

“The Student of Salamanca” an English translation

Nicolás Barbosa López*

Keywords

Fernando Pessoa, José de Espronceda, El estudiante de Salamanca, translation, Alexander Search.

Abstract

Fernando Pessoa planned and wrote –almost to its entirety– an English translation of “El estudiante de Salamanca,” a poem written by Spanish author José de Espronceda (1808 – 1842). This article introduces the first full transcription and publication of the translation, an annex of transcribed documents related to this project (Pessoa’s editorial plans, to-do lists, and observations about the poem), a full genetic annotation of all transcriptions, and images of the entire selection of manuscripts.

Palavras-chave

Fernando Pessoa, José de Espronceda, El estudiante de Salamanca, tradução, Alexander Search.

Resumo

Fernando Pessoa planeou e escreveu –quase na sua totalidade– uma tradução para o inglês de “El estudiante de Salamanca”, poema escrito pelo autor espanhol José de Espronceda (1808 – 1842). Este artigo apresenta a primeira transcrição e publicação completas da tradução, um anexo de documentos transcritos relacionados ao projeto (planos editoriais de Pessoa, listas de tarefas e observações sobre o poema), todas as notas genéticas das transcrições e as imagens da seleção inteira de manuscritos.

Fernando Pessoa planned and executed –almost to its entirety– an English translation of “El estudiante de Salamanca,” a poem written by Spanish author José de Espronceda (1808 – 1842) and first published in the anthology *Poesías de don José de Espronceda* (Madrid: Imprenta de Yemes, 1840). The following presentation includes the first full transcription and publication of the translation, an annex of transcribed documents related to this project (Pessoa’s editorial plans, to-do lists, and observations about the poem), a full genetic annotation of all transcriptions, and fac-similes of the entire selection of manuscripts.

At the outset I wish to lay out a few parameters of the transcription process, some technical aspects of Pessoa’s translation, and critical elements of the context in which he wrote it. Overall, and based on the information that is available so far, we know that the Portuguese author managed to translate more than 90 per cent of the poem, and only slightly less than 150 verses are missing from the total 1,704. Most of these missing verses belong to the second, third, and fourth parts of the poem, leaving the first part as the only complete section of the translation. The scope of this transcription focused on almost 30 different folders previously identified by Patricio Ferrari, with the collaboration of Jerónimo Pizarro, and altogether, these folders contained the nearly 200 manuscripts that were reviewed, classified, and reorganized. Most of the translation, with a few isolated cases, was located in three folders –(BNP / E3, 74, 74A, and 74B)–, while other related documents were scattered throughout the rest of the selection. Due to the fragmentation of the manuscripts, a benchmark edition was needed in order to identify and reorganize the translated verses. Although Pessoa did not leave any kind of verse numbering, in a few manuscripts he did write the corresponding page numbers of his own Spanish edition: *Obras poéticas de Don José de Espronceda* (Paris: Librería de Garnier Hermanos, 1876). To ensure that the transcription would not reproduce any potential mistakes this edition may have had, a comparative reading was also done with the Instituto Cervantes’ digital version, which, in turn, is the result of a comparative transcription of the 1840 edition and Benito Varela Jácome’s critical edition (Madrid: Cátedra, 1979). In no way does this mean our work is complete. Not only could the translation of missing fragments still be found in other folders –or in apparently unrelated sections of Pessoa’s archive–, but also related documents or even more variants of extant passages.

Initially, Pessoa attributed the translation to Alexander Search, his only fictional author ever to write in English, French, and Portuguese. The acknowledgment appears below the title in the first page of Part I (see (BNP / E3, 74A-64) and also in two manuscripts that correspond to variants of verses in Parts I and II (see BNP / E3, 79-45 and 74A-91). In 1908 Charles James Search inherited some of his brother Alexander Search’s work, including this translation (see *Eu Sou Uma Antologia*, Lisboa: Tinta-da-china, 2013, p. 285 and *Un libro muy original*, Medellín: Tragaluz, 2014, p. 181). By the decade of 1920, however, the project was

no longer attributed to the Searches, but to Pessoa himself, as seen in the editorial plans of *Olisipo* (see BNP / E3, 137-124). Some disagreement persists about the possible authorship of Herr Prosit, the protagonist of Alexander Search's short story "A Very Original Dinner." As seen in the beginning of Part II, the appearance of this name right below the word "Translation" could indicate that, at some point, Pessoa envisioned him as the translator of the second part, yet this lacks further support. Not only are there mentions of Search in the same part allegedly attributed to Prosit, but the latter is nowhere to be found as a translator in any editorial lists, diary entries, or documents outside the world of "A Very Original Dinner."

Although no exact record of the date when Pessoa first encountered Espronceda's poetry has been found (nor an exact date when he began reading this poem), it is possible to estimate that his contact with this poet's work must have happened either in 1905, the last year of his time in Durban, South Africa, or right after his return to Portugal. This conclusion is based on the dating of Pessoa's earliest mention of "El estudiante de Salamanca," a 1906 reading list (see annex BNP / E3, 144N-14), and on his subsequent lists of editorial projects that mention an English version, the earliest of which dates back to *circa* 1906 (see annex BNP / E3, 48B-129). We can conclude that Pessoa began the translation shortly after finishing his reading, already with a future publication in mind. According to a diary entry of May 1907, we know that by the 9th he had "[a]lmost finished" the translation of the poem's first part (see annex BNP / E3, 28A-1). In total, Pessoa's translation appears in 19 lists extant in his archive, the latest of which dates back to *circa* 1931 (see annex BNP / E3, 167-181), indicating that for a period of at least 24 years he worked on or made plans regarding this project. In fact, 18 of these entries place "The Student of Salamanca" on either to-do lists of readings and writing, editorial lists of original English works, English translations (mostly of Portuguese literature), Portuguese translations of English literature, and poetry volumes that were to be published, plus another entry of potential screenplays for films.

These lists reveal the importance of this translation within the universe of Pessoa's writings as well as the context in which it was done. In the first place, unlike most of the projects that Pessoa ever included in his editorial lists, this translation was actually carried through near completion. Given the vast number of titles (stories, translations, and anthologies) left in the archive without ever being finished or even started, the translation of "El estudiante de Salamanca" stands out as one. This translation made part of a prospective publication of several poetry books in English, with such priority that it was meant to precede even Pessoa's own poetry attributed to Alexander Search: "The first book of poems to be published is the translation of Espronceda" (see annex BNP / E3, 78B-63). Interestingly, Pessoa envisioned Search's literary debut as translator rather than poet. In general, we also see how this project, inscribed within a series of similar

publications, reflects the Portuguese author's penchant toward translation: he had Portuguese-English and English-Portuguese projects such as the translation of Luís de Camões' sonnets, Edgar Allan Poe's poems, and Oscar Wilde's poems (see annex 133M-96), and Anthero de Quental's sonnets (see annexes BNP / E3, 144D-7 and 144E-8).

The context of literary influences in which Pessoa worked on his translation is also visible in these lists and diary entries. We can see that, for instance, during the days of May 1907 in which Pessoa claims to have worked on the first part of the poem, he also read novels and poetry in French, English, and Portuguese: Jacques Cazotte's *Le Diable amoureux*, Poe's *The Narrative of Arthur Gordon Pym*, Eça de Queirós' *O Crime do Padre Amaro*, and Guerra Junqueiro's poem "A Morte de D. João" (see annex BNP / E3, 28A-1). This diary entry also reveals that only days after attempting to finish the first part of the poem, he was also working on "A Very Original Dinner," a parallelism that is also registered in a to-do list of 3 September 1907 (see annex BNP / E3, 133F-53), thus corroborating Alexander Search's predominance as the Pessoaan fictional author of that period.

Regarding the translation process itself, the dating of diary entries and manuscripts tells us that it took place between 1907 (as previously indicated) until approximately 1910. Besides being the only complete translation, the first part of the poem has a consistent handwriting, typical of Alexander Search, and is also the cleanest version in the sense that it was not written on torn paper or pieces of envelopes. As it usually occurs with Pessoa's work, the text is full of modifications, alternate versions, and rewritten stanzas. Among the fragments that Pessoa rewrote more than once, two cases stand out:

'Twas more than the hour of midnight,
As is told by ancient stories,
When all in sleep and in silence
Enwrapped is earth and gloomy,

(Part I, verses 1-4)

and

The night is serene and quiet
Crown'd by the stars in distance
Unbroken the blue of heaven
Even as transparent lawn,

(Part II, verses 1-4)

Interestingly, both examples constitute the first four verses of each part. In the first case, Pessoa rewrote the fragment up to four times, yet he barely made any changes in each version. In fact, the only adjustment is his hesitating between the use of "is" or "lay" in the line "Enwrapped is earth and gloomy." It is surprising that these four verses are, at the same time, the ones that Pessoa rewrote the most throughout the entire poem. And yet they show almost no changes. On the other

hand, the second example shows the more typical problems of poetry translation. Pessoa rewrote the whole stanza twice remaining ambivalent about the use of several words: “distance” instead of “farness,” “heaven” instead of “heavens” or “sky,” and “Even” instead of “Like.” He also oscillates between the use of “Crown’d” (one metrical syllable) or “Crownèd” (two metrical syllables) a decision driven by meter. The fact that the most rewritten fragments in the poem are initial verses could reveal Pessoa’s fixation with achieving strong openings, perhaps as an appeal to future readers or simply because he understood how his initial choices of rhythm and lexicon would determine subsequent decisions throughout the translation process (if we assume he wrote these verses before translating other stanzas of each part).

Despite the overall fragmentation, the Portuguese author left clear translated blocks of verses, that is, he appears to have mostly worked uninterruptedly through groups of stanzas rather than loose verses or even isolated stanzas. Thus in cases of multiple variants, it was not burdensome to determine which version provided a more well-rounded translation because it was possible to make a broader comparison between considerable blocks of work. Only in two cases (see Part III, verses 65 and 256) did I replace a single verse of a stanza considered more “definitive” with one found in a stanza considered a “variant”, since the former, in both cases, did not offer a translation for that specific verse. However, and as a final observation, the efforts to unify the manuscripts and present a legible translation do not ignore the fact that, in a typical Pessoa fashion, this text does not intend to and cannot constitute the publishable version he envisioned (if such one version ever existed), but rather one of many pathways to his always elusive final draft.

*

El estudiante de Salamanca

The Student of Salamanca.¹

José de Espronceda

Part I.

Espronceda

Translated by Alexander Search.

Parte primera

*The Student of Salamanca.*²

Part the First.

*Sus fueros, sus bríos,
sus premáticas, su voluntad.
Quijote.- Parte primera.*

*His titles his courage
His parchments his own will.
Don Quixote – Part I.*

Era más de media noche,
antiguas historias cuentan,
cuando en sueño y en silencio
lóbrego envuelta la tierra,
5 los vivos muertos parecen,
los muertos la tumba dejan.
Era la hora en que acaso
temerosas voces suenan
informes, en que se escuchan
10 tácitas pisadas huecas,
y pavorosas fantasmas
entre las densas tinieblas
vagan, y aúllan los perros
amedrentados al verlas:
15 En que tal vez la campana

'Twas more than the hour of midnight³
As is told by ancient stories,
When all in sleep and in silence
Enwrapped is earth and gloomy,
When the living seem but dead men
And the dead their graves relinquish.
It was that hour when perchance
Terror-hushed voices formless
Sound, and trembling ears may listen
To still and hollow foot-falls,⁴
And when waste and dreadful phantoms
In the *ill-penetrable* darkness
Wander vaguely, and the watch-dogs
Mark with fearful howls their passing:
When haply the bell unswinging

¹ [74A-64^r]: See Fig. 1.

² [74A-65^r]: See Fig. 2.

³ *There is a variant of this and the next three verses, entirely crossed out, in manuscript [15B³-65^v]: <'Twas more than the hour of midnight, | As is told by ancient stories, | When all in sleep and in silence | Enwrapped <is> [↑ lay] earth and gloomy.>. The translation is inserted among notes related to different writings. The page has a crossed-out title, HISTORIANS AND PHILOSOPHERS, and after the translated verses there are other phrases under the title Psychology. There is also a note in the right margin of the stanza: Adults. A second variant includes this and the next four verses, in manuscript [79-45^r]: 'Twas more than the hour of midnight, | As is told by ancient stories, | When all in sleep and in silence | Enwrapped is earth and gloomy | When the □ || Alexander Search | Alexander Search | A. Search | A. Search. A third almost identical variant of this and the following five verses is found in manuscript [74A-10^r]: 'Twas more than the hour of midnight | As is told by ancient stories. | When all in sleep and in silence | Enwrapped is earth and gloomy | And the living seem but dead men | And the dead their graves relinquish. At the end of the page, there is a signature by Alexander Search preceded by the formula Yours very truly. See note 2 regarding a fourth variant that includes these verses.*

⁴ *Up to this verse, there is a variant in manuscript [144N-11^r]: First part | The Student of Salamanca | FIRST PART | First part | Sus fueros sus bríos | Sus premáticas su voluntad. | DON QUIJOTE – First Part || 'Twas more than the hour of midnight, | As is told by ancient stories, | When all in sleep and in silence | Enwrapped <lay> [↑ is] earth, and gloomy, | When the living seems but dead men | And the dead their graves relinquish. | It was the hour when perchance | Terror-hushed voices formless | Sound, and trembling ears may listen | To still and hollow footfalls, [↓ Other *v[erses] here continued]*

de alguna arruinada iglesia
 da misteriosos sonidos
 de maldición y anatema,
 que los sábados convoca
 20 a las brujas a su fiesta.
 El cielo estaba sombrío,
 no vislumbraba una estrella,
 silbaba lúgubre el viento,
 y allá en el aire, cual negras
 25 fantasmas, se dibujaban
 las torres de las iglesias,
 y del gótico castillo
 las altísimas almenas,
 donde canta o reza acaso
 30 temeroso el centinela.
 Todo en fin a media noche
 reposaba, y tumba era
 de sus dormidos vivientes
 la antigua ciudad que riega
 35 el Tormes, fecundo río,
 nombrado de los poetas,
 la famosa Salamanca,
 insigne en armas y letras,
 patria de ilustres varones,
 40 noble archivo de las ciencias.
 Súbito rumor de espadas
 cruje y un ¡ay! se escuchó;
 un ay moribundo, un ay
 que penetra el corazón,
 45 que hasta los tuétanos hiela
 y da al que lo oyó temblor.
 Un ¡ay! de alguno que al mundo
 pronuncia el último adiós.

Within some ruined church-belfry
 Yieldeth full mysterious soundings
 Of curse and of malediction,¹²
 That on Saturdays³ doth summon
 The witches to their dread feast.
 The sky was unfair and gloomed,
 And not a star woke its shrouding,
 The wind howlèd drearily
 And in the air⁴ like phantoms
 Blackly in the night upjuttèd
 Solemnly lovely church-towers,
 And of the ancient Gothic castle
 The highly-built battlements,
 Where haply singeth or prayeth
 In his cumbrous fear the sentry.
 In fire, at the hour of midnight⁵
 All rested, and of its living
 Lock'd in their slumber was tomb that
 Ancient city by whose walls
 Rolleth Tormès, fruitful river
 In poetic love remembered,
 Widely-famèd Salamanca,
 Renowned in arms and in letters,
 Mother of illustrious men,
 Of sciences noble storehouse.
 Suddenly of swords the dashing
 Soundeth, and a moan is heard;⁶
 A moan of death-toil, a moan
 That pierceth unto the heart,
 That unto the marrow chilleth
 And makes tremble him that heard it,
 The moan of one that is giving
 To the world his last farewell.

50 El ruido
 cesó,
 un hombre
 pasó
 embozado,
 y el sombrero
 55 recatado
 a los ojos
 se caló.

The sound
 Is done,
 A man
 Pass'd on
 Cloak'd full,
 And his hat
 Careful
 Drew his eyes
 Upon.

¹ /Of curse and of malediction,/

² [74A-66r]: See Fig. 3. E – I – 2] Indication in upper right corner.

³ /Saturdays/

⁴ /yonder in air/ [↑ in the /mute/ aire]

⁵ /In fire, at the hour of midnight/

⁶ [74A-67r]: See Fig. 4. E – I – 3.] Indication in upper right corner.

60	Se desliza y atraviesa junto al muro de una iglesia y en la sombra se perdió.	He glideth Close-press'd 'Gainst the wall Of a church, And in shadow Is gone.
65	Una calle estrecha y alta, la calle del Ataúd cual si de negro crespón lóbrego eterno capuz la vistiera, siempre oscura y de noche sin más luz 70 que la lámpara que alumbra una imagen de Jesús, atraviesa el embozado la espada en la mano aún, que lanzó vivo reflejo 75 al pasar frente a la cruz.	A narrow street and high-stretching, ¹ <i>La calle del Ataúd,</i> ² As if of black crape the blackest A gloomy eternal hood Covered it, always in darkness And at night not lighted more Than by the lamp that illumines ³ Of Jesus an image small, The maskèd wanderer doth traverse Holding yet in hand his sword Which threw back a sudden lightning In passing before the cross.
	Cual suele la luna tras lóbrega nube con franjas de plata bordarla en redor, y luego si el viento la agita, la sube disuelta a los aires en blanco vapor:	As hiding the moon when a cloud all of blackness With lining of silver's embroidered around ⁴ . And when the void stirs it 'tis torn into darkness And lo! to white vapour in air 'tis unbound:
80	Así vaga sombra de luz y de nieblas, mística y aérea dudosa visión, ya brilla, o la esconden las densas tinieblas cual dulce esperanza, cual vana ilusión.	E'en so, a vague phantom of dark and of lightness, A doubtful and airy, weird vision doth gleam A moment, then hide it the clouds in their nightness Too like sweet hope or a joy that did seem;
85	La calle sombría, la noche ya entrada, la lámpara triste ya pronta a expirar, que a veces alumbra la imagen sagrada y a veces se esconde la sombra a aumentar.	The street all in darkness, the night came already, The lamplet with sadness whose flame is now spent, At times that upflaming the image lights steady ⁵ Then shrinketh ⁶ and hideth the night to augment.
90	El vago fantasma que acaso aparece, y acaso se acerca con rápido pie, y acaso en las sombras tal vez desaparece, cual ánima en pena del hombre que fue,	The nightly, vague phantom awhile that appeareth, And then with a rapid dead footstep comes on, And then in the darkness awhile disappeareth Like the pining shadow of one who is gone, ⁷
	al más temerario corazón de acero recolo inspirara, pusiera pavor;	The spirit the boldest of steel to withstand it Had shrunk into caution, had stricken with fear,

¹ [74A-68^r]: See Fig. 5. E – I – 4.] Indication in upper right corner.

² [← 'Lit. Coffin Street.] Apparently Pessoa intended to include this as a note of the translation. Illegible word scratched beneath.

³ /illumines/

⁴ /around/

⁵ [74A-69^r]: See Fig. 6. E – I – 5.] Indication in upper right corner.

⁶ shinketh] Word originally written but nonexistent, therefore corrected.

⁷ /,/

- 95 al más maldiciente feroz bandolero
el rezo a los labios trajera el temor.
- Mas no al embozado, que aún sangre su
espada
destila, el fantasma terror infundió,
y, el arma en la mano con fuerza
empuñada,
osado a su encuentro despacio avanzó.
- 100 Segundo don Juan Tenorio,
alma fiera e insolente,
irreligioso y valiente,
altanero y reñidor:
Siempre el insulto en los ojos,
105 en los labios la ironía,
nada teme y toda fía
de su espada y su valor.
- Corazón gastado, mofa
de la mujer que corteja,
110 y, hoy despreciándola, deja
la que ayer se le rindió.
Ni el porvenir temió nunca,
ni recuerda en lo pasado
la mujer que ha abandonado,
115 ni el dinero que perdió.
- Ni vio el fantasma entre sueños
del que mató en desafío,
ni turbó jamás su brio
recelosa previsión.
120 Siempre en lances y en amores,
siempre en báquicas orgías,
mezcla en palabras impías
un chiste y una maldición.
- En Salamanca famoso
125 por su vida y buen talante,
al atrevido estudiante
le señalan entre mil;
fuero le da su osadía,
le disculpa su riqueza,
- The fiercest, most cursing and blasphemous bandit
Had felt with its terror his lips find a prayer.
- But not to the masked one, whose sword though yet
dripping
Hot blood, did the phantom inspire fear or dread,
But the weapon in hand with a strong firmness
gripping,
With boldness to meet it and slow did he tread.
- Don Juan Tenorio the Second,
A proud and insolent spirit,
Impious, in courage his merit,
Quarrelsome in deed and word,
Always insult in his glances,
His lips e'er irony bearing.
Fearing nought, all things referring
To his valour and his sword.¹
- A corrupted soul that sneereth
At one he courts, as if prizing,
He leaveth, to-day despising,
Her who was his yesterday.
Never a fear for the future,
Nor from the past ever sadden'd
By thoughts of her woman² he abandoned
Nor of money gambled away³.
- Ne'er in dreams he saw the phantom
Of him in duel his victim,
Nor fearful care to afflict him.
His fearlessness ever woke.
Always in gambles, in lovings,
Always in bacchical orgies,
Impiously speaking⁴ he merges
A blasphemy in a joke.
- Famous in all Salamanca⁵
For his beauty and life imprudent,
As the bold, the fearless student
Among a thousand he's known;
To all his boldness entitles,
And for all his wealth, his nature¹

¹ [74A-69a^r]: See Fig. 7. E – I – 6.] Indication in upper right corner.

