

From **Revista de Antropofagia**

Review will soon be publishing a special issue dedicated to Brazil, but it would be impossible to exclude some reference to Brazilian Modernismo in our survey of Latin American Surrealism. Just as French Surrealism synthesizes much avant-garde thought, the Anthropophagist movement in São Paulo in 1928 gathers together much of the Brazilian avant-garde, which had been so important since the "Week of Modern Art" of 1922. This is not to say that Antropofagismo derives from Surrealism, but it certainly was aware of its value. The leader of the movement, Oswald de Andrade, published its manifesto in the *Revista de Antropofagia* in May 1928.

We include here two articles from that irreverent magazine, which referred to its editions as "dentitions" and used the year Brazilian Indians ate a Portuguese bishop named—appropriately—Sardinha, as the first year of Brazilian history. The first is Oswald's manifesto, the second a news article about the visit of the French Surrealist Benjamin Péret to São Paulo.

Anthropophagist Manifesto

Only anthropophagy unites us. Socially. Economically. Philosophically.

The only law in the world. The masked expression of all individualisms, of all collectivism. Of all religions. Of all peace treaties.

Tupy, or not Tupy that is the question.

Against all catechisms. And against the mother of the Gracchi.

I am only interested in that which is not my own. Law of man. Law of the anthropophagist.

We're tired of all the suspicious Catholic husbands set in dramas. Freud finished off the woman-enigma and also other horrors of printed psychology.

What trampled truth was clothing, the waterproof raincoat between the interior world and the exterior world. The reaction against the man wearing clothes. American movies will tell all about it.

Sons of the sun, mother of the living. Found and ferociously loved, with all the hypocrisy of health, by immigrants, by those who are bought and sold, and by tourists. In the country of the great serpent.

It was because we never had grammars or collections of old vegetables. And we never knew what urban, suburban, frontier, and continental were. Lazy in the mapamundi of Brazil.

A participatory conscience, a religious rhythm.

Against all the importers of canned consciousness. The palpable existence of life. And we leave the prelogical mentality for [the anthropologist] Mr. Levy Bruhl to study.

We want the Carahiba revolution. Greater than the French Revolution. The unification of all effective revolts in the direction of man. Without us, Europe wouldn't even have its poor declaration of the rights of man.

The golden age announced by America. The golden age. And all the girls.

Filiation. Contact with Carahiba Brazil. Oú Villeganhon print terre. Montaigne.

Natural Man. Rousseau. From the French Revolution to Romanticism, to the Bolshevik revolution, to the Surrealist Revolution, and to Keyserling's technologized savage. We're walking.

We were never catechized. We live by means of a somnambulistic right. We made Christ be born in Bahia. Or in Belem do Pará.

But we never admitted the birth of logic among us.

Against Father Vieira. Author of our first loan, so he would get a commission. The illiterate king said to him: Put this on paper but without much palaver. The loan was made. Brazilian sugar took hold. Vieira left the money in Portugal and brought us the palaver.

The spirit refuses to conceive the spirit without a body. Anthropomorphism. Need for an anthropophagic vaccine. For a balance against the religions of midday. And exterior inquisitions.

We can only pay attention to the world that stimulates our appetite.

We had the justice codification of vengeance. The science codification of Magic. Anthropophagy. The permanent transformation of Taboo into totem.

Against the reversible world and objectified ideas. Cadaverized. The stop of thought, which is dynamic. The individual victim of the system. Source of classical injustices. Of romantic injustices. And the forgetting of interior conquests.

Guidebooks. Guidebooks. Guidebooks. Guidebooks. Guidebooks. Guidebooks. Guidebooks.

Carahiba instinct.

Death and life of hypotheses. From the equation I part of the Cosmos to the axiom Cosmos part of the I. Subsistence. Knowledge. Anthropophagy.

Against vegetable elites. In communication with the only one.

We were never catechized. What we did was Carnival. The Indian dressed as a senator of the Empire. Pretending to be Pitt. Or playing a part in the operas of Alencar, who was full of good Portuguese sentiments.

We've already had communism. We've already had Surrealist language. The golden age.

