

The Poems of Frederick Wyatt

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Keywords

Fernando Pessoa, English poetry, Frederick Wyatt, Thomas Wyatt, Tottel, Charles Robert Anon, Alexander Search, pseudonym, *Final Image*, *Waves*, Songs and Sonnets.

Abstract

If Fernando Pessoa's Portuguese works contain a coterie of heteronyms, his English poetry also displays an array of fictitious authors: besides Pessoa himself, one finds Charles Robert Anon, Alexander Search and—with his poems compiled here for the first time—Frederick Wyatt. After Alexander Search's presence, which dominated the English juvenilia of Pessoa, and before *The Mad Fiddler*, submitted for publication (but rejected) in 1917, Pessoa created Frederick Wyatt, noting that "of dreamers no one was a greater dreamer than he." Circa 1913, Pessoa introduced Wyatt in a preface and attributed to him 21 poems previously assigned to Alexander Search. Here we present the preliminary texts and poems of Frederick Wyatt, including new transcriptions and significant updates from previous editions.

Palavras-chave

Fernando Pessoa, Poesia inglesa, Frederick Wyatt, Thomas Wyatt, Tottel, Charles Robert Anon, Alexander Search, pseudônimo, *Final Image*, *Waves*, Canções e Sonetos.

Resumo

Se a obra em Português de Fernando Pessoa contém uma *coterie* de heterónimos, a sua poesia inglesa também exibe uma coleção de autores fictícios: além do próprio Pessoa, encontramos Charles Robert Anon, Alexander Search e – com seus poemas compilados aqui pela primeira vez – Frederick Wyatt. Após a presença de Alexander Search, que dominou a juvenília inglesa de Pessoa, e antes de *The Mad Fiddler*, enviado para publicação (mas rejeitado) em 1917, Pessoa criou Frederick Wyatt, notando que "of dreamers no one was a greater dreamer than he" [dentre os sonhadores, ninguém foi maior sonhador do que ele]. Por volta de 1913, Pessoa introduziu Wyatt num prefácio, atribuindo-lhe 21 poemas anteriormente conferidos a Alexander Search. Aqui apresentamos os textos preliminares e poemas de Frederick Wyatt, incluindo novas transcrições e significativas atualizações de edições anteriores.

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Of dreamers no one was a greater dreamer than he.
 Fernando Pessoa
 [BNP/E3, 14E-93v]¹

I. Introduction

Frederick Wyatt

It is not only Fernando Pessoa's Portuguese poetry that casts fictitious authors in a complex "drama em gente, em vez de em actos" ["drama in people, instead of in acts"], to employ the term coined by Pessoa himself in a biographical note (PESSOA, 1928: 10). If Alberto Caeiro, Álvaro de Campos, Ricardo Reis—the heteronyms—and Fernando Pessoa himself—the oronym—are the protagonists of Pessoa's Portuguese coterie, his English poetry also displays an array of fictitious authors: besides Pessoa himself (or his other self as English poet), one finds Charles Robert Anon, Alexander Search and—with his poems compiled here for the first time—Frederick Wyatt.²

In a "Preface to Wyatt's Poems" (document 1.1 of this dossier), Pessoa introduces someone who "preferred the pseudonym because (he used to say) there was already a Wyatt at the beginning of English poetry" (PESSOA, 2016: 359). If the playful reference to Sir Thomas Wyatt³ is clear, the author's pseudonym is never directly disclosed. Was Fernando Pessoa toying with the idea of another name associated with Frederick Wyatt?⁴ Another document (1.5 in this dossier) is titled "Frederick Wyatt Cypher," and perhaps "Cypher" could be the pseudonym—or meta-pseudonym, as "cypher" means "a secret or disguised way of writing, a code" (*New Oxford American Dictionary*).

Also in the "Preface to Wyatt's Poems," we learn of other traits of this fictitious English author who resided in Lisbon and whose autograph had letters separated (see document 1.1). In Pessoa's own English we are told that "he was as original [...] in his literary manner [...] as he was propense to imitation in his every day life," and that he would walk "panting up the steepness [*sic*] of the Calçada da Estrella, in his black suit"—this last attribute resembling very much Pessoa's own appearance.

¹ Pessoa's documents are located at the Biblioteca Nacional de Portugal/Espólio 3 [National Library of Portugal/Archive 3], henceforth given as BNP/E3.

² In his French works, Pessoa distinguished between his oronymic writings and the ones by Jean Seul de Méluret; see PESSOA (2006).

³ For the relationship between Pessoa's Frederick Wyatt and Sir Thomas Wyatt, see Stephen Foley's article "Pessoa's Wyatt," also in this issue of *Pessoa Plural*.

⁴ An earlier example of this meta-naming is found with Alexander Search, whose pseudonym was William Search. In a document revealed by Pizarro in 2010 we read: "Quando o meu amigo A[lexander] S[earch] se pseudonyma em Will[iam] Search" [When my friend Alexander Search uses the pseudonym of William Search]. See PESSOA (2016: 284).

Besides the preface and loose notes about Frederick Wyatt, there exists a list of poems Pessoa attributed to him. But how did this complex and unique poet—among all of Pessoa’s English fictitious authors—come about? And, what is more, what role did his body of work—one single book of 21 poems—play for Pessoa in 1913? Before introducing “The Poems of Frederick Wyatt,” let us review the archival discoveries leading to our work.

State of the Art

As far as we know, the first publication of a document mentioning Frederick Wyatt was made by Teresa Sobral Cunha, as an annex to her edition of Pessoa’s *Fausto* (PESSOA, 1988: 202). It is a list of English projects by Pessoa, including “The Poems of Frederick Wyatt” (see document 2.1 in this dossier).

In 1990, Teresa Rita Lopes edited the description of Frederick Wyatt beginning with “Of dreamers no one was a greater dreamer than he” (PESSOA, 1990: 240), which we cite as an epigraph and present as document 1.2. In the essayistic volume released at the same time as her edition of Pessoa’s unpublished works, Lopes listed Frederick Wyatt—together with his relatives Alfred Wyatt and Rev. Walter Wyatt—among 72 fictitious authors created by Pessoa (see LOPES, 1990: 131 and 179).

In 1997, João Dionísio prepared the critical edition of Alexander Search’s poetry, briefly referring to a letter directed to Christopher Wyatt, a member of the fictitious Wyatt coterie (PESSOA, 1997: 12 and 382-383). Although Dionísio never mentions Frederick Wyatt, his edition included (then attributed to Search) the 21 poems Pessoa would later assign to Wyatt.

In 2009, Michaël Stoker revisited Pessoa’s archive, extending the list of Pessoaan dramatis personæ from the 72 named by Lopes to 83 (cf. STOKER, 2009). Stoker’s work was given prominence in 2011 by José Paulo Cavalcanti Filho’s biography of Pessoa, which included biographical notes for four members of the “Wyatt” clan: Alfred, August, Frederick, and Rev. (or Sir) Walter Wyatt—though no texts by any Wyatt were transcribed (CAVALCANTI FILHO, 2011: 461, 469, 493-494 and 538).

Two other works augmented the list of Pessoaan characters: Fernando Cabral Martins and Richard Zenith counted 106 (PESSOA, 2012b), and Jerónimo Pizarro and Patricio Ferrari summed 136 (PESSOA, 2016 [2013]). Pizarro and Ferrari wrote the most extensive biography of Frederick Wyatt to date, followed by a dossier that includes: one poem attributed to him, three texts in prose about him, and ten different documents bearing signatures of members of the “Wyatt” family (PESSOA, 2016: 359-370). Pizarro and Ferrari also presented a list of the 21 texts that constitute “The Poems of Frederick Wyatt,” published here in full as document 2.2 (cf. PESSOA, 2016: 360).

The Corpus

If Pessoa constructs a personality for Frederick Wyatt in the paratexts (“Preface to Wyatt’s Poems and Other Preliminary Texts”; DOCUMENTS, SECTION I), it is a list datable to 1913 that grants Wyatt a distinctive body of work (see document 2.2). In the same way that Alexander Search inherited a series of poems first attributed to Charles Robert Anon,⁵ Frederick Wyatt inherited poems from Search: “ladrão que rouba ladrão...” [a thief who steals from a thief], as the Portuguese proverb goes. The evolution of these poems—up to their attribution to Wyatt—is an intricate web. TABLE A summarizes essential developments of this web by synthesizing four different listings prepared by Pessoa—the last one being the document that ascribes to Wyatt 21 poems previously bearing the signature of Search. Note that this last document, datable to 1913, includes all poem titles (CORPUS), a fact TABLE A represents by the marks “X” in COLUMN D. Before 1913, however, we find three intermediary groupings containing these poems (COLUMNS A, B and C).

[TABLE A]

CORPUS [POEMS]	COLUMN A “Final Image” [BNP/E3, 144V-21 ^v to 23 ^r] (btw. 26 Oct. 1908 & 25 Feb. 1909)	COLUMN B “FF” & other marks [BNP/E3, various documents; see section 3] (c. May 1907-1909)	COLUMN C “Waves” [BNP/E3, 48C-21 ^r] (btw. 29 Mar 1909 & 1910)	COLUMN D “Frederick Wyatt” [BNP/E3, 144P-2 ^r & 3 ^r] (c. 1913)
The Game		F[inal] I[mage]	X	X
Little Bird		*S[ongs]	X	X
Spirits to Fanny		G	X	X
Song		F[inal] I[mage]	X	X
Baby’s Death		F[inal] I[mage]	X	X
Sunset-Song		F[inal] I[mage]	X	X
Requiescat		<i>n/a</i>	X	X
Build me a cottage		<i>n/a</i>	X	X
The Last of things		F[inal] I[mage]	X	X
The Maiden		F	X	X
Nirvâna	X	Delirium	X / + (Before Sense)	X
Farewell		<i>n/a</i>	+ (Before Sense)	X
Was...		F		X
The Apostle	*	F		X
O, solitary star	*	F[inal] I[mage]		X
Perfection	*	F[inal] I[mage]		X
Adorned	*	*S[onnets]		X
Sonnet	*	F		X
A day of Sun	?	Delirium		X
On the road	?	Delirium		X
Beginning	X	Ag[ony]	+ (Before Sense)	X

⁵ Alexander Search also claimed works initially attributed to David Merrick, such as “Old Castle,” “Ode to Music,” “Woman in Black,” and “Gahu”—as well as a series of “Early Fragments.” Among the latter texts we find *Marino*, an unfinished drama also associated with Charles Robert Anon in at least one document (cf. 13-1^v; PESSOA, 2016: 126).

(COLUMN A) The “Final Image” project, created between October 1908 and February 1909, was initially subtitled “Alexander Search’s first book” (BNP/E3, 144V-22^r). It includes the poems we marked “X,” questions the inclusion of poems we marked “?,” and possibly includes the poems we marked “*” —for the latter (“*”) are all sonnets, and the project states the inclusion of “7 sonnets.”

(COLUMN B) On the top left corner of some documents—copied in unusually neat handwriting on grid paper—Pessoa draws curious signs to mark poems then attributed to Alexander Search. These signs are indicative of groups or subgroups of poems; though some have deducible meanings (such as “Del[irium]” or “Ag[ony]”), others are less evident (such as “F[inal] I[mage]”); some still elude us (such as “*S,” “G,” and “F”). João Dionísio, who prepared the critical edition of Search’s poetry, believes that Pessoa created those projects between May 1907 and an undetermined date after 28 March 1909 (cf. PESSOA, 1997: 12).

The discrepancies between COLUMNS A and B reveal that Pessoa had not decided as to which project the poems should belong to: the two poems unequivocally assigned to “Final Image” in A (“Nirvana” and “Beginnings”) are marked “Delirium” and “Ag[ony]” in B, and poems not listed in “Final Image” in A are marked “F[inal] I[mage]” in B.

(COLUMN C) “Waves” is a list presented together with “Before Sense” (BNP/E3, 48C-21^r), perhaps as a counterpoint (or counter-project). Eleven out of the 12 poems in “Waves” (marked “X”) will make it into the corpus of Frederick Wyatt—the only exception being the sonnet “Blind Eagle,” as noted by Ferrari and Pizarro (cf. PESSOA, 2016: 360). “Farewell” and “Beginning” (marked “+”) were destined, not to “Waves,” but to “Before Sense”; still, they are bequeathed to Wyatt—as is “Nirvana,” which figured in both “Waves” and “Before Sense.”

There are still other lists created prior to 1913 that add to the history of the poems Pessoa attributed to Wyatt (see TABLE B, in ANNEX IA). Although Pessoa would not claim the poems of Frederick Wyatt for later poetry projects, he did use “Before Sense” as a subtitle to *The Mad Fiddler*, around 1918, as noted by editors Marcus Angioni and Fernando Gomes (cf. BNP/E3, 31-95; PESSOA, 1999: 13). While none of Wyatt’s poems made it into *The Mad Fiddler* (not even the poems in “Before Sense” in COLUMN C of TABLE A), Pessoa could easily have recycled “Waves” of “Poems of Frederick Wyatt,” morphing them into other projects. The first poem in Wyatt’s corpus (“The Game”) illustrates this possibility: Pessoa revised it after the creation of Wyatt (modifying 6 of the 12 verses) and changed its title from “The Game” to “Ombre Chinoise”; this probably happened c. 1916-1917, as the piece of paper with “Ombre Chinoise” also lists poems for *The Mad Fiddler*. Since the list of poems of Frederick Wyatt includes “The Game” and not “Ombre Chinoise,” it is possible that the second title could belong to a different project altogether.

A Coherent Corpus?

Considering the selection of poems Pessoa attributed to Wyatt—and paying attention to the fact that some of these poems had been assigned to previous projects—we may raise the following questions: is there a pattern to the works Wyatt inherited from Search? Given that Alexander Search penned more than 100 poems, what drove Pessoa to choose *these* 21 pieces for Wyatt? What makes them a coherent corpus, if coherent at all?

These questions are open to all readers who will now encounter the poetry of Frederick Wyatt for the first time. Some patterns emerge at first sight, and Pessoa himself offers a few clues. In the preface and other preliminary texts for Wyatt's poems, Pessoa (in the pen of an unknown prefacer) describes an author whose only consistency seems to be inconsistency itself, with an "attitude before things [...] always oscillating from one extreme point of view or manner of action to the other extreme"—with "political opinions [...] in perpetual fluctuation" (BNP/E3, 14E-93). Alongside this state of flux, there is the portrait of Wyatt as a dreamer: "Of dreamers no one was a greater dreamer than he" (*idem*). The view of reality as a dream is put forth in the very first poem in Wyatt's oeuvre: "The Game" (of reality?), later renamed "Ombre Chinoise," with platonic connotations (the shadow puppetry theater of reality?).

Individual poems may seem familiar to Pessoa's readers, for they foreshadow motifs later developed in his Portuguese poetry. To give one example, the poem "A Day of Sun" exhibits a love of the sun ("with a child's natural delight") that makes us think of the poetry of Alberto Caeiro, the master-heteronym Pessoa brought to life in March 1914. As a song with many layers, "A Day of Sun" is also an *ars poetica* for Pessoa's heteronymic project, describing the aspiration of the poet to lose his ego, his individuality, or, as Frederick Wyatt puts it in the last three stanzas of the poem:

Be swallowed of the sun and spread
 Over the infinite expanse,
 Dissolved, like a drop of dew dead
 Lost in a super-normal trance;

Lost in impersonal consciousness
 And mingling in all life become
 A selfless part of Force and Stress
 And have a universal home

And in a strange way undefined
 Lose in the one and living Whole
 The limit that I am to my mind,
 The place wherefrom I dream my soul.

(see poem 3.19 of this dossier)

Regarding the poetic forms appropriated by Wyatt, one finds short poems—mostly songs and sonnets—never exceeding 40 verses, in a variety of stanza arrangements: 20 poems with stanzas ranging from tercets to octets, and the final poem containing a single 12-line stanza. All poems display rhyme schemes, and one would be tempted to see the influence of Keats or Blake in Frederick Wyatt, though Pessoa claims (rather playfully) that Frederick “was extraordinarily ignorant of modern English literature” (BNP/E3, 14E-94^r).

Fernando Pessoa, though, had no such ignorance—and we cannot forget to mention the influence the historical Wyatt—Sir Thomas—may have had on the poetry of the fictitious Frederick. As far as we were able to assess, only three books extant in Pessoa’s private library include references to Sir Thomas Wyatt: (1) *The Golden Treasury of the Best Songs and Lyrical Poems in the English Language*, with the short poem “The Lover’s Appeal” (PALGRAVE, 1926: 21);⁶ (2) *A Thousand and One Gems of English Poetry*, featuring one short and three longer poems with the editor’s titles “A description of such a one as he could love,” “Complaint of the absence of his love,” “The longer life the more offence,” and “The aged lover renounceth love” (MACKAY, 1896: 15-18); (3) *A First Sketch of English Literature*, the most important of these books for our query, presenting not only excerpts of Wyatt’s poetry, but also a brief biography that emphasizes how Wyatt was influenced by Italian poetry and became one of the first reformers of English meter and style (cf. MORLEY, 1901: 285-290)—as the author summarizes towards the end of the section on Wyatt:

Wyatt’s songs and sonnets, balades, rondeaux, complaints, and other little poems, closely and delicately imitate, with great variety of music, the forms fashionable in his time among poets of Italy and France. His sonnets, accurate in their structure, are chiefly translated from Petrarch, many of his epigrams are borrowed from the “Strambotti” (fantastic conceits) of Serafino d’Aquila, a Neapolitan poet, who died in 1500 [...].

(MORLEY, 1901: 289)

We do find songs, sonnets, ballads, etc., among the poems of Frederick Wyatt—much like the “little poems” of Thomas Wyatt, which were presented as “Songs and Sonettes” in *Tottel’s Miscellany*, which first appeared in 1557. Thomas Wyatt authored 96 out of the 310 poems compiled by Tottel (more than twice the number contributed by any other poet featured in the miscellany). Pessoa also compiled his “Songs and Sonnets” in a list⁷ that included eight of the poems later attributed to Frederick Wyatt—and the designation “Songs and Sonnets” would surely befit Wyatt’s poems as a whole.⁸

⁶ This book was published after 1913 and, thus could not have influenced Pessoa’s creation.

⁷ BNP/E3, 48C-7 and 8; see ANNEX IB, TABLE B.

⁸ Interestingly, the edition of John Donne’s poems extant in Pessoa’s private library begins with the

“The Poems of Frederick Wyatt”

The dossier here presented comprises three sections of documents associated with Frederick Wyatt: (1) Preface to Wyatt’s Poems And Other Preliminary Texts; (2) Frederick Wyatt Book Project and Index of Poems; and (3) Poems Attributed to Frederick Wyatt. Jerónimo Pizarro and Patricio Ferrari noted that “Wyatt,” much like “Search,” was a name used for multiple fictitious figures. Although Frederick was the only one endowed with a body of work, the “Wyatt” clan counted eight other members. In Pessoa’s archive we find various signatures with the same surname: besides Frederick Wyatt, resident of Lisbon, one finds: Rev. Walter Wyatt (BNP/E3, 144V-27^v), resident of Sandringham, England; Sir Alfred Wyatt (144V-47^v), resident of Paris (thus, sometimes referred to as “Monsieur”); Charles Wyatt (57-8^v); Stanley Wyatt (110-9^v); Francis Wyatt (49B⁵-37^v); Arthur C. Wyatt (14D-34^v); Augustus C. Wyatt (14D-34^v); and Christopher Wyatt (14D-34^v & 78A-42^v)—the last six without known residences; the call numbers were identified by Pizarro and Ferrari (*cf.* PESSOA, 2016: 704-705), who also noted:

Tanto os Wyatt, como os Search foram múltiplos e é-nos difícil estabelecer se cada Wyatt (ou cada Search) foi uno, ou se alguns foram as prefigurações de outros. A contabilidade, neste mundo da fantasia, é sempre inexacta.

(PESSOA, 2016: 705)

[Both the Wyatts and the Searches were multiple, and it is difficult for us to establish if each Wyatt (or each Search) was one, or if some were prefigurations of others. An appraisal, in this world of fantasy, is always inexact.]⁹

Frederick Wyatt reconfigures the corpus attributed to Alexander Search, thus calling for a revision that should pay special attention to the development of projects such as “Final Image,” “Before Sense,” and “Waves.” But Alexander Search cannot be fully understood without an edition of the poetry of Charles Robert Anon, who was assigned some of the same projects Pessoa gave to Search (e.g., “Death of God”).

Besides making available the work of Pessoa’s last fictitious English poet, we hope that this dossier may shed light on our understanding of the works of Anon and Search—in the same way that an understanding of Caeiro is essential to understanding Campos and/or Reis in Pessoa’s Portuguese poetry.

section “Songs and Sonnets” (DONNE, *c.* 1904).

⁹ Unless noted otherwise, all translations are ours.

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ANNEX IA. Lists including poems of Wyatt (excluding the information in TABLE A).

