

= Mário de Andrade =

Mário Raul de Moraes Andrade (October 9 , 1893 ? February 25 , 1945) was a Brazilian poet , novelist , musicologist , art historian and critic , and photographer . One of the founders of Brazilian modernism , he virtually created modern Brazilian poetry with the publication of his *Paulicéia Desvairada* (Hallucinated City) in 1922 . He has had an enormous influence on modern Brazilian literature , and as a scholar and essayist ? he was a pioneer of the field of ethnomusicology ? his influence has reached far beyond Brazil .

Andrade was the central figure in the avant @-@ garde movement of São Paulo for twenty years . Trained as a musician and best known as a poet and novelist , Andrade was personally involved in virtually every discipline that was connected with São Paulo modernism , and became Brazil 's national polymath . His photography and essays on a wide variety of subjects , from history to literature and music , were widely published . He was the driving force behind the Week of Modern Art , the 1922 event that reshaped both literature and the visual arts in Brazil , and a member of the avant @-@ garde " Group of Five . " The ideas behind the Week were further explored in the preface to his poetry collection *Pauliceia Desvairada* , and in the poems themselves .

After working as a music professor and newspaper columnist he published his great novel , *Macunaíma* , in 1928 . Work on Brazilian folk music , poetry , and other concerns followed unevenly , often interrupted by Andrade 's shifting relationship with the Brazilian government . At the end of his life , he became the founding director of São Paulo 's Department of Culture , formalizing a role he had long held as the catalyst of the city 's ? and the nation 's ? entry into artistic modernity .

= = Early life = =

Andrade was born in São Paulo and lived there virtually all of his life . As a child , he was a piano prodigy , and he later studied at the Music and Drama Conservatory of São Paulo . His formal education was solely in music , but at the same time , as Albert T. Luper records , he pursued persistent and solitary studies in history , art , and particularly poetry . Andrade had a solid command of French , and read Rimbaud and the major Symbolists . Although he wrote poetry throughout his musical education , he did not think to do so professionally until the career as a professional pianist to which he aspired was no longer an option .

In 1913 , his 14 @-@ year @-@ old brother Renato died suddenly during a football game ; Andrade left the Conservatory to stay at Araraquara , where his family had a farm . When he returned , his piano playing was afflicted intermittently by trembling of his hands . Although he ultimately did receive a degree in piano , he gave no concerts and began studying singing and music theory with an eye toward becoming a professor of music . At the same time , he began writing more seriously . In 1917 , the year of his graduation , he published his first book of poems , *Há uma Gota de Sangue em Cada Poema* (There is a drop of blood in each poem) , under the pseudonym Mário Sobral . The book contains hints of Andrade 's growing sense of a distinctive Brazilian identity , but it does so within the context of a poetry that (like most Brazilian poetry of the period) is strongly indebted to earlier European ? particularly French ? literature .

His first book does not seem to have had an enormous impact , and Andrade broadened the scope of his writing . He left São Paulo for the countryside , and began an activity that would continue for the rest of his life : the meticulous documentation of the history , people , culture , and particularly music of the Brazilian interior , both in the state of São Paulo and in the wilder areas to the northeast . He published essays in São Paulo magazines , accompanied occasionally by his own photographs , but primarily he accumulated massive amounts of information about Brazilian life and folklore . Between these trips , Andrade taught piano at the Conservatory , and became one of its professors in 1921 .

= = The Week of Modern Art = =

While these folklore @-@ gathering trips were going on , Andrade developed a group of friends

among young artists and writers in São Paulo , who , like him , were aware of the growing modernist movement in Europe . Several of them were later known as the Grupo dos Cinco (the Group of Five) : Andrade , poets Oswald de Andrade (no relation) and Menotti del Picchia , and artists Tarsila do Amaral and Anita Malfatti . Malfatti had been to Europe before World War I , and introduced São Paulo to expressionism . Jack E. Tomlins , the translator of Andrade 's second book , describes in his introduction a particularly crucial event in the development of Andrade 's modernist philosophy . In 1920 , he had recently met the modernist sculptor Victor Brecheret , and bought a sculpture from him entitled " Bust of Christ , " which depicted Christ as a Brazilian with braided hair . His family (apparently to his surprise) was shocked and furious . Andrade retreated to his room alone , and later recalled , in a lecture translated by Tomlins , that " still " delirious " ? he went out onto his balcony and " looked down at the square below without actually seeing it . "

Retaining that title (Paulicéia Desvairada , in Portuguese) , Andrade worked on the book for the next two years . He very quickly produced a " barbaric canticle " , as he called it in the same lecture , and then gradually edited it down to half its original size .