Catiti Catitit
Imara Notiá
Notiá Imara
Ipejú

Magic and life. We had the relationship and the distribution of physical goods, of moral goods, dignifying goods. And we knew how to transport mystery

and death with the help of some grammatical forms.

I asked a man what Law was. He answered that it was the guarantee of the exercise of possibility. That man's name was Gibber Ish. I ate him.

The only thing is there is no determinism where there is mystery. But what do we have to do with that?

Against histories of man that begin on Cape Finisterre. The world is not dated. Not rubricated. Without Napoleon. Without Caesar.

The fixation of progress through catalogues and television. Only machinery. And blood transfusers.

Against the truth of missionary peoples, a truth defined by the sagacity of an anthropophagist, the Viscount of Cayrú: It's a lie repeated over and over again.

But those who came were not crusaders. They were fugitives from a civilization we are eating, because we are strong and vengeful, like Jaboty.

If God is the conscience of the uncreated Universe, Guaracy is the mother of the living. Jacy is the mother of the vegetables.

We had no speculation. But we did have divination. We had Politics, which is the science of distribution. And a planetary social system.

Migrations. Flight from tedious states. Against urban sclerosis. Against Conservatories and speculative tedium.

From William James to Voronoff. The transfiguration of the Taboo into the totem. Anthropophagy.

The pater familias is the creation of the Morality of the Stork: Real ignorance of things + lack of imagination + feeling of authority in the face of the procural.

It's necessary to begin from the point of a profound atheism in order to reach the idea of God. But the Carahiba didn't have to. Because he had Guaracy.

The created object reacts just as the Fallen Angels did. Later Moses wanders. What do we have to do with that?

Before the Portuguese discovered Brazil, Brazil had discovered happiness.

Against the Indian torchbearer. The Indian son of Maria, godson of Catherine de Médicis and son-in-law of Don Antonio de Mariz.

Joy is the test of the nine.

In the matriarchy of Pindorama.

Against Memory, source of habit. Personal experience renewed.

We are concretists. Ideas take charge, react, burn people in town squares. Let's suppress ideas and other paralyzing forces. Through guidebooks. Believe in signs, believe in instruments and the stars.

Against Goethe, the mother of the Gracchi, and the Court of Dom João VI.

Joy is the test of the nine.

The struggle between what would be called Uncreated and the Creature illustrated by the permanent contradiction of man and his Taboo. Quotidian love and the capitalist *modus vivendi*. Anthropophagy. Absorption of the sacred enemy. To transform him into a totem. The human adventure. The terrestrial finality. However, only the pure elites manage to realize carnal anthropophagy, which bears within it the highest sense of life and avoids all the ills identified by Freud, catechism ills. The result is not a sublimation of the sexual instinct. It is the thermometric scale of anthropophagic instinct. Carnal, it becomes elective and nurtures friendship. Affective, love. Speculative, science. It wanders and transfers itself. We reach abasement. The low anthropophagy agglomerated in the sins of catechism—envy, usury, calumny, murder. The plague of the so-called cultured and Christianized peoples, that is what we're taking action against. Anthropophagists.

Against Anchieta singing to the eleven thousand virgins in heaven, in the land of Iracema—the patriarch João Ramalho, founder of São Paulo.

Our independence has yet to be declared. A remark typical of Dom João VI: My boy, put that crown on your head before some adventurer puts it on his own! We expelled the dynasty. We have to expel the spirit of the Braganzas, the ordinances, and Maria da Fonte's *rapé*.

Against social reality, dressed and oppressive, registered by Freud—reality without complexes, without madness, without prostitutions, and without the penitentiaries of the matriarchy of Pindorama.

OSWALD DE ANDRADE

In Piratininga.

In the 374th Year Since the Deglutition of Bishop Sardinha

The wit and the linguistic play of José Oswald de Souza Andrade's poems and manifesto-poems occasionally threaten to obscure their pointed satire. Andrade's anarchic restlessness accounts for much of the influence his poems—and his example—had on the Brazilian Modernist movement.

