water cut through in the distance by a billowing caravel. In front begins to unfold the strange procession of priests arriving to lay down their tributes of adoration before the Sphynx. It is Teixeira de Pascoaes who raises his long arms, followed by a small and Berber Mário Beirão, Augusto Casimiro, tall, hooked, playing the lyre and stumbling over his sword, Jaime Cortesão with a red-haired profile, F. Pessoa, sharp and long-legged, Vila-Moura, with the sunken cheeks

of a man suffering from beauty, António Carneiro, with the dark beard of a Greek philosopher, Leonardo Coimbra barely crossing the threshold of the enchanted forest, the *Choupal*, where the Renaissance, it seems, was conceived as an idea."

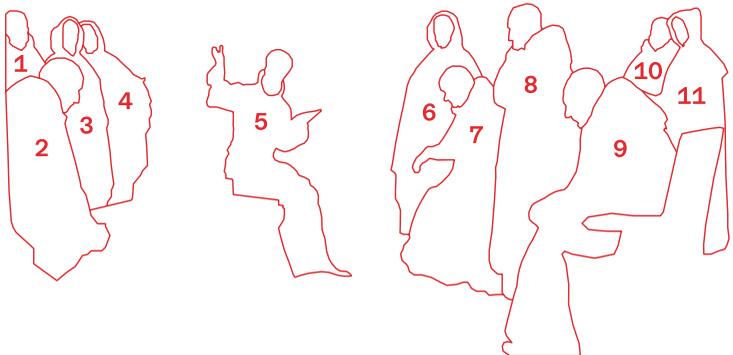
(Correia, 1914, pp. 121-124)

If, on the one hand, Camões' model was not directly affiliated with neither this *Ânfora do Saudosismo*, nor with its somewhat caricatural air, on the other hand, the artist's knowledge of this procession of priests converted into members of the *Portuguese Renaissance* was not in vain. We will later see how in his *Camões*, instead of priests there are friars, and instead of members of the *Renaissance* there is a cultured community that gathered in his atelier.

CAMÕES READING THE LUSIADS TO THE FRIARS OF SAINT DOMINIC - ANYTHING BUT ILLUSTRATION, ANYTHING BUT HISTORY

The transformation of the illustration project of an historic scene into something else entirely is achieved by the process of replacing each friar with a figure from António Carneiro's circle of friends, people whom he admired and was grateful to. This strategy was neither new in the History of Art, which comprises a lineage of artist who operated similarly, nor was it unfamiliar to the painter himself, as evinced by his self-portrait as a religious figure, namely that of Christ. When his face was installed in someone else's character, his work opened itself to multiple interpretations and caused a few inconveniences in regards to some commissions, of which the famous *Ecce-Homo*, from 1901, is an example. Not only did Carneiro combined self-representation and religious painting, he also portrayed himself as a friar and had his photograph taken wearing the habit, a fact which is documented by pictures taken in the monasteries of Celas and Santa Cruz, Coimbra, dated from 1926 and 1927. This practice created a persona, evoked by critics and journalists, who associated him with a prophet or apostle, similar to an "evangelical priest" or "Catholic missionary" (Sousa Pinto, 1914), a practice that was extensive to those who were around him and gathered in his atelier, and to his son Cláudio Carneiro, who was depicted on the piano wearing the friar's habit.

next page
ANTÓNIO CARNEIRO
CAMÕES READING THE LUSIADS TO THE FRIARS OF SAINT DOMINIC, 1927
OIL ON CANVAS
PORTO MUSEUM COLLECTIONS — COL. ATELIÊ ANTÓNIO CARNEIRO



Identification

1. Oliveira Cabral
2. Joaquim Freitas Gonçalves
3. Carlos Ramos
4. Unidentified
5. Cláudio Carneiro
6. Unidentified
7. António Queiroz
8. Joaquim Teixeira Bastos
9. Guilherme Faria
10. Luís Costa
11. Cláudio Carneiro

The list of personalities represented in the three paintings is long, although not all of them are properly identified. Cláudio Carneiro served as the model for the sitting Camões, Ventura Duarte Dias Júnior, a painter, for the standing Camões. In the role of friars are: Oliveira Cabral himself, who had commissioned this work; Alberto Cerqueira, publisher (?); António de Azevedo (1889-1968), sculptor, author of a bust of António Carneiro; António Moura Seixas; António de Queiroz; Armando Cruz; Carlos Carneiro; Carlos Dubbini, composer and violin teacher who collaborated in the creation of the Porto Conservatory of Music; Carlos Ramos; Couceiro da Costa, judge; Couto Soares; Domingos Rufino, Brazilian “returned-emigrant”, capitalist and Maecenas; Gonçalo Sampaio (1865-1937), university professor, PhD in Natural History Science with an extensive work in botanic, and self-taught musician; Guilherme Faria (1907-1929), poet; Joaquim da Costa Carregal, son of the homonymous founder of Tipografia Ocidental and Carneiro’s devoted disciple; Joaquim de Freitas Gonçalves, pianist and piano teacher, writer, author of monographs on great composers, director of the Porto Conservatory of Music between 1934-1939 and 1940-1941; Joaquim José Teixeira Basto Júnior; Loureiro (?); Luís Costa (1879-1960), pianist, composer and teacher; Miguel Braga; Nuno Archer; Ramiro Mourão, librarian at the Port Wine Institute, publisher, assistant curator of the Soares dos Reis National Museum; Vasco Nogueira de Oliveira, member of the Administrative Commission that managed the Misericórdia do Porto; Viscount of Vila-Moura (1877-1935), writer and politician.

