

DICIONÁRIO DE HISTORIADORES PORTUGUESES

DA ACADEMIA REAL DAS CIÊNCIAS AO FINAL DO ESTADO NOVO

<http://dichp.bnportugal.pt/>



MONTALVOR, Luís de,
pseudonym of the poet **Luís Filipe Saldanha da Gama Silva Ramos**
(S. Vicente, Cabo Verde, 1891 - Lisbon, 1947)

Of aristocratic origin, Luís de Montalvor, born in Cape Verde, had a relatively short life, shrouded in silence and contradictions. In the words of Arnaldo Saraiva, one of the pioneers who studied the author's presence in Brazil in his doctoral dissertation, published in 1985: "Luís de Montalvor is one of the most unjustly treated and forgotten figures in 20th-century Portuguese culture. (...) little or nothing is known with certainty about his stay in Brazil, (...) his participation in the Orpheu project, (...) his editorial activities (...)." (A. Saraiva; *O Modernismo Brasileiro...* 1986, p. 171). He was one of the founders of the journal *Orpheu* in 1915, which published two issues (he edited the first, with Ronald de Carvalho), and of *Centauro* the following year (Introduction to *Orpheu*, 2nd ed. 1989, pp. 5-6; *Tentativa...*, 1916, pp. 7-12). During his adolescence, he was a classmate of Mário de Sá Carneiro at the Liceu de S. Domingos, where he completed a significant part of his schooling. (M. P. Silva, *Montalvor, Luís de*, 2008, pp. 486- 487). His activity began with the publication of a pamphlet alluding to the Republican Revolution of 5 October 1910, printed in the same year or the following year (*A Revolução...*, n.d.). Under the name Luís Ramos, he published *A Noite de Satan* in 1911 and *A caminho* in 1912, a collection of traditionalist poems. Arnaldo Saraiva suggests that the poet may have been the private secretary of his godfather Bernardino Machado (A. Saraiva, *Idem*, pp.172-173). When he returned to Lisbon, he joined Mário de Sá-Carneiro's group. According to Manuela Parreira da Silva, he took the initiative to found *Orpheu*, and the name of the publication was his. Luís de Montalvor and Ronald de Carvalho appear as directors, perhaps for strategic reasons related to their connection to Brazil (R. Sousa, *Os bastidores...*, 2011, pp. 25-26; J). In 1925 and 1926, Montalvor's poems were published in *Athena* and *Contemporânea*. In literary and editorial circles linked to modernism, there was, at times, a relationship between a sense of historical time and aesthetic experimentalism. Montalvor founded two publishing houses: *Centauro*, in 1916, where he exhibited a decadent aesthetic, and *Ática*, in 1930, which published two important historiographical works: *História do Regime Republicano em Portugal* and *A arte indígena portuguesa*, in collaboration with Diogo de Macedo (*História...*, 1930, pp. 5-8; *A arte...*, 1934). In the introductory text to the first work, he begins by distinguishing two reconcilable dimensions of history, narrative and the search for causality: "In history (...) there are two modes of being (...): one (...) evokes and depicts (...) facts, events (...); another (...) determines the causes (...)"