These poems were entirely different from his earlier formal and abstract work . The lines of verse vary greatly in length and in syntactical structure , consisting primarily of impressionistic and fragmented descriptions interspersed with seemingly overheard , disconnected bits of speech in São Paulo dialect . The speaker of the poems often seems overwhelmed by the maze of dialogue that constantly interrupts him , as in " Colloque Sentimental " :

After the poems were completed , Andrade wrote what he called an " Extremely Interesting Preface " , in an attempt to explain in hindsight the poems ' theoretical context (though Bruce Dean Willis has suggested that the theories of the preface have more to do with his later work than with Paulicéia) . The preface is self @-@ deprecating (" This preface ? although interesting ? useless ") but ambitious , presenting a theory not just of poetry but of the aesthetics of language , in order to explain the innovations of his new poems . Andrade explains their tangle of language in musical terms :

He makes a distinction , however , between language and music , in that " words are not fused like notes ; rather they are shuffled together , and they become incomprehensible . " However , as Willis has pointed out , there is a pessimism to the preface ; in one of its key passages , it compares poetry to the submerged riches of El Dorado , which can never be recovered .

In 1922 , while preparing Paulicéia Desvairada for publication , Andrade collaborated with Malfatti and Oswald de Andrade in creating a single event that would introduce their work to the wider public : the Semana de Arte Moderna (Week of Modern Art) . The Semana included exhibitions of paintings by Malfatti and other artists , readings , and lectures on art , music , and literature . Andrade was the chief organizer and the central figure in the event , which was greeted with skepticism but was well @-@ attended . He gave lectures on both the principles of modernism and his work in Brazilian folk music , and read his " Extremely Interesting Preface . " As the climactic event of the Semana , he read from Paulicéia Desvairada . The poems ' use of free verse and colloquial São Paulo expressions , though related to European modernist poems of the same period , were entirely new to Brazilians . The reading was accompanied by persistent jeers , but Andrade persevered , and later discovered that a large part of the audience found it transformative . It has been cited frequently as the seminal event in modern Brazilian literature .

The Group of Five continued working together in the 1920s , during which their reputations solidified and hostility to their work gradually diminished , but eventually the group split apart ; Andrade and Oswald de Andrade had a serious (and public) falling @-@ out in 1929 . New groups were formed out of the splinters of the original , and in the end many different modernist movements could trace their origins to the Week of Modern Art .

= = " The apprentice tourist " = =

Throughout the 1920s Andrade continued traveling in Brazil , studying the culture and folklore of the interior . He began to formulate a sophisticated theory of the social dimensions of folk music , which is at once nationalistic and deeply personal . Andrade 's explicit subject was the relationship

between " artistic " music and the music of the street and countryside , including both Afro @-@ Brazilian and Amerindian styles . The work was controversial for its formal discussions of dance music and folk music ; those controversies were compounded by Andrade 's style , which was at once poetic (Luper calls it " Joycean ") and polemical .

His travels through Brazil became more than just research trips ; in 1927 , he started writing a travelogue called " The apprentice tourist " for the newspaper O Diário Nacional . The column served as an introduction for cosmopolites to indigenous Brazil . At the same time , it served as an advertisement for Andrade 's own work . A number of Andrade 's photographs were published alongside the column , showing the landscape and people . Occasionally , Andrade himself would appear in them , usually filtered through the landscape , as in the self @-@ portrait @-@ as @-@ shadow on this page . His photographs thus served to further his modernist project and his own work at the same time as their function in recording folklore .

Though Andrade continued taking photographs throughout his career , these images from the 20s comprise the bulk of his notable work , and the 1927 series in particular . He was particularly interested in the capacity of photographs to capture or restate the past , a power he saw as highly personal . In the late 1930s , he wrote :

In many of the images , figures are shadowed , blurred , or otherwise nearly invisible , a form of portraiture that for Andrade became a kind of modernist sublime .