António Carneiro’s idea of assigning his friends the role of censors is very curious. If irony were one of the features of his work, his *Camões* would be supremely sarcastic. Since this is not true, we must forget the status of the censor and preserve only the symbolic condition of the friar and his contemplative way of being in the world, in austerity and detachment.

It is neither, as one would claim today, a critical interpretation of the inquisitorial institution and its prerogatives, nor a revision of history that interests him, but simply the possibility of immortalizing a generation of intellectuals and consecrating them a place that was not reserved for them, in a latent ambiguity. The use of identity transfer gives the artist an opportunity to make the inquisitor disappear under a new individuality, to dismantle the space of power involved in the censorial context, and to transfigure a scene of heretical inquiry into a humanist framework of homage to culture (there seems to exist a glimpse of irony here).

While at the same time representing friars who sought orthodox conformity, he embarks on the path of heterodoxy, breaking the boundaries of artistic genres, metamorphosing the historical episode into a collective, mental and social portrayal, its

contemporary, via an unequivocal anachronism. Of course, the work can be interpreted in the correct illustrative dimension, as the visual body of an imagined historical scene, but the choice to explore painting (one and three) already denied that understanding of the subject and foreshadowed something else. And that something else is the idea of a nostalgic and melancholic culture characteristic of Porto, sanctioned by a past that relates less to a historically precise epoch, than to something irretrievable and vague. It is tempting to imagine him in his new atelier, welcoming his greatest friends one by one, avoiding small talk, handing them the habits they wore in the posing session, methodically seating them in the place where light fell exactly as he wished, and starting to draw. Imagine him then moving on to the phase of painting, without abandoning the modelling sessions in order to improve the project, and carefully choosing the studies that deserved to be reproduced in magazines. Or, later, when he was selecting the works he would take to Brazil, the precise moment when he decides to include the large canvas that would end up remaining on the other side of the Atlantic, where the personalized dimension of that community of ‘friars’ certainly did not resonate, and the duplicity was lost.

At this time, António Carneiro is a painter enthusiastic about his late projects on *Camões* and *Dante*, but he is also a painter in winter who no longer allowed himself the sortilege of his seascapes of the past, nor the elegance of other portraits, nor the disquieting drama of religious works. His rapture is not recognizable from the outside and the painting technique used in *Camões* is uninteresting, lacking modernity and boldness. However, the construction of the image, its slow and hidden structure, to which he dedicated himself in the seclusion of his atelier, is extraordinary. It could be affirmed that, in this case, António Carneiro is less of a painter and more of an artist, that in this work there is less technique and more of an idea, less virtuosity and more of an intellectual dimension, less of a career and more of a life. A lucid painter who celebrates the triumph of fraternal friendship for the “sleeping time” of eternity, as Pascoaes said, and for the exercise of *saudade*, the link between past and future. In this work, which is one of his last projects, completed the year before his death, he pays tribute to his friends and his children in the form of a circle that is completed or a spiral that is constantly in renewal, and is, in its own way, a visual testament to a generation above which hovers a crepuscular vision of the world.



ANTÓNIO CARNEIRO
PORTRAIT OF GUERRA JUNQUEIRO, 1907 (?)
OIL ON CANVAS
PORTO MUSEUM COLLECTIONS - COL. FORMER MUSEU MUNICIPAL DO PORTO ON
DEPOSIT AT MNSR
PHOTOGRAPHY BY CARLOS MONTEIRO, ©MMP/MNSR

II. CARNEIRO AND GUERRA JUNQUEIRO [EXCERPT] BERNARDO PINTO DE ALMEIDA

Rhetorically skilled, with a bloated, *gonflé*, style that garnered him credibility in the eyes of so many people because in his tone indecipherable truths resounded. Being a believer in the personal mystique that distinguished him from the republican and anti-Christian vulgate, of which he did not want to be an apologist since he professed the return to a humble, almost primitive, Christianity, Junqueiro resisted the birth of Republic, which he critically applauded, and this may have earned him some posthumous glory diluted in provincial saloons and in the schoolbooks that, until the founding of democracy, were used to teach the people how to read and write, perhaps even better than today.