Born and educated in São Paulo, in 1912 Andrade traveled to Italy, where he met the Brazilian sculptor Vitor Brécheret and came into contact with Italian Futurist ideals through Filippo Tommaso Marinetti. Andrade responded especially to the Futurists' ambition to dismantle the forms and influence of the past and to forge a cosmopolitan culture from the lyrical scraps of history. After his return to Brazil, Andrade worked as a journalist. In 1920 his essay "O meu poeta futurista" ("My Futurist Poet") rang like a Modernist manifesto in the *Jornal do Comércio*.

In that essay, which introduced a poem by the young Mário de Andrade (no relation) as a model of the art it advocated, Oswald de Andrade called for a modern skepticism, for an iconoclastic liberation of visual and verbal arts, and—in poetry—for a free-verse informality and a new local diction distinguished both from Continental Portuguese and from Symbolist/Parnassian academic vagueness. The ambition of this mode of synthetic Modernism was, as Mário de Andrade would argue later, "to make Brazilians 100% Brazilian, to nationalize a nation that is as yet so lacking in national characteristics." (Despite Oswald's appropriation of the vocabulary of the international avant-garde, these nationalistic and indigenist impulses were part of what distinguished Brazilian Modernism from Italian Futurism.) With Mário de Andrade and other *paulistas*, Oswald organized the famous Semana de Arte Moderna (Week of Modern Art) in São Paulo, February 1922, on the hundredth anniversary of Brazil's independence. The week of the new independence featured a series of concerts (music by Heitor Villa-Lobos and Ernani Braga), exhibitions (paintings by Cubist artists), readings (poems by Manuel Bandeira and Mário de Andrade, fiction by Oswald de Andrade), and manifesto lectures. The critic Graça Aranha announced "the emotional birth of art in Brazil itself." The popular audience reportedly booed at several of these events, but the terms had been set for a radically new configuration of literary values.

In manifestoes for movements which he called "Brazilwood" and "Cannibalism," Oswald laid perceptions across a two-dimensional grid—the page—implicitly arguing for (as Mike Gonzalez and David Treece explain) a historically dialectical essence of Brazilian identity. In his "Brazilwood" manifestoes, taking Brazilwood (then the primary export of Brazil to First World nations) as his defining metaphor, Oswald showed historical Brazilian poetry to be the "product" of a Brazilian subconscious mind, ironically both sophisticated by European standards (viz., those of Blaise Cendrars) and yet an agent of "savage thinking." Through this collage, the Brazilian Modernist impulse could be enacted. In his poems, essays, and, later, dramas Oswald's constant resynthesis of the fundamental elements of Modernism helped the movement to evolve from these first rebellious and iconoclastic manifestations. Oswald made possible the larger conceptual change toward Tropicalism and Cannibalism (see Raul Bopp), toward a less sentimental use of models from the Amazon Indians and other indigenous peoples, and eventually toward Concretism, praxis, and the "process poem." Oswald's political conscience, however, led him to oppose some subsequent developments in Brazilian post-Modernism and to maintain, at times with a combative insistence, the primacy of traditional Modernist values of experimentation and verbal formalism.

In the 1930s Oswald turned to overt social criticism and expressionistic theater. Although in 1945 he officially repudiated his commitment to international Marxism, his influence in the mode of "satiric criticism" is one of his most lasting contributions to Brazilian letters. Underappreciated at the time of his death, Oswald de Andrade's presence has recently been felt more strongly in Brazilian intellectual life because of the influence of the Concretists, neo-Concretists, and semioticians and because of a resurgence of Brazilian theater and film.

Tapscott, Stephen 20th cent Lat Am Poetry
Austin: U Texas Press 1996

falação

O Cabralismo. A civilização dos donatários. A Querência e a Exportação.

O Carnaval. O Sertão e a Favela. Pau-Brasil. Bárbaro e nosso.

A formação étnica rica. A riqueza vegetal. O minério. A cozinha. O vatapá, o ouro e a dança.

Tôda a história de Penetração e a história comercial da América. Pau-Brasil.

