

Literary Magazines in Brazil – an introduction by Katharina Boeckenhoff

In the early decades of the twentieth century, particularly from 1922 onwards, Brazilian novelists, poets and artists launched a multitude of literary magazines in whose pages they would debate and pioneer a new aesthetics: Brazilian modernism. A persistent challenge of this project consisted in incorporating markers of modernity already distinguishing Europe's and North America's economy and society, while maintaining a distinctive Brazilian cultural identity. However, whereas a small elite of affluent artists could afford a cosmopolitan lifestyle based on international trips and the consumption of imported goods including expensive cars, the latest fashion and psychoanalysis, as Carlos A. Jáuregui points out, the large majority of people remained illiterate with little access to education, infrastructure and well-paid labour. Among the artists' collectives and movements that surfaced after Modern Art Week in 1922, aesthetic rationales and motifs varied, and overlapped: they included preoccupations with velocity and technology (*klaxon*), spiritualism (*Festa*), nationalism (*Estética, A Revista*), and primitivism (*Revista de Antropofagia*). Important to notice is the absence of female artists and writers in the spaces of Brazil's most well-known literary magazines. Cecília Meireles's poems in *Festa*, a travelogue by Luiza Guerrero in *Terra roxa e outras terras* and drawings by Tarsila do Amaral in *Revista de Antropofagia* are some of the few exceptions.

The short introductions, below, present the reader with a selection of some of Brazil's better-known modernist literary magazines, and links to online archives. Other periodicals not included here are *America: Magazine Mensal Ilustrado* (1923), *O Arlequim: Revista de actualidades* (1927-1928), *Verde: Revista mensal de arte e cultura* (1927-1929), *RASM: Revista Anual do Salão de Maio* (1939). Most issues can be accessed digitally through the BBM or the BND (see links on the resources page).

klaxon — (São Paulo, May 1922 - Jan 23)

klaxon was a modernist art magazine launched shortly after São Paulo's Semana de Arte Moderna (Modern Art Week) in 1922, to provide a space for the shaping of a modernist avant-garde uniquely reflecting Brazil's national identity. Published monthly between May 1922 and January 1923, the magazine was run and edited by a collective of Brazil's canonical and largely male modernist writers, poets, and artists including Mário de Andrade, Oswald de Andrade, Tarsila do Amaral, Manuel Bandeira, Menotti del Picchia, Anita Malfatti, and Sérgio Milliet. Illustrated by Victor Brecheret and Di Cavalcanti, the magazine issues featured poems, short stories, articles, and satires, by Brazilian as well as by French, Italian and Spanish writers, underscoring the magazine's interest in the European avant-garde. Its

emphasis on international connections, experiments with typography, and embrace of advertising, are indicative of *klaxon's* engagement with modernity.

Digital access:

<http://hemerotecadigital.bn.br/artigos/klaxon/>

Estética — Revista Trimensal (Rio de Janeiro, 1924-25)

Shortly after the discontinuation of *klaxon*, journalist Prudente de Moraes Neto and historian Sérgio Buarque de Holanda launched the magazine *Estética* (Aesthetics) in Rio de Janeiro, to continue the project of fashioning a specifically Brazilian avant-garde. Only three issues were published, featuring poems, essays and literary texts by many renowned Brazilian writers, as well as commentaries on English and French works. *Estética's* first issue, for example, includes an extended essay on Joseph Conrad by Américo Facó, and reviews of Joseph Conrad's 1923 novel *The Rover* (O pirata) and D. H. Lawrence's *Kangaroo*, published in the same year. In Facó's essay as well as in the reviews — published under the heading of 'Literaturas Anglo-Saxônicas' — references to numerous English, Irish and North American writers occur. These include, among English authors, Aldous Huxley, Rudyard Kipling, Wyndham Lewis, Compton Mackenzie, John Rodker, Frank Swinnerton, W. L. George, and Gilbert Cannan; among Irish writers, James Joyce, Oscar Wilde, Bernard Shaw, W. B. Yeats; and, among North Americans, T. S. Eliot, Walt Whitman, Henry Wadsworth Longfellow, Edgar Allan Poe and Ralph Waldo Emerson. A section on 'Literatura Francêsa' discusses Blaise Cendrars's 1924 novel *Kodak*, and alludes to a number of French and Spanish modernist poets and artists including Arthur Rimbaud, Guillaume Apollinaire, Paul Valéry, Pablo Picasso, Max Jacob, and Jean Cocteau. The third and last issue, published in April 1925, again features a section on 'Literaturas Anglo-Saxônicas' and includes an essay on Aldous Huxley's 1923 novel *Antic Hay* by Teixeira Soares.