Shortly afterwards, Henrique Pereira points out – as we can see in the biography of Junqueiro which we have been quoting – that some of the associates of *A Presença* also wanted to criticize him, as was the case of Adolfo Casais Monteiro who – unlike Régio or Gaspar Simões – believed his humanitarianism lacked a sense of humanity. However, it was ultimately this hesitation between a certain irrationalism and the convinced apostolate for a freer and more democratic country, very different from the one to which he, albeit living there, did not fully connect, a circumstance that attracted Pascoaes' sympathy and led Pessoa, despite his initial Futurism, to rightly regard him as the great poet of the end of the 19th century to ensure a strong poetic continuity in the Portuguese language.

On the other hand, it was due to that Friendship between António Carneiro and Teixeira de Pascoaes, materialized in a fraternal relationship that connected them both personally and artistically, which fostered the rapprochement between these two personalities, as it was certainly Pascoaes who introduced them. During those years of collaboration, Junqueiro was already in his sixties and as a famous writer, and Carneiro, for his part, was around forty years old, thus at an age when he hadn't yet achieved the place of prominence in the Portuguese cultural scene that he deserved. Given these circumstances, theirs was an unlikely relationship, fueled however by Carneiro's genuine admiration for the Poet, which is patent in his inspired drawings and felt in the powerful portrait he made of him, an admiration that was equally shared by Pessoa, since the latter was a committed and well-informed art collector and lover.

The nervous sanguines born from Carneiro's hands not only attest to his masterful drawing technique, but also capture, in a heartfelt interpretation, the setting light vibrating in the melancholic meditation of an already retired Junqueiro,

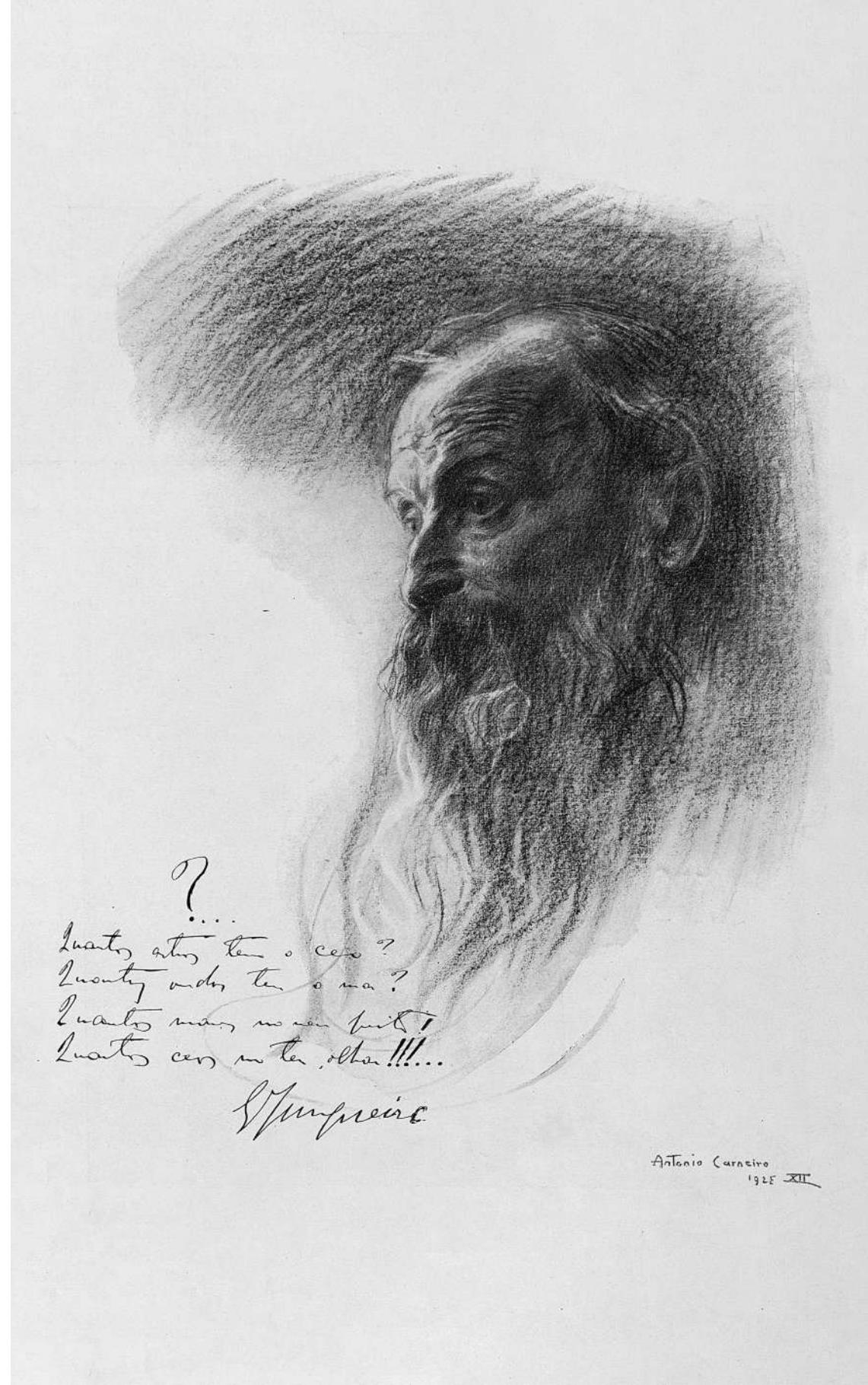
elevating his verses and phrases to a metaphysical dimension and, therefore, creating a rare, almost sublime, encounter between images and words.

