



# PAMELA COLMAN SMITH

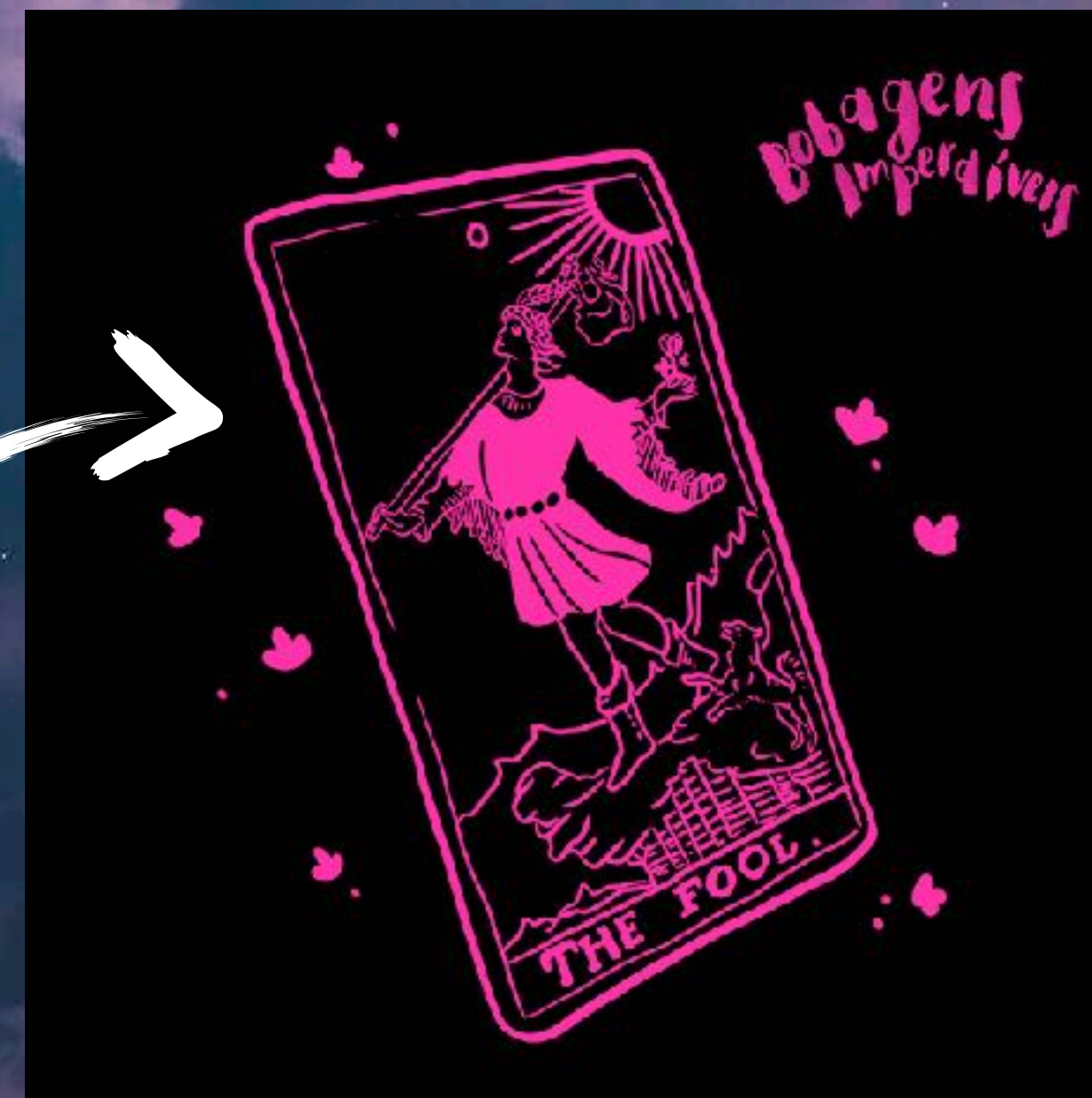
report de pesquisa 002

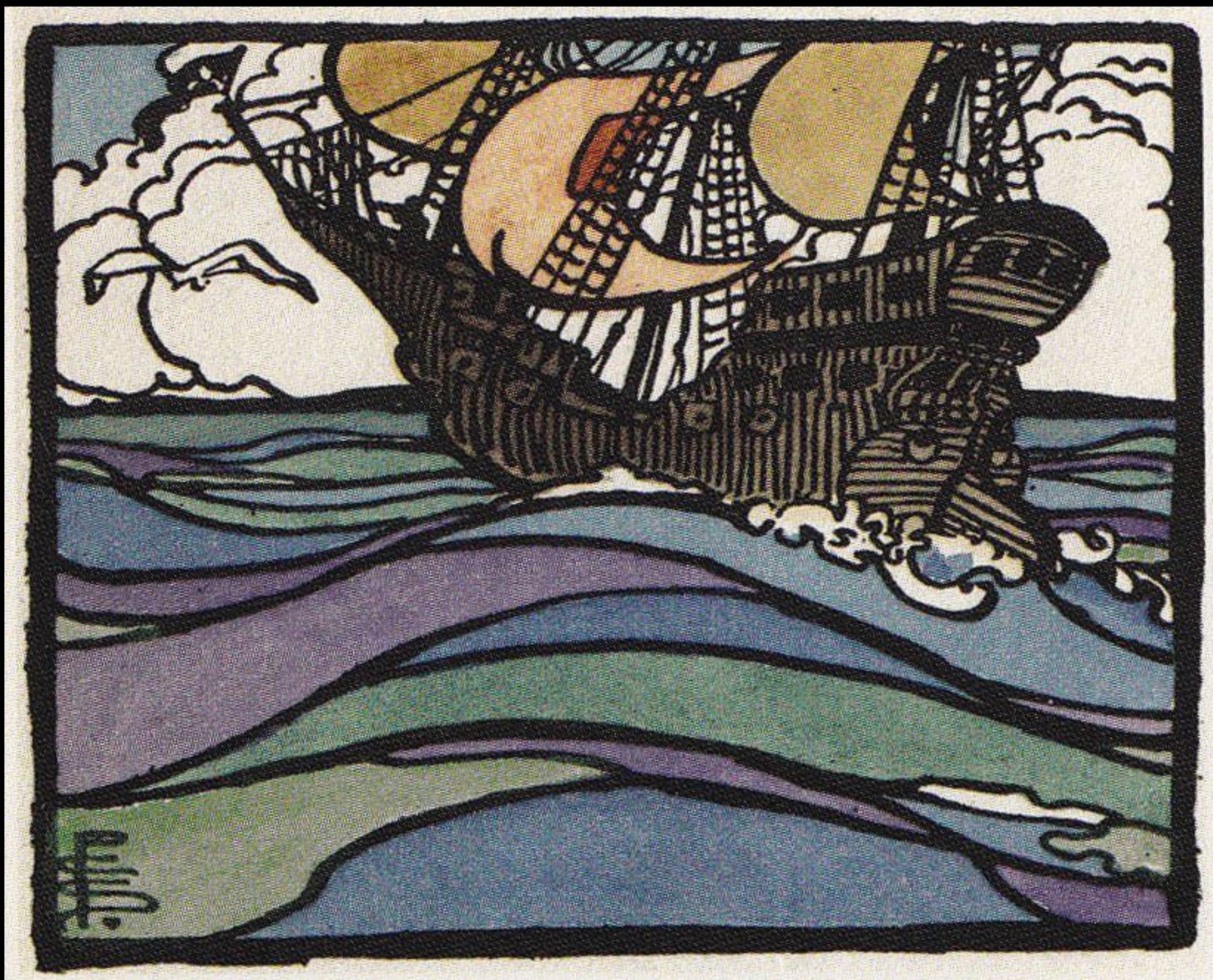
aline valek • agosto 2020

Reuni nesse relatório as principais informações que encontrei na minha pesquisa para o episódio "[O tarô de Pamela](#)", do podcast [Bobagens Imperdíveis](#). Essa pesquisa começou quando escrevi o texto "[Gente que lê tarot](#)", e não acabou até hoje.

Sou obcecada pelo trabalho de Pamela e é uma daquelas pesquisas que me tragaram por completo, eu não me canso de ler sobre ela!!

Como se trata de uma pesquisa sobre uma ilustradora, tentei deixar este DOSSIÊ o mais visual possível. Todas as ilustrações são da Pamela, a não ser que eu indique o contrário. Você pode explorar mais os trechos que te interessaram clicando no [link](#) das fontes. Faça bom uso :)





# ORIGENS

Corinne Pamela Colman Smith nasceu em 16 de fevereiro de 1878 na Inglaterra.

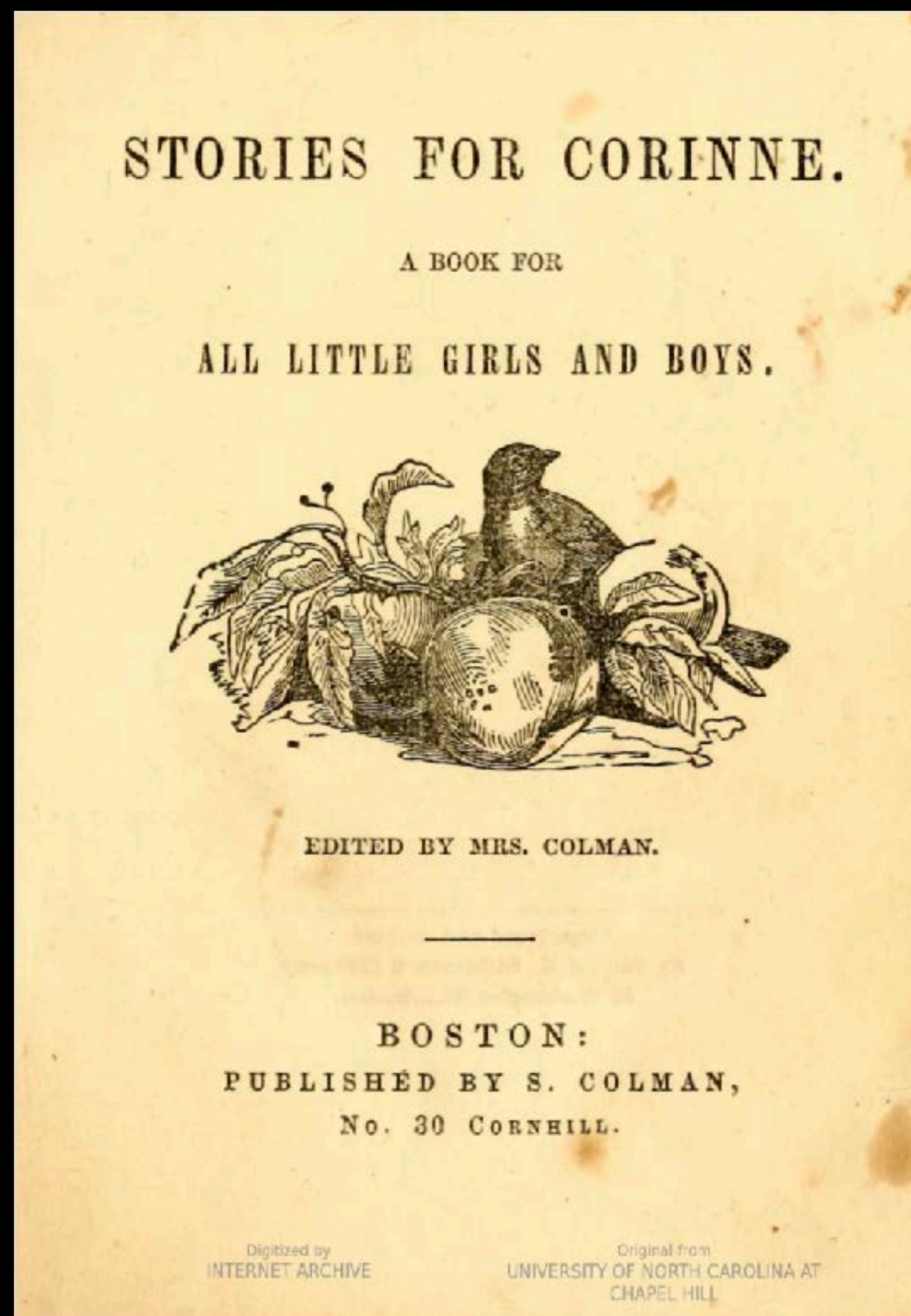
Seu pai, Charles Edward Smith, era americano, do Brooklyn – NY. Sua mãe, Corinne (nee Colman) Smith era inglesa.

Seu avô paterno, Cyrus Porter Smith, era advogado e foi o primeiro prefeito eleito do Brooklyn.

