

Marino, a tragedy, part I— Datable fragments and lists

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for João Dionísio, first mariner of Marino

Keywords

Fernando Pessoa, Marino, Modernist theater, Verse drama, Tragedies, Critical edition.

Abstract

The English dramas of Fernando Pessoa are virtually unknown. Pessoa's archive includes fragments of *Marino*, *Prometheus Rebound* (or *Revinctus*), and *Duke of Parma*—three dramatic projects that remain almost entirely unpublished. This paper is the first of two aiming to present *Marino*, the earliest of these English dramas. The editorial introduction includes a brief background on Pessoa's drama, a discussion of the state of the art of Pessoa's English plays, notes on defining and dating the corpus of *Marino*, a commentary on the meter and versification employed by Pessoa, and an explanation of the transcription criteria and symbols used. The edition includes half of *Marino's* corpus, featuring transcriptions, facsimiles, and a critical apparatus of: 23 datable fragments (14 of them previously unpublished) written between 1903–1908; an outline of the play likely made in 1906; and 13 lists in which Pessoa refers to the drama between 1903–1914.

Palavras-chave

Fernando Pessoa, Marino, Teatro modernista, Teatro em verso, Tragédias, Edição crítica.

Resumo

Os dramas ingleses de Fernando Pessoa são praticamente desconhecidos. O espólio pessoano inclui fragmentos de *Marino*, *Prometheus Rebound* (ou *Revinctus*) e *Duke of Parma* – três projetos dramáticos que permanecem quase inteiramente inéditos. Este artigo é o primeiro de dois que pretendem apresentar *Marino*, o primeiro desses dramas ingleses. A introdução editorial inclui um breve panorama do teatro pessoano, uma discussão do estado da questão das peças inglesas de Pessoa, notas sobre a definição e a datação dos fragmentos de *Marino*, um comentário sobre a métrica e a versificação de Pessoa e uma explicação dos critérios e símbolos de transcrição empregados. A edição inclui metade do *corpus* de *Marino*, com transcrições, facsímiles e aparato crítico de: 23 fragmentos datáveis (14 deles inéditos) escritos entre 1903–1908; um esboço da peça provavelmente feito em 1906; e 13 listas em que Pessoa se refere ao drama entre 1903–1914.

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I. INTRODUCTION

Background

The English dramas of Fernando Pessoa are virtually unknown. Pessoa's archive, housed at the National Library of Portugal, includes fragments of *Marino*, *Prometheus Rebound* (or *Revinctus*), and *Duke of Parma*—three dramatic projects that remain almost entirely unpublished. This paper is the first of two aiming to present *Marino*, the earliest of these English dramas. The edition that follows this introduction includes half of *Marino's* corpus, featuring transcriptions, facsimiles, and a critical apparatus of: 23 datable fragments (14 of them previously unpublished) written between 1903–1908; an outline of the play likely made in 1906; and 13 lists in which Pessoa refers to the drama between 1903–1914. The second paper in the series, when published, would feature the pieces that could not be dated with more precision than the interval 1903–1908.

What place does Pessoa's English theater occupy in his body of work, and what is its relevance to our understanding of modernism? As a central figure of modernism in Portugal, Fernando Pessoa (1888-1935) left us an acclaimed body of work and an archive that continues to be explored. Though he authored several plays in English and Portuguese—most of them fragmentary—Pessoa is better known for his meta-drama, i.e., the network of fictional authors the poet invented, some of whom he dubbed "heteronyms." In any case, Pessoa considered himself essentially a dramatic poet ("sou essencialmente poeta dramático," in PESSOA, 1999: 255), an assertion that gains in importance once Pessoa's dramas begin to be known, and intertextual relationships with contemporary dramatists begin to be seriously considered, such as between Pessoa and Victoriano Braga (CORRÊA, 2015: 98–113).

If the work of Pessoa's heteronyms is widely known, boasting multiple (and still multiplying) editions, Pessoa's dramas *per se* have been long neglected by editorial ventures. Recent scholarship has attempted to remediate this state of affairs. Since 2017, Pessoa's Portuguese dramas have gained their first critical editions, including: the symbolist prose plays labeled as *Teatro Estático* (PESSOA, 2017); the previously unknown fragments of *O Amor*, also in prose (FREITAS, 2017); and the verse drama of *Fausto* (PESSOA, 2018).¹ An international colloquium held at the University of Lisbon (FREITAS *et al.*, 2019) was dedicated to another facet of the

¹ Though not strictly a drama, we could include here the 106 documents of "Portugal" (BARBOSA *et al.*, 2020). Combining epic, lyric, and dramatic elements, they form a collection of verse fragments that are at the root of Pessoa's *Mensagem*. We could also list the fragments of "Juliano Apóstata," some of which appear to constitute a dramatic poem (PITTELLA, 2017).

Pessoan theater—the *Trilogia dos Gigantes*, currently being edited by Freitas.² During that colloquium, Barbosa (speaking for BARBOSA & PITTELLA, 2019) mapped the state of the art of Pessoa’s dramatic works, estimating that, even when the *Trilogia* is published, half of Pessoa’s drama would remain unedited—and this half is largely comprised of English plays.³

State of the art

When the critical edition of *Teatro Estático* was published (PESSOA, 2017), besides presenting previously unknown plays, it expanded our understanding of Pessoa’s dialogue with French symbolism. One year later, another crucial part of Pessoa’s dramatic works—his reinvention of the Faustian legend—received its first critical edition (PESSOA, 2018). Revisiting and dating all documents that constitute *Fausto*, that new edition focused on the materiality of the poet’s archive; furthermore, it altered the transcription of more than 60 poems, and added to the corpus 4 English dramatic poems and more than 50 fragments. Defending the a-linearity intrinsic to *Fausto*, the 2018 print edition has, as its digital counterpart, the project *Fausto: Uma Existência Digital* (CET, 2018)—an online edition that capitalizes on digital features to represent the complexity of Pessoa’s *Fausto*.

While *Teatro Estático* and *Fausto* have growing bibliographies, little has been written about Pessoa’s English dramas. LIND (1966a: 59) first mentioned the existence of *Prometheus Rebound* and *Duke of Parma*; ten years later, LOPES (1977, republished in 1985 & 2004) and TERLINDEN (1978: 68) reminded us that those works were still unpublished. For fifty years since Lind’s article, this remained the state of the art.

Dionísio referred to a series of Pessoaan lists in which the poet planned different configurations of his English works, including both *Prometheus Rebound* and *Duke of Parma* (PESSOA, 1993: 17). When editing the works of Alexander Search, Dionísio transcribed various other lists (see lists 4 to 9 edited in our section IV) relevant for the understanding of *Marino* (PESSOA, 1997). SEPÚLVEDA & URIBE (2017) edited a myriad of lists with books Pessoa wanted to publish, exhibiting titles of plays, which help us better gauge the ambition of his English dramas.

One page of *Prometheus Rebound* and loose sentences from 16 other documents of the same drama have been published (in MENDES, 2018), though these transcriptions amount to less than 20% of that work. Except by one line transcribed

² Freitas prepared a preliminary transcription of *Trilogia dos Gigantes* (with 50+ pages of verse) and shared it with the participants of the 2019 colloquium, so presenters could engage with the unpublished material.

³ For the sake of comparison: out of the almost 33,000 documents in Pessoa’s archive, we estimated that at least 1,042 correspond to Pessoa’s dramas, while the poetry of the heteronyms Cairo+Campos+Reis amount to 1,044 leaves (BARBOSA & PITTELLA, 2019).

by FERRARI (2012a: 229), *Duke of Parma* remains entirely unpublished, as far as I know.

Also discovered by LIND (1966b: 137), *Marino* had 9 pieces published by Dionísio (PESSOA, 1997: 183ff). Another fragment was presented by LOPES (1990: 178), but dozens of unpublished documents have since been located in Pessoa's archive. Dionísio established a meticulous critical apparatus for the 9 Marino-related texts signed by Alexander Search (in PESSOA, 1997), but he did not consider more than thirty other relevant pieces either unattributed, or attributed by Pessoa to David Merrick (cf. PESSOA, 2009: 111) or Charles Robert Anon.

Attribution is generally fluid in the world of Pessoaan fictional authors. To borrow words from Pizarro and Ferrari, who wrote biographical notes for 136 Pessoa's personae, there is great mobility in the poet's existential theater (PESSOA, 2013a: 15). Yet, the authorial fluidity of *Marino* is particularly striking, not only for its being one of the earliest dramatic projects of Pessoa, but also for its being associated with four different authors (the fictional David Merrick, Charles Robert Anon, and Alexander Search, plus the orthonymic Pessoa), as the lists compiled here attest. The question of attribution is manifold when recreating the genesis of *Marino*: an editor must attribute different stages of the playwriting to different persona-authors, while also attributing scattered fragments from Pessoa's estate to the play itself, in order to define *Marino's* corpus.

Defining and dating the corpus

Several elements go into establishing the corpus of *Marino*, including indications such as scene titles and dramatis personae, an outline of the drama, and the several lists in which Pessoa mentioned the project.

Any documents featuring "Marino" as part of their title or as persona (whether speaking, being spoken to, or merely mentioned) provide the primary kind of attribution argument. But there are also fragments in which only an "M" stands for a character: in those cases, context reinforces the attribution, such as in document BNP/E3, 11¹⁰ MA-52, in which two merchants discuss the misfortune of "M" as someone who lost everything. Given the outline of the tragedy of Marino (summarized in BNP/E3, 11¹⁰ MA-10^r), we know that the protagonist suffers aplenty—and can only conclude that "M" must be none other than "Marino."

The character Rodrigo appears by himself in a fragment attributable to *Marino* (BNP/E3, 11¹⁰ MA-27^r). As Rodrigo converses with Marino in a passage written on the same type of paper (BNP/E3, 11¹⁰ MA-21^r) and Rodrigo's soliloquy seems to coherently follow the conversation with Marino, the attribution is defensible.

Other cases of attribution to the corpus are more complex. Take document BNP/E3, 49B¹-78, containing multiple segments under the overall heading "VINCENZO | (Fragments)." Even though Vincenzo emerges as a character in *Marino*

as early as 1904, the later speeches by Vincenzo (likely from 1908) perhaps belong to a separate play. This is supported by Pessoa's lists, which enumerate both *Marino* and *Vincenzo* as independent projects in 1907–1908. Nevertheless, as Vincenzo disappears altogether from lists after 1908, it may have either been abandoned or merged into the larger project of *Marino*, much as the “Auto das Bacchantes,” at one point an independent dramatic project, was absorbed by Pessoa's *Fausto* (PESSOA, 2018: 26–27).

TABLE A: References to *Marino* in Pessosan Lists

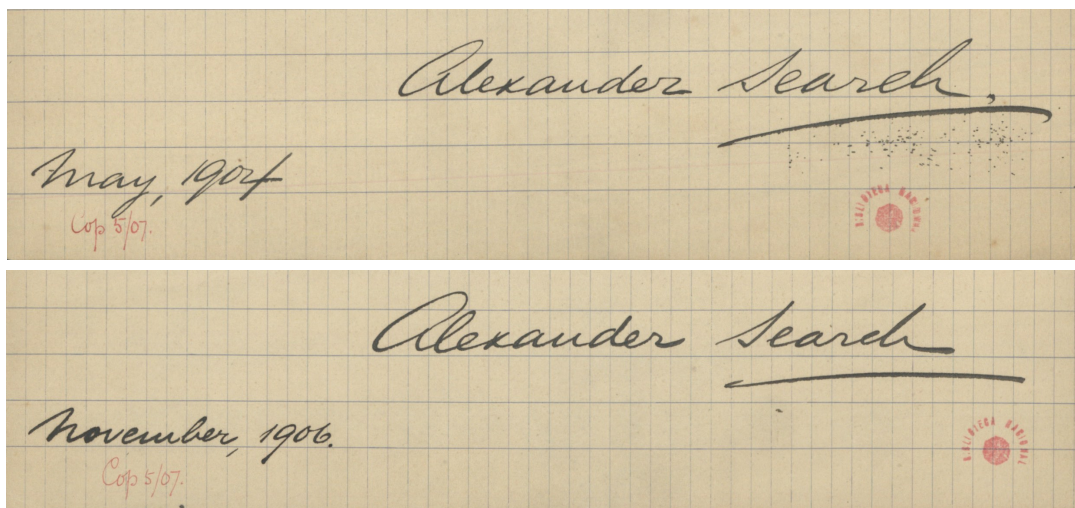
DATE	ITEM LISTED	CALL NUMBER
[1903]	“Marino, the Epicure”	BNP/E3, 153-8 ^v
[c. 1906-1907]	“Marino” – A Tragedy	BNP/E3, 48B-129 ^r
[early 1907?]	Fragments from “Marino”	BNP/E3, 153-34 ^r
[between Aug. 26 & Sep. 20, 1907]	Early Frag. “Marino” [...] Vincenzo [...] “Marino”	BNP/E3, 48B-97 ^r
[a quo Dec. 29, 1907]	Vincenzo	BNP/E3, 48C-6 ^r
[a quo Dec. 29, 1907]	Fragments of a Tragedy	BNP/E3, 48C-13 ^r
[1907?]	Fragments from Marino	BNP/E3, 48B-119
[c. Jan, 1908?]	Vincenzo	BNP/E3, 78B-63
[a quo Oct. 26, 1908]	Early Fragments	BNP/E3, 144V-25 ^r
[c. 1909]	“Marino”	BNP/E3, 144D-7 ^r
[c. 1913]	Marino – A Tragedy	BNP/E3, 144D2-7 ^r
[1913?]	“Marino” – A Tragedy	BNP/E3, 144E-3 ^r
Jan. 12, 1914	Marino	BNP/E3, 48E-29

Even though lists display *Marino* as late as 1914, it is unlikely that the active writing of the play went beyond 1908, because all of the datable fragments fall between 1903–1908. If the exact point when Pessoa stopped composing *Marino* is uncertain, the project's origins are also unclear. There are two main reasons for this:

(1) The period between 1903–1906 is one of the least edited of Pessoa's literary career; besides Jennings's pioneering studies of Pessoa's education in South Africa (JENNINGS, 2019) and Dionísio's edition of the poetry of Alexander Search (PESSOA, 1997)—a persona created in 1906—there's little to support our descriptions and conjectural dates for the types of paper used by the young poet. There exists a groundbreaking edition prepared by Silva *et al.* (PESSOA, 2005) covering Pessoa's early Portuguese poetry, but it did not follow the same editorial parameters established by the INCM critical edition, nor did it include poems dating from 1903 to 1906 (the volume jumps from 1902 to 1908). Thus, the orthonymic poetry—whether in Portuguese or in English—lacks critical editions of Pessoa's juvenilia.

(2) The earliest-dated fragments of *Marino*—from 1903—have no original drafts located, but only later textual witnesses, which were copied between 1907–1908. Due to Dionísio's research (PESSOA, 1997: 12 & 147), we know that the early fragments attributed to Search were likely copied by Pessoa between May 1907, the copy-date of two Search poems written on the same kind of paper (see details of

BNP/E3, 77-56^r & 78-25^r facsimiled below) and the end of 1908, when the title “Early Fragments” appears in our list 9 (see section IV).



Figs. 1 & 2. Details of poems dated 1904 & 1906 but copied in May 1907 (note “Cop 5/07” in red ink).

In some texts of *Marino* from 1904, we have both partial early witnesses and the 1907–1908 more developed copies, but only the copies present an explicit date. We are thus led to believe that some texts were only dated *a posteriori*. Even if we believe the dates (ignoring that Pessoa’s dates are not always reliable), this poses a problem: one cannot tell if any or all of the supposed 1903 originals were revised in the copy (in other words, how much of the copy is copy and how much is new).

It is entirely possible that partial drafts from the 1903-dated fragments may still emerge from Pessoa’s archive, even amid documents largely unrelated to *Marino* (a rather frequent phenomenon in Pessoaan studies). But we must also consider that any fragments from 1903–1905 would have traveled with Pessoa from Durban to Lisbon in 1905 (when the poet definitively returned from South Africa to Portugal), making it less likely that many of them would have survived.

This edition of half of *Marino* also has temporal gaps, skipping from 1904 to 1906. While I was not able to securely date passages from 1905, that does not mean that Pessoa completely stopped writing *Marino* in the year of his last intercontinental journey; some of the undatable fragments (to be presented in the second paper) could very possibly be from 1905.

Metric and versification

However little we know about Pessoa’s three English dramas, they seem to have been written primarily in iambic pentameter—or in Pessoa’s particular version of iambic pentameter, which sometimes allows itself uncanonical stresses (such as on the 3rd syllable, uncanonical in English but perfectly acceptable in Portuguese). Pessoa seems to blend the traditional pentameter with elements of Portuguese

decasyllabic verse, often seeming more preoccupied with stresses on the 6th and 10th syllables (Heroic verse) or on the 4th, 8th, and 10th syllables (Sapphic verse) than with English metrical feet per se. Take, for example, document BNP/E3, 77-12^r (from 1904), in which Marino speaks to the sea:

How canst thou be so silent when thou com'st
 To mine own death? Yet now see, Master, see
 There is a way down there—dost thou not see
 Down there, down there; see how the water shirks it!

Note how the last line looks longer than the three preceding 10-syllable lines (but would still have 10 regular syllables if we scan it “Portuguesely”). Another example comes from 11¹⁰ MA-51^r (datable to 1906), whose first lines are:

Some dead, some false—all gone; I feel more lonely
 Than Satan in his hell—wherefore oh God?

If one deems the first line iambic pentameter, there is an extra syllable left unaccounted for (the “ly” of “lonely”); but, again, in a Portuguese decasyllable that is perfectly normal. Pessoa employs—in English—the traditional Portuguese versification, scanning lines not according to their feet, but to their syllabic count up to the last stressed syllable. With stresses generally falling over syllables 6-10 or 4-8-10, it is perhaps more accurate to talk about these lines as decasyllables instead of merely as iambic pentameters. And they may be both, as an interesting cross-pollination between the two languages Pessoa used the most.⁴

In his dramatic works in verse (whether in English or in Portuguese), Pessoa frequently starts or concludes a series of decasyllabic lines with shorter ones. Following an even metrical count, these border-lines tend to have 6 or 4 syllables, such as in the first fragment here edited (BNP/E3, 77-4^r):

—“What is fame after death?
 A life that’s not a life, my dearest boy,

A shorter verse may also suggest an intended change in speaker or pace in the middle of a line, which would be broken in two parts in case Pessoa had concatenated the fragments. When a change of speaker is completed and clearly indicated in the manuscript, the second part of the metrical line appears indented, such as in BNP/E3 77-8^r and 77-9^r:

⁴ This is not the only time Pessoa scans an English verse Portuguesely, as he would write English haiku following a pattern of Portuguese hexasyllables, counting only up to the last stress—which adds valuable extra syllables to the short form (FERRARI & PITTELLA, 2016b: 195).