² [↑woman]

³ lost at play [↑gambled away]

⁴ In impious speaking [↑Impiously speaking]

⁵ This and the next verse have a variant on manuscript [133N-20^o]: Famous in all Salamanca | For his life and his good fashion

- 130 su generosa nobleza,
su hermosura varonil.
Que en su arrogancia y sus vicios,
caballerisca apostura,
agilidad y bravura
135 ninguno alcanza a igualar:
Que hasta en sus crímenes mismos,
en su impiedad y altiveza,
pone un sello de grandeza
don Félix de Montemar.
- 140 Bella y más segura que el azul del cielo
con dulces ojos lánguidos y hermosos,
donde acaso el amor brilló entre el velo
del pudor que los cubre candorosos;
tímida estrella que refleja al suelo
145 rayos de luz brillantes y dudosos,
ángel puro de amor que amor inspira,
fue la inocente y desdichada Elvira.
- Elvira, amor del estudiante un día,
tierna y feliz y de su amante ufana,
150 cuando al placer su corazón se abría,
como el rayo del sol rosa temprana;
del fingido amador que la mentía,
la miel falaz que de sus labios mana
bebe en su ardiente sed, el pecho ajeno
155 de que oculto en la miel hierve el veneno.
- Que no descansa de su madre en brazos
más descuidado el candoroso infante,
que ella en los falsos lisonjeros lazos
que teje astuto el seductor amante:
160 Dulces caricias, lánguidos abrazos,
placeres ¡ay! que duran un instante,
que habrán de ser eternos imagina
- Of noble, generous feature,
And manly beauty ature².
Than whom in arrogance and vices
And hearing noble and knightly,
Courage and grace none more³ brightly
Can shine or equal by far:
For in his crimes very blackest,
Haughtiness and impious candour
Yet doth set a seal of grandeur
Don Felix de Montemar.
- Beautiful, purer than the sky's pure blue
With sweet and languid eyes tenderly bright
Where haply love hath shone the soft veil through
Of modesty that hides their soul's delight,
A timid star that doth reflect unto
The earth brilliant and doubtful rays of light,
Love's angel pure, love to inspire unsated⁴
Such was Elvira innocent, ill-fated.
- Elvira, that was once the student's love,
Happy and proud in her love's tender glows,
When first her heart did open⁵, when love did move,
As to the sun's warm ray the timely use,⁶
Of the false lover who such sweetness wove
She the false honey from his lips that flows
Gulps in her ardent thirst, her breast unthinking
That poison hid in honey she is drinking.
- Not more serenely in its mother's arms⁷
The tender infant doth its rest receive⁸
Than she in the false net and full of charms
Her knowing lover amusingly doth weave
Caresses sweet, embraces, soft alarms,
Pleasures – alas! – which but a moment live
Elvira thinks eternally will shine

¹ [74A-68a']: See Fig. 8. E – I – 7.] Indication in upper right corner.

² ature] Although nonexistent in English, the word probably refers to the Portuguese *aturar*, which means to tolerate or bear.

³ so [↑more]

⁴ |unsated|

⁵ <hope>[↑open]

⁶ [74A-67a']: See Fig. 9. E – I – 8] Indication in upper right corner.

⁷ This and the next four verses have a variant on manuscript [74A-71^r], which is torn in upper and right sides: □ mother's arms | The tender infant doth its rest receive | Than she in the false net [and] full of charms | That [↑ Her] □ lover cunningly doth weave | Caresses sweet, embraces, soft alarms

⁸ There is a variant for this and the next three verses on manuscript [74A-71^r]: The tender infant doth its rest receive | Than she with false net [and] full of charms | That [↑Her] □ lover amusingly doth weave | Caresses sweet, embraces, soft alarms

la triste Elvira en su ilusión divina.

In her illusion childlike and divine.

165 Que el alma virgen que halagó un encanto
con nacarado sueño en su pureza,
todo lo juzga verdadero y santo,
presta a todo virtud, presta belleza.
Del cielo azul al tachonado manto,
170 del sol radiante a la inmortal riqueza,
al aire, al campo, a las fragantes flores,
ella añade esplendor, vida y colores.

The virgin soul a pleasure did caress
With a sweet dream within its purity
Weathes all about with truth and holiness,
Thinketh in all virtue and charm to be.
In the blue sky's immense and spangled dress,
In the sun's deathless wealth she more doth see
And deep in air and fields and flowers sweet-scented
Their splendour, colour, life she sees augmented.

175 Cifró en don Félix la infeliz doncella
toda su dicha, de su amor perdida;
fueron sus ojos a los ojos de ella
astros de gloria, manantial de vida.
Cuando sus labios con sus labios sella
cuando su voz escucha embebida,
embriagada del dios que la enamora,
dulce le mira, extática le adora.

All in Don Felix lays the unhappy maid
Her happiness in love unquestioning¹
Unto her eyes his eyes that love betrayed
Are stars of glory, life's translucid spring.
And when his lips unto her lips are laid
When she to his voice rapt² is listening,
Soul-drunken of the god her heart that moves
She eyes him sweetly and extactic loves.

¹ [74A-66a^r]: See Fig. 10. E – I – 9.] Indication in upper right corner.

² <w>rapt

Parte segunda
 Student of Salamanca.¹
 Part II.
 Translation.
 Herr Prosit

.. *Except the hollow sea's.*
Mourns o'er the beauty of the Cyclades.
 Byron.- *Don Juan*, canto 4. LXXII.

	Era más de media noche, de luceros coronada, terso el azul de los cielos como transparente gasa.	The ² night is serene and ³ quiet ⁴ ⁵ Crown'd by the stars in distance ⁶ Unbroken ⁷ the blue of heaven Even as transparent lawn ⁸ ,
5	Melancólica la luna va trasmontando la espalda del otero: su alba frente tímida apenas levanta,	The moon ⁹ in her melancholy □ transposing ¹⁰ Of the hill: her milky front Timidly hardly she raiseth ¹¹
10	y el horizonte ilumina, pura virgen solitaria, y en su blanca luz suave el cielo y la tierra baña.	And the horizon illumines Pure and ¹² solitary virgin And in her light white and tender ¹³ Earth and ¹⁴ heaven she doth bathe.
15	Deslízase el arroyuelo, fúlgida cinta de plata al resplandor de la luna, entre franjas de esmeraldas.	On runs and slowly the brooklet ¹⁵ A soft shiny streak of silver ¹⁶ To the moon's □ shining 'Tween fringes ¹⁷ of emerald.

¹ [74A-70^r]: See Fig. 11.

² There is one crossed-out variant for this verse in manuscript [133N-20^v]: <The night is calm.>

³ [and]

⁴ There are two variants for this stanza. The first one is on manuscript [74A-71^v]: II. || The night is serene [and] quiet, | Crownèd w[ith] the silent stars | |Unbroken| the blue of heaven | Even as transparent lawn. The second one is on manuscript [74A-85^v], on whose verse Pessoa wrote p. 130 – 133, to indicate the corresponding pages of his Spanish edition. This manuscript also includes a first variant of the next two stanzas: The night is serene [and] quiet | And [→ is] crowned with the stars | □ the blue of the <skies> [↑ heavens] | Like transparent lawn. || And the melancholy moon | Is transposing □ | Of the hill □ | Timidly hardly doth raise, || And the horizon illumines | Pure and solitary virgin, | And with its white □ | □ earth and the sky.

⁵ [74A-90^r]: See Fig. 12. 130 – 131 – 132.] Indication in upper right corner: probably pages of Pessoa's Spanish edition.

⁶ <&&> Crown'd by the stars in the farness [↓ in distance]

⁷ [← Terso] Spanish word from Espronceda's original poem, indicating possible doubt regarding the translation.

⁸ Like unto [↑ Even as] transparent |lawn|

⁹ <M> The moon

¹⁰ <Is in her silence> transposing

¹¹ hardly <doth> [↑ she] raiseth

¹² [and]

¹³ in <its> [↑ her] light white [and] <soft> tender

¹⁴ [and]

¹⁵ runs <the> [↑ & slowly the] brooklet

¹⁶ A [↑ soft] shiny <belt> [↑ streak] of silver

¹⁷ <Be>'tween <franjás> [↑ fringes]

20	Argentadas chispas brillan entre las espesas ramas, y en el seno de las flores tal vez se aduermen las auras.	Soft sparkles ¹ of silver are gleaming Among ² the thickness of branches And in the bosom of flowers Awhile ³ the breezes are sleeping.
25	Tal vez despiertas susurran, y al desplegarse sus alas, mecen el blanco azahar, mueven la aromosa acacia, y agitan ramas y flores y en perfumes se embalsaman: Tal era pura esta noche, como aquella en que sus alas	And then awakened in the ⁴ murmur ⁵ And thy ⁶ wings unfold, They ⁷ move the white orange blossom And the odorous acacia; They hath tremble branches and ⁸ flowers And as perfumes embalm ⁹ themselves: As ¹⁰ pure, is this night, so holy As that upon which their wings
30	los ángeles desplegaron sobre la primera llama que amor encendió en el mundo, del Edén en la morada.	The angels □ unfolded Over the first flame That Love in □ lighted In the paradise of ¹¹ Eden.
35	¡Una mujer! ¿Es acaso blanca silfa solitaria, que entre el rayo de la luna tal vez misteriosa vaga?	A woman! Is ¹² it perchance A sylph white and ¹³ solitary That on ¹⁴ the ray of the moon Haply mysteriously wanders?
40	Blanco es su vestido, ondea suelto el cabello a la espalda. Hoja tras hoja las flores que lleva en su mano, arranca.	White is her dress unloose ¹⁵ Her hair waves up her shoulder Leaf after leaf the flowers she cometh ¹⁶ That she has in hand, she scatters. ¹⁷
	Es su paso incierto y tardo,	[...] ¹⁸

¹ <Chispas> [↑ Soft sparkles]

² <Betw> Among

³ <Haply> [↓ Awhile]

⁴ Haply [↑And then] awakened thy [↓ in the]

⁵ [74A-90^v]: See Fig. 13.

⁶ And <in> thy

⁷ <Lo> They

⁸ <And agitate> [↑ They hath tremble] branches [and]

⁹ And [← in [↓ as] perfumes] <hath> [↑ embalm]

¹⁰ /So [↑ As]/

¹¹ <□ of>

¹² woman <Is>! Is

¹³ [and]

¹⁴ /in [↑ on]/

¹⁵ dress [→ unloose]

¹⁶ [↓ The flowers she cometh]

¹⁷ <That her hand † the> [↓ That she has in hand,] she <tears off> [↑ scatters]. [↑ She scatters]

¹⁸ Verses 41-44 are missing.

inquietas son sus miradas,
mágico ensueño parece
que halaga engañoso el alma.

- 45 Ora, vedla, mira al cielo,
ora suspira, y se para:
Una lágrima sus ojos
brotan acaso y abrasais
- 50 su mejilla; es una ola
del mar que en fiera borrasca
el viento de las pasiones
ha alborotado en su alma.
- 55 Tal vez se sienta, tal vez
azorada se levanta;
el jardín recorre ansiosa,
tal vez a escuchar se para.
- 60 Es el susurro del viento
es el murmullo del agua,
no es su voz, no es el sonido
melancólico del arpa.
- Son ilusiones que fueron:
Recuerdos ¡ay! que te engañan,
sombras del bien que pasó...
Ya te olvidó el que tú amas.
- 65 Esa noche y esa luna
las mismas son que miraran
indiferentes tu dicha,
cual ora ven tu desgracia.
- Now, behold her¹, □ heaven²
Now sighs □ now stops
A tear from her eyes
Poured and³ burneth
- Her cheek, it is a wave
Of the sea that in rude storms
The wind⁴ of passions had mind
And shaken with her soul.
- Now she sits down,
Now arises hurry
The garden anxious she runs over⁵
And now □ to listen.
- It is the □ of the wind⁶
And the murmur of □ water
'Tis not his voice nor the sound
Of the harp melancholical.
- They are dreams that have⁷ departed
Memories alas that do □ thee
Shadows of good that is passèd
He the⁸ lover has forgot thee
- And oh, this night, this very⁹ ¹⁰
Moon are the same that indifferent
Looked upon thy happiness
As now on¹¹ thy misery

¹ behold<,> her

² [74A-75^r]: See Fig. 14.

³ [and]

⁴ wind<s>

⁵ /she traverses [↑ runs over]/

⁶ [74A-75^v]: See Fig. 15.

⁷ illusions [↑ dreams that have]

⁸ He <who>[↑ the]

⁹ This stanza has a variant, which is the last stanza found on manuscript [74A-75^v]: And this moon [and] this night are | The very ones that had looked on | Your happiness indifferently | That <behold>[↑ now] thy burning behold

¹⁰ [74A-79^r]: See Fig. 16. The upper half of the manuscript has written and scratched Spanish words in what seems to be Pessoa's brainstorming for the translation of different terms: talante = | acaso = | tal vez = | nacarado = | cárdena =. Verse of manuscript has a scratched stanza which corresponds to verses 80-84 of Part I: <The street all □ | E'en so a vague shadow of dark [and] of lightness | A mystic [and] airy vague vision doth gleam | A moment, then hides it the <night's deepest †> shades in their nightness | Too like a sweet hope or deceiving vain dream,>

¹¹ As <they> now <th> on

70	¡Ah! llora sí, ¡pobre Elvira! ¡Triste amante abandonada! Esas hojas de esas flores que distraída tú arrancas,	Oh, weep, oh weep, poor Elvira Sad and ¹ abandoned mistress! These □ of those flowers That inattentive dost scatter
75	¿sabes adónde, infeliz, el viento las arrebató? Donde fueron tus amores, tu ilusión y tu esperanza;	Dost thou know unhappy maiden ² Whither ³ the wind away bears the □? Thither where thy ⁴ love began Thy illusion and ⁵ thy hopings,
	deshojadas y marchitas, ¡pobres flores de tu alma!	† alas! withered The poor flowers of thy soul
80	Blanca nube de la aurora, teñida de ópalo y grana, naciente luz te colora, refulgente precursora de la cándida mañana.	White cloud of morn ⁶ 7 Dyed with opal tint and ⁸ Rising light thee ⁹ doth adorn Forerunner □ Of morning □
85	Mas ¡ay! que se disipó tu pureza virginal, tu encanto el aire llevó cual la aventura ideal que el amor te prometió.	But, alas! how soon is gone ¹⁰ All your virgin purity Your charm the air hath undone Like the ideal □ Love promised yet never won.

¹ [and]

² /maiden/

³ Whither<>

⁴ <Where> Thither where <your> [↑ thy]

⁵ <And> Thy illusion [and]

⁶ *There is a variant of this stanza in manuscript [74A-82^r]: <White cloud of morning> | White □ of morn | □ | Rising light thee doth adorn | Precursor □ | Of the morning sweet & clear. After the end of stanza there is an indication of the page number in Pessoa's Spanish edition: page 134 end. The verse of the manuscript contains verses 106 to 108 of Part III, preceded by the page number of Pessoa's Spanish edition: p. 149. | <3^o | I, my life. | That's very funny | I don't want it. Give me money | And you have her>*

⁷ [74A-91^v]: *See Fig. 17. The upper section of the manuscript has scratched isolated words. In the verse of the manuscript, in the upper part it is written Estudiante de Salamanca, while in the lower part it is written El Estudiante de Salamanca | translated by A. Search. The last letters of the words Salamanca (both in the upper and lower part) and Search are missing. The manuscript, in fact, is torn, and the missing part corresponds to 74A-87^v. In the middle part we read several notes, which were probably written by Mário Nogueira de Freitas, Pessoa's cousin: Made of the stuff of hates and way | amanhã anda aroda | Um † † que possui olhos podendo conter o rijo | † o † ao meu † | Mario Nogueira de Freitas | Freitas | Que pronuncia sin lengua boca | Qual la voz que del aspera roca | En los † <†> viento † | Freitas | Canto I. | amanhã | Jose de*

⁸ <†> Dyed with opal tint [and]

⁹ <The> Rising light [↑ thee]

¹⁰ *This stanza has two variants, one on manuscript [74A-81^r], which also includes the first word of the first word of the next stanza's first verse: But oh the † shaken | All your virgin purity | Your charm the air hath taken | Like the ideal □ | That love promised to awaken. || Leaves etc. The second variation is found on [74A-86^v]: But oh it hath not lasted | <Your>/All\ your virgin purity | Your pleasure the air hath blasted | Like the pleasure □ | That love did *promise, untasted.*

90	Hojas del árbol caídas juguetes del viento son: Las ilusiones perdidas ¡ay! son hojas desprendidas del árbol del corazón.	Leaves that from the tree have fallen ¹ Are playthings ² of the wind's art; Are dreams that lives hath stolen ³ Oh, they are leaves that have fallen From the worn tree of the heart.
95	¡El corazón sin amor! Triste páramo cubierto con la lava del dolor, oscuro inmenso desierto donde no nace una flor!	The heart loveless, unsighing! ^{4 5} A sad plain all covered with ⁶ The ⁷ lava of suffering A desert of vacant breadth ⁸ Whence ⁹ not a flower doth spring.
100	Distante un bosque sombrío, el sol cayendo en la mar, en la playa un aduar, y a los lejos un navío viento en popa navegar;	Distant a dark wood the sun ¹⁰ Sinking ¹¹ in the sea † † ¹² on the beach Afar a vessel doth run ¹³ Sailing with the wind reach;
105	óptico vidrio presenta en fantástica ilusión, y al ojo encantado ostenta gratas visiones, que aumenta rica la imaginación.	In ¹⁴ an optic glass doth present A phantastic illusion ¹⁵ And to charmed eyes is ¹⁶ † With ¹⁷ visions which doth augment The fancy in sweet confusion
110	Tú eres, mujer, un fanal transparente de hermosura: ¡Ay de ti! si por tu mal rompe el hombre en su locura tu misterioso cristal.	Woman thou art a head light Transparent of loveliness Woe to thee if for thy fright Man in breaketh ¹⁸ in his □ Thy ¹⁹ mystic crystal's delight.

¹ *The first two verses of this stanza have a variant on manuscript [74A-103^v]:* Leaves that from the tree have fallen, |
Are the playthings of the wind:

² Are <the> playthings

³ Are <illusions lost [and]> [† dreams that *lives hath stolen]

⁴ *The first three verses of this stanza have a variant, which corresponds to the last stanza in manuscript [74A-91^v]:* Oh,
for the heart without love | A sad □ | With all the lava □

⁵ [74A-86^r]: See Fig. 18.

⁶ covered <o'er> with

⁷ <With> the

⁸ breadt] *Most likely an unintentional spelling lapse.*

⁹ Where [↓ Whence]

¹⁰ <Afar off> [† Distant] a dark wood <wood> [† the sun]

¹¹ <The sun> sinking

¹² <On the beach> [† †]

¹³ And <†> afar off a vessel [† Afar a vessel doth run]

¹⁴ *Originally written as the beginning of the second verse, Pessoa indicated with an arrow that the word In should begin the first one instead.*

¹⁵ <dream> [† illusion]

¹⁶ <is> [† is]

¹⁷ <With> [† With]

¹⁸ <his> [† breaketh]

¹⁹ <Your> [† Thy]

115	Mas ¡ay! dichosa tú, Elvira, en tu misma desventura, que aun deleites te procura, cuando tu pecho suspira, tu misteriosa locura:	But oh! Elvira livest ^{1 2} In thy ³ very □ sadness For even some human gladness When thy tender breast doth sigh Gives thee thy mysterious ⁴ madness:
120	Que es la razón un tormento, y vale más delirar sin juicio, que el sentimiento cuerdamente analizar, fijo en él el pensamiento.	For reason is but a hell ⁵ And rather 'vails it to rave Without mind, that to compel Thought upon feeling with ⁶ grave Analysis coldy well. ⁷
125	Vedla, allí va que sueña en su locura, presente el bien que para siempre huyó. Dulces palabras con amor murmura: Piensa que escucha al pérfido que amó.	Behold her, as she dreameth ⁸ in her madness ^{9 10} Present the happiness she ever lost Sweet words with love she murmurs without sadness: She thinks to hear the traitor ¹¹ she hath loved.
130	Vedla, postrada su piedad implora cual si presente la mirara allí: Vedla, que sola se contempla y llora, miradla delirante sonreír.	Behold her, □ implores ¹² As if present there she saw him Behold her □ Behold her madness □ to smile.
135	Y su frente en revuelto remolino ha enturbiado su loco pensamiento, como nublo que en negro torbellino encubre el cielo y amontona el viento.	And her mind in a □ confusion ¹³ Has ¹⁴ □ her confused thought and ¹⁵ undefined Like clouds that in a black and ¹⁶ whirl profusion Cover the sky and ¹⁷ ponder to the wind,
	Y vedla cuidadosa escoger flores, y las lleva mezcladas en la falda, y, corona nupcial de sus amores,	Behold her carefully choosing flowers ¹⁸ She takes them joined in the □ And nuptial coronet of her ¹

¹ <Livest> [↑ Livest] Variant indicated in the beginning of second verse.

² [74A-82^r]: See Fig. 19.

³ <your> [↑ thy]

⁴ <Doth give> [↑ Gives] thee thy <mystie> [↑ mysterious]

⁵ [74A-80^r]: See Fig. 20. p. 135] Page indication of Pessoa's Spanish edition, written on upper left corner.

⁶ <[and]> with

⁷ Analysis cold and fell. [↓ Analysis coldy well.]

⁸ as [↑ she] dream<s>[↑ eth]

⁹ There is a variant of this stanza, which corresponds to the first stanza in manuscript [74A-74^v]: Behold her □ | Presents the good that has for ever fled: | Sweet words with love she murmureth | □

¹⁰ [74A-87^r]: See Fig. 21. The back side of this manuscript has the missing letters of 74A-91^r, which would complete the words Salamanca and Search in the note El Estudiante de Salamanca | translated by A. Search.

¹¹ <lover> [↓ traitor]

¹² [74A-74^v]: See Fig. 22.

¹³ [74A-74^r]: See Fig. 23.