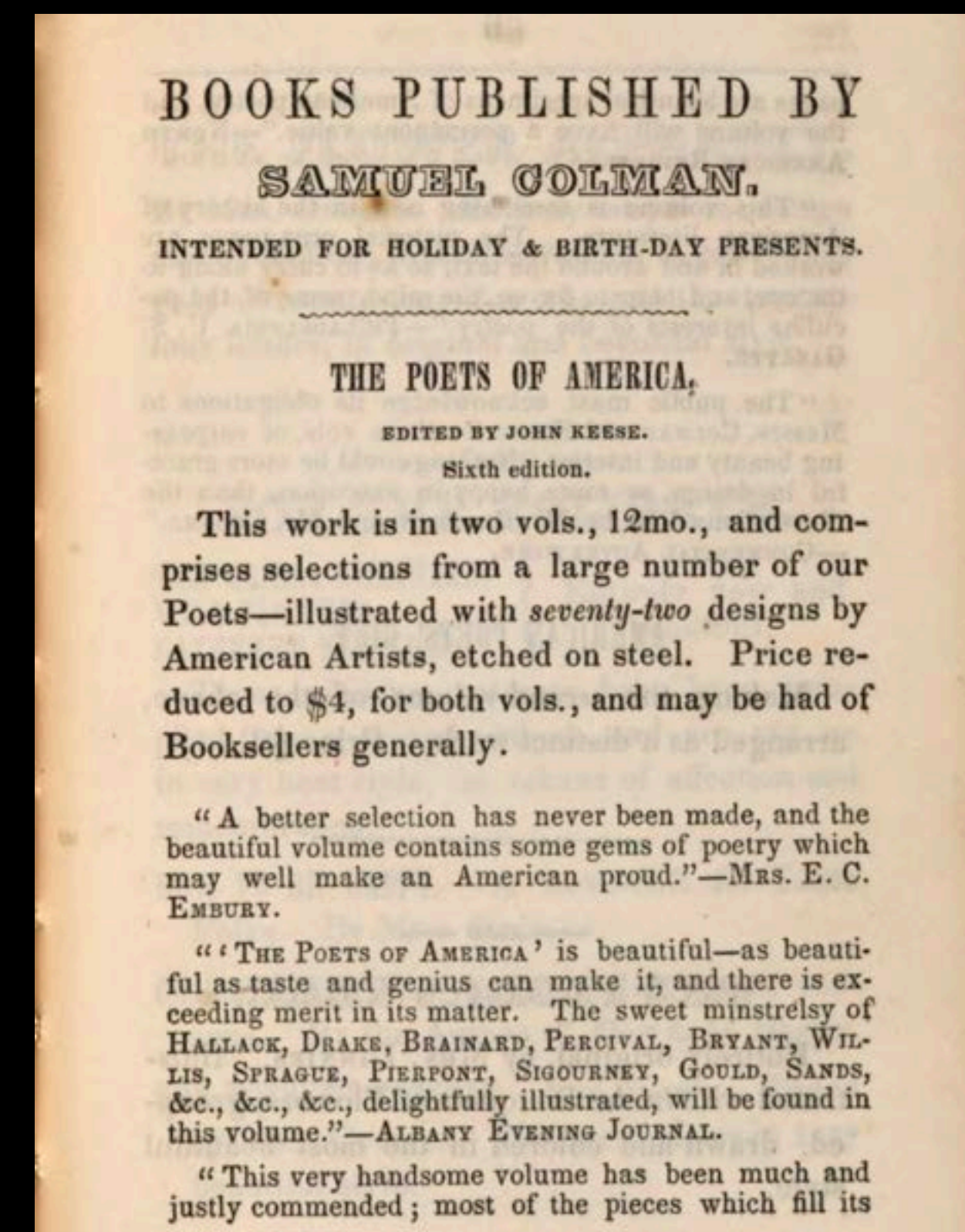
Seu avô materno, Samuel Colman, era editor de livros e sua avó, Pamela Chandler Colman, autora de livros infantis.

Corinne's mother was Pamela Chandler Colman (1799-1865), the author of many children's books - most of them written under the name of "Mrs. Colman." All of Mrs. Colman's books were published by her husband, Samuel Colman in either Boston or New York. In particular, Mrs. Colman published a book in 1846 entitled **Stories for Corinne** which contains a drawing of herself; in addition, a drawing of her daughter, Corinne, is included in another book she authored entitled **The Mother's Present**. Pamela Chandler married Samuel Colman in 1824 and had several children. Besides Corinne (1836-1896), there was an older daughter, Pamela Atkins Colman (1825-1900). This older daughter also wrote children's books under the name of "Miss Colman." Her books were also published by Samuel Colman. Thus, the writing and publishing of children's books seems to have been a major occupation for the Colman family. Pamela Colman Smith (1878-1951) was just following in her Grandmother's and her Aunt's footsteps when she too authored several children's books.

Do site biográfico de Pamela escrito por Phil Norfleet



Livro escrito pela avó de Pamela. Está em domínio público e pode ser lido aqui.



Lista de livros publicados pelo avô de Pamela, no final do livro "The Mother's Present"

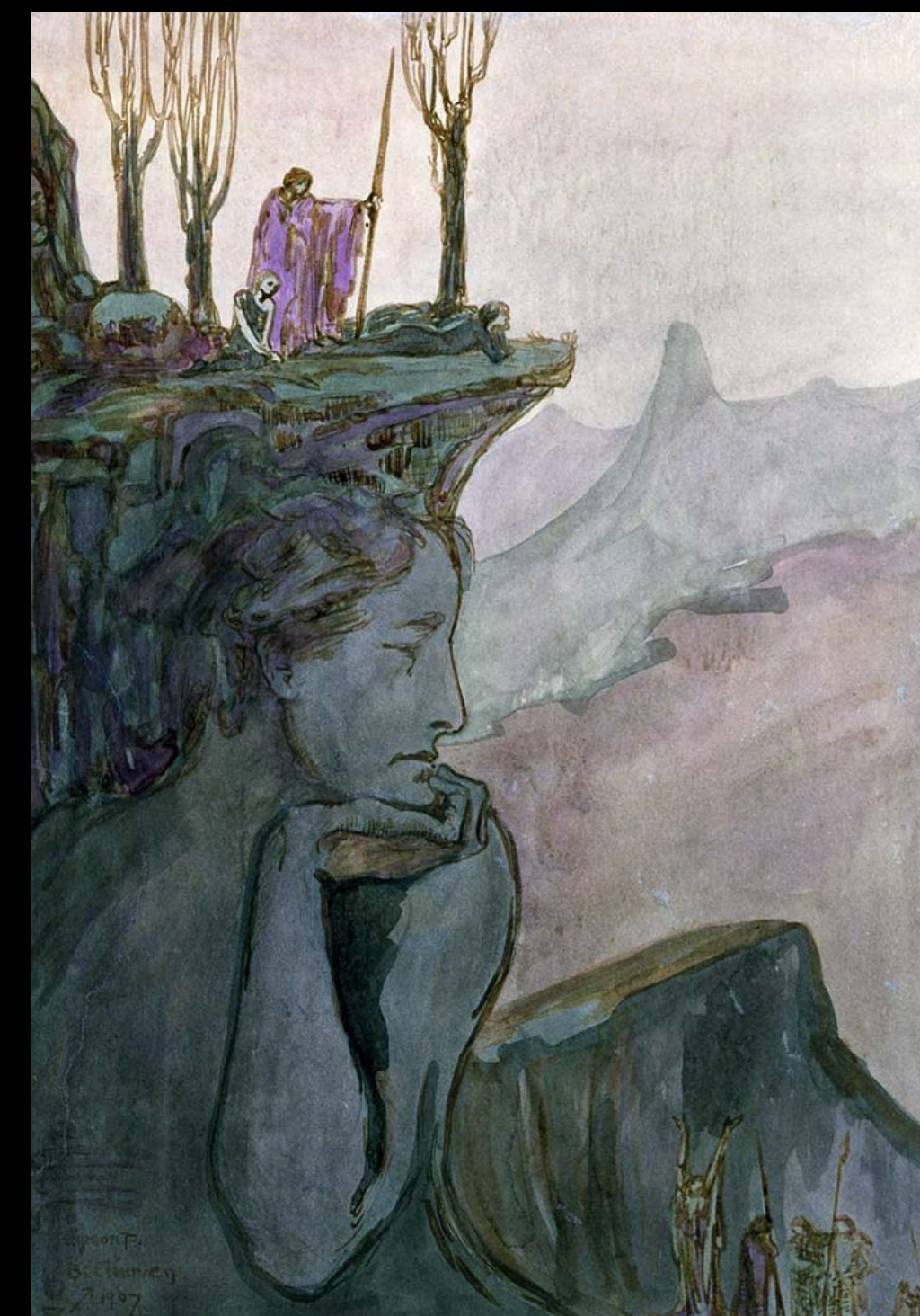
# INFLUÊNCIAS



Em 1893, o pai de Pamela a matricula na **Pratt Institute of Arts**, no Brooklyn. Pamela tinha 15 anos e estudou lá 4 anos. Um de seus professores foi **Arthur Wesley Dow**, pintor e fotógrafo (foto ao lado). Arthur introduziu Pamela ao estudo das técnicas de ilustração japonesa ukiyo-e.



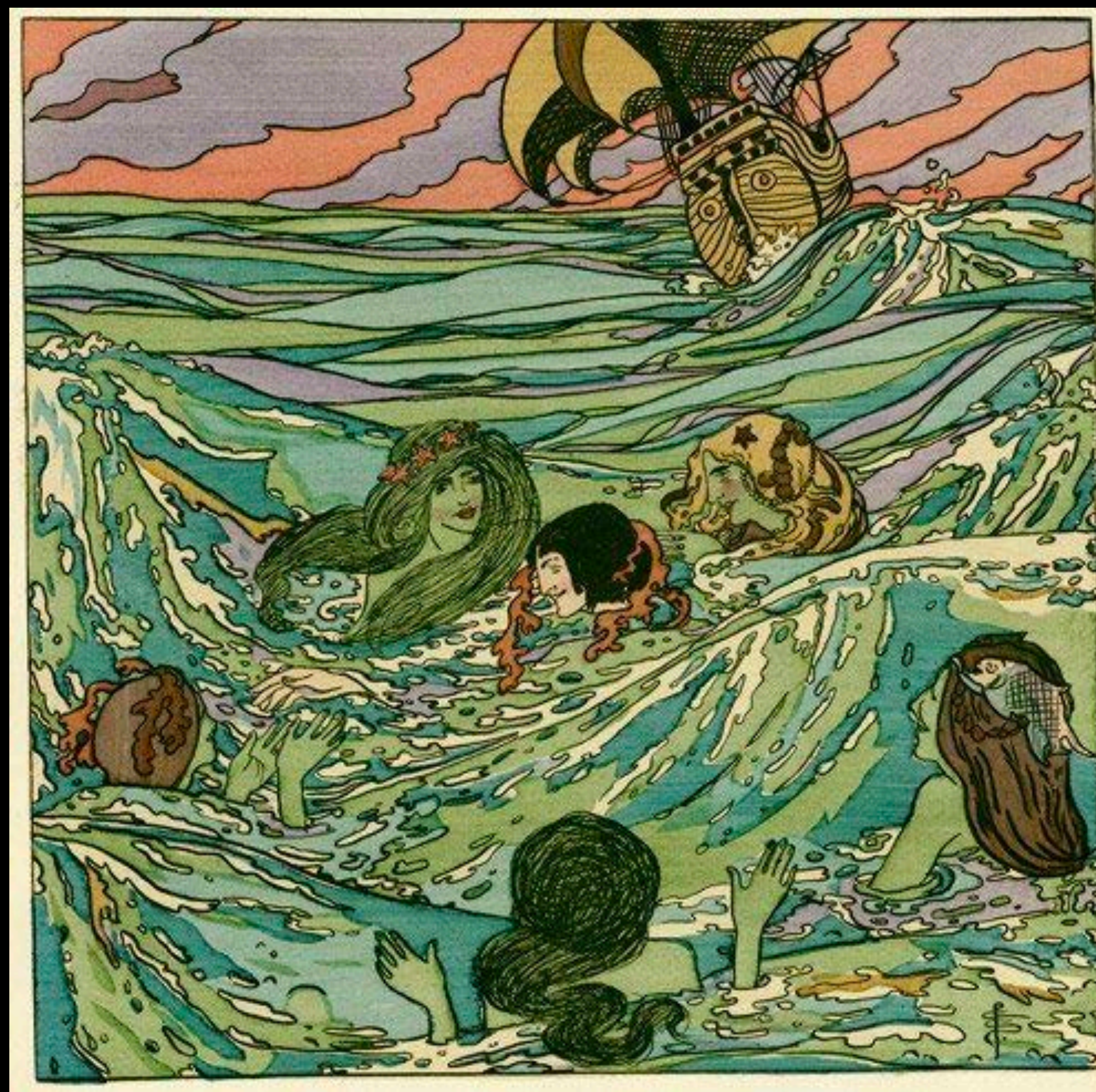
arte do professor  
Arthur Wesley Dow



arte de Pamela, 1907



ilustração no estilo ukiyo-e



arte de Pamela

# PRIMEIRO LIVRO

After her time at Pratt, Smith returned to Jamaica to care for her mother, who passed away in 1896, and remained there to help her father manage their estate. During this time, Smith wrote lively letters to friends, entertained notable figures like Sir Henry Blake, and reconnected to the stories of her childhood, which would later inspire her to write, illustrate and publish a collection of Jamaican folktales called the "Annancy Stories."