Marino: That we shall never know.

Vincenzo: A giant cypher

These divided lines still count as a single metrical line (for the purposes of versification and of indicating notes in the critical apparatus). Note also that stage directions and other parenthetical rubrics are not included in the verse count.

Occasionally, Pessoa will use metrical stresses on syllables (“whirlèd,” “visitèd,” etc.), with a purpose analogous to the umlaut (*trema*) he sometimes employs in Portuguese (cf. PESSOA, 2018: 126)—to indicate that a syllable must be fully pronounced so as to fulfill the metric.

FERRARI (2012b) defended the value of versification to establish the text of poetic manuscripts, and the importance of metric for both studying and transcribing Pessoa’s dramas should not be underestimated. Once a regular meter is identified, the puzzle of a hardly-legible handwriting becomes substantially easier to solve, with the editor gaining a metrical pattern to follow, a stress-grid to fill.

Transcription

The critical apparatus registers all variants of each transcribed text according to the originals in the Fernando Pessoa Archive, housed at the National Library of Portugal. In the transcription of documents, the following symbols are used:

- unfinished stanza / blank space left by the author
- * conjectural reading by the editor
- † illegible word
- // word/passage doubted by the author
- <> enclosed words were crossed out
- <>/\ substitution by overwriting: <phrase replaced>/replacement\
- [↑] interlinear addition above
- [↓] interlinear addition below
- [→] addition to the right
- [←] addition to the left
- []⇌[] transposition
- [] expansion of abbreviations and punctuation added by the editor appear within brackets in the apparatus; any editorial notes in the apparatus are given in italics.

In the critical apparatus, the following abbreviations and key terms are used:

- BNP/E3 Biblioteca Nacional de Portugal/Espólio 3 [National Library of Portugal/ Archive 3]
- CORPUS Transcription and/or discussion of any signs that justify the inclusion of the document in the corpus of *Marino*
- ATTRIB. Discussion of attribution of a document to Pessoa’s orthonym and/or other personae
- PUBL. References of first and critical editions of the document, if any
- c. circa
- ms. manuscript (as in handwritten document)

Words underlined by Pessoa are reproduced in italics. Notes indicating scenes, *dramatis personae*, and stage directions are also italicized for the sake of uniformity—as was done in the critical edition of *Fausto* (cf. PESSOA, 2018). Scene titles (or any indications that stand for titles) are left-aligned for consistency.

Pessoa was inconsistent when placing end-quotation marks before/after commas or periods (as English and Portuguese usage vary). I regularized their placement, editing them always *after* commas or periods.

A final note regarding indications of *dramatis personae*. Any editorial clarifications (sometimes educated guesses about who is the character speaking) appear within brackets, but the naming of personae is not regularized and follows the indications as Pessoa left them. This may be excessive caution on the part of this editor, and therefore the reader will read sometimes “M” or “V” and other times “Marino” or “Vincenzo”; but until all of Pessoa’s drama is edited, one cannot assert with complete certainty if all cases of “M” really stand for “Marino” or some other character still to be unearthed and recognized from the vast trove Pessoa left us.

I thank both Jerónimo Pizarro and José Barreto for providing crucial assistance in multiple transcriptions that, at first, seemed indecipherable. That being said, I take responsibility for any errors—and surely the next editors of *Marino* will find much to improve in this initial work.

“Marino, the Epicure”;
 “Marino: A Tragedy.”
 Fragments from Marino.

Fig. 3. Details of BNP/E3, 153-8^v (list 1), 48B-129^r (list 2), & 48B-119^r (list 7).

II. DATABLE FRAGMENTS OF MARINO

1. Fragments from 1903

[77-4^r]

1903

—“What is fame after death?
 A life that’s not a life, my dearest boy,
 A life we live and yet cannot enjoy,
 A name writ at the corner of the street,
 5 A bust that we can crush beneath our feet,
 A light wind that a tempest makes forget:
 That is fame after death. Cursed they who fret
 But to attain it; and they who die for it
 Kill themselves twice, Marino. Therefore hear, ...

[BNP/E3, 77-4^r]

PAPER (209 × 270 mm) Fragment of rectangular grid paper (the medium in which Pessoa copied poems of Alexander Search, henceforth “Search” paper) with a vertical fold near the left margin, written in black ink on the recto. The page also displays “Early Fragments” II and III, extraneous to Marino (published in PESSOA, 1997: 184). Fame after death was a trope in Pessoa, who dedicated a long essay titled “Erostratus” to the theme, c. 1929-1930 (see PESSOA, 2000).

CORPUS [Early Fragment] I.] “Marino” mentioned.

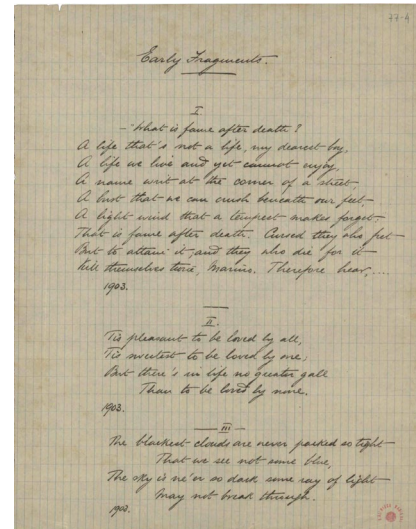
ATTRIB. Search, whose signature appears on BNP/E3, 77-3^r, the cover for “Early Fragments”; since Search was created in 1906, this is an attribution a posteriori, made when the poet copied the fragment.

DATE 1903.] the document in which the date appears was written in 1907-1908, as a copy of a 1903 draft we could not locate.

PUBL. PESSOA, 1997: 183–84; LOURENÇO & OLIVEIRA, 1988: 87.

NOTES

- 1 Pessoa does not indicate who is speaking here.
 9 There are no end-quotation marks, and the stanza abruptly ends in a comma followed by ellipsis, suggesting a larger original text left uncopied (or a text planned but never developed).

[77-5^r & 77-6^r]

1903

“Say thou not so.
 The meanest wretch is human and can feel
 E’en as thou canst; has heart and head like thine;
 Can calculate, can suffer, laugh or weep;

- 5 As thou he loves and hates, and is as thou
Strong in his virtues and in his faults weak.
And nothing can distinguish high or low
But birth, a matter of a wav'ring chance;
But as for heart, Marino, 'twould be well
10 If all our nobles had plebeian hearts.
Mar. Too true thou speakest, and I see I err;
If all our mighty men had meaner hearts
Would Satan have a meaner following.

[BNP/E3, 77-5^r & 77-6^r]

PAPERS (209 × 270 mm) Two fragments of "Search" paper (see BNP/E3, 77-4^r), written in black ink on the respective rectos. The upper margins display the header "Early Fragments" "2" and "3," respectively. On BNP/E3, 77-5^r, one sees "Early Fragments" IV and V, extraneous to Marino (published in Pessoa, 1997: 184); and BNP/E3, 77-6^r displays part of VII, belonging to the corpus (see facsimile of 77-6^r in the apparatus of the next fragment).

CORPUS [Early Fragment] –VI–] "Marino" mentioned.

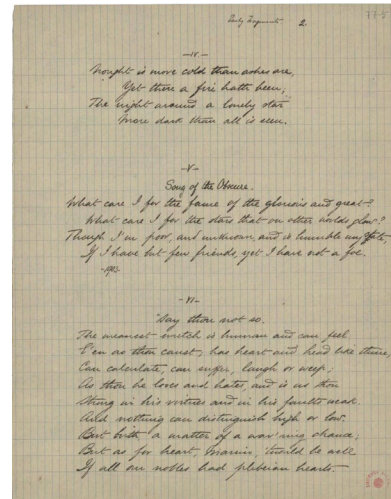
ATTRIB. *Search*, attributed a posteriori.

DATE 190<4>/3\] on BNP/E3, 77-6^r, dated a posteriori like the previous fragment.

PUBL. PESSOA, 1997: 185.

NOTES

- 1 Perhaps Vincenzo or the Woman (both appearing in fragments from 1904) could be the first persona to speak in this passage.
- 10 There are no end-quotation marks, neither before the change of speaker, nor at the end of this fragment.

[77-6^r & 77-7^r]

1903

- Who art thou? I pray thee speak and stand not there
As if hadst made thy mind to go no farther.
Mar. Who am I?
Thou askest well indeed, since I know not.
5 A month—a week ago I could have said
With ready mind and joyous—"I'm Marino" ...
But now I cannot speak;
My mind is so much stronger than my tongue,
That wags it not, but rather holds it back.
10 Who am I?
Indeed thou askest well. Full many a time
I asked myself that question, and no answer

Could my mind give to what my tongue did speak.

.

My mind's so whirlèd, dashed and spun around,
 15 That what it knows it cannot state aright,
 And what it states aright it does not know.
 Ah! foolish me who thought
 That logic could have soothed my sad heart
 And I could less my sufferings by reason;
 20 That gayest mirth could choke and make forget
 The deepest agonies of saddest heart;
 That wine and sleep could dull
 What themselves keep not off.
 How can I reason when no reason's left?
 25 How can I think when more I bend my mind
 Towards one object it doth show another?
 When mem'ry fiendish grows and doth neglect
 To give the secrets that it treasured up.
 Thou sayest I'm Marino... Art thou right?
 30 Resolve me then, since I cannot resolve
 The simplest problems of a querying mind.
 To-day a friend did pass and called to me,
 Saying "Marino, thou art changed indeed";
 I looked full well at him and saw him not,
 35 But saw a black and yawning awful chasm
 And knew that I was looking in my brain.

[BNP/E3, 77-6^r & 77-7^r]

PAPERS (209 × 270 mm) Two fragments of "Search" paper (see BNP/E3, 77-4^r), written in black ink on the respective rectos. The upper margins display the header "Early Fragments" "3" and "4," respectively. On 77-6^r, one reads the end of the previous passage attributed to Marino ("Early Fragment" VI); BNP/E3, 77-7^r also displays "Early Fragment" VIII, not attributable to Marino (published in PESSOA, 1997: 186).

CORPUS [Early Fragment] –VII–] "Marino" mentioned.

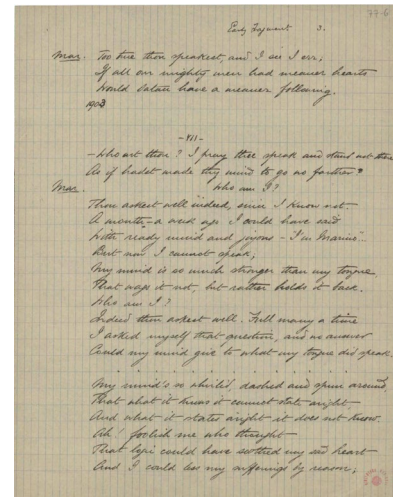
ATTRIB. Alexander Search, attributed a posteriori.

DATE 1903] on BNP/E3, 77-7^r, dated a posteriori like the previous fragment.

PUBL. PESSOA, 1997: 185–86 & 456; LIND, 1966: 137 (partial publication).

NOTES

1 Just like in the previous fragment, perhaps Vincenzo or the Woman is the first to speak.



2 farther<?>/.\

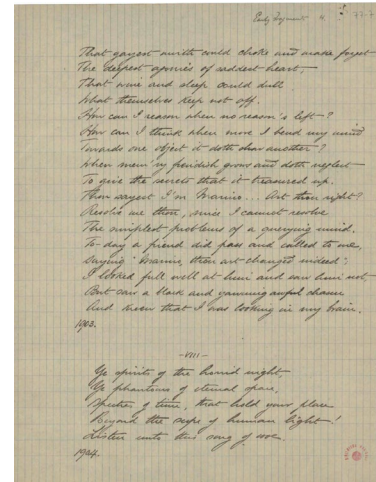
3 Lines 3 and 10 break the regular metric of even syllables with odd trisyllables; given the importance of the question Marino asks himself, the break may have been intentional and the lines, thus, complete.

5 A month<,>—

7 Hexasyllable seemingly complete; generally, shorter even lines represent strophic breaks, but not on lines 7, 17, 22, and 23.

13-14 Dionísio edits the dotted line as a space left blank (perhaps as something Pessoa decided not to copy from an initial draft now lost); but the dots may suggest, instead, a dramatic pause, a transition, a time-lapse... They would become a common sign, for example, in the poetic works of Mário de Sá-Carneiro.

18 soothed] Pessoa does not included a metrical stress here (while he does in “whirlèd” in line 14), but the word should be read as “soothèd” to complete the metric.



2. Fragments from 1904

[49D¹-39^r & 77-18^r]

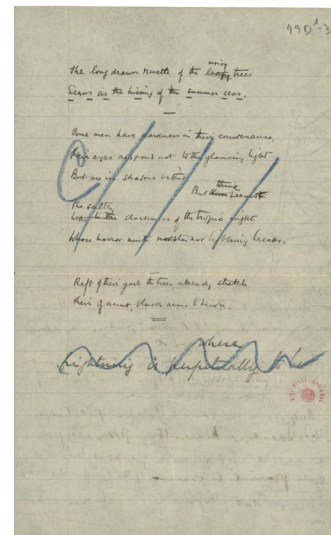
1904

Woman (to Marino):

Some men have darkness in their countenance
 Their eyes respond not to the glancing light
 But are in shadows bathed. But thine seems
 The sultry darkness of the tropic night
 5 Where lightning is to be...

[BNP/E3, 49D¹-39^r] A

PAPER (125 × 202 mm) Fragment of CROXLEY-watermarked ruled paper, with a medial horizontal fold, written in black ink above and below the fold on the recto and below the fold in the verso, with interventions in a second black ink and blue pencil on the recto. The partially visible watermark contains the words “CROXLEY MA[NIFEST BANK] | LON[DON]” under the emblem of a lion rampant holding a banner that reads “LION B[RAND].” The lines relevant for Marino are crossed out by the blue pencil, with which the author also noted the letter C (“Copied”). The recto also displays two couplets, the first with underlined alliteration in line 2 (see APPENDIX 1); on the verso, there is a note in prose beginning with “Carlyle was a better critic than creator,” facsimiled and edited by Bothe (in PESSOA, 2013b: 92–93).



CORPUS Early witness of document X, which would identify Marino as addressee of the spoken lines.

ATTRIB. Orthonym, implicitly, which is supported by the studies in alliteration and the thoughts on Carlyle.

DATE 1904, inferred from document X; Pessoa used the same type of paper in 1902 (BNP/E3, 66C-64 & 65) to draft an early Portuguese poem published in a Lisbon newspaper on July 18, 1902 (cf. PESSOA, 2005: 445).

PUBL. PESSOA, 1997: 460.

[BNP/E3, 77-18r] X

PAPER (209 × 270 mm) Fragment of "Search" paper (see 77-4r), written in black ink on the recto. Above and below the poem pertaining to Marino (here titled "[Early Fragment] XXII"), one reads parts of "Early Fragments" XXI ("On those hill-tops with sombre foliage crowned") and XXIII ("Thus when I rove along the fragrant fields"), the latter perhaps related but not explicitly attributable to the drama (published in PESSOA, 1997: 192-93).

CORPUS [Early Fragment] XXII. | Woman (to Marino):

ATTRIB. Alexander Search, whose signature appears on BNP/E3, 77-3r, the title cover for "Early Fragments."

DATE 1904.] dated a posteriori, like the previous fragments.

PUBL. PESSOA, 1997: 193 & 460.

NOTES

- 3 A bathèd. | But <thou>[↑ thine] seems<t> X bathed. But thine seems] in A, the second part of the line is indented, completing the decasyllable in a second line (notice the stressed "bathèd" in A indicating that the word counts as a disyllable).
- 4 A <Like to the>[↑ The sultry] darkness X The sultry darkness
- 5 A Whose horror mute <nor> star nor lightning breaks. [↓< where | Lightning is perpetually to be>] X Where lightning is to be...

APPENDIX 1 (unpublished):

The long drawn rustle of the <leafy>[↑noisy] trees
 Seems as the hissing of the summer seas.
 Reft of their garb the trees, already, stretch
 Their gaunt black arms, to heav'n □

[11¹⁰ MA-32r]

a quo March 13, 1904

Marino (mad speech)

Let me think of her as a child & pure...
 No, that's not possible. No, no,
 She's smiled for ever in my imagining
 My soul's all *rot, from thought to thought.

Farewell

- 5 Thou last rampart of serenity, □

[BNP/E3, 11¹⁰ MA-32r]

PAPER (115 × 87 mm) Loose calendar page with perforated upper margin (facing the printed verso), written in purple pencil and black ink on the recto. The verso displays the printed words "MARÇO | 13 | Domingo | MEMORANDUM."

CORPUS M[arin]º (mad speech)

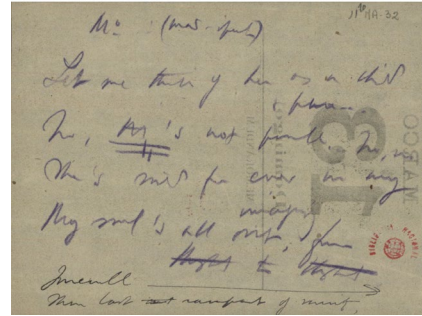
ATTRIB. Unattributed.

DATE A quo Mar. 13, 1904, considering that March 13 (the printed date) fell on a Sunday in 1904.

PUBL. Unpublished.

NOTES

- 2 /that's/] hypometric line.
- 4 thought[.] | Farewell] an arrow indicates the indentation of "Farewell" to complete the metric.
- 5 last <†> rampart



[11¹⁰ MA-41^r]

a quo April 25, 1904

Marino (in great mad speech):

But oh true incredibility!
That she should be thus—my pure child—
Pure, no? Oh, oh, oh,
Oh, oh, this true incredibility!