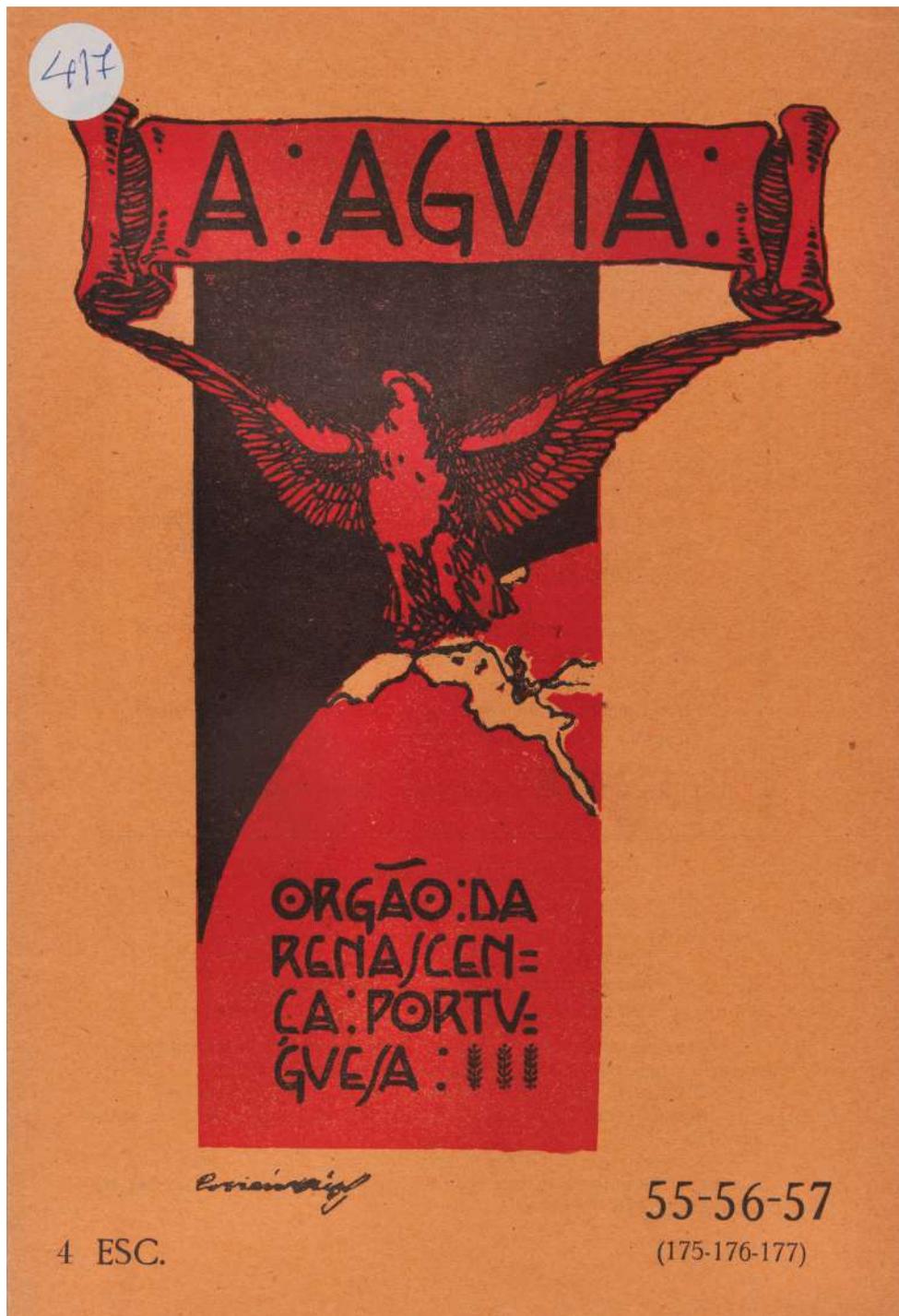
Junqueiro perhaps thought, and rightly so, that the *symbolist* interpretation of Carneiro's inspired drawings would help him overcome the boundaries of his time, thus reaching a whole new generation, which the painter ultimately represented, namely as artistic director of *A Águia* and as a member of the *Portuguese Renaissance* since 1912, year when most of these illustrations were made. On the other hand, it is a fact that his relationship with the ancient figure of the long-bearded Poet, of whom he painted remarkable portraits, would bring Carneiro closer to that great artistic and literary movement to which he always wanted to belong, and which he, as a poet himself, most certainly admired. This encounter somehow prepared, even if discreetly, the climate to which the *Orpheu* magazine would confer, through Santa Rita Pintor's *hors-textes*, a futurist dimension overflowing with that nervous, almost hysterical, excitement typical of the recently-born Modernist sensibility that some artists dared, unsuccessfully at the time, to introduce in Portugal.