= = Macunaíma = =

At the same time , Andrade was developing an extensive familiarity with the dialects and cultures of large parts of Brazil . He started to apply to prose fiction the speech @-@ patterned technique he had developed in writing the poems of Hallucinated city . He wrote two novels during this period using these techniques : the first , Love , Intransitive Verb , was largely a formal experiment . ; the second , written shortly after and published in 1928 , was Macunaíma , a novel about a man (" The hero without a character " is the subtitle of the novel) from an indigenous tribe who comes to São Paulo , learns its languages ? both of them , the novel says : Portuguese and Brazilian ? and returns . The style of the novel is composite , mixing vivid descriptions of both jungle and city with abrupt turns toward fantasy , the style that would later be called magical realism . Linguistically , too , the novel is composite ; as the rural hero comes into contact with his urban environment , the novel reflects the meeting of languages . Relying heavily on the primitivism that Andrade learned from the European modernists , the novel lingers over possible indigenous cannibalism even as it explores Macunaíma 's immersion in urban life . Critic Kimberle S. López has argued that cannibalism is the novel 's driving thematic force : the eating of cultures by other cultures .

Formally , Macunaíma is an ecstatic blend of dialects and of the urban and rural rhythms that Andrade was collecting in his research . It contains an entirely new style of prose ? deeply musical , frankly poetic , and full of gods and almost @-@ gods , yet containing considerable narrative momentum . At the same time , the novel as a whole is pessimistic . It ends with Macunaíma 's willful destruction of his own village ; despite the euphoria of the collision , the meeting of cultures the novel documents is inevitably catastrophic . As Severino João Albuquerque has demonstrated , the novel presents " construction and destruction " as inseparable . It is a novel of both power (Macunaíma has all kinds of strange powers) and alienation .

Even as Macunaíma changed the nature of Brazilian literature in an instant ? Albuquerque calls it " the cornerstone text of Brazilian Modernism " ? the inner conflict in the novel was a strong part of its influence . Modernismo , as Andrade depicted it , was formally tied to the innovations of recent European literature and based on the productive meeting of cultural forces in Brazil 's diverse population ; but it was fiercely nationalistic , based in large part on distinguishing Brazil 's culture from the world and on documenting the damage caused by the lingering effects of colonial rule . At the same time , the complex inner life of its hero suggests themes little explored in earlier Brazilian literature , which critics have taken to refer back to Andrade himself . While Macunaíma is not autobiographical in the strict sense , it clearly reflects and refracts Andrade 's own life . Andrade was a mulatto ; his parents were landowners but were in no sense a part of Brazil 's Portuguese pseudo

@-@ aristocracy . Some critics have paralleled Andrade 's race and family background to the interaction between categories of his character Macunaíma . Macunaíma 's body itself is a composite : his skin is darker than that of his fellow tribesmen , and at one point in the novel , he has an adult 's body and a child 's head . He himself is a wanderer , never belonging to any one place .

Other critics have argued for similar analogues between Andrade 's sexuality and Macunaíma 's complex status . Though Andrade was not openly gay , and there is no direct evidence of his sexual practices , many of Andrade 's friends have reported after his death that he was clearly interested in men (the subject is only reluctantly discussed in Brazil) . It was over a pseudonymous accusation of effeminacy that Andrade broke with Oswald de Andrade in 1929 . Macunaíma prefers women , but his constant state of belonging and not belonging is associated with sex . The character is sexually precocious , starting his romantic adventures at the age of six , and his particular form of eroticism seems always to lead to destruction of one kind or another .

Inevitably , Macunaíma 's polemicism and sheer strangeness have become less obvious as it has grown ensconced in mainstream Brazilian culture and education . Once regarded by academic critics as an awkwardly constructed work of more historical than literary importance , the novel has come to be recognized as a modernist masterpiece whose difficulties are part of its aesthetic . Andrade is a national cultural icon ; his face has appeared on the Brazilian currency . A film of Macunaíma was made in 1969 , by Brazilian director Joaquim Pedro de Andrade , updating Andrade 's story to the 1960s and shifting it to Rio de Janeiro ; the film was rereleased internationally in 2009 .