[BNP/E3, 11¹⁰ MA-41^r]

PAPER (115 × 87 mm) Loose calendar page with perforated upper margin (facing the printed verso), written in black ink and purple pencil on the recto. The verso displays the printed words "ABRIL | 25 | Segunda-feira | MEMORANDUM."

CORPUS Marino (in /great/ mad speech):

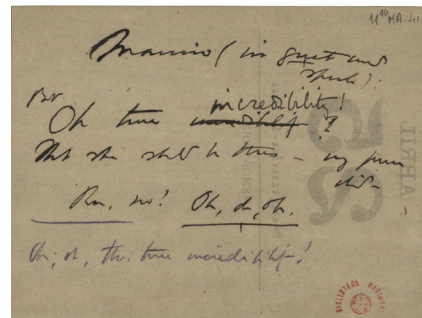
ATTRIB. Unattributed.

DATE A quo Apr. 25, 1904, considering that March 13 (the printed date) fell on a Monday in 1904.

PUBL. Unpublished.

NOTES

- 1 [←But] Oh true <incredibility?> [↑ incredibility!] tough with only 8 metric syllables, one cannot deem this line hypometric, given the second and third lines also have less than 10 syllables.
- 3 /Oh, oh, oh,/



[13-1^v]

a quo April, 1904

Marino:

Happy; is startled by Antonio saying that he (soon) has to die.¹ Replies furiously but is worried. Antonio makes him doubt Constancy for those women & tells him to ask them if they will love him ever. Marino does not; thinking it foolish to do so. He tells Antonio² that he has, but Antonio psychologically tells him he has not, for fear of seeing in their faces denial of

their affirmations.³ This is true. Marino is astonished & asks Antonio⁴ how he knows it. Antonio⁵ answers in long speech that he knows men well.

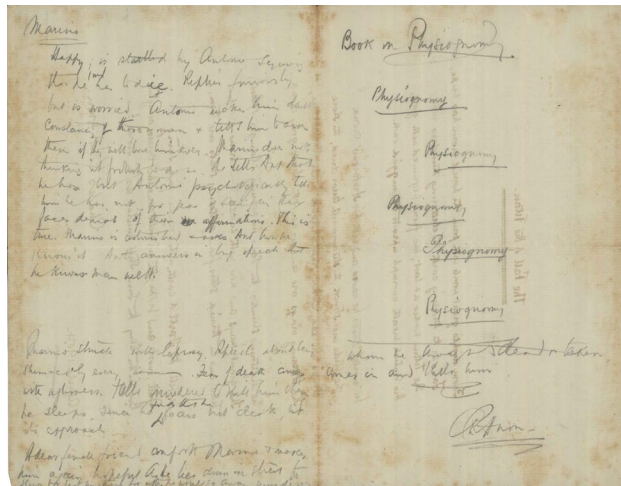
□

Marino struck with leprosy. Speech about being shunned by every woman. Fear of death comes with ugliness. Tells murderer to kill him when he sleeps, since he finds that he fears not death,⁶ but its approach.

A dear female friend comforts Marino & makes him again hopeful. As he lies down in street⁷ to sleep for [the] last time there,⁸ for after he would go away, murderer whom he thought dead & taken,⁹ comes in and kills him.

[BNP/E3, 13-1^v]

PAPER (261 × 204 mm) Page of laid off-white paper, faintly ruled on the recto, with medial horizontal and vertical folds, written in black ink and gray pencil on the recto, and in gray pencil on the verso. The recto contains an annotated version of the sonnet "The Fall of the Titan," signed by Charles Robert Anon and dated "April 1904" (cf. PESSOA, 1997: 144 & 421–22). The verso, written perpendicularly to the recto, shows the title "Book of Physiognomy" followed by the word "Physiognomy" written five times (above the fold), and the notes for Marino (mostly below the fold but with a few lines crossing over it) followed by the signature "CRAnon" (on the upper right corner when one flips the recto on the long edge of the page).



CORPUS Marino] this passage may be read an early outline (or partial outline) of the drama; see later outline in section III.

ATTRIB. Charles Robert Anon, whose signature appears on both sides of the paper, complete and in black ink on the recto, and in the abbreviated form "CRAnon" and in gray pencil on the verso.

DATE A quo Apr. 1904, the date of the poem on the recto, assumed to have been written first.

PUBL. PESSOA, 1997: 200 & 465–66.⁵

NOTES

- 1 that he [↑(soon)] has to d<+>/ie\
- 2 Ant[onio]
- 3 of their <+> affirmations
- 4,5 Ant[onio]
- 6 since [↑he finds that he] fears not death
- 7 in street] transcribed as "in stress" in PESSOA, 1997: 200.
- 8 for [the] last time there[,] besides the editorial comma, there seems to be an article missing.

⁵ I thank Patricio Ferrari, who also revisited BNP/E3, 13-1^v and kindly shared his notes with me, which included a few suggested revisions of Dionísio's transcription (cf. notes 7–9).

- 9 thought dead & taken] transcribed as “known not */dead & taken/” (including a conjectural reading) in *PESSOA*, 1997: 200.

[11¹⁰ MA-31^r]

c. July 1904?

Thoughts for “Marino”:

Churlish Old Man, Speaking of Murderer:

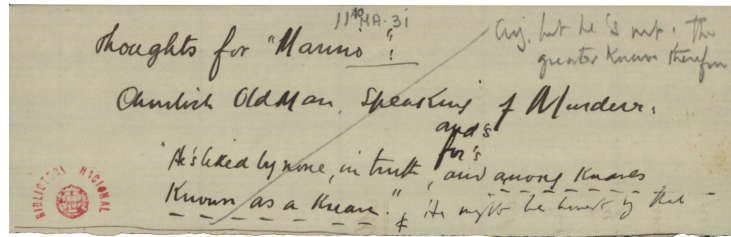
“He’s liked by none, in truth, and’s among knaves
Known as a knave.”

He might be honest by that.

Ay, but he’s not; the greater knave therefore.”

[BNP/E3, 11¹⁰ MA-31^r]

PAPER (130 × 41 mm) Strip of laid off-white paper faintly ruled on the verso, with irregular lower margin, written in black ink with interventions in gray pencil on the recto. On the verso, perpendicularly to the recto, there is evidence of 6 lines of a letter (5 first



words plus an implicit initial line given the indentation) and a salutation beginning in “M”; this piece forms a whole page together with BNP/E3, 11¹⁰ MA-38^v and 49A¹-3^v (filed with Pessoa’s English loose poems and dated “1904”); combining the fragments, the salutation in the letter reads “My Dear Boy.” The paper type is the same as in BNP/E3, 13-1 (described above), 13-15, 13A-61, and 77-48, all with a similar handwriting characteristic of Charles Robert Anon.

CORPUS Thoughts for “Marino”: | Churlish Old Man, Speaking of Murderer:

ATTRIB. Charles Robert Anon, conjecturally, given the verso associated with Anon’s correspondence.

DATE C. Jul., 1904. The fragment of letter on the verso (see paper description) needs to be studied together with the correspondence between young Pessoa/Anon and the editor of the “The Man in the Moon” column of the South African newspaper *Natal Mercury*, which includes drafts of letters from July, 1904 (cf. BNP/E3, 34-22^a & 49B2-5^v, for example)—hence the conjectured date.

PUBL. Unpublished.

NOTES

- 1 and [↑ for’s {↑ and’s}]
- 2 as a knave.”[‡] He might] the symbol added by Pessoa after the end-quotation mark seems to indicate indentation, breaking the decasyllabic line into two units (this is further indicated by dotted lines below the first unit and above the second unit of the poetic line).
- 3 Added on the top right corner, with a line indicating its placement at the end of the fragment.

[11¹⁰ MA-38^r]

c. July 1904?

Speech of Marino furious: –

End: The rage which burns within my *weierded *dream

If that I could it in fit words express
 These very sounds would turn all over to stone,
 While all its vileness, and the vanishing curses,
 5 Would then, methinks, heave up the throbbing earth
 And in tumultuous *atoms harshly *rent
 *Fling her onto the skies. The Sun also
 The vileness of it would obscure & quench.

□ others I could
 10 Beneath the heel tread all their cursèd race
 Of men □

[BNP/E3, 11¹⁰ MA-38^r]

PAPER (130 × 205 mm) Fragment of laid off-white paper faintly ruled on the verso, written (in a particularly difficult handwriting) in black ink on the recto. The poet drew a frame around the passage explicitly attributed to Marino, placing two lines outside of it (see APPENDIX 1). On the verso, in gray pencil, one reads arithmetic calculations and two occurrences of the signature "Gaveston," as well as the last lines of the drafted letter beginning "My Dear Boy" (the other two fragments of the letter are BNP/E3, 11¹⁰ MA-31^v and 49A1-3^v, the latter displaying the date "1904").

CORPUS Speech of Marino furious:—

ATTRIB. Charles Robert Anon (cf. BNP/E3, 11¹⁰ MA-31).

DATE C. July, 1904 (cf. BNP/E3, 11¹⁰ MA-31).

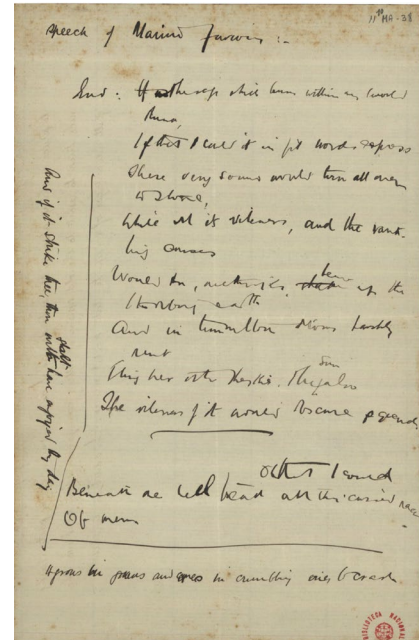
PUBL. Unpublished.

NOTES

- 1 <If not> The
 5 <*shake> [↑ heave]
 6 *rent] as past participle of "to rend" (to tear into pieces, wrench; also, to cause great emotional pain).
 7 The [↑ sun] also

APPENDIX 1 (unpublished):

It grows like *gardens and comes in crumbling cries to crash
 And if it strike thee, thou wilt[↑shalt] have enjoyed thy day.



[144S-13^v & 77-8^r to 77-9^r]

1904

Marino: The mystery of all—it lies around,
 It lies beneath, above, in all the earth,
 In all the sky and more—why, dear Vincenzo,
 Lies it not *here* within—in our own heart?
 5 Its answer too is written on all earth,

On all the sky and more, but we do lack
To know the language wherein it is written.
That we shall never know.

Vin: A giant cypher
Whereof the key is death.

[BNP/E3, 144S-13^v] A

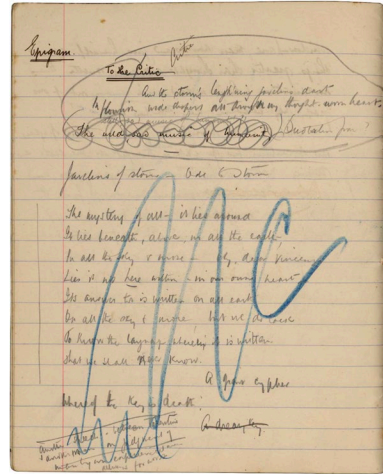
PAPER (165 × 205 mm) Extant page of notebook BNP/E3, 144S, *dun* and ruled, with the first witness of a fragment mentioning "Vincenzo" (later copied as "Early Fragment XI") written in gray pencil, with superimposed large cross-out waves and the letter "C" (= "Copied") in a thick blue pencil, which was also used to cross out a relevant note on the lower left margin of the page (see APPENDIX 1). Above the passage, one reads an epigram titled "To the Critic" written in black ink and gray pencil (cf. PESSOA, 1997: 178 & 450; 2009: 180), also crossed out.

CORPUS "Vincenzo" and "Terentius" mentioned.

ATTRIB. Unattributed on p. 13^v, but the notebook contains the signatures of Anon (e.g. 17^r, 18^v), Search (e.g. 16^v), and Pessoa himself when the poet still used the circumflex in his surname (18^v, 19^r), attesting to the fluidity of Pessoaan authorship; however, one could argue that Anon was the dominating persona when witness A was drafted, before the text was reattributed to Search in document X.

DATE 1904 [suggested by a prose text dated 1904 on the recto, and confirmed a posteriori in X]

PUBL. PESSOA, 2009: 181; PESSOA, 1997: 458.



[BNP/E3, 77-8^r to 77-9^r] X

PAPERS (209 × 270 mm) Two fragments of "Search" paper (see BNP/E3, 77-4^r), written in black ink on the recto; the upper margins display the header "Early Fragments" "5" and "6," respectively. On BNP/E3, 77-8^r, one reads Early Fragments IX and X, extraneous to Marino (published in Pessoa, 1997: 186); and BNP/E3, 77-8^r exhibits the beginning of Early Fragment XII, also part of the corpus (see facsimile of BNP/E3, 77-9^r in the apparatus of the next fragment). On the upper left corner of both pages, there is evidence of rust left from a paper clip (more accentuated on pp. 8^v and 9^r).

CORPUS [Early Fragment] XI.] "Marino" and "Vin[cenzo]" as personae; "Vincenzo" mentioned.

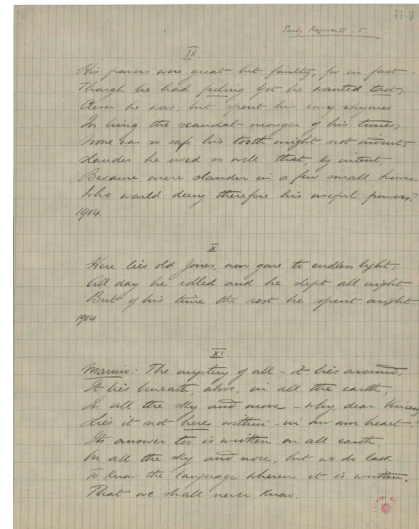
ATTRIB. Alexander Search, whose signature appears on BNP/E3, 77-3^r, the title cover for "Early Fragments."

DATE 1904. [in BNP/E3, 77-9^r; but dated a posteriori between May 1907 and Oct. 1908, as all other Marino passages copied as Search's "Early Fragments" (cf. note to BNP/E3, 77-18^v).

PUBL. PESSOA, 1997: 187 & 458.

NOTES

- 1 A around X around,] in A, the initial lines are not explicitly attributed to Marino.
- 3 A Vincenzo X Vincenzo,
- 4 A heart— X heart?



- 5 A earth X earth,
 8 In A, the initial lines after the indentation are not explicitly attributed to Vincenzo.
 post 9 A <A dreary key> X □] A contains a crossed-out 10th line, which is indented in the same way as the
 second part of line 8, suggesting an initial plan to return to Marino's voice.

APPENDIX 1 (PESSOA, 2009: 181; PESSOA, 1997: 458):

<Another speech – between Terentius & another man on judgement of man by an experienced man always for worse.>

[144S-1^r & 77-9^r to 77-11^r]

1904

Vincenzo: Verily there is not

A thing more greater than the mind of man:
 All worlds that are it hath long visitèd,
 All worlds are not it hath long visitèd,
 5 All worlds would be it hath long visitèd.

Marino: Yet how much lacks it and what imperfection

At every thought appear! Why then my friend,
 If that thy mind hath space then let it grasp
 Duly the greatness of this ambient space
 10 In which the clouds are but as grains of dust,
 The sun a candle and the moon a match
 If that thy mind hath bound let it confine
 All this and state where space doth have its bourne.
 Let it find limits to the reign of night, and end
 15 To that of day. Let it but think, weak particle,
 And feel the unbounded greatness of the around,
 Symbolic of its God and unaccountable,
 Beyond the understanding: sight, imagination
 Beyond all men.

20 If that thy mind hath number, let it count
 The unnumbered worlds that gem the silent air,
 And the untold stars, in cohorts bright and long,
 That blink at night, as if in sleepy joy.
 If that thy mind hath depth, then let it pierce
 25 This earth of matter and distinguish what then
 Doth lie within its core. If thy mind hath thought,
 Then let it ponder on its own existence
 And lay thy hand upon thy head and say
 "Here is a head," upon thy heart and think
 30 "Here is a heart," and glance upon thy limbs,
 And know what all that means. For thou wilt find

That man so droll is in his strange existence,
 So strange his fate, so obscure his precedence,
 That with so simple problem we are dumb.
 35 So laughable, so quaint, so real, unreal
 And yet so sad! How to express it all?
 Had I a thousand tongues, a thousand ways
 To say my thought, and but a thought to say,
 Yet should my mind oppress me with a thought
 40 That curses language.

Ay, sometimes I think
 I am upon the answer of it all; yet then
 There doth appear something too horrid in't
 A widening madness, a sickness of light,
 And I am dumb.

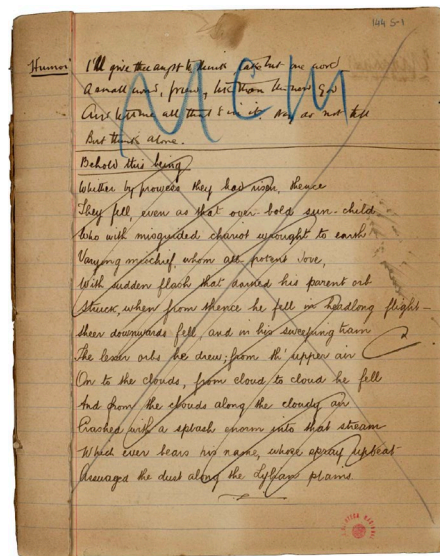
When I do ponder on
 45 This great, this silent, this unending space,
 I feel as feels the traveller in dizziness
 Who looks upon some pit of bottom reft,
 In darkness clad, from which sounds horrid clang—
 So clangs upon my mind the solemn sound
 50 Of weighted thought.
 I'll give thee aught to think, take but one word—
 A small word, friend; take thou the word "God"
 And tell me all that's in it. Nay do not tell
 But think alone.

[BNP/E3, 144S-1^r] A

PAPER (165 × 205 mm) First extant page of notebook BNP/E3, 144S, dun and ruled, with four lines later copied as the end of "Early Fragment XII," written in black ink on the top of the page, crossed out with superimposed large waves and the letter "C" (= "Copied") in thick blue pencil. Below the passage, there is a fragment of the poem "Old Castle" (cf. PESSOA, 1997: 154 & 429), written and crossed out in black ink and with another "C" on the right margin. The entire page is also crossed out by a large X in gray pencil.