[TABLE B]

CORPUS [POEMS]	“Titles of Poems” [48B-146r to 147r] (c. 7 Sept. 1907)	“Dates of Sonnets” [153-63]	<i>untitled</i> [48B-94 to 102] (btw. 7 & 20 Sept. 1907)	“Songs and Sonnets” [48C-7r & 8r] (btw. 29 Dec 1907 & 2 Jan 1908)	“Delirium” [48C-15r to 17r & 48B-93] (btw. 29 Dec 1907 & 2 Jan 1908)	“Delirium” [78B-64] (btw. 18 Jan & 19 Mar 1908)	Other lists [featuring individual poems]
The Game					X		
Little Bird							
Spirits to Fanny	X		X	X			
Song			X	X			
Baby’s Death				X			
Sunset-Song							
Requiescat			X		X		
Build me a cottage					X		
The Last of things					X		
The Maiden					X		
Nirvâna			X		X	X	
Farewell			X				144V-50r
Was							
The Apostle		X	X	X		X	
O, solitary star		X	X	X			
Perfection	X	X	X	X			
Adorned		X	X	X		X	
Sonnet		X	X	X			
A day of Sun							
On the road							
Beginning						X	48C-19r

ANNEX IB. Table C and Some Listings of Poems Pre-Wyatt

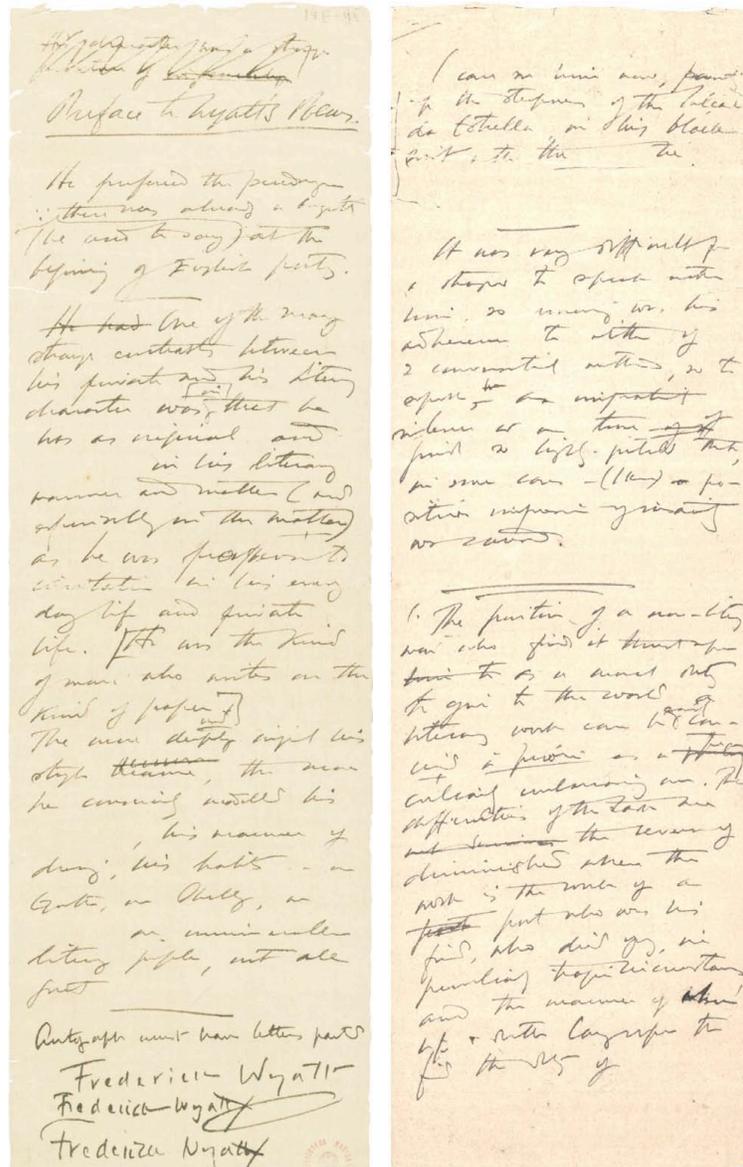
[TABLE C] *Poems transcribed, mss. and publications.*

POEM TITLE	DOCUMENTS [BNP/E3]	PUBLICATIONS	LISTS
The Game	144J-43 ^r , 78A-1 ^r , 48D-42 ^v	PESSOA, 1995: 144-146 & 1997: 132	144P-2 ^r , 48C-21 ^r ,
Little Bird	78A-14 ^r to 16 ^r ,	PESSOA, 1995: 158-160 & 1997: 133-134	144P-2 ^r , 48C-21 ^r ,
Spirits to Fanny	78B-2 ^r & 3 ^r ,	PESSOA, 1995: 196-198 & 1997: 134-135	144P-2 ^r , 48C-21 ^r ; 48C-7 ^r , 48B- 95 ^v , 48B-147 ^r
Song	78-33 ^r	PESSOA, 1995: 88 & 1997: 135	144P-2 ^r , 48C-21 ^r , 48C-7 ^r , 48B- 98 ^r
Baby's Death	78B-1 ^r	PESSOA, 1995: 196 & 1997: 136	144P-2 ^r , 48C-21 ^r , 48C-7 ^r ,
Sunset-Song	49B ³ -21 ^r , 78-104 ^r	STAACK, 1981: 40; PESSOA, 1995: 144 & 1997: 136	144P-2 ^r , 48C-21 ^r ,
Requiescat	144T-32 ^r & 31 ^v , 78-57 ^r	PESSOA, 1995: 108-110 & 1997: 137	144P-2 ^r , 48C-21 ^r , 48C-16 ^r , 48B-93 ^r , 48B-102 ^r ,
Build me a cottage	144J-34 ^r , 78-96 ^r	PESSOA, 1995: 138 & 1997: 137	144P-2 ^r , 48C-21 ^r , 48C-16 ^r ,
The Last of things	144J-37 ^v & 38 ^r , 78-97 ^r & 98 ^r	PESSOA, 1995: 138-140 & 1997: 138	144P-2 ^r , 48C-21 ^r , 48C-17 ^r
The Maiden	144J-40 ^v & 41 ^r , 78-102 ^r & 103 ^r [frag 79-1 ^r]	CENTENO/RECKERT, 1978: 101- 102; PESSOA, 1995: 142-144 & 1997a: 139-140	144P-2 ^r , 48C-21 ^r , 48C-17 ^r ,
Nirvâna	78-27 ^r & 28 ^r	CENTENO/RECKERT, 1978: 173- 174; PESSOA, 1995: 84-86; 1997: 131-132; & 2015: 27-28	144P-2 ^r , 48C-21 ^r , 144V-21 ^r & 22 ^v , 78B-64 ^r , 48C-16 ^r , 48C- 15 ^r , 48B-98 ^r ,
Farewell	78-53 ^r & 54 ^r , 78- 56 ^r , 78-55 ^r ,	PESSOA, 1995: 108 & 1997: 287	144P-2 ^r , 144V-50 ^r , 48C-21 ^r , 48B-101 ^r (S),,
Was	144J-37 ^r , 78-101 ^r	PESSOA, 1995: 140-142; 1997: 311	144P-2 ^r
The Apostle	79 ¹ -5 ^v , 78-43 ^r	PESSOA, 1995: 98; 1997: 243 & 2015: 29.	144P-2 ^r , 48C-8 ^r ,
O, solitary star	78B-5 ^r	PESSOA, 1995: 198 & 1997: 290	144P-3 ^r , 48C-8 ^r ,
Perfection	77-66 ^r	PESSOA, 1995: 38; LOURENÇO/OLIVEIRA, 1988: 88; PESSOA, 1997: 289-290	144P-3 ^r , 48B-146 ^r , 48C-8 ^r
Adorned	78-41 ^r	PESSOA, 1995: 96 & 1997: 243-244	144P-3 ^r , 48C-8 ^r ,
Sonnet	78-35 ^r	PESSOA, 1995: 90 & 1997: 292-293	144P-3 ^r , 48C-8 ^r ,
A day of Sun	78A-30 ^r & 31 ^r	PESSOA, 1995: 172-174 & 1997: 208-209	144P-3 ^r , 144V-21 ^v
On the road	144J-36 ^v , 78A-44 ^r	PESSOA, 1995: 186 & 1997: 209- 210	144P-3 ^r , 144V-21 ^v
Beginning	77-76 ^r & 77 ^r	PESSOA, 1995: 50 & 1997: 107-108	144P-3 ^r , 78B-64 ^r , 48C-19 ^r , 144V-23 ^r

II. Documents: The Poetry of Frederick Wyatt.¹⁰

1. Preface to Wyatt's Poems And Other Preliminary Texts

1.1. [14E-96]. Datable to 1913. Lose piece of paper written in black ink. Partially unpublished; the second paragraph of this text, as well as the signature trials, appeared in PESSOA (2016: 359 & 361).



Figs. 1 & 2. BNP/E3, 14E-96^r & 96^v.

¹⁰ Unless specified, variants adopted in the critical text are the last written by the author. Also, unless specified, punctuation will not be restored. We thank Jerónimo Pizarro, José Barreto and Stephanie Leite for their assistance with parts of these transcriptions.

*Preface to Wyatt's Poems.*¹

The position of a non-literary man who finds it thrust upon as² a moral duty to give to the world a literary work can be easily /conceived/ *a priori* as a peculiarly³ embarrassing one. The difficulties of the task are the⁴ reverse of diminished when the work is the work of a poet⁵ who was his friend, who died young, in peculiarly tragic circumstances, and the manner of which life & death lay upon the friend the duty of □⁶

He preferred the pseudonym because⁷ (he used to say)⁸ there was already a Wyatt at the beginning of English poetry.

One⁹ of the many strange contrasts between his private and his literary character was in that¹⁰ he was as original and □ in his literary manner and matter (and especially in the /matter/) as he was propense to imitation in his every day life and private life. /He was the kind of man who writes on the kind of paper *used □/

The more deeply original his style became,¹¹ the more he consciously modelled his □, his manner of dressing, his habits... on Goethe, on Shelley, on □ on innumerable literary people, not all great¹²

Autograph must have letters parted¹³

Autograph must have letters parted
Frederick Wyatt
Frederick Wyatt
Frederick Wyatt

[Fig. 3. BNP/E3, 14E-96r. Detail.]

I can see him now, panting¹⁴ /up the steepness of the Calçada da Estrella,¹⁵ in his black suit with the □ the □/

It was very difficult for a stranger to speak with him, so *unnerving was his adherence to either of 2 conversational methods, so to speak—an¹⁶ *impatient silence or a tone of¹⁷ period so highly-pitched that, in some cases—(I know) a¹⁸ positive impression of insanity was caused.¹⁹

Notes

- 1 <His character was a strange mixture of <*ingenuity >] written above and likely prior to the title.
 2 upon <him to> as a moral duty
 3 [↑ easily] /conceived/ *a priori* as a <peculiarly> [↑ peculiarly]
 4 the task are <not diminis> the
 5 a <poet> poet
 6 *The entire unfinished paragraph is written on the verso and it is preceded by the figure 1., which indicates that these lines open the preface.*
 7 ∴ (sign for because) in the original.
 8 pseudonym ∴ [↓ (he used to say)] there
 9 <He had> One
 10 was [↑ in] that
 11 became [↑ <*became>],
 12 *Although there is no period, a horizontal line below could indicate the end of this paragraph.*
 13 *Three signature trials of Frederick Wyatt with letters parted.*
 14 <†>/pa\nting
 15 *Between 1906-1907 Fernando Pessoa lived at 100 Calçada da Estrella, 1st.*
 16 to speak <,>/— \ [↑ <he>] an
 17 as tone <of so> of period so highly-pitched] for example, a full stop conveyed with the intonation of a question mark.
 18 -/a\
 19 *Below this passage the author drew two short horizontal lines and penned the paragraph that opens the text.*

1.2. [14E-93]. Datable to 1915. Typescript on a piece of unidentified dustcover, with handwritten emendations in red pen. Published for the first time by Teresa Rita Lopes, without a conjectured date and with a few differences (PESSOA, 1990: 240). Our transcription is based on the one by Jerónimo Pizarro and Patricio Ferrari (PESSOA, 2016: 364-365).

Fdk. Wyatt.

Of dreamers no one was a greater dreamer than he. He was eternally incompetent to take stock of reality. His attitude before things was always a false and uneasy one, always oscillating from one extreme point of view or manner of action to the other extreme. This concerned just as much and as deeply his fundamental views - if we can speak of the fundamental views of one who had none - as his most trifling actions. It is ^{my} possible to consider him an idealist (I use the word in its metaphysical sense) as a materialist: he would be the first to wonder which he was. His political opinions were in a perpetual fluctuation between an excessive anarchism and ~~an aristocratic~~ ^{the courage of a thrust against}. In his life - his unreal life as he would have called it sometimes - he was sure to be either of a childish and morbid shyness or of an impetuous and clumsy boldness. The worst was that he was not even consistent in the line of action he chose: sometimes he would shrink into a

14E-93

a sudden and incongruous shyness in the midst of a recklessly insane act, at others he would suddenly break out from shyness in the strangest and insanest manner.

My great and sincere friendship for him cannot hinder me from being still rather amused ~~at~~ on recalling the way several Portuguese poor people - the washerwoman, for instance - faced, with a curious and evidently spontaneous ^{communion} expression, to refer to him when speaking to me: O seu amigo, coitadinho! (Your friend, poor gentleman!). They would very possibly have been perplexed to explain what the coitadinho (so untranslatable Portuguese!) meant there. But they all felt, in their characteristic warm-heartedness, that there was some inexplicable thing to be pitied about him. Now that I remember this, I cannot omit a still truer expression that a neighbouring barber once used and which was reported to him and to me and stung him greatly: It is a pity he is not mad; it would have been better like that. It is perhaps the best casual word-portrait of him, in all its indirectness. It stung him, as I easily perceived, because it hit his character off

so justly and yet showed how terribly evident was the suffering he thought he hid in himself

for the

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Figs. 4 & 5. BNP/E3, 14E-93^v & 93^r.

F[re]d[eric]k Wyatt.

Of dreamers¹ no one was a greater dreamer than he. He was eternally incompetent to take stock of reality. His attitude before things was always a false and uneasy one, always oscillating from one extreme point of view or manner of action to the other extreme. This concerned just as much and as deeply his fundamental views—if we can speak of the fundamental views of one who had none—as his most trifling actions. It is as possible² to consider him an idealist (I use the word in its metaphysical sense) as a materialist: he would be the first to wonder which he was. His political opinions were in a perpetual fluctuation between an excessive anarchism and the arrogance of a thorough aristocrat.³ In his life—his *unreal* life as he would have called it sometimes—he was sure to be either of a childish and morbid shyness or of an impetuous and clumsy boldness. The worst was that he was not even consistent in the line of action he chose: sometimes he would shrink into a sudden and incongruous shyness in the midst⁴ of a recklessly insane act, at others he would suddenly break out from shyness in the strangest and insanest manner.

My great and sincere friendship for him cannot hinder me from being still rather amused on recalling⁵ the way several Portuguese poor people—the washerwoman, for instance—used, with a curious and evidently spontaneous community of expression⁶, to refer to him when speaking to me: *o seu amigo, coitadinho!* (Your friend, poor gentleman!). They would very possibly have been perplexed to explain what the *coitadinho* (so untranslatably Portuguese!) meant there.⁷ But they all felt, in their characteristic warm-heartedness, that there was some inexplicable thing to be pitied about him. Now that I remember this, I cannot omit a still cuter expression that a neighbouring barber once used and which was reported to him and to me and stung him greatly: It is a pity he is not mad; it would have been better like that. It is perhaps the best casual word-portrait of him, in all its indirectness. It stung him, as I easily perceived, because it hit his character off so justly and yet showed how terribly evident even to casual & uninterested dreamers was the suffering he thought he hid in himself from all eyes.⁸

Notes

- 1 dremers [sic] as a typo.
- 2 It is [↑ as] possible
- 3 <an aristocratic □.> [↑ the arrogance of a thorough aristocrat.]
- 4 midst [sic] as a typo.
- 5 amused <at the w> on recalling
- 6 spontaneous [↑ community of] expression,
- 7 *coitadinho* is a diminutive of 'coitado,' often employed in spoken Portuguese even today. It is used both as an adjective and as an interjection.
- 8 [← so justly and yet showed how terribly evident [↑ even to [↓ casual &] uninterested dreamers] was the suffering he thought he hid in himself from <the> [↑ all] eyes <of others>.]

1.3. [14E-94]. Datable to 1915. Piece of unidentified dustcover similar to the one of document 14E-93, likely written in black ink (faded to brown). Our transcription is based on the one by Jerónimo Pizarro and Patricio Ferrari (PESSOA, 2013: 362).

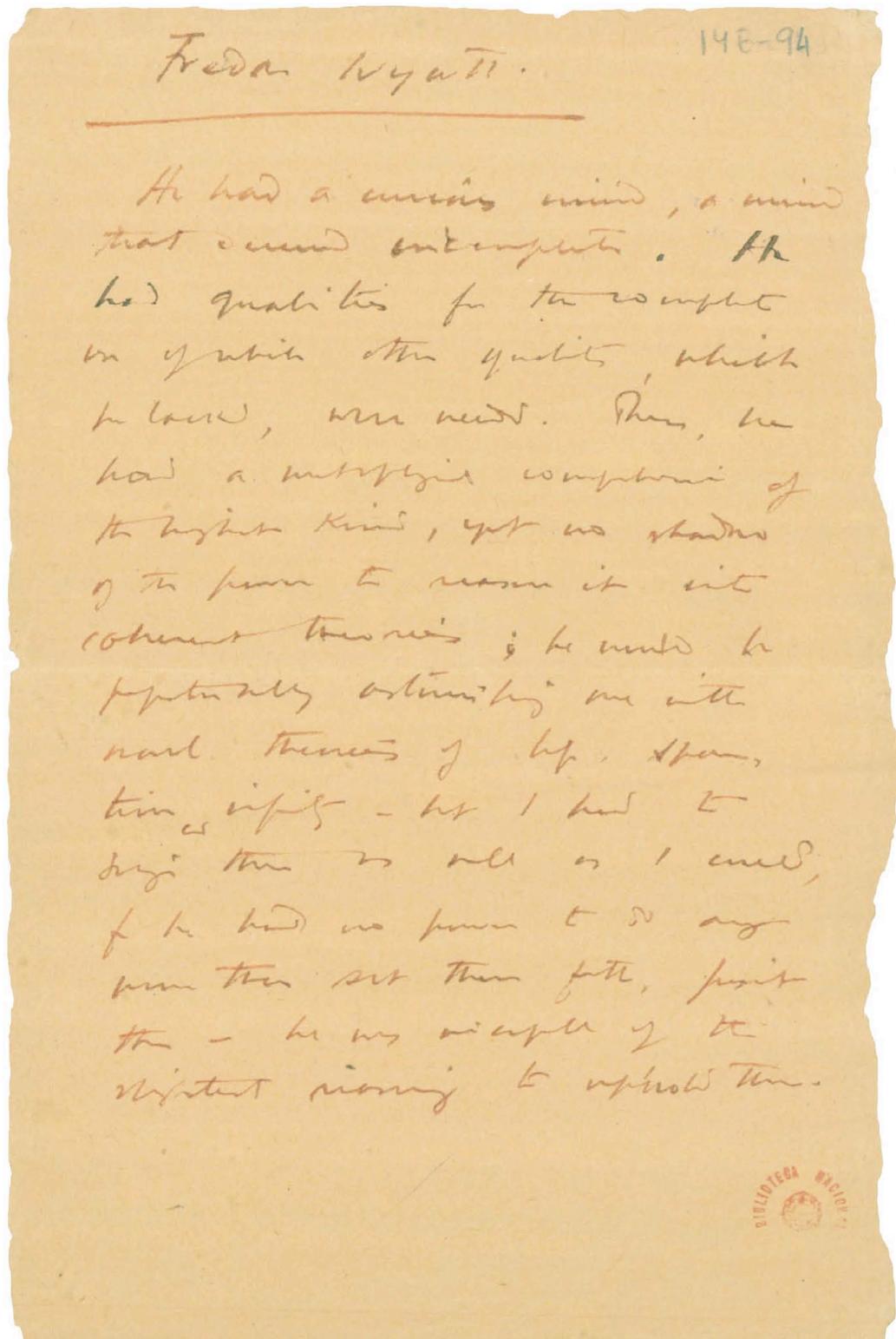


Fig. 6. BNP/E3, 14E-94r.

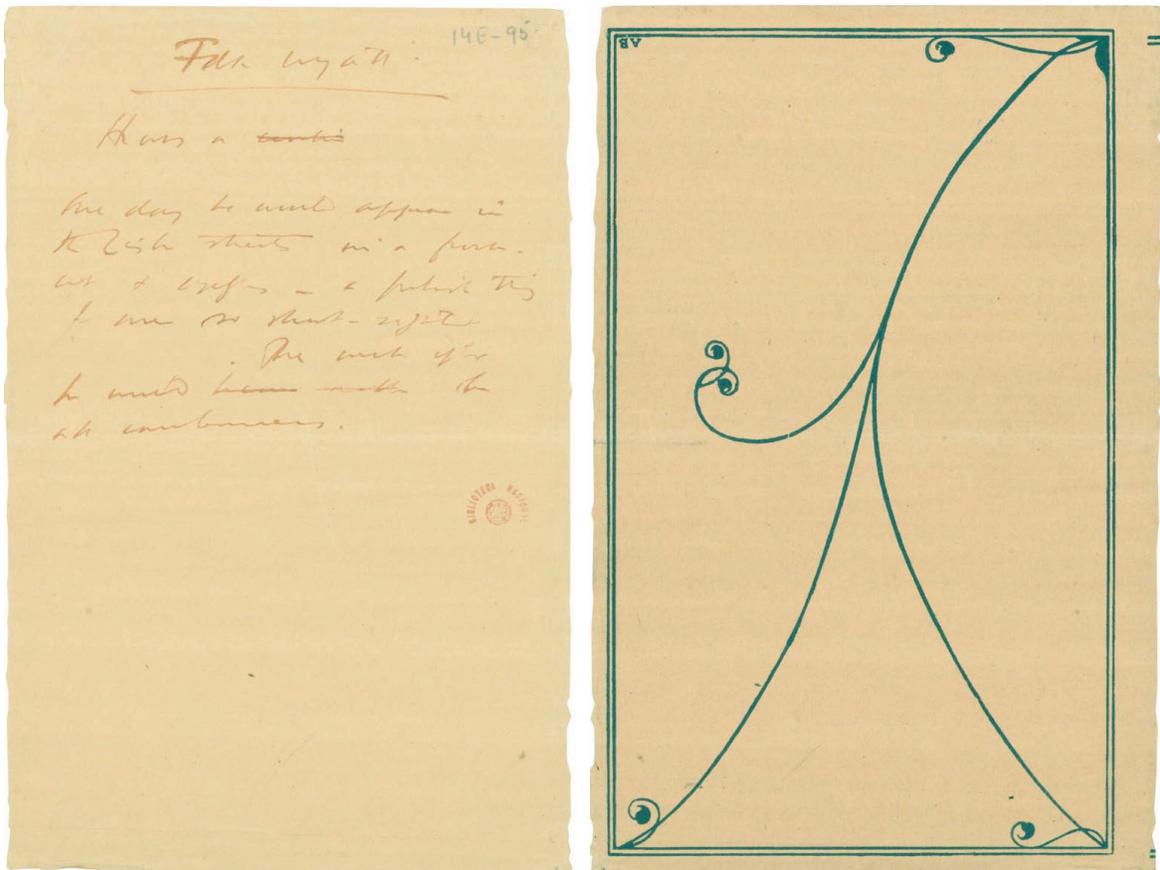
Freder[ick] Wyatt

He had a curious mind, a mind that seemed incomplete. He had qualities for the complete use of which other qualities, which he lacked, were needed. Thus, he had a metaphysical comprehension of the highest kind, yet no shadow of the power to reason it into coherent theories; he would be perpetually astonishing me with moral theories of life, space, time or infinity¹—but I had to seize them as well as I could, for he had no power to do any more than set them forth, posit them—he was incapable of the slightest reasoning to uphold them.