ANTÓNIO CARNEIRO
ILLUSTRATION OF THE POEM CANÇÃO BY GUERRA JUNQUEIRO,
PUBLISHED IN *COMÉRCIO DO PORTO ILUSTRADO* (CHRISTMAS, 1912)

right
ANTÓNIO CARNEIRO
PORTRAIT OF GUERRA JUNQUEIRO
ILLUSTRATION OF THE POEM ?... BY GUERRA JUNQUEIRO,
PUBLISHED IN *O COMÉRCIO DO PORTO ILUSTRADO* (CHRISTMAS, 1925)





COVER OF THE MAGAZINE A ÁGUIA [THE EAGLE], NOS. 55, 56 AND 57 /
SUMMARY JANUARY TO MARCH 1927
PORTO MUSEUM COLLECTIONS — COL. CASA MARTA ORTIGÃO SAMPAIO

III. SAUDOSISMOS: ANTÓNIO CARNEIRO, A ÁGUIA [THE EAGLE] MAGAZINE, AND THE “PORTUGUESE RENAISSANCE” MOVEMENT FERNANDO GUIMARÃES

António Carneiro is someone who is associated to the so-called *saudosista* [nostalgia] movement, where figures such as Teixeira de Pascoaes, António Correia de Oliveira, Leonardo Coimbra, Raul Proença, and António Sérgio occupy, for different reasons, a place of special prominence. And it should be said from the outset that, as we shall see, these last two names indicate why it is justified to speak of *saudosismos* [nostalgias], in the plural.

Saudosismo is primarily a literary movement. But alongside it, and inspired by it, a whole cultural activity of social appreciation developed – for example, through an intense and diversified editorial and pedagogical activity – which represents a vocation that was internalized among the majority of the intellectuals who followed the political moment after the establishment of the Republic with the revolution of 1910.

There is also a very particular drift assumed by Leonardo Coimbra. He slightly ambiguously sought to give it a support of a philosophical nature that was extended above all mainly by the interventions of Carolina Michaëllis de Vasconcelos and, later, by Joaquim de Carvalho or by the promoters of the so-called “Portuguese philosophy”. It is worth noting, however, that these diverse philosophical approaches were in line with a post-romanticism that was still present in our poetry throughout the first decades of the 20th century.

The magazine *A Águia* [The Eagle], whose first series of 10 issues begins in 1910, would have the collaboration of António Carneiro as “artistic director” from the second series onwards, initiated in 1912 (later being designated as the sole director); it was on this series that the magazine presented itself as an “organ of the Portuguese Renaissance”, with Teixeira de Pascoaes now as its literary director. António Carneiro, who had already collaborated some drawings to the first series – redoubled his collaboration, especially in numerous *hors-textes* included in the following series.

It was mentioned above that *Saudosismo* is in some way surrounded by the reformist aura that emerged after the establishment of the Republic. However, it is important to consider two issues so that possible misinterpretations may be avoided.

Here is the first: the expression of an ideology of a political nature did not translate, at least not more or less explicitly, into the poetic language of *Saudosismo*.

The second issue concerns the meaning of the collaboration of visual artists in the magazine, which was felt from the beginning: Cristiano de Carvalho, who designed the eagle on the front cover of the first series and in which in a certain way announced a certain socially demanding expressionism that was his, Correia Dias pointing to *Art Nouveau*, Cristiano Cruz insinuating a modernism as if agreeing with an article by Veiga Simões (on the no. 9 of the 2nd series) in which, while referring to the Modernists' Saloon, already mentions Almada Negreiros. Diverse sensibilities, eclecticisms, different artistic options, ambiguous thematic drifts that could come from a *Saudosismo* that was mainly literary, with a manifest proclivity to poetry. We could, of course, consider the case of the exemplary work that is *O Desterrado* [*The Exiled*] by Soares dos Reis. But it was executed in 1872, several decades before the appearance of *Saudosismo*, so it could be considered at most an approximation to a romantic esthesia like that of Alexandre Herculano when he, in 1831, wrote *Tristezas do Desterro* [*The Sadness of Exile*].