CORPUS Witness of last lines (51 to 54) of "Early Fragment XII" (cf. BNP/E3, 77-11^r).

ATTRIB. Unattributed; as the previous fragment, extant in the same notebook (144S) containing the signatures of Anon, Search, and Pessoa himself—written at a time when Anon was the dominating Pessoaan persona.

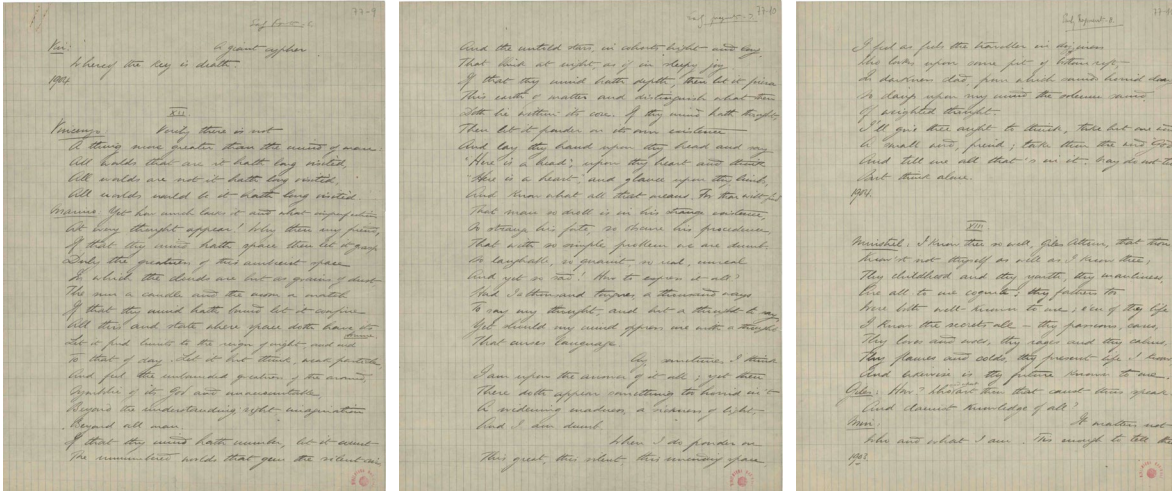


DATE 1904 [which is supported by other pages dated 1904 in the same notebook (cf. PESSOA, 2009: 162), and confirmed a posteriori in document X]

PUBL. PESSOA, 2009: 164; PESSOA, 1997: 458–59.

[BNP/E3, 77-9^r to 77-11^r] X

PAPERS (209|209|210 × 270 mm) Three fragments of “Search” paper (see BNP/E3, 77-4^r), written in black ink on the rectos; the upper margins are headed “Early Fragment” and respectively numbered “6” to “8.” On the upper left corner of 9^r and upper right corner of 11^v, one sees evidence of rust left from a paper clip.



CORPUS [Early Fragment] XII.] “Vincenzo” and “Marino” as personae.

ATTRIB. Alexander Search, whose signature appears on BNP/E3, 77-3^r, the title cover for “Early Fragments.”

DATE 1904] in BNP/E3, 77-11^r; dated a posteriori, between May 1907 and Oct. 1908, as all other Marino passages copied as Search’s “Early Fragments” (cf. note to BNP/E3, 49D¹-39^r).

PUBL. PESSOA, 1997: 187–88 & 458–59.

NOTES

- 14 & 18 Hypermetric lines; even with Pessoa employing synalepha and scanning decasyllables only till the last stress, these lines still have more than 10 syllables, with their last stresses falling over the 12th.
- 19 Tetrasyllable in the ms., apparently complete—which would be an exception, since the poet neither concludes the stanza nor changes speakers here (his regular reasons for employing shorter lines).
- 44 I am dumb] the expression echoes a Petrarchan sonnet Pessoa attributed to both Anon and Search, dated May 1904—likely written at the same time as this passage of Marino; the sonnet concludes: “but I am dumb and cannot sing | Dumb as yon clouds before the thunders break” (cf. PITTELLA, 2012: 106).
- 33 procedence [sic] Pessoa employs an undictionarized word synonymous with “provenance” (perhaps due to the cognate Portuguese “procedência”).
- 42 in’t] archaic contraction of “in it.”
- 50 Tetrasyllable in the ms., same as line #19.
- 52 A friend, take thou the word God X friend; take thou the word “God”

[77-12^r]

1904

Marino: Back, back, back, back! Thou treacherous sea, move back!
Dost thou not see Marino? Move thou back!

How canst thou be so silent when thou com'st
 To mine own death? Yet now see, Master, see
 5 There is a way down there—dost thou not see
 Down there, down there; see how the water shirks it!
 Alas, it is a rock! Ah, let me climb
 Up this steep cliff; ah, surely I can hold...
 Alas I—creep back—rush back, thou awful sea!
 10 Seest thou not I am here—I Marino—
 I am not going to die—move back, move back!
 (*Curses everything. Sees demons and faces. Strives to climb the vertical cliff*)....
 'Tis but the last hope of extreme despair!

 Their arms are gripping me and I move back!
 Master, thy help! Accurst be thou! thy help!

 15 I die, I die! Curst be thou, Master.
 Cursèd be Hell, cursèd be Heaven, thrice curst be god!

[BNP/E3, 77-12^r]

PAPER (210 × 270 mm) Fragment of "Search" (see 77-4^r), written in black ink on the recto; the upper margin displays the header "Early Fragments—9." Under the text attributed to Marino, one reads the beginning of "Early Fragment XV" with incipit "Happy so soon to die! Thou canst not know" (published in PESSOA, 1997: 189–90).

CORPUS [Early Fragment] XIV.] "Marino" as persona.

ATTRIB. Alexander Search, attributed a posteriori like witness X of the previous fragment.

DATE 1904.] dated a posteriori, like the two previous fragments.

PUBL. PESSOA, 1997: 189.

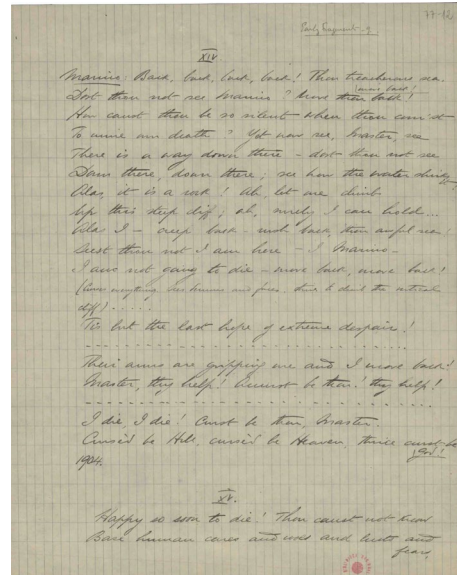
NOTES

2 Note Marino talking to the sea while referring to himself on the third person.

6 Though the line has 11 syllables, the last stressed one is the 10th ("shirks").

12-13 These dots (repeated between lines 14 and 15) pose the same editorial question as in BNP/E3, 77-6^r (see note to lines 13 and 14 of that fragment). Dionísio (in PESSOA, 1997: 189) edited them as a space left blank, but they may also suggest dramatic pause, transition, time-lapse.

16 cursèd] note the metric stresses to make the verb disyllable, while it later appears on the same line as the monosyllable "curst"; this is an exceptionally long line, with 13 syllables.



3. Fragments from 1906

[11¹⁰ MA-51^r]

[1906?]

Marino

Some dead, some false—all gone; I feel more lonely
 Than Satan in his hell—wherefore oh God?
 Wherefore? I *harmed no one, nor did no crime
 No, I was good & kind. Oh God, oh God.
 5 All *things gone from me! Thus, & thus & thus.

[BNP/E3, 11¹⁰ MA-51^r]

PAPER (108 × 137 mm) Fragment of grid paper (with faint rectangular gray grids) with two horizontal folds (about a 1/3 and 3/4 of the height, from the top) and irregular margins, written in gray pencil and black ink on the recto. It is the same paper (with half the size) of BNP/E3, 11¹⁰ MA-10 & 52.

CORPUS Marino

ATTRIB. Unattributed, but likely contemporary with List 2 (1906-1907), which links Marino to the orthonym.

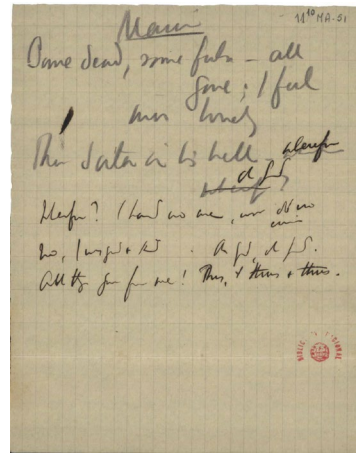
DATE 1906?, based on mss. of the same paper type dated February 1906 (BNP/E3, 49A¹-11^r, 16^v & 17^r).

PUBL. Unpublished.

NOTES

2 <wherefore wherefore> [↑ wherefore a God]?

4 killed. □ Oh God] despite the space left blank in the ms., the line is metrically complete (Pessoa could have left the blank initially, then completed the line without using the whole space).

[11¹⁰ MA-52]

1906?

2 Merchants

[Mer. 1] 'Tis even as I tell you, sir,
 His wife fled, his daughter dead soon after
 He has no *man take heed of his affairs
 And moneys neither *paid nor not received
 5 No sir, not anything taken care of.
 It is resulted that he is *soon poor
 *Then as a beggar.

[Mer. 2] 'Tis very sad, sir.

(Everything has to be sold.)

(M. returns from wandering & finds everything sold.)

[Marino] "All sold, all?! Why no, by daughter's bed
 And her birth cot, that *remained
 10 From her sweet infancy. Sold, thou art mad, man!
 Sold? What dost thou say!

(Searches all the nooks of the house. Finds only, gets from a *servant, from *many *a
 *bin, his daughter's old shawl. The portrait he already had)

(He is driven out of doors by the bandits (or whatever they are))

—No, house; no plan, nothing.
 Nothing is left me, except my daughter's portrait
 And her little shawl. Her portrait oh, my god.
 15 *Loth sentiments, *loth *pains, rise in me
 All full of tears at this
 Ten years was she then, eighteen has she now
 Now—she's nothing. *Now, none, none, no?
 No more of it.
 20 Not the shawl.
 Thou art but a ray but thou tearst
 Out my heart. Oh my little daughter,
 My little daughter, my little daughter—
 This is, I feel, a *woman's way of speaking—
 25 But what care I?

[BNP/E3, 11¹⁰ MA-52]

PAPER (137 × 216 mm) Fragment of the same grid paper as the previous fragment, with a horizontal medial fold and irregular upper and left, written in black ink on both sides, with interoentions in a finer black ink and in gray pencil on the verso.

CORPUS Act III?—not the last [→Beginning of act] "M." as persona; also, merchants discuss Marino's misfortune.

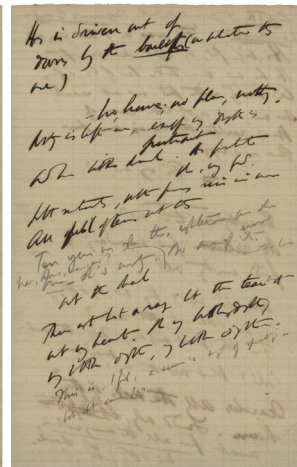
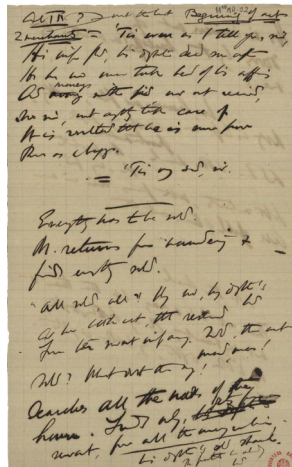
ATTRIB. Unattributed, but related to the orthonym like the previous fragment.

DATE 1906?, as per the same argument used to date the previous fragment.

PUBL. Unpublished.

NOTES

- 4 <money>[↑moneys] neither <*saved>/*paid\
 5 take[n] care] perhaps Pessoa omitted the "n" to represent orality.



- Bet. 11-12 Finds only, <his daughter's> [↑ gets from a] *servant, from all the [→*many *a *bin] trying to make sense of this hardly legible segment, we read “*many *a *bin” as a juxtaposed variant of “all the”; “finds only” and “gets from a *servant” may also be juxtaposed variants.
- Bet. 11-12 the /bandits/
- 18 *Now, none, none, no?] the second part of this line was written between lines 17-18 and transposed by an arrow in the ms.
- 19 Below this line (initially written as the second part of line 18), the poet indicated “another line.”

[11¹⁰ MA-10]

1906?

A *confined *waste, no more than this,¹ nor more nor less.

□²

(Marino jumps at him & almost strangles him — the other overcomes him)

(Last words of Marino after shawl³ is taken)

“No more, no more, nothing more.”

[BNP/E3, 11¹⁰ MA-10^r]

PAPER (137 × 216 mm) Fragment of the same grid paper as the previous two fragments, with a horizontal medial fold, and top and side irregular margins, written in black ink on both sides; on the verso, the writing is perpendicular to the recto and only on the upper half of the leaf. Under the fragments on the recto, there is an outline for the drama (see OUTLINE section). On the verso, there is another fragment, not attributed but likely pertaining to Marino (see APPENDIX 1).

CORPUS “Marino” mentioned.

ATTRIB. Unattributed, but perhaps related to the orthonym like the two previous fragments.

DATE 1906?, as per the same argument used to date the two previous fragments.

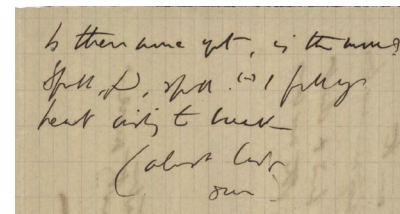
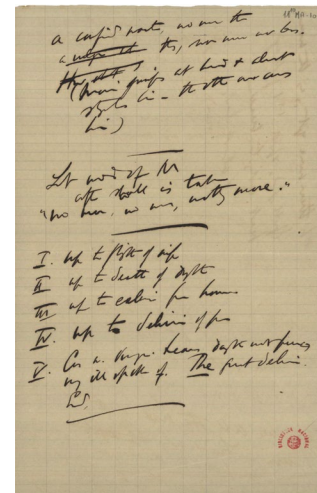
PUBL. Unpublished.

NOTES

- 1 more than <a vulgar †> this
- 2 <How *about>
- 3 M[arino] after shall[↓w] the last emendation looks like a spelling correction.

APPENDIX 1 (unpublished):

Is there more yet, is there more?
 Speak, Lord, speak, [↑ (*or)] I *feel your
 heart *wishing to break
 (almost last scene)



4. Fragments from 1907-1908

[11¹⁰ MA-59]

a quo April 1907?

V- You foster his madness, my lord, you foster his thoughts.
 M- I foster not his thoughts, sir, but the worth of his thoughts.
 V- I thank for your singing, sir.
 M- 'Tis to a tune of yours.

V- You *are pleased to be subtle in your explanation.
 5 M- 'Tis that your lordship may understand me
 V- I *have not much you □

D- Which part of marriage? The morality part or the fool's portion?

Religion is a *fruit* of the social state, only a production of it.
 What of fanatic ages?

10 This: that it is not every man that becomes a fanatic. They only accept this or
 that theory or creed who are potentially believers in idols.

Why we're together, *my good *lord
 Help not themselves. You are the † on the *bank
 † the evil †

*Have the position to be helpful to us.

15 V- *Lord, no more. My soul is *moved to you.

[BNP/E3, 11¹⁰ MA-59]

PAPER (159 × 194 mm) Fragment of a flyer with a printed notice from "Grandella & C.^a" directed to the directors of postal office stations, with irregular (torn) upper and lower margins, written in gray pencil on both sides, with interventions in fine black ink on the recto. Pessoa would briefly refer to the businessman Francisco Grandella (1853-1934) in a 1930 passage of the *Livro do Desasocego* (PESSOA, 2010: 279).

CORPUS "V[incenzo]" and "M[arino]" as personae.

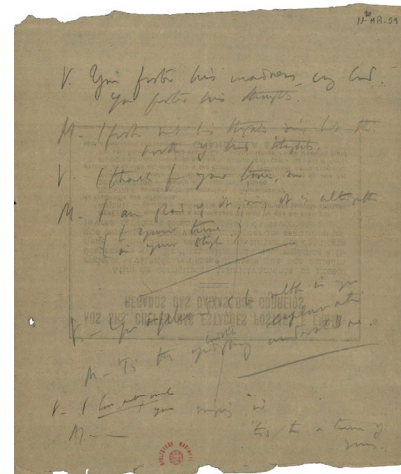
ATTRIB. Unattributed, but possibly contemporary with List 3, a document associated with the orthonym and likely made in early 1907.

DATE A quo April 1907, given the flyer used as paper: even though the Grandella company printed catalogs since 1898, this notice suggests a date after their renovation and reopening in April 1907.

PUBL. Unpublished.

NOTES

- 1 The long lines lie between prose and free-verse, with stanzas that are likely drafts of different passages.
- 2 thoughts[.]



3 [V-] tone, sir [↓ singing, sir] *variant on the bottom of the page, indicated by a long arrow.*

3 [M-] I am glad of it, sir; it is altogether (to your tune {↓ in your style}) [↓ ‘Tis to a tune of yours.] *the parentheses suggest hesitation about both initial variants; on the bottom of the page, following the final variant for V’s words, one finds the last variant for M’s, substituting the whole initial line for the indented line we edit.*

4 You [↑ *are] pleased

5 you[→r] [↑ lordship] may

6 I /*have not much/

7 *This line by “D,” seemingly in prose, is on the upper margin of the verso, above the printed ad.*

8 *Written under the printed ad, upside down, this part of the dialogue does not identify the speakers.*

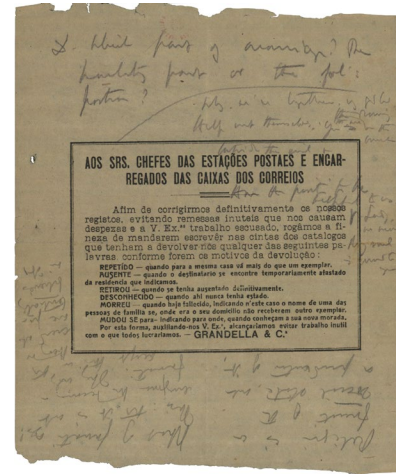
10 *Though clearly a transition from verse to prose, I count this long line as one for the sake of notes.*

8-10 *This passage on fanaticism is similar to what Antônio Mora would develop much later:*

“A hipótese de que uma religião forçosamente será dogmática e fanática sofre do erro de se supôr que toda a religião só pode existir num período de ignorância e de fanatismo. Porque o fanatismo é anterior (socialmente falando) á religião; a religião não dá a uma sociedade um fanatismo que lá não esteja” (LOPES, 1990: 283).