Note

1 time [↓ or] infinity

1.4. [14E-95^r]. *Unpublished. Datable to 1915. Written in the same ink as the previous text, but on a piece of dustcover we were able to identify (perhaps documents 1.2 and 1.3 are pieces of the same dustcover). Given the pattern on the outside of the paper (see Figure 8), the antiquarian booksellers' community in the UK helped us to identify the book in question as Runes of Woman (SHARP [as MACLEOD], 1915), with cover design by Aubrey Beardsley; Fiona Macleod, the known author of the book until 1905, was revealed to be a pseudonym of William Sharp (1855-1905) after his death; a Scottish poet, literary biographer and editor, Sharp wrote more than 40 books and coordinated the collection "The Canterbury Poets edited by William Sharp," which included The Poetical Works of Thomas Chatterton, extant in Pessoa's private library (CHATTERTON, 1885); Fiona Macleod, with a writing style different from his creator's, would perhaps be more appropriately called a heteronym (and not a simple pseudonym) of William Sharp.*



Figs. 7 & 8. BNP/E3, 14E-95^r & 95^v.

F[re]d[eric]k Wyatt:

He was a □¹

One day he would appear in the Lisbon streets in a frock-coat & eyeglass²— a foolish thing for one so short-sighted □. The week after he would³ be all carelessness.

Notes

- 1 a <combin> □
- 2 In a few of his known photographs, Fernando Pessoa appears to wear a frock-coat (for example, the images of the poet walking in the streets of Lisbon, including the photo chosen as the logo of the House of Fernando Pessoa). Pessoa's heteronym Alvaro de Campos exhibits a monocle (or eyeglass) in a number of his poems (e.g. "Opiário" and "Saudação a Walt Whitman") and in Pessoa's famous letter from 13 January 1935, about the origins of the heteronyms: "Campos entre branco e moreno, typo vagamente de judeu portuguez, cabelo, porem, liso e normalmente apartado ao lado, monoculo" (PESSOA, 2012a: 27).
- 3 he would <become restless> be all

1.5. [133G-10]. Datable to 1913. The recto of this document was published in PESSOA, 2013: 363, with edition by Pizarro and Ferrari, in which we base our transcription. The verso of this document, containing a ciphered message, is transcribed and reproduced here for the first time.

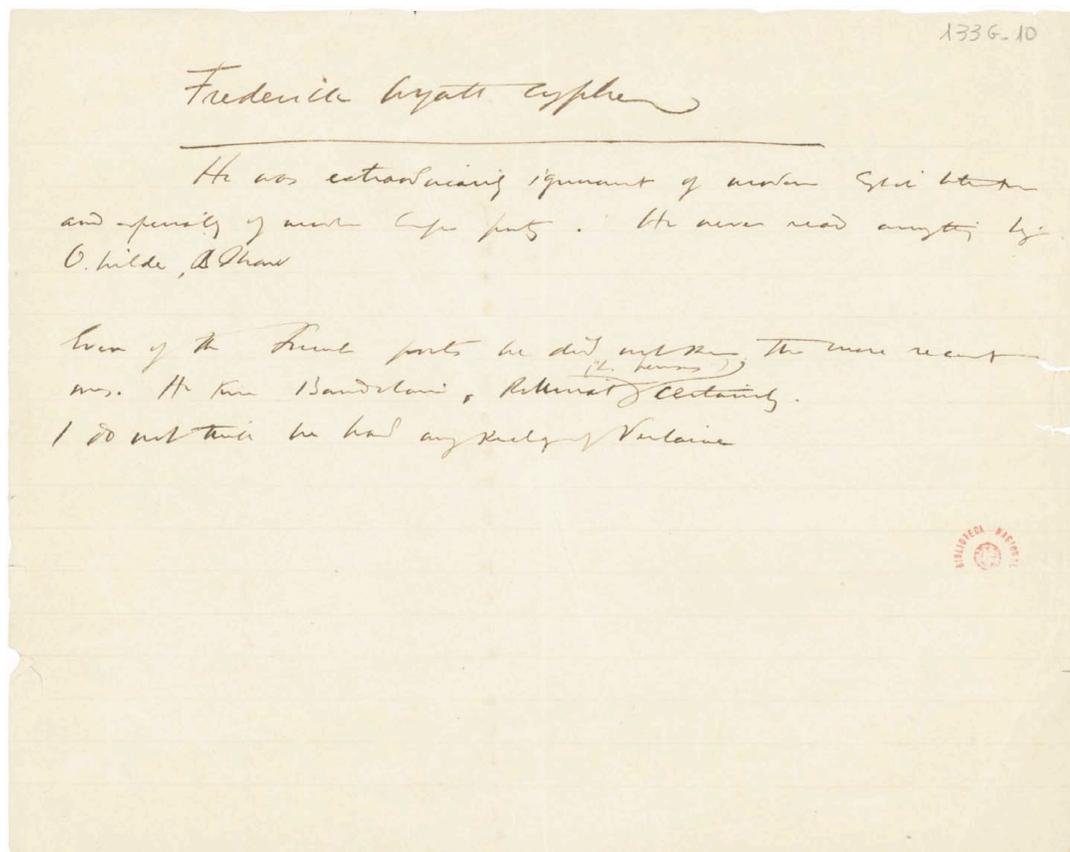


Fig. 9. BNP/E3, 133G-10.

Frederick Wyatt Cypher

He was extraordinarily ignorant of modern English literature and especially of modern English poets. He never read anything by O[scar] Wilde, B[ernard] Shaw □

Even of the French poets he did not know the more recent ones. He knew Baudelaire, Rollinat (“Les Névroses”) certainly.¹

I do not think he had any knowledge of Verlaine □

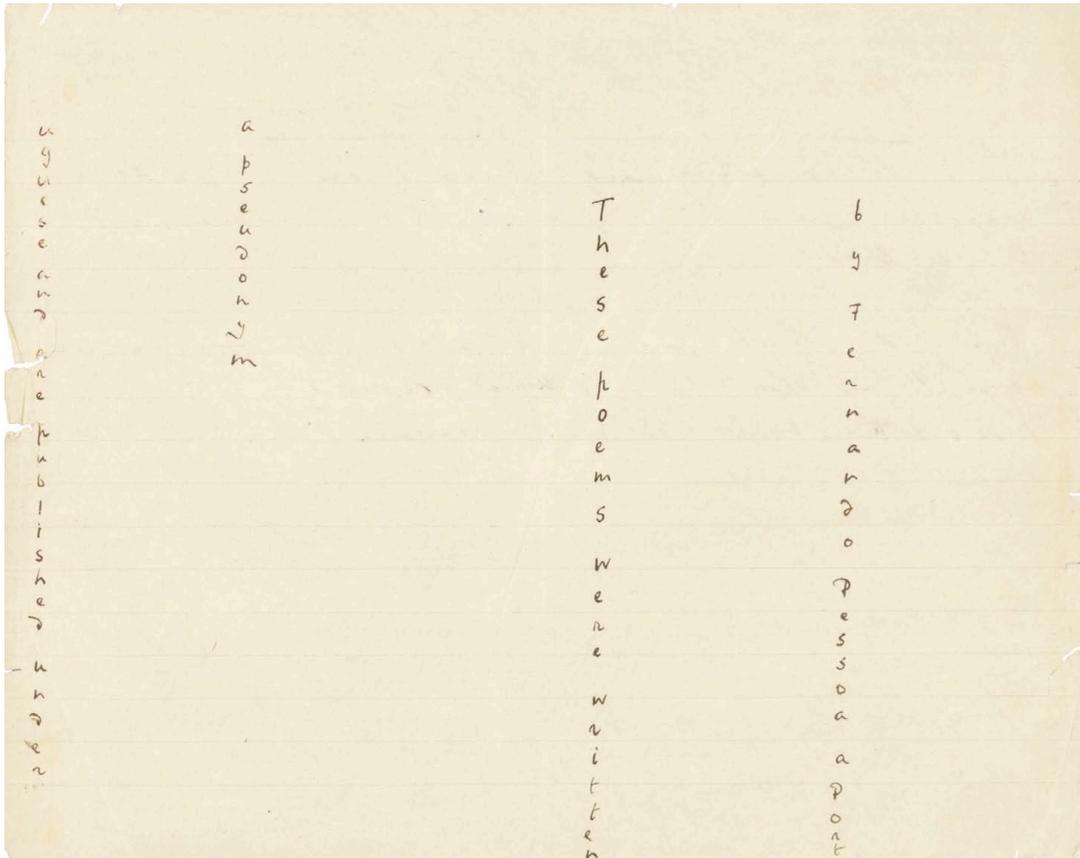


Fig. 10. BNP/E3, 133G-10v.

These poems were written by Fernando Pessoa a Portuguese and are published under a pseudonym²

Notes

- 1 Baudelaire<.>/,\ Rollinat [↑ (“Les Nevroses”)] certainly.] the title *Névroses* is written without the accent. The latter book and at least one title by Baudelaire are extant in Pessoa’s private library (see Pizarro, Ferrari and Cardielo: 2010). For Pessoa’s relation with French literature as well as his own French writings, see *Poèmes français* (PESSOA, 2014).
- 2 Text written vertically, from top to bottom, beginning with the two columns on the right, then continuing with the two columns on the left (see Fig. 10).

2. Frederick Wyatt Book Project and Index of Poems

2.1. [144D²-7^r]. Datable to 1913. Published by Teresa Sobral Cunha in Fausto (PESSOA, 1988: 202-203).

JANEIRO 31 DIAS		144D ² -7
9-356		Segunda feira 9
<u>Poesia.</u>		
<u>Portuguez</u>		
<u>Livros:</u> Gladio.		(1)
Agua Estagnada.		(2)
Trilogia dos Gigantes.		(3) - a, b, c.
Fausto.		(4)
Inez de Castro - Tragedia.		(5)
<u>Inglez</u>		
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)
Promethens Rebound.		(11)

Fig. 11. BNP/E3, 144D²-7^r.

Poesia.

Portuguez

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

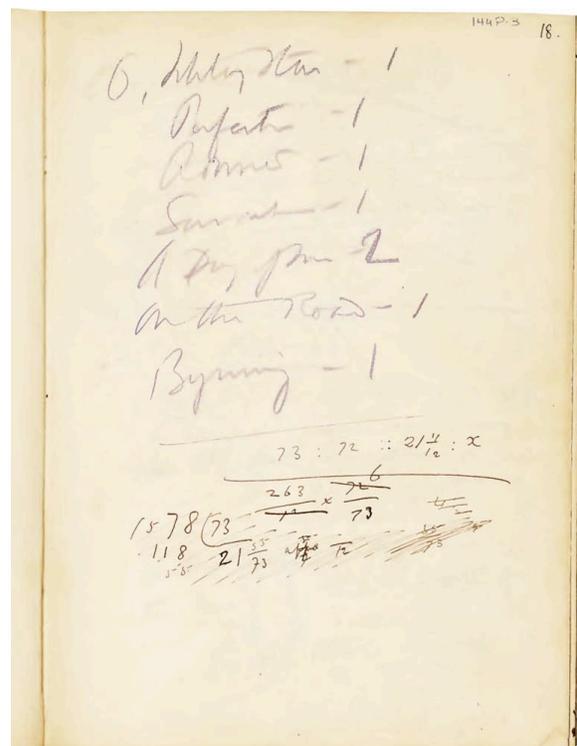
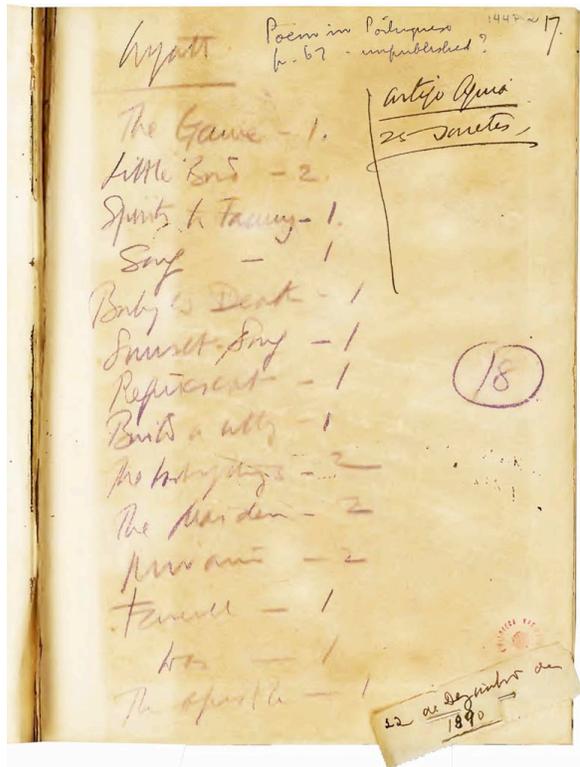
Inglez

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)
□	

Notes

- 1 *The three letters, indicating parts, are written in a different ink and therefore likely added at a later time.*

2.2. [144P-2^r & 3^r]. Datable to 1913. Unpublished. This list is mentioned in the biographical note of Frederick Wyatt by Pizarro and Ferrari (PESSOA, 2013: 360). The 21 English poems listed had originally been attributed by Pessoa to Alexander Search. The Search poems were first critically edited by João Dionísio (PESSOA, 1997), without mention to Frederick Wyatt. On 144P-2^r, besides the list, we find the number 18 inside a circle, i.e., the number of pages required up to “The Apostle” (if we add up all the figures on the right side of the poems); the rest of the titles appear on 144P-3^r. Above the indication “18” on 144P-2^r, in a different writing instrument, we read *Artigo Agua* | 25 sonetos; Pessoa submitted a series of polemic articles to the journal *A Agua* in 1912, proclaiming “*A Nova Poesia Portuguesa*” [The New Portuguese Poetry]; in August 1913, *A Agua* printed Pessoa’s “*Na Floresta do Alheamento*,” which would later integrate his *Livro do Desasocego* [Book of Disquiet] (PESSOA, 2010); in Pessoa’s archive one finds drafts also intended for *A Água* featuring the heteronym Alberto Caeiro, who would only be conceived in March 1914 (cf. PESSOA, 2016: 237-250); at the end of 1914, Pessoa would distance himself from *A Agua*, who declined to publish his static drama *O Marinheiro*; thus, the note *Artigo Agua* situates this document between 1912 and 1914. The inscription 25 sonetos could suggest that Pessoa intended to submit 25 Portuguese sonnets to the journal. A small paper, pinned to 144P-2^r, reads 22 de Dezembro de 1890 [22 December 1890]; would that be the birthdate Pessoa imagined for Frederick Wyatt? (Pessoa’s heteronym Álvaro de Campos would have his birthdate fixated by Pessoa on 15 October 1890). On the top of 144P-2^r we find a remark regarding Portuguese poetry that is not in Pessoa’s own hand.



Figs. 12 & 13. BNP/E3, 144P-2^r & 3^r.

Wyatt.¹

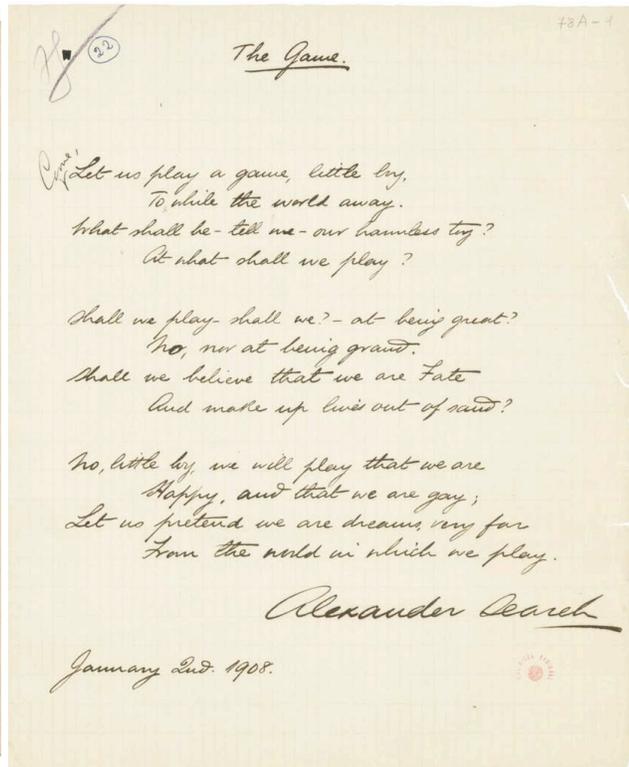
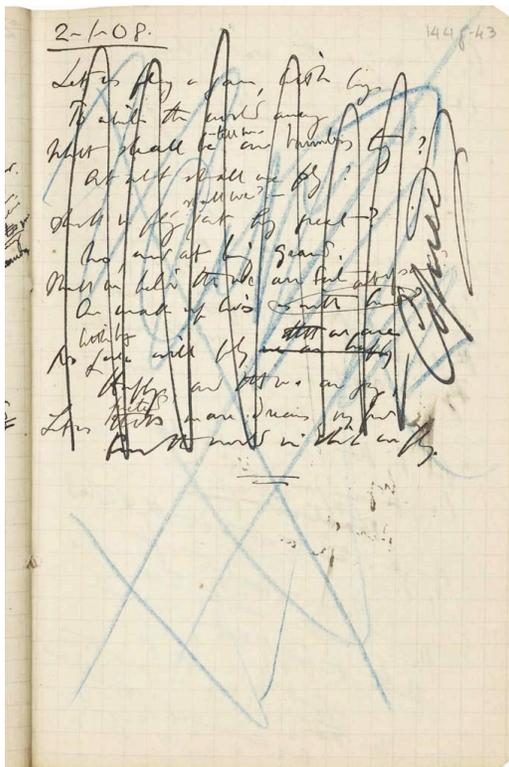
The Game – 1.
 Little Bird – 2.
 Spirits to Fanny – 1.
 Song – 1
 Baby's Death – 1
 Sunset-Song – 1
 Requiescat – 1
 Build me a cottage – 1
 The Last of things – 2
 The Maiden – 2
 Nirvâna – 1
 Farewell – 1
 Was – 1
 The Apostle – 1
 O, solitary star – 1
 Perfection – 1
 Adorned – 1
 Sonnet – 1
 A day of Sun – 2²
 On the road – 1
 Beginning –³

Notes

- 1 *The numbers next to the titles of the poems/incipits refer to the number of pages each poem was to occupy.*
- 2 <1>/2\
- 3 *Below and in a different writing instrument we find mathematical calculations, perhaps related to the numerology of Wyatt's birthdate.*

3. The Poems Attributed to Frederick Wyatt

3.1a. [144J-43^r, 78A-1^r]. Dated 2 January 1908. There are three documents with versions of this poem: 144J-43^r (**A**), 78A-1^r (**B**) and 48D-42^v (**C**). **A** is clearly a draft of **B**, which presents all the signs of a finished copy of a poem. **A** and **B** display the same date (formatted “2-1-08” and “January 2nd 1908,” respectively). **B** is titled “The Game” and signed by “Alexander Search,” while **A** is untitled and unsigned. While **A** is a single 12-verse stanza, **B** is organized in 3 quartets. **A** is a loose piece of paper, written in black ink with amendments in another black ink, entirely crossed out in blue pencil and black pen. **B** is written on grid paper in black ink, displaying two notes on the upper left corner: “F[inal] I[image],” a collection of poems planned by Pessoa (in purple pencil) and an encircled “22” (in blue pen), the latter seemingly not in Pessoa’s hand. **C**, though having the same first stanza as **A** and **B**, develops as a very different poem, receiving a different title—thus, we edit **C** separately, instead of considering **C** as a the final version of **B**.



Figs. 14 & 15. BNP/E3, 144J-43^r, 78A-1^r.

The Game

1 Come, let us play a game, little boy,
 2 To while the world away.
 3 What shall be—tell me—our harmless toy?
 At what shall we play?

 5 Shall we play—shall we?—at being great?
 6 No, nor at being grand.
 Shall we believe that we are Fate
 8 And make up lives out of sand?

 No, little boy, we will play that we are
 10 Happy, and that we are gay;
 Let us pretend we are dreams, very far
 From the world in which we play.

Notes

- title* **A** □ **B** *The Game*
 1 **A** Let **B** [← Come,] Let
 2 **A** away **B** away.
 3 **A** be [↑ —tell me—] our **B** be—tell me—our
 5 **A** play [↑ —shall we—] at **B** play—shall we?—at
 6 **A** No, nor **B** N<or>/o\, nor
 8 **A** lives as with *hand? [↑ out of sand?] **B** lives out of sand?
 9 **A** No, [↑ little boy] we will play <we are happy> [↑ that we are] **B** No, little boy, we will
 play that we are
 10 **A** gay, **B** gay;
 11 **A** Let us think [↑ pretend] **B** Let us pretend

Ombre Chinoise

Come, let us play a game, little boy,
 To while the world away.
 What shall be, tell me, our harmless toy?
 At what shall we play?

5 Must we not leave the *den & ourselves?
 Must we play here?
 How can we see the dream & the elves

8 If home is near?

So let us play at a sleep, that we are

10 Empty & glad & away

11 Let us pretend we are [dreams, very far]

12 From [the world in which we] play.

Notes

- 5 <Are you not *sorry that toys are real> [↓ <Are you not>] [↑ Must we not learn the & ourselves] *Dionísio edits "seeing" and "learn the +"* instead of "sorry" and "leave the *den" (PESSOA, 1997: 409).
- 8 clear [↑ near]?
- 11-12 *The author left lines, instead of empty spaces, on lines 11 and 12, which we interpret as a shorthand indication of repetition, i.e., the repetition of words as they were written in the previous version of the poem; Dionísio edits those lines as blank spaces* (PESSOA, 1997: 409).