DICIONÁRIO DE HISTORIADORES PORTUGUESES

DA ACADEMIA REAL DAS CIÊNCIAS AO FINAL DO ESTADO NOVO

<http://dichp.bnportugal.pt/>

(Advertência a História..., p. 5). The History of the Republican Regime (...) was published in instalments in the midst of the Military Dictatorship of the “”, while the History of Barcelos was being published. The History of the Republican Regime (...) defended the Republic. Contributors included Jaime Cortesão (“Democratic Factors in the Formation of Portugal”), Agostinho Fortes (“Political Life of the Portuguese People from 1500 to 1820”), Joaquim de Carvalho (“Formation of Republican Ideology”), Francisco Reis Santos (“National Consciousness”), Luz de Almeida and Afonso Bourbon e Meneses (on secret societies and the republican movement). This work was incomplete, in the opinion of Luís Reis Torgal, who considered it less a historiographical work than “(...) an apology (...) for the fallen regime (...)” (L. R. Torgal, *A História em tempo de Ditadura* [History in the Time of Dictatorship], 1996, pp. 273-274). This work can be related to the ideologically more heterogeneous *História da Expansão Portuguesa no Mundo* (History of Portuguese Expansion in the World), published in three volumes by Ática between 1937 and 1940, edited by António Baião, Hernâni Cidade and Manuel Maria Múrias. In 1935, Ronald de Carvalho and Fernando Pessoa died. Montalvor wrote about both of them in the *Diário de Notícias*. Montalvor’s study of the poet of heteronyms is entitled *Para o túmulo de Fernando Pessoa* (To the Tomb of Fernando Pessoa). A brief essay on the profile of his Eternity: “Fernando Pessoa (...) is the lucid stranger of himself (...)” (MONTALVOR, *Para o túmulo...*, 1936, p. 79). In 1942, the journal *Seara Nova* published a Letter to Mr. Luís de Montalvor, on dignity, moral integrity, and selfless love of art, written by Adolfo Casais Monteiro (A. C. Monteiro, *Carta ao Senhor Luís de Montalvor...*, 24 July 1942, pp. 75-76). An anthology had recently been published, comprising a collection of works by Fernando Pessoa. The authors were Calvet de Magalhães and Jaime Cortesão Casimiro, both linked to the publisher *Confluência* (Casimiro, J. C., *Sobre a questão da Antologia...*, 9 August 1942, pp. 121-122). In 1943, Montalvor attempted (unsuccessfully) to continue his publishing activity with a historical publication about various figures from Portuguese history, entitled *Vidas Maravilhosas de Portugal* (Wonderful Lives of Portugal). On that occasion, he wrote to Antero de Figueiredo inviting him to be the biographer of one of the selected figures, presumably Nuno Álvares Pereira. He declined due to lack of time to carry out this task. In addition to the one already mentioned, the list of names included: St. Anthony; Fernão de Magalhães, Fernão Mendes Pinto, Luís de Camões; Bocage, Almeida Garrett, Camilo Castelo Branco and Mouzinho de Albuquerque. The biographies would be written by: Afonso Lopes Vieira, Aquilino Ribeiro, Augusto de Castro, Ferreira de Castro, João Ameal, Júlio Dantas, João de Barros and Vitorino Nemésio. It is important to highlight, in the context of the invitation, the type of historiography required by the editor, which was clearly intended for dissemination, possibly laudatory and close to panegyric: “This work should not be a cold account, or the conditioning of each of these human lives to the rigid laws of historical or erudite monography. Rather, each figure evoked should be a psychological recreation, their human and ideal life treated in the form of poetic or romanticised narrative, always against the backdrop of the historical reality in which each one lived” (Letter to Antero de Figueiredo, p.1, 1943). LM died in 1947, in circumstances that could be classified as either an accident or collective suicide, but which seem to point to the latter. However, Luís de Montalvor’s book of poems was only published posthumously, with a study and notes by Arnaldo Saraiva (*O livro de Poemas...*, 1998).