Contra a fatalidade do primeiro branco aportado e dominando diplomaticamente as selvas selvagens. Citando Virgílio para os tupiniquins. O bacharel.

País de dores anônimas. De doutôres anônimos. Sociedade de naufragos eruditos.

Donde a nunca exportação de poesia. A poesia emaranhada na cultura. Nos cipós das metrificações.

Século vinte. Um estouro nos aprendimentos. Os homens que sabiam tudo se deformaram como babéis de borracha. Rebentaram de enciclopedismo.

A poesia para os poetas. Alegria da ignorância que descobre. Pedr'Alvares.

Uma sugestão de Blaise Cendrars: —Tendes as locomotivas cheias, ides partir. Um negro gira a manivela do desvio rotativo em que estais. O menor descuido vos fará partir na direção oposta ao vosso destino.

Contra o gabinetismo, a palmilhação dos climas.

A língua sem arcaísmos. Sem erudição. Natural e neológica. A contribuição milionária de todos os erros.

Passara-se do naturalismo à pirogravura doméstica e à kodak excursionista.

Todas as meninas prendadas. Virtuoses de piano de manivela.

As procissões saíram do bôjo das fábricas.

Foi preciso desmanchar. A deformação através do impressionismo e do símbolo. O lirismo em fôlha. A apresentação dos materiais.

A coincidência da primeira construção brasileira no movimento de reconstrução geral. Poesia Pau-Brasil.

Babbling

Cabralism. The civilisation of the donées. The Willing and the Exportation.

The Carnival. The Hinterland and the Slum. Brazilwood. Barbaric and ours.

The rich ethnic formation. The richness of the vegetation. The minerals. The food. The vatapá, the gold and the dance.

All the history of Penetration and the commercial history of America. Brazilwood.

Against the fatality of the first white man who entered the port and diplomatically dominated the savage jungles. Citing Virgil to the Tupiniquim people. The bachelor.

Country of anonymous pains. Of anonymous doctors. Society of erudite shipwrecked people.

From where the never exportation of poetry. The poetry tangled in the culture. In the lianas of the versifications.

Twentieth century. A burst in the learning. The men who knew everything were deformed like rubber babels. They burst free of encyclopaedism.

The poetry for the poets. Happiness of the ignorance that discovers. Pedr'Alvares.

A suggestion from Blaise Cendrars: —You have the locomotives full, you leave. A black man turns the handle of the rotary where you are. The smallest carelessness will make you leave, in a direction opposite to that of your destiny.

Against cabinetism, the tramping of the climates.

The language without archaisms. Without erudition. Natural and neo-logic. The millionaire contribution of all of the mistakes.

From naturalism one had passed to domestic pyrography and to the excursionist kodak.

All the girls talented. Virtuoses of the player piano. The processions went out of the bulge of the factories. It was necessary to un-do. Deformation through impressionism and the symbol. The lyricism brand-new. The presentation of the materials.

Contra a argúcia naturalista, a síntese. Contra a cópia,
a invenção e a surpresa.

Uma perspectiva de outra ordem que a visual. O
correspondente ao milagre físico em arte. Estrêlas
fechadas nos negativos fotográficos.

E a sábia preguiça solar. A reza. A energia silenciosa.
A hospitalidade.

Bárbaros, pitorescos e crédulos. Pau-Brasil. A floresta e
a escola. A cozinha, o minério e a dança. A vegetação.
Pau-Brasil.

1925/1926

The coincidence of the first Brazilian construction in
the movement of general reconstruction. Brazilwood
poetry.

Against the naturalistic subtlety, the synthesis.
Against the copy, the invention and the surprise.

A perspective of an order other than visual. The
correspondent to the physical miracle in art. Closed stars
in the photographic negatives.

And the wise solar laziness. The prayer. The silent
energy. The hospitality.