Annex [48D-42r]: *This list is not referred to in PESSOA, 1999. Mediumistic scribbles are not transcribed.*

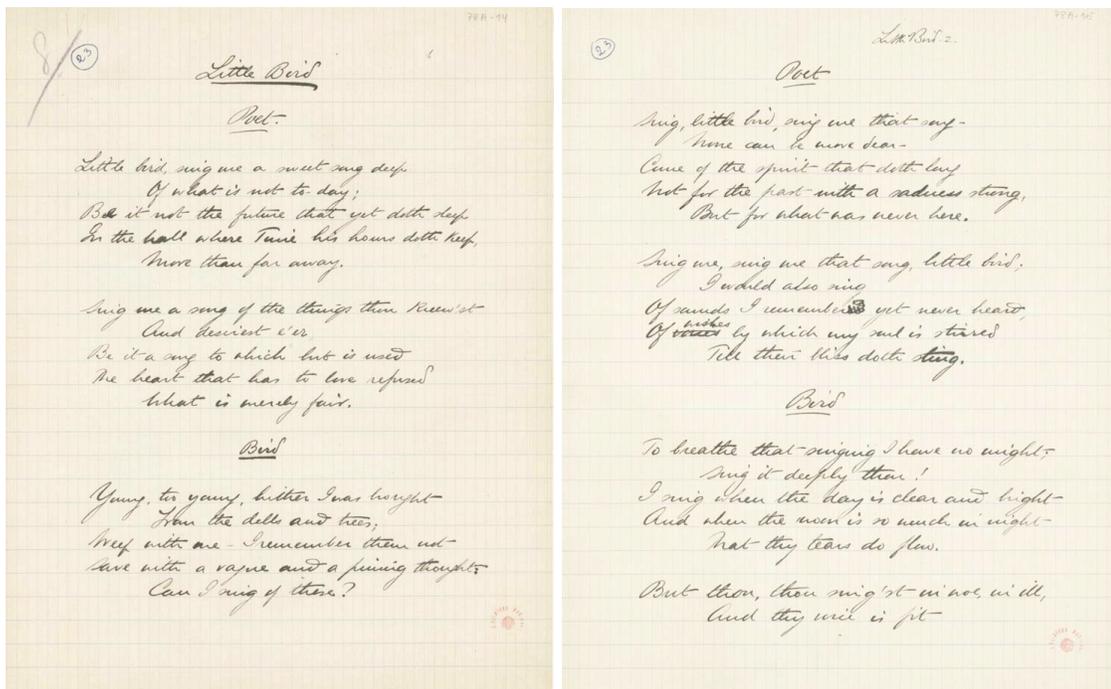


Fig. 17. BNP/E3, 48D-42r.

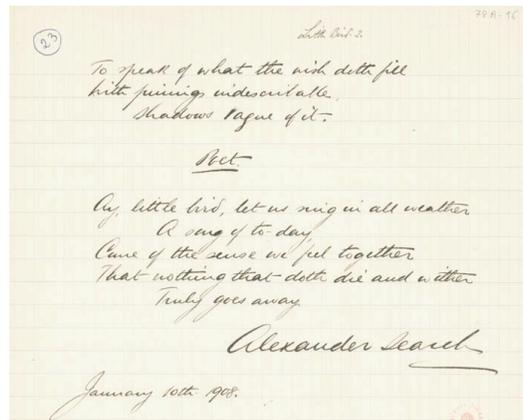
The Mad Fiddler

- | | |
|-------------------------|--------------------------------------|
| 1. The Mad Fiddler. | 1. The Mad Fiddler |
| ✓ 2. The Island. | 2. The Shining Pool. |
| 3. Lycanthropy. | 3. The Island. |
| 4. Spell. | 4. Lycanthropy |
| 5. Goblin Dance. | 5. Song. |
| 6. Dream. | 6. Spell. |
| 7. "I feel pale..." | 7. Goblin Dance. |
| 8. Elsewhere | 8. Dream |
| 9. Song | 9. Elsewhere |
| 10. She let her ?... | 10. "I feel pale" ... |
| 11. Anamnesis. | 11. <Moonside> [↑ Frenzy to go away] |
| 12. "Frenzy to go away" | 12. Moonside. |
| 13. □ | * 13. Anamnesis. |
| 14. The Depart. | 14. The Depart |

3.2. [78A-14^r to 16^r]. Dated "January 10th. 1908." Written on three pieces of grid paper in black ink, bearing the signature "Alexander Search" on the last page; all three pages are numbered and present the title "Little Bird." On the upper left corner of the first page, the document displays two notes: "*S," perhaps indicative of "Songs" (in purple pencil) and the number "23" inside a circle (in blue pen); the latter doesn't seem to be in Pessoa's hand. Our transcription is based on the one by Dionísio (PESSOA, 1997: 133-134), who raises the possibility of this poem serving as inspiration for "Sing me a song of the sweetness of love" (49A²-1^r). The poem is structured as a "chanson à personnages" (song with characters), a "medieval French song in the form of a dialogue, often between a husband and a wife, a knight and a shepherdess, or lovers parting at dawn" (Merriam-Webster's Encyclopedia of Literature, 1995: 227), although Pessoa makes it between Poet and Bird.



Figs. 18 & 19. BNP/E3, 78A-14^r & 15^r.



Figs. 20. BNP/E3, 78A-16^r. Detail.

*Little Bird**Poet.*

Little bird, sing me a sweet song deep
 Of what is not to-day;
 3 Be it not the future that yet doth sleep
 In the hall where Time his hours doth keep,
 5 More than far away.

Sing me a song of the things thou knew'st
 And desirest e'er,
 Be it a song to which but is used
 The heart that has to love refused
 10 What is merely fair.

Bird

Young, too young, hither I was brought
 From the dells and trees;
 Weep with me—I remember them not
 Save with a vague and a pining thought:
 15 Can I sing of these?

Poet

Sing, little bird, sing me that song—
 None can be more dear—
 Come of the spirit that doth long
 Not for the past with a sadness strong,
 20 But for what was never here.

Sing me, sing me that song, little bird;
 I would also sing
 23 Of sounds I remember yet never heard,
 24 Of wishes by which my soul is stirred
 25 Till their bliss doth sting.

Bird

To breathe that singing I have no might;
 Sing it deeply thou!
 I sing when the day is clear and bright

30 And when the moon is so much in night
 That thy tears do flow.

 But thou, thou sing'st in woe, in ill,
 And thy voice is fit
 To speak of what the wish doth fill
35 With pinings indescribable;
 Shadows vague of it.

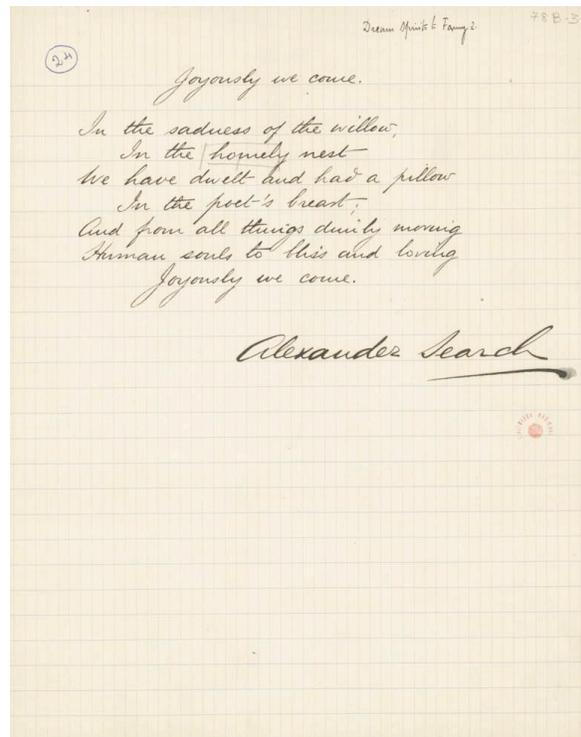
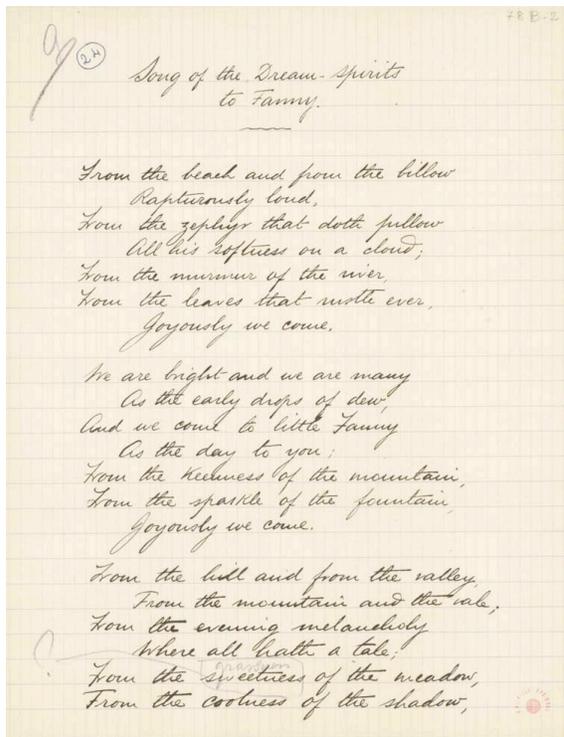
Poet.

 Ay, little bird, let us sing in all weather
 A song of to-day,
 Come of the sense we feel together
 That nothing that doth die and wither
40 Truly goes away.

Notes

- 3 B<el>/e\ it not
22 I remember<ed>
24 Of <voices> [↑ wishes]
40 away[.] *the final punctuation mark is an editorial intervention.*

3.3. [78B-2^r & 3^r]. Dated "March, 1906" on list 48B-95^r, in which this poem received the initial title "Lyric to Fanny." Written on two pieces of grid paper in black ink, with emendations in pencil, bearing the signature "Alexander Search" on the second page; the first page presents the full title "Song of the Dream-Spirits to Fanny" and the second, the abbreviated indication "Dream Spirits to Fanny -2.". On the upper left corner of the first page, there are two notes: "G" (in purple pencil), probably indicative of a planned compilation of poems, and the number "24" inside a circle (in blue pen); the latter doesn't seem to be in Pessoa's hand. Our transcription is based on the one by Dionísio (PESSOA, 1997: 134-135), who published the poem as being undated. The romantic language of this piece is reminiscent of John Keats (1795-1821), and the "Fanny" of the title may be "Fanny Brawne" (1800-1865), known as Mrs. Frances Lindon at the time of her death, but revealed in 1872 to have been a lover of John Keats (Fanny and Keats had met in the autumn of 1818, about three years before Keats died); in 1903, when Pessoa won the Queen Victoria Memorial Prize, *The Poetic Works of John Keats* was among the books the young Portuguese poet received as part of his prize (cf. JENNINGS, 1984: 39).



Figs. 21 & 22. BNP/E3, 78B-2^r & 3^r.

Song of the Dream-Spirits to Fanny

From the beach and from the billow
 Rapturously loud,
 From the zephyr that doth pillow
 All his softness on a cloud;
 5 From the murmur of the river,
 From the leaves that rustle ever,
 Joyously we come.

We are bright and we are many
 As the early drops of dew,
 10 And we come to little Fanny
 As the day to you;
 From the keenness of the mountain,
 From the sparkle of the fountain,
 Joyously we come.

15 From the hill and from the valley,
 From the mountain and the vale;
 From the evening melancholy
 Where all hath a tale;
 19 From the sweetness of the meadow,
 20 From the coolness of the shadow,
 Joyously we come.

In the sadness of the willow,
 In the /homely/ nest
 We have dwelt and had a pillow
 25 In the poet's breast;
 And from all things dimly moving
 Human souls to bliss and loving
 Joyously we come.

Notes

- 19 sweetness [↑ /grassness/] as the second variant was explicitly doubted by the poet, we edit the initial one (though we understand it to also have been doubted, implicitly, by the mere existence of the second variant).

3.4. [78-33^r]. Dated 1906. Written on grid paper in black ink, with emendations both in black ink and in pencil, bearing the signature “Alexander Search.” On the upper left corner, there are two notes: “F[inal] I[image]” (in purple pencil), designating a collection of poems planned by Pessoa, and an encircled “25” (in blue pen), the latter seemingly not in Pessoa’s hand. Our transcription is based on Dionísio’s (PESSOA, 1997: 135). It should be noted that, though the list Poems of Frederick Wyatt (144P-2^r) only refers “Song” by this generic title, we are fairly certain that the “Song” in question is “Sun to-day,” due to the following reasons: (1) “Song” is the given title on the manuscript of “Sun to-day”; (2) a poem is listed as “Song / Sun to-day” and as “Song-Sun to-day &c” in 48C-7^r and 49B-98^r, respectively; (3) the list Waves (48C-21^r) includes “Sun to-day” among its twelve poems—and only one of those pieces didn’t make into the corpus of Wyatt listed in 144P-2^r (the sonnet “Blind Eagle”). Therefore, if reasons #1 and #2 associate the title “Song” with “Sun to-day,” reason #3 shows that it is very likely that “Sun to-day” should have been attributed to Wyatt, as most of the poems in Waves; since Wyatt’s corpus lists a “Song,” one can deduce that it should be “Sun to-day.” Under the date, the document displays the phrase “Vulnerat omnes, ultima caecat” (literally, “all hurt, the last blinds”), a variation of the Latin maxim “vulnerat omnes, ultima necat” [“all the (hours) hurt, the last one kills”], an epigraph a posteriori befitting the poem.

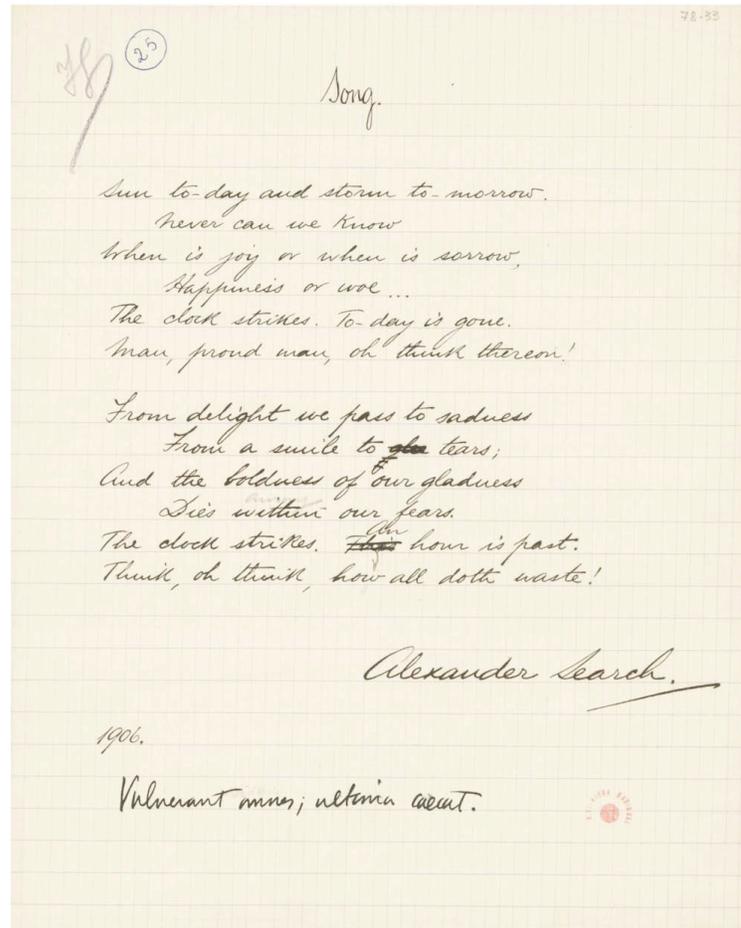


Fig. 23. BNP/E3, 78-33^r.

Song.

Sun to-day and storm to-morrow.
Never can we know
When is joy or when is sorrow,
Happiness or woe...
5 The clock strikes. To-day is gone.
Man, proud man, oh think thereon!

From delight we pass to sadness
8 From a smile to tears;
And the boldness of our gladness
10 Dies among our fears.
11 The clock strikes. An hour is past.
Think, oh think, how all doth waste!

Notes

- 8 From a smile to <glee> tears;
10 Dies within [↑ among] our fears.
11 The clock strikes. <This> [↑ An] hour is past.

3.5. [78B-1^r]. Datable to c. 1907, for the oldest list in which the poem appears (48C-8^r) was created between 29 December 1907 and 2 January 1908 (cf. PESSOA, 1997: 258); moreover, Pessoa started using grid paper to copy poems attributed to Alexander Search in May 1907 (cf. PESSOA, 1997: 12), which reinforces our conjectured date (although the poem could have been written before 1907). Written on grid paper in black ink, with emendations in pencil, bearing the signature "Alexander Search." On the upper left corner, there are two notes: "[Final] I[image]" (in purple pencil), designating a collection of poems planned by Pessoa, and an encircled "26" (in blue pen), the latter seemingly not in Pessoa's hand. Our transcription is based on Dionísio's (PESSOA, 1997: 136).

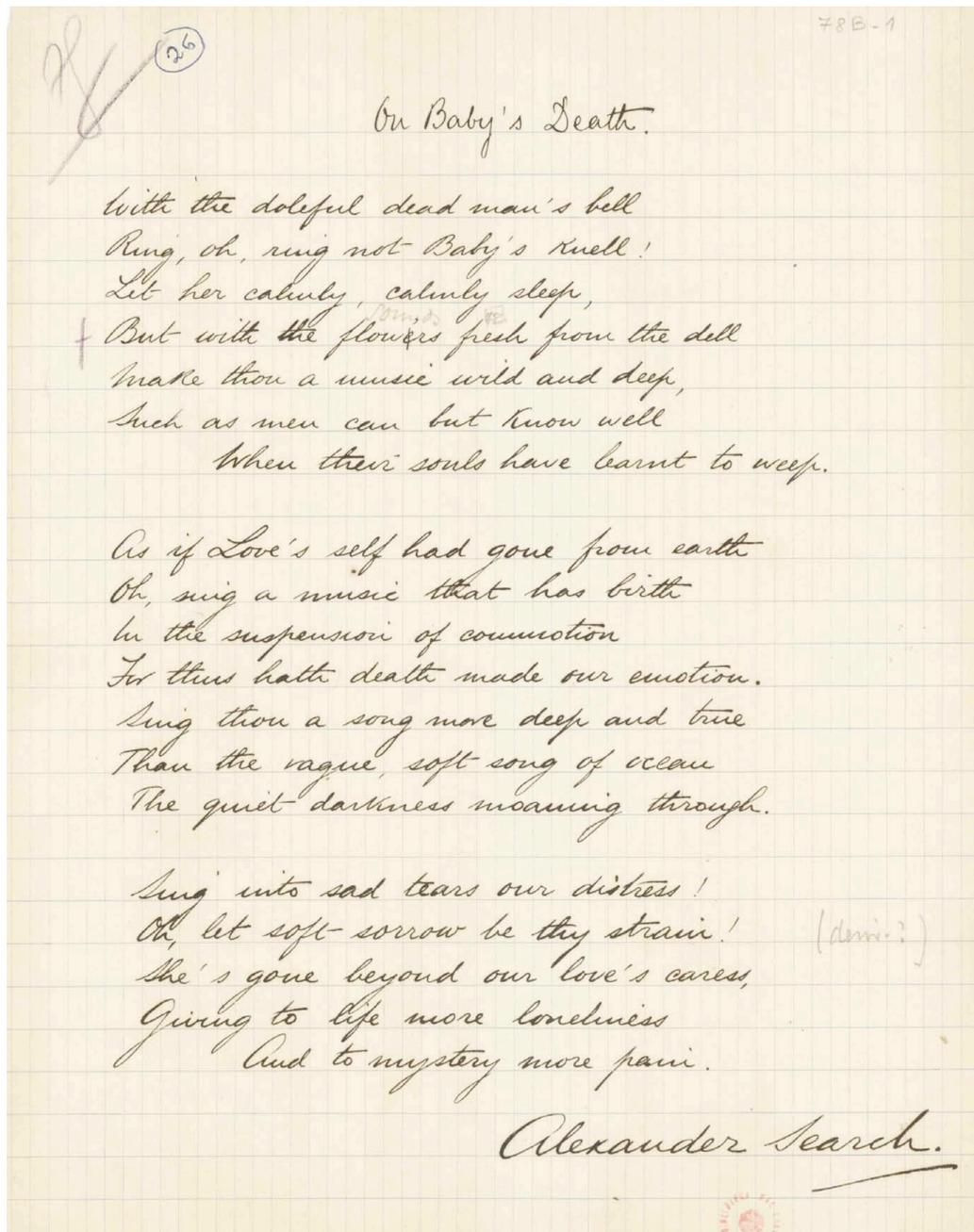


Fig. 24. BNP/E3, 78B-1^r.

On Baby's Death.

With the doleful dead man's bell
 Ring, oh, ring not Baby's knell!
 Let her calmly, calmly sleep,
 4 /But with the sounds on from the dell/
 5 Make thou a music wild and deep,
 Such as men can but know well
 When their souls have learnt to weep.

As if Love's self had gone from earth
 Oh, sing a music that has birth
 10 In the suspension of commotion
 For thus hath death made our emotion.
 Sing thou a song more deep and true
 Than the vague, soft song of ocean
 14 The quiet darkness moaning through.

15 Sing into sad tears our distress!
 16 Oh, let soft sorrow be thy strain!
 She's gone beyond our love's caress,
 Giving to life more loneliness
 And to mystery more pain.

Notes

- 4 flow<e>[↑]rs [↑ sounds] fresh <*far>/on\ from
- 14 *Though the first and third stanzas end in an indented line, the second doesn't appear to have any distinguishable indentations.*
- 16 *To the right we read "(deriv.?)"—suggesting that Pessoa questioned the verse as being derivative.*

3.6. [49B³-21^r, 78-104^r]. Dated "1907." There are two documents with versions of this poem, 49B³-21^r (A) and 78-104^r (B). **A**, a loose piece of paper, presents only the last verses of the poem in question, on top of another text titled "Moments" (not included here); the document was written in black ink and graphite pencil, with a blue pencil used to cross out the verses; **B**, the later version, was written on grid paper in black ink, with emendations in graphite and purple pencils, bearing the signature "Alexander Search"; on the upper left corner, there are two notes: "F[inal] I[image]" (in purple pencil), designating a collection of poems planned by Pessoa, and an encircled "27" (in blue pen), the latter seemingly not in Pessoa's hand; it also displays a crossed-out <Dec> before the indication of year. Our transcription is based on Dionísio's (PESSOA, 1997: 136). The initial image evoked by this song (the poet supporting his chin on his hands and looking to sea) would later be recreated by Pessoa in the opening poem of Mensagem, with incipit "A Europa jaz, posta nos cotovelos" (Europe rests, leant on elbows), first written in 1928 and published in 1934.