11 *As of this line, the manuscript starts slightly above the printed ad and runs over it.*

12 You <+> [↑<+> are] [↑ the †] on the bank



[11¹⁰ MA-1^r]

a quo May 1907?

Marino

A letter all insolence & bitterness
Against me who loved her.

As if I

Had been a torturer. Oh that I had known
Such things could be with such reality.

[BNP/E3, 11¹⁰ MA-1^r]

PAPER (210 × 97 mm) Fragment of “Search” paper with irregular margins written in black ink on the recto, with a word added in a finer black ink.

CORPUS Marino

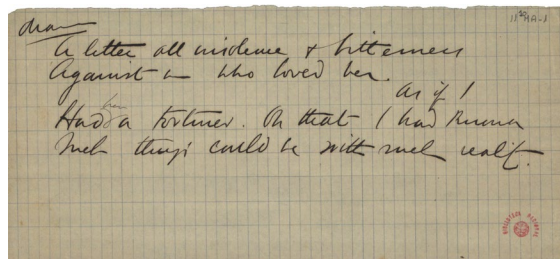
ATTRIB. Unattributed, but associated with Alexander Search due to the paper type.

DATE A quo May 1907?, as the same paper type was used to write and/or copy Search poems as of May 1907.

PUBL. Unpublished.

NOTES

1 *Though nearing 10 syllables, all lines of this draft are metrically different.*



2 *Despite the division, there is no change of speaker—but the break suggests a dramatic pause.*
 3 Had [↑ been] a

[11¹⁰ MA-50]*a quo* May 1907?

[*Marino?*] Horror and shame! Thy presence hath unleashed
 The □ hounds of conscience! I might have thought,
 Pondered most deeply on thy woes
 Yet had awakened no sentiment of pain!
 5 But now I see every □ shred
 Of my touched heart is with repentance air.
 Prithee away! Trouble me not! Away.

Vincenzo What moves you, my Lord?
 What moves?, horror, pain, despair
 10 Deny my *sight *your *presence which *doth *drive
 My *soul to madness.

M. I do but desire
 Yourself the happiness I have not had
 □

*Traitor & *knave

 He's one whose name □
 15 Spoken in the *raw breath, e'en though not with the same intentions
 With goodness, makes it foul.

 Bear him hence, and to the bitterest *fall
 Do my bidding. 'Tis no □ my child
 A summer cloud upon our happiness
 20 'Tis come, 'tis gone. We will not then feast.

M. I feel a horror creep into my bones
 Why I know not.

M. Ay, she was false; but now the bad *bygone
 The good remains.

25 M. Leave me,
 Leave me alone with mine unhappiness.
 Thou knowst not what I feel.

[BNP/E3, 11¹⁰ MA-50]

PAPER (211 × 269 mm) Fragment of "Search" paper with a horizontal medial fold and damaged upper and side margins, written in black ink on both sides.

CORPUS "Vincenzo" and "M" as personae.

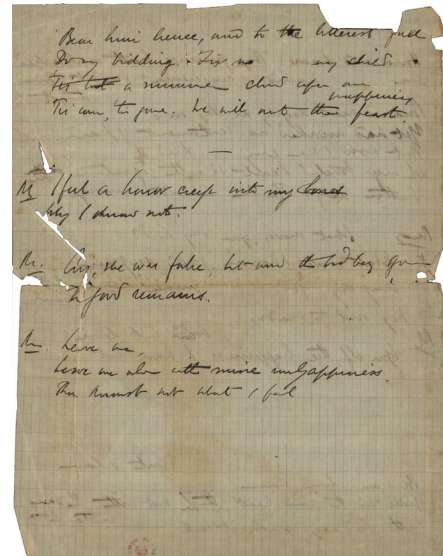
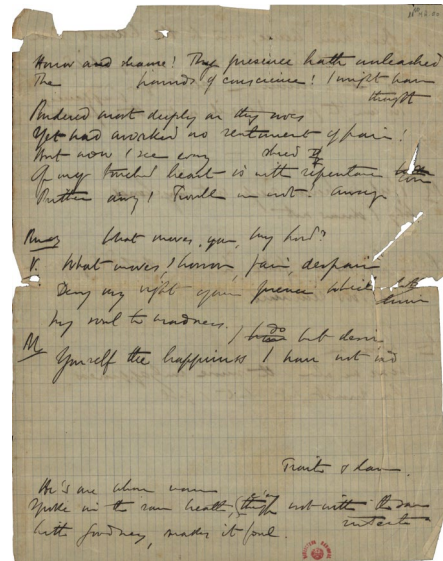
ATTRIB. Unattributed, but associated with Alexander Search due to the paper type.

DATE A quo May 1907?, as the same paper type was used to write and/or copy Search poems as of May 1907.

PUBL. Unpublished.

NOTES

- 1 As with the lines of the previous fragment, there is variance in metric length.
- 2 thought[,]
- 5 shred <of>
- 6 <look> [↓ air][.]
- 8 Line 8 was probably added after line 9, which would explain the fact that 8 starts with the note "Vincenzo" while 9 redundantly indicates "V."
- 10 The last word is mostly illegible due to paper damage.
- 11 [M.] I <have> [↑ do] but desire
- 15 breath, [↑ e'en] though
- 17 As of this line, the manuscript continues on the verso of the document.
- 19 <'Tis †> a summer
- 21 bones] unlike Pessoa's regular crossing out, a checkmark of sorts covers part of the word; since it may have been there beforehand, we edit the word as not necessarily canceled.
- 23 by gone] strangely as two words, if my transcription is correct; an archaizing spelling would hyphenate "by-gone."
- 21-27 The different stanzas are likely drafts destined to multiple passages (like on BNP/E3, 11¹⁰ MA-59).

[11¹⁰ MA-33^r]

a quo August 2, 1907

*Vincenzo

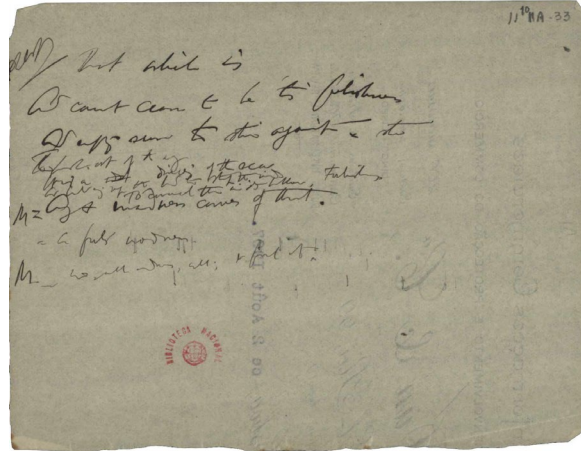
- That which is
 And cannot cease to be 'tis foolishness
 And empty sense to stir against & stir
 To *fade out of the *way
 5 It is a drinking of the seas
 And holding up the hand to stop the winds
 To *correct the *air its hollow,
 Foolishness,

M *Angst, madness comes of that.
 [V] A fool's madness.
 M *We *call madness, *all; *& *fool it;

□

[BNP/E3, 11¹⁰ MA-33]

PAPER (137 × 108 mm) Fragment of wove "R. G. Dun 200 succursaes" paper with a horizontal medial fold, written in back ink on the recto. Being the upper-right quarter of a paper with the letterhead "R. G. Dun & C^a", the verso displays distinguishing features in print, such as "200 succursaes," the address "DINGO—LISBOA," and the French date typed in black ink "ce 2 Août 1907." In spite of the numerous papers with the "R. G. Dun" letterhead in Pessoa's estate (a company Pessoa worked for in 1907-1908), this may be the only one with the "200 succursaes" indication—and, based on its measurements, we conjecture that 21^v or 27^v, with their printed lists of cities, could constitute the lower half of the same medium.



CORPUS *Vincenzo] on the upper left corner and "M" as persona

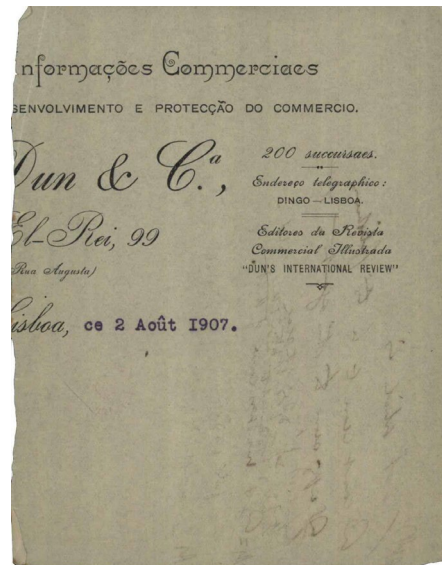
ATTRIB. Unattributed, but associated with both Alexander Search (active at the time this ms. was written) and with the orthonym (given "Marino" and "Vincenzo" appear listed in List 4, made at the time).

DATE A quo August 2nd, 1907, the date of a partially visible letter typed on the verso.

PUBL. Unpublished.

NOTES

- 1-2 The assertion developed in these lines resembles Parmenides's argument that "Being cannot become not-Being," which Pessoa discusses while citing Parmenides in several philosophical notes either dated or datable to 1906 (PESSOA, 1968).
- 3-5 The idea of pointlessness in "a drinking of the seas" evokes both the famous bet about drinking the seas in António José da Silva's comedy *Esopaida* and Pessoa's Poem V of Alberto Caieiro, in which the poet states "Pensar no sentido intimo das cousas | É accrescentado, como pensar na saúde | Ou levar um copo á agua das fontes" published in the poet's lifetime (PESSOA, 1925: 147).
- 5 It is an <*idle> drinking] with the deletion, we understand the article implicitly changed (an>a).
- 8 *Angst[,]



[11¹⁰ MA-21^r]

a quo August 2, 1907

[*Marino?*] Of many kinds & moods, but *scorn do confess
 Such as to *warrant hatred of the world,
 Up to this day & I hope not but thus
 I have not □ I believe
 5 *Men to men, no more; what's bad is bad
 And what is good is good. If we do good
 Though with no thought on it
 However little we do more against
 The evil of the world of which thou speakest
 10 Than by mere thinking on it. Men, Rodrigo,
 Are full of justice in the heart of hearts
 And have deep sentiments which to be wakened
 Resolves the clouds to tears. I've had from men
 Nothing but more or less brotherliness
 15 And human kindness. Myself towards thou
 Have been, as I have said, natural & true,
 Yet if—mark *me, Rodrigo, I one day
 Should fall into unhappiness & misery
 (Which God prevent—I hope it is not selfish
 20 To say “which God *prevent”) if I so fall
 Into wretchedness, I promise thee I shall not
 Even then think the world all bad all ill
 And all men fools or knaves. I shall keep,
 I know't as I know thee, perchance a sadness,
 25 A pain, perchance,—'tis more—hatred, rage,
 No bitterness, no cholera, no despair
 To make one curse or rave against mankind—
 Nothing shall make better the world or men—
 I'm sorry that the better are not better
 30 And glad that are not worse.

D. Rodrigo,

I *hid *thee from all on the *manor, *I
 Hope 'tis so then □
 I will open the *lodge with my treasure.

[*Rodrigo?*] Thy treasure?

35 [*M?*] Oh, I crave thy pardon, I used a common word
 With me, *was *Leonora, my wife.

[*R?*] Oh, I understand thee—Fare thee well
 (*exit Marino*)

[BNP/E3, 11¹⁰ MA-21^r]

PAPER (137 × 213 mm) Fragment of wove paper with a horizontal medial fold, written in back ink on the recto. It has a watermark featuring "Linen Paper" and a partially visible emblem, as well as a printed list with dozens of cities and countries on the verso. Given the size and the printed list, this may be the lower half of a paper with the "R. G. Dun & C^a" letterhead (BNP/E3, 11¹⁰ MA-33^v could be the upper-right quarter, with the date "2 Août 1907"). The same watermark appears in BNP/E3, 66A-2, with half of the size (quarter page), displaying poems in Portuguese extraneous to Marino.

CORPUS "Marino" and "Rodrigo" mentioned.

ATTRIB. Unattributed, but associated with both Alexander Search and the orthonym (like BNP/E3, 11¹⁰ MA-33).

DATE A quo August 2nd, 1907 (like BNP/E3, 11¹⁰ MA-33).

PUBL. Unpublished.

NOTES

1 Of <*many> [↑ many] kinds & moods, but *scorn [↑ do] confess] the document seems to begin in the middle of a speech attributable to Marino, and the supposed initial portion is still to be located.

4 not <†> □ I believe

7 w[ith]

8 <more> [↑ more]

10 <*mere> [↑ mere] thinking *on it. <†>
12 sentiments [↑ which] to be
<<a>wakened> [↑ wakened]

15 human <kind> kindness

24 <you> [↑ thee]

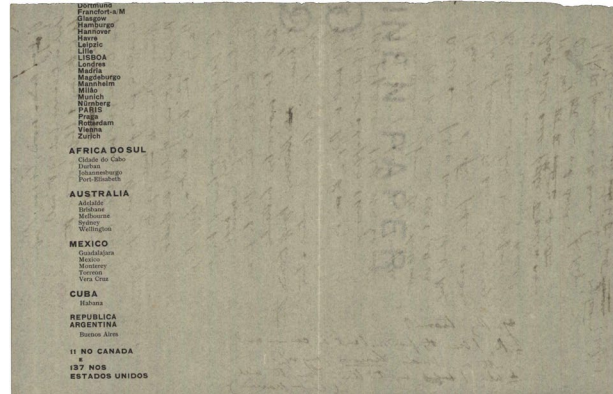
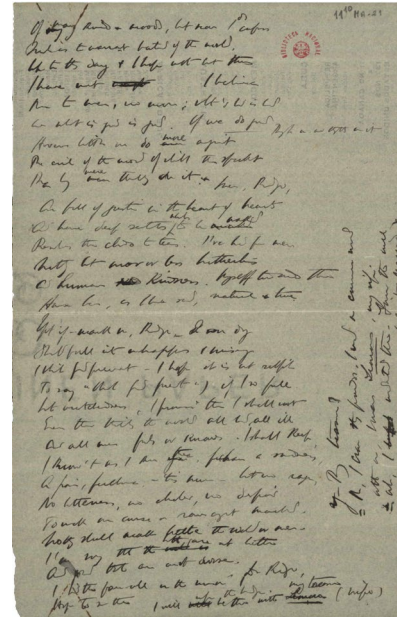
29 the <*world *or> [↑ better are] not
better

32 As of this line, the ms. leaves unclear what
is an incomplete line and what is a line-
break indicating a change of speaker.

33 will <*better> be thus [↑ open the *lodge] with <*/Leonora/> [↑ my treasure.] [→(wife)] the
word in parentheses seems to be a note and not a variant.

34 <Y>—My

37 I <†> understand



[11¹⁰ MA-27^r]

a quo August 2, 1907

Scene II Act I

Rodrigo (alone)

A plague upon those men! To this¹ have I spent my life in readings on the world: to be contradicted in argument by one who sells jewelry. For he²

contradicted me, though I *scorn like to³ confess it to myself. I would I knew where small arguments come from. I have heard fools speak in my time & some spoke⁴ prodigious sense, wise men & some spoke great nonsense⁵—but never a fool so acute. I am displeased at myself. Where are the arguments I have always when I argue with *none? I must sew up at bottom⁶ the *faults of my understanding that they drop not out as I walk⁷—This is sad—I would I had convinced him—Now, a sure plague upon *men—Why did I wish to convince him? To what end? Pooh! all are false. Yet I'm sadly afraid that I am not also a fool. This... ..

Scene III

“*Then, a good day,⁸ signor Rodrigo.”

[BNP/E3, 11¹⁰ MA-27^r]

PAPER (137 × 213 mm) Medium identical to BNP/E3, 11¹⁰ MA-21^r, with the same printed list on the verso (thus we only facsimile the recto). Perhaps the argument to which Rodrigo refers (as having lost) is the speech attributable to the persona of Marino in the previous passage.

CORPUS Scene II Act I | Rodrigo (alone)

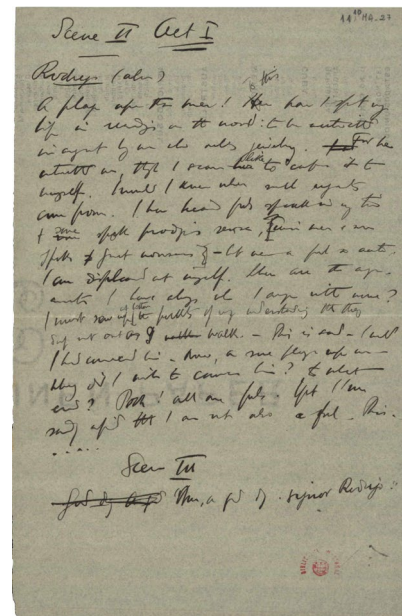
ATTRIB. Unattributed, but associated with both Alexander Search and the orthonym (like the previous document and BNP/E3, 11¹⁰ MA-33).

DATE A quo August 2nd, 1907 (like BNP/E3, 11¹⁰ MA-33).

PUBL. Unpublished.

NOTES

- 1 <Her> [↑ To this] notice this passage is in prose.
- 2 <I +> [↑ For] he
- 3 <*her> [↑ like] to
- 4 <*some> [↑ some] sp<*o>/o\ke
- 5 <[> wise men & some spoke <+> great nonsense<]>
- 6 up [↑ at bottom]
- 7 I <walk> walk
- 8 <Good day> <A good> “*Then, a good day,

[11¹⁰ MA-24^r]

a quo August 2, 1907

[Marino?] Thou takest my *way?

=R= Tolerably well.