DICIONÁRIO DE HISTORIADORES PORTUGUESES

DA ACADEMIA REAL DAS CIÊNCIAS AO FINAL DO ESTADO NOVO

<http://dichp.bnportugal.pt/>

Bibliografia activa: RAMOS Luís, *A Revolução* (plaquete), Lisboa, s/d [1910?-1911?]; RAMOS, Luís, *A Caminho*, Lisboa, 1912; MONTALVOR, Luís de, "Introdução". *Orpheu*. Lisboa, nº 1, Contexto. Ed. Fac-similada, 1989 pp.5-6 [1ª ed.1915]; "Narciso (Poema)". *Orpheu*. Lisboa, nº 2, Contexto. Ed. Fac-similada, 1989, pp. 155-156 [1ª ed.1915]; "Tentativa de um ensaio sobre a decadência". *Centauro*. 2ª ed. Lisboa, Contexto Editora, 1982, pp. 7-12.[1ª ed. 1916]; *Advertência a História do Regimen Republicano*, vol. 1. Montalvor, Luís de (Dir. de), Lisboa, Tipografia da Empresa do Anuário Comercial, 1930, pp.5-8; MONTALVOR, L.; MACEDO, Diogo de, *A arte indígena portuguesa*, Lisboa, Ática, 1934; "Para o túmulo de Fernando Pessoa". *Presença*. Lisboa, vol.10, nº 48, 1936, p.79; *Resposta ao Sr. Adolfo Casais Monteiro De em fabricante de seu ofício a um comerciante por grosso*. *Seara Nova*, 1942, pp.91-92; *Carta a Antero de Figueiredo*, Lisboa, 6 de Maio de 1943. [Cota BPMP: MAF 3632 (74)]; Porto, Parnaso – Jardim da Poesia [1960]; *O Livro de Poemas de Luís de Montalvor*, 1ª ed. Porto, Campo das Letras, 1998.[Estudo introdutório e notas de Arnaldo Saraiva].

Bibliografia Passiva: CASIMIRO, Jaime Cortesão, "Sobre a questão da Antologia de Poesias de Fernando Pessoa". *Seara Nova*. Lisboa, nº 784, 9 de Agosto de 1942, pp.121-122; MARTINS, Fernando Cabral, "Recensão Crítica a *O Livro de Poemas de Luís de Montalvor*". *Colóquio Letras*. Lisboa, nºs 155- 156, 200, pp.404-405; MONTEIRO, Adolfo Casais, "Carta ao senhor Luís de Montalvor sobre dignidade, lisura moral, amor desinteressado da arte e outras ninharias", *Seara Nova*. Lisboa, nº 781, 24 de Julho de 1942, pp.75-76; NEGREIROS, Almada, "Uma Carta". *Seara Nova*, Lisboa, nº786, 15 de Agosto 1942, p.156; PESSOA, Fernando, "Luís de Montalvor". *O Imparcial*. Lisboa, 13 de Junho de 1927; SARAIVA, Arnaldo, *O Modernismo Brasileiro e o Modernismo Português Subsídios para o seu estudo e para a história das duas relações*, 3 vols., Porto, Faculdade de Letras da Universidade do Porto, 1986. [Dissertação de Doutoramento]. SILVA, Manuela Parreira da, *Luís de Montalvor (1892-1947)*, Dicionário de Fernando Pessoa. Martins, Fernando Cabral (Dir de), Lisboa, Caminho, 2008, pp.486-487; SIMÕES, João Gaspar, *Retratos de Poetas que Conheci*, Lisboa, Brasília Editora, 1974; SOUSA, Rui de, *Os Bastidores de Orpheu Visões de um grupo a respeito do seu tempo e do seu projecto*, Lisboa, CLEPUL, 2011; TORGAL, Luís Reis, "A História em tempo de «ditadura»". TORGAL, Luís Reis et al., *História da História em Portugal: Séculos XIX-XX*, [s.l.], Círculo de Leitores, 1996.

Nuno Bessa Moreira

This work is financed by national funds through FCT - Foundation for Science and Technology, I.P, in the scope of the projects UIDB/04311/2020 and UIDP/04311/2020.



UNIVERSIDADE
DE LISBOA



FACULDADE
DE LETRAS



CENTRO
HISTÓRIA



Fundação
para a Ciência
e a Tecnologia



REPÚBLICA
PORTUGUESA

SUPPORTED BY:



BIBLIOTECA
NACIONAL
DE PORTUGAL



FUNDAÇÃO
LUSO-AMERICANA