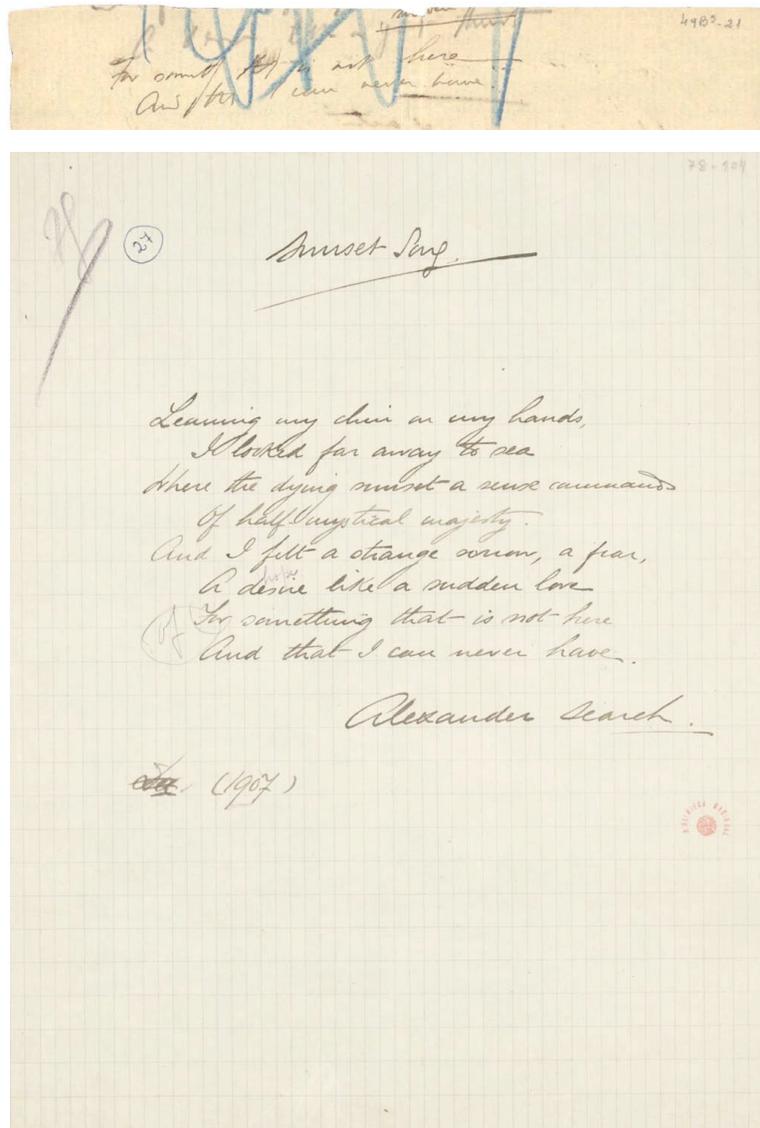


Fig. 25 & 26. BNP/E3, 49B3-21^r (detail), 78-104^r.

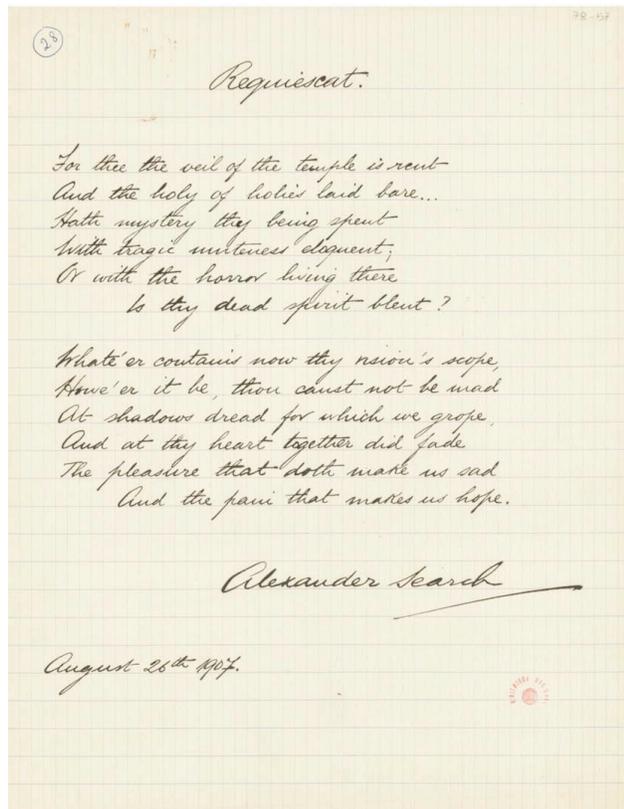
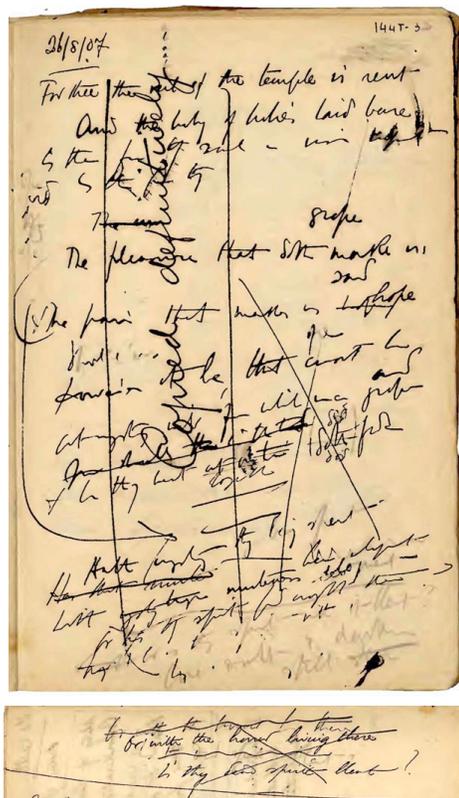
Sunset Song.

Leaning my chin on my hands,
 I looked far away to sea
 Where the dying sunset a sense commands
 Of half mystical majesty.
 5 And I felt a strange sorrow, a fear,
 6 A hope like a sudden love
 7 Of something that is not here
 And that I can never have.

Notes

- 6 **A** A desire like a <† thrust> [↑ sudden] *end of paper* **B** A desire [↑ hope] like a sudden love
 7 **A** For **B** [←Of] For

3.7. [144T-32^r & 31^v, 78-57^r]. Dated 26 August 1907. There are two documents with versions of this poem, 144T-32^r & 31^v (A) and 78-57^r (B). A comprises two pages of a notebook, written in black ink and pencil, with the lines pertaining to the poem entirely crossed out and displaying, on 144T-32^r, the date “26/8/07” and the note “copied definitively” perpendicularly to the verses; João Dionísio noted that, above the first verse, Pessoa indicated the rhyme scheme intended for the first stanza (abaaba) and, on the left margin of the same page, annotated the rhymes planned for the second stanza (ope ad ope ad ad ope); the last lines of the poem, on 144T-31^v, share the page with notes on science and religion; B, the later version, was written on grid paper in black ink, bearing the signature “Alexander Search” and the date “August 26th 1907”; on the upper left corner, there is an encircled “28” (in blue pen), seemingly not in Pessoa’s hand. Our transcription is based on Dionísio’s (PESSOA, 1997: 137). The title “Requiescat” is short for the Latin expression “Requiescat in pace” (commonly abbreviated as “R.I.P”), “a wish or prayer for a dead person” (New Oxford American Dictionary); Oscar Wilde has a well-known poem with the same title, originally published in 1881—though the edition of *The Poems* of Oscar Wilde extant in Pessoa’s private library is from 1911 and, thus, posterior to Pessoa’s “Requiescat.”



Figs. 27 to 29. BNP/E3, 144T-32^r & 31^v (detail), 78-57^r.

Requiescat.

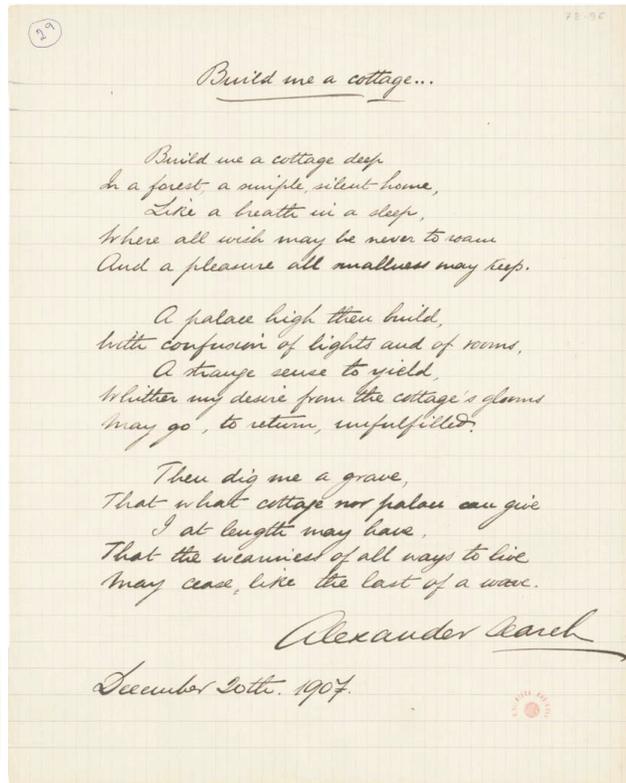
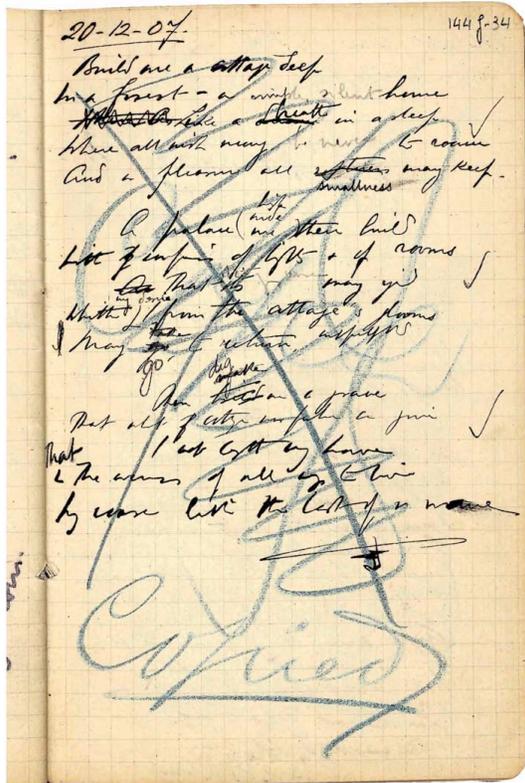
For thee the veil of the temple is rent
 2 And the holy of holies laid bare...
 3 Hath mystery thy being spent
 4 With tragic muteness eloquent;
 5 Or with the horror living there
 6 Is thy dead spirit blent?

 7 Whate'er contains now thy vision's scope,
 8 Howe'er it be, thou canst not be mad
 9 At shadows dread for which we grope,
 10 And at thy heart together did fade
 11 The pleasure that doth make us sad
 12 And the pain that makes us hope.

Notes

- 2 A bare B bare...
 3 A Is the form of soul a vain *repent [*bottom marg.* Hath mystery thy being spent] B Hath mystery thy being spent
 4 A Is this form thy □ [*bottom marg.* <Has that mute □ *being eloquent> [↓ With <mystery> tragic muteness <†>/eloquent\]] B With tragic muteness eloquent;
 5 A [*bottom marg.* <Or has thy spirit *found aught then?>] [31^v → <Or with the horror living there> [↓ Or with the horror living there]] B Or with the horror living there
 6 A [*bottom marg.* <Aught> Or is thy spirit with it blent [↓ <One>/Is\ doubt & *drunkenness still there]] [31^v → <Is thy dead spirit blent?> [↓ Is thy dead spirit blent?]] B Is thy dead spirit blent?
 7 A <The †> □ grope [↓ Whate'er □ ope] B Whate'er contains now thy vision's scope,
 8 A The pleasure that doth make us sad [↓ Howe'er it be, that canst be mad] B Howe'er it be, thou canst not be mad] *note that the first version of this line becomes verse 11.*
 9 A [←&] The pain that makes us <hope> [↑ hope] [↓ At mystery wild for which *we grope] B At shadows dread for which we grope,] *note that the first version of this line becomes verse 12.*
 10 A <Nor shadows there in the †> [↓ [←&] In thy heart <at one time> [↓ together] <doth> [↑<did>/did\] [↓<did>/do\] fade] B And at thy heart together did fade
 11 A Cf. verse 8 B The pleasure that doth make us sad
 12 A Cf. verse 9 B And the pain that makes us hope.

3.8. [144J-34^r, 78-96^r]. Dated 20 December 1907. There are two documents with versions of this poem, 144J-34^r (A) and 78-96^r (B). A is a page of a grid notebook, written in black ink, with emendations in pencil, displaying the date "20-12-07"; the poem was entirely crossed out in blue pencil—the same utensil with which the poet wrote the letters "c c," over the verses, and the word "copied," on the bottom margin; B, the later version, was written on grid paper in black ink, bearing the signature "Alexander Search" and the date "December 20th. 1907"; on the upper left corner, there is an encircled "29" (in blue pen), seemingly not in Pessoa's hand. Our transcription is based on Dionísio's (PESSOA, 1997: 137). Perhaps Pessoa was aware, in 1907, of Yeats's poem "The Lake Isle of Innisfree," although the collection of poems by Yeats extant in Pessoa's private library is from 1913 (cf. YEATS, 1913: 15).



Figs. 30 & 31. BNP/E3, 144J-34^r, 78-96^r.

Build me a cottage...

Build me a cottage deep
 2 In a forest, a simple, silent home,
 3 Like a breath in a sleep,
 Where all wish may be never to roam
 5 And a pleasure all smallness may keep.

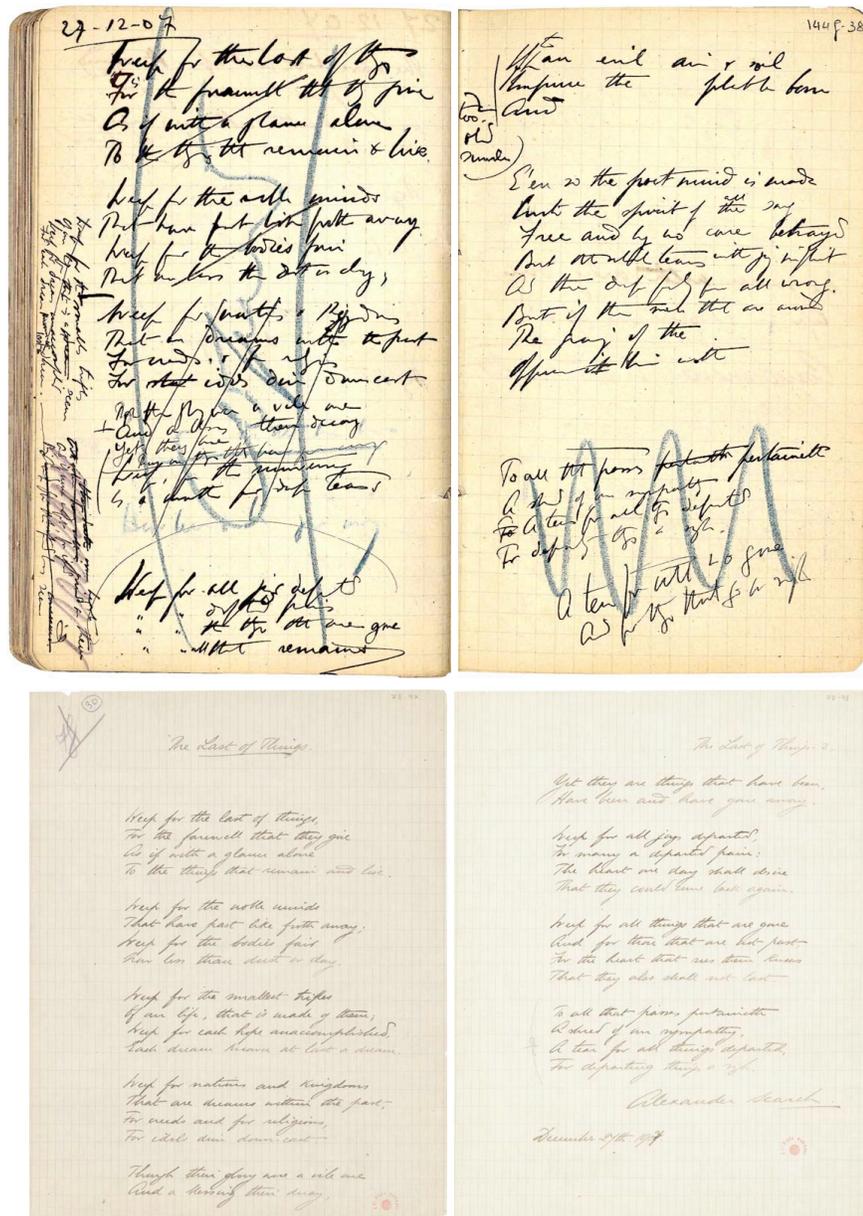
 6 A palace high then build,
 7 With confusion of lights and of rooms,
 8 A strange sense to yield,
 9 Whither my desire from the cottage's glooms
 10 May go, to return, unfulfilled.

 11 Then dig me a grave,
 12 That what cottage nor palace can give
 13 I at length may have,
 14 That the weariness of all ways to live
 15 May cease like the last of a wave.

Notes

2 A forest—a simple **B** forest, a simple
 3 A <Where †> Like a <dream> [† breath] **B** Like a breath in a sleep
 5 A all <softness> [↓ smallness] may keep. **B** all smallness may keep.
 6 A A palace *me [† made [† high]] then build **B** A palace high then build] in A, “*me” and
 “made” are within parentheses.
 7 A With <*p> confusion of lights & of rooms **B** With confusion of lights and of rooms,
 8 A <As> That its [† strange sense] may yield **B** A strange sense to yield
 9 A Whither [† my desire] from **B** Whither my desire from
 10 A <*I> May <go> [† <take>] [↓ go], to return, unfulfilled **B** May go, to return, unfulfilled.
 11 A Then <build> [† <make> [† dig]] me a grave **B** Then dig me a grave,
 12 A That what <*f> cottage **B** That what cottage
 13 A have **B** have,
 14 A [† That] the weariness **B** That the weariness
 15 A May cease like **B** May cease<,> like

3.9. [144]-37^v & 38^r, 78-97^r & 98^r. Dated 27 December 1907. There are two documents with versions of this poem, 144]-37^v & 38^r (A) and 78-97^r & 98^r (B). A comprises two pages of a grid notebook, written in black ink, displaying the date "27-12-07"; save for the two stanzas on 38^r (belonging to a different poem), all lines were crossed out in black ink, purple pencil and blue pencil—the latter also used to write "copied" perpendicularly to the verses on 37^v; B, the later version, consists of two pieces of grid paper written in black ink, bearing the signature "Alexander Search" and the date "December 27th. 1907" (on 98^r); on the upper left corner of 97^r, there are three inscriptions: "F[inal] I[image]," a collection of poems planned by Pessoa (in purple pencil), with a "Y" written over it (also in purple pencil), and an encircled "30" (in blue pen), the latter seemingly not in Pessoa's hand. Our transcription is based on Dionísio's (PESSOA, 1997: 138).



Figs. 32 to 35. BNP/E3, 144J-37^v & 38^r, 78-97^r & 98^r.

The Last of Things

1 Weep for the last of things,
 2 For the farewell that they give
 As if with a glance alone
 To the things that remain and live.

5 Weep for the noble minds
 6 That have past like froth away;
 Weep for the bodies fair
 8 Now less than dust or clay.

Weep for the smallest trifles
 10 Of our life, that is made of them;
 11 Weep for each hope unaccomplished,
 12 Each dream known at last a dream.

Weep for nations and kingdoms
 14 That are dreams within the past,
 15 For creeds and for religions,
 16 For idols dim down-cast.

Though their glory were a vile one
 18 And a blessing their decay,
 19 Yet they are things that have been,
 20 Have been and have gone away.

21 Weep for all joys departed,
 22 For many a departed pain:
 23 The heart one day shall desire
 24 That they could come back again.

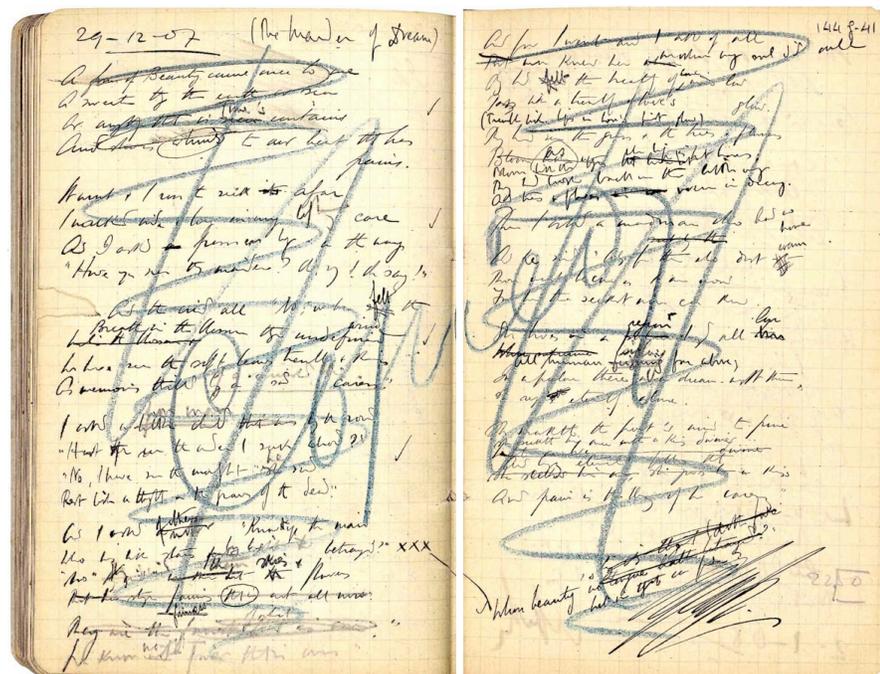
25 Weep for all things that are gone
 And for those that are not past,
 For the heart that sees them knows
 That they also shall not last.

29 To all that passes pertaineth
 30 A shred of our sympathy,
 31 A tear for all things departed,
 32 For departing things a sigh.

Notes

- 1 **A** things **B** things,
 2 **A** For [↑ 'Tis] the farewell **B** For the farewell
 6 **A** away **B** away;
 8 **A** That are less than dust or clay; **B** Now less than dust or clay.
 10 **A** [←Of our life, that is a <dream> *screen;] **B** Of our life, that is made of them;
 11 **A** [←Weep for dreams unaccomplished] **B** Weep for each hope unaccomplished,
 12 **A** [←For each dream [↑ known at] last a dream. **B** Each dream known at last a dream.] *in*
 A, this stanza is linked to other verses, barely legible, written on the same margin:
 □ <their death> *some heart
 <At *whose *being all is> † on them
 As if none wept, for *ignored
 *By <And *for *what □ *conceived.> [↓ *weep to the † *less seen]
 14 **A** with the past **B** within the past,
 15 **A** religions **B** religions,
 16 **A** For <*stat> idols dim down-cast **B** For idols dim down-cast.
 18 **A** /And a blessing their decay/ **B** And a blessing their decay,
 19 **A** been **B** been,
 20 **A** These are things that have gone away [↓ Have been and have gone away] **B** Have been
 and have gone away.
 21 **A** Weep, for the universe [↓ Weep for all joys departed] **B** Weep for all joys departed,
 22 **A** Is a *worth for *deep tears [↓ [Weep for] departed pains] **B** For many a departed pain
 23 **A** [Weep for] the things that are gone **B** The heart one day shall desire
 24 **A** [Weep for] all that remains **B** That they could come back again.
 25-28 *This quartet doesn't seem to exist in A, but Dionísio noted that it is possible that the stanza linked to*
 v. 12 was an incipient draft (see note to v. 12) (cf. PESSOA, 1997: 417).
 29 **A** <pertaineth> pertaineth **B** pertaineth
 30 **A** sympathy **B** sympathy,
 31 **A** <To> A tear for all things departed [↓ A tear for all † gone] **B** A tear for all things
 departed,
 32 **A** For departing things a sigh [↓ And for things that go a sigh] **B** For departing things a
 sigh.