Let us now speak about António Carneiro. His approximation to a well-established artistic movement is felt as soon as in his triptych *A Vida* [*The Life*], dated 1899-1901. It is clearly that of symbolist art, where Puvis de Chavannes was prominent. Of the aforementioned triptych were published a drawing of some galloping horses, in issue no. 21 of the 2nd series, and the sanguine drawing relative to the central panel, in issue no. 55 of the same series. Later, in 1927, in the 3rd series, we find some studies for the painting *Camões reading The Lusiads to the Friars of St. Dominic*. For many years, those drawings are generally published in *hors-textes* that we generally referred to. But it can be said that *Saudosismo* does not play a decisive influence.

However... No. 11 of the 2nd series contains a drawing of young woman's head. In this case, no name or initials of that name are mentioned, contrary to what usually is the case in many other portraits – mainly heads – signed by António Carneiro. In the lines of this portrait there is something evanescent, imprecise or faded, perhaps even incomplete or lost so that it may be an absence that becomes, after all, perfectly accomplished. This drawing is entitled *Silêncio* [*Silence*]. Symbolism? *Saudosismo*? In both, the vague takes on an expressive value. But in a different way. As we shall see, in Symbolist it is conducive to the symbol itself, in *Saudosismo* it only approaches allegory...

It is worth mentioning that this notion of vagueness can, from now on, help us clarify the question that has been posed. Teixeira de Pascoaes resorts to this notion when he refers to the "Portuguese soul" or the "spirit of the Race", and considers that it is *saudade* what is manifested in both. *Saudade* is imaginatively perceived as a "morning fog" or a shadow, as he calls it in a passage of his book *Poetas Lusíadas* [*Lusíad Poets*]: there are "words [that] are like

projections of *Saudade* or, rather, its own shadow prolonging itself in high relief into the distant and blurry vagueness in which everything is lost in the end: the clearest stars and the clearest thoughts..." And Mário Beirão, a poet who belonged to the *Saudosista* circle, even writes in the first issue of the second series a sonnet entitled *O Vago* [*The Vague*]: "The Vague, the Vague is a scent sparsely waving [...] It is to not have a voice [...] it is beyond who we are."

Now, in issue no. 16 of the same series Teixeira de Pascoaes, when referring to the vague, also criticizes Symbolism, specifically French symbolism, citing Verlaine, although we may infer that, between the lines, he does not exempt the Portuguese Symbolist poets who in general admired Verlaine. "Symbolism is made of nuance and vagueness. [...] Now, poetic *Saudosismo* seeks the mystery that differs from nuance. [...] Mystery is characteristic of Life, while nuance translates that what is external: it is superficial". And, in this article, he also makes this statement which, as we will see, is extremely important, when referring to a "passionate communication with Things [...] that binds the Lusitanian soul to the soul of Nature", because this is, as he says immediately afterwards, "the original feature of *Saudosismo*".

Such a sense of poetry leads to an allegorization, to analogical transpositions that *saudosismo* poets often resort to, especially of the man-nature kind (for example: tears/rain, night/sadness, wind/voices, etc.), to such an extent that it provides a second reading that ends up leading to an allegory. Now, poetic symbolism – particularly in great poets such as António Nobre or Camilo Pessanha – tend to find their own form of poetic expression in the symbol, and not in the allegory. Symbols create a deferral in language, a sort of dehiscence or plurality of meanings, what linguists call polysemy. And the same happens in visual arts, as exemplified by exceptional case of the triptych *A Vida* [*The Life*] by António Carneiro. The sequence that usually accompanies the title *Esperança, Amor e Saudade* [*Hope, Love and Saudade*] refers to words that are not exhausted in themselves, not confined to their literal literality. They open up to a multiplicity of meanings successfully conveyed by the paintings through their colors, shapes, and fully visual expressiveness. There is in this triptych – and perhaps, we may ask ourselves now, in the aforementioned drawing entitled *Silêncio* [*Silence*] too? – a dimension that is symbolic.

Let us consider another aspect linked to the *Saudosista* movements, which, once again, justifies the plural used here. It was the whole movement or, more precisely, the society of the *Portuguese Renaissance*. If we look at magazine *A Vida Portuguesa* [*The Portuguese Life*], which was one of the organs of the *Renaissance* and, therefore, of the *Saudosistas*, we find (on no. 22, published in 1914) two manifests written three years earlier and which appeared in the context of the founding of the aforementioned society. Both, by the way,



ANTÓNIO CARNEIRO IN HIS ATELIER
PHOTOGRAPHY BY UNKNOWN AUTHOR, C. 1929
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ANTÓNIO CARNEIRO
A SOMBRA [THE SHADOW], 1912
 ILLUSTRATION FOR THE POEM A MORTE E O DOIDO [DEATH AND THE MADMAN]
 BY TEIXEIRA DE PASCOAES, PUBLISHED IN THE MAGAZINE A ÁGUIA, NO. 13,
 2ND SERIES, JANUARY 1913
 PORTO MUSEUM COLLECTIONS — COL. CASA MARTA ORTIÇÃO SAMPAIO

of a very different meaning. One is authored by Teixeira de Pascoaes and is entitled *Ao Povo. A «Renascença Lusitana»* [To The Portuguese People. "The Lusitanian Renaissance"]. There is a reformist allure in this manifesto that was without a doubt influenced by the advent of the new republican regime: "The Lusitanian Renaissance is an association of individuals full of hope and faith in our Race". Hence the historical reference to the Lusitanians and, with enthusiasm and pride, to the past of the Portuguese people. Afterwards, he refers to the "Portuguese soul" that feels "this anxiety in its own unique and original way, which can be easily detected by analyzing its popular chants, legends, the language of the people, the work of some poets and artists, and, above all, the supreme sentimental creation of this Race - *Saudade!*" This is how *Saudosismo* began...