Artigo Who was Pamela Colman Smith? The 'mystic' woman behind the Rider-Waite tarot deck

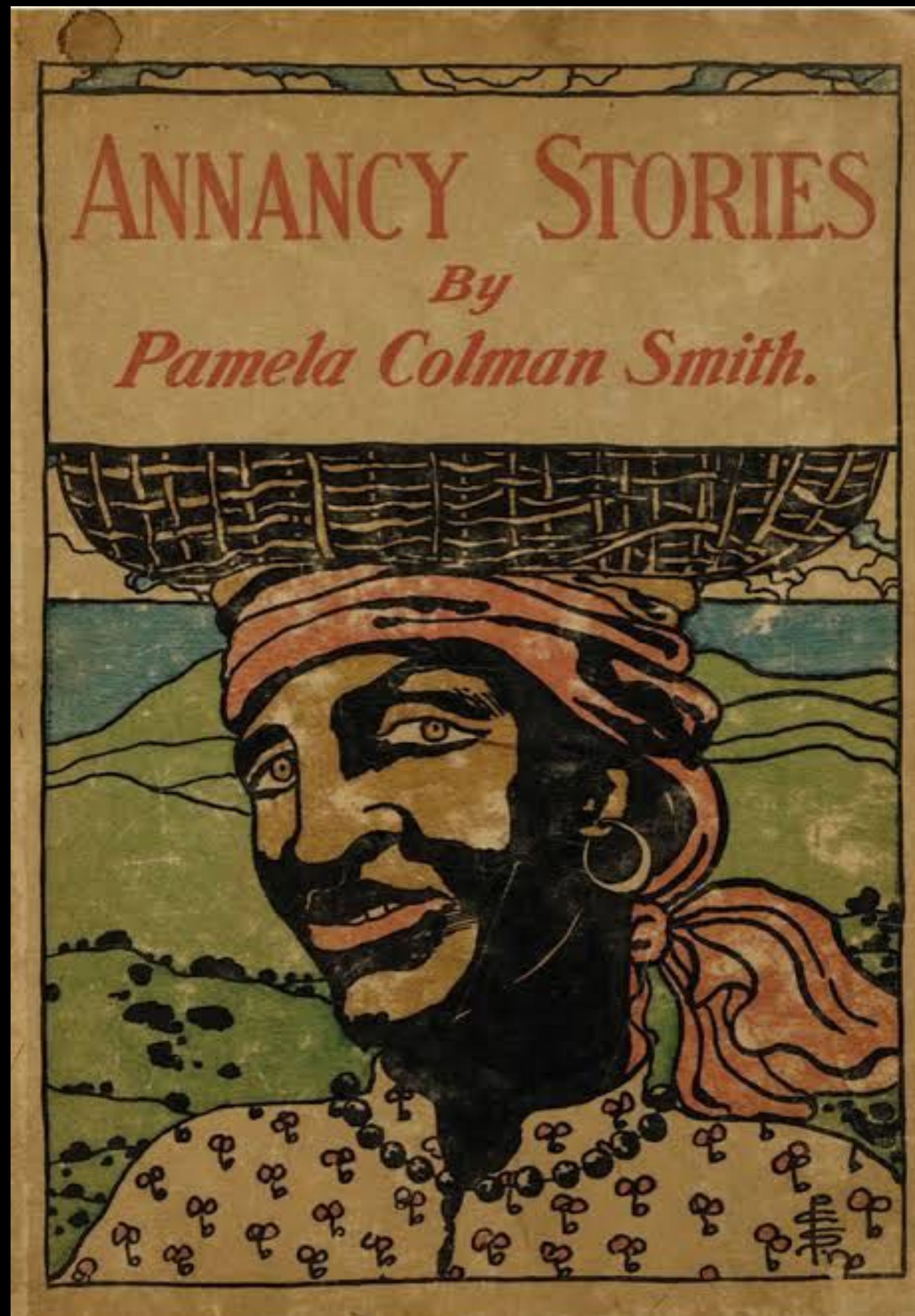




ilustração de Annancy (ou Anansi),  
o trapaceiro deus-aranha



### ANNANCY AND CHIM-CHIM

In a long before time in dis country dere lib Chim-chim Bird, and Chim-chim Bird him buil' him nest on de top of de grass; so dat it blow up an' down wid de wind. An' in de evenin' when de north breeze blow, de nest go up and down and rock Breda Chim-chim Bird to sleep.

Now in dis same country dere lib a bery cleber man call Annancy, an' him sometime make himself big, an'

Posição 26

4%

So den Annancy say " Good ebening, Breda Chim-chim Bird ! "

An' Chim-chim say, "Why, me nebber hear nest talk yet?."

An' him fly away. An' Annancy neber catch him to dis day !



Posição 53

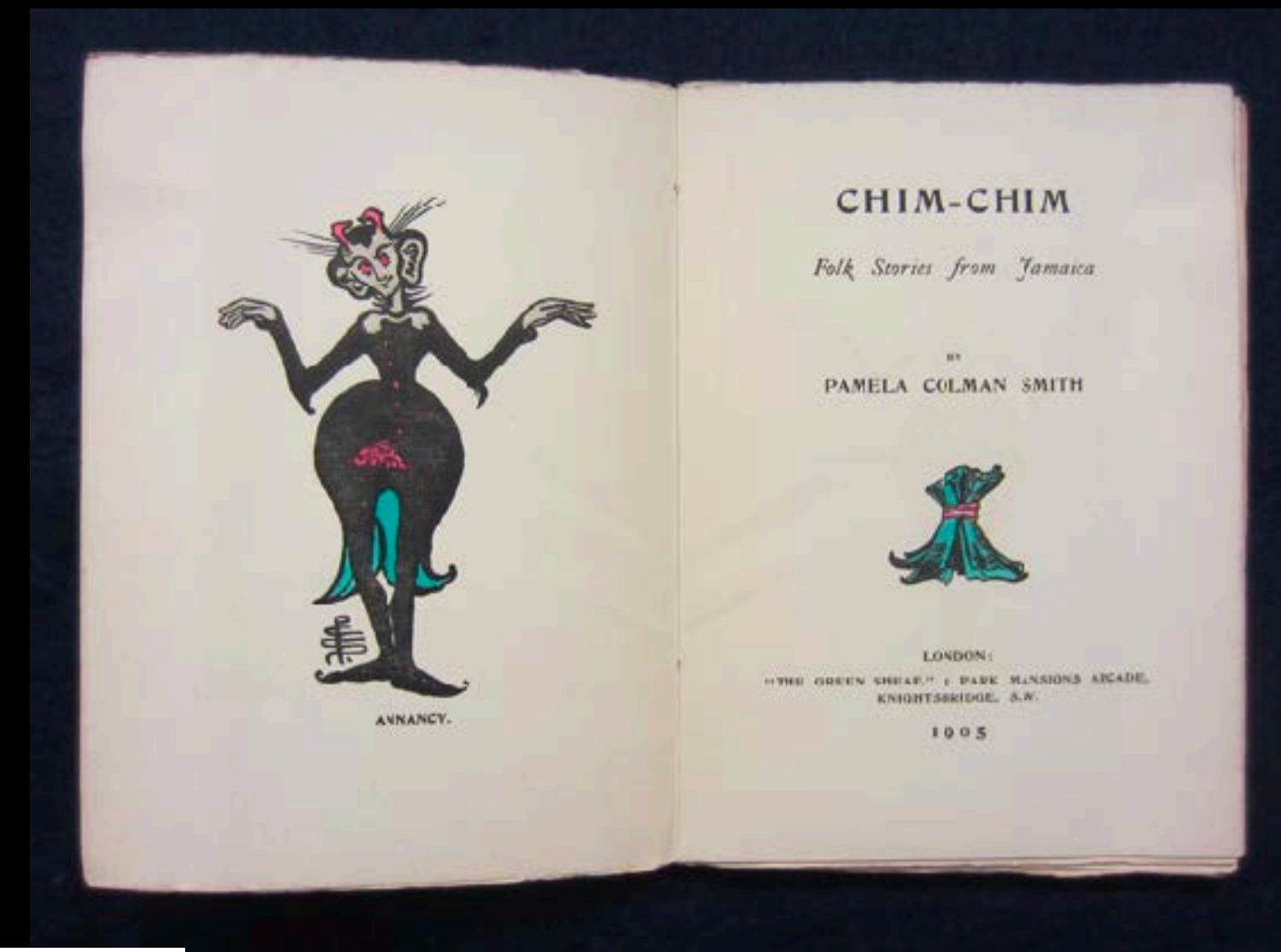
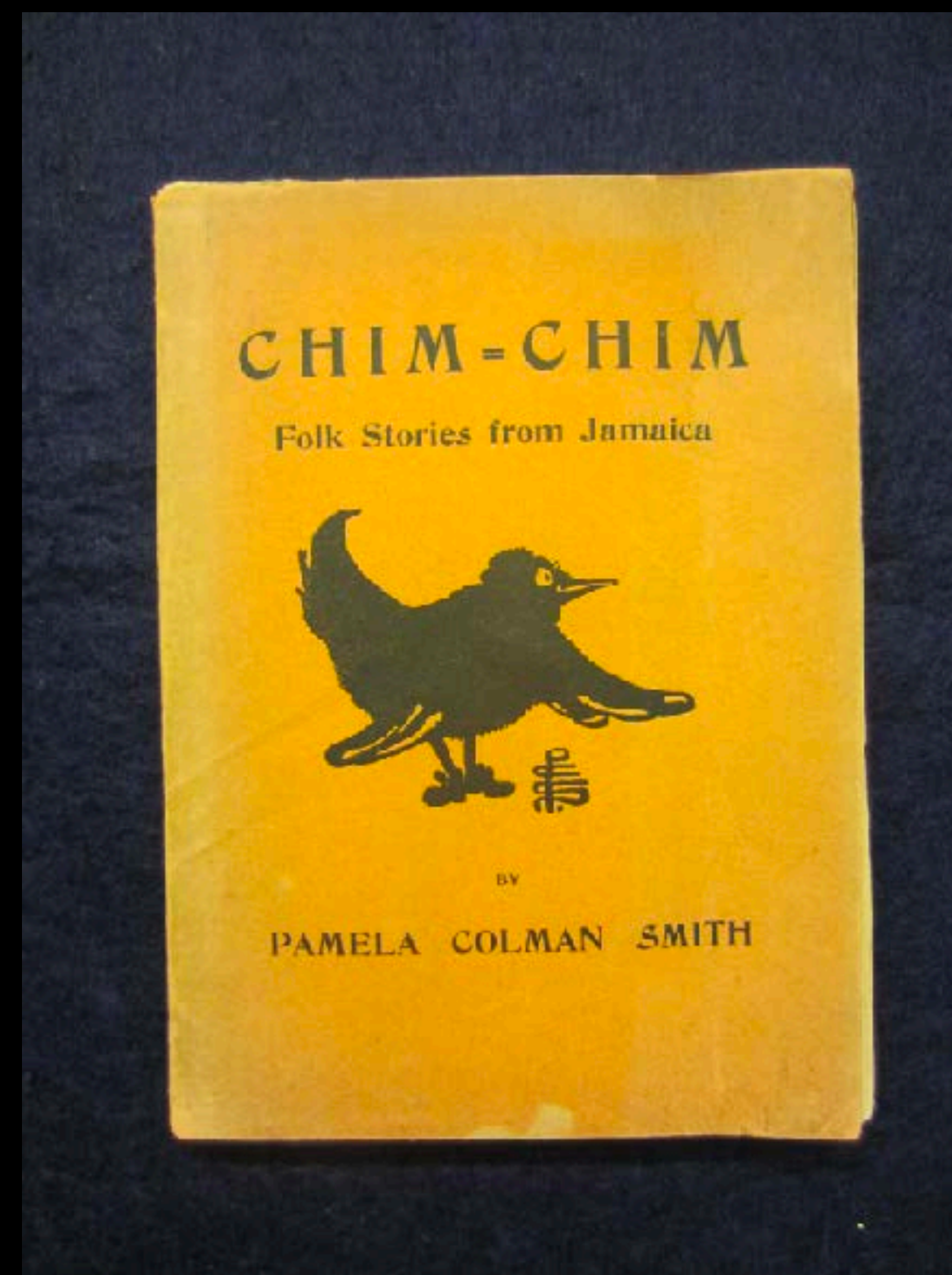
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BEX MARKET DAY BRED A CHIM-CHIM COME TO TOWN.

trechos do ebook  
"Annancy Stories". O  
livro foi escrito em  
patois, uma língua  
falada na Jamaica