= = Late life and musical research = =

Andrade was not directly affected by the Revolution of 1930 , in which Getúlio Vargas seized power and became dictator , but he belonged to the landed class the Revolution was designed to displace , and his employment prospects declined under the Vargas regime . He was able to remain at the Conservatory , where he was now Chair of History of Music and Aesthetics . With this title he became a de facto national authority on the history of music , and his research turned from the personal bent of his 1920s work to textbooks and chronologies . He continued to document rural folk music , and during the 1930s made an enormous collection of recordings of the songs and other forms of music of the interior . The recordings were exhaustive , with a selection based on comprehensiveness rather than an aesthetic judgment , and including context , related folktales , and other non @-@ musical sound . Andrade 's techniques were influential in the development of ethnomusicology in Brazil and predate similar work done elsewhere , including the well @-@ known recordings of Alan Lomax . He is credited with coining the word " popularesque , " which he defined as imitations of Brazilian folk music by erudite urban musicians (" erudite " is generally a deprecation in Andrade 's vocabulary) . The word continues to have currency in discussion of Brazilian music as both a scholarly and nationalist category .

In 1935 , during an unstable period in Vargas 's government , Andrade and writer and archaeologist Paulo Duarte , who had for many years desired to promote cultural research and activity in the city through a municipal agency , were able to create a unified São Paulo Department of Culture (Departamento de Cultura e Recreação da Prefeitura Municipal de São Paulo) . Andrade was named founding director . The Department of Culture had a broad purview , overseeing cultural and demographic research , the construction of parks and playgrounds , and a considerable publishing wing . Andrade approached the position with characteristic ambition , using it to expand his work in folklore and folk music while organizing myriad performances , lectures , and expositions . He moved his collection of recordings to the Department , and expanding and enhancing it became one of the Department 's chief functions , overseen by Andrade 's former student , Oneyda Alvarenga . The collection , called the Discoteca Municipal , was " probably the largest and best @-@ organized in the entire hemisphere . "

At the same time , Andrade was refining his theory of music . He attempted to pull together his research into a general theory . Concerned as always with Modernismo 's need to break from the

past , he formulated a distinction between the classical music of 18th- and 19th @-@ century Europe , and what he called the music of the future , which would be based simultaneously on modernist breakdowns of musical form and on an understanding of folk and popular music . The music of the past , he said , was conceived in terms of space : whether counterpoint , with its multiple voices arranged in vertical alignment , or the symphonic forms , in which the dominant voice is typically projected on top of a complex accompaniment . Future music would be arranged in time rather than space : " moment by moment " (in Luper 's translation) . This temporal music would be inspired not by " contemplative remembrance " , but by the deep longing or desire expressed by the Portuguese word *saudade* .

Through his position at the Department of Culture in this period , he was able to assist Dina Lévi @-@ Strauss and her husband , Claude Lévi @-@ Strauss with films they were making based on field research in Mato Grosso and Rondônia .

Andrade 's position at the Department of Culture was abruptly revoked in 1937 , when Vargas returned to power and Duarte was exiled . In 1938 Andrade moved to Rio de Janeiro to take up a post at the Universidade Federal do Rio de Janeiro . While there he directed the Congresso da Língua Nacional Cantada (Congress of National Musical Language) , a major folklore and folk music conference . He returned to São Paulo in 1941 , where he worked on a collected edition of his poetry .

Andrade 's final project was a long poem called " Meditação Sobre o Tietê . " The work is dense and difficult , and was dismissed by its early critics as " without meaning " , although recent work on it has been more enthusiastic . One critic , David T Haberly , has compared it favorably to William Carlos Williams 's Paterson , a dense but influential unfinished epic using composite construction . Like Paterson , it is a poem about a city ; the " Meditação " is centered on the Tietê River , which flows through São Paulo . The poem is simultaneously a summation of Andrade 's career , commenting on poems written long before , and a love poem addressed to the river and to the city itself . In both cases , the poem hints at a larger context : it compares the river to the Tagus in Lisbon and the Seine in Paris , as if claiming an international position for Andrade as well . At the same time , the poem associates both Andrade 's voice and the river with " banzeiro , " a word from the Afro @-@ Brazilian musical tradition : music that can unite man and river . The poem is the definitive and final statement of Andrade 's ambition and his nationalism .

Andrade died at his home in São Paulo of a heart attack on February 25 , 1945 , at the age of 52 . Because of his tenuous relationship with the Vargas regime , the initial official reaction to his career was muted . However , the publication of his Complete Poems in 1955 (the year after Vargas 's death) signalled the start of Andrade 's canonization as one of the cultural heroes of Brazil . On February 15 , 1960 , the municipal library of São Paulo was renamed Biblioteca Mário de Andrade .

= = Partial bibliography = =

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