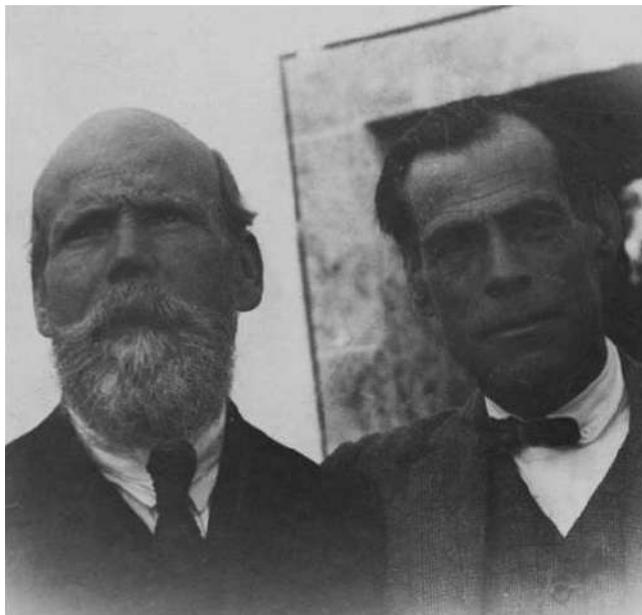
However... In that same year another manifesto was published, one in which Lusitanians were soon forgotten and is entitled: *Ao Povo. A «Renascença Portuguesa»* [To the People. "The Portuguese Renaissance"], written by Raul Proença. The tone is very different, guided by a didactic, rationalist sense, which aims to realize the "fundamental ideas that we form of life". And he adds: "the problems are innumerable: educational, economic, moral, literary, artistic, financial, military, colonial". No reference to *saudade*, nor to the nascent *Saudosismo*...

Here we can already sense a drift which became more disruptive when, in 1913, António Sérgio published in the pages of *A Águia* a true critique of *Saudosismo*: "*saudade* is immobility, inertia, mere contemplation of the past, love for the crystallization or mummification of what has already been." And then he proceeds to question the ideology of *Saudosismo*. The tone of Raul Proença's manifesto gained substance with Sérgio's intervention, which gave rise to a controversy with Teixeira de Pascoaes. Proença and Sérgio slowly distanced themselves from *Saudosismo* and will eventually appear, with other *saudosistas*, in a new magazine founded in 1921, *Seara Nova*.

In any case, over the years the *Portuguese Renaissance* developed a meritorious cultural action in the social, pedagogical, and editorial fields (for example, the creation of a *Library of the "Portuguese Renaissance"*, which published works by Leonardo Coimbra, Teixeira de Pascoaes, Jaime Cortesão, among others), as well as in the organization of conferences, etc. And this is, after all, one of the other faces of *Saudosismo*...



ANTÓNIO CARNEIRO
 EX-LÍBRIS OF A ÁGUIA [THE EAGLE], 1912



ANTÓNIO CARNEIRO E TEIXEIRA DE PASCOAES
PHOTOGRAPHY BY UNKWON AUTHOR
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TEIXEIRA DE PASCOAES
O MORTO E O SEU FANTASMA [MORTI AND ITS GHOST], UNDATED
GRAPHITE ON PAPER
AMARANTE CITY HALL - COL. MUSEU MUNICIPAL AMADEO DE SOUZA-CARDOSO

CARNEIRO AND PASCOAES [EXCERPT] BERNARDO PINTO DE ALMEIDA

Saudosismo is, I believe, only this: the re-encounter, through the dream that invests man with a capacity for clairvoyance, with that violent dimension of the sacred, to use René Girard's terminology.

Nature does not teach, it is, and only upon this *being*, or rather, within this *being*, can man exist and reunite himself as a singularized being who rediscovers himself in his true cosmic nature. As long as he is capable of accepting that, in his deepest memory, in his most interior body, most subtle body, let's say, he becomes an absolutely expressive form of nature himself.

Saudade thus operates as the immaterial bridge that leads to this hidden memory in which man reintegrates his primordial connection with the natural order. "The dreamt world gains value, liberated from the void that afflicts it, like a demon that is all darkness, without even a smile on its face. But, through the human dream, it contemplates itself as it is in its essential image, because the dream is the very essence of the world, or the world subtilized to the maximum spiritual illusion." (H.U.)