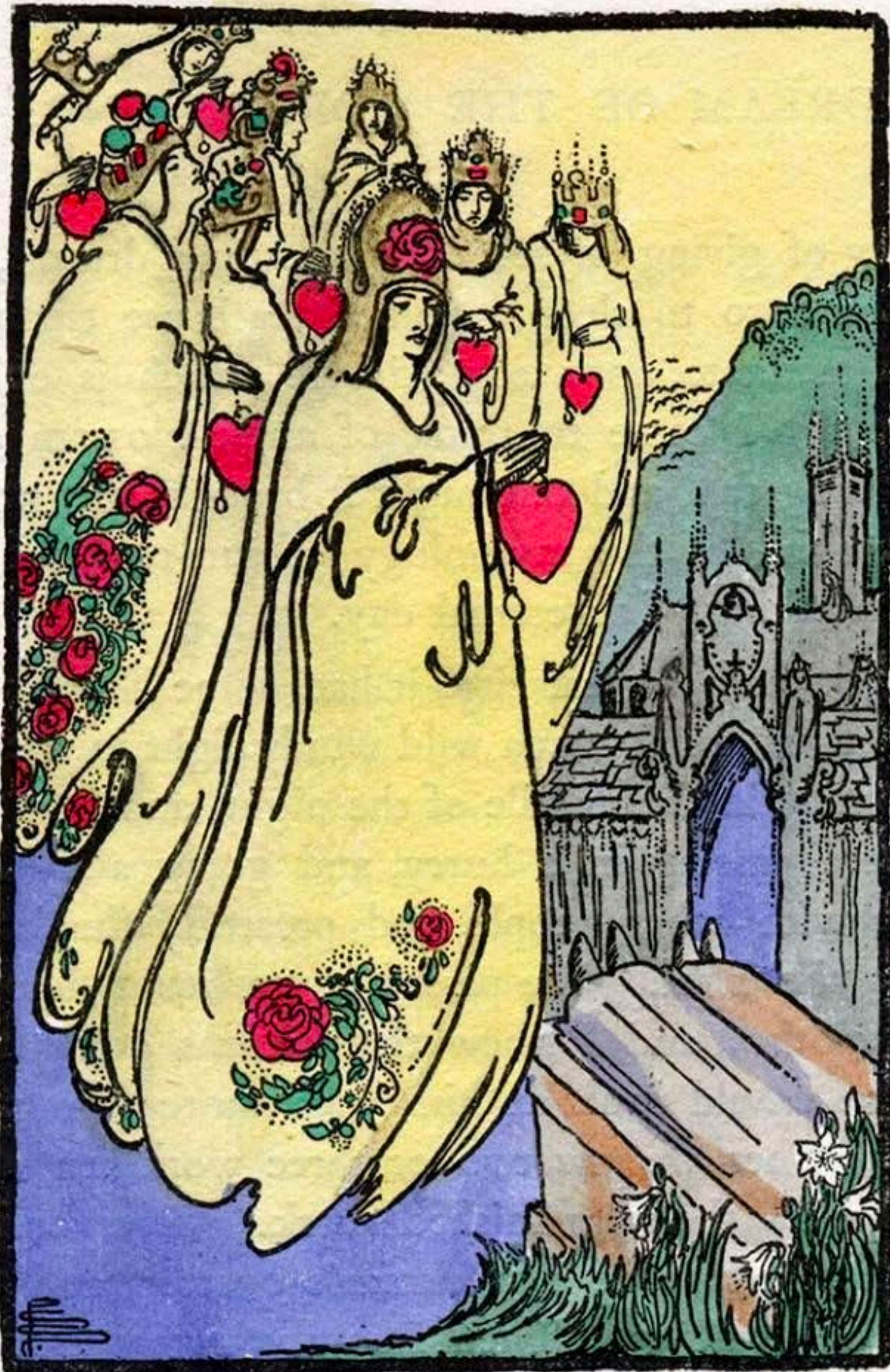




"Gingly Fly" is a Jamaican tale transcribed by Pamela Colman Smith in her 1905 book, Chim Chim, Folk Stories from Jamaica. Published in London

Na foto, Pamela e os bonecos de madeira do teatro em miniatura em que apresentava os contos folclóricos jamaicanos. Ela também contou essas fábulas no livro "Chim-Chim", publicado em 1905

# THE GREEN SHEAF



COPYRIGHTED 1893 BY W. M. JACKSON

**I**n gentle thought, and gentle deed,  
His early days went by;  
And the light His youthful steps did lead  
Came down from heaven on high.

In 1903, Pamela produced her own artistic magazine under the title *The Green Sheaf*. This venture included contributors such as William Butler Yeats, Christopher St John (Christabel Marshall), Cecil French, A. E. (George William Russell), Gordon Craig, Dorothy Ward, and John Todhunter. Her new publication was also short lived, it ran for only a little over a year - 13 issues in all.

Biography of PCS, Phil  
Norfleet

# The Green Sheaf

No. I



1903

LONDON

SOLD BY ELKIN MATHEWS, VIGO STREET, W.

à esquerda, capa da primeira edição da revista independente "The Green Sheaf". Abaixo, páginas da segunda edição.

## The Green Sheaf

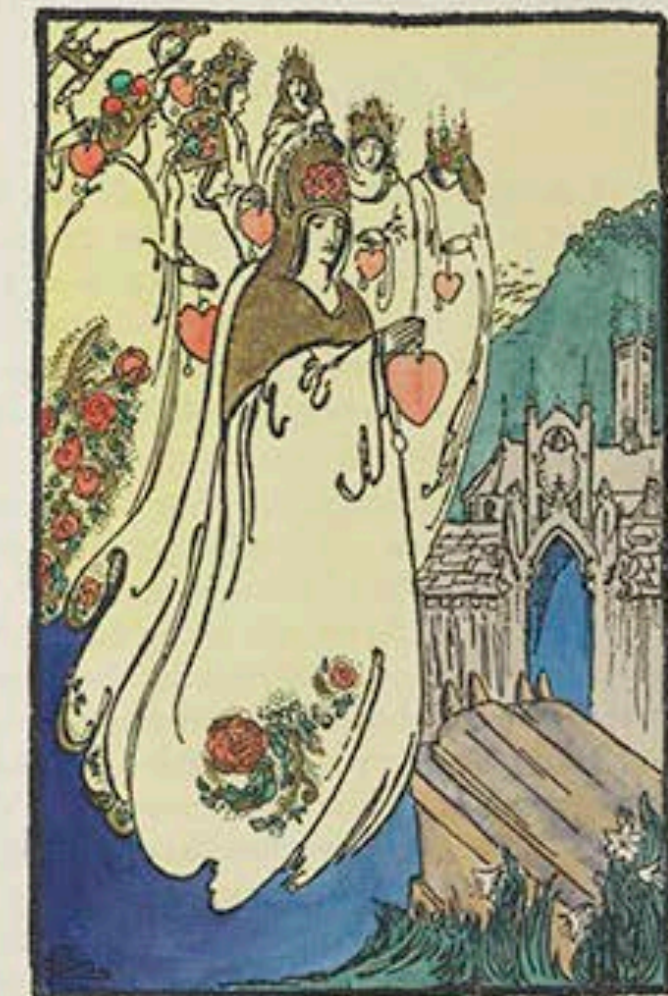


### A PRAYER TO THE LORDS OF DREAM.

*ALL things have conspired against me  
To fill my heart with unrest.  
Let me hide the world from remembrance;  
To dream were surely best,  
For the warring of flesh and spirit  
Can only be drowned in dreams.  
O Lords of the Silver Shadow,  
Be tender with my dreams,  
Lest even my dreams should conspire  
To fill my heart with unrest.*

*Cecil French.*

## The Green Sheaf



ONCE, in a dream, I saw a great church with a long narrow door, and behind it rose a green hill. There was a garden on the top with arches cut in box. The rooks cawed overhead. As I walked at the foot of the hill I came to the church-yard, where many lilies grew; and close by the church door was a sandstone tomb with two figures carved on it. A foot of one of them began to wag.

Suddenly on the left there was a sound of solemn music—and many spirits floated by. Mild faces had they; and every one carried a red heart from which dropped a pearl—hung by a golden chain.

Then passing by they disappeared into the long blue door of the church.

*P. C. S.*

# TRABALHO NO TEATRO



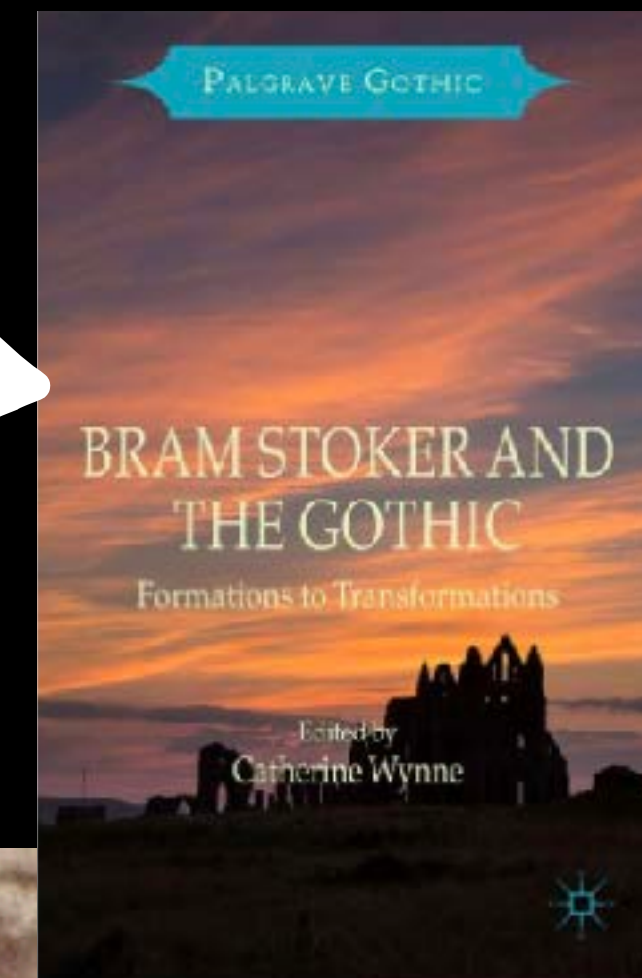
Pamela entra para o Lyceum Theater em Londres, onde além de atuar nas montagens, passa a desenhar cenários e figurinos para as peças

Bram Stoker, que  
administrava o  
Lyceum Theater,  
onde Pamela trabalhou



In the period when Stoker was writing  
Dracula and after 1899, when Terry  
introduced the Lyceum Company to  
the industrious and highly unusual  
young artist, whom she named 'Pixie'.

fonte: artigo "Bram Stoker, Ellen Terry,  
Pamela Colman Smith and the Art of  
Devilry"



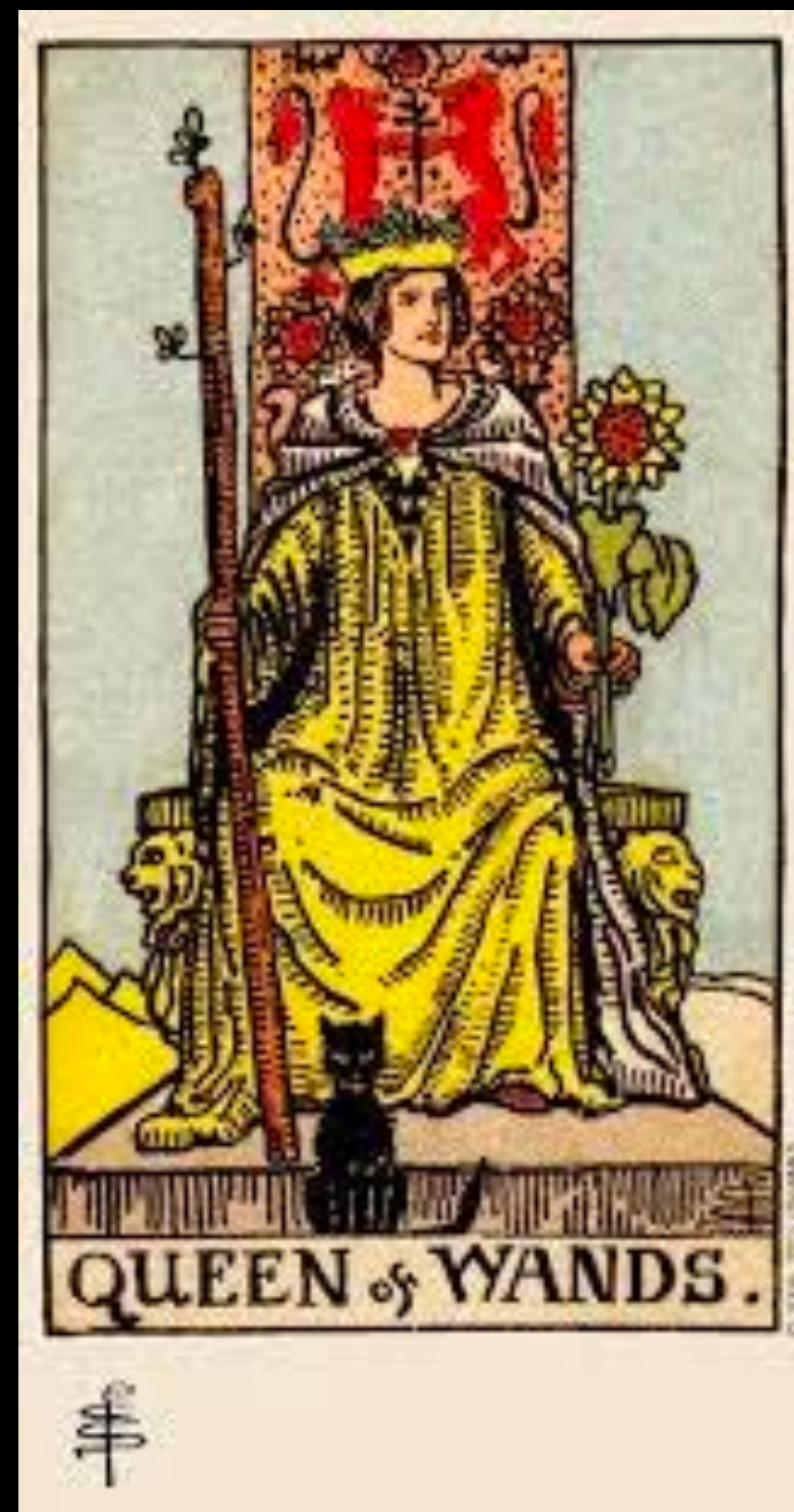
Os amigos Ellen  
Terry e Henry Irving





O teatro ofereceu a Pamela muitas referências que ela incorporou em seu trabalho e pode ser visto nas cartas de tarô. Além disso, as amizades que Pamela fez no teatro foram muito importantes na sua vida e no seu trabalho. A atriz Ellen Terry serviu de referência para várias ilustrações de Pamela. Foi Ellen Terry que a apelidou de "Pixie".