[BNP/E3, 11¹⁰ MA-24^r]

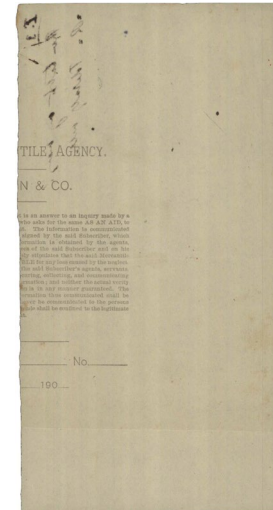
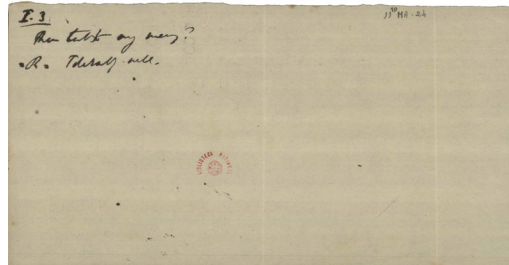
PAPER (200 × 104 mm) Fragment (right half) of a “Mercantile Agency | R.G. Dun & Co.” form, with the letterhead partially visible and two horizontal folds, written in black ink on the recto. The printed verso includes the date template “190_” with a blank for the year. Pessoa briefly worked for “R. G. Dun” in 1907-1908 (see description of BNP/E3, 11¹⁰ MA-33).

CORPUS I. 3] and "R" (Rodrigo?) as persona.

ATTRIB. Unattributed, but associated with both Alexander Search and the orthonym (like BNP/E3, 11¹⁰ MA-33).

DATE A quo August 2nd, 1907 (like BNP/E3, 11¹⁰ MA-33).

PUBL. Unpublished.



[49D²-64^v & 49B¹-78]

a quo December 29, 1907 (1908?)

VINCENZO

(Fragments).

Though he was young, yet health and strength had gone
 And all the happiness he built thereon,
 And there only, like winds was past,
 Or like a mote by our slow sight not placed
 5 But lost in all the spaciousness of day.
 His youth had all his youthfulness disgraced
 And all his joy like winds had passed away.

'Twas a great heart

And a □ youthfulness of will,
 10 Headstrong for pleasure and for beauty wild
 Believing not, ignoring he did ill.
 Honour and pride

All honour □ and kind
 □ and righteousness

15 A ruined soul irreparably blind.

"I fear not danger. Be it on the wave
 That horror and that pain are to be met,

Be it the combat that portends a grave,
 Before the sky and to the winds that blow,
 20 My soul before all things is firm and brave.
 Alternately a rebel and one who
 □

The Abbot smiling sadly shook his head,
 And □ at last □ uplifting it he said
 With a weak softness to the □ youth
 25 “I know not □

I cannot tell where thou may’st yield thy life
 In the good cause of weakness or of truth.
 But in that vale below there—thou dost see?”
 “I see.”
 30 □ there is, there lives
 One stricken by disease □

I shall not dissemble—
 I mean a leper.” “Dost thou see me tremble?”
 “Oh, ’tis a man who once was rich and great
 35 (Such tales of pain ah surely hast thou heard)
 Who, though he lost no money

Yet was he stricken by the hand of Fate.
 He was deserted. Neither friends nor wife
 Could share the horror of that □ life
 40 And so they left him.” “The stake □
 Were too mild and kindly for them.

“’Tis a loathsome ill
 And one to strike with sorrow but with fear...
 Thou markest me?” “I flinch not yet I hear.”

By his noble act—
 45 Oh pain! oh fear!—Vincenzo did contract
 The same disease. It is a horrid thing,
 Past all inexperient imagining.
 It shuts out man from his own fellow-men.
 50 ‘Tis of those horrors, of those ills the worst
 Which on the earth has traced with dreadful ken
 The damned finger of a God most curst.

Diseases, woes, irreparable as the past,
 Which make the nature of humanity,
 55 Is there a day which shall be called your last?
 Have you no end, as have things that are bright?
 Oh plagues that load our spirit and it waste
 (Ev'n as the day do you not have a night?)

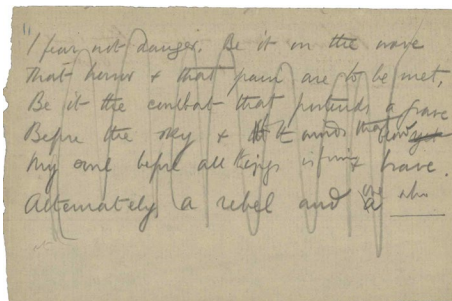
(Nay, as our spirit doth augment its measure
 60 Of human things, human things become less,
 And all that lives transcends birth and the grave.
 We live and think, to find that all our treasure
 Is a □ limit that makes our distress
 And that each man is evermore a slave.)
 65 The more our heart is keen and □ to know
 The worth of suffering, the greater woe
 Comes upon it, as if its deeper sense
 Of pain were but Nature's long-thought pretence
 To make us suffer □ so).

70 □ there was a certain pleasure
 In being despised, the □ external measure
 Of his most noble deed's unselfish worth.
 A newer pride of love and sacrifice,

In his strong heart □ had birth.

[BNP/E3, 49D²-64^v] A

PAPER (174 × 114 mm) Fragment of laid off-white unruled paper, with three irregular margins, written and crossed out in gray pencil on the verso, constituting the first witness to lines 16 to 21 of this fragment. On the recto, there are two other fragments written in black ink: the first one is unpublished (see APPENDIX 1); the second, crossed-out in gray pencil, is a witness of lines 32 and 33.



CORPUS First witness of the stanza comprising lines 16 to 21, which is attributed to Vincenzo in 49B¹-78^r (X).

ATTRIB. Unattributed, but attributable to the orthonym given its likely contemporaneity with List 5.

DATE A quo Dec. 29, 1907 (1908?). The paper type is similar to 60+ documents connected to Pessoa's Fausto datable to 1908–1909 (cf. PESSOA, 2018: 394–95); this window of time is reinforced by the fact that "Vincenzo" (the title in witness X) appears for the first time as a project (independent from "Marino") in a list made a quo Dec. 29, 1907 (see List 5).

PUBL. PESSOA, 1997: 201 & 466.

[BNP/E3, 49B¹-78] X

PAPER (208 × 263 mm) Fragment of typewriter paper typed in purple ink on both sides (probably a chemical copy) with interventions in gray pencil; atop the verso one reads the indication "2."

CORPUS VINCENZO. I (Fragments).

ATTRIB. Unattributed, but attributable to the orthonym given its likely contemporaneity with List 5.

DATE Same dating argument as witness A but posterior to it.

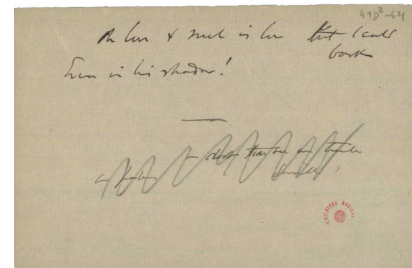
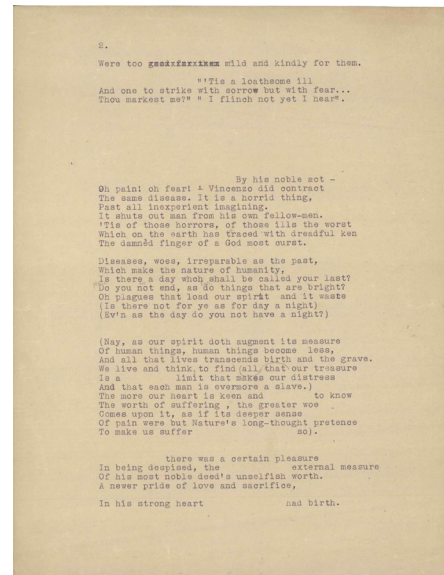
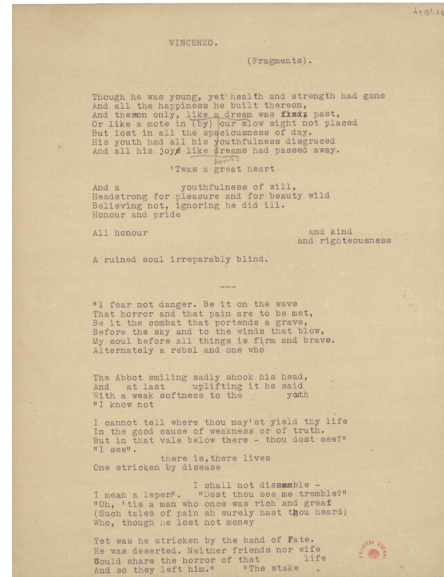
PUBL. PESSOA, 1997: 201-03 & 466-67.

NOTES

- 3 X like a dream[↓winds] was <fled,> past,
4 X mote in (by)
7 X joy<s> like dreams[↓winds] had passed away.
19 A Before the sky & <to>/<the>\ [↑to] the winds that blow <yet> X Before the sky and to the winds that blow,
21 A Alternately a rebel and <a> [↑ one who]
X Alternately a rebel and one who] *the missing end-quotation mark (opened on line 16) would likely appear in a line left blank.*
32 A *Or *powerless □ dissemble? X I shall not dissemble] in A, this line comes under the next, as first noted Dionísio (in PESSOA, 1997: 466); this indented line does not form a decasyllable with the previous fragmentary one, probably corresponding to a different stanza; note also the end-quotes on the next line (though the poet doesn't indicate where they begin, there's a change in voice).
33 A □ –dost thou see me tremble X I mean a leper". "Dost thou see me tremble?"
37 X <f>/F\ ate
41 X Were too <good for them> mild and kindly for them.
56 X Do[↑Have] you not[↑no] end, as do[↑have] things
58 X (Is there not for ye as for day a night)[↓(Ev'n as the day do you not have a night?)]
62 X [all]↔[that]
69 X *the parenthesis closes but we can't know where it would have opened.*

APPENDIX 1 (unpublished):

Oh love & such is love that I could bask
Even in his shadow!



III. OUTLINE

[11¹⁰ MA-10^r]

1906?

- I. Up to flight of wife
- II. Up to death of daughter
- III. Up to esloin¹ from home.
- IV. Up to delirium of Marino²
- V. *Conversation with³ Vincenzo. Learns daughter note pure,⁴ very ill spoken of. *The great delirium.* End.

[BNP/E3, 11¹⁰ MA-10^r]

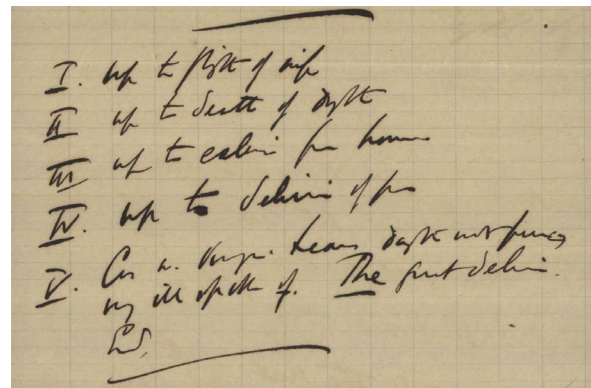
PAPER | ATTRIB. | DATE See notes to BNP/E3, 11¹⁰ MA-10, described among the fragments from 1906.

CORPUS "M[arin]o" mentioned.

PUBL. Unpublished.

NOTES

- 1 Archaic verb the Webster 1913 Dictionary defines as "to remove; to banish; to withdraw; to avoid; to eloin."
- 2 M[arin]o
- 3 *Con[versation] w[ith]
- 4 pure<->/,\



IV. LISTS

A. Chronology of Lists mentioning "Marino," "Vincenzo," "Early Fragments" (including fragments of "Marino") and "Fragments of a Tragedy" (assumed to be "Marino").

List 1.

[1903]

*David Merrick**Books to Come.*

- "Sub Umbrâ(?)"¹ (Book of Poems). Must be ready on May 31st, 1904.
To Consist wholly of short, pretty poems.
- "Martin Kéravas" (A Novel). Must be ready any time before² June 30th, 1905.
To plead for peace. Length, about from 120,000 to 150,000 words.
- "Simple Tales" (Stories). Must be ready on July 31st, 1904.
Short and pathetic. From 5000 to 7000 words each. Number about 20 or more.
- "Longer Tales" (Stories). Must be ready by December 31st, 1904.
4 or 5 tales each 30000 words long.
1. "The Atheist", 2. "The Philanthropist", etc.
- "Seared Leaves(?)" (Book of Plays). Must be ready by □
Plays: 1. "Marino, the Epicure"; 2. "The Savages"; 3. "Doctor □"; 4. "Ignez de Castro"; 5. "□"

List 2.

[c. 1906-1907]

- "Da Necessidade e do Methodo da Revolução."
- "The Voyage." — Poem
- "Dictionary of the English Language."
- "Prometheus Rebound." — Dramatic poem.
- "Marino" — A Tragedy.
- "Principles of Ontology."
- The World as Power."
- "The Death of God." = Book of poems.
- "Miscellaneous Poems." = Another book.

"On Sensation."
 "The Realist."
 "The Case of the Science Master."
 "The Narrative of a Stranger."
 "Edgar Allan Poe."
 "The Successors of Poe."¹
 "Genera in Literature."
 "On Art and Morality."
 "Rational Graphology."
 "The Voice of the Unknown."
 "Jacob Dermot."
 "The Circle of Life."
 "The Black Spider."
 "Espronceda — The Student of Salamanca." — Translation.
 "Mandinke."
 "Percy Bysshe Shelley."
 "On the Nose."
 "Essay on Free-Will."
 "Creation ex nihilo."
 "Essay on Impulse."
 "On the Infinite."

List 3.

[early 1907?]

Juvenile Poems:

Fragment of the "Atheist."
 "Death of the Titan."
 Sonnet on Expression.
 Fragments from "Marino."
 Translation of Gray's Elegy's
 Sonnet of a Sceptic
 On Death (Sonnet)
 Fragment of "Woman in Black."
 Mote e Glosa. "Teus olhos."
 "Virgin Maria".
 "Here and There."
 "Men of To-Day."

List 4.

[between Aug. 26 & Sep. 20, 1907]

Love's Testament	() s. ¹	
Araminta to Strephon ²	() s	
Satire on Natal	()	
Early Frag. "Marino" ³	() ⁴ =	
Ode to the Sea	()	
Heart's Field	() _____	
Woman in Black	() d. ✓	
Epigram –Jones	(03) d. ✓	
Epigram –Thief	(04) d. ✓	
Epigram –Girl	() d. ✓	
Vincenzo	()	
A Tale of Love	()	
The Voyage	()	
Prometheus Rebound ⁵ "Marino"		
To a Critic	(08) d. ✓	_____
Charades – –	() = Otherwhere –	
I'll never forget thee	– E – (28) =	_____
Fragments of a Satire	() =	
Frag. Spring ⁶ Piece	() =	
The Prison (Egotism)	() d ✓	
Who dreams most ?	(12) d ✓	_____ 19/6/07.
Night on the City ⁷	d ✓	
Mania of Doubt	() d ✓	_____ 19/6/07.
Epitaph (self)	(54) d ✓	_____
Oh to be a Child	() d ✓	_____ 29-5-07.
Nymph-Sleep ⁸	() d ✓	_____ 19-6-07.
Laughter (Grave)	() d ✓	_____
Eyes (Shadows of dead)	(07) d ✓	_____

List 5.

[a quo Dec. 29, 1907]

LONGER POEMS.

The Voyage.
Vincenzo.
A Tale of Love.

List 6.

[a quo Dec. 29, 1907]

JUVENILIA.

The Old Castle. 1904-1905.¹
 The Palace of Thought.
 Gahu.
 Ode to the Poor.
 Ode to the Storm.
 Ode to Music.
 Ode to the Sea.
 Field of the Heart.
 The Atheist. Frag.
 Fragments of a Tragedy.
 Fragments of an Elegy. Jan-August 1904.
 Death of Titan. Sonnet. Abril 1904.²
 Long ere now Phoebus. Abril 1904.
 The Curate. Frag.
 How great a thing is thought! Sonnet.
 Poem on Hillier, &c.³
 Hell (shall we who sought).
 Satire on Natal.

List 7.

[1907?]

Poems written in childhood, or
 in boyhood—that is up to my
 sixteenth year—June 1904

1. Como te amo; não sei... (Soneto).
2. Avé-Maria. (7th April 1902).
3. Glosa. (Teus olhos, contas escuras).
4. Fragment of the "Atheist."
5. Death of the Titan.
6. Sonnet on Expression.
7. Fragments from Marino.
8. Translation of Gray's Elegy to Portuguese.
9. Sonnet of a Sceptic. (April 1904).
10. On Death (Sonnet).
11. Here and There.

12. Men of To-Day.

Poem on Hillier—Haggar case:¹ written 7th July 1904. Published in “Natal Mercury”² of Saturday, the 9th.

Charadas in “Pimpão.”

“O navio vai partir” *Sonnet*

Soneto aos annos do Miguel.

List 8.

[c. Jan., 1908?]

*Notes regarding the publication of poems.*¹

- One volume {
1. The first book of poems to be published is the translation of Espronceda.²
 2. After this an original book of poems;³ this is to be formed of the poems in parts 2 and 3 of “Delirium” (as called on the sheets), namely those called “Meanings”⁴ and “Delirium” proper.
 3. Then a book composed of the poems in the first part of “Delirium” (sheets) and called there “Oddities.”
 4. After this a book made up of the poems in the 5th. part of “Delirium” (sheets)—“Agony.”⁵
 5. Subsequently a book composed of the poems in part 4 of “Delirium” (sheets).
 6. After this a book of Songs, more lyrical, from the sheet-cover called “Lyrical Poems.”
 7. About this time a book of poems called “Nonsense”; see cover so named.
 8. After all these,⁶ the “Death of God.”
 9. After “Death of God” a book containing earlier poems, “Old Castle,” etc., etc.
 10. Then a book containing other longer poems, such as “Vincenzo,” “Voyage,” etc.
 11. Another volume: “Sonnets in Many Moods.” (When to publish?)⁷

Other Notes.

- Names of books: } Only one—“Delirium.”
2. “Delirium.”⁸
 3. “Oddities.”⁹
 4. “Agony.”
 5. “Dreams.”
 6. “Better.”
 7. “Nonsense.” =

8. "Death of God." =
9. "The Old Castle and Other Poems."
10. Sonnets in Many Moods.

- (4.) Contains "Winter Day" and "Woman in Black."¹⁰
 (9) Contains "Gahu."
 (11) In chronological order; no sonnets in any other order.