¹⁴ Has <†>

¹⁵ [and]

¹⁶ that [↑ in] a black [and]

¹⁷ [and]

¹⁸ [74A-72^r]: See Fig. 24.

	se entretiene en tejer una guirnalda.	A garland she doth let her fingers weave ² .
140	Y en medio de su dulce desvarío triste recuerdo el alma le importuna y al margen va del argentado río, y allí las flores echa de una en una;	[...] ³
	y las sigue su vista en la corriente, 145 una tras otras rápidas pasar, y confusos sus ojos y su mente se siente con sus lágrimas ahogar:	
	Y de amor canta, y en su tierna queja entona melancólica canción, 150 canción que el alma desgarrada deja, lamento ¡ay! que llaga el corazón.	She sings of love in her tender plaint ⁴ A melancholy song her heart ⁵ hath found A song that leaves the soul and torn and ⁶ faint A plaint – alas – the heart □ wound
	¿Qué me valen tu calma y tu terneza, tranquila noche, solitaria luna, si no calmáis del hado la crudeza, 155 ni me dais esperanza de fortuna?	What are to me thy calm O tranquil night! oh solitary moon If you cannot allay Fate's cruelty Nor give me hope of Future ⁷ boon?
	¿Qué me valen la gracia y la belleza, y amar como jamás amó ninguna, si la pasión que el alma me devora, la desconoce aquel que me enamora?	What are grace and ⁸ beauty cost me To feel a love no woman ⁹ yet hath known If the deep passion ¹⁰ that my soul devours He who makes me thy □ ignores. ¹¹
160	Lágrimas interrumpen su lamento, inclinan sobre el pecho su semblante, y de ella en derredor susurra el viento sus últimas palabras, sollozante.	Tears interrupt her plaint that she saith She on her breast her ¹² head drops heavily. And around her the wind murmureth ¹³ Its last words, in a sigh
 ¹⁴	

¹ <garland>[↑ coronet] of her <love>

² <She> [→ A] garland she doth [→ let her fingers] <to> weave

³ Verses 140-147 are missing.

⁴ [74A-89^r]: See. Fig. 25. 136] Page indication of Pessoa's Spanish edition, written on upper left corner. Stanzas are not written in order.

⁵ /heart/

⁶ [and] torn [and]

⁷ me <of> [↑ hope] of <f>/F\uture

⁸ [and]

⁹ <[And] love you as no woman> [↑ To feel a love <as> [↑ no] woman

¹⁰ the [↑ deep] passion

¹¹ He knoweth not who [↓ He who makes me thy □ ignores.]

¹² <+> [↑ She] on her breast <she> [↑ her]

¹³ [← the wind] murmureth

¹⁴ This ellipsis is meant to represent Eloira's last words. As our benchmark Spanish editions, we have not included these lines in the verse numbering.

.....

- 165 Murió de amor la desdichada Elvira,
 cándida rosa que agostó el dolor,
 süave aroma que el viajero aspira
 y en sus alas el aura arrebató.
- Hapless Elvira how by love met death¹
 A candid rose that pain hath □ shaken
 A tender scent that the traveller doth breathe²
 And which the breeze upon its wings hath taken.
- 170 Vaso de bendición, ricos colores
 reflejó en su cristal la luz del día,
 mas la tierra empañó sus resplandores,
 y el hombre lo rompió con mano impía.
- Vessel of benediction, colours bright
 Within its crystal daylight did reflect,
 But earth did choke its splendour and³ delight
 And man with impious hand its beauty wrecked.
- 175 Una ilusión acarició su mente:
 Alma celeste para amar nacida,
 era el amor de su vivir la fuente,
 estaba junto a su ilusión su vida.
- One sweet illusion did her mind caress
 A heavenly soul to adoration⁴ born
 Love was the fountain of her livingness
 And to⁵ dream her □
- Amada del Señor, flor venturosa,
 llena de amor murió y de juventud:
 Despertó alegre una alborada hermosa,
 y a la tarde durmió en el ataúd.
- Loved of the Lord, a □ flower.
 She died – (alas!) –to love and youth so near⁶
 Gaily she woke to the sweet⁷ morning hour
 And in the evening slept within the⁸ bier.
- 180 Mas despertó también de su locura
 al término postrero de su vida,
 y al abrirse a sus pies la sepultura,
 volvió a su mente la razón perdida.
- But from her⁹ madness also she awoke
 Upon the very ending¹⁰ of her □ days.
 And □ on the grave's brink
 Back to her mind her reason lost¹¹.
- 185 ¡La razón fría! ¡La verdad amarga!
 ¡El bien pasado y el dolor presente!...
 ¡Ella feliz! ¡que de tan dura carga
 sintió el peso al morir únicamente!
- Cold reason! □ bitter truth¹²
 The good departed in the present pain
 She happy! Whom such †
 She felt the weight but *with the last hours
- 190 Y conociendo ya su fin cercano,
 su mejilla una lágrima abrasó;
 y así al infiel con temblorosa mano,
 moribunda su víctima escribió:
- And knowing her end
 Her cheek did burn a tear
 And to the faithless lover with a hand
 Trembling his victim¹³ □

¹ [74A-84^r]: See Fig. 26.

² traveller [↑ doth breathe]

³ [and]

⁴ to <love> [→ adoration]

⁵ And <near> to

⁶ – (alas!) – <so full of love [and] of youth> [↑ to love [and] youth so near]

⁷ [↑ Gaily] She woke <with pleasures in the> [↑ to the sweet]

⁸ her [↑ the]

⁹ <the> [↑ her]

¹⁰ <en> [↑ very] ending

¹¹ her <her> [↑ reason lost]

¹² [74A-84^v]: See Fig. 27.

¹³ Trembling <she wrote> [↑ his victim]

- «Voy a morir: perdona si mi acento
vuela importuno a molestar tu oído:
Él es, don Félix, el postrer lamento
195 de la mujer que tanto te ha querido.
La mano helada de la muerte siento...
Adiós: ni amor ni compasión te pido...
Oye y perdona si al dejar el mundo,
arranca un ¡ay! su angustia al moribundo.
- 200 »¡Ah! para siempre adiós. Por ti mi vida
dichosa un tiempo resbalar sentí,
y la palabra de tu boca oída,
éxtasis celestial fue para mí.
Mi mente aún goza la ilusión querida
205 que para siempre ¡mísera! perdí...
¡Ya todo huyó, desapareció contigo!
¡Dulces horas de amor, yo las bendigo!
- »Yo las bendigo, sí, felices horas,
presentes siempre en la memoria mía,
210 imágenes de amor encantadoras,
que aún vienen a halagarme en mi agonía.
Mas ¡ay! volad, huid, engañadoras
sombras, por siempre; mi postrero día
ha llegado: perdón, perdón, ¡Dios mío!,
215 si aún gozo en recordar mi desvarío.
- »Y tú, don Félix, si te causa enojos
que te recuerde yo mi desventura;
piensa están hartos de llorar mis ojos
- I am dying; pardon me if each accent¹ 2
Flieth importune to molest thine ear;
It is³ the □ last lament
Of her to whom □ thyself hast been⁴ so dear
Death's hand already feel I in one⁵ beat
Farewell: I ask nor love's nor pity's tear
Listen and pardon me if as⁶ I die,
From her who dies her torture wrings a sigh.⁷
- Farewell, farewell for ever. As the stream⁸
Of life felt run softly once □ through⁹ thee,
And the □ from¹⁰ thy lips that came
Was a □ heavenly extasis for me.
My heart yet lightens in the dearest dream
That ever more – I lost □ oh misery!¹¹
All things with thee¹² are gone, all things did flit
Sweet hours of love, how do I bless thee yet!
- I bless thee, ay I bless thee, happy hours¹³
That from my memory never are away
Love's images alas charm my soul devours
That to¹⁴ my agony bring tears
But oh for ever go!
□ my last day
Is come: oh forgive, pardon me oh Lord¹⁵
If do love my madness to record.
- Should I, Don Felix be thine anger *reaping¹⁶ 17
Because I mind thee¹⁸ of mine own distress
Remember that mine eyes are worn with weeping

¹ if [→ each accent]

² [74A-77^v]: See Fig. 28.

³ It is/, Don Felix/The word out written below the name suggests Pessoa wished to remove it from the verse.

⁴ □ wert [↑thyself hast been]

⁵ <My> [↑ Death's] hand already <do I> feel [→ I in one]

⁶ [and] pardon [↑ me] if when [↑ as]

⁷ Two more incomplete variations of this verse are written down: My □ tears from me □ sigh. | From the dying □ wrings a sigh.

⁸ [74A-77^r]: See Fig. 29.

⁹ □ <for> [↑ through]

¹⁰ □ <mouth> from

¹¹ <oh woe is †> [↑ I lost □ oh misery!]

¹² things [← with thee]

¹³ [74A-76^r]: See Fig. 30. p. 138. | last = stanza] Page indication in the bottom of the page corresponding to Pessoa's Spanish edition.

¹⁴ That <†> to

¹⁵ pardon, [↑ forgive] pardon me my [↑ oh] <D>/L\ord

¹⁶ And thou, Don Felix, [↑ <And> {↑ Should} I, D[on] F[elix] be thine anger *reaping]

¹⁷ [74A-88^r]: See Fig. 31.

¹⁸ That I should mind [↑ Because I mind thee] thee

220	lágrimas silenciosas de amargura, y hoy, al tragar la tumba mis despojos, concede este consuelo a mi tristura; estos renglones compasivo mira; y olvida luego para siempre a Elvira.		Tears, silent and □ tears ¹ of bitterness To-day yielding my body ² to earth's keeping This consolation give my † ³ With pity on these lines awhile Elvira then for ever do forget.
225	»Y jamás turbe mi infeliz memoria con amargos recuerdos tus placeres; goces te dé el vivir, triunfos la gloria, dichas el mundo, amor otras mujeres: Y si tal vez mi lamentable historia a tu memoria con dolor trajeres,		And never let of *one remember gory ^{4 5} With bitter memories thy ⁶ pleasures move May living give thee joys and triumphs glory ⁷ Pleasures the world and ⁸ other women love: And ⁹ if at times my lamentable story Came to thy mind a pain awhile ¹⁰ should prove
230	llórame, sí; pero palpíte exento tu pecho de roedor remordimiento.		Weep me, ah weep me but let thy heart ¹¹ Beat far from shred remorse ¹² ' eating ¹² smart
235	»Adiós por siempre, adiós: un breve instante siento de vida, y en mi pecho el fuego aún arde de mi amor; mi vista errante vaga desvanecida... ¡calma luego, oh muerte, mi inquietud!... ¡Sola... expirante!... Ámame: no, perdona: ¡inútil ruego!		Farewell, farewell ¹³ for e'er; a moment slight ¹⁴ I feel of life and of love in within ¹⁵ my heart Love's fire yet burneth, and ¹⁶ my wandering sight Is vague and ¹⁷ troubled... □ give rest Unto my trouble oh ¹⁸ death! Alone □ Love me; no, pardon me; useless request!

¹ <Si> Tears, silent tears □ [↓ Silent [and] □ tears]

² To-day <when † my> [↑ yielding my body]

³ <Give this> [↑ This] consolation give <to> my /†/

⁴ /gory/

⁵ [74A-83^r]: See Fig. 32. p 139 – 2^s] Page indication beneath final verse corresponding to Pessoa's Spanish edition.

⁶ <your> [↑ thy]

⁷ Life give <you> [↑ thee] joys □ triumphs glory [↓ May living give thee joys [and] triumphs glory] There is a subtle variant of this and the next verse in manuscript [74A-88^r]: May living give thee <pleasures> [↑ joys,] [and] triumphs glory | Pleasures the world, [and] other women love.

⁸ [and]

⁹ [And]

¹⁰ <brain> [↑ mind] a <pain awhile> [↑ pain awhile]

¹¹ There is a variant of this and the next verse in manuscript [74A-88^v]: Weep me; but □ let thy breast | Unmoved by any remorseful unrest. Also, the upper part of the aforementioned page corresponds to verses 625-627 of Part IV. The middle area of the manuscript, introduced by the number 139 which suggesting the page of Pessoa's Spanish edition, consists of scratched verses that correspond to verses 236-243 of Part II: <Farewell, f. for <ever> [↑ e'er]; a moment slight | I feel of life, [and] <in my> [↑ of my] love the fire | Yet burns within me, and my wandering sight, | Is vague [and] troubled <. . . . □ | My trouble, oh death! Alone □ | Love me, no, pardon me; useless [→ desire] [↑ 'tis useless to require] | Farewell, farewell! thy heart has from me fled | – For me all [↑ things] in the □ are dead!>

¹² from <eat> shred remorse¹²' [↑ eating]

¹³ f[arewell]

¹⁴ [74A-78^r]: See Fig. 33. After stanza Pessoa identified the page corresponding to his Spanish edition: p. 139 | stanza 3. In verse of manuscript he wrote Criminalidade em Hespanha

¹⁵ [and] of love in [↑ within]

¹⁶ The [↑ Love's] fire yet burneth, [and]

¹⁷ [and]

¹⁸ trouble [↑ oh]

¡Adiós! ¡adiós! ¡tu corazón perdí!
-¡Todo acabó en el mundo para mí!»-

Farewell, farewell! thy heart from me has fled!
For me all things within the world¹ are dead.

240 Así escribió su triste despedida
momentos antes de morir, y al pecho
se estrechó de su madre dolorida,
que en tanto inunda en lágrimas su lecho.

[...]²

245 Y exhaló luego su postrer aliento,
y a su madre sus brazos se apretaron
con nervioso y convulso movimiento,
y sus labios un nombre murmuraron.

250 Y huyó su alma a la mansión dichosa,
do los ángeles moran... Tristes flores
brota la tierra en torno de su losa,
el céfiro lamenta sus amores.

And her soul went unto the have³ 4
The angels their sweet home sad⁵ are the flowers
That earth doth yield⁶ around her □ grave;
The zephir mourns her love through the soft hours.

255 Sobre ella un sauce su ramaje inclina,
sombra le presta en lánguido desmayo,
y allá en la tarde, cuando el sol declina,
baña su tumba en paz su último rayo...

A willow over her its leaves inclines⁷
Giving her shade with languidness in day,⁸
And there at evening when the sun declines
Her grave is bathèd in its dying ray.

¹ that the world has [↑ within the world]

² Verses 240-247 are missing.

³ half [↑ have]

⁴ [74A-73^v]: See Fig. 34.

⁵ The angels <sweet> [↑ their sweet] <house>/home \ Sad

⁶ <†>/yield \

⁷ [74A-73^v]: See Fig. 35.

⁸ <And given it> [↑ Giving her] shade with languidness [↓ in day,]

Student of Salamanca¹

Parte tercera

Part III

Translation

Cuadro dramático

Sarg. ¿Tenéis más que parar?

Franco. Paro los ojos.

.....

Los ojos si, los ojos: que descreo
Del que los hizo para tal empleo.
Moreto. *San Franco de Sena.*

Personas

Don Félix de Montemar.
Don Diego de Pastrana.
Seis jugadores.

5	En derredor de una mesa hasta seis hombres están, fija la vista en los naipes, mientras juegan al parar; y en sus semblantes se pintan el despecho y el afán: Por perder desesperados, avarientos por ganar.	Sitting close around a table ² Six men are □ descried Their sight on the □ fixed At staking thy play the while, And in their pale countenances ³ Ambit is seen and spite ⁴ By losing weakly despairing And to gain eagerly wild. ⁵
10	Reina profundo silencio, sin que lo rompa jamás otro ruido que el del oro, o una voz para jurar. Pálida lámpara alumbraba con trémula claridad,	A profound silence pervades ⁶ Broken by no noise or cry ⁷ Save by □ the gold's or a voice's ⁸ In cursing from time to time. ⁹ A pallid lamp doth illumine With a ¹⁰ tremulous pale light

¹ [74A-92']: See Fig. 36. The verse of this manuscript is a partial printed article on the properties of soap brand Sabão Ray.

² [74A-108']: See. Fig. 37. p. 96 (New Book)] Indication corresponding to Pessoa's Spanish edition.

³ There is a variant of this and the next seven verses in manuscript [74A-103']: And in their faces are painted | Despair [and] an eager strain | <When> [↑ For] losing desperate | And avaricious to gain || A profound silence doth reign | Which not a sound can *strike | Save the gold's cloath Or [↑ any] a voice to curse.

⁴ <† †> <Spite> <Aw> † is seen [and] spite [↓ are †]

⁵ <avaricious to gain> [↑ to gain eagerly †.]

⁶ <unbroken> [↑ †]

⁷ <Except by the> [↑ <Un>broken <scarcely> by no noise or cry]

⁸ <gold or> [← the gold's] [↑ or a voice's]

⁹ <A voice in curse or □ /t/> [↓ In cursing from time to time.]

¹⁰ <A> [↑ With a]

15	negras de humo las paredes de aquella estancia infernal. Y el misterioso bramido se escucha del huracán, que azota los vidrios frágiles	The smoke-dark walls of that infernal ¹ Den lost in the □ vile. ² And the mysterious shrieking ^{3 4} Is heard of the storm outside Which lashes the trembling windows
20	con sus alas al pasar.	With its wings as it goes by.

*Escena I*I.⁵*Jugador 1.^o*

1

El caballo aún no ha salido.

The Queen is not but⁶*Jugador 2.^o*

2

¿Qué carta vino?

Not the † then?⁷*Jugador 1.^o*

1

La sota.

No, the knave⁸*Jugador 2.^o*

2

Pues por poco se alborota.

For little you make a⁹*Jugador 1.^o*

1

25 Un caudal llevo perdido:
¡Voto a Cristo!

A heap of money I've lost
I vow to Christ!

Jugador 2.^o

2

No juréis,
que aún no estáis en la agonía.

Do not vow¹⁰
Your end has not yet □.

Jugador 1.^o

1

No hay suerte como la mía.

There never was luck like mine.

Jugador 2.^o

2

¿Y como cuánto perdéis?

Well, how much have you lost now?¹¹*Jugador 1.^o*

1

Mil escudos y el dinero

A thousand doubloons^{1 2}

¹ /The walls with smoke blackened/ [↘The smoke-dark walls of that infernal]

² /<Of that infernal> □/ [↑ <†> the] <misery> [↓ Den † in the □ †.]

³ There is a variant of this stanza in manuscript [74A-108^v] followed by an indication of the beginning of Scene I: And the □ howling | Are [↑ Is] of the wind outside | That bashes the trembling windows | With its wings as it goes by. | | Scene I

⁴ [74A-107^r]: See Fig. 38.

⁵ [74A-111^r]: See Fig. 39.

⁶ The <knave> [↑ Queen] <has> [↑ is] [→ *wasn't]not <come> [↑ but]

⁷ <What card is it then?> [↓ Not the † then?]

⁸ [← No,] The <Queen> [knave †]

⁹ a <scene>

¹⁰ This and the next verse have a variant on manuscript [133N-20^v]: Do not vow | You are not you

¹¹ There is a variant of this verse in manuscript [133N-20^v]: [← Don Felix,] Well, how much have you lost now?

30	que don Félix me entregó.	Don Felix gave me ^{3 4}
	<i>Jugador 2.^o</i> ¿Dónde anda?	2 ⁵ Where is he? ^{6 7}
	<i>Jugador 1.^o</i> ¡Qué sé yo! No tardará.	1 ⁸ How do I know I don't know soon him will be ^{9 10}
	<i>Jugador 3.^o</i> Envido.	3 ¹¹ I stake this ¹²
	<i>Jugador 1.^o</i> Quiero.	1 ¹³ I stake you.
	<i>Escena II</i>	II. ¹⁴
35	Galán de talle gentil, la mano izquierda apoyada en el pomo de la espada, y el aspecto varonil: Alta el ala del sombrero porque descubra la frente, con airoso continente	A gallant of well figure ¹⁵ His left hand □ rested ¹⁶ On his sword's hilt His aspect manly ¹⁷ His □ † That his fore it † ¹⁸ With a □ †
40	entró luego un caballero.	Entered then a gentleman. ¹⁹
	<i>Jugador 1.^o (Al que entra.)</i>	1 ^o (To him who enters). ²⁰

¹ There is a variant of this verse in manuscript [74A-48^r]: A thousand [and] the †. The second one is in manuscript [74A-111^r]: A thousand † [and] □

² [133N-20^v]: See Fig. 40.

³ D[on] Felix <gave me> [† gave me]

⁴ [74A-48^r]: See Fig. 41. PAG 35 = 20] Indication of what apparently is a page equivalent between two Spanish editions.

⁵ [2]

⁶ This and the next verse have a crossed-out variant on manuscript [74A-48^r]: <Where is he?> | <How do I know? [→ How do I know?]>. In the same manuscript, this verse has another variant: Who's he?

⁷ [133N-20^v]: See Fig. 40.

⁸ [1]

⁹ [↓ <He'll *come soon>]

¹⁰ [74A-48^r]: See Fig. 41.

¹¹ [3]

¹² I <of> stake this] There is a crossed-out indication about the translation, apparently indicating doubt: <envido = I stake>

¹³ [1]

¹⁴ [II.]

¹⁵ <gentle †> [† well figure]

¹⁶ □ <† rested> rested

¹⁷ <And> his <aspect> [† aspect manly]

¹⁸ † <†>

¹⁹ <well>[†gentle]man.

²⁰ [74A-106^r]: See Fig. 42. On verse of manuscript Pessoa wrote down: 30, probably referring to the page of his Spanish version, followed by an illegible scratched word.