À esquerda, a atriz Ellen Terry como Lady Macbeth, serviu de inspiração para o design da carta da Rainha de Espadas



A filha de Ellen Terry, Edith Craig, serviu de inspiração para a Rainha de Paus

Edward Craig, irmão de Edith, inspirou Pamela a ilustrar o arcano d'O Mago



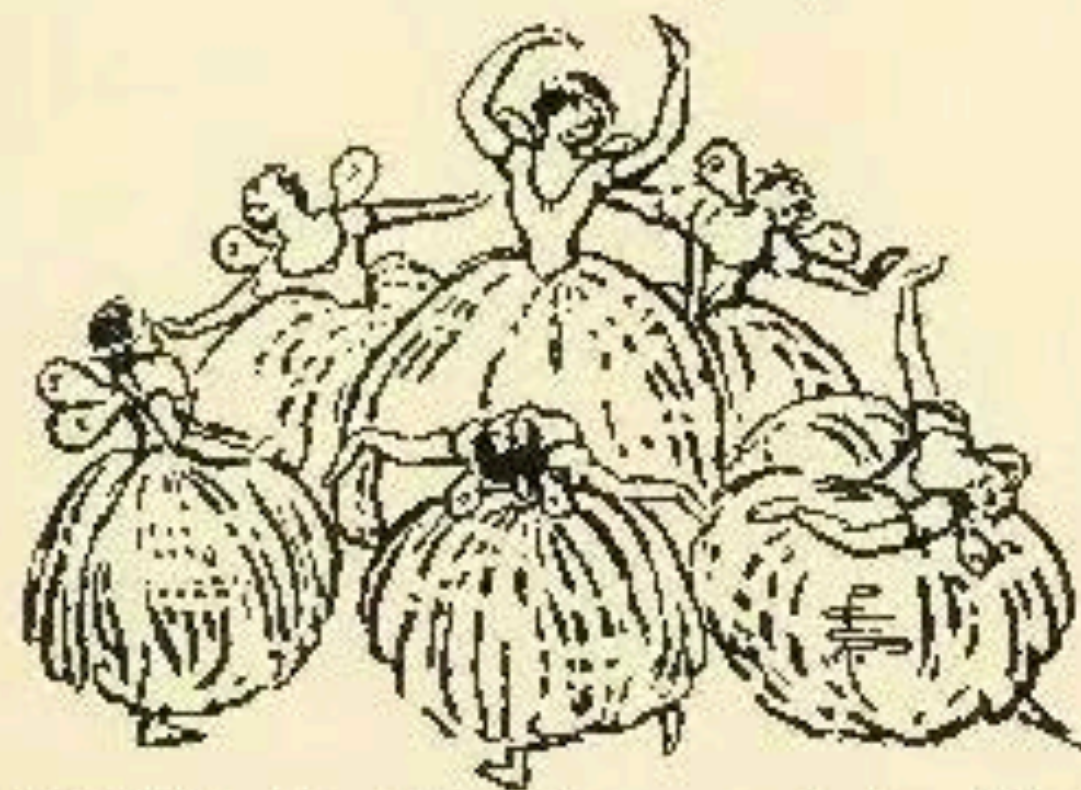
THE  
RUSSIAN BALLET  
ELLEN TERRY



THE RUSSIAN  
BALLET

By ELLEN TERRY

*With Drawings by*



PAMELA COLMAN SMITH

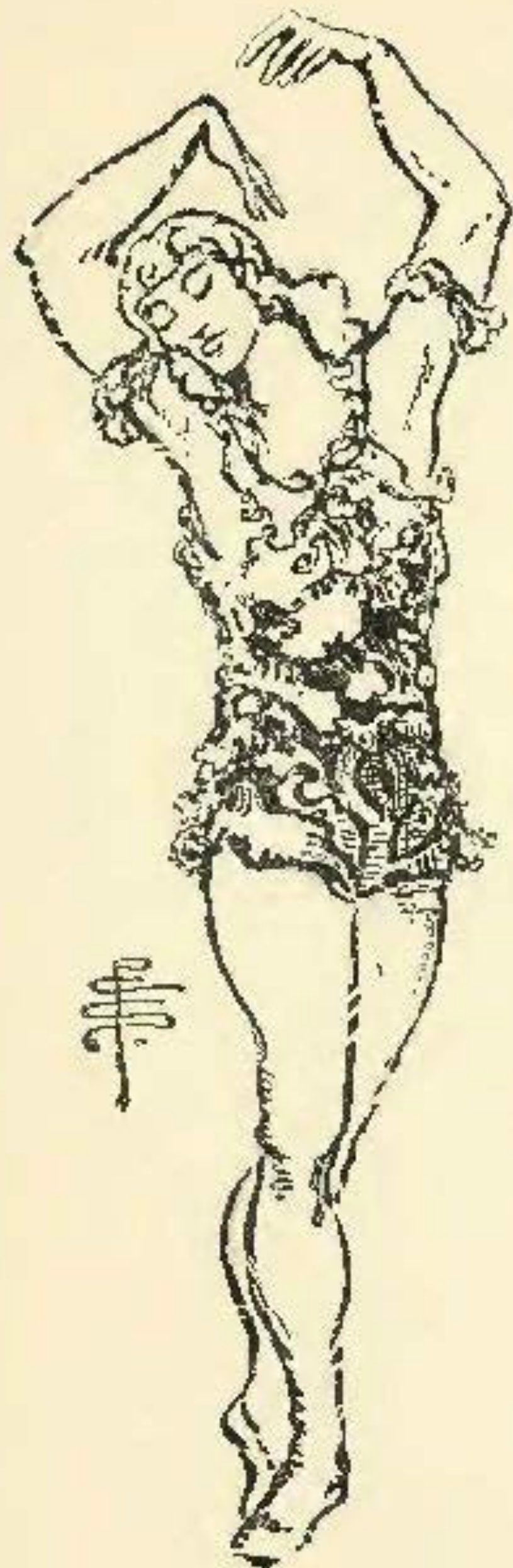
THE BOBBS-MERRILL COMPANY  
New York - - - - Indianapolis

Pamela ilustra o livro escrito pela amiga pessoal & atriz Ellen Terry (1913). Pode ser lido no site do projeto Gutenberg.