3.10. [144J-40^v & 41^r, 78-102^r & 103^r]. Dated 29 December 1907. There are two versions of this poem, 144J-40^v & 41^r (A) and 78-102^r & 103^r (B). A comprises two pages of a grid notebook, written in black ink and pencil, displaying (on 40^v) the date "29-12-07" and the title "The Maiden of Dreams"; both pages were crossed out in blue pencil, which the poet also used to write the word "copied"; B, the later version, titled "The Maiden," consists of two pieces of grid paper written in black ink, bearing the signature "Alexander Search" and the date "29 Dec. 1907" (on 103^r); on the upper left corner of 102^r, there are two inscriptions: "F[inal] I[image]," a collection of poems planned by Pessoa (in purple pencil) and an encircled "31" (in blue pen), the latter seemingly not in Pessoa's hand. Our transcription is based on Dionísio's (PESSOA, 1997: 139-140), whose also edited a loose fragment associated with "The Maiden" (see Annex 3.10A).



The Maiden.

A form of Beauty came over to me,
A sweeter thing than earth or sea
Or anything that is Time's contain'd
Or shined to our heart that has pain'd.

I went and I went to ask it of her,
I walked wide and long on my left and
And I asked the passer-by on the way:
"Have ye seen this maiden? Oh, say! Oh, say!"

And they said all: "No, we have felt the void
Brew'd in the blessed things undissolv'd,
We have seen the soft leaves tremble and hiss
As memories' shroud of a vanished bliss."

I asked a wanderer by the road:
"Hast thou seen the maiden I seek abroad?"
"No, I have seen the moonlight," he said,
"Not like a thought in the groove of the dead."

And I asked of others: "How ye the void
Whose beauty but ignored our folk?"
"No," said they, "thou'st this and flowers
In their sweet night have that is ours."

And for I went and I asked of all,
Have know her on whom I did call,
They had felt the breathing of love wide low,
Tremble like lips in love's first glow.

They had seen the grass and the tree and flower
Bloom as things whose life is but hours,
And they had looked back on their little way
And hiss and flowers were in decay.

Then I asked a madman who had no home,
And he said: "Alas for thee who dost roam!
Thou'st must know as I am now
As her been swept now in our bow."

He led me a region beyond all love
All human sighing for above,
In a palace there on a dream's night throne
His reigns eternally alone.

He made the poet's mind to pine,
He made him burn out with a hot desire,
And longing eternal follow that his
And pain is the blessing of his cure."

Alexander Search
29 Dec. 1907.

Figs. 36 to 39. BNP/E3, 144J-40^v & 41^r; 78-102^r & 103^r.

The Maiden

1 A form of Beauty came once to me,
A sweeter thing than earth or sea
3 Or anything that is Time's contains
4 Or shows to our heart that has pains.

5 It went and I rose to seek it afar,
6 I walked wide and long in my lofty care,
7 And I asked the passers-by on the way:
8 "Have ye seen this maiden? oh, say! oh, say!"

9 And they cried all: "No, we have felt the wind
10 Breathe in the blossom things undefined,
We have seen the soft leaves tremble and kiss
12 As memories thrilled of a vanished bliss."

13 I asked a wanderer by the road:
14 "Hast thou seen the maiden I seek abroad?"
15 — "No; I have seen the moonlight," he said,
"Rest like a thought on the graves of the dead."

17 And I asked of others: "Know ye the maid
18 Whose beauty but ignored can fade?"
19 "No", said they; "than skies and flowers
20 We know nought fairer that is ours."

21 And far I went and I asked of all:
22 None knew her on whom I did call;
23 They had felt the breathing of lone winds low
24 Tremble like lips in love's first glow.

25 They had seen the grass and the trees and flowers
26 Bloom as things whose life is but hours;
27 And they had looked back on their little way
28 And trees and flowers were in decay.

29 Then I asked a madman who had no home,
30 And he said: "Alas for thee who dost roam!
Thou must become as I am now
For her thou seekest none can know.

33 She lives in a region beyond all love
 34 All human sighing far above;
 35 In a palace there on a dream-wrought throne
 36 She reigns eternally alone.

37 She maketh the poet's mind to pine,
 38 She seeketh him once with a kiss divine,
 39 And longing eternal follows that kiss
 40 And pain is the blessing of her caress."

Notes

- 1 A to me B to me,
 3 A that is <seen> [↑ Time's] contains B that is Time's contains
 4 A And shows or hints to our heart B Or shows to our heart] in A, or hints *is encircled*.
 5 A It went & I rose to seek <†>/it\ afar B It went and I rose to seek it afar,
 6 A in my [↑ lofty] care B in my lofty care,
 7 A I asked <so> passers by on the way B And I asked the passers-by on the way:
 8 A maiden? Oh, say! Oh, say!" B maiden<—>/?\ oh, say! oh, say!"
 9 A cried all "No, we have <seen> [↑ felt] the wind B cried all: "No, we have felt the wind
 10 A <† the blossom &> [↑ Breathe in the blossom] things undefined B Breathe in the blossom things undefined,
 12 A thrilled <by a sad caress> [↑ of a vanished bliss.]" B thrilled of a vanished bliss."
 13 A I asked a <little child> [↑ poor man] <that was> by the road B I asked a wanderer by the road:
 14 A Ha<ve>/st\ <y>/thou\ B Hast thou
 15 A —"No, I have seen the moonlight" <she> [↑ he] said B —"No; I have seen the moonlight," he said,
 17 A And I asked another [↑ of others] "Know<st> ye the maid B And I asked of others: "Know ye the maid
 18 A Who was like stars <*past> [↑ by light <*to>] betrayed?" [→Whose beauty <no tongue hath betrayed?"> [↑ by its thought doth fade] [↓ but in thought can fade]] B Whose beauty but ignored can fade?"
 19 A "No" they cried [↑ they said] "<we know but> <the> [↑ than skies &] flowers B "No", said they; "than skies and flowers
 20 A <That her strange fairness [↓ fairness] that is *not all ours"> [↓ <They are the fairest † [↑ of what] is ours.">] [↓ We know <not> [↑ nought] fairer that is ours"] B We know nought fairer that is ours."] in the first variant of A, that is *is encircled*.
 21 A of all B of all:
 22 A <But> none know her <whom> [↑ on whom] my soul did call B None knew her on whom I did call;
 23 A They had <seen>/felt\ the breathing of [↑ lone] winds low B They had felt the breathing of lone winds low
 24 A Pa<*ssing>/ss\ like a trembling of love's □ glow [↓ (Tremble like lips in love's first glow)] B Tremble like lips in love's first glow.

- 26 A <Bloom like [↑ as] a> [↓ Bloom like the things] <that *lived at> [↑ whose life is but hours;]
 B Bloom as things whose life is but hours;
- 27 A They B And they
- 28 A And trees & flowers <in †> were in decay. B And trees and flowers were in decay.
- 29 A who <sat by the> had no home B who had no home,
- 30 A dost <†> [↑ roam] B dost roam!
- 33 A a <palace> [↑ region] beyond all <time> [↑ love] B a region beyond all love
- 34 A <Whose supreme> [↓ All human <feigning> [↑ sighing] far above;] B All human sighing
 far above;
- 35 A throne, B throne
- 36 A She reigns [↑ <*all>] B c
- 37 A pine B pine,
- 38 A <With a love □ divine> [↑ She seeketh him once with a kiss divine] B She seeketh him
 once with a kiss divine,
- 39 A And longing eternal follows that [↓ <She *seeks him on, she gives him a> kiss B And
 longing eternal follows that kiss

Annex 3.10A. [79-1^r] *Loose piece of paper titled "D."—perhaps indicative of the project "Delirium"; transcribed by Dionísio (PESSOA, 1997: 141).*

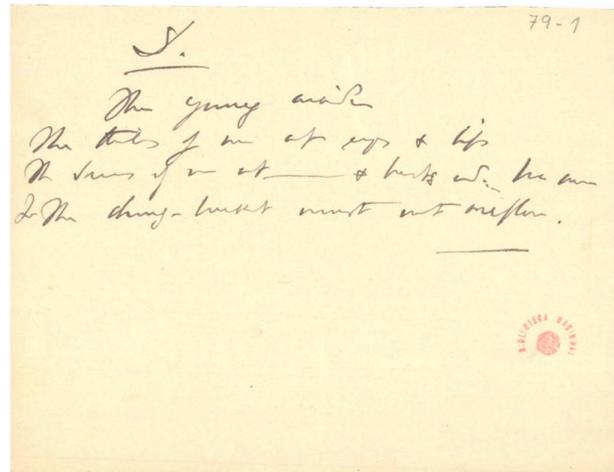
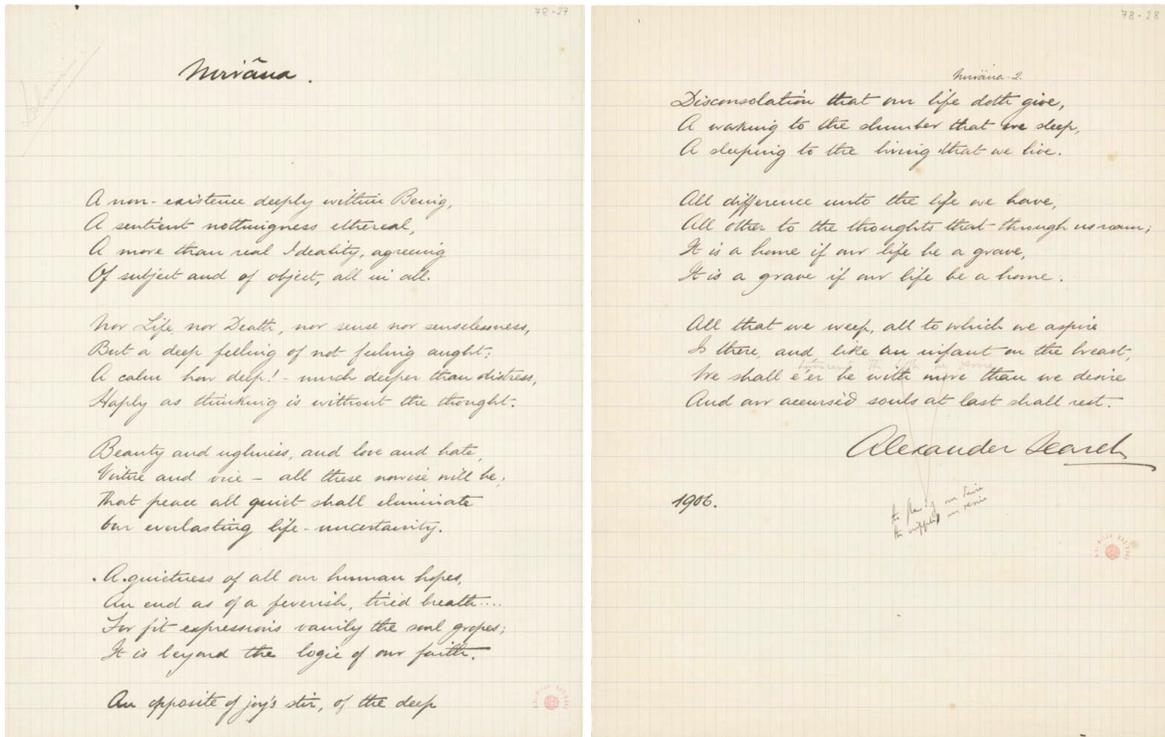


Fig. 40. BNP/E3, 79-1^r.

D.

The young maiden
 She thinks of me *after eyes & lips
 She dreams of me *after □ & *heart's end... her *arm
 [←*So] The *clung-bucket must not overflow.

3.11. [78-27^r & 28^r]. Dated "1906." Two pieces of grid paper written in black ink, with emendations in pencil and black ink on the second page, which also displays the signature "Alexander Search;" both pages present the title "Nirvâna," which is followed by the number "2" on 28^r. On the upper left corner of 27^r, one reads the note "Delirium" (in pencil), designating a collection of poems planned by Pessoa. Our transcription is based on Dionísio's (PESSOA, 1997: 131-132). While living in Durban, the young Pessoa studied the works of Ralph Waldo Emerson, with multiple references to Eastern thought, including the poem "Brahma" — in which Emerson develops a series of antinomies that may have inspired Pessoa's "Nirvâna" (EMERSON, 1902: 518).



Figs. 41 & 42. BNP/E3, 78-27^r & 28^r.

Nirvâna.

A non-existence deeply within Being,
 A sentient nothingness ethereal,
 A more than real Ideality, agreeing
 Of subject and of object, all in all.

- ⁵ Nor Life, nor Death, nor sense nor senselessness,
 But a deep feeling of not feeling aught;
 A calm how deep! — much deeper than distress,
 Haply as thinking is without the thought.

Beauty and ugliness, and love and hate,
 10 Virtue and vice—all these nowise will be;
 That peace all quiet shall eliminate
 Our everlasting life-uncertainty.

A quietness of all our human hopes,
 An end as of a feverish, tired breath...
 15 For fit expressions vainly the soul gropes;
 It is beyond the logic of our faith.

An opposite of joy's stir, of the deep
 Disconsolation that our life doth give,
 A waking to the slumber that we sleep,
 20 A sleeping to the living that we live.

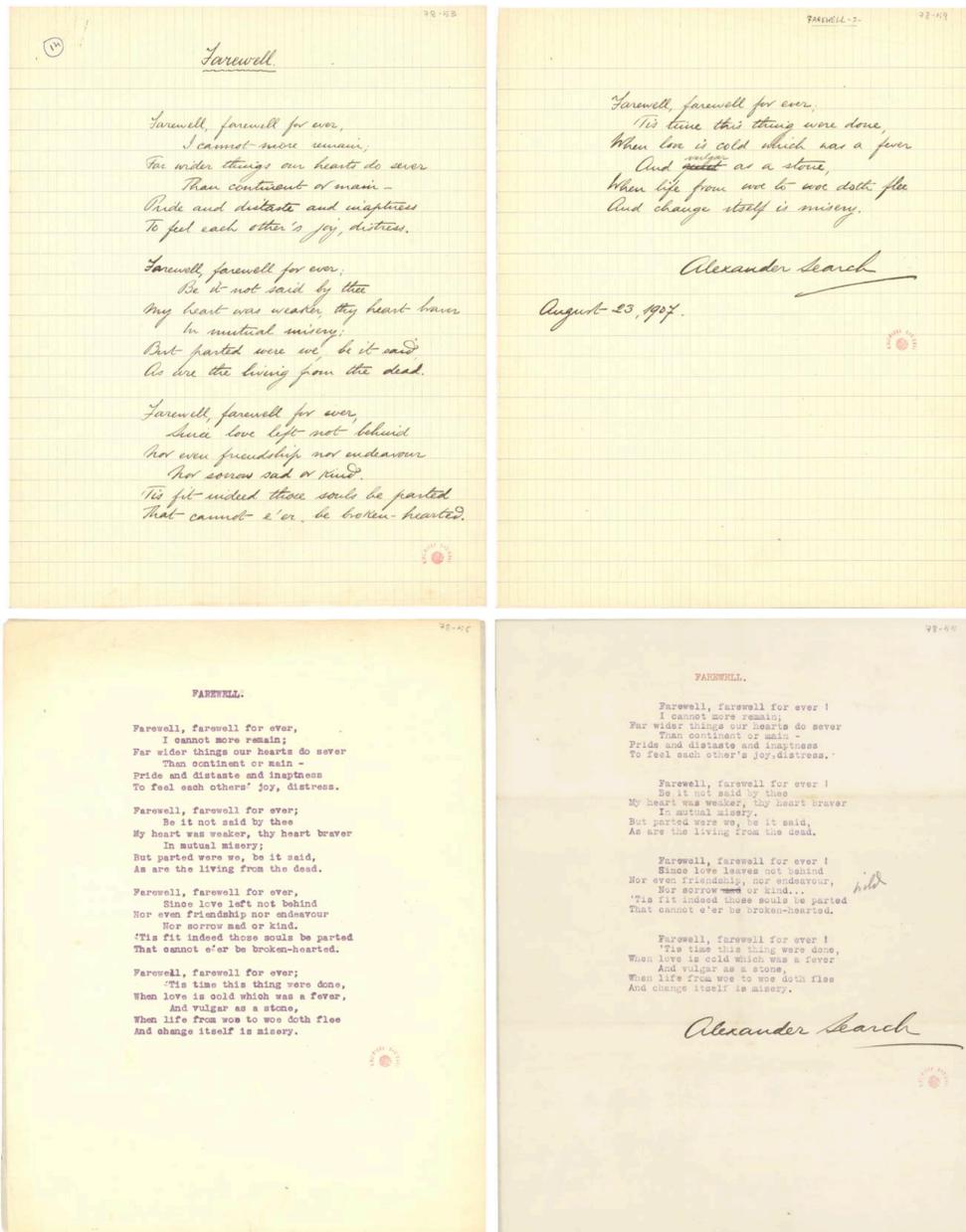
All difference unto the life we have,
 All other to the thoughts that through us roam;
 It is a home if our life be a grave,
 It is a grave if our life be a home.

25 All that we weep, all to which we aspire
 Is there, and, like an infant on the breast,
 27 We shall transcend the nipple we desire
 And our accursed souls at last shall rest.

Note

27 We shall e'er be with more than we desire [↑ transcend the little we desire] [↓ the flaw of our desire [↓ the nipple<d> we desire]] *we diverge from previous editions of this verse: Freire edited the 1st variant "We shall e'er be with more than we desire" (PESSOA, 1995: 86); Dionísio, as well as the duo Pizarro and Ferrari (PESSOA, 1997: 132 and 2015: 28, respectively) decided for a combination of variants: the first four words of the first variant ("We shall e'er be"), together with the last variant, which he read as "the cripple we desire" (while we read it as "the nipple we desire"); we understand the third and last variants to be additions to the second—not to the first—variant, thus transforming the verse "We shall transcend the little we desire" and developing further the image of the "infant on the breast" from the previous verse; moreover, it should be noted that we were unable to find uses of the word "cripple" in Pessoa's poetry, but did find an instance of "nippled" in the poem "Antinous" (and, in this verse, we understand the poet to have written "nipple<d>", crossing out the termination in "d").*

3.12. [78-53^r & 54^r, 78-56^r, 78-55^r]. Dated 23 August 1907. There are three versions of this poem, 78-53^r & 54^r (A), 78-56^r (B) and 78-55^r (C). **A** comprises two pieces of grid paper, written in black ink, displaying (on 54^r) the date “August 23, 1907” and the signature “Alexander Search”; on the upper left corner of 53^r, there is an encircled “14” (in blue pen), seemingly not in Pessoa’s hand. **B** and **C** are both typescripts on paper with the watermark “Jhannot et Cie / Linex Bank”; **C** presents a series of textual developments from **B**, plus the signature “Alexander Search” and an emendation in purple pencil, constituting the final known version of the poem. Our transcription is based on Dionísio’s (PESSOA, 1997: 39-40). Pessoa also drafted a poem referred to as “Farewells, departures...” (in list 48C-17^r for example), which constitutes a different text, with a different date and, in its manuscript, with a different title, i.e. “Endings” (PESSOA, 1997: 287).



Figs. 43 to 46. BNP/E3, 78-53^r & 54^r, 78-56^r, 78-55^r.

Farewell.

1 Farewell, farewell for ever!
 I cannot more remain;
 Far wider things our hearts do sever
 Than continent or main —
 5 Pride and distaste and inaptness
 6 To feel each other's joy, distress.

7 Farewell, farewell for ever!
 Be it not said by thee
 My heart was weaker, thy heart braver
 10 In mutual misery.
 But parted were we, be it said,
 As are the living from the dead.

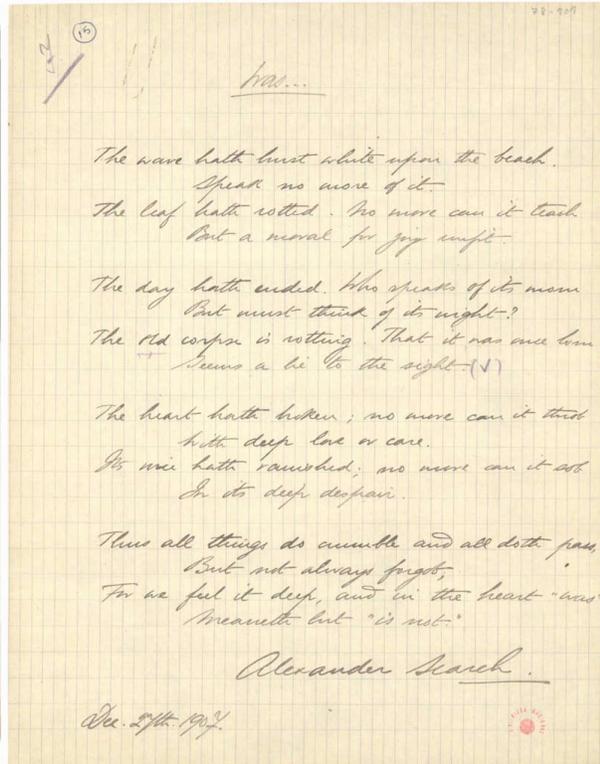
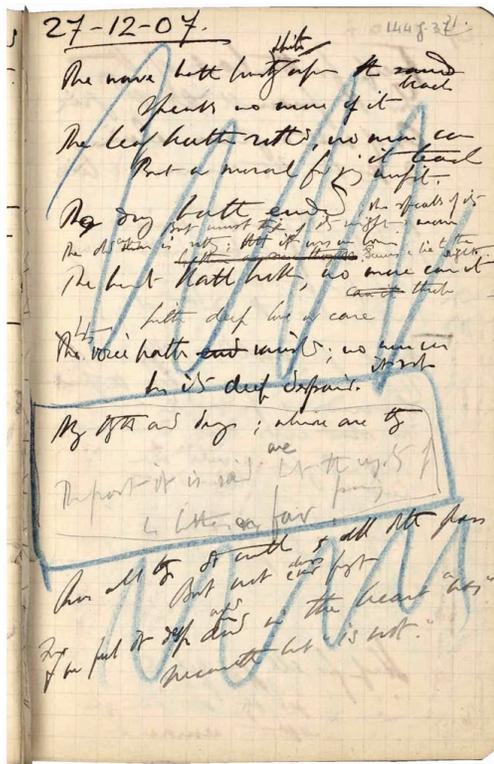
13 Farewell, farewell for ever!
 14 Since love leaves not behind
 15 Nor even friendship, nor endeavour,
 16 Nor sorrow wild or kind...
 'Tis fit indeed those souls be parted
 That cannot e'er be broken-hearted.