Barbaric, picturesque and credulous. Brazilwood.
The forest and the school. The food, the minerals and the
dance. The vegetation. Brazilwood.

trans. Flavia Vidal

erro de português

Quando o português chegou
Debaixo duma bruta chuva
Vestiu o índio
Que pena!
Fosse uma manhã de sol
O índio tinha despido
O português

1926

Portuguese Mistake

When the Portuguese arrived
It was raining like crazy
He dressed the Indian in clothes
What a shame!
If only it had been a sunny day
The Indian would have undressed
The Portuguese.

trans. Flavia Vidal

fronteira

Quero estudar filosofia em Paris
Não pode ser
Só se o compadre Antunes te mandar
Mas a vida mesmo assim é boa
O compadre Antunes faliu
a vida é boa
O compadre Antunes morreu
Velho sino mudo
que paras o teu ritmo no pânico
e aceleras os teus passos
na sedição

A semente frutifica sem aviso
o mascarado encherá de guizos tua mesa farta
Não pode ser
Mesmo assim a vida é boa

Frontier

I want to study philosophy in Paris
That can't happen
Only if your godfather Antunes pays your way
But life is good anyhow
Godfather Antunes went bankrupt
Life is good
Godfather Antunes died
Mute old church-bell,
you slow your rhythm in a panic
and speed up your ringing
in a rebellion

The seed sprouts with no announcement
The man in the mask will fill your table with joys
That's not going to happen
But life is good anyhow

Poeta nasceste compromissado com a liberdade
e inutilmente conheceste a Estrela do Pastor

1945

o hierofante

Não há possibilidade de viver
com essa gente
nem com nenhuma gente
A desconfiança te cercará como um escudo
Pinta o escaravelho
de vermelho
e tinge os rumos da madrugada
Virão de longe as multidões suspirosas
escutar o bezerro plangente

1945

buena-dicha

Há quatrocentos anos
desceste no trópico de Capricórnio
da tábua carbunculosa
das velas
que conduziam pelas negras estrelas
o pálido escaravelho
das marés
Cada degredado era um rei
magro insone incolor
como o barro

Criarás o mundo
dos risos alvares
das colas infecundas
dos risos alvares
Semearás ódios insubmissos lado a lado
de ódios frustrados
Evocarás a humanidade, o orvalho e a rima
Nas lianas constituirás o palácio termita
e da terra cercada de cerros
balida de sinceros cincerros
na lua subirás
como a esperança

O espaço é um cativeiro

1945

Poet, you were born destined for liberty;
what a waste to meet the Shepherds' Christmas Star.

trans. Flavia Vidal

Hierofant

It's impossible to live
with these people
or with anybody at all
Suspicion surrounds you like an escutcheon
Dye the scarab
red
and paint the dawn's directions
Sighing multitudes will come from far away
to attend the plangent calf

trans. Flavia Vidal

Good Luck

Four hundred years ago
you landed in the Tropic of Capricorn
on the carbuncular plank
of ships
steered by dark stars
the pale beetle
of the seas
Every exile was a king
skinny, insomniac, colorless
as clay

You will create a world
from coarse laughter
from sterile glues
from coarse laughter
You will plant insurgent hatreds side by side
frustrated hatreds
You will evoke humanity, mist and frost
Among the lianas you will build a palace of termites
and from a tower circled by hills
bleating with sincere cincerre-bells
you will rise toward the moon
like hope

Space is a prison

trans. Flavia Vidal

Discussion Questions on Oswald de Andrade

1) Discuss this quote:

“The language without archaisms. Without erudition. Natural and neo-logic (making new words). The millionaire contribution of all of the mistakes.” (from *Babbling*)

What does this suggest about Oswald de Andrade’s conception of literary expression?

[note also the “+” signs in the *Anthropophagist Manifesto*, page 67, toward the bottom]

2) What is Oswald’s view on the Portuguese colonization of Brazil?

3) The poem *Good Luck*: Discuss the images in this poem. Why is the first stanza in the past tense and the second in the future tense? Why does the poem end as it does?

4) Why does Oswald choose “anthropophagy” (cannibalism) as a theme for a literary manifesto?

5) Discuss this last line of the *Anthropophagist Manifesto*:

“Against social reality, dressed and oppressive, registered by Freud – reality without complexes, without madness, without prostitutions...”

What does this suggest about Oswald’s conception of what does and does not qualify as literary content?