SCHEHERAZADE

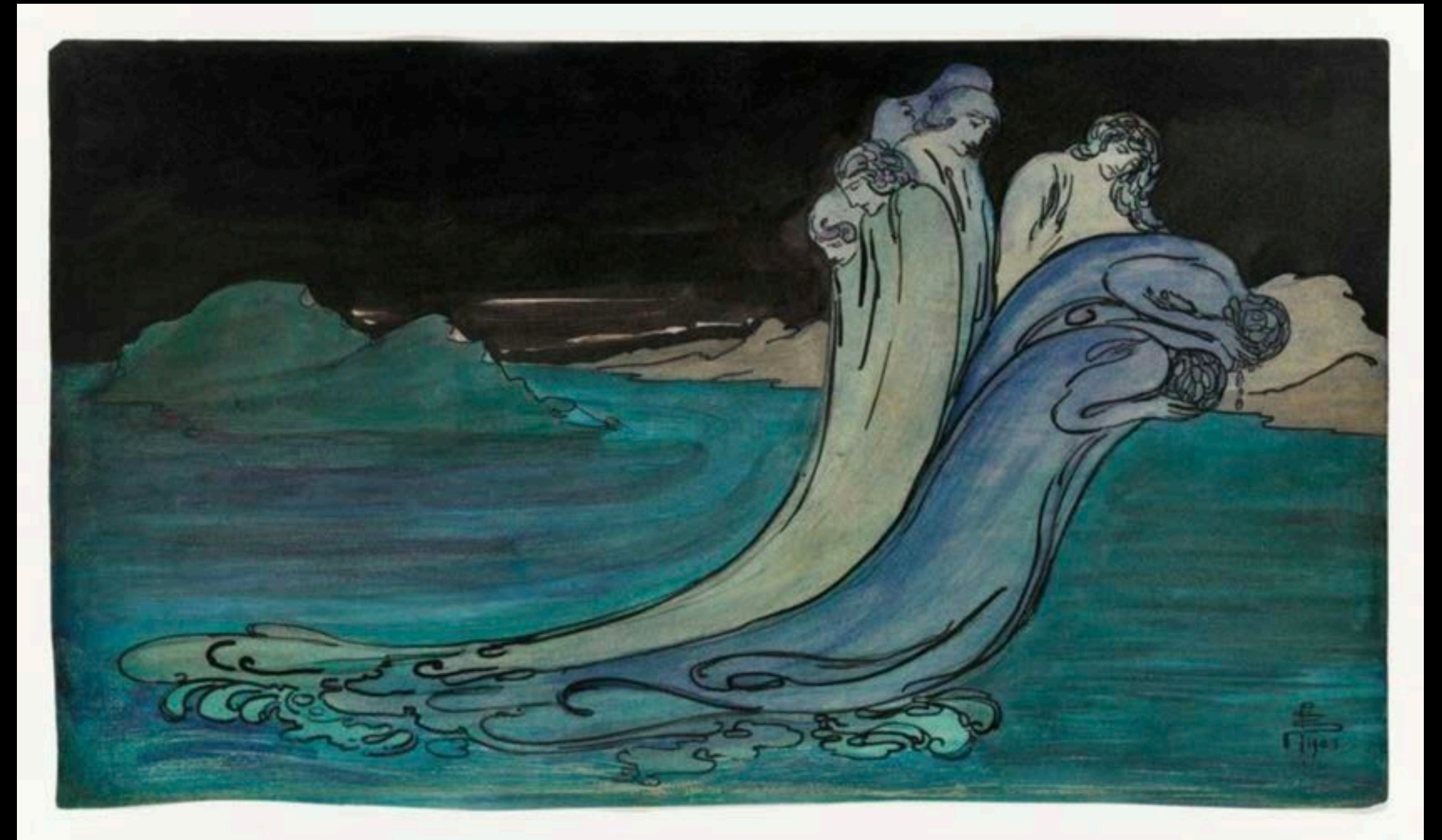


SPECTRE DE LA ROSE



LE CARNAVAL

# AQUARELAS



"The Wave", 1903

"Sea creatures", sem data. Do acervo da Universidade de Yale



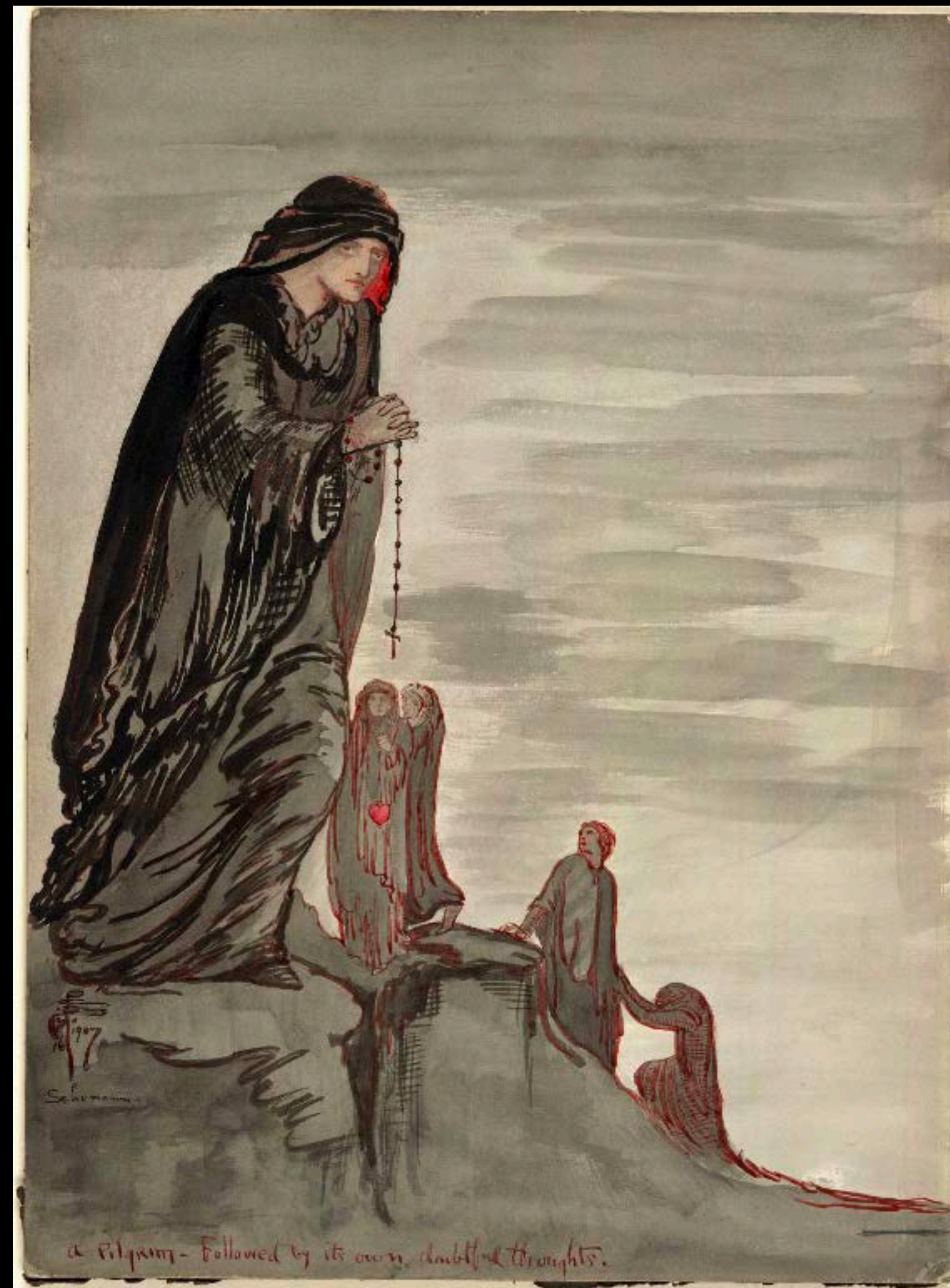
"The blue cat", 1907  
Yale Collection of  
American Literature,  
Beinecke Rare Book  
and Manuscript Library

# SINESTESIA

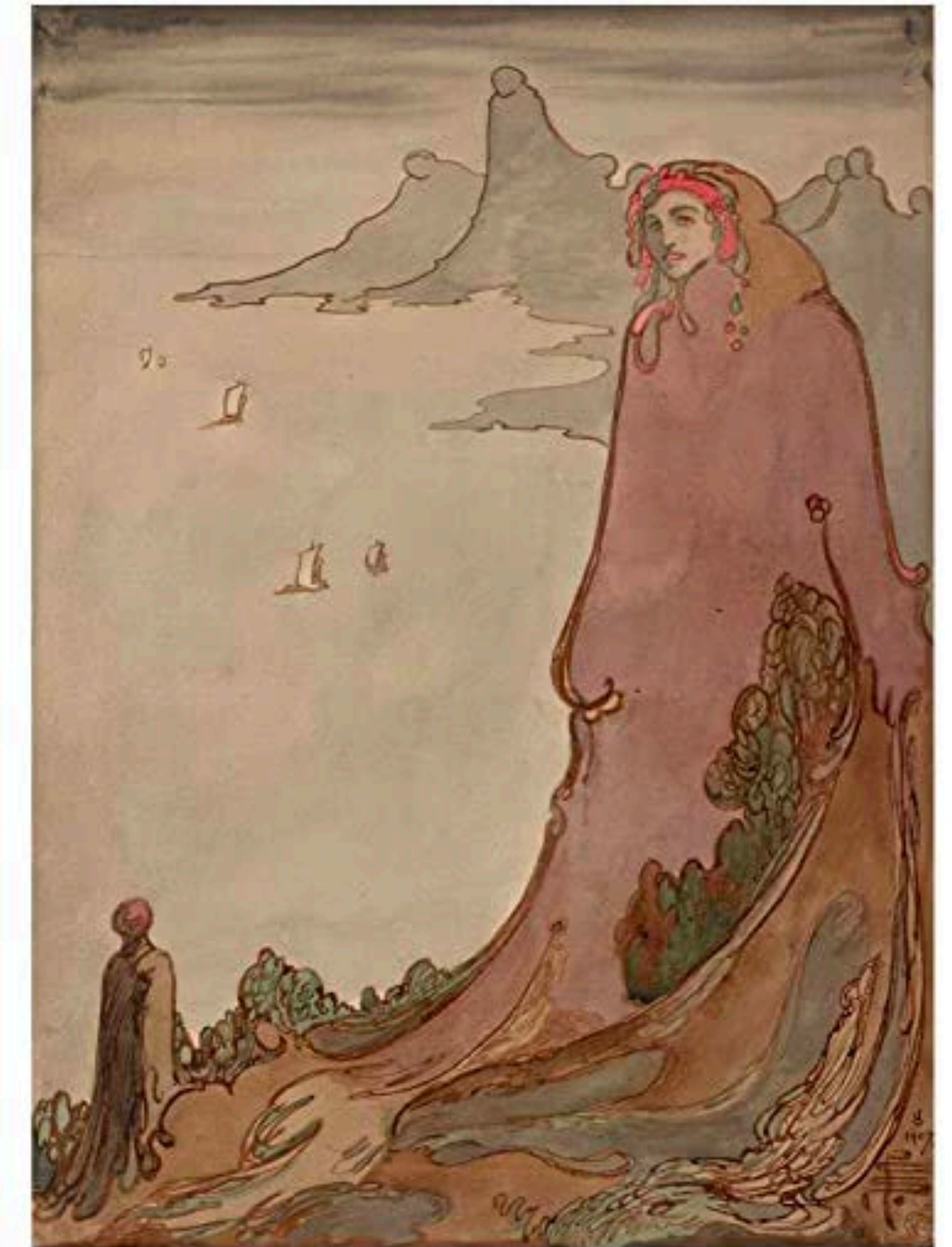
Smith had a neurological condition called synesthesia, which is an automatic visual experience, in this instance, activated by sound. In a handwritten draft for the **essay** “**Pictures in Music,**” published in the **June 1908 issue of The Strand Magazine**, she reveals an informed understanding of synesthesia, a concept Dow had introduced to her: “What I wish to make plain is that these are not pictures of the music theme [...] but just what I see when I hear music. Thoughts loosened and set free by the spell of sound [...] Subconscious energy lives in them all.”

Do artigo Reviving a Forgotten Artist of the Occult

Overture, Manfred - Schumann



Sonata n.11, Beethoven



# FEMINISMO

Pamela chegou a engajar no movimento feminista da luta pelo direito ao voto feminino, no início do século 20. Ela contribuiu principalmente na criação de pôsteres e postais sobre o movimento.

A foto ao lado foi tirada pela amiga Edith Craig, filha de Ellen Terry, em 1902. Ela era atriz, diretora de teatro, lésbica e ativista, uma das pioneiras do movimento pelo sufrágio feminino na Inglaterra. Na foto, Ellen Terry (sentada), Lindsay Jardine e a escritora e ativista feminista Christabel Marshall.

fonte: Vintage Everyday



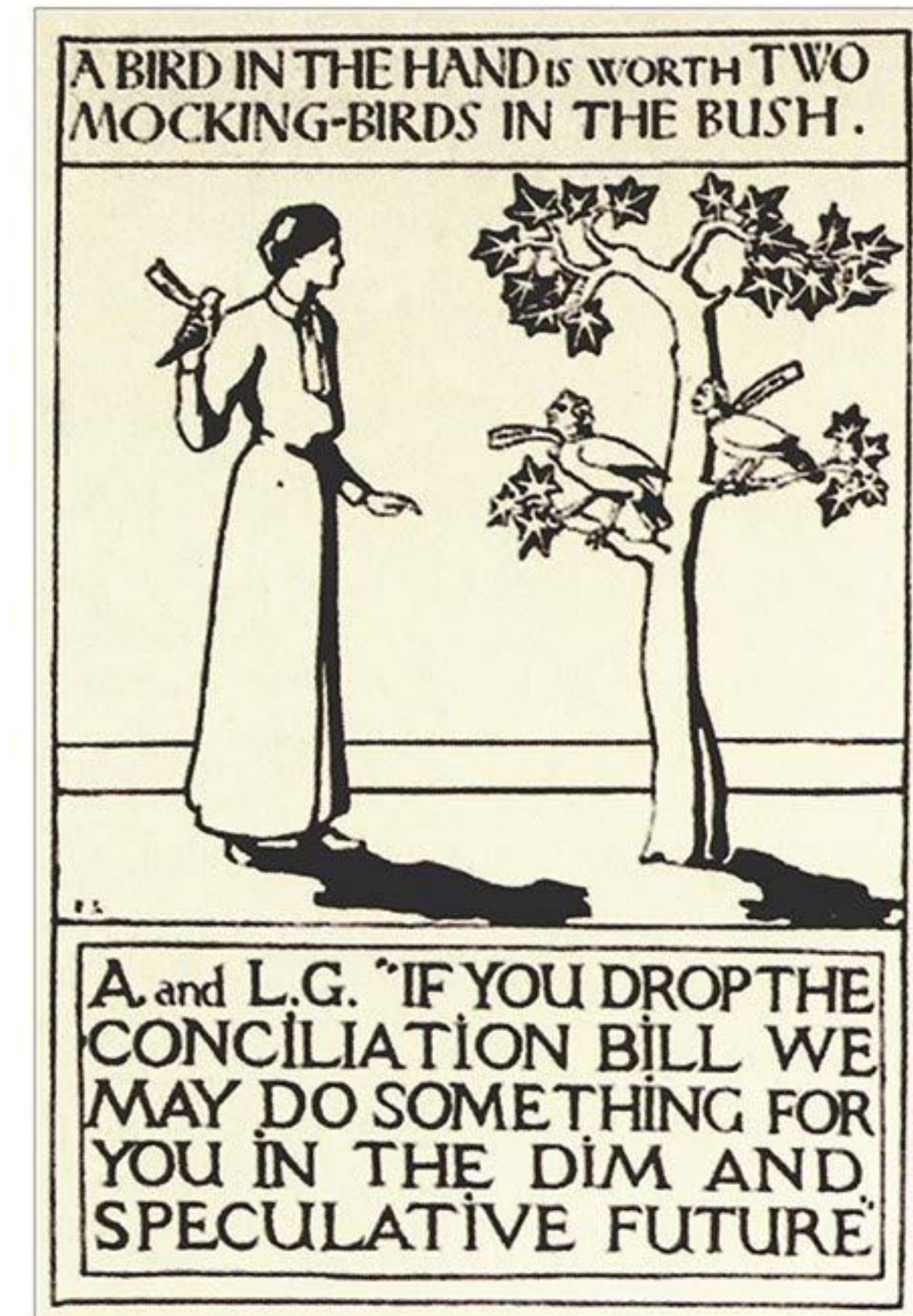
aware of or interested in the deeper meaning of the mysteries of the deck and in need of “guidance.” However, there has been much debate among scholars of the tarot regarding how much Waite “spoon fed” material to Pamela and how much control she had over the designs. What is clear is that he put most of his emphasis on the Major Arcana and that Pamela had much more freedom over the Minor Arcana. In fact, one of the most unique features of the deck is imagery of the pip cards of the Minor Arcana. Only one other deck, The Sola-Busca, created in Italy in 1491, had previously illustrated these cards and several designs were incorporated by Pamela. The British Museum exhibited the deck in 1907 and it is possible that Pamela saw it on display and was inspired to illustrate her own Minor Arcana.<sup>216</sup> In 1910 she contributed a cover design to a reissue of the 1892 *Tarot of the Bohemians* by Papus (Gérard Encausse).

### Involvement in the Suffrage Movement

IN ADDITION TO HER DESIGNS FOR THE TAROT DECK, PAMELA’S OTHER MAJOR PROJECT AFTER her return to England in 1909 was becoming active in the Suffrage Atelier, a group of political artists formed by Laurence and Clemence Housman—siblings of the poet A.E. Housman—to prepare for the June 1909 Women’s Social and Political Union (WSPU) demonstration.<sup>217</sup> The Atelier produced plays as well as artwork for the movement and Pamela’s friend, Edy Craig, was a key link in bringing the Suffrage Atelier, and the closely aligned Artist Suffrage League, together with the Actresses’ Franchise League.<sup>218</sup> The organization became a major political entity and encouraged professional and non-professional artists to submit work—and paid them a small percentage of the profits—which was unusual for suffrage organizations at the time.<sup>219</sup>

Most of the posters and postcards that the Suffrage Atelier produced were unsigned in order to emphasize the communal nature of women’s struggle for enfranchisement. However, Pamela did contribute at least one clearly identifiable poster and postcard, which is signed P.S., and created in an avant-garde style popularized by the Beggerstaff Brothers (William Nicholson and James Pryde).<sup>220</sup> The poster, which is entitled “A Bird in the Hand is worth Two Mocking-Birds in the Bush,” depicts a woman in profile firmly holding a bird while two sneering birds with human faces—handily identified by tags around their necks as the Liberal Prime Minister Herbert Henry Asquith and the Chancellor of the Exchequer David Lloyd George—perch in what appears to be an ivy tree. Text on the bottom attributed to “A. and L.G.” states: “If you drop the Conciliation Bill we may do something for you in the dim and speculative future.”