	Don Félix, a buena hora habéis llegado.	Don Felix, no time ¹ were worse For you to arrive.
	<i>Don Félix</i> ¿Perdisteis?	<i>Don Felix</i> You have lost? ²
	<i>Jugador 1.^o</i> El dinero que me disteis y esta bolsa pecadora.	<i>Player³</i> The money which you gave And this very sinning purse.
45	<i>Jugador 2.^o</i> Don Félix de Montemar debe perder. El amor le negara su favor cuando le viera ganar.	<i>2^o</i> Don Felix de Montemar Is bound to lose. Love would fly him. ⁴ Love his favour would deny him ⁵ If he saw him win.
50	<i>Don Félix (Con desdén.)</i> Necesito ahora dinero y estoy hastiado de amores. (<i>Al corro, con altivez.</i>) Dos mil ducados, señores, por esta cadena quiero. (<i>Quítase una cadena que lleva al pecho.</i>)	<i>Don Felix⁶</i> To get ⁷ money is now my task Oh love I'm tied unto pain, (<i>to them all</i>) ⁸ Gentlemen, all ⁹ for this chain A thousand ducats I ask.
	<i>Jugador 3.^o</i> Alta ponéis la tarifa.	<i>3.^o 10</i> You set the price high.
55	<i>Don Félix (Con altivez.)</i> La pongo en lo que merece. Si otra duda se os ofrece, decid. (<i>Al corro.</i>) Se vende y se rifa.	<i>Don Felix¹¹</i> I set it as 'tis worth no more. If any doubt you Say it. 'Tis 'will' or it's true †
	<i>Jugador 4.^o (Aparte.)</i> ¿Y hay quién sufra tal afrenta?	<i>4^{o12}</i> □

¹ hour [↑ time]

² D[on] F[elix] – You<'ve lost> have lost?

³ P[layer]

⁴ Must lose. [↑ Bound to lose] Love would deny him. [↑ Love would fly him.]

⁵ His favour, ay! Love would fly him [↑ Love his favour would deny him]

⁶ D[on] F[elix]

⁷ <earn> [↑ get]

⁸ [↑ to thee all]

⁹ [← all]

¹⁰ [74A-48a^r]: See Fig. 43. 145] Indication at top of page. Does not correspond to the page number of Pessoa's Spanish edition.

¹¹ [Don] F[elix]

¹² [4^o]

	<i>Don Félix</i>	<i>Don Felix</i> ¹
	Entre cinco están hallados.	Among five □
	A cuatrocientos ducados	To 400 ducats
60	os toca, según mi cuenta.	□
	Al as de oros. Allá va.	The ace of swords! There ^{2 3}
	(Va echando cartas, que toman los jugadores en silencio.)	
	Uno, dos...	Goes one and ⁴ two.
	(Al perdidoso.)	
	Con vos no cuento.	You I don't count
	<i>Jugador 1.^o</i>	<i>1^o</i>
	Por el motivo lo siento.	I am sorry that you don't.
	<i>Jugador 3.^o</i>	<i>3^o</i>
	¡El as! ¡El as! Aquí está.	The ace! the ace! it is here
	<i>Jugador 1.^o</i>	<i>1^o</i>
65	Ya ganó.	He has won.
	<i>Don Félix</i>	<i>Don Felix</i> ⁵
	Suerte tenéis.	You are most ^{6 7}
	A un solo golpe de dados	Lucky. At one throw of dice ⁸
	tiro los dos mil ducados.	I stake a thousand ducats
	<i>Jugador 3.^o</i>	<i>3^{o9}</i>
	¿En un golpe?	In a throw?
	<i>Jugador 1.^o (A Don Félix.)</i>	<i>1^{o10}</i>
	Los perdéis.	You have lost? ¹¹
	<i>Don Félix</i>	<i>Don Felix</i> ¹²

¹ [Don] F[elix]

² *There is a variant for this and the following seven lines in manuscript [74A-48a^r]: To the ace of diamonds. <there> There! | One, 2 | <With> You I don't count. || 1^o | I am sorry that I don't □ || 3^o | The ace, the ace it is here! || 1^o | It's won.*

³ [74A-112^r]: See Fig. 44. 98] Page number corresponding to Pessoa's Spanish edition.

⁴ [and]

⁵ D[on] F[elix]

⁶ *Although most of this dialogue is found in manuscript [74A-112^r], this stanza is a variant found in a different manuscript, [74A-96^r], and was used instead due to its more well-rounded translation. The variant of the former manuscript is: At a single throw [↑ cast] | A thousand ducats I □*

⁷ [74A-96^r]: See Fig. 45. p. 98 († ed.)] Page number and publisher of Pessoa's Spanish edition, written in upper right corner. Indication written in lower right corner of text that continues in the back: over

⁸ *There is a variant of this and the next two verses in manuscript [74A-48^r]: At a *sight <*of> *the † die | <The> 2000 ducats I | In †*

⁹ [74A-112^r]: See Fig. 44.

¹⁰ <4>1^o

¹¹ *A variant of this verse and the next two is found in manuscript [74A-96^r]: You have lost. || [Don] F[elix] | | Lost | My soul's □ | A little bit does not matter*

¹² D[on] F[elix]

70	Perdida tengo yo el alma, y no me importa un ardite.	I have lost □ my soul And this little is no matter
	<i>Jugador 3.^o</i> Tirad.	<i>3^o</i> □
	<i>Don Félix</i> Al primer embite.	<i>Don Felix¹</i> □
	<i>Jugador 3.^o</i> Tirad pronto.	<i>3^o</i> □
75	<i>Don Félix</i> Tened calma: Que os juego más todavía, y en cien onzas hago el trato, y os lleváis este retrato con marco de pedrería.	<i>Don Felix²</i> Keep cool I'll play you further, ³ A hundred ounces I'll stake For while this portrait you take With a frame of precious stones ⁴
	<i>Jugador 3.^o</i> ¿En cien onzas?	<i>3^{o5}</i> □
	<i>Don Félix</i> ¿Qué dudáis?	<i>Don Felix⁶</i> "What doubt you?" ⁷
	<i>Jugador 1.^o (Tomando el retrato.)</i> ¡Hermosa mujer!	<i>1^{o8}</i> Lovely woman.
	<i>Jugador 4.^o</i> No es caro:	<i>4^{o9}</i> 'Tis not dear.
	<i>Don Félix</i> ¿Queréis pararlas?	<i>Don Felix¹⁰</i> You wish to stalk them.
80	<i>Jugador 3.^o</i> Las paro. Más ganaré.	<i>3^{o11}</i> They are here. And I will win.
	<i>Don Félix</i>	<i>Don Felix¹</i>

¹ D[on] F[elix]

² D[on] F[elix]

³ [74A-112^v]: See Fig. 46.

⁴ etc | in other paper] Note beneath the last verse.

⁵ [3^o]

⁶ [Don Felix]

⁷ [74A-100^r]: See Fig. 47. p.147.] Page number on upper left corner corresponding to Pessoa's Spanish edition.

⁸ [1^o]

⁹ [4^o]

¹⁰ [Don Felix]

¹¹ [3^o]

Si ganáis
(*Se registra todo.*)
no tengo otra joya aquí.

If you do
[...]²

Jugador 1.^o (Mirando el retrato.)
Si esta imagen respira...

1^{o3}
This image, did breathe but shock her^{4 5}

Don Félix
A estar aquí la jugara
a ella, al retrato y a mí.

*Don Felix*⁶
If she was here I shall stalk her
Her and the portrait and⁷ me.

Jugador 3.^o
Vengan los dados.

[...]⁸

Don Félix
Tirad.

85 *Jugador 2.^o*
Por don Félix, cien ducados.

Jugador 4.^o
En contra van apostados.

Jugador 5.^o
Cincuenta más. Esperad,
no tiréis.

Jugador 2.^o
Van los cincuenta.

Jugador 1.^o
Yo, sin blanca, a Dios le ruego
por don Félix.

90 *Jugador 5.^o*
Hecho el juego.

Jugador 3.^o
¿Tiro?

Don Félix

¹ [Don Felix]

² Verse 81 is missing.

³ [1^o]

⁴ A variant of this verse is found in manuscript [74A-96^v]: This image, did breath but wake her!

⁵ [74A-100^v]: See Fig. 48.

⁶ [Don Felix]

⁷ [and] the portrait [and]

⁸ Verses 85-104 are missing.

Tirad con sesenta
de a caballo.

(Todos se agrupan con ansiedad alrededor de
la mesa. El Jugador 3.^o tira los dados.)

Jugador 4.^o
¿Qué ha salido?

Jugador 2.^o
¡Mil demonios, que a los dos
nos lleven!

Don Félix (Con calma al 1.^o)
¡Bien, vive Dios!

95 Vuestros ruegos me han valido.
Encomendadme otra vez,
don Juan, al diablo; no sea
que si os oye Dios, me vea
cautivo y esclavo en Fez.

Jugador 3.^o
100 Don Félix, habéis perdido
sólo el marco, no el retrato,
que entrar la dama en el trato
vuestra intención no habrá sido.

Don Félix
¿Cuánto dierais por la dama?

Jugador 3.^o 3^{o1}
105 Yo, la vida. I my life²

Don Félix Don Felix³
No la quiero. That won't do.
Mirad si me dais dinero, Just give me money and⁴ you
y os la lleváis. May take her.

Jugador 3.^o [...]⁵
¡Buena fama
lograréis entre las bellas
cuando descubran altivas,
110 que vos las hacéis cautivas,
para en seguida vendellas!

¹ [3^o]

² [74A-105^r]: See Fig. 49. 149] Page number on top of the page corresponding to Pessoa's Spanish edition.

³ [Don Felix]

⁴ [and]

⁵ Verses 107b-123 are missing.

Don Félix

Eso a vos no importa nada.
¿Queréis la dama? Os la vendo.

Jugador 3.^o

Yo de pinturas no entiendo.

Don Félix (Con cólera.)

115 Vos habláis con demasiada
altivez e irreverencia
de una mujer... ¡y si no!...

Jugador 3.^o

De la pintura hablé yo.

Todos

Vamos, paz; no haya pendencia.

Don Félix (Sosegado.)

120 Sobre mi palabra os juego
mil escudos.

Jugador 3.^o

Van tirados.

Don Félix

A otra suerte de esos dados;
y al diablo les prenda fuego.

Escena III

III.¹

125 Pálido el rostro, cejjunto el ceño,
y torva la mirada, aunque afligida,
y en ella un firme y decidido empeño
de dar la muerte o de perder la vida,
un hombre entró embozado hasta los ojos,
sobre las juntas cejas el sombrero:
130 Víbrale el rostro al corazón enojos,
el paso firme, el ánimo altanero.
Encubierta fatídica figura.-
sed de sangre su espíritu secó,
emponzoñó su alma la amargura,

Pale in his □²
□ his glances although perturbed
Having in it a firm and willed intent
To give death □
A man did enter cloaked unto the eyes,
Upon his frowning brows and hat pushed low³
Unto his face his heart makes hatred⁴ rise
His step is firm, his spirit □
A maskèd figure □ fate⁵
The thirst of blood did parch his soul,
His spirit⁶ poisonèd □ a little hate,

¹ [III.]

² [74A-113^r]: See Fig. 50.

³ [← upon his frowning brows] And hat pushed low

⁴ /hatred/

⁵ <f> □ fate

⁶ <soul w> [↑ spirit]

- 135 la venganza irritó su corazón. Vengeance had¹ kindled his heart □ and² whole.
 Junto a don Félix llega- y desatento He comes beside Don Felix and³ abstract
 no habla a ninguno, ni aun la frente inclina; He speaks to no one nor his head he lows;
 y en pie delante de él y el ojo atento, And standing in front of him □
 con iracundo rostro le examina. He looks upon him with enraged brows.
 140 Miró también don Félix al sombrío Don Felix also looks upon the □
 huésped que en él los ojos enclavó, Appeared where □ eyes on his are bent
 y con sarcasmo desdeñoso y frío And with a sarcasm full □
 fijos en él los suyos, sonrió. Fixing his upon him □

Don Félix

[...]⁴

- 145 Buen hombre, ¿de qué tapiz
 se ha escapado, -el que se tapa-
 que entre el sombrero y la capa
 se os ve apenas la nariz?

Don Diego

Bien, don Félix, cuadra en vos
 esa insolencia importuna.

Don Félix (Al Jugador 3.º sin hacer caso de Don Diego.)

- 150 Perdisteis.

Jugador 3.º

Sí. La fortuna
 se trocó: tiro y van dos.
 (*Vuelve a tirar.*)

Don Félix

Gané otra vez.
 (*Al embozado.*)

- No he entendido
 qué dijisteis, ni hice aprecio
 de si hablasteis blando o recio
 155 cuando me habéis respondido.

Don Diego

A solas hablar querría.

Don Félix

- Podéis, si os place, empezar,
 que por vos no he de dejar
 tan honrosa compañía.
 160 Y si Dios aquí os envía
 para hacer mi conversión,

¹ /had/

² [and]

³ [and]

⁴ Verses 144-165 are missing.

no despreciéis la ocasión
de convertir tanta gente,
mientras que yo humildemente
165 aguardo mi absolución.

Don Diego (Desembozándose con ira.)
Don Félix, ¿no conocéis
a don Diego de Pastrana?

*Don Diego*¹
Ah! Don Felix? □ Know you not?²
Don Diego de Pastrana

Don Félix
A vos no, mas sí a una hermana
que imagino que tenéis.

Don Felix
Don Diego?³ Not you □ but man, a
Sister I think you have got.

Don Diego
170 ¿Y no sabéis que murió?

[...]⁴

Don Félix
Téngala Dios en su gloria.

Don Diego
Pienso que sabéis su historia,
y quién fue quien la mató.

Don Félix (Con sarcasmo.)
¡Quizá alguna calentura!

Don Diego
175 ¡Mentís vos!

Don Félix
Calma, don Diego,
que si vos os morís luego,
es tanta mi desventura,
que aún me lo habrán de achacar,
y es en vano ese despecho,
180 si se murió, a lo hecho, pecho,
ya no ha de resucitar.

*Don Felix*⁵

□ pain⁶
□
She⁷ can't come to life again.

Don Diego
Os estoy mirando y dudo

*Don Diego*⁸
I see and hear thee, and doubt⁹

¹ [Don Diego]

² [74A-93^r]: See Fig. 51. p.153.] Page number on upper left corner corresponding to Pessoa's Spanish edition.

³ D[on] F[elix] [↑ Don Diego?]

⁴ Verses 170-178 are missing.

⁵ [Don Felix]

⁶ [74A-57^v]: See Fig. 52. 154 top] Page number on top of the page corresponding to Pessoa's Spanish edition.

⁷ <Well> She

⁸ [Don Diego]

⁹ [74A-101^r]: See Fig. 53.

	si habré de manchar mi espada con esa sangre malvada,	Whether I my sword shall soil In that most curst blood, or coil
185	o echaros al cuello un nudo con mis manos, y con mengua, en vez de desafiaros, el corazón arrancaros y patearos la lengua.	My fingers thy neck about And with unmercy most brute ^{1 2} Setting defiance apart To tear from thy breast thy heart ³ And tread thy tongue under foot.
190	Que un alma, una vida, es satisfacción muy ligera, y os diera mil si pudiera y os las quitara después. Juego a mi labio han de dar	A soul, a life □ ⁴ A satisfaction too light A thousand full, me I might I'd give thee ⁵ , to take them again. [...] ⁶
195	abiertas todas tus venas, que toda su sangre apenas basta mi sed a calmar. ¡Villano!	

(Tira de la espada; Todos los jugadores se interponen.)

Todos

Fuera de aquí a armar quimera.	□ ^{7 8} Making □ quarrels.
-----------------------------------	--

Don Félix (Con calma, levantándose.)

	Tened,	<i>Don Felix</i> ⁹ Hold ¹⁰
200	don Diego, la espada, y ved que estoy yo muy sobre mí, y que me contengo mucho, no sé por qué, pues tan frío en mi colérico brío	Your sword, Don Diego and ¹¹ behold That □ And □ I know not why, that so cold In my courage □ bold ¹²
205	vuestras injurias escucho.	To your insults I give ear?

*Don Diego (Con furor reconcentrado
y con la espada desnuda.)*

Salid de aquí; que a fe mía,	<i>Don Diego</i> ¹³ Come *noth for by my faith ¹
------------------------------	---

¹ This and the next three verses have a slight variant in manuscript [74A-101^r]: And with unmercy most brute, | Setting fair challenge apart, | To tear from thy breast thy heart | And tread thy tongue under foot.

² [74A-110^r]: See Fig. 54.

³ This verse has a partial scratched variant at the end of the page: <to tear them back>

⁴ life <all is †> □

⁵ I'd give [† thee]

⁶ Verses 194-198a are missing.

⁷ □ <Hold>

⁸ [74A-97^r]: See Fig. 55.

⁹ [Don Felix]

¹⁰ A variant of this and the next verse, with an exact "clean" version, is found in manuscript [74A-110^r]: Hold | <†>

Your sword, D[on] D[iego] [and] behold

¹¹ D[on] Diego [and]

¹² <bo> □ bold

¹³ [Don Diego]

- que estoy resulto a mataros,
y no alcanzara a libraros
la misma virgen María.
210 Y es tan cierta mi intención,
tan resuelta está mi alma,
que hasta mi cólera calma
mi firme resolución.
Venid conmigo.
- Don Félix*
Allá voy;
215 pero si os mato, don Diego,
que no me venga otro luego
a pedirme cuenta. Soy
con vos al punto. Esperad
cuenta el dinero... *uno... dos...*
(*A Don Diego.*)
220 Son mis ganancias; por vos
pierdo aquí una cantidad
considerable de oro
que iba a ganar... ¿y por qué?
Diez... quince... por no sé qué
225 cuento de amor... ¡un tesoro
perdido!... voy al momento.
Es un puro disparate
empeñarse en que yo os mate;
lo digo, como lo siento.
- Don Diego*
230 Remiso andáis y cobarde
y hablador en demasía.
- Of life to thee² I am †
And herself the virgin Mary³
Can □ save thee from death.
□
So pure and⁴ □ virgin
That even my rage doth cool
□
Come with me,^{5 6}
- Don Felix*⁷
In no time.
But Don Diego⁸ if you die
Let not another come by
To settle other accounts⁹ I'm
With you in a minute. Let me
Count this my money one, two.
- These are my earnings – for you
I lose here a quantity
Considerable of gold what most¹⁰
Routously I † gone and¹¹ why?
10; 15 all for some dry¹²
Tale of love...! a heaven¹³ lost!
□
Your action is rather silly
To rich the chance that I kill you
I tell you all as I feel it
- Don*¹⁴ *Diego.*¹⁵
You're cowardly and¹⁶ slow¹⁷
And □ of words a flood

¹ [74A-98^r]: See Fig. 56. 155] Page number on top of the page corresponding to Pessoa's Spanish edition.

² <*>you> [† thee]

³ M[ary]

⁴ [and]

⁵ Come with me, /in/

⁶ [74A-109^r]: See Fig. 57.

⁷ [Don Felix]

⁸ D[iego]

⁹ square accounts. [† settle other accounts]

¹⁰ gold [† what] most

¹¹ [and]

¹² <for I know not why> [† all for some dry]

¹³ treasure [† heaven]

¹⁴ D[on]

¹⁵ [74A-104^r]: See Fig. 58.

¹⁶ [and]

¹⁷ This verse has a variant in manuscript [133N-20^v]: You are cowardly [and] <†>. There is also a variant of this and the next three verses in manuscript [74A-102^r], on top of which there is the number 156, corresponding to Pessoa's Spanish edition: D[on] D[iego] | Slow you are | In an ever-wordy mood || D[on] F[elix] | True, D[on] D[iego] but cold blood | In fighting is ne'er too late.

- Don Félix*
Don Diego, más sangre fría:
para reñir nunca es tarde,
y si aún fuera otro el asunto,
235 yo os perdonara la prisa:
pidierais vos una misa
por la difunta, y al punto...
- Don Diego*
¡Mal caballero!
- Don Félix*
Don Diego,
mi delito no es gran cosa.
Era vuestra hermana hermosa:
240 la vi, me amó, creció el fuego,
se murió, no es culpa mía;
y admiro vuestro candor,
que no se mueren de amor
las mujeres de hoy en día.
- Don Diego*
245 ¿Estáis pronto?
- Don Félix*
Están contados.
Vamos andando.
- Don Diego*
¿Os reís?
(*Con voz solemne.*)
Pensad que a morir venís.
- Don Felix*¹
Ay, Don Diego, but cool² blood
For fighting is ne'er too late.
If things were the other³ way,
On your caption I'd pass,
You'd † but to ask a mass
For the deceased and⁴ the question
- Don Diego*⁵
Now there, Sir.⁶
- Don Felix*⁷
Don Diego, true
My crime is⁸ not very great
□
I saw her, she loved, the flame grew
She died, the⁹ fault is not mine
And your frankness I applaud
But no woman dies of love¹⁰
□
- Don Diego*¹¹
Are you ready?
- Don Felix*¹²
They are all told
Let us be going:
- Don Diego*¹³
You laugh?^{14 15}
Death is too near you¹⁶ to chaff!

¹ D[on] F[elix]

² D[iego], but cold [↑ cool]

³ <an>[↑ the] other

⁴ [and]

⁵ D[on] D[iego]

⁶ [133N-20^v]: See Fig. 40.

⁷ [Don Felix]

⁸ My crime <was> [↑ is]

⁹ died, <and> the

¹⁰ [→ But no woman dies of love]

¹¹ [Don Diego]

¹² [Don Felix]

¹³ [Don Diego]

¹⁴ *There is a variant of this verse in manuscript [133N-20^v]: Laugh you?*

¹⁵ [74A-95^r]: See Fig. 59.

¹⁶ <thee> you

(Don Félix sale tras de él,
embolsándose el dinero con indiferencia.)

Son mil trescientos ducados.

Last three one hundred in gold.¹

Escena IV

Scene VI.²

Los jugadores.

Jugador 1.³

Este don Diego Pastrana
es un hombre decidido.
Desde Flandes ha venido
sólo a vengar a su hermana.