19 Farewell, farewell for ever!
 20 'Tis time this thing were done,
 21 When love is cold which was a fever
 22 And vulgar as a stone,
 When life from woe to woe doth flee
 And change itself is misery.

Notes

- 1 **AB** for ever, **C** for ever!
 6 **A** other's **B** others' **C** other's
 7 **AB** for ever; **C** for ever!
 10 **AB** misery; **C** misery.
 13 **AB** for ever, **C** for ever!
 14 **AB** left **C** leaves
 15 **AB** friendship nor endeavor **C** friendship, nor endeavor,
 16 **A** sorrow sad or kind. **B** sorrow mad or kind. **C** sorrow <mad> [→wild] or kind...
 19 **AB** for ever; **C** for ever!
 21 **A** a fever **B** a fever, **C** a fever
 22 **A** <quiet> [↑ vulgar] **B** vulgar **C** vulgar

3.13. [144J-37^r, 78-101^r]. Dated 27 December 1907. There are two versions of this poem, 144J-37^r (A) and 78-101^r (B). **A** comprises a page from a grid notebook, written in black ink and pencil, displaying the date “27-12-07” and being almost entirely crossed out in blue pencil (except by one stanza, around which the poet drew a square also using the blue pencil; see annex 3.13A); **B**, the later version (titled “Was...”) consists of a piece of grid paper written in black ink, bearing the signature “Alexander Search” and the date “Dec. 27th. 1907”; on the upper left corner of **B**, there are two inscriptions: “F,” indicative of a collection of poems planned by Pessoa (in purple pencil) and an encircled “15” (in blue pen), the latter seemingly not in Pessoa’s hand. Our transcription is based on Dionísio’s (PESSOA, 1997: 311).



Figs. 47 & 48. BNP/E3, 144J-37^r, 78-101^r.

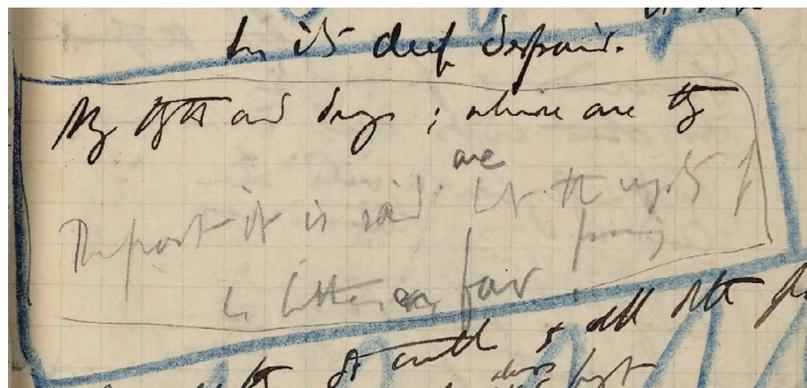


Fig. 49. BNP/E3, 144J-37^r. Detail.

Was...

1 The wave hath burst white upon the beach.
 Speak no more of it.
 3 The leaf hath rotted. No more can it teach
 But a moral for joy unfit.
 5 The day hath ended. Who speaks of its morn
 But must think of its night?
 7 The /old/ corpse is rotting. That it was once born
 8 Seems a lie to the sight.
 9 The heart hath broken; no more can it throb
 10 With deep love or care.
 11 Its voice hath vanished; no more can it sob
 In its deep despair.
 13 Thus all things do crumble and all doth pass,
 14 But not always forgot;
 15 For we feel it deep, and in the heart "was"
 Meaneth but "is not."

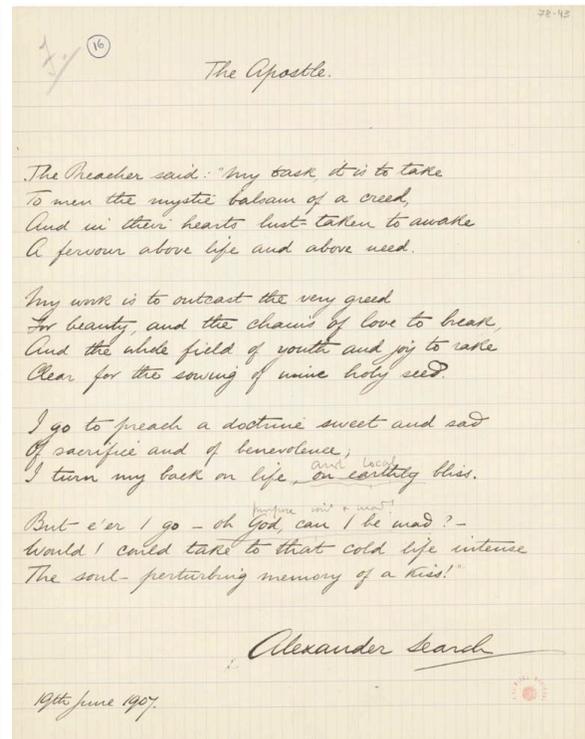
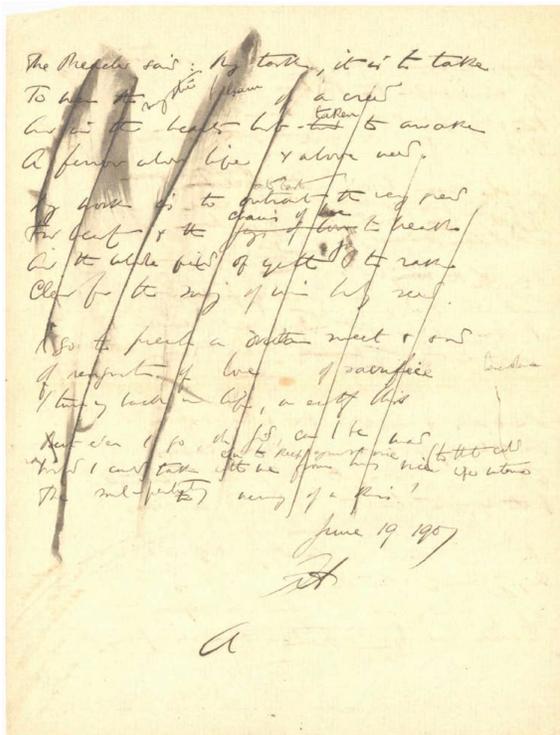
Notes

- 1 **A** burst [↑ white] upon the <sand> beach **B** burst white upon the beach.
 3 **A** hath rotted, no more **B** hath rotted. No more
 5 **A** <+>/The\ day hath ended; who speaks of its morn **B** The day hath ended. Who speaks of
 its morn
 7 **A** The old <man> [↑ corpse] is rotting; that it was **B** The /old/ corpse is rotting. That it was
 8 **A** <Is then or now thought?> [→Seems a lie to the sight] **B** Seems a lie to the sight.] *there is a*
 check mark to the right of this verse, perhaps cancelling the hesitation in "/old/" in the previous line.
 9 **A** broken, no more can it [↓ <can it>] throb **B** broken; no more can it throb
 10 **A** care **B** care.
 11 **A** <The> [↑ Its] voice hath <end> vanished **B** Its voice hath vanished;
 13 **A** pass **B** pass,
 14 **A** ever [↑ always] forgot **B** always forgot;
 15 **A** & [↑ For] we feel it deep and [↑ for] [↑ and] **B** For we feel it deep, and

Annex 3.13A. [79-101^r, detail] *Verses hardly legible but not crossed out in the paper featuring the first draft of "Was" (cf. PESSOA, 1997: 532). See Figure 49.*

My thoughts and days; [↓ are] *above *are *they
 The past it is said *but the mystery of passing
 Is bitter<as>/er\ *fair.

3.14. [79¹-5^v, 78-43^r]. Dated 19 June 1907. There are two documents with versions of this sonnet, 79¹-5^v (A) and 78-43^r (B), with the same date. **A**, a loose piece of paper, written in black ink and completely crossed out, bearing the signature “AS” (Alexander Search) and the single letter “A” (which could stand for the project of poems titled “Agony”) on the lower part of the paper. **B**, the later version, written on grid paper in black ink, with emendations in a finer black ink and the signature “Alexander Search”; on the upper left corner, **B** also displays two notes: “F” (in purple pencil), indicative of a planned compilation of poems, and the number “16” inside a circle (in blue pen)—the latter seemingly not in Pessoa’s hand. Petrarchan sonnet with a rhyme scheme abab, baba, cde, cde). Our transcription is based on Dionísio’s (PESSOA, 1997: 243).



Figs. 50 & 51. BNP/E3, 79¹-5^v, 78-43^r.

The Apostle.

1 The Preacher said: "My task, it is to take
 2 To men the mystic balsam of a creed,
 3 And in their hearts lust-taken to awake
 A fervour above life and above need.

5 My work is to outcast the very greed
 6 For beauty, and the chains of love to break,
 7 And the whole field of youth and joy to rake
 Clear for the sowing of mine holy seed.

I go to preach a doctrine sweet and sad
 10 Of sacrifice and of benevolence;
 11 I turn my back on life and local bliss.

12 But e'er I go—oh purpose void & mad!—
 13 Would I could take to that cold life intense
 14 The soul-perturbing memory of a kiss!"

Notes

title A □ B The Apostle
 1 A My task B "My task
 2 A creed B creed,
 3 A the [B their] hearts lust-/*trod/[↑ taken] to awake
 5 A is to /*outcast/ [↑ out cast] [B outcast] the very greed
 6 A beauty & [B beauty, and] the <joys of love> [↑ chains of love] to break. [B break,]
 7 A youth [↑ & joy] to rake. B youth and joy to rake
 10 A Of resignation, of love [] of sacrifice B Of sacrifice and of benevolence;
 11 A on life, on earthly bliss B on life<, /on earthly/> [↑ and local] bliss.
 12 A go, oh God, can I be mad B go—/oh God, can I be mad/? [↑ purpose void & mad!]
 13 A Would I could take with me from *his vice [↑ e'en to keep against vice] [→ to that cold
 life intense] [↑ benevolence] B Would I could take to that cold life intense
 14 A The soul-penetra[↓tra]ting memory of a kiss? B The soul-perturbing memory of a kiss!"

3.15. [78B-5^r]. Datable to before 1908 (probably c. 1905). Written on grid paper in black ink, bearing the signature "Alexander Search." On the upper left corner, the document displays two notes: "F[inal] I[image]," a collection of poems planned by Pessoa (in purple pencil), and the number "13" inside a circle (in blue pen)—the latter seemingly not in Pessoa's hand. Shakespearean sonnet with a rhyme scheme abab, cdcd, efef, gg. Our transcription is based on Dionísio's (PESSOA, 1997: 290).

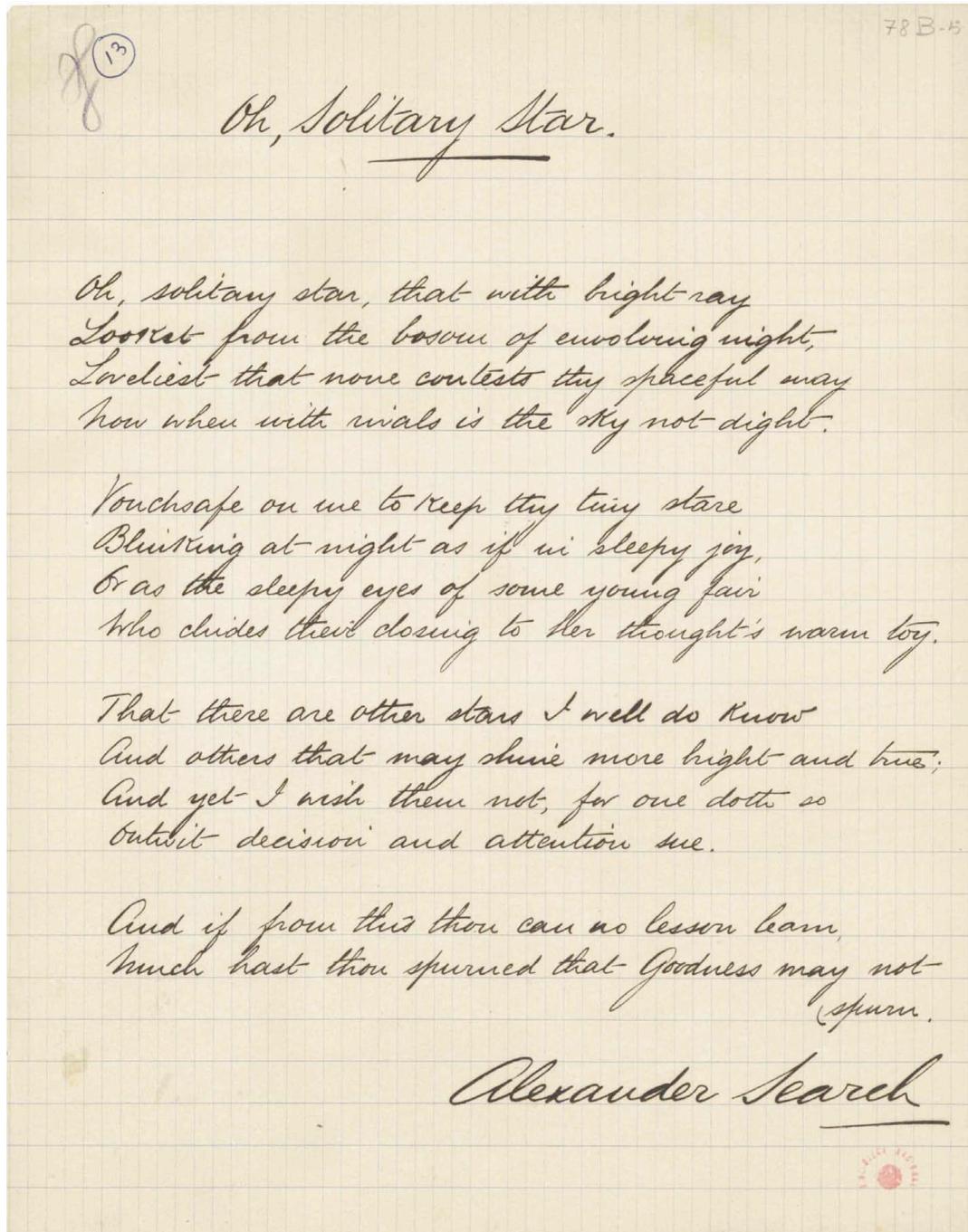


Fig. 52. BNP/E3, 78B-5^r.

Oh, Solitary Star.

Oh, solitary star, that with bright ray
Lookst from the bosom of envolving night,
Loveliest that none contests thy spaceful sway
Now when with rivals is the sky not dight.

5 Vouchsafe on me to keep thy tiny stare
Blinking at night as if in sleepy joy,
Or as the sleepy eyes of some young fair
Who chides their dosing to her thought's warm toy.

10 That there are other stars I well do know
And others that may shine more bright and true;
And yet I wish them not, for one doth so
Outwit decision and attention sue.

And if from this thou can no lesson learn,
Much hast thou spurned that Goodness may not spurn.

3.16. [77-66^r]. Dated "October, 1904." Written on grid paper in black ink, with emendations in purple pencil, and bearing the signature "Alexander Search." On the upper left corner, the document displays two notes: "F[inal] I[image]," a collection of poems planned by Pessoa (in purple pencil), and the number "17" inside a circle (in blue pen)—the latter seemingly not in Pessoa's hand. Petrarchan sonnet with a rhyme scheme abba, abba, cde, cde. Our transcription is based on Dionísio's (PESSOA, 1997: 289-290).

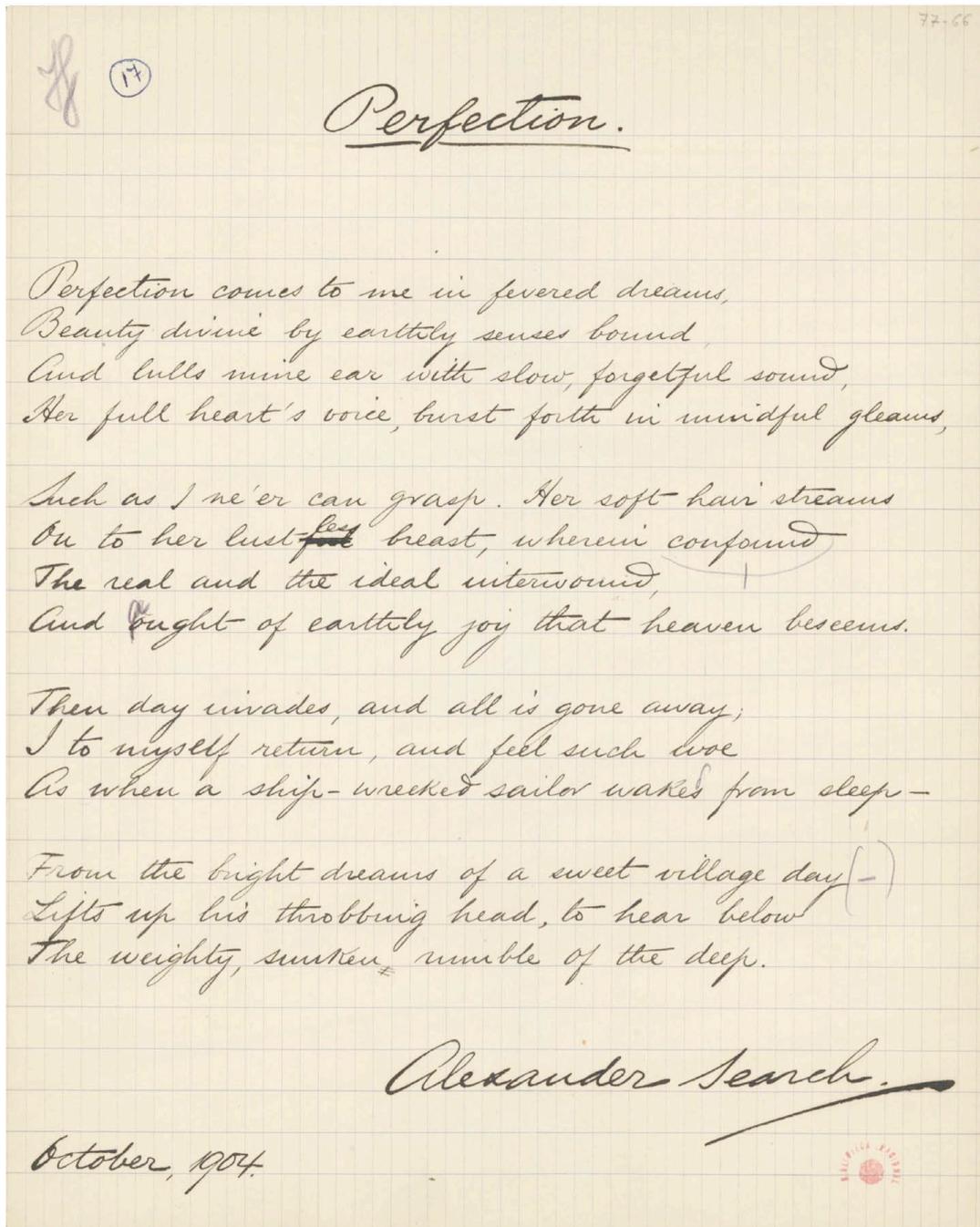


Fig. 53. BNP/E3, 77-66^r.

Perfection.

Perfection comes to me in fevered dreams,
 Beauty divine by earthly senses bound,
 And lulls mine ear with slow, forgetful sound,
 Her full heart's voice, burst forth in mindful gleams,
 5 Such as I ne'er can grasp. Her soft hair streams
 6 On to her lustless breast, wherein /confound/
 The real and the ideal interwound,
 8 And aught of earthly joy that heaven beseems.

 Then day invades, and all is gone away;
 10 I to myself return, and feel such woe
 11 As when a ship-wrecked sailor waked from sleep —

 12 From the bright dreams of a sweet village day —
 Lifts up his throbbing head, to hear below
 The weighty, sunken rumble of the deep.

Notes

- 6 lust<ful>[↑less] breast,
 8 And <o>/a\ ught
 11 wakes[↑d]
 12 village day (—) *the parentheses probably indicate hesitation.*
 14 sunken<> rumble

3.17. [78-41^r]. Dated "June 19th 1907." Written on grid paper in black ink, with emendations in a finer black ink, and bearing the signature "Alexander Search." On the upper left corner, the document displays two notes: "*S" (in purple pencil), probably indicative of a planned compilation of poems, and the number "18" inside a circle (in blue pen), the latter seemingly not in Pessoa's hand. Petrarchan sonnet with a rhyme scheme *abba, abba, cde, cde*. Our transcription is based on Dionísio's (PESSOA, 1997: 243-244).