The poster was created in response to the 1<sup>st</sup> Conciliation Bill of 1910, which would have given women the right to vote. Supporters of the bill had collected over 250,000 signatures and Asquith had agreed to give the bill a discussion in Parliament. However, the general election intervened and the discussion did not take place. The poster alludes to an offer Asquith and Lloyd George had made about attaching women’s suffrage as an



“A Bird in the Hand” poster and postcard designed by Pamela Colman Smith for the Suffrage Atelier. The Conciliation Bill would have given women limited rights.





# PAMELA ERA MESTIÇA?

**POLÊMICA!!**

Essa foi a parte mais controversa da pesquisa. Várias fontes se referiam a Pamela como "woman of color" (ou seja, uma mulher não-branca). Outras fontes sugeriam que ela fosse "mixed race" (mestiça). Outras ainda afirmavam que a mãe de Pamela era jamaicana:

Colman Smith was an Aquarius, born in Britain on February 16, 1878. Her mother was Jamaican, her father a white American. Moving as she did between Britain, the United States, and Jamaica, her frequent images of ships and the rolling, blue ocean feel personal.

Do artigo: [The Divine Mystery of Pamela Colman Smith](#)



retrato de Pamela por Alphaeus Philemon Cole (1906)

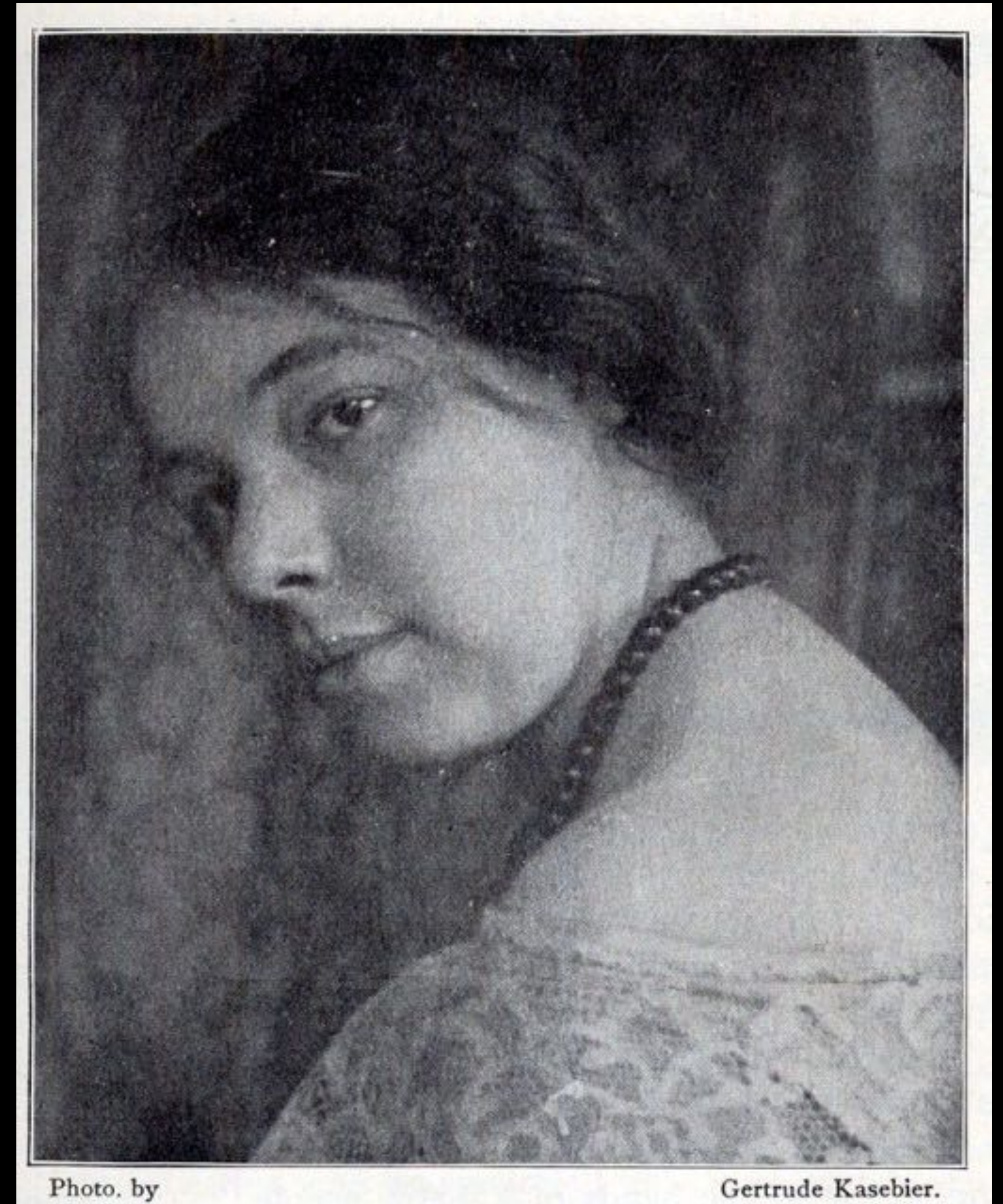
No entanto, Phil Norfleet traçou toda a genealogia de Pamela e não encontrou evidências disso. A ligação de Pamela com a Jamaica foi a partir do trabalho do pai, que fez com que ele e a família morassem lá por 5 anos. A mãe de Pamela era inglesa, e como sugerem os registros ilustrados no livro da avó, sua mãe era branca. Mas não encontrei fotografias do pai de Pamela ou de sua avó paterna.



Pamela, avó materna de Pamela



Corinne, mãe de Pamela

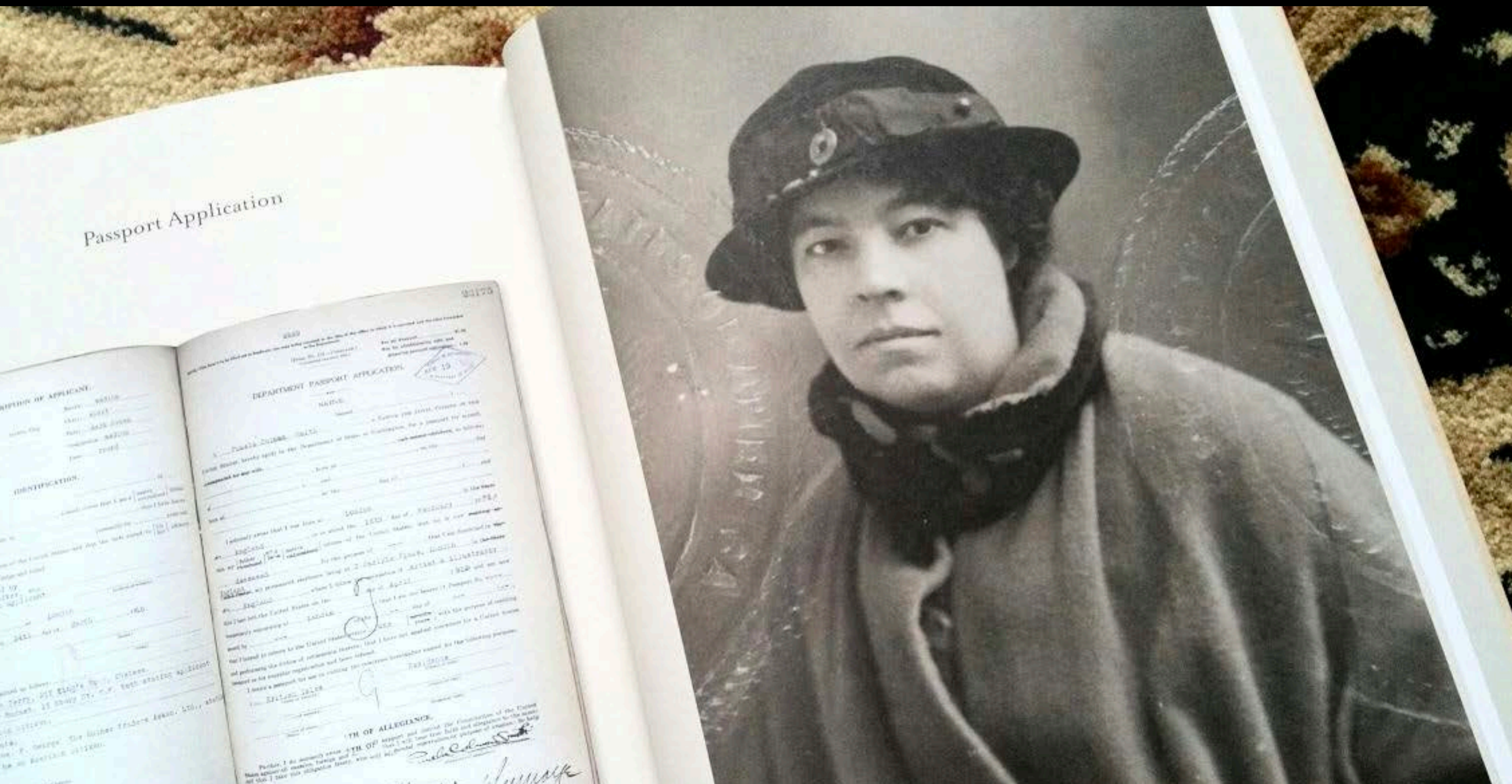


Pamela

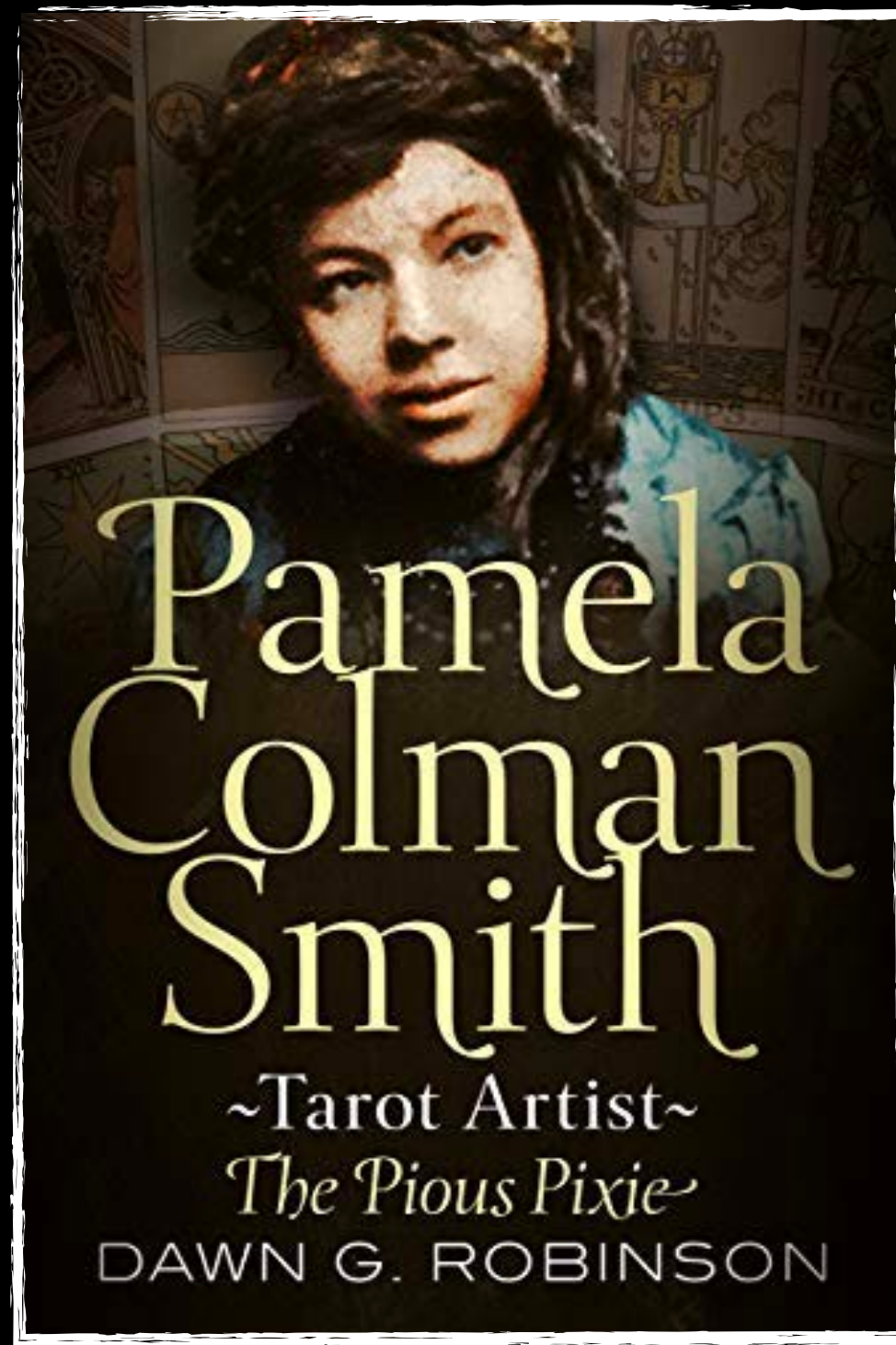


No episódio sobre Pamela do [podcast Deviant Women](#), a pesquisadora [Elizabeth Foley O'Connor](#) discute a possibilidade, não-confirmada, da identidade "birracial" de Pamela. Ela lembra de alguns registros de amigos e conhecidos que a descrevem como exótica ou com comentários "ela se parece uma japonesa!" (ao que Pamela teria reagido desenhando a si mesma vestindo um kimono japonês).