1³

This □
[...]⁴

Jugador 2.⁵

¡Pues no ha hecho mal disparate!
Me da el corazón su muerte.

2⁵

He has quite foolishly willed
This death to my heart goes straight^{6 7}

Jugador 3.⁸

255 ¿Quién sabe? Acaso la suerte...

3⁸

Who knows □ perhaps Faith^{9 10}

Jugador 4.¹¹

Me alegraré que lo mate.

4¹¹

It will please me to know him killed.¹²

¹ [133N-20^v]: See Fig. 40.

² [74A-99^r]: See Fig. 60.

³ [1]

⁴ Verses 250-252 are missing.

⁵ [2]

⁶ This variant was chosen over the one in manuscript [74A-99^r] due to its more well-rounded translation. The one in the aforementioned page is: His deadly heart doth □

⁷ [74A-94^r]: See Fig. 61.

⁸ [3]

⁹ There is a variant of this verse in manuscript [74A-94^r]: Who were □ fate.

¹⁰ [74A-99^r]: See Fig. 60.

¹¹ [4]

¹² I'<d>/ll\ gladly [↑ It will please me] to /her/ [↑ know] him killed.

Parte cuarta

Part IV¹

Salió en fin de aquel estado, para caer en
 el dolor más sombrío, en la más
 desalentada desesperación y en la mayor
 amargura y desconsuelo que pueden
 apoderarse de este pobre corazón humano,
 que tan positivamente choca y se quebranta
 con los males, como con vaguedad aspira
 en algunos momentos, casi siempre sin
 conseguirlo, a tocar los bienes ligeramente
 y de pasada.

MIGUEL DE LOS SANTOS ÁLVAREZ.

La protección de un sastre.

Spiritus quidem promptus est;

caro vero infirma.

(S. Marc. Evang.)

Vedle, don Félix es, espada en mano,
 sereno el rostro, firme el corazón;
 también de Elvira el vengativo hermano
 sin piedad a sus pies muerto cayó.

Behold Don Felix with his sword in hand,²
 Serene his countenance and his heart well;
 Elvira's brother, who had vengeance plann'd,
 Dead at his feet and without pity fell.

5 Y con tranquila audacia se adelanta
 por la calle fatal del Ataúd;
 y ni medrosa aparición le espanta,
 ni le turba la imagen de Jesús.

He with a tranquil boldness doth advance
 Along the fatal street del Ataúd;
 Nor vision full of fear his mind doth³ entrance,
 Nor Jesus' image doth perturb his mood.

10 La moribunda lámpara que ardía
 trémula lanza su postrer fulgor,
 y en honda oscuridad, noche sombría
 la misteriosa calle encapotó.

The dying lamplet's ill-awaken'd light
 Tremulously doth its last gleam discover
 And with⁴ profoundest darkness, horrid night
 The street mysterious like a hood doth⁵ cover.

15 Mueve los pies el Montemar osado
 en las tinieblas con incierto giro,
 cuando ya un trecho de la calle andado,
 súbito junto a él oye un suspiro.

Montemar moveth his undaunted feet
 Within the darkness with uncertainty
 When having trodden part of the long street
 Suddenly next to him he hears a sigh.

Resbalar por su faz sintió el aliento,

He felt his breath upon his face to creep⁶

¹ [Part IV]

² [74B-30^r]: See Fig. 62. IV. 1.] Indication suggesting the passage belongs to the first stanzas of Part IV.

³ /Nor fearful vision doth his mind/ [↑ Nor vision full of fear his mind doth]

⁴ And <in> [↑ with]

⁵ hood <did> [↑ doth]

⁶ There is a variant of this and the following stanza in manuscript [74-95^v], which has number 159 on top of the page, indicating the page of Pessoa's Spanish edition: <He felt the breath over his face creeping | And in <his> spite [↑ of

20	y a su pesar sus nervios se crisparon; mas pasado el primero movimiento, a su primera rigidez tornaron.	And in spite of him did his nerves contract, But, past their first involuntary leap, To their own iron hardness did retract.
25	«¿Quién va?», pregunta con la voz serena, que ni finge valor, ni muestra miedo, el alma de invencible vigor llena, fiado en su tajante de Toledo.	“Who goes?” he asks with his calm voice at length ¹ That feigns not courage and is not afraid, His soul full of indomitable strength Full confident on his Toledan blade.
30	Flotante y vaga, las espesas nieblas ya disipa y se anima y va creciendo con apagada luz, ya en las tinieblas su argentino blancor va apareciendo.	Floating and vague the clouds thick and intense It dispels, and animates itself, and grows With an ill-wakened light and in the dense Darkness its silver whiteness clearer shows.
35	Ya leve punto de luciente plata, astro de clara lumbre sin manchilla, el horizonte lóbrego dilata y allá en la sombra en lontananza brilla.	Now a ² light dot of silver shining ³ A planet without a stain ⁴ of clear light The gloomy horizon waketh wide ⁵ And in the shade afar shines bright ⁶
40	Los ojos Montemar fijos en ella, con más asombro que temor la mira; tal vez la juzga vagarosa estrella que en el espacio de los cielos gira.	His eyes upon her fixed, Montemar ⁷ With more wonder than fear her doth behold; Perchance he thinks her a slow-moving star That through the space of heaven is on-rolled.
45	Tal vez engaño de sus propios ojos, forma falaz que en su ilusión creó, o del vino ridículos antojos que al fin su juicio a alborotar subió.	Haply of his own eyes a strange delusion ⁸ A lying form that in his dreams he made, Or yet the wine's ridiculous confusion ⁹ Which his reason at last hath disarrayed.
45	Mas el vapor del néctar jerezano	But never the Sherreyan nectar had

him did] his nerves contract | But past their first involuntary leaping | To their <iron> [↑ once iron] hardness did retract. || Who goes? he asked with his calm voice's rigour | That neither feignèd courage nor □ | His |spirit| [↑ soul] full of |invincible| [↑ undauntable] vigour | □> Each stanza is preceded by numbers 4 and 5, respectively, apparently indicating a translation sequence established by Pessoa (they do not correspond to the ordinal number of each stanza within the poem).

¹ [74B-31r]: See Fig. 63. IV. 2.] Indication suggesting the passage belongs to a second group of stanzas of Part IV.

² [↑ Now] a

³ [74-95r]: See Fig. 64. 160 1 and 160 5] Page numbers on top and in the middle of the page, respectively, corresponding to Pessoa's Spanish edition.

⁴ /planet/ [← without a stain]

⁵ /waketh wide/

⁶ the <shadow> [↑ shade] afar <off doth> [↓ shines bright]

⁷ [74B-31r]: See Fig. 63.

⁸ [74B-32r]: See Fig. 65. IV. 3.] Indication suggesting the passage belongs to a third group of stanzas of Part IV.

⁹ <illusion> [→ confusion]

	nunca su mente a trastornar bastara, que ya mil veces embriagarse en vano en frenéticas orgías intentara.	Sufficed his mind to alter and to stain For full a thousand times ¹ in orgies mad Himself to □ he had tried in vain.
50	«Dios presume asustarme: ¡ojalá fuera, -dijo entre sí riendo- el diablo mismo! que entonces, vive Dios, quién soy supiera el cornudo monarca del abismo.»	“God wills ² to frighten me! I would it were! ³ He murmured laughing ⁴ □ yes! For then, of ⁵ who I am would be aware By God the hornèd monarch of the abyss.” ⁶
55	Al pronunciar tan insolente ultraje la lámpara del Cristo se encendió: y una mujer velada en blanco traje, ante la imagen de rodillas vio.	As he spoke this □ insult, with new light ⁷ □ And the veiled woman clad in garb of white Before the image kneeling he descried.
60	«Bienvenida la luz» -dijo el impío-. «Gracias a Dios o al diablo»; y con osada, firme intención y temerario brío, el paso vuelve a la mujer tapada.	“Welcome the light!” the impious student said, “Thank God or thank the Devil”: and with bold And firm intention, madly without dread, Towards the veiled lady he his way doth hold.
	Mientras él anda, al parecer se alejan la luz, la imagen, la devota dama, mas si él se para, de moverse dejan: y lágrima tras lágrima, derrama	And while he walks, in seeming move away ⁸ The light, the image and the lady fair, But if he stop their motion do their stay: And dolorously drops tear after tear.
65	de sus ojos inmóviles la imagen. Mas sin que el miedo ni el dolor que inspira su planta audaz, ni su impiedad atajen, rostro a rostro a Jesús, Montemar mira.	The image from its eyes immovable □ His footsteps bold or his impiety quell □
70	-La calle parece se mueve y camina, faltarle la tierra sintió bajo el pie; sus ojos la muerta mirada fascina del Cristo, que intensa clavada está en él.	The street seems to move on and shift with strange motion He feels underfoot the whole earth fail and swim; His eyes the dead glance charms with mystic commotion Of Christ that intensely is fixed upon him.
75	Y en medio el delirio que embarga su mente, y achaca él al vino que al fin le embriagó, la lámpara alcanza con mano insolente del ara do alumbraba la imagen de Dios,	And plunged in the madness his mind that diseases – The wine’s (so he thinks) that his reason affrights – The lamplet with insolet boldness he seizes From the altar where God’s holy image it lights.

¹ /times a thousand and/ [↑ full a thousand times]

² God <wishes> [↑ wills]

³ [74-95^r]: See Fig. 64.

⁴ <said> [→ murmured laughing]

⁵ then, <by God,> [↑ of]

⁶ [↑ By God] the hornèd monarch of the abyss[.]”

⁷ [74B-32^r]: See Fig. 65.

⁸ [74B-33^r]: See Fig. 66. IV. 4.] Indication suggesting the passage belongs to a fourth group of stanzas of Part IV.

- y al rostro la acerca, que el cándido lino
encubre, con ánimo asaz descortés;
mas la luz apaga viento repentino,
80 y la blanca dama se puso de pie.
- Empero un momento creyó que veía
un rostro que vagos recuerdos quizá,
y alegres memorias confusas, traía
de tiempos mejores que pasaron ya.
- 85 Un rostro de un ángel que vio en un
ensueño,
como un sentimiento que el alma halagó,
que anubla la frente con rígido ceño,
sin que lo comprenda jamás la razón.
- 90 Su forma gallarda dibuja en las sombras
el blanco ropaje que ondeante se ve,
y cual si pisara mullidas alfombras,
deslízase leve sin ruido su pie.
- 95 Tal vimos al rayo de la luna llena
fugitiva vela de lejos cruzar,
que ya la hinche en popa la brisa serena,
que ya la confunde la espuma del mar.
- También la esperanza blanca y vaporosa
así ante nosotros pasa en ilusión,
y el alma conmueve con ansia medrosa
100 mientras la rechaza la adusta razón.
- Don Félix*
«¡Qué! ¿sin respuesta me deja?
¿No admitís mi compañía?
¿Será quizá alguna vieja
devota?... ¡Chasco sería!
105 En vano, dueña, es callar,
- And holds to her face, that by syncing of white veil
hidden^{1 2}
□ in discourteous wise
But the light is put out by blowing sudden
And the lady in white to her feet did rise
- And but for a moment he thought he was seeing³
A face which □
And glad and⁴ vague memories did call into being
Of tunes that were better and⁵ now are no more
- The face of an angel he saw in sweet
dreaming
Like a sentiment that the spirit did flood,
That shadows the head □
That never by reason shall be⁶ understood.
- □ is decried
And as if the softest of carpets were treading
And noiseless and rapid her light⁷ foot doth glide
- □ to flee
That now □
And⁸ now that is merged in⁹ the foam of the sea.
- airy
Before us clean thus in illusion doth pass
And shaketh the soul with □
The while that firm reason its □ doth chase.
- [...]¹⁰
Lady, 'tis vain □¹¹

¹ [And] holds to her face, that by <doubt> /syncing of white/ veil hidden

² [74A-28^v]: See Fig. 67. The lower half of the page has crossed out numbers.

³ [74A-28^r]: See Fig. 68. 161-162] Page numbers on top of the page corresponding to Pessoa's Spanish edition.

⁴ [and]

⁵ [and]

⁶ <never> [↑ be]

⁷ [and] [↑ rapid] <light> her [↑ light]

⁸ [And]

⁹ [And] now /that is merged in/

¹⁰ Verses 101-104 are missing.

¹¹ [74A-27^r]: See Fig. 69. 162-163] Page numbers on top of the page corresponding to Pessoa's Spanish edition.

	ni hacerme señas que no; he resuelto que sí yo, y os tengo que acompañar. Y he de saber dónde vais	Nor tell me ¹ by signals "No" I have resolved "yes" and ² so To follow you I am bound And I shall know where you go ³
110	y si sois hermosa o fea, quién sois y cómo os llamáis. Y aun cuando imposible sea,	If you be ugly or fair □ ⁴ Even if it impossible were ⁵
	y fuerais vos Satanás, con sus llamas y sus cuernos, 115 hasta en los mismos infiernos, vos delante y yo detrás, hemos de entrar, ¡vive Dios! Y aunque lo estorbara el cielo, que yo he de cumplir mi anhelo	And were you Satan ^{6 7} With his flames and horns well ⁸ Down to the bottom of hell You in front and ⁹ I behind We would go, □ there's a God Even were Heaven to hinder it I'll do my pleasure □ even ¹⁰
120	aun a despecho de vos: y perdonadme, señora, si hay en mi empeño osadía, mas fuera descortesía dejaros sola a esta hora:	□ □ if ^{11 12} Boldness ¹³ in my wish there be That ¹⁴ it were discourtesy So late *alone you to leave:
125	y me va en ello mi fama, que juro a Dios no quisiera que por temor se creyera que no he seguido a una dama.»	□ ¹⁵ I'd not wish by God I swear ¹⁶ Any ¹⁷ should think that from fear □
	Del hondo del pecho profundo gemido, 130 crujido del vaso que estalla al dolor,	Profound from her heart then ¹⁸ a moan woe expressing ¹⁹ The break of the vessel that suffering did wear,

¹ <to make> [↑ tell me]

² [and]

³ < dwell> [↑ go]

⁴ Pessoa wrote a variant for verses 109-111 on manuscript 74A-24^r but crossed it out: <[And] I will know □ | If you are ugly or fair | What your name is † <†> [↑ who you] are>.

⁵ There is a divisory line below this verse.

⁶ This stanza has a variant in manuscript [74A-27^r]: And <we>/be\ you Satan, ev's kind /no mind/ | With his flames [and] his horns fall | Down to the bottom of hell | You in front [and] I behind | We <will> [↑ <†> shall] go <by *God we will> | Although against us were Heaven

⁷ [74A-23^r]: See Fig. 70. p. 163.] Page number on top of the page corresponding to Pessoa's Spanish edition.

⁸ horns [↓ <all> well]

⁹ [and]

¹⁰ [74A-27^v]: See Fig. 71.

¹¹ There is a more incomplete variant of this and the next three verses in manuscript [74A-27^v]: □ | If in my □ there is boldness | It were uncourteous coldness | <It were> □

¹² [74A-24^r]: See Fig. 72.

¹³ <If> Boldness

¹⁴ <†>/That\

¹⁵ [74A-27^v]: See Fig. 71.

¹⁶ I'd <†> not <†>/wish\ by God I swear

¹⁷ <That> Any

¹⁸ heart [↑ then]

¹⁹ [74A-22^r]: See Fig. 73. 163-164 (2).] Page numbers on top of the page corresponding to Pessoa's Spanish edition.

- que apenas medroso lastima el oído,
pero que punzante rasga el corazón;
- gemido de amargo recuerdo pasado,
de pena presente, de incierto pesar,
135 mortífero aliento, veneno exhalado
del que encubre el alma ponzoñoso mar;
- Gemido de muerte lanzó y silenciosa
la blanca figura su pie resbaló,
cual mueve sus alas sílfide amorosa
140 que apenas las aguas del lago rizó.
- ¡Ay el que vio acaso perdida en un día
la dicha que eterna creyó el corazón,
y en noche de nieblas, y en honda agonía
en un mar sin playas muriendo quedó!...
- 145 Y solo y llevando consigo en su pecho,
compañero eterno su dolor crüel,
el mágico encanto del alma deshecho,
su pena, su amigo y amante más fiel
- 150 miró sus suspiros llevarlos el viento,
sus lágrimas tristes perderse en el mar,
sin nadie que acuda ni entienda su acento,
el cielo y el mundo a su mal...
- Y ha visto la luna brillar en el cielo
serena y en calma mientras él lloró,
- Which timidly only the hearing impressing¹
But that □ the □ heart doth tear
- A moan of a bitter remembrance departed
Of pain that is present, of trouble ill-known
□ venom upstarted²
From the poisoned-sea that rests the³ spirit upon.
- A moan as of dying she cast, then in silence
The figure of white moved on its feet
As a butterfly moves its wings without violence
That scarcely do touch on the lake-water's sheet
- Woe to him who haply one day saw departed⁴ ⁵
The joy⁶ which eternal his heart did believe
And in night all of cloudness, in pain broken hearted
In a sea without shores did him⁷ dying receive.
- Alone and with him in his breast □ taken⁸ ⁹
Eternal companion his own cruel pain
The magical pleasure of □ shaken
His sorrow his friend, his mistress most true;
- He saw ah his sighings the wind to have taken¹⁰ ¹¹
The¹² tears of his sadness be lost in the sea
And no-one to come to his weeping had shaken¹³
Insensible heaven and¹⁴ world to his misery
- He has seen the moon to shine in the heavens¹⁵ ¹⁶
Serene and¹⁷ in calmness the while he did weep

¹ Which <only> [→ timidly only the hearing impressing]

² [74A-22^v]: See Fig. 74.

³ rests <on> [↑ the]

⁴ There is a more incomplete variant of this stanza in manuscript [74A-34^r]: □ | The joy that eternal his heart did believe | □ | In a sea without shores □

⁵ [74A-21^r]: See Fig. 75.

⁶ The <+>/joy \

⁷ did [↑ him]

⁸ Alone [and] with him in his breast □ <taking> [↑ taken]

⁹ [74A-34^r]: See Fig. 76.

¹⁰ This stanza is preceded by an indication that says: elsewhere.

¹¹ [74A-21^r]: See Fig. 75.

¹² <His> [↑ The]

¹³ [And] no-one to come to his speaking to hearken [↑ his weeping had shaken]

¹⁴ *Elsewhile <sky> [↑ heaven]

¹⁵ There are two variants of this stanza. The first is found in manuscript [74A-34^v]: He has seen the moon to shine □ in heaven | Serenely [and] calmly the while he did weep, | He has seen upon earth men pass cold [and] even | □. The second is found in manuscript [74A-35^r]: □ the moon to shine □ in heaven | Serenely [and] calmly the while pain him did burn | □ | And none at his weeping his head did turn.

¹⁶ [74A-21^v]: See Fig. 77.

¹⁷ [and]

- 155 y ha visto los hombres pasar en el suelo He has seen men to pass □
y nadie a sus quejas los ojos volvió, And no-one the¹ eyes to □
- y él mismo, la befa del mundo temblando, Himself dreading the world's evil scorning^{2 3}
su pena en su pecho profunda escondió, His pain in his heart □ did hide
y dentro en su alma su llanto tragando And deep in his soul while he fed on his mourning
160 con falsa sonrisa su labio vistió!!!... A smile on his lips he made false to abide.⁴
- ¡Ay! quien ha contado las horas que Ah⁵ he who hath counted the hours time hath
fueron, banished^{6 7}
horas otro tiempo que abrevió el placer, The hours that over time joy made short in their stay
y hoy solo y llorando piensa cómo huyeron To-day lonely weeps he⁸ thinks how have vanished
con ellas por siempre las dichas de ayer; For ever with them □ they joys of yesterday.
- 165 y aquellos placeres, que el triste ha perdido, And⁹ they these sweet joys he has lost to have never¹⁰
no huyeron del mundo, que en el mundo Have fled not the world, for there □
están,
y él vive en el mundo do siempre ha vivido, And he lives in the world where he has¹¹ lived¹² ever
y aquellos placeres para él no son ya!! And for him those pleasures and¹³ joys are no more.
- ¡Ay! del que descubre por fin la mentira, Woe to him who at last □ lying^{14 15}
170 ¡Ay! del que la triste realidad palpó, Woe to him¹⁶ who the sad real did □
del que el esqueleto de este mundo mira, He who the skeleton of this world descreying
y sus falsas galas loco le arrancó... Its false greatness □
- ¡Ay! de aquel que vive solo en lo pasado...! Woe him who in the past lives only^{1 2}

¹ [And] no-one <†> the

² *There is a variant of this stanza in manuscript [74A-21^v]:* □ trembling | His pain in his heart profoundly did hide | [And] deep in his soul his □ dissembling | With a smile made of falseness his lips did dress.

³ [74A-35^r]: See Fig. 78. 164-165] Page numbers on top of the page corresponding to Pessoa's Spanish edition.

⁴ With smile all of falseness his lips did /abide/ [↓ A □ on his lips he *made false to abide.]

⁵ *There are two variants of this stanza. The first is found in manuscript [74A-31^r], which begins with an upper indication, 165, which corresponds to the page of Pessoa's Spanish edition: Oh, who has counted the hours | The hours that <before> pleasure made short | [And] to-day lonely weeping thinks how for ever [↑ /in there stay <gay>/] | With those <for ever> [↑ forever departed] joys of yesterday;. The second one is found in manuscript [74A-39^v]: Ah he who has counted the hours □ | That pleasure did shorten in times past away | [And] now □ | □ yesterday.*

⁶ <banished> [↓ banished]

⁷ [74A-36^r]: See Fig. 79. 165] Page number on top of the page corresponding to Pessoa's Spanish edition.