List 9.

[a quo Oct. 26, 1908]

Poems by Alexander Search:—

Fragments of *The Old Castle*.
 Fragments of *The Palace of Thought*.
 Elegy (on the Death of a Child).
 The Voyage.
 A Tale of Love.
 Early Odes (Sea, Storm, Music).
 Early Fragments.
 A Winter Day.
 The Woman in Black.

List 10.

[c. 1909]

English Works

—A—

"Delirium."
 "Agony."
 "Nonsense."
 "Sunlight and Moonlight."
 "Loveless Lyrics."
 "The Death of God."
 "Altiora."¹
 "Sonnets in many Moods."
 "Prometheus Rebound."
 "The Duke of Parma."
 "Marino."
 "The Land of Folly."

List 11.

[c. 1913]

Poesia.*Portuguez*

Livros:	Gladio.	(1)
	Agua Estagnada.	(2)
	Trilogia dos Gigantes.	(3)—a, b, c.
	Fausto.	(4)
	Inez de Castro — Tragedia.	(5)

Inglez

	Ascension, and other poems.	(6)
	The Voyage, and other poems.	(7)
	The Poems of Frederick Wyatt.	(8)
	The Duke of Parma — A Tragedy.	(9)
	Marino — A Tragedy.	(10)
	Prometheus Rebound.	(11)

List 12.

[1913?]

“The Duke of Parma” — A Tragedy
 “Marino” — A Tragedy

List 13.

[Jan. 12, 1914]

*Obras, consoante ditas em 12-1-1914.*¹

Em Portuguez:

1. As Sete Salas do Palacio Abandonado.²
2. Gladio.
3. Auréola.
4. Inez de Castro.
5. Fausto
6. Trilogia dos Gigantes
7. D. Sebastião (poema symphonico).³
8. Livro do Desassocego.
9. Theatro d’Extase.
10. Chronicas imprevistas.
11. Contos metaphysicos. (3 volumes)⁴
12. Na pharmacia⁵ do Evaristo.

13. Quaresma, Decifrador.
14. Trez historias.
15. Satyras.
16. Criticas.
17. Marcos Alves.
18. Tratado de Sociologia.
19. Tratado⁶ de Esthetica
20. O Individualismo⁷ Integral
21. A Moral da Força.
22. Estudos Sociologicos.
23. O Mytho de William⁸ Shakespeare.

Francez:

1. Faute de Mieux (vers)

Inglez

1. The Five Gates of the City.
2. The Voyage⁹ & other Poems.
3. The Duke of Parma.
4. Prometheus Rebound.
5. Marino.
6. The Isle of Fools.
7. Satires.
8. Pamphlets.

B. Critical Apparatus of Lists

List 1 [BNP/E3, 153-8^v]

PAPER (152 × 204 mm) Page in notebook BNP/E3, 153 of laid bluish faintly-ruled paper, with a vertical medial crease, written in black ink; on the upper left corner figures the number “8.”

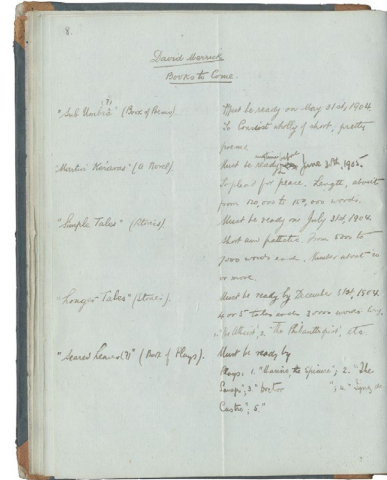
ATTRIB. David Merrick

DATE Certainly before 31 May 1904, the first deadline in the list. As Pizarro notes (in PESSOA, 2009: 105–06), some neighboring pages of the notebook (BNP/E3, 153-13 to 14) are either dated or datable to 1903; coming before those, p. 8 would likely also date from the same year.

PUBL. PESSOA, 2009: 111; LOPES, 1990: 173.

NOTES

- 1 “Sub Umbrã” [↑ (?)]
- 2 <on> [↑ any time before]



List 2 [BNP/E3, 48B-129]

PAPER (139 × 210 mm) Fragment of wove off-white unruled paper, with irregular upper and lower margins, visible stains and a few torn parts on the upper right side (looking at the recto), and a faint string of typed “*XXX...” perpendicularly to the text, written in black ink on both sides.

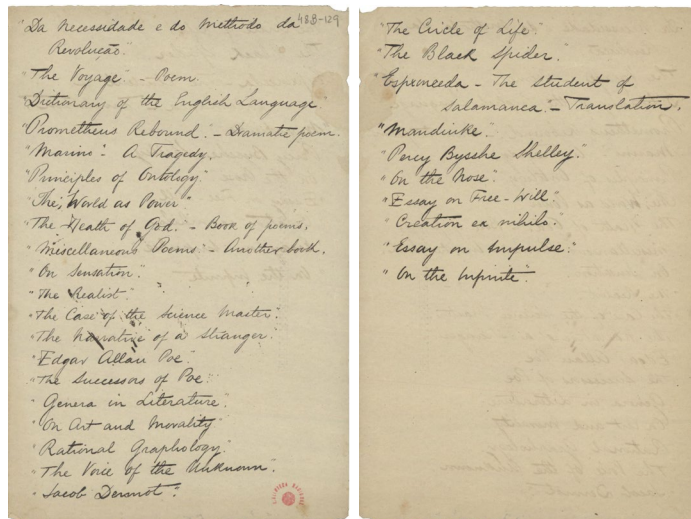
ATTRIB. Orthonym, implicitly, given the varied nature of the listed projects, including poems, drama, essays, and a dictionary. One should note that “The Voyage” would be attributed to Alexander Search at the end of 1908 (in BNP/E3, 144V-25^r; cf. PESSOA, 1997: 147); also, “The Death of God” was stamped with the seal of Charles Robert Anon a quo April 3, 1906 (in BNP/E3, 48C-9^r, cf. PITTELLA, 2016: 53), only later (towards the end of 1907) to be included in a plan of publications connected to Search (BNP/E3, 78B-63^r, cf. PESSOA, 1997: 223–34).

DATE Circa 1906–1907, as proposed by both Pizarro (in PESSOA, 2006) and BARBOSA (2016). I add that the evidence of typewriting suggests a quo 1906 (when Pessoa had access to typewriters at the R. G. Dun office in Lisbon) and that the absence of attributions to fictional authors points (though not unequivocally) to early 1906, before “Death of God” would be associated with Anon.

PUBL. BARBOSA, 2016: 392–93; PESSOA, 2006: 173–74.

NOTES

- 1 Item not transcribed in the publications listed above.



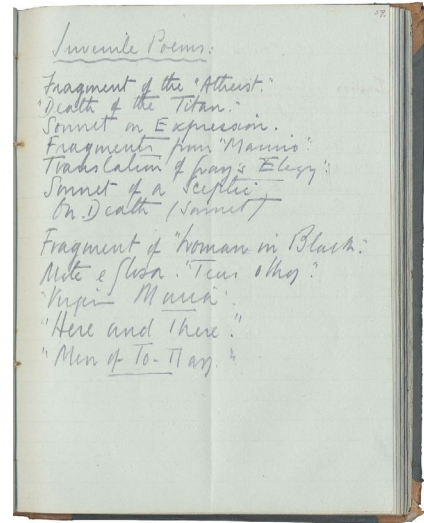
List 3 [BNP/E3, 153-34^r]

PAPER (152 × 204 mm) Page in notebook BNP/E3, 153 of laid bluish faintly-ruled paper, with a vertical medial crease, written in thick gray ink; on the upper right corner figures the number "59."

ATTRIB. Orthonym, implicitly, given the autobiographical reference to "Juvenile Poems."

DATE Early 1907? Considering the starkly different handwriting (more mature than in 8^v), plus an ink used in later interventions on the notebook (cf. BNP/E3, 57^v & 59^v-61^r), this must be an outlier page written after most of the notebook. As Pizarro notes (in PESSOA, 2009: 105–106), even though the notebook was initially used in 1903–1904, the poet returned to it in later years, creating lists of dated poems after June 1907 and writing a few lines dated "7 March 1909" on the last page. Since the list notes "Fragments from Marino" (and not "Marino—A Tragedy" as elsewhere), I would suggest as date early 1907, i.e.: after Pessoa started considering as fragmentary what was once intended to be a complete play; but before Pessoa started copying "Early Fragments" (some from this very notebook) and attributing them to Alexander Search, which would happen circa May 1907. The indication "Juvenile Poems" is also telling, implicitly ascribing such early poems to the orthonym (and neither to Merrick nor Anon, whose signatures feature in the notebook) and further suggesting a later date in which the poet returns to an already-old notebook to list (on a page initially left blank) some noteworthy juvenile works.

PUBL. PESSOA, 2009: 129–30.

**List 4. [BNP/E3, 48B-97^r]**

PAPER (227 × 172 mm) Fragment of laid off-white unruled paper, with a vertical medial crease and two irregular margins, typed in black ink on the recto, also bearing handwritten interventions in gray pencil and black ink. The paper type is similar to 60+ documents connected to Pessoa's Fausto, datable to 1908 and 1909 (cf. PESSOA, 2018: 394–95).

ATTRIB. Orthonym, implicitly—as notes Dionísio (in PESSOA, 1997: 300), considering the range of works in the larger list (BNP/E3, 48B-94^r to 102^r).

DATE Between Aug. 26 and Sep. 20, 1907. Considering the larger 9-page list including the document in question, Dionísio noted that the most recent poem is dated Aug. 26, 1908—which gives us the

quo boundary. Among the poems listed but only dated elsewhere, "Cell" is dated Sep. 19, 1907 (in BNP/E3, 49C¹-38^r), providing the ad quem limit, together with one of the earliest poems in the next list studied by Dionísio—"As a soft gleam of the moon," from Sep. 20, 1907 (cf. PESSOA, 1997: 300).

PUBL. PESSOA, 1997: 296 & 523.

NOTES

- 1 The letter codes ("s" and "d"), the checkmarks and equal signs, as well as the indication "=Otherwhere—" were added in gray pencil.

Love's Testament	()	
Arasinto to Strophon	()	
Satire on Natal	()	
Early Frag. "Marino"	()	
Ode to the Sea	()	
Heart's Field	()	
Woman in Black	()	
Epigram - Jones	(03)	
Epigram - Thief	(04)	
Epigram - Girl	()	
Vincenzo	()	
A Tale of Love	()	
The Voyage	()	
Prometheus Rebound	()	
"Marino"		
To a Critic	(08)	
Charades - -	()	Otherwhere -
I'll never forget thee	-E- (88)	
Fragments of a Satire	()	
Frag. of Spring Piece	()	
The Prison (Egotism)	()	
Who dreams most?	(12)	
Right on the City.	()	
Mania of Doubt	()	
Estab (self)	(s+)	
Oh to be a Child	()	
Nymph-Sleep	()	
Laughter (Grave)	()	
Eyes (Shadows of dead)	(07)	

- 2 Another list edited by Dionísio (in PESSOA, 1997: 251) includes the title “Araminta and Strephon. Not a Pastoral”—datable to late 1907 or early 1908, thus posterior to List 4. Not only Pessoa changes “to Strephon” to “and Strephon,” but adds the note “Not a Pastoral,” suggesting intertextuality with (and opposition to) Richard Lovelace’s 1649 poem “Aramantha: A Pastoral” (sic); Strephon, synonymous with the rustic male lover in pastoral poetry since Philip Sidney’s 1580 “Arcadia” (which opens with Strephon lamenting his lost Urania), was reclaimed by many, including Byron, whose poem “To the Sighing Strephon” appears in a volume that heavily influenced the early English works of the Portuguese poet and is still extant in Pessoa’s private library.
- 3 Frag[ment] abbreviation expanded in Portuguese as “Fragmento” in PESSOA, 1997: 296 (likely a transcription typo).
- 4 Note the parentheses typed by Pessoa leave a larger blank space in this item (as well as in “Woman in Black,” “Vincenzo,” “A Tale of Love,” and “The Voyage”), likely because those pieces would have more than 99 lines, requiring a third digit.
- 5 Two items in the list don’t even have the blank parentheses left for an eventual line count, as “Prometheus Rebound” and “Marino” were not just poems, but rather evolving dramas already comprising several dozen fragments with uncountable lines.
- 6 <Spring> Spring
- 7 Night on the <c>/C\ity.] also without parentheses left blank to calculate its length, this poem could be related (perhaps as an intended project) to “Sunrise on Lisbon,” a 5-page long English poem dated July 23, 1908, likely written between six and 12 months after the list in question (cf. PIZARRO & BARRETO, 2014: 120–24).
- 8 Ny[↑m]ph-Sleep

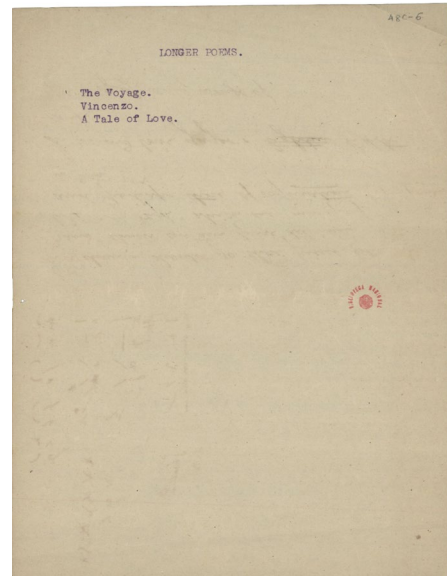
List 5. [BNP/E3, 48C-6r]

PAPER (172 × 224 mm) Fragment of wove off-white unruled typewriter paper, with a horizontal medial crease, typed in purple ink on the recto and written in black ink on the verso. Only the typed recto immediately concerns Marino, as the handwritten verso includes shorthand exercises (on the lower half) and notes regarding “Delirium” and “D[eath] of G[od]” (on the upper half)—two projects detailed in other pages of the same list of English works; Dionísio mentions both sets of notes (in PESSOA, 1997: 493) but does not transcribe them; see the detail of Pessoa’s shorthand and the transcription of the other notes further below.

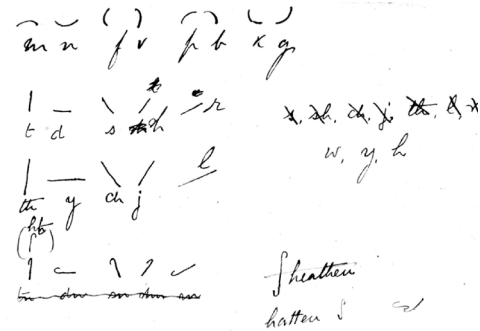
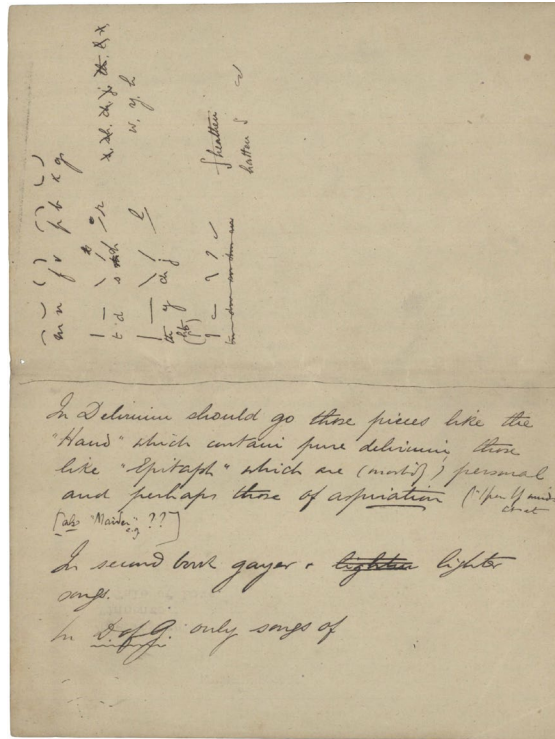
ATTRIB. Orthonym, implicitly. As Dionísio notes (in PESSOA, 1997: 258), this piece is part of a series of 10 documents in which Pessoa organizes his English works under umbrella labels, including the titles “Nonsense” and “Delirium” (elsewhere attributed to Alexander Search) as well as the general categories “Songs and Sonnets,” “Longer Poems” and “Juvenilia,” implicitly ascribed to the orthonym. The relevance for Marino comes from the inclusion of “Vincenzo” amid the “longer poems,” suggesting a time when Pessoa was no longer trying to make a complete play out of the fragments of Marino, turning what was formerly a monologue of the dramatis persona Vincenzo into an independent piece.

DATE A quo December 29, 1907, based on the genetic date of the most recent poem mentioned in the larger list of English works that includes BNP/E3, 48C-6r (cf. PESSOA, 1997: 258); Dionísio further suggests Jan 2, 1908 as ad quem boundary (in PESSOA, 1997: 258), based on a poem with that date appearing in a later list.

PUBL. PESSOA, 1997: 249 (only recto).



[BNP/E3, 48C-6^v] Facsimile of verso, detail of shorthand, and transcription of other notes referring Search's poems "In the Street" and "The Maiden" (cf. PESSOA, 1997: 111–15 & 87–88); note Pessoa's brackets are transcribed as parentheses in order to avoid confusion with editorial expansions:



In Delirium should go those pieces like the "Hand" which contain pure delirium, those like "Epitaph" which are (morbidly) personal and perhaps those of aspiration ("I pass b[e]l[fore] wind[ow]s lit et[c] (also "Maiden" e.g. ??)

In second book gayer & lighter lighter songs.

In D[eath] of G[od] only songs of □

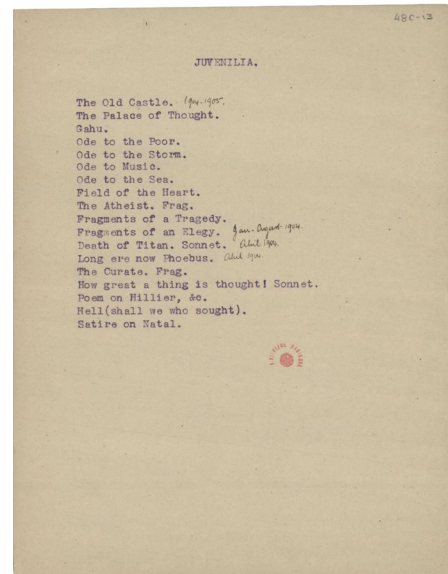
List 6. [BNP/E3, 48C-13^r]

PAPER (172 × 224 mm) Fragment of wove off-white unruled typewriter paper, typed in purple ink with dates handwritten in black ink on the recto.