Esses relatos sugerem que Pamela seria etnicamente ambígua para as suas contemporâneas (pessoas do início do século 20, de estratos privilegiados das sociedades britânica e norte-americana), que foi o máximo de precisão que consegui encontrar para a resposta sobre sua identidade racial.



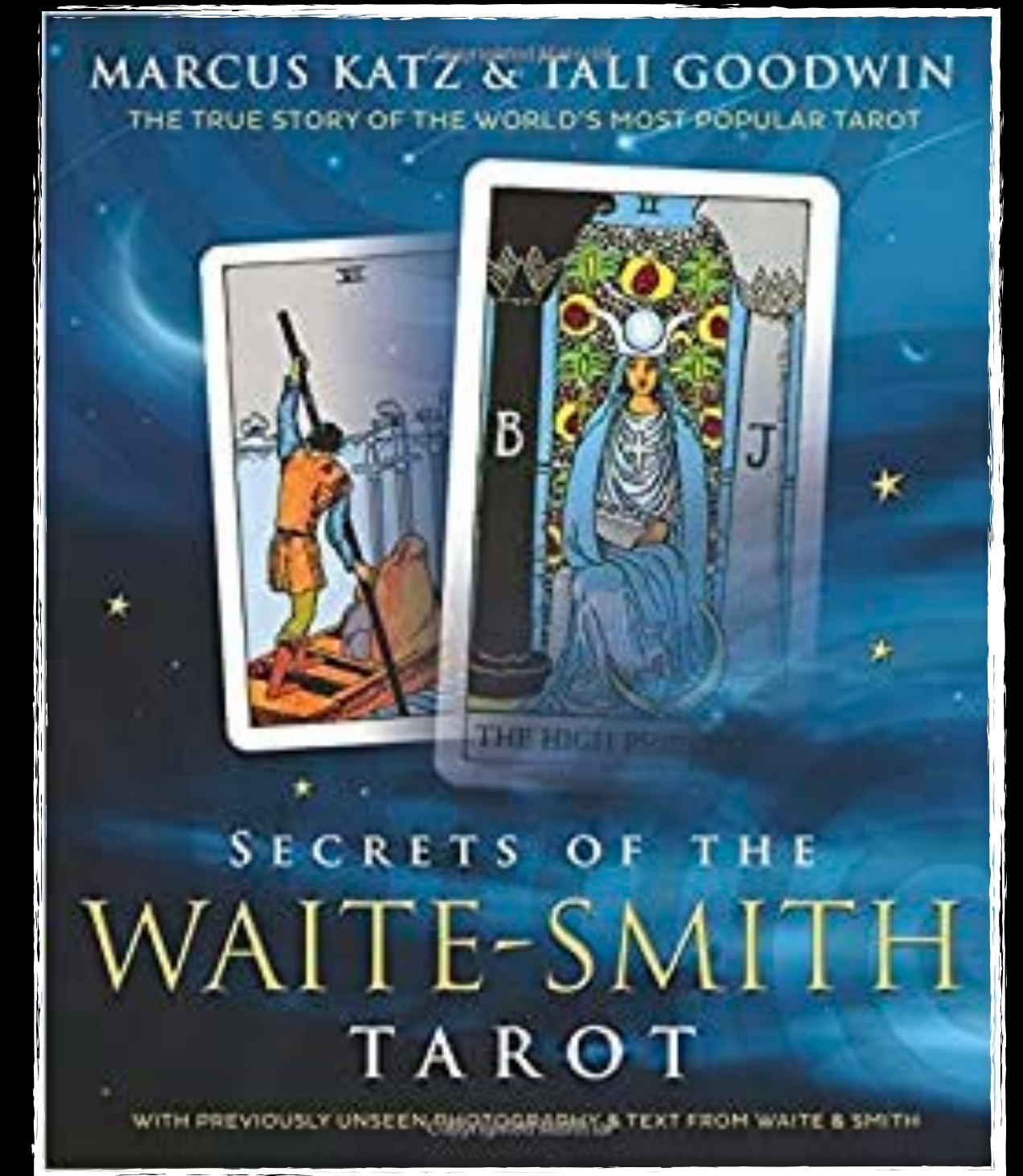
# BIOGRAFIAS



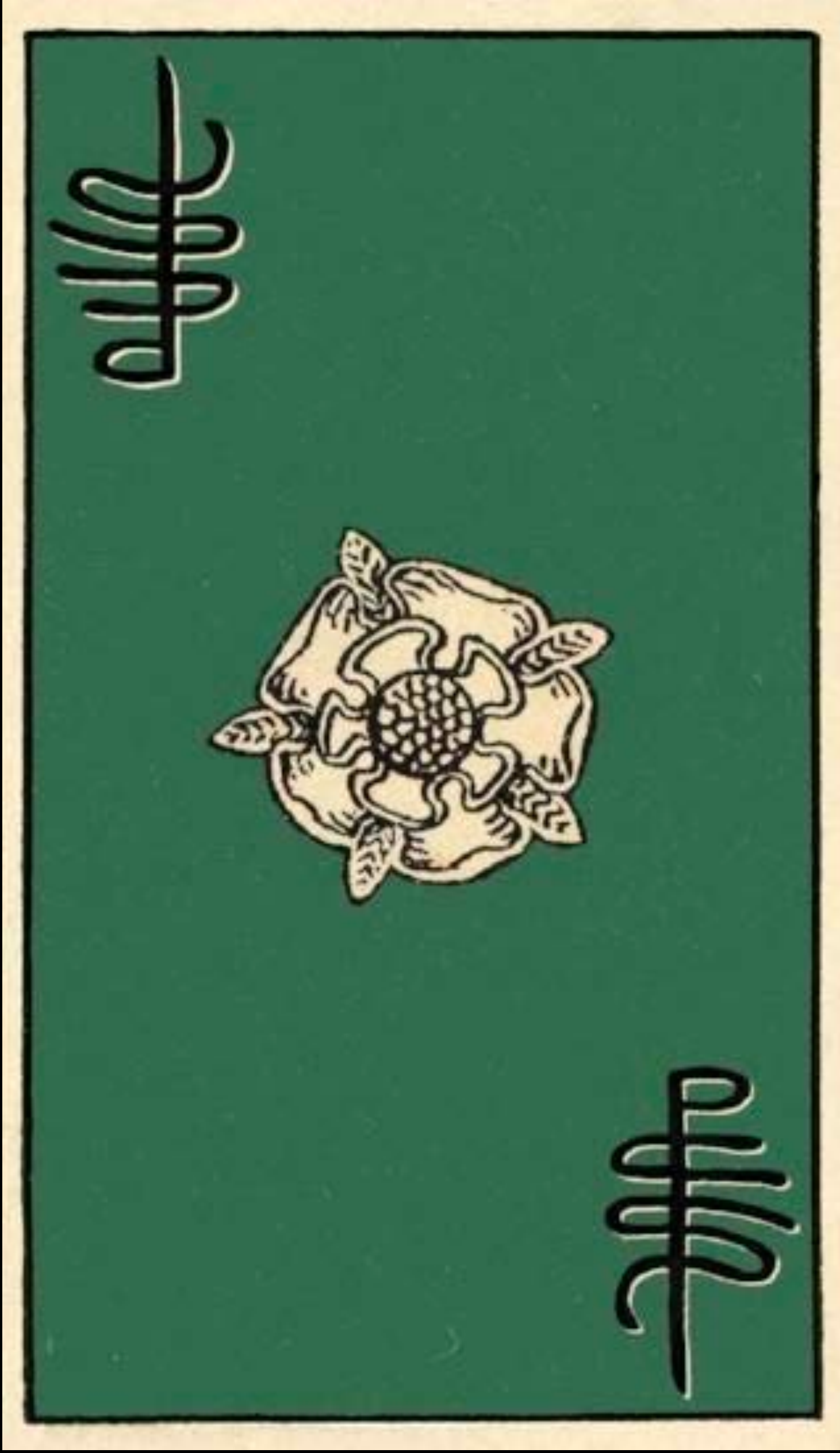
Pamela Colman Smith,  
Tarot Artist: The Pious Pixie

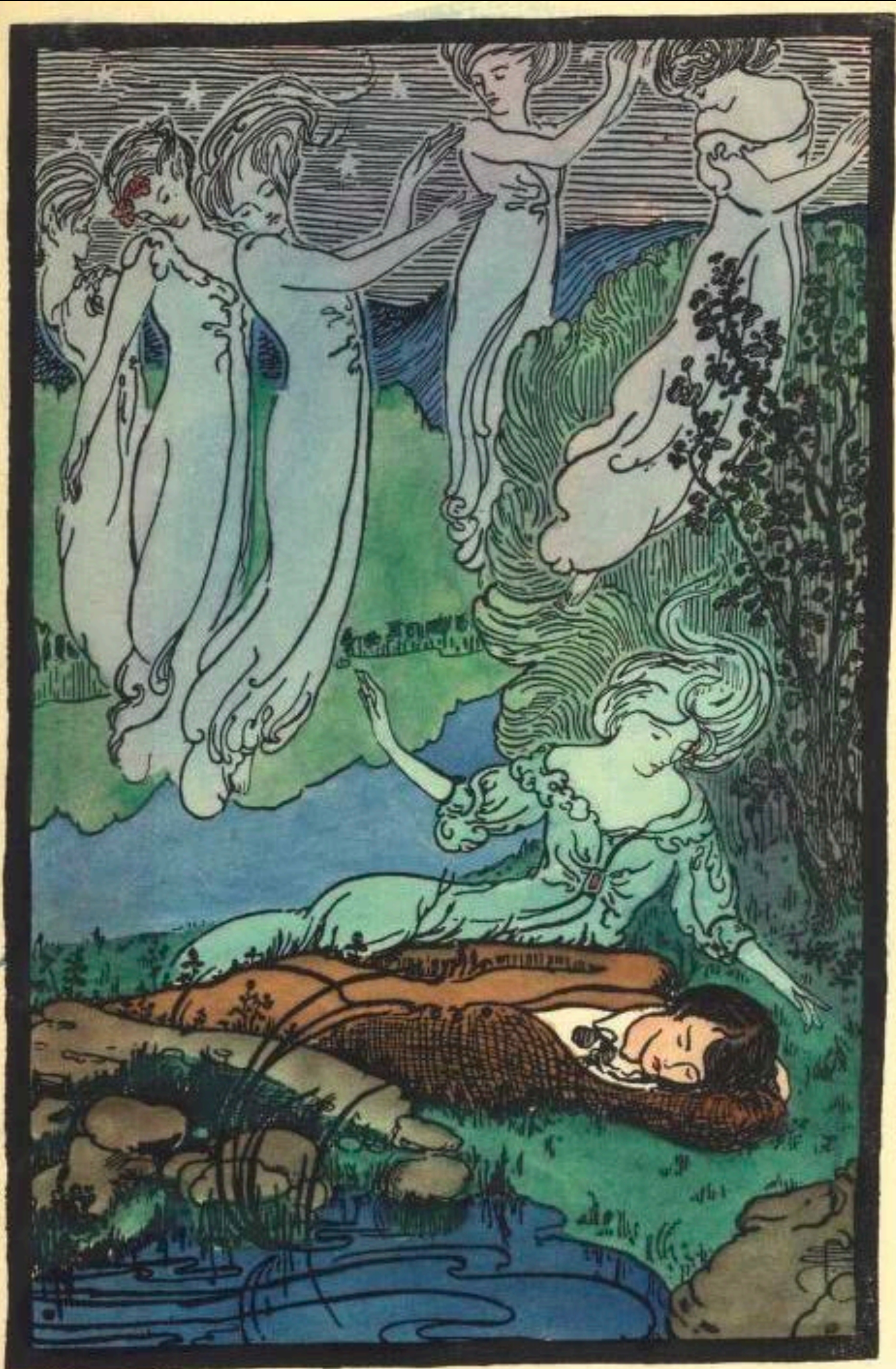


Pamela Colman Smith: The  
Untold Story



Secrets of the Waite-  
Smith Tarot





**FIN**