⁸ weeps [↑ he]

⁹ There is a variant of this stanza in manuscript [74A-31^r]: And those pleasures the □ | From the world are not fled, for there they are | [And] he lives in the world where ever he's | [And] those pleasures for him □

¹⁰ sweet <pl> joys he has lost | to have never |

¹¹ world [← where] [↓ he has]

¹² *There is a number written in pencil on top of the word: 1.*

¹³ [and]

¹⁴ *There are two variants of this stanza. The first one is found in manuscript [74A-36^v]:* □ | To him who the | sad reality | did <feel> □ | He who the skeleton □ | Its false glories madly from <its face> [↑ it did] <hath> [↑ <did>] <steal> tear. *The second one is found in manuscript [74A-39^r]:* Woe to him who finds that at last all is lying | □ | Who that skeleton of this vain world descreying | In rage its false □ from it □

¹⁵ [74A-31^v]: See Fig. 80.

¹⁶ This repetition of the first verse is marked with a line.

- 175 ¡Ay! del que su alma nutre en su pesar,
las horas que huyeron llamara angustiado,
las horas que huyeron jamás tornarán...
- 180 Quien haya sufrido tan bárbaro duelo,
quien noches enteras contó sin dormir
en lecho de espinas, maldiciendo al cielo,
horas sempiternas de ansiedad sin fin;
- 185 ponzoñoso lago de punzante hielo,
sus lágrimas tristes, que cuajó el pesar,
reventando ahogarle, sin hallar consuelo,
ni esperanza nunca, ni tregua en su afán.
- 190 Aquel, de la blanca fantasma el gemido,
única respuesta que a don Félix dio,
hubiera, y su inmenso dolor, comprendido,
hubiera pesado su inmenso valor.
- Don Félix*
«Si buscáis algún ingrato,
yo me ofrezco agradecido;
195 pero o mente ese recato,
o vos sufrís el mal trato
de algún celoso marido.
»¿Acerté? ¡Necia manía!
- To him who his soul in its pain □
The hours that have fled he will call sad and³ lonely
The hours that are gone and⁴ will never return
- Who nights upon nights without sleep did spend
□
Hours that are endless of woe without end;
- [...]⁵
- A poisonous lake of ice □⁶
His tears sad⁷ that pain has made icy to grow
Returning to drown him, □
No hope finding ever, nor break in his woe...
- That man the white⁸ phantom's sad moan
The only reply that Don Felix⁹ □
Would have, and¹⁰ its sorrow immense,
Its value had weighed, and had understood¹¹.
- Don Felix*^{12 13}
If some false are □
I offer me¹⁴ thankful, zealous,
But or that modesty's feigned¹⁵
Or you are worried and¹⁶ pained
By a husband who is jealous.
Said¹ I true? □

¹ There is a variant of this and the next stanza in manuscript [74A-39^r]: Woe to him who lives in his past [and] there only | □ | The hours that are <past>/fled\ he will call, fined [and] lonely | The hours that once fled [and] that will not return. | □ | Who nights upon nights without sleeping did spend | □ | □ eternal of anxiety without end.

² [74A-38^r]: See Fig. 81. 165 -5-] Page number on top of the page corresponding to Pessoa's Spanish edition (fifth manuscript belonging to that page).

³ [and]

⁴ [and]

⁵ Verses 181-184 are missing.

⁶ [74A-33^r]: See Fig. 82. 166] Page number on top of the page corresponding to Pessoa's Spanish edition.

⁷ tears <born of sadness> [↑ sad]

⁸ man <of the> [↑ the white]

⁹ only <response> [↑ reply] that D[on] F[elix]

¹⁰ [and]

¹¹ /[and] had understood/

¹² D[on] F[elix]

¹³ [74A-37^r]: See Fig. 83. 166] Page number on top of the page corresponding to Pessoa's Spanish edition.

¹⁴ <Myself> I offer [↑ me]

¹⁵ But <either> [↑ or] that modesty's <f> feigned

¹⁶ [and]

200	Es para volverme loco, si insistís en tal porfía; con los mudos, reina mía, yo hago mucho y hablo poco.»	‘Tis to make me ² madness touch To insist on that □ mien; For with ³ dull people, my queen I speak little and act ⁴ much.
205	Segunda vez importunada en tanto, una voz de süave melodía el estudiante oyó que parecía eco lejano de armonioso canto:	A second time importuned this wrong ^{5 6} A voice of a soft melody like a dream The student heard, a speaking ⁷ that did seem The far-off echo of a worldless song
210	De amante pecho lánguido latido, sentimiento inefable de ternura, suspiro fiel de amor correspondido, el primer sí de la mujer aún pura.	The □ that love doth burn ⁸ A feeling beyond ⁹ words, of tenderness A faithful sigh of love that hath return ¹⁰ Of a woman yet pure ¹¹ , the first low “yes”
215	«Para mí los amores acabaron: todo en el mundo para mí acabó: los lazos que a la tierra me ligaron, el cielo para siempre desató», dijo su acento misterioso y tierno, que de otros mundos la ilusión traía, eco de los que ya reposo eterno gozan en paz bajo la tumba fría.	For me □ loves alas have ended ^{12 13} All in the world for me an end hath found ¹⁴ That bonds that me unto the earth blended ¹⁵ Heaven for ever □ hath unbound. So spoke her accents mystic and □ Bringing the illusion of worlds we know not ¹⁶ Echo of them who have endless ¹⁷ repose In the cold tomb □ got.
220	Montemar, atento sólo a su aventura, que es bella la dama y aun fácil juzgó, y la hora, la calle y la noche oscura lonely nuevos incentivos a su pecho son.	Montemar ¹⁸ , on his adventure thinking only ¹⁹ The fair is the lady □ The night and the hour and the night black and ²⁰ Are better incentives □ to his breast

¹ <Spoke> [↑ Said]

² make <mad> [↑ me]

³ /But [↑ For]/ With

⁴ [and] /do [↑ act]/

⁵ importuned [→ this /long [↓ wrong]/]

⁶ [74A-40^r]: See Fig. 84. 166.] Page number on top of the page corresponding to Pessoa's Spanish edition.

⁷ a <voice> [↑ speaking]

⁸ <Of a loving breast> [↑ The] □ [→ that love doth burn]

⁹ <without> [↑ beyond]

¹⁰ of [→ love that hath return]

¹¹ a [← woman] yet [→ pure]

¹² loves <their> [↑ alas have] ended <have>

¹³ [74A-40^v]: See Fig. 85.

¹⁴ <found> [↓ hath found]

¹⁵ <bond> [↑ blended]

¹⁶ <far *pure> [↑ we know not]

¹⁷ who<m> [↑ have] /eternal [↑ endless]/

¹⁸ M[ontemar]

¹⁹ [74-87^r]: See Fig. 86. 167 3] Page number on upper left corner of the page corresponding to Pessoa's Spanish edition.

²⁰ [and] the hour [and] the night black [and]

- Hay riesgo en seguirme. -Mirad ¡qué reparo!
 225 -Quizá luego os pese. -Puede que por vos. -Ofendéis al cielo. -Del diablo me amparo. -Idos, caballero, ¡no tentéis a Dios!
- Siento me enamora más vuestro despego, y si Dios se enoja, pardiez que hará mal: véame en vuestros brazos y máteme luego.
 230 -¡Vuestra última hora quizá esta será!...
- Dejad ya, don Félix, delirios mundanos. -¡Hola, me conoce! -¡Ay! ¡Temblad por vos! ¡Temblad, no se truequen deleites livianos en penas eternas! -Basta de sermón,
- 235 que yo para oírlos la cuaresma espero; y hablemos de amores, que es más dulce hablar; dejad ese tono solemne y severo, que os juro, señora, que os sienta muy mal;
- 240 la vida es la vida: cuando ella se acaba, acaba con ella también el placer. ¿De inciertos pesares por qué hacerla esclava? Para mí no hay nunca mañana ni ayer.
- Si mañana muero, que sea en mal hora o en buena, cual dicen, ¿qué me importa a mí?
- 245 Goce yo el presente, disfrute yo ahora, y el diablo me lleve si quiere al morir.
- ¡Cúmplase en fin tu voluntad, Dios mío!-, la figura fatídica exclamó:
- There's danger in following - □ evil
 - Perhaps then □
 - But Heaven you are¹ offending! – I stand by the Devil
 □
 □ fills me.²
 □
 □ kill me
 □
 □ Don Felix the world's □ treasures³
 - Hello! then she knows me! Oh tremble for you Oh tremble lest □ pleasures To pains eternal - □
 For I to hear them □ Lent are awaiting⁴
 Of love let us⁵ speak, 'tis sweeter
 And leave that tone severe and most solemn⁶
 Which, lady, I swear doth fit⁷ you most bad
 But life is but life: when its brief span is ended⁸
 In its⁹ last hour all pleasure has also its last.
 To cares most uncertain why let it¹⁰ be blended?
 For me there is neither nor future nor past.
 To-morrow, if dying, the hour be a bad one,
 Or good, as they tell me¹¹ – why then, what care I?
 The present enjoying, let that be a glad one;
 The Devil may take me as soon as I die.
 Thy will be done, oh God, at last, the figure¹²
 Fatidical and nightly¹ did exclaim

¹ you [↑ are]

² [74-87^v]: See Fig. 87. 167 5] Page number on upper left corner of the page corresponding to Pessoa's Spanish edition.

³ [74A-32^r]: See Fig. 88. 167.6] Page number on upper left corner of the page corresponding to Pessoa's Spanish edition.

⁴ There is a variant of this and the following verse in manuscript [74-88^r]: To listen to them □ | □ glad

⁵ <Let us speak>/Of love let us\

⁶ [74-88^r]: See Fig. 89. 167] Page number on top of the page corresponding to Pessoa's Spanish edition. On back of paper: A sonnet is a □

⁷ doth <suit> [↑ fit]

⁸ [74-92^r]: See Fig. 90.

⁹ <her> [↑ its]

¹⁰ <her> [↑ it]

¹¹ <say> [↑ tell me]

¹² [74-93^r]: See Fig. 91. 168] Page number on top of page, indicating Pessoa's Spanish edition.

250	Y en tanto al pecho redoblar su brío siente don Félix y camina en pos.	And in his breast redoubling all him insured Don Felix and after her he came. ²
255	Cruzan tristes calles, plazas solitarias, arruinados muros, donde sus plegarias y falsos conjuros, en la misteriosa noche borrascosa, maldecida bruja con ronca voz canta, 260 y de los sepulcros los muertos levanta. Y suenan los ecos de sus pasos huecos en la soledad; 265 mientras en silencio yace la ciudad, y en lúgubre son arrulla su sueño bramando Aquilón.	They cross saddened streets, ^{3 4} Solitary squares, Old and ruined walls, Where her horrid prayers And false demon calls, In the weird, unbright, Tempest-fillèd night, An accursèd witch With hoarse voice doth spread And from their still graves Lifteth up the dead; And the echoes follow ⁵ Of their footsteps hollow In the solitude, All the while in silence Doth the city hood, And with midnight moan Charmeth its reposing The North-wind alone.
270	Y una calle y otra cruzan, y más allá y más allá: ni tiene término el viaje, ni nunca dejan de andar, y atraviesan, pasan, vuelven, 275 cien calles quedando atrás, y paso tras paso siguen, y siempre adelante van; y a confundirse ya empieza y a perderse Montemar, 280 que ni sabe a dó camina, ni acierta ya dónde está;	One street they cross and ⁶ another ⁷ Still further and ⁸ further over, Nor has the voyage an ending Nor cease they their midnight walk, And crossing, passing, turning ⁹ a hundred ¹⁰ Streets behind them they let fall, And step after step they follow, And always they travel on: To fail and reason beginneth And lose himself Montemar Nor knows he whither he treadeth Nor where he is ¹

¹ /Fatidical/ [and] [→ nightly]

² D[on] F[elix] and after her he <goes> [↑ came.]

³ This stanza has an almost identical variant in manuscript [74A-9^v]: They cross saddened streets, | Solitary squares, | Old and ruined walls, | Where her horrid prayers | And <wild> [→ false] demon calls | In the weird, unbright | Tempest fillèd night | An accursèd witch | With hoarse voice doth spread, | And from their still graves | Lifteth up the dead. | And the echoes follow | Of their footsteps hollow | In the solitude | All the while in silence | Doth the city hood | And with midnight <+> [↑ moan,] | Its reposing charmeth | The North-wind alone.

⁴ [74-91^r]: See Fig. 92.

⁵ [74-91^v]: See Fig. 93.

⁶ [and]

⁷ [74A-9^v]: See Fig. 94. 168] Page number on top of page, indicating Pessoa's Spanish edition.

⁸ [and]

⁹ /turning/

¹⁰ [74A-9^v]: See Fig. 95.

<p>y otras calles, otras plazas recorre y otra ciudad, y ve fantásticas torres 285 de su eterno pedestal arrancarse, y sus macizas negras masas caminar, apoyándose en sus ángulos que en la tierra, en desigual, 290 perezoso tronco fijan; y a su monótono andar, las campanas sacudidas misteriosos dobles dan; mientras en danzas grotescas 295 y al estruendo funeral en derredor cien espectros danzan con torpe compás: y las veletas sus frentes bajan ante él al pasar, 300 los espectros le saludan, y en cien lenguas de metal, oye su nombre en los ecos de las campanas sonar.</p> <p>Mas luego cesa el estrépito, 305 y en silencio, en muda paz todo queda, y desaparece de súbito la ciudad: palacios, templos, se cambian en campos de soledad, 310 y en un yermo y silencioso melancólico arenal, sin luz, sin aire, sin cielo, perdido en la inmensidad, tal vez piensa que camina,</p>	<p>And other streets he doth traverse, Other squares, another city² And he sees fantastic towers From their lasting pedestal To tear themselves and³ their massive Black masses forward⁴ to move, Leaning in their □ angles Which unequally upon⁵ The earth □ their⁶ standing; At their monotonous walk The bells in the steeples shaken With mystic tolling appal, All the while in grotesque dances To the noise⁷ funereal Around him a 100 spectres⁸ ⁹ Dance with compass full of awe¹⁰: And the □ their □ Lower □ him¹¹ as he doth pass And the spectres □ salute him¹² And in □ □ In the bell's echoes to sound.</p> <p>But □ the □ ceases In¹³ silence, in dead peace all Is plungèd and¹⁴ disappeareth Suddenly □ the □ town: Palaces temples are changed In fields lonely □ And¹⁵ in a □ silent □ melancholic Without light nor air nor heavens In immensity □ lost. □ he thinks he is walking¹⁶</p>
--	---

¹ <guess> [↑ where he is]

² /city/

³ [and]

⁴ /forward/

⁵ <up> unequally upon

⁶ <their> □ their

⁷ /noise/] *The original word in Spanish, estruendo, is written below, possibly as a sign of doubt upon the translation.*

⁸ <spirits> [↑ /phantoms/ spectres]

⁹ [74A-5^r]: See Fig. 96.

¹⁰ /full of awe/

¹¹ <before> him

¹² /salute him/

¹³ <And> In

¹⁴ [and]

¹⁵ [And]

¹⁶ [74A-4^r]: See Fig. 97. 170-171] *Page numbers on top of the page corresponding to Pessoa's Spanish edition.*

315	sin poder parar jamás, de extraño empuje llevado con precipitado afán; entretanto que su guía delante de él sin hablar,	320	sigue misterioso, y sigue con paso rápido, y ya se remonta ante sus ojos en alas del huracán, visión sublime, y su frente	325	ve fosfórica brillar, entre lívidos relámpagos en la densa oscuridad, sierpes de luz, luminosos engendros del vendaval;	330	y cuando duda si duerme, si tal vez sueña o está loco, si es tanto prodigio, tanto delirio verdad, otra vez en Salamanca	335	súbito vuélvese a hallar, distingue los edificios, reconoce en dónde está, y en su delirante vértigo al vino vuelve a culpar,	340	y jura, y siguen andando ella delante, él detrás.		Without ever □ By a strange force □ With precipitated □ And □ his guide In front of him without talk ¹ Goes mysteriously and ² follows With a rapid step and ³ now □ Upon the wings of the storm ⁴ Vision sublime □ Sees to ⁵ shine phosphorical But □ livid lightning In the dense □ Serpents of light, luminous Offspring of the □: And when he doubts if he sleepeth If perchance he dreameth or □ Is mad, if so many □ ⁶ So many ravings are □ Again within Salamanca Suddenly himself □ He distinguishes the buildings Remembering where he is now And in his whirling delirium The wine □ And he swears, and ⁷ on the thy trace She in front and ⁸ he behind.
	«¡Vive Dios!, dice entre sí, o Satanás se chancea, o no debo estar en mí o el Málaga que bebí		By God! to himself he said ⁹ ¹⁰ Either □ Satan's joke And myself □ Or □ in my head		345	en mi cabeza aún humea.	The Málaga yet doth smoke						
	»Sombras, fantasmas, visiones... Dale con tocar a muerto y en revueltas confusiones, danzando estos torreones		350	Shadows and ¹¹ , illusions 'Tis their will dead bells to take And in □ ¹² confusions These towers I saw delusions									

¹ /without talk/

² <+> [↑ †] mysteriously [and]

³ [and]

⁴ /storm/

⁵ <Phosphor> [↑ Sees to]

⁶ [74A-4^v]: See Fig. 98.

⁷ [and]

⁸ [and]

⁹ <he said> to himself he said

¹⁰ [74-96^r]: See Fig. 99. 171] Page number on upper left corner of the page corresponding to Pessoa's Spanish edition.

¹¹ [and]

¹² *rev □

	al compás de tal concierto.	Dancing to this concert's tune.
355	»Y el juicio voy a perder entre tantas maravillas, que estas torres llegué a ver, como mulas de alquiler, andando con campanillas.	My mind □ Among so many marvels That these towers I □ saw Like hired mules □ Walking about with bells
360	»¿Y esta mujer quién será? Mas si es el diablo en persona, ¿a mí qué diantre me da? Y más que el traje en que va en esta ocasión, le abona.	And this woman who is she? ¹ But is she the very devil What the devil is it with me? Besides, the dress that I see Wearing *now ² , makes it true.
365	»Noble señora, imagino que sois nueva en el lugar: andar así es desatino; o habéis perdido el camino, o esto es andar por andar.	Noble lady, □ ³ ⁴ That in this place we are new □ ⁵ Either you have lost the way Or this is walking □
370	»Ha dado en no responder, que es la más rara locura que puede hallarse en mujer, y en que yo la he de querer por su paso de andadura».	□ she won't answer me ⁶ Which is the madness most rare That any a woman can have ⁷ □ □
375	En tanto don Félix a tientas seguía, delante camina la blanca visión, triplica su espanto la noche sombría, sus hórridos gritos redobla Aquilón.	Meanwhile that Don Felix ⁸ □ did follow ⁹ ¹⁰ In front of him walketh the vision in white Its horror doth treble the ¹¹ night □ hollow The ¹² north wind redoubles his howls that affright
	Rechinan girando las férreas veletas,	And ¹³ whirling do □ the □ of iron ¹ ²

¹ [74A-8r]: See Fig. 100. 172] Page number on upper left corner of the page corresponding to Pessoa's Spanish edition.

² <That> [↑ <The dress>] <+> [↑ Wearing *now]

³ There is a variant of this and the following verse in manuscript [74A-8r]: Noble lady, I believe | You are newly in this town

⁴ [74-96r]: See Fig. 99.

⁵ <To walk in this> □

⁶ There is a variant of this and the following two verses in manuscript [74A-8r]: She won't answer me | Which is the madness most rare | That in women can be found

⁷ /in/ [↑ any] a woman can /be/ [↑ have]

⁸ D[on] F[elix]

⁹ There is a variant of this stanza in manuscript [74A-10v]: □ | In front <th> □ the vision /of [↑ in]/ white | □ | The North-wind redoubles its howls that affright

¹⁰ [74-94r]: See Fig. 101.

¹¹ th<a>/e\

¹² <Its> The

¹³ [And]

- crujir de cadenas se escucha sonar,
las altas campanas, por el viento inquietas
pausados sonidos en las torres dan.
- 380 Ruido de pasos de gente que viene
a compás marchando con sordo rumor,
y de tiempo en tiempo su marcha detiene,
y rezar parece en confuso son.
- 385 Llegó de don Félix luego a los oídos,
y luego cien luces a lo lejos vio,
y luego en hileras largas divididos,
vio que murmurando con lúgubre voz,
- enlutados bultos andando venían;
y luego más cerca con asombro ve,
390 que un féretro en medio y en hombros
traían
y dos cuerpos muertos tendidos en él.
- Las luces, la hora, la noche, profundo,
infernally arcano parece encubrir.
Cuando en hondo sueño yace muerto el
mundo,
395 cuando todo anuncia que habrá de morir
- al hombre, que loco la recia tormenta
corrió de la vida, del viento a merced,
cuando una voz triste las horas le cuenta,
y en lodo sus pompas convertidas ve,
- 400 forzoso es que tenga de diamante el alma
quien no sienta el pecho de horror palpitar,
quien como don Félix, con serena calma
- And³ □ of chains is heard to resound
The bells on the towers □
□
- The noise of the footsteps of people □⁴ 5
□ marching with □ ground
From time on to time their marching detain
And⁶ say to pray in a □ sound
- Came to Don Felix⁷ □ to his hearing⁸
[...]⁹
- To him who the storm¹⁰ of life □ madly¹¹
□¹² at will of the wind
When a □ sadly
And in □¹³ find,
- Perforce, he a soul □ possesses
Who feels not his bosom with terror to beat
Who even □ as Don Felix with calmness

¹ There is a variant of this stanza and the first verse of the next one in manuscript [74-94^r], which contains indications 172 on top of page and 173 after first stanza, both indicating the page number in Pessoa's Spanish edition: □ riot | The clatter of chains □ | The bells upon high by the wind's fury unquiet | □ || The □

² [74A-10^v]: See Fig. 102.

