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| **Sá-Carneiro, Mário de (1890-1916)** |
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| Mário de Sá-Carneiro is one of the major exponents of Portuguese modernism. Although his literary production is limited to just a few years, from 1913 to April 1916. His earlier writings, even when they maintain thematic affinities with his later texts, are alien to the peculiar Sá-Carneirian interpretation of modernism. Sá Carneiro’s works in verse and prose are among the most significant of the period and, more generally, of Portuguese literature of the twentieth century. For this point of view, two events are fundamental for the Sá-Carneiro’s modernist poetics: his meeting with Fernando Pessoa in Lisbon probably during the first months of 1912 (Sá-Carneiro gives a copy of *Princípio* to Fernando Pessoa with a dedication dated 29 August 1912) and his departure to Paris – the city where, from October 1912, the poet will spend three long periods and where he will end up taking his own life on 26 April 1916. |
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Source: <http://5minutos.blogs.sapo.pt/arquivo/mariosacarneiro.jpg> Timeline of Life **1890** **1892** **1912** **1914** **1916**    Born Mother dies Meets Fernando Pessoa First economic hardship Death by suicide  Moves to Paris   Timeline of Works **1912 1913 1915 1937 1958-1959**  *Amizade Dispersão Céu em Fogo Indícios de Cartas a*  *Princípio A Confissão de Manucure Oiro Fernando Pessoa*  *Lúcio*  Mário de Sá-Carneiro was born on 19 May 1890 in Lisbon, to a wealthy family with a strong military tradition. In 1892 he lost his mother and he was entrusted into the care of a governess. Even though in his writings Sá-Carneiro never explicitly mentions this family tragedy, in a letter of 11 December 1931 to the critic João Gaspar Simões, Fernando Pessoa considers the condition of orphan as being fundamental to understand Sá-Carneiro’s poetry. He studied at the Liceo do Carmo, without achieving particularly brilliant results. It is here that he meets Tomás Cabreira Junior, a classmate who committed suicide in the school playground on 9 January 1911 and with whom he wrote the play*Amizade,* presented on stage on 23 March 1912. In the autumn of 1911 Sá-Carneiro finished high school and went to Coimbra where he was admitted to the Faculty of Law. After just a few months, however, he returned to Lisbon, agreeing to take up his studies once again only on the understanding that his father would allow him to go to Paris. Before leaving Portugal, he published his collection of short stories, *Princípio,* and met Fernando Pessoa. Pessoa was at that time literary critic of ‘A Águia’, and would ultimately help Sá-Carneiro to publish, between 1913 and 1914, three short stories in the literary mouthpiece for the Portuguese Renaissance movement. During his first stay in Paris (October 1912 – June 1913), Sá-Carneiro neglected his studies and remained relatively alien to the artistic environment of the city. The many letters sent to his friends, in particular to Fernando Pessoa, show the writer distant from the epicentres of the artistic avant-garde, staying in touch with only a few Portuguese artists (above all with the painter Santa-Rita Pintor who will introduce him to Cubism).  The first semester of 1913, however, coincides with a phase of considerable creativity. Still thanks to Sá-Carneiro’s correspondence, we see the birth of the twelve poems in this period that will make up the *Dispersão* collection, published in November 1913 simultaneously with the novel *A Confissão de Lúcio* (*Lúcio’s Confession*)*,* written in Lisbon in September of the same year. At this time Sá-Carneiro appears to have been profoundly influenced by the stylistic rules that Fernando Pessoa sent him from Lisbon. Nevertheless, the influence of symbolist poetics in these works is also evident along with the recourse to a still decadent imaginary (themes, symbols and strongly connoted myths). The modernist rift lies in the deep renewal of poetic language, which provokes, even in texts that are impeccable from a formal point of view, a brusque flaring up of the symbolist inheritance and the appearance of a new art, which will facilitate Mário de Sá-Carneiro’s entry into the avant-garde.  During his second stay in Paris (from June to September 1914), Sá-Carneiro continued to write poetry – later included in the posthumous collection *Indícios de Oiro* (1937) – and short stories published in the volume *Céu em Fogo* (*The Great Shadow*) in April 1915. In both the works of this period and the correspondence with Fernando Pessoa, we see an increasing – but never definitive – distancing from symbolism and an approach to the avant-garde (Futurism, but also Pessoan poetics: Paulism, Intersectionism and Sensationism). From the summer of 1914 economic problems made it increasingly difficult for his father to maintain Sá-Carneiro in Paris. The outbreak of the First World War then forced the poet to return to Lisbon. During his months in the Portuguese capital, Sá-Carneiro played an important role in the publication of two issues of *Orpheu*, the most significant magazine of Portuguese modernism. In July 1915 Sá-Carneiro returned to Paris. His increasingly difficult economic conditions exacerbated a personal tragedy that, in the first months of 1916, transformed into a crescendo of loneliness and despair. On 2 April 1916 he sent Pessoa a notebook containing the poems that will make up *Indícios de Oiro* (1937), authorising him to use his work as he thinks fit. On 26 April of the same year – having arranged to meet a compatriot he met in Paris, so that he could witness his death, – he took his own life in his hotel room by swallowing five bottles of strychnine. List of WorksPoetry Dispersão (1913)  Manucure (1915)  Indícios de Oiro (1916; Ist edn 1937) Novels A Confissão de Lúcio (1913) [Lúcio’s Confession (1993), Sawtry: Dedalus Short Story Collections Princípio (1912)  Céu em Fogo (1915) [The Great Shadow (1996), Sawtry: Dedalus] Drama Amizade (1912) Letters Cartas a Fernando Pessoa (1958-1959) |
| Further reading:  (Martins)  (Mourão-Ferreira)  (Mário de Sá-Carneiro a cem anos do seu nascimento)  (Rocha)  (Woll) |