ATTRIB. Orthonym, implicitly (see note to BNP/E3, 48C-6^r, part of the same larger list of English works). However, multiple items of this list had previously been attributed to Charles Robert Anon (in 1906, cf. PITTELLA, 2016: 53) and would be later attributed to Alexander Search (in 1908-1909, cf. PESSOA, 1997: 147); the "Poem on Hillier" was published in the Natal Mercury on July 9, 1904, with Anon credited as its author (cf. BNP/E3, 34-22^a).

DATE A quo December 29, 1907, analogously to document 48C-6^r (cf. PESSOA, 1997: 258). Though not explicitly cited, one infers that the "Tragedy" in the list is Marino; the absence of the initial specific title suggests temporal distance from the play's genesis, which is consistent with the proposed dating. If we accept the "Tragedy" on this list to be Marino, then four times Pessoa would have deemed its fragments as "juvenile": here on BNP/E3, 48C-13 as "Juvenilia"; in 153-34^r as "Juvenile Poems"; in 48B-119 as "Poems written in childhood, or in boyhood" and in 77-4 to 18 as "Early Fragments."

PUBL. PESSOA, 1997: 250.



NOTES

- 1 The Old Castle. [→ 1904-1905.] *this and all other dates are handwritten additions.*
- 2 Abril 1904.] note "Abril" written in Portuguese twice, while all other dates are in English.
- 3 For the context behind Anon's "Poem on Hillier," see JENNINGS (2019: 45–47).

List 7. [BNP/E3, 48B-119]

PAPER (166 × 215 mm) Fragment of faintly ruled gray paper with medial vertical and horizontal folds, and irregular right and lower margins, written in black ink on both sides (perpendicularly to the paper faint lines).

ATTRIB. Orthonym, implicitly—as in other lists in which Pessoa itemized earlier poems, deeming them "juvenile." See note to BNP/E3, 48C-13^r, also featuring the "Poem on Hillier," published in the *Natal Mercury* in 1904 with C. R. Anon credited as its author.

DATE 1907? Dionísio notes (in PESSOA, 1997: 10) that several poems listed would be attributed elsewhere to Alexander Search, which leads us to conjecture that the document could have been written early on during the "lifespan" of Search as a fictional author. We know the list was made a quo June 1904 (as per the title)—and that enough time would have passed for Pessoa to call its items "poems written in childhood, or in boyhood." Given that two other lists datable to 1907 are headed "Juvenile Poems" (BNP/E3, 153-34^r) and "Juvenilia" (BNP/E3, 48C-13^r) and also refer to Marino as a fragmentary work, the conjecture is defensible.

PUBL. PESSOA, 2009: 157 & 319; LOPES, 2004: 469 (facsimile of recto); PESSOA, 1997: 10 (only the list's title).

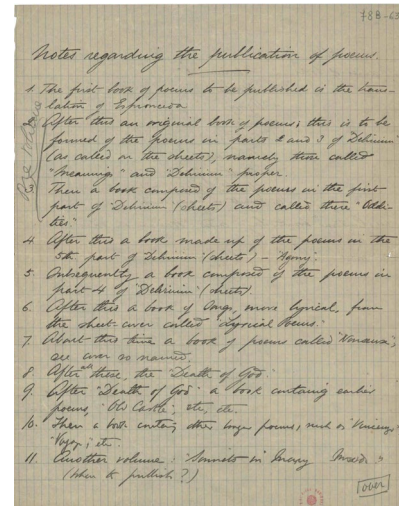
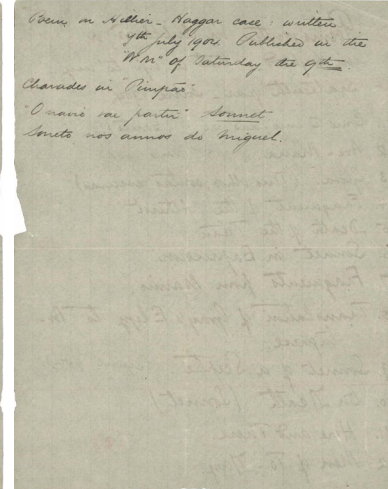
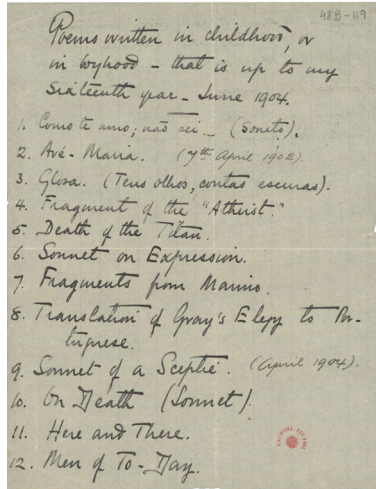
NOTES

- 1 The last four items in the list (on the verso of the document) are not numbered.
- 2 N[atal] M[ercury]

List 8. [BNP/E3, 78B-63]

PAPER (209 × 270 mm) Fragment of rectangular grid paper (the paper type in which Pessoa copied poems of Alexander Search) with a medial horizontal fold, written in black ink, with later interventions in gray pencil. On the upper left corner of the verso, one reads the indication "2."

ATTRIB. Alexander Search, arguably—as first suggested Dionísio (in PESSOA, 1997: 223) noting that, even though there is no explicit attribution, (1) the paper type is the same as the one Pessoa used to copy poems attributed to Search, (2) the document was located inside an envelope of Search papers, and (3) the document details the publication of "Delirium," elsewhere explicitly attributed to Search (cf. BNP/E3, 144V-14^r).

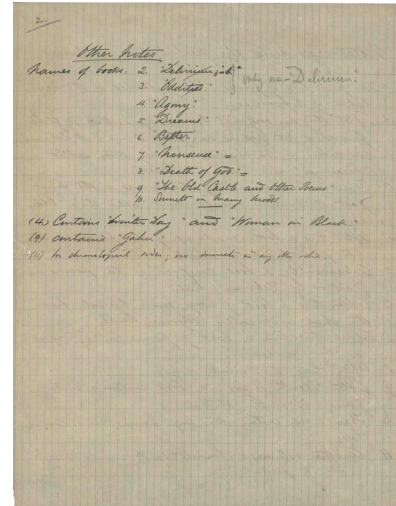


DATE C. Jan., 1908? Dionísio (in PESSOA, 1997: 222–23) explains that this document accompanies a list of English works (BNP/E3, 78B-64) datable to Jan. 1908. The paper type, characteristic of the works of Alexander Search, gives credence to such a conjecture.

PUBL. PESSOA, 1997: 223–24.

NOTES

- 1 A horizontal line divides the title from the list, serving both as underscore and divider.
- 2 The translation was eventually edited and published by BARBOSA in 2016.
- 3 poems<.>/;\
- 4 Transcribed as singular “Meaning” in PESSOA, 1997: 223.
- 5 Pessoa places end quotes sometimes before, sometimes after a period; I normalized the placement of quotation marks according to the conventions of US-American English.
- 6 After [↑ all] these
- 7 Following this line, one reads the indication over on the lower right corner of the recto.
- 8 “Delirium<.>”<=>.<”>
- 9 The crossing out and the additions with brackets are interventions in gray pencil.
- 10 The last three lines (with numbers in parentheses) are notes Pessoa made to the items with corresponding numbers.

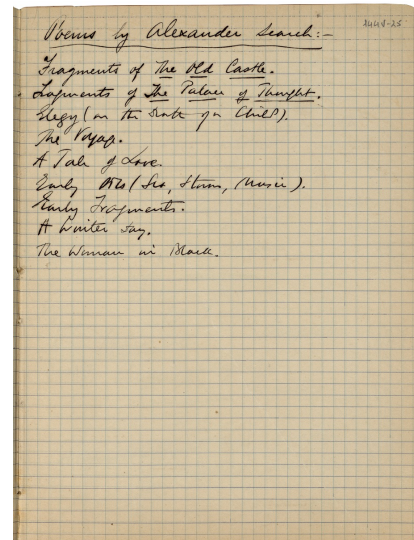
List 9. [BNP/E3, 144V-25^r]

PAPER (160 × 210 mm) Page in notebook BNP/E3, 144V of yellowed grid paper with round outer edges, written in black ink.

ATTRIB. Alexander Search [this attribution should be considered together with document BNP/E3, 77-3^r: also displaying the signature of Search, Pessoa used it as title cover for the series of “Early Fragments” copied between 1907 and 1910 (likely between May 1907 and Oct. 1908), including fragments of Marino originally written in 1903 and 1904—thus associating “Marino” to any mention of “Early Fragments” in subsequent lists]

DATE A quo Oct. 26, 1908—between the end of 1908 and the beginning of 1909. Dionísio (in PESSOA, 1997: 147) argues it would have been made shortly after another list of works of Search in the same notebook (BNP/E3, 144V-21^v to 23^r), which was in turn made between Oct. 26, 1908, and Feb. 25, 1909.

PUBL. PESSOA, 1997: 147.



List 10. [BNP/E3, 144D-7^r]

PAPER (120 × 180 mm) Page in notebook BNP/E3, 144D of brown paper with faintly visible grid and round rosy outer edges, written in purple ink.

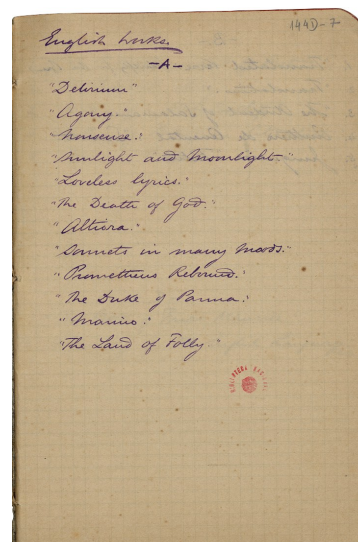
ATTRIB. Orthonym, implicitly, considering the wide span of the larger list of English works in the notebook (pp. 5^r to 7^r), including several works elsewhere attributable to the orthonym.

DATE C. 1909, as suggested PIZARRO (2007: 128), noting that, among the “Portuguese Works” listed in the same notebook, the project “Ondas” (alongside other projects in p. 2^r and with poems itemized in p. 4^r) includes pieces elsewhere dated between January and May, 1909 (cf. BNP/E3, 34-26, 34-36 & 34-38^r). It is important to note that, after being referred to as a collection of “fragments” in previous documents, “Marino” appears in this and the next lists simply as “Marino” or “Marino—A Tragedy,” suggesting a renewed intention of Pessoa to complete the drama.

PUBL. PIZARRO, 2007: 128–29.

NOTE

- 1 Initially reading “Altisra,” Pizarro agrees with revising the transcription to the Latin “Altiora”; the phrase “Altiora Peto” (I seek higher things) was used as title for the 1883 novel by South-African Laurence Oliphant, and for a poem by Australian George Essex Evans included in his 1906 volume, *The Secret Key and Other Verses*; though neither work is extant in Pessoa’s private library, the expression should have been recognizable to an Anglophone poet studying Latin in South Africa.

**List 11. [BNP/E3, 144D²-7^r]**

PAPER (140 × 213 mm) Page in commercial planner BNP/E3, 144D² of calendar year 1911, of ruled brown paper (including red vertical lines for accounting/inventorying), written in black ink; the printed header on page 7^r includes the date “JANEIRO 31 DIAS” centralized, with the number “9-356” on the left and the date “Segunda feira 9” on the right.

ATTRIB. Orthonym, implicitly, since the only item attributed to a fictional author is done so explicitly (“The Poems of Frederick Wyatt”).

DATE C. 1913. Given this is a planner for the calendar year 1911, we have an a quo boundary. The online repository of Pessoa’s notebooks (BNP, 2005) notes that some pages in the second half of the notebook are dated between Feb. 1914 («22/2/1914», in 72^v) and Jul. 1916 («18-7-1916», in p. 135^r), establishing ad quem dates for the earlier pages of the notebook, that were probably written between 1911 and 1914. The page in question (p. 7^r) includes a reference to Frederick Wyatt, the last English fictional character created by Pessoa circa 1913, hence the conjectured date (cf. FERRARI & PITTELLA, 2016a).

PUBL. PESSOA, 2018: 355–56 & 543; RIBEIRO & SOUZA, 2017: 428 (partially); FERRARI & PITTELLA, 2016a: 249–50; PESSOA, 1988: 202–03.

Poesia		Portugues	
Livros: Gladio.			(1)
Aguia Estagnada.			(2)
Trilogia dos Gigantes.			(3) - a, b, c.
Farsa.			(4)
Luz de Castor - Tragedia.			(5)
Inglês			
Ascension, and other poems.			(6)
The Voyage, and other poems.			(7)
The Poems of Frederick Wyatt.			(8)
The Duke of Parma - A Tragedy.			(9)
Marino - A Tragedy.			(10)
Prometheus Rebound.			(11)

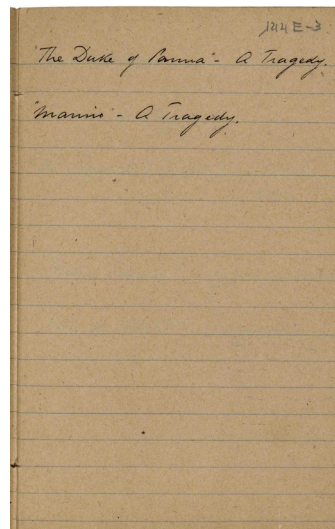
List 12. [BNP/E3, 144E-3r]

PAPER (100 × 155 mm) Page in notebook BNP/E3, 144E of ruled brown paper, written in black ink.

ATTRIB. Orthonym, implicitly, given the wide span of the projects listed in the entire notebook, including several works and translations elsewhere attributed to the orthonym.

DATE 1913?, as first conjectured by PIZARRO (2007: 163). Considering the notebook BNP/E3, 144E in its entirety as a larger list of Pessoa's works, Pizarro argues that two items are datable to the second half of 1913; he also notes that a list from Jan. 1914 (BNP/E3, 48E-29, edited below) includes several of the same items and, thus, could be read as a development in which the items in BNP/E3, 144E-3r were being organized according to the language of composition. More recent discoveries have corroborated Pizarro's conjecture, such as the inclusion of the "Jogo de football" (BNP/E3, 144E-2r) in papers from 1913 (cf. PIZARRO et al., 2010: 429–29).

PUBL. PIZARRO, 2007: 162.

**List 13. [BNP/E3, 48E-29]**

PAPER (100 × 301 mm) Fragment of paper with the "PR[ADO]" watermark (including a four-point star besides the name and the fragment of an emblem), ruled (faintly, and with sparse laid vertical lines), written in black ink.

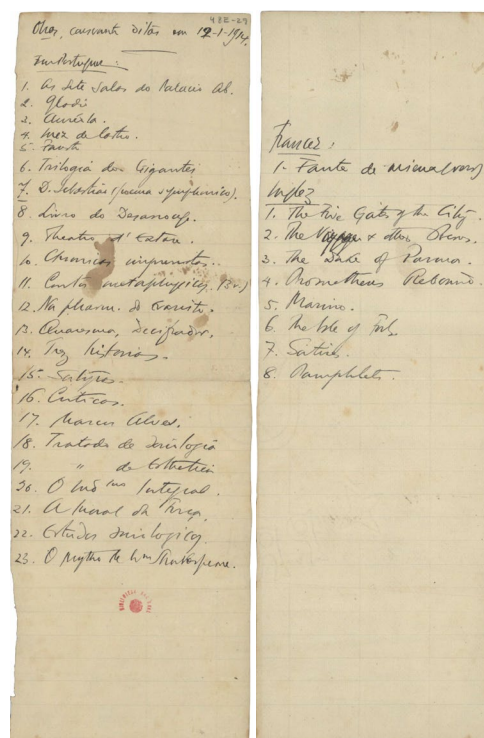
ATTRIB. Orthonym, implicitly, given the wide span of the list, including several works elsewhere attributable to the orthonym.

DATE 12-1-1914 [Jan. 12, 1914]

PUBL. PESSOA, 2018: 352–53 & 541; RIBEIRO & SOUZA, 2017: 423–24; SEPÚLVEDA & URIBE, 2016: 59–61; PESSOA, 2006: 542; LOPES, 2004: 470 (facsimile of recto); PESSOA, 1988: 200–01.

NOTES

- 1 1<4>/2\ -1-1914
- 2 Palacio Ab[andonado]
- 3 Z. D. Sebastião] the "7" is underlined in the list.
- 4 3 v[olumes]
- 5 pharm[acia]
- 6 "] indicating the repetition of "Tratado."
- 7 Ind[ividualis]mo
- 8 W[illiam]
- 9 V<t>/oyage\



V. BIBLIOGRAPHY & TOPOGRAPHICAL INDEX

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⁶ This bibliography is formatted following APA7 guidelines, except in regard to the names of authors and editors, which are fully included here instead of being abbreviated.

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11 ¹⁰ MA-1 ^r	49D ¹ -39 ^r
11 ¹⁰ MA-10 ^r	49D ² -64 ^v
11 ¹⁰ MA-21 ^r	77-4 ^r
11 ¹⁰ MA-24 ^r	77-5 ^r
11 ¹⁰ MA-27 ^r	77-6 ^r
11 ¹⁰ MA-31 ^r	77-7 ^r
11 ¹⁰ MA-32 ^r	77-8 ^r
11 ¹⁰ MA-33 ^r	77-9 ^r
11 ¹⁰ MA-38 ^r	77-10 ^r
11 ¹⁰ MA-41 ^r	77-11 ^r
11 ¹⁰ MA-50	77-12 ^r
11 ¹⁰ MA-51 ^r	77-18 ^r
11 ¹⁰ MA-52	78B-63
11 ¹⁰ MA-59	144D-7 ^r
13-1 ^v	144D ² -7 ^r
48B-97 ^r	144E-3 ^r
48B-119	144S-1 ^r
48B-129 ^r	144S-13 ^v
48C-6 ^r	144V-25 ^r
48C-13 ^r	153-8 ^v
48E-29	153-34 ^r
49B ¹ -78	

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