Digital access:

<https://digital.bbm.usp.br/simple-search?query=Estética>

A Revista (Belo Horizonte, 1925-26)

Continuing a line of literary magazines published to give space to a distinctively Brazilian modernist movement and including *klaxon* and *Estética*, *A Revista* introduced contemporary developments in the arts to the state of Minas Gerais. Carlos Drummond de Andrade, Emílio Moura, Martins de Almeida and Gregoriano Canêdo — all born in Minas Gerais — founded and edited this magazine which would publish three issues between July 1925 and January 1926. Each issue features local advertisements in the first few pages followed by excerpts of

novels, essays, poems, and reviews of Brazilian, Portuguese and French literary works. Essays include Drummond's 'Sobre a tradição em literatura' (On Tradition in Literature), Emílio Moura's 'Renascença do Nacionalismo' (The Renaissance of Nationalism) and 'Da poesia moderna' (Of Modern Poetry). In a page-long piece appearing under the title 'Sobre a psycho-analyse' (On Psychoanalysis) in *A Revista's* second issue of September 1925, physician and psychiatrist Iago Pimental introduces Sigmund Freud to readers. In the following and last issue he translates the beginning of Freud's series of lectures held at Clark University in the United States in 1909 and collected in the 1910 volume *Über Psychoanalyse: Fünf Vorlesungen* (*Five Lectures on Psychoanalysis*).

Digital access:

<https://digital.bbm.usp.br/handle/bbm/7054>

Terra roxa e outras terras (São Paulo, 1926)

Terra roxa e outras terras, which literally translates into 'purple land and other lands', is a literary magazine dedicated to explore the 'modernist spirit' and 'mindset' as a notice on the front page of the first issue declares (see 'nossa enquete'). In its layout closer to a newspaper, *Terra roxa* ran seven issues from January to September 1926 under the directorship of A. C. Couto de Barros and Antonio de Alcântara Machado. Each issue of *Terra roxa* features rubrics on painting, theatre, sports, and uprisings in the country. Over the course of several issues, Sérgio Milliet, the magazine's editor who had lived in Switzerland from 1912 until 1920 before returning to São Paulo, publishes excerpts of his novel *Naturezas Mortas*. Other examples of published materials include an interview with Swiss-born novelist Blaise Cendrars, who had visited São Paulo at the time (second issue, January 20th) and Mario de Andrade's essay 'Moderno Antimoderno' (Modern Anti-Modern) appearing in the third issue (February 27th). From the second issue onwards, *Terra roxa* regularly publishes a serialised travelogue which traces an excursion into Brazil's countryside by car and is written by Luiza Guerrero, one of the few women authors to feature in the male-dominated spaces of Brazil's modernist magazines. In this context it is notable that Nash Motors, an American car manufacturer, ran two advertisement campaigns of their 1924 car model *Ajax* in the March and April edition of *Terra roxa* (fourth and fifth issue) respectively.

Digital access to a facsimile version (including an introduction by Cecília de Lara):

<https://bdlb.bn.gov.br/acervo/handle/20.500.12156.3/436630>

Festa (Rio de Janeiro, 1927-28, segunda fase em 1934-35)

Founded by members of the 'Grupo Festa', a collective of Brazilian modernists poets affiliated with Catholicism, *Festa's* publication history is divided into two phases with monthly publications running from August 1927 to September 1928 and, following a six-year long break, from July 1934 to August 1935. With its second launch the magazine changed its subtitle from 'Mensário de pensamento e de arte' to 'Revista de arte e de pensamento', emphasising the arts over the intellectual. The name of this magazine, which engages with questions of modernity, nationalism and spiritualism, was inspired by Tasso da Silveira's 1926 novel *A Festa*. Each issue features prose texts and poems from mostly Brazilian writers, but occasionally also contains translated works. The first issues, for example, includes a translation of Walt Whitman's poem 'Greeting to the World' published in *Leaves of Grass* in 1856. In the same issue an essay entitled 'A Crise Da Prosa' (The Crisis of Prose) references Marcel Proust and James Joyce, among others, and an obituary notice traces the life of Isadora Duncan. Allusions to canonical figures like Whitman, Joyce, and Proust occur throughout *Festa's* lifetime, indicating the magazine's efforts to position its own literary output in relation to the European avant-garde and Anglo-American modernism. Beginning in 1934 each issue's list of contents includes the headline 'Referências a' (References to): while the poems, prose texts and drawings reflect the aesthetic productions of Brazil, the spectrum of references also points outside of Brazil to figures like (in the first issue of 1934) Selma Lagerlöf, Thomas Mann, Fyodor Dostoevsky, Rabindranath Tagore and Compton Mackenzie.

Digital access:

<http://bndigital.bn.br/acervo-digital/festa/164526>

Revista de Antropofagia (May 1928 - Feb 1929,)

Founded in São Paulo in May 1928, the first issue of the *Revista de Antropofagia* featured Oswald de Andrade's renowned "Manifesto Antropófago" in which he embraces anthropophagy as an aesthetic practice able to produce a uniquely Brazilian arts and literature. By consuming and, in the process, reconfiguring the cultural corpus — comprised of visual, literary, poetic texts — of an economically and culturally hegemonic Europe and North America, de Andrade envisioned the birth of Brazil's modernism. Like *klaxon* the *Revista de Antropofagia* provided a critical space to forge and experiment with a Brazilian modernism oscillating between a cosmopolitan drive to internationalise and a concern with upholding regional traditions. These developments must be seen in the context of Brazil's nascent industrialisation, urbanisation, and exportation business. From May 1928 to March 1929 the group of editors — Oswald de Andrade, Raul Bopp and António de Alcântara

Machado, among others — brought out monthly volumes in a stand-alone magazine. Another 16 issues were published weekly between March 1929 and August 1929 on a single page of the newspaper *Diário de São Paulo*.

Digital access:

<https://digital.bbm.usp.br/handle/bbm-ext/1304> (digital access)