³ [And]

⁴ There is a variant of this stanza in manuscript [74A-10^v]: The sound of footsteps of people advancing | In orderly marching with □ | Who once and again their march □ | [And] seem to □ pray in □

⁵ [74-99^r]: See Fig. 103.

⁶ [And]

⁷ D[on] F[elix]

⁸ [74A-10^v]: See Fig. 102.

⁹ Verses 385-395 are missing.

¹⁰ <†> [↑ storm]

¹¹ [74-97^r]: See Fig. 104. 173] Page number on top of the page corresponding to Pessoa's Spanish edition.

¹² <Of I> □

¹³ in <dot> □

ni en Dios ni en el diablo se ponga a pensar. □

- 405 Así en tardos pasos, todos murmurando,
el lúgubre entierro ya cerca llegó,
y la blanca dama devota rezando,
entrambas rodillas en tierra dobló.
- 410 Calado el sombrero y en pie, indiferente
el féretro mira don Félix pasar,
y al paso pregunta con su aire insolente
los nombres de aquellos que al sepulcro
van.
- 415 Mas ¡cuál su sorpresa, su asombro cuál
fuera,
cuando horrorizado con espanto ve
que el uno don Diego de Pastrana era,
y el otro, ¡Dios santo!, y el otro era él...!
- Él mismo, su imagen, su misma figura,
su mismo semblante, que él mismo era
en fin:
y duda y se palpa y fría pavura
un punto en sus venas sintió discurrir.
- 420 Al fin era hombre, y un punto temblaron
los nervios del hombre, y un punto temió;
mas pronto su antigua vigor recobraron,
pronto su fiereza volvió al corazón.
- Lo que es, dijo, por Pastrana,
- So in lagging steps and¹ all lowly saying
The funeral gloomy □
And □ lady with devout praying
□
- His hat † indifferently² standing
Don³ Felix □ watches the □ to □
Now with an insolent air is⁴ demanding
The names of the two whom they been to the
grave.
- ^{5 6}
- When struck with horror and⁷ □ he doth see
That one □
And t'other oh God the other was he.
- The same, 'tis his visage, □ mirror⁸
The same countenance, the same it has⁹
- He doubts □ a cold terror
A while in his veins he felt to pass.¹⁰
- He was but a man and a moment¹¹ did tremble
The man's nerves, a moment with fear that did start¹²
But soon they¹³ did the old vigour assemble
And soon all his courage returned to his heart.¹⁴
- By Pastrana □^{15 16}

¹ [and]

² /in fact/ [↑ indifferently]

³ <The> Don

⁴ <Then> Now with [↑ an] insolent air [↑ is]

⁵ *There is a variant of this stanza and the first three verses of the following one in manuscript [74-98]:* <W>/But\ what his surprise, his □ | When stricken w[ith] horror astounded <he sees> [↑ doth see] | That one D[on] D[iego] □ | [And] the other God [and] the other was he. || The same □ his image his very figure | □ | He doubts [and]

⁶ [74-97^v]: See Fig. 105.

⁷ [and]

⁸ /error/ [↑ mirror]

⁹ <'tis> it has

¹⁰ <to flow> [↓ pass.]

¹¹ [and] a /while/ [↑ moment]

¹² /The nerves of the man, [and] a /while/ [↑ moment] he did fear/ [↓ The man's nerves, a moment <that> with fear [↑ that] did start]

¹³ soon <their> [↑ they]

¹⁴ /And <soon> [↑ soon]/ [↓ And soon all his courage returned to his heart.]

¹⁵ *There is a variant of this stanza in manuscript [74A-2^v], which has number 174 on top of page, corresponding to the page of Pessoa's Spanish edition: By Pastrana, □ | □ | □ | To bury me, □*

¹⁶ [74-100^r]: See Fig. 106.

- 425 bien pensado está el entierro;
mas es diligencia vana
enterrarme a mí, y mañana
me he de quejar de este yerro. □
But the trouble is quite¹ vain
To bury me □; I'll complain
To-morrow □
- 430 Diga, señor enlutado,
¿a quién llevan a enterrar?
-Al estudiante endiablado
don Félix de Montemar»-,
respondió el encapuchado.
- "Tell me, sir, who dress so sad
Whom to □ you bear?
- "The student □ and² mad
Don Felix³ de Montemar
Answered⁴ he who murmuring had.
- 435 -Mientes, truhán. -No por cierto.
-Pues decidme a mí quién soy,
si gustáis, porque no acierto
cómo a un mismo tiempo estoy
aquí vivo y allí muerto.
Rascal⁵, you lie – □⁶ ⁷
Tell me then □ who I'm
If you please, □
How I am at the same time
□
- 440 -Yo no os conozco. -Pardiez,
que si me llego a enojar,
tus burlas te haga llorar
de tal modo, que otra vez
conozcas ya a Montemar.
- I know you not, -⁸
Are you move my rage too far
Your □
In such way □
You'll know quite well Montemar.
- 445 ¡Villano!... mas esto es
ilusión de los sentidos,
el mundo que anda al revés,
los diablos entretenidos
en hacerme dar traspiés.
"Villain! □⁹ ¹⁰
An illusion of the senses
The world □
And the devils □
□
- 450 ¡El fanfarrón de don Diego!
De sus mentiras reniego,
que cuando muerto cayó,
al infierno se fue luego
contando que me mató.
"Don Diego¹¹, the bragging dunce!¹²
His silly lies I renounce¹³
When he got the death he willèd me
Down to hell he went at once
Believing that he had killèd me."

¹ is <†> [↑ quite]

² [and]

³ D[on] F[elix]

⁴ /Replied/ [↑ Answered]

⁵ *There is a variant of this and the following stanza in manuscripts [74-100^r] and [74-100^v]: "Rascal, you lie" - □ | □ | □ | □ | □ | □ | □ | □ | "I know you not" - | If you push any rage too far | □ | □ | You'll know quite well Montemar.*

⁶ □ <No, 'tis true, ->

⁷ [74A-2^r]: See Fig. 107. 175] Page number on top of the page corresponding to Pessoa's Spanish edition.

⁸ - <†>

⁹ *There is a slight variant of this verse in manuscript [74A-2^r]: Villain! □*

¹⁰ [74-100^v]: See Fig. 108.

¹¹ D[iego]

¹² *There is a slight variant of this stanza in manuscript [74A-59^a]: Don Diego, the bragging dunce! | His silly lies I denounce | When he got the death he willèd me | Down to hell he went at once | Believing that he had killed me*

¹³ /de/[↑ re]nounce

	Diciendo así, soltó una carcajada, y las espaldas con desdén volvió: se hizo el bigote, requirió la espada, y a la devota dama se acercó.	[...] ¹
455		
	Con que, en fin, ¿dónde vivís?, que se hace tarde, señora. 460 -Tarde, aún no; de aquí a una hora lo será. -Verdad decís, será más tarde que ahora.	Well now at last where live you ² For it gets late, you'll *allow – Late not yet it shall be so In an hour ³ – That's very true It will be later than now.
	Esa voz con que hacéis miedo, de vos me enamora más: 465 yo me he echado el alma atrás; juzgad si me dará un bleo de Dios ni de Satanás.	And ⁴ that voice with which you frighten ⁵ Makes me love you but *the more: My soul □ □ □
	- Cada paso que avanzáis lo adelantáis a la muerte, 470 don Félix. ¿Y no tembláis, y el corazón no os advierte que a la muerte camináis?	By ⁶ every step you are brought Nearer to death □ bearing Don Felix ⁷ - Tremble you not Give your heart to you no thought That unto death you are nearing ⁸
	Con eco melancólico y sombrío dijo así la mujer, y el sordo acento, 475 sonando en torno del mancebo impío, rugió en la voz del proceloso viento.	With echo melancholical and ⁹ sad ¹⁰ So spoke she and ¹¹ her □ □ Roared in the voice of the tempestuous wind.
	Las piedras con las piedras se golpearon, bajo sus pies la tierra retembló, las aves de la noche se juntaron, 480 y sus alas crujir sobre él sintió:	Stones against stones did strike □ and ¹² hit Beneath his feet earth trembled and □ ¹³ The birds of night □ meet ¹⁴ And their wings cross over above be heard ¹⁵
	y en la sombra unos ojos fulgurantes	And ¹ in the shadow eyes with a gleaming

¹ Verses 454-457 are missing.

² [74A-1^r]: See Fig. 109. 176.] Page number on top of the page corresponding to Pessoa's Spanish edition.

³ <It will be> [↑ In an hour]

⁴ [And]

⁵ [74A-1^v]: See Fig. 110.

⁶ [↑ By]

⁷ D[on] F[elix]

⁸ /coming [↓ nearing]/

⁹ [and]

¹⁰ [74A-43^r]: See Fig. 111. 176] Page number on top of the page corresponding to Pessoa's Spanish edition.

¹¹ /the woman [↑ she]/ [and]

¹² [and]

¹³ [and] <did reel> □

¹⁴ <And the> [↑ The birds] of night <↑ meet> □ meet

¹⁵ /him [↑ above]/ be <↑> heard

- vio en el aire vagar que espanto inspiran,
siempre sobre él saltándose anhelantes:
ojos de horror que sin cesar le miran.
- 485 Y los vio y no tembló: mano a la espada
puso y la sombra intrépido embistió,
y ni sombra encontró ni encontró nada;
sólo fijos en él los ojos vio.
- 490 Y alzó los suyos impaciente al cielo,
y rechinó los dientes y maldijo,
y en él creciendo el infernal anhelo,
con voz de enojo blasfemado dijo:
- 495 «Seguid, señora, y adelante vamos:
tanto mejor si sois el diablo mismo,
y Dios y el diablo y yo nos conozcamos,
y acábese por fin tanto embolismo.
- »Que de tanto sermón, de farsa tanta,
juro, pardiez, que fatigado estoy:
nada mi firme voluntad quebranta,
- 500 sabed en fin que donde vayáis voy.
- »Un término no más tiene la vida:
término fijo; un paradero el alma;
ahora adelante.» Dijo, y en seguida
camina en pos con decidida calma».
- 505 Y la dama a una puerta se paró,
- He saw in air² to wander that strike fear on top
Ever upon him in □ seeing
Eyes full of horror that sans ceasing stare.
- He saw nor trembled to his sword he brought³ 4
His hand⁵ against the shadow boldly went⁶
But found nor shadow he, nor found he naught
Only those eyes he saw upon him bent⁷
- And his he raised impatiently to Heaven
And ground his teeth and⁸ cursed
And in him grew the infernal □
With angry voice blasphemingly⁹ he said:
- Lady go on and¹⁰ forward let me go¹¹
Better if you are the very devil
And God the Devil and I at length may know¹²
Each other and¹³ such confusion may at length
unravel.
- For of so much of sermon and¹⁴ of farce
Lady I swear that I am tired quite
Nothing my will most firm can □ makes weak or
scarce¹⁵
- Know that, in fine, □
- An end no more hath life
A fixed ending and¹⁶ the soul a home
Now, forward He speaks and then¹⁷
Calmly the¹⁸ lady he doth come.
- Before a portal stopped the lady then¹

¹ [And]

² /in air/

³ He saw <them trembled not> [↑ nor trembled]: <his hand> [↑ *to his sword] he *brought

⁴ [74A-43^v]: See Fig. 112.

⁵ There is a mark possibly indicating the continuation of the first version and the variation.

⁶ <Upon his sword> [↑ His hand] [and] <boldly did> [↑ against the shadow boldly went]

⁷ <Only those eyes fixed on him> [↑ <But the> Only those eyes [↑ he saw] upon him bent]

⁸ [and]

⁹ Not to be read as “blasphemously”.

¹⁰ [and]

¹¹ [74A-41^r]: See Fig. 113. 177] Page number on top of the page corresponding to Pessoa's Spanish edition.

¹² [and] I <each other> [↑ at *length] *my know

¹³ [← Each other] [and]

¹⁴ of <† †> [↑ so much] of sermon [and]

¹⁵ firm <can> [↓ can] □ /or scarce/ [↑ makes weak or scarce]

¹⁶ [and]

¹⁷ forward He /spoke/ [↑ speaks] [and] <follows> then

¹⁸ <He walks> Calmly <†> the

<p>y era una puerta altísima, y se abrieron sus hojas en el punto en que llamó, que a un misterioso impulso obedecieron; y tras la dama el estudiante entró; 510 ni pajes ni doncellas acudieron; y cruzan a la luz de unas bujías fantásticas, desiertas galerías.</p>	<p>'Twas an enormous portal whose doors did² □ Which at her word wide throve and³ without dim To a mysterious impulse did obey: After the lady went the student in: Pages nor damosels did meet their way At some dim⁴ candles' light they □ Fantastical, deserted galleries.</p>
<p>Y la visión como engañoso encanto, por las losas deslizase sin ruido, 515 toda encubierta bajo el blanco manto que barre el suelo en pliegues desprendido; y por el largo corredor en tanto sigue adelante y síguela atrevido, y su temeridad raya en locura, 520 resuelto Montemar a su aventura.</p>	<p>The vision then like a deceiving pleasure⁵, Over the flag-stones trod without a sound Hidden under the mantle treasure⁶ Which in folds glideth⁷ o'er the ground The while over the wide corridor's⁸ measure She goeth on □ □⁹ □¹⁰</p>
<p>Las luces, como antorchas funerales, lánguida luz y cárdena esparcían, y en torno en movimientos desiguales las sombras se alejaban o venían: 525 arcos aquí ruinosos, sepulcrales, urnas allí y estatuas se veían, rotas columnas, patios mal seguros, verbosos, tristes, húmedos y oscuros.</p>	<p>And the pale lights like torches funeral¹¹ A languid light □ do cast, And all around the shadows rise and fall With movements unequal, wide and vast: Here ruined arches dim and sepulchral, Urns there and statues were seen to be placed, Shattered columns, cloisters not secure, Grassy and sad and humid and obscure.</p>
<p>Todo vago, quimérico y sombrío, 530 edificio sin base ni cimiento, ondula cual fantástico navío que anclado mueve borrascoso viento. En un silencio aterrador y frío</p>	<p>And all is vague, chimerical and dark,^{12 13} A building sans foundation, nor designed¹⁴, Reeleth and rolleth like a fancied bark Which anchored swayeth the tempestuous wind, In a deep silence cold and dread and stark</p>

¹ [74A-59^r]: See Fig. 114.

² |'Twas an| ever † portal [→ whose doors did <†>

³ [and]

⁴ dim<e>

⁵ <And> the vision [↑ then] like [↑ a] deceiving [→ pleasure]

⁶ /beneath [↑ under]/ the mantle <measure> [↑ treasure]

⁷ folds <†> [↑ glideth]

⁸ the [↑ †] corridor's

⁹ <The> □

¹⁰ *After the blank space there is a crossed-out stanza: <The lights like torches funeral | A languid light [and] □ do cast | And all around the shadows rise [and] fall | With movement unequal [← wide] vast | Here ruined arches, dim [and] sepulchral | Urns there and statues were seen to be placed | Shattered columns, □ not secure | Grassy and sad and humid and obscure.>*

¹¹ [74A-44^r]: See Fig. 115.

¹² *There is a variant of this stanza in manuscript [74A-57^r]: All<'s> vague chimerical and dark doth float | An edifice sans base □ | Sways [and] □ like a fantastic boat | That *ancored moveth □ wind | In a deep silence, terrible □ | All things there lie □ | □ <sil> [↓ silent, /dead/] | Time runneth there, in sleep all buried.*

¹³ [74A-44^v]: See Fig. 116.

¹⁴ /designed/

535	yace allí todo: ni rumor, ni aliento humano nunca se escuchó; callado, corre allí el tiempo, en sueño sepultado.	All things there lie: no sound to sense defined ¹ Nor human breath was ever heard there: deep In silence there time runs buried in sleep.
540	Las muertas horas a las muertas horas siguen en el reloj de aquella vida, sombras de horror girando aterradoras, que allá aparecen en medrosa huida; ellas solas y tristes moradoras de aquella negra, funeral guarida, cual soñada fantástica quimera, vienen a ver al que su paz altera.	And to dead hours do the dead hours succeed ^{2 3} In the inhuman clock □ And shades of horror that around do speed □ ⁴ □ Of that dread dwelling dark and ⁵ funeral Like to a dreamèd shade fantastical ⁶ They troop to see him who their peace doth fall.
545	Y en él enclavan los hundidos ojos del fondo de la larga galería, que brillan lejos, cual carbones rojos, y espantaran la misma valentía: y muestran en su rostro sus enojos	On him they fix their ⁷ eyes' ⁸ deep awful stare ⁹ From the deep gallery's end □ in night That like burning coals □ do shine afar And courage self had stricken with affright.
550	al ver hollada su mansión sombría, y ora en grupos delante se aparecen, ora en la sombra allá se desvanecen.	[...] ¹⁰
555	Grandiosa, satánica figura, alta la frente, Montemar camina, espíritu sublime en su locura, provocando la cólera divina: fábrica frágil de materia impura, el alma que la alienta y la ilumina, con Dios le iguala, y con osado vuelo	A grand ¹¹ satanic figure crime ¹² Erect his front, pine treadeth Montemar, A spirit in his madness yet ¹³ sublime □ Frail fabric of the □ of time The soul that holds it □ Makes him God's equal □
560	se alza a su trono y le provoca a duelo.	□

¹ /nor [↑ to] sense defined/

² *There are three variants of this and the next two verses. The first one is found in manuscript [74A-51^r]: Dead hours [↑ to] dead hours succeed | In the □ | Forms of horror that /around [↑ awhirl]/ do speed. The second one is found in manuscript [74A-57^v]: Dead hours on dead hours succeed | In the □ | Forms of horror that around do speed. And the third one is found in manuscript [74A-59^o]: Dead hours [and] dead hours on each other follow | In the □ | <And> shapes of horror □*

³ [74A-59^o]: See Fig. 117.

⁴ [74A-51^r]: See Fig. 118.

⁵ [and]

⁶ [74A-59^o]: See Fig. 117.

⁷ *In an apparent lapse, the original says: they.*

⁸ the[ir] [↑ eyes']

⁹ [74A-59^v]: See Fig. 119. *The manuscript starts with a crossed-out stanza: <All vague, <qu> [↑ chimerical] □ dark | A building □ foundation □ | Reeeth and rolleth like a fancied bark | Which anchored swayeth the tempestuous wind | In a deep silence cold and dread and stark | All things there lie: no [↑ breath nor] sound defined | Nor human breath was ever heard there: *deep | <Sile> [↓ In silence there time runs buried in sleep.>*

¹⁰ *Verses 549-552 are missing.*

¹¹ [← A] grand

¹² [74A-54^r]: See Fig. 120.

¹³ /all [↓ yet]/

- Segundo Lucifer que se levanta
del rayo vengador la frente herida,
alma rebelde que el temor no espanta,
hollada sí, pero jamás vencida:
565 el hombre en fin que en su ansiedad
quebranta
su límite a la cárcel de la vida,
y a Dios llama ante él a darle cuenta,
y descubrir su inmensidad intenta.
- Y un báquico cantar tarareando,
570 cruza aquella quimérica morada,
con atrevida indiferencia andando,
mofa en los labios, y la vista osada;
y el rumor que sus pasos van formando,
y el golpe que al andar le da la espada,
575 tristes ecos, siguiéndole detrás,
repiten con monótono compás.
- Y aquel extraño y único rüido
que de aquella mansión los ecos llena,
580 en el suelo y los techos repetido,
en su profunda soledad resuena;
y expira allá cual funeral gemido
que lanza en su dolor la ánima en pena,
que al fin del corredor largo y oscuro
salir parece de entre el roto muro.
- 585 Y en aquel otro mundo, y otra vida,
- A second Lucifer that doth □¹
By² the avenging bolt the wounded brow
A rebel soul that terror³ could not shake
□ but never conquerèd
The man in fine that in his □ doth break
The limit to life's □
[...]⁴
- Carolling lightly a light drinking song^{5 6}
He traverses⁷ □ maze
With bold indifference treading firm and⁸ strong
Scorns on his lips, with dauntless gaze:
And the □ noise his footsteps trace along
And the □
Sad echoes, following on He and⁹ beat
In monotonous equalness¹⁰ do repeat
- That foreign sound, that sound alone¹¹
That did the echoes of the mansion fill
In floor and ceiling re-echoed¹² □¹³
In its profoundest solitude doth thrill:
And dies away like a funereal moan¹⁴
Which from its pain the □
Which at the end of the wide corridor
And dark seems from the torn wall to □
- And¹⁵ in that other world and¹⁶ life^{17 1}

¹ [74A-53^r]: See Fig. 121.

² /From [↑ By]/

³ /fear [↑ terror]/

⁴ Verses 567-568 are missing.

⁵ /Mumbling with lightness song/ [↑ Carolling lightly a light drinking song]

⁶ [74A-47^r]: See Fig. 122.

⁷ He <cross> [↑ traverses]

⁸ [and]

⁹ [and]

¹⁰ <a> monotonous /compass [↑ equalness]/

¹¹ [74A-58^r]: See Fig. 123.