From this perspective, *saudade* would therefore be a privileged form of reestablishing a bond with the sacred, whose manifestation par excellence and only showcase – and, in this regard, Pascoaes was a very different pantheist than Caeiro/Pessoa – would be Nature.

Not the *nature-as-garden* that appears after the intervention of culture, the Arcadian nature, which is a kind of ecology that overflows man's rational ability, but, on the contrary, a nature of brutal and unsuspected features. Whose lack of morality and overflowing irrationality bring men closer to the world's founding brutality, to its authentically irrational nature, and even to its origin. In his brief prologue to *O Homem Universal* [The Universal Man], Pascoaes wrote: "What are friendship, sympathy, love, if not mythological entities in the animal kingdom, a kingdom inhabited by ghosts, in the same way that Earth is inhabited by trees."

Portugal being a country of great poets but, at the same time, a place where poetry is not loved as such – that is, as a different way of seeing the world –, and where true poets are always neglected in favor of those who write platitudes in verse form, Pascoes was rapidly shelved in anthologies and on bookcases as a sort of late Symbolist, which he also was because he belonged to a historical-literary time that would naturally have influenced him. On the other hand, he was also considered, wrongly in my opinion, the poet of rural and provincial values in direct opposition to Modernism, in which emerged the values of a new urban conscience typical of modern times and of a new aesthetical consciousness.



JOÃO QUEIROZ
UNTITLED, 2024
MIXED MEDIA ON EXPANDED POLYSTYRENE BOARD
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IV. JOÃO QUEIROZ THE SUBSTANCE OF THE LANDSCAPE (FINAL LESSON) [EXCERPT] BERNARDO PINTO DE ALMEIDA

João Queiroz first emerged on the Portuguese art scene, in the mid-1980s, with a singular plastic project, especially when confronted with the essence of the forms that then (and still today) are dominant in current artistic practices, oscillating between attachment to a loose conceptualism — which could not have any echo in Portuguese reality — and the equivocal temptation of a *return to painting*, marked by influences spanning three different paths: Italian *transvanguardia*, American *bad painting* and German *neo-expressionism*.

In particular, because João Queiroz's oeuvre, which never aimed to move beyond the strict realm of painting, unexpectedly but courageously and on a solitary basis, recovered several *typical* forms from the very history of this art that he quoted from, with some humour, suggesting the capacity for reinventing its exercise without, however, leading to the emergence of the already exhausted realm of the immediate representation of the visible or, on the other hand, approaching what, at the time, were paths within the field of abstraction. This approach presupposed a profound awareness of painting's *historical place*, and the understanding that, at the end of the 20th century, it could no longer serve as a support for mere representations. Although his painting was figurative, it also broke with the *naturalist* tradition, without becoming focused on an abstract dimension, even if his work, in terms of its conception, always included a strong *abstractive* dimension.

It could therefore be said, in short, that his work reflected a philosophical approach to the *act of painting*, and was made *in its honour*, by embracing the fact that as he worked — when this fundamental question had not yet been raised in the theoretical field — he was open to new *practices of the image*. In other words, João Queiroz's painting was searching for its own space, which was also philosophical, since it began from a reflexive field, even if still unfounded, associated to the desire to create images which, while echoing the field of painting and its long multi-faceted history of images, now paved the way to a new field, so to speak *suspended*, both in terms of its relationship with reality and with its representations, in which the image gained an aspect of both momentum and *presence*. This is because an image is precisely that, since it operates above all through transfiguration, revealing itself as the intention and power to *make itself present*. To achieve this, it has to engender a radical departure from its original referent, cutting the threads of its previous foundation. An image is never an image of something: it simply *is*, and only *is* as an image. This is the only way that it becomes a *presence*. As Godard taught us, *il n'y a pas des images justes, il y a juste des images* [there is no just image, there is just an image].

[...] I believe that none of João Queiroz's works fulfils any pre-existing project. Instead, the work is realised through the very act of being that is made, since the artist has learnt, through the process of making it, his own internal mechanisms, the movements and gestures that he requires, or demands, the exact moment in which he must suspend the act from which each painting is born.

In the 1990s, as he stabilised and defined his consistent approach, his *style*, so to speak, his painting took on, in an increasingly broad and even programmatic manner, the model that seemed to have been inherited from the (classical) *genre* of landscape painting — and then conceptually enshrined, as we have seen, by Romanticism in the early 19th century — as the central *idea* for the development of his entire oeuvre. Through it, as he himself has noted, he sought to mobilise not only vision and thought, but also the body and the lived memories of the sensorial (haptic) experience that it embodies. Paradoxically, this is where the *metaphysical* dimension of his

landscapes is achieved, since it is through this process that the suspension of the representation of a referent is related and the perception of the body, even if diffuse, and its sensitive place, is introduced within each painting.

ANTÓNIO CARNEIRO

RIO, 1915

WATERCOLOUR ON CARDBOARD

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