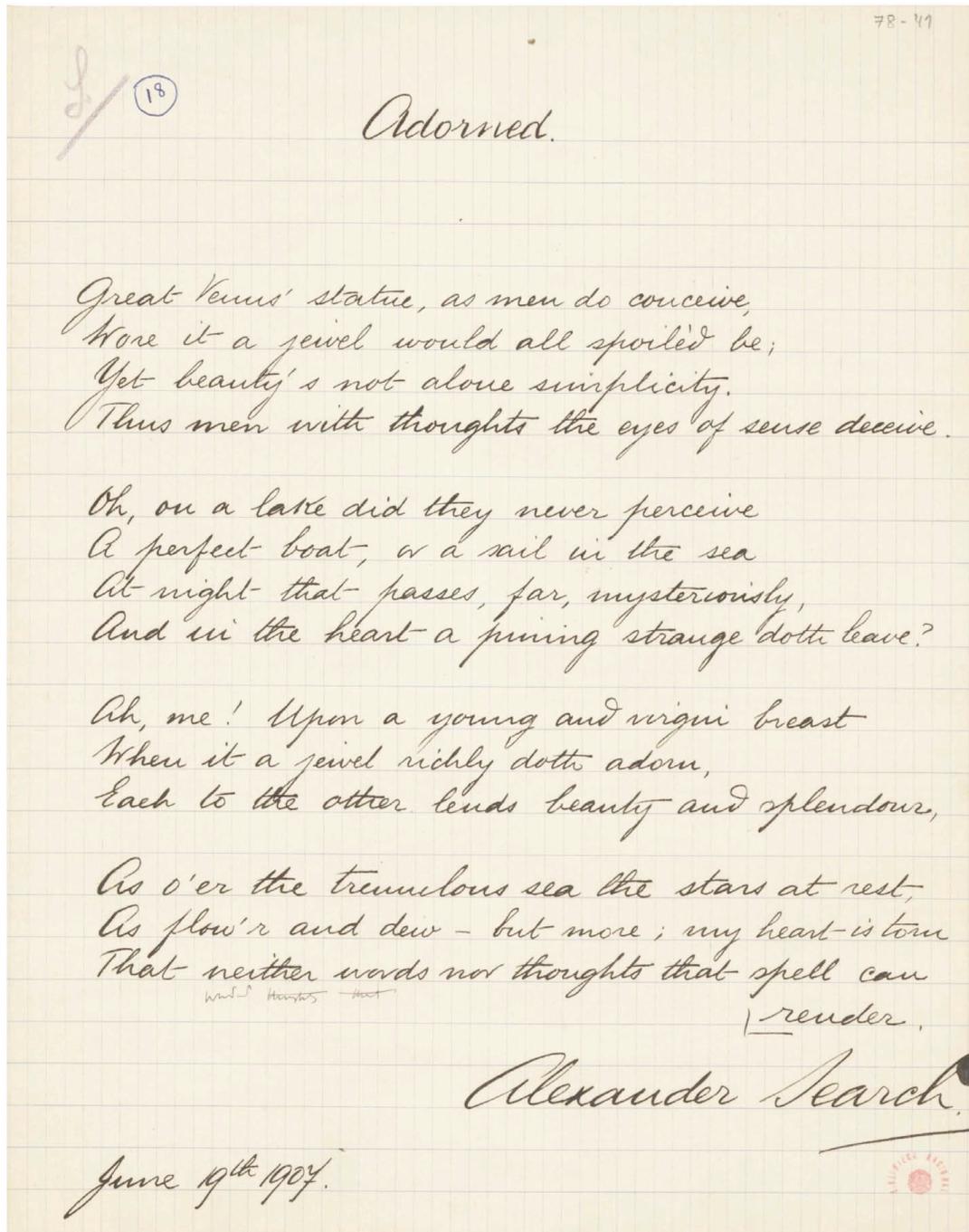


Fig. 54. BNP/E3, 78-41^r.

Adorned.

Great Venus' statue, as men do conceive,
 Wore it a jewel would all spoiled be;
 Yet beauty's not alone simplicity.
 Thus men with thoughts the eyes of sense deceive.

5 Oh, on a lake did they never perceive
 A perfect boat, or a sail in the sea
 At night that passes, far, mysteriously,
 And in the heart a pining strange doth leave?

Ah, me! Upon a young and virgin breast
 10 When it a jewel richly doth adorn,
 Each to the other lends beauty and splendour,

As o'er the tremulous sea the stars at rest,
 As flow'r and dew—but more; my heart is torn
 14 That neither words nor thoughts that spell can render.

Notes

- 14 That neither words [↓ worded thoughts that] nor thoughts] *regarding the variant in pencil, Dionísio considered that to be crossed out; nevertheless, the horizontal lines across thought and that may also be the bar of the letter "t"; given the uncertainty, we edit the first version of line 14.*

3.18. [78-35^r]. Dated "March 1907." Grid paper written in black ink, with emendations in pencil, and the signature "Alexander Search." On the upper left corner one reads: "*F" (in purple pencil) and "19" inside a circle (in blue pen); the latter is not in Pessoa's hand. Petrarchan sonnet with rhyme scheme abab, baba, cdc, dcd. Our transcription is based on Dionísio's (PESSOA, 1997: 292-293). It should be noted that, since the list Poems of Frederick Wyatt only refers "Sonnet" by this generic title, it is uncertain whether "Lady, believe me ever at your feet" was the poem Pessoa intended for this collection. In Pessoa's archive, there figure three loose poems titled "Sonnet": 1) "My days are sunless, as if winter were" (dated 5 August 1909), listed as "Sonnet (My days are sunless)" on 144V-50^r, and left untitled on its manuscript (49A²-34); 2) "Could I say what I think, could I express" (dated May 1904), titled "Sonnet" on its manuscript (77-71^r), and listed by its incipit on 48C-8^r, 48C-20^v, and 48B-100^r. 3) "Lady, believe me ever at your feet," consistently titled "Sonnet" both on its manuscript (78-35^r) and on list 48C-8^r. There are two other arguments to consider. Firstly, list 144V-50^r (datable to circa 9 May 1910) displays "My days are sunless" as still attributed to Search; on the same document, "Farewell" is the only listed poem to be later re-attributed to Wyatt. Secondly, list 48C-20/21 (from 28 March 1909 or later) notes "Could I say" as excluded from "Before Sense" (a Searchian project), but not reattributed to any other compilation (and none of the other poems excluded from "Before Sense" ended up in Wyatt's corpus); moreover, in the same document, eleven out of the twelve poems in the project "Waves" (also attributed to Search) are reassigned to Wyatt; only one the 12 poems in "Waves" is a sonnet—"Blind Eagle"—the only text that will not be attributed to Wyatt. Given these elements, we strongly believe that the most probable "Sonnet" in Wyatt's corpus is "Lady, believe me."

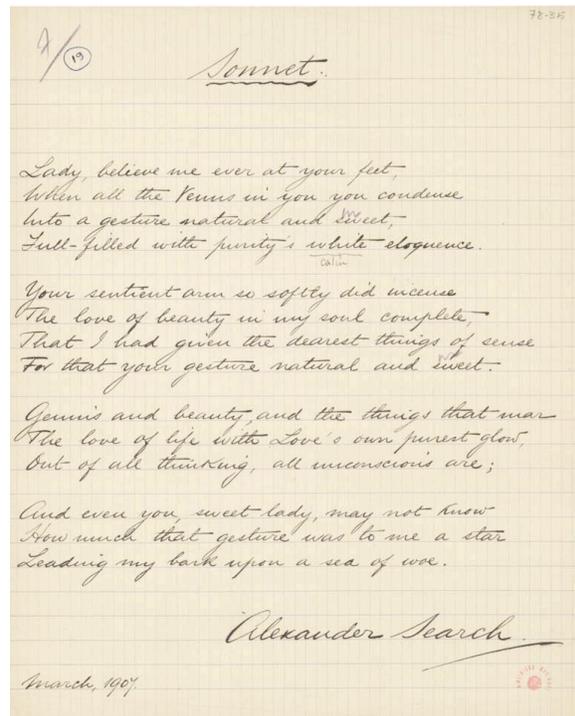


Fig. 55. BNP/E3, 78-35^r.

Sonnet.

Lady, believe me ever at your feet,
 When all the Venus in you you condense
 3 Into a gesture natural and meet,
 4 Full-filled with purity's calm eloquence.

 5 Your sentient arm so softly did incense
 The love of beauty in my soul complete,
 That I had given the dearest things of sense
 8 For that your gesture natural and meet.

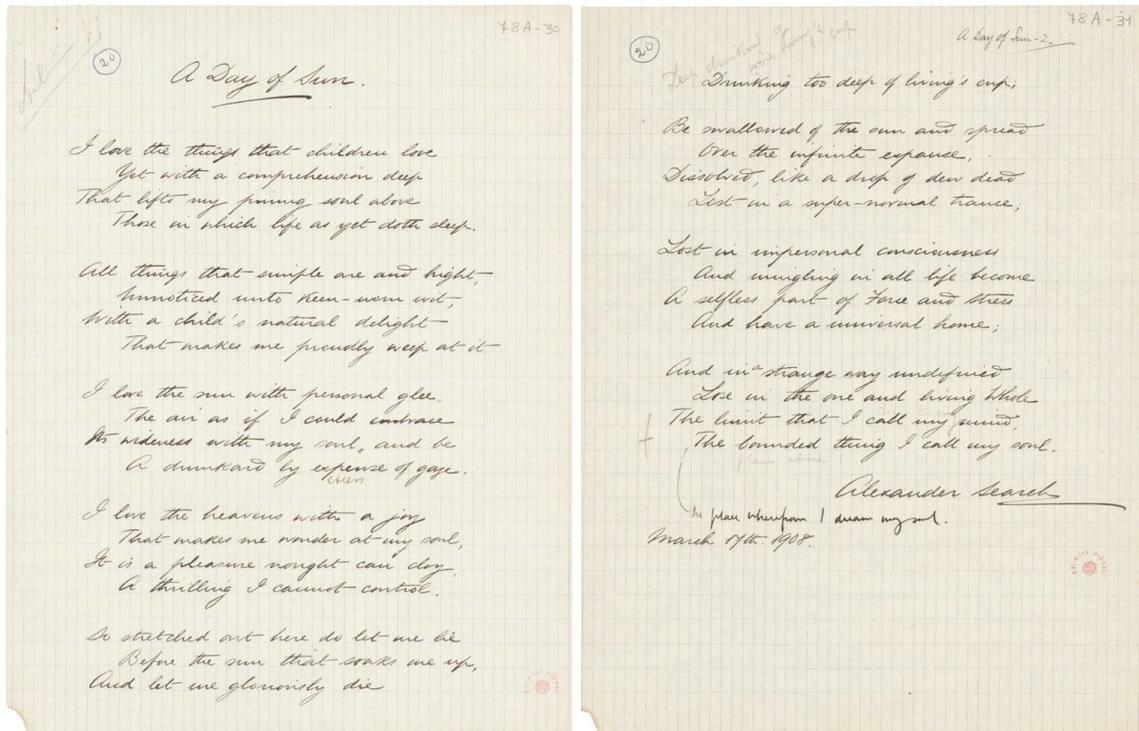
 Genius and beauty, and the things that mar
 10 The love of life with Love's own purest glow,
 Out of all thinking, all unconscious are;

 And even you, sweet lady, may not know
 How much that gesture was to me a star
 Leading my bark upon a sea of woe.

Notes

- 3 natural and sw[↑m]eet,
 4 /white/ [↓ calm] eloquence.
 8 natural and sw[↑m]eet.

3.19. [78A-30^r & 31^r]. Dated "March 17th. 1908." Written on two pieces of grid paper in black ink, with emendations in pencil, bearing the signature "Alexander Search" on 31^r. Both pages present the title "A Day of Sun," which is followed by "2" on the second page. On the upper left corner of 30^r, the document displays two notes: "Delirium" (in purple pencil), indicative of a planned compilation of poems, and the number "20" inside a circle (in blue pen), the latter seemingly not in Pessoa's hand and also inscribed on 31^r. Our transcription is based on Dionísio's (PESSOA, 1997: 208-209).



Figs. 56 & 57. BNP/E3, 78A-30^r & 31^r.

A Day of Sun.

I love the things that children love
 Yet with a comprehension deep
 That lifts my pining soul above
 Those in which life as yet doth sleep.

5 All things that simple are and bright,
 Unnoticed unto keen-worn wit,
 With a child's natural delight
 That makes me proudly weep at it.

I love the sun with personal glee,
 10 The air as if I could embrace
 11 Its wideness with my soul and be
 12 A drunkard by excess of gaze.

I love the heavens with a joy
 That makes me wonder at my soul,
 15 It is a pleasure nought can cloy,
 A thrilling I cannot control.

So stretched out here do let me lie
 Before the sun that soaks me up,
 And let me gloriously die
 20 Deep drinking of mere living's cup;

Be swallowed of the sun and spread
 Over the infinite expanse,
 Dissolved, like a drop of dew dead
 Lost in a super-normal trance;

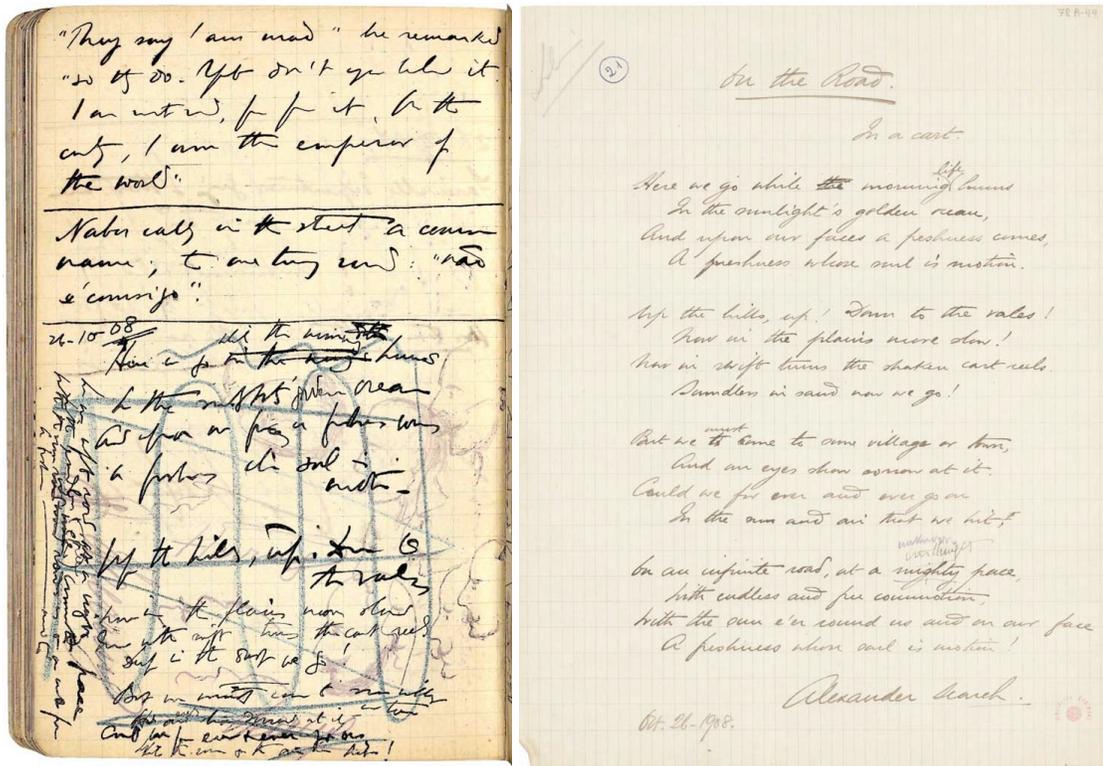
25 Lost in impersonal consciousness
 And mingling in all life become
 A selfless part of Force and Stress
 And have a universal home;

29 And in a strange way undefined
 30 Lose in the one and living Whole
 31 /The limit that I am to my mind,/
 32 /The place wherefrom I dream my soul./

Notes

- 11 soul<, > and be
 12 expense [↓ excess]
 20 Drinking too deep of living's cup; [↑ Deep drinking of mere living's cup]
 29 In [↑ a] strange
 31 /The limit that I call to my [↑ am to my] mind,/
- 32 /The bounded [↓ place whose] thing I call my soul. [↓ The place wherefrom I dream my soul]/

3.20. [144J-36^v, 78A-44^r]. Dated 26 October 1908. There are two documents with versions of this sonnet, 144J-36^v (A) and 78A-44^r (B), presenting the same date, though in different formats ("26-10-08" and "'Oct. 26-1908," respectively). **A** is a page from a grid notebook, written in two types of black ink and having the verses completely crossed out in blue pencil; the same document also displays, on its top half, two passages in prose, one beginning with "They say I am mad," and the other recounting an anecdote involving the Pessoa character [Gaudêncio] Nabos; on the lower right margin, we see drawings made in pencil. **B** is the later version, written on grid paper in black ink, with emendations in purple pencil and the signature "Alexander Search"; on the upper left corner, **B** also displays the preliminary line "In a cart" (between title and incipit) and two notes: "Delirium" (in purple pencil), indicative of a planned compilation of poems, and the number "21" inside a circle (in blue pen)—the latter seemingly not in Pessoa's hand. Our transcription is based on Dionísio's (PESSOA, 1997: 209-210).



Figs. 58 & 59. BNP/E3, 144J-36^v, 78A-44^r.

On the Road.

In a cart.

1 Here we go while morning life burns
 2 In the sunlight's golden ocean,
 And upon our faces a freshness comes,
 A freshness whose soul is motion.

 5 Up the hills, up! Down to the vales!
 6 Now in the plains more slow!
 7 Now in swift turns the shaken cart reels.
 8 Soundless in sand now we go!

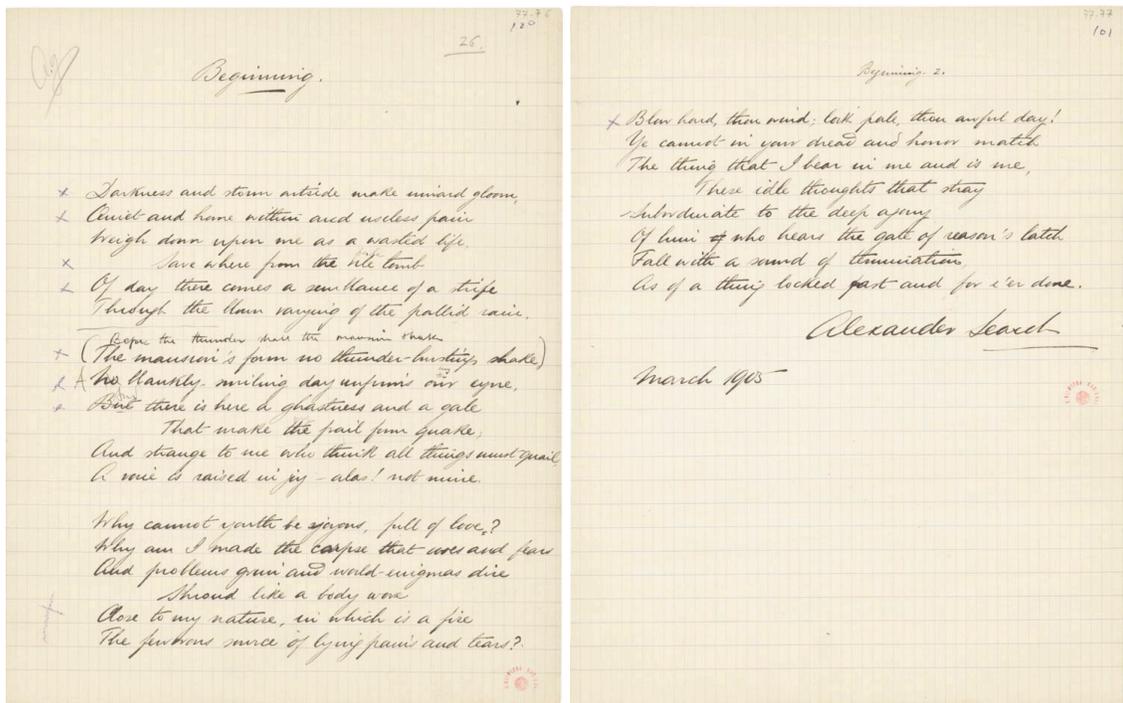
 9 But we must come to some village or town,
 10 And our eyes show sorrow at it.
 Could we for ever and ever go on
 12 In the sun and air that we hit;

 13 On an infinite road, at an unknown pace,
 14 With endless and free commotion,
 15 With the sun e'er round us and on our face
 16 A freshness whose soul is motion!

Notes

- 1 A <in this morning's> [↑ while the morning] [↑ doth] burns B while <the> morning [↑ life] burns
 2 A ocean B ocean,
 6 A slow B slow!
 7 A with swift turns the cart reels B in swift turns the shaken cart reels.
 8 A Deep in the *dust we go! B Soundless in sand now we go!
 9 A we must come to some village or town B we <to> [↑ must] <s>/c\ome to some village or town,
 10 A <*As>/And\ our [↑ eyes] show sorrow at it B And our eyes show sorrow at it.
 12 A With the *sun & the air we hit B In the sun and air that we hit<!>/;\
 13 A In an infinite road, at a mighty pace B On an infinite road, at a mighty [↑ unthought] [↑ unknown] pace,] in A, from this verse on, all lines are written on the left margin, perpendicularly.
 14 A commotion B commotion,
 15 A sun <round> [↑ <us>] <round> [↑ <me>] [↑ e'er] round us & B sun e'er round us and
 16 A A freshness □ motion B A freshness whose soul is motion!

3.21. [77-76^r & 77^r]. Dated "March 1905." Written on two pieces of grid paper in black ink, with emendations in another black ink and in pencil, bearing the signature "Alexander Search" on 77^r. Both pages present the title "Beginning," which is followed by "2" on the second page. On the upper left corner of 76^r, the document displays the inscription "Ag[ony]" (in purple pencil), indicative of a planned compilation of poems. Our transcription is based on Dionísio's (PESSOA, 1997: 107-108). Note that the purple pencil was also used to draw crosses (generally indicative of hesitation by Pessoa) on the left margin of the following verses: 1, 2, 4, 5, 7, 8, 9, 17-18 and 19; we generally convey hesitation in the manuscript by placing a word within bars (*/example/*); given the amount of crosses in this document, though, we solely indicate the poet's hesitation regarding individual words, for the sake of legibility.



Figs. 60 & 61. BNP/E3, 77-76^r & 77^r.

Beginning

Darkness and storm outside make inward gloom,
 Quiet and home within and useless pain
 Weigh down upon me as a wasted life,
 4 Save where from the pale tomb
 5 Of day there comes a semblance of a strife
 Through the blown varying of the pallid rain.
 7 Before the thunder shall the mansion shake
 8 A blankly-smiling day unfirms my eyne,
 9 And there is here a ghastrness and a gale
 10 That make /my frail form/ quake;
 And strange to me who think all things must quail,
 A voice is raised in joy — alas! not mine.

 13 Why cannot youth be joyous, full of love?
 Why am I made the corpse that woes and fears
 15 And problems grim and world-enigmas dire
 Shroud like a body wove
 Close to my nature, in which is a fire
 The fervorous source of lying pains and tears?

 Blow hard, thou wind; look pale, thou awful day!
 20 Ye cannot in your dread and horror match
 The thing that I bear in me and is me,
 These idle thoughts that stray
 Subordinate to the deep agony
 24 Of him who hears the gate of reason's latch
 25 Fall with a sound of termination,
 As of a thing locked past and for e'er done.

Notes

- 4 the vile [↑ pale] tomb
 7 (The mansion's form no thunder-bustings shake,) [↑ Before the thunder shall the mansion shake]
 8 <No> [←A] blankly-smiling day unfirms our [↑ the] [↑ my] eyne
 9 <But> [↑ And] there is here
 10 /the [↑ my] frail form/
 13 full of love<,>?
 24 Of him <of> who hears

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