¹² <t> [↓ In floor [and] ceiling re-echoed]

¹³ The page starts with a cross-out variation of these first three verses: <And □ foreign [and] only sound | Which of that mansion doth the echoes fill, | In the floor □, in the ceiling doth resound>

¹⁴ d<y>/i\es away like a funereal /groan [↑ moan]/

¹⁵ [And]

¹⁶ [and]

¹⁷ There are two variants of this stanza. The first one is found in manuscript [74A-58^r]: And in that other /life/ [and] other /world/ | World all of shadows, life that is a <dream> [↑ sleep], | Life that with death made one □ | □ | <A> world, vague illusion □ | Of our /own/ world, □. The second one is found in manuscript [74A-50^r], which has an upper indication, 182, that corresponds to the page number of Pessoa's Spanish edition: And in that other world [and] other life | World of shadows, life that is a sleep | Life that □ | <t> □ | World □ | Of our own world and

<p>mundo de sombras, vida que es un sueño, vida, que con la muerte confundida, ciñe sus sienas con letal beleño; mundo, vaga ilusión descolorida 590 de nuestro mundo y vaporoso ensueño, son aquel ruido y su locura insana, la sola imagen de la vida humana.</p>	<p>World all of shadow, life that is in² sleep, Life that with death confounded³ □ World, vague illusion □ Of our world and a dream □ and⁴ deep, Are that □ sound and its mad *in-strife^{5 6} The only images of human life.</p>
<p>Que allá su blanca misteriosa guía de la alma dicha la ilusión parece, 595 que ora acaricia la esperanza impía, ora al tocarla ya se desvanece: blanca, flotante nube, que en la umbría noche, en alas del céfiro se mece; su airosa ropa, desplegada al viento, 600 semeja en su callado movimiento:</p>	<p>For there his white guide and⁷ mysterious⁸ Seems the illusion of the happy □⁹, Which now the impious hope □ Now¹⁰, near to touching it □, A white, a floating cloud that in the dark Night on the wings of the soft wind doth move, Her graceful dress, abandoned to the wind Is like □:</p>
<p>humo süave de quemado aroma que al aire en ondas a perderse asciende, rayo de luna que en la parda loma, cual un broche su cima al éter prende; 605 silfa que con el alba envuelta asoma y al nebuloso azul sus alas tiende, de negras sombras y de luz teñidas, entre el alba y la noche confundidas.</p>	<p>The □ smoke of a burnt incense Which in air to be dispelled ascends¹¹ A ray of moonlight that in the □¹² Like to a brooch its top with¹³ aether binds A sylph that to morn □ broke¹⁴ And to the cloudy blue its wings extends Woven of blackest shadows and¹⁵ of light Mixed between the morrow and¹⁶ the night.</p>
<p>Y ágil, veloz, aérea y vaporosa,</p>	<p>And light and rapid and aerial and¹⁷ self-dispelling^{18 1}</p>

□. *On the back of this paper:* Gustave Ficker 4 Rue de Savoie (VI^e) Occultist and Spiritiste Works - †† or some † like it

¹ [74A-42^r]: See Fig. 124.

² /a [† in]/

³ /confounded/

⁴ [and] a dream □ [and]

⁵ *There is one variant of this and the next verse in manuscript [74A-42^r]: <The>/Are\ □ sound [and] all its mad in-strife | The only image/s/ of □ human life.*

⁶ [74A-59^a]: See Fig. 125. p. 180] *Page number on top of the page corresponding to Pessoa's Spanish edition.*

⁷ [and]

⁸ [74A-58^v]: See Fig. 126.

⁹ <soul> [† <spirit>]

¹⁰ Now <tou>

¹¹ in <waves rises in air to be dispelled [† winds]> [† air to be dispelled ascends]

¹² loma] *Pessoa wrote the originally Spanish word, possibly indicating doubt regarding the translation (hill).*

¹³ /to [† with]/

¹⁴ /sylph/ that to morn □ /awoke [→ broke]/

¹⁵ [← Woven] of [† blackest] shadows /black all-woven/ [and]

¹⁶ [and]

¹⁷ [and] /swift [† rapid]/ [and] aerial [and]

¹⁸ *There is a variation of this stanza, most of it crossed out, in manuscript [74A-59^a]: And agile, rapid, airy, <vaporous> | <That only toucheth> | <The magic vision of the veil of white: | [← The] faithful image of the □ | Which haply man in heaven will delight | Thought without formula and [← without name] numberless | That makes man pray and curse.>*

- 610 que apenas toca con los pies el suelo, The floor with its² □ quite
cruza aquella morada tenebrosa Crosses that darksome and most awful dwelling
la mágica visión del blanco velo: The magic vision of the veil of white:
imagen fiel de la ilusión dichosa True³ image □
que acaso el hombre encontrará en el cielo. That haply man in heaven will delight
- 615 Pensamiento sin fórmula y sin nombre, Thought without formula and⁴ without name,
que hace rezar y blasfemar al hombre. That makes the lips and⁵ prayer and curse to frame.
- Y al fin del largo corredor llegando, [...] ⁶
Montemar sigue su callada guía,
y una de mármol negro va bajando
- 620 de caracol torcida gradería,
larga, estrecha y revuelta, y que girando
en torno de él y sin cesar veía
suspendida en el aire y con violento,
veloz, vertiginoso movimiento.
- 625 Y en eterna espiral y en remolino In an eternal spiral and⁷ in a □⁸
infinito prolóngase y se extiende, Infinite it is prolonged and⁹ doth extend
y el juicio pone en loco desatino □
a Montemar que en tumbos mil descende. To he who tumbling doth descend
Y, envuelto en el violento torbellino, [...] ¹⁰
- 630 al aire se imagina, y se desprende,
y sin que el raudo movimiento ceda, And while the □ never slows¹¹ ¹²
mil vueltas dando, a los abismos rueda: □ to the abyss he goes¹³
- y de escalón en escalón cayendo, And from step on to step falling¹⁴
blasfema y jura con lenguaje inmundo, He swears and¹⁵ curses with □
635 y su furioso vértigo creciendo, And growing in his furious whirl appalling¹⁶
y despeñado rápido al profundo, And to a □ hurled¹⁷
los silbos ya del huracán oyendo, Hearing already the □ storm's howling¹⁸

¹ [74A-55^r]: See Fig. 127. 181] Page number on top of the page corresponding to Pessoa's Spanish edition.

² <With its feet scarcely touching> [↑ The floor with its]

³ /The faithful [↑ True]/

⁴ [and]

⁵ /mouth [↓ lips]/ [and]

⁶ Verses 617-624 are missing.

⁷ [and]

⁸ [74A-88^v]: See Fig. 128.

⁹ [and]

¹⁰ Verses 629-630 are missing.

¹¹ The number 7 appears at the end of the verse, an indication that this is the seventh verse of a stanza that Pessoa did not fully translate in this manuscript.

¹² [74A-50^r]: See Fig. 129. 182 – I] Page number on top of the page corresponding to Pessoa's Spanish edition.

¹³ The number 8 appears at the end of the verse, an indication that this is the eighth verse of a stanza that Pessoa did not fully translate in this manuscript. This verse is followed by a page indication of Pessoa's original Spanish edition: 182 2.

¹⁴ step <by *trembles> falling <going>

¹⁵ [and]

¹⁶ And [← growing in] his furious whirl <growing> [↑ appalling]

¹⁷ <And hurled> [↑ And to a] □ <a deep> [↑ hurled]

¹⁸ /howling/

- ya ante él pasando en confusión el mundo, □ world
ya oyendo gritos, voces y palmadas, Already hearing □
640 y aplausos y brutales carcajadas; □
- llantos y ayes, quejas y gemidos, Wailings and tears and complaints and moans¹
mofas, sarcasmos, risas y denuestos, Sarcasms, □ laughter
y en mil grupos acá y allá reunidos, And in a thousand groups □
viendo debajo de él, sobre él enhiestos, He saw beneath him □
645 hombres, mujeres, todos confundidos, And men and women □
con sandia pena, con alegres gestos, With stupid sadness, with glad gestures
que con asombro estúpido le miran That with² a stupid wonder look on him
y en el perpetuo remolino giran. And in perpetual whirling □ are dim.
- Siente, por fin, que de repente para, He³ feels at last that to a stop is brought^{4 5}
650 y un punto sin sentido se quedó; And for a while he is brought swound⁶
mas luego valeroso se repara, But soon⁷ with courage he □
abrió los ojos y de pie se alzó; His eyes he opened and⁸ his feet he found
y fue el primer objeto en que pensara And the first object upon which he thought
la blanca dama, y alrededor miró, Was the white lady and⁹ he looked around
655 y al pie de un triste monumento hallóla, And by a sad monument's stone
sentada en medio de la estancia, sola. Middle of¹⁰ the room he saw her sit, alone.
- Era un negro solemne monumento It was a black and¹¹ solemn monument¹²
que en medio de la estancia se elevaba, That in the middle of the □¹³ rose
y a un tiempo a Montemar, ¡raro portento!, And Montemar at one time¹⁴ (strange portent!)
660 una tumba y un lecho semejaba: A tomb and bridal bed did it¹⁵ suppose
ya imaginó su loco pensamiento And his mad thought fancied with horrid bent
que abierta aquella tumba le aguardaba; That the open tomb awaited his repose;
ya imaginó también que el lecho era And □
tálamo blando que al esposo espera. □
- 665 Y pronto, recobrada su osadía, And □^{1 2}

¹ [74A-49r]: See Fig. 130. p. 182-183] Page number on top of the page corresponding to Pessoa's Spanish edition.

² [← That] with

³ There is a variant of the first six verses of this stanza in manuscript [74A-49r]: He feels at last □ | □ | But □ | His eyes he opened [and] his feet he found: | And the first object upon which he thought | Was the white lady, and he looked around,

⁴ that <suddenly he stops> [↑ to a stop is brought]

⁵ [74A-46r]: See Fig. 131. 182-183] Page number on top of the page corresponding to Pessoa's Spanish edition.

⁶ And <without sense a while did he> for a while he /was/ [↑ is] brought swound

⁷ But <after> soon

⁸ <Opened> His eyes [↑ he opened] [and]

⁹ [and]

¹⁰ <Her [and] †> [↑ Middle of]

¹¹ [and]

¹² [74A-59a^v]: See Fig. 117.

¹³ the <|> □

¹⁴ <To> [↑ [And]] Montemar [← at one time]

¹⁵ did [↑ it]

<p>y a terminar resuelto su aventura, al cielo y al infierno desafía con firme pecho y decisión segura: a la blanca visión su planta guía, 670 y a descubrirse el rostro la conjura, y a sus pies Montemar tomando asiento, así la habló con animoso acento:</p>	<p>Resolved □ adventure □ end Heaven and hell □ defies With a firm heart and³ will that doth not bend. And to the vision white his way he hies □⁴ And Montemar as a seat he did seek At her feet, thus with accents brave did speak:</p>
<p>«Diablo, mujer o visión, que, a juzgar por el camino 675 que conduce a esta mansión, eres puro desatino o diabólica invención:</p>	<p>“Devil,⁵ woman or illusion⁶ Because, to judge by the way That to this mansion doth stray You’re pure madness, a delusion Devil’s invention</p>
<p>»Siquier de parte de Dios, siquier de parte del diablo, 680 ¿quién nos trajo aquí a los dos? Decidme, en fin, ¿quién sois vos? y sepa yo con quién hablo:</p>	<p>Whether by⁷ God’s bidding⁸ Or by⁹ the Devil’s Who brought us hither¹⁰ □ the two? Tell me in fine: who thou art¹¹ Let me know to whom I speak:</p>
<p>»Que más que nunca palpita resuelto mi corazón, 685 cuando en tanta confusión, y en tanto arcano que irrita, me descubre mi razón.</p>	<p>For more than ever my breast¹² Resolvèd and firm doth beat¹³ When in a¹⁴ maze so complete In so angering a □ My reason shows¹⁵ me</p>
<p>»Que un poder aquí supremo, invisible se ha mezclado, 690 poder que siento y no temo, a llevar determinado</p>	<p>That a power, supreme here Invisible its being¹⁶ doth bend A power I feel yet not fear,¹⁷ Determined unto¹ the end</p>

¹ *There is a variant of the first five verses of this stanza in manuscript [74A-46’]:* But □ | And firm to see his adven[tur]e to the end | Hell [and] heaven □ he doth defy | With a firm heart [and] with decision sure: | Towards the white vision □

² [74A-49’]: *See Fig. 132.*

³ [and]

⁴ <And> □

⁵ “Devil <or>,”

⁶ *There is a variant of this and the next four verses in manuscript [74A-45’]:* <†> [† Devil], woman <or thing> of evil, [→ dream,] | That to judge by the road | That to this mansion <doth> [† we] travel | Thou art madness pure [and] broad | Or invention of the Devil

⁷ <If from> [† Whether by]

⁸ [74A-45’]: *See Fig. 133.*

⁹ <If from> [† <Whether> Or by]

¹⁰ us <here> [† hither]

¹¹ /are you [† thou art]/

¹² <That> [† For] more than ever <† beat> [† my breast]

¹³ [and] firm <my heart> [† doth beat]

¹⁴ When <among> [† in a]

¹⁵ reason <†> shows

¹⁶ Invisible <is mixed> [† its being]

¹⁷ [† A] power I feel /[and] do not/ [† without] [↓ yet not] fear

	esta aventura al extremo.»	This my adventure to bear ² .
	Fúnebre	Mournful ³ ⁴
	llanto	Singing ⁵
695	de amor,	Love-found
	óyese	Is heard there
	en tanto	Upspringing ⁶
	en son	A sound ⁷
	flébil, blando,	Soft and feeble ⁸
700	cual quejido	Like the wailing
	dolorido	Unavailing
	que del alma	That the spirit
	se arrancó;	Hath drowned ⁹
	cual profundo	Like the sighing
705	¡ay! que exhala	That is loose ¹⁰
	moribundo	Of the dying
	corazón.	Heart's wound.
	Música triste,	Sad music vague
	lánguida y vaga,	Languid in motion
710	que a par lastima	Plugging the spirit ¹¹
	y el alma halaga;	In a deep ocean ¹²
	dulce armonía	Harmony holy
	que inspira al pecho	Breathing in us
	melancolía,	Sweet melancholy,
715	como el murmullo	Like the awaking
	de algún recuerdo	Of some remembrance
	de antiguo amor,	Of love grown old
	a un tiempo arrullo	Both love's soft speaking
	y amarga pena	And bitter sorrow
720	del corazón.	The heart doth hold.
	Mágico embeleso,	Magical □ ¹³ ¹⁴
	cántico ideal,	And ideal chaunt

¹ Determined <to> unto

² This [↑ my] adventure to /bear/

³ <Funeral> [↑ <Funereal> Mournful]

⁴ [74A-30^r]: See Fig. 134.

⁵ <*Song> *Singing

⁶ <The †> Upspringing

⁷ A <no> sound

⁸ <Weak> [↑ Soft] and [→ feeble]

⁹ /drowned/

¹⁰ <Profound> [↑ That is loose]

¹¹ /Paining yet making/ [↑ /Plugging the spirit/]

¹² The soul her [↑ /In a deep/] ocean

¹³ *There is a variant of this and the following verse in manuscript [74A-17^r]:* Magical □ | <And ideal chaunt> [↑ ideal]

□,

¹⁴ [74A-30^v]: See Fig. 135.

725	que en los aires vaga y en sonoras ráfagas aumentando va: sublime y oscuro, rumor prodigioso, sordo acento lúgubre, eco sepulcral,	730	músicas lejanas, de enlutado parche redoble monótono, cercano huracán, que apenas la copa del árbol menea y bramando está: olas alteradas de la mar bravía, en noche sombría	740	los vientos en paz, y cuyo rugido se mezcla al gemido del muro que trémulo las siente llegar: pavoroso estrépito, infalible présago de la tempestad.	745	Y en rápido <i>crescendo</i> , los lúgubres sonidos más cerca vane oyendo y en ronco rebramar; cual trueno en las montañas que retumbando va,
							That in air doth wander ^{1 2} And in gusts ³ sonorous Groweth more and ⁴ more Sublime and ⁵ obscure □ prodigious □ Echo sepulchral ⁶ , Music to a distance ⁷ , □ Monotonous tolling ⁸ □ squall Which only the □ Of the tree doth □. And □ howl: Waves in commotion In the swaying ⁹ Ocean, In dark night the wind ¹⁰ □ at all ¹¹ And whose □ roaring ¹² Is joined the □ Of the wall that trembling ¹³ Feels them to □ □ ¹⁴ terrible Infallibly presaging Of the □ storm.
							And in □ ¹⁵ The □ ¹⁶ sounds More near are ever ¹⁷ growing And in a □ ¹⁸ hoarse Like in the mounts thunder That rumbling □ course

¹ There is a variant of this verse in manuscript [74A-30^v]: That in air □

² [74A-17^r]: See Fig. 136. 188] Page number on top of the page corresponding to Pessoa's Spanish edition.

³ in <sonorous> [↑ gusts]

⁴ [and]

⁵ [and]

⁶ [← Echo] Sepulchral

⁷ Music <afar off> [↑ /in/ a distance] [→ to]

⁸ /doubling tolling/

⁹ /swaying/

¹⁰ /a/ [↑ dark] night <of *darkness> [↑ the wind]

¹¹ <† † † †> at all

¹² [74A-17^v]: See Fig. 137.

¹³ trembles [↑ trembling]

¹⁴ <† †> □

¹⁵ [74A-18^r]: See Fig. 138. 186] Page number on top of the page corresponding to Pessoa's Spanish edition.

¹⁶ The <funerar> □

¹⁷ are [← ever]

¹⁸ a <hoarse> [↑ <†>] □

755	cual rujen las entrañas de horrisono volcán.	Or as the shak'n earth under A volcano's dread ¹ force.
760	Y algazara y gritería, crujir de afilados huesos, rechinamiento de dientes y retemblar los cimientos, y en pavoroso estallido las losas del pavimento separando sus juntas irse poco a poco abriendo, siente Montemar, y el ruido	□ and ² shouting Of □ bones the shocking □ of teeth gnashing And the foundations rocking And in a fearful □ The ground's stones up-† Their junctures, and ³ then □ gaping And slowly slowly unlocking Montemar hears and ⁴ the noise ⁵
765	más cerca crece, y a un tiempo escucha chocarse cráneos, ya descarnados y secos, temblar en torno la tierra, bramar combatidos vientos,	Nearer, nearer grows and ⁶ now □ skulls the bumping ⁷ Already fleshless and ⁸ □ And □ the earth to tremble Of clashing winds the □
770	rugir las airadas olas, estallar el ronco trueno, exhalar tristes quejidos y prorrumpir en lamentos: todo en furiosa armonía,	The □ waves to roar □ thunder □ sad □ But lamentations □ All in a harmony furious
775	todo en frenético estruendo, todo en confuso trastorno, todo mezclado y diverso.	All in a phrenetical □ All in confused trouble All mingled and ⁹ diverse.
780	Y luego el estrépito crece confuso y mezclado en un son, que ronco en las bóvedas hondas tronando furioso zumbó; y un eco que agudo parece del ángel del juicio la voz, en triple, punzante alarido,	And sudden the □ groweth ¹⁰ Confused and ¹¹ mixed in a sound Which hoarse in □ deepness ¹² With furious thundering did bound; An echo that □ seemeth Of th'angel of judgment the tone In a □
785	medroso y sonoro se alzó; sintió, removidas las tumbas, crujir a sus pies con fragor	Sonorous and fearful uprose ¹³ He felt □ tomb-stones removèd ¹⁴ To ¹ stroke at his feet

¹ A <vulca> [↑ volcano's] [← dread]

² [and]

³ [and]

⁴ [and]

⁵ [74A-18^v]: See Fig. 139.

⁶ [and]

⁷ □ <of> skulls the /crashing/ [↑ bumping]

⁸ Already <dry> [↑ fleshless] [and]

⁹ [and]

¹⁰ [74A-19^r]: See Fig. 140. 187] Page number on top of the page corresponding to Pessoa's Spanish edition.

¹¹ [and]

¹² □ [→ deepness]

¹³ [and] fearful [→ uprose]

¹⁴ □ [→ tomb-stones removèd]

	chocar en las piedras los cráneos con rabia y ahínco feroz,	The skulls on the stones to clatter ² With anger and fierce ³ □
790	romper intentando la losa, y huir de su eterna mansión, los muertos, de súbito oyendo el alto mandato de Dios.	To tear □ their gravestone And fly ⁴ from their mansion The dead, suddenly hearing The □ bidding of God.
	Y de pronto en horrendo estampido	□ in a horrible crumbling ⁵
795	desquiciarse la estancia sintió, y al tremendo tartáreo rüido cien espectros alzarse miró:	□ ⁶ to □ he □ And □ rumbling Full a hundred spectres rise he saw
	de sus ojos los huecos fijaron y sus dedos enjutos en él;	Of their eyes the hollow □ And their fingers they pointed at him
800	y después entre sí se miraron, y a mostrarle tornaron después;	And then each one looked at his fellow And to show him □
	y enlazadas las manos siniestras, con dudoso, espantado ademán contemplando, y tendidas sus diestras	And their left hands ⁷ □ blending With a doubtful, fantastical air Looking on him, their right hands outstretching ⁸
805	con asombro al osado mortal,	To the mortal most bold ⁹
	se acercaron despacio y la seca calavera, mostrando temor, con inmóvil, irónica mueca inclinaron, formando enredor.	And some then approach and the □ ¹⁰ Skull □ With a moveless ironic contortion They bowed □ around
810	Y entonces la visión del blanco velo al fiero Montemar tendió una mano, y era su tacto de crispante hielo, y resistirlo audaz intentó en vano:	And then the vision of the veil of white ^{11 12} To the bold Montemar one ¹³ hand did stretch And icy cold was □ its grasp and ¹⁴ tight And to avoid he □ avoid its reach ¹⁵ :
	galvánica, cruel, nerviosa y fría, histérica y horrible sensación,	Galvanic, cruel, nervous, cold Hysterical sensation horrible
815		

¹ <Be> To

² /clatter/

³ [and] [→ fierce]

⁴ <The dead> /[And] fly\

⁵ [74A-19^v]: See Fig. 141.

⁶ <The> □

⁷ left <hands> hands

⁸ /extending/ [↓ outstretching]

⁹ <With> [↓ To the mortal most <w> bold]

¹⁰ [and] the <yellow> □

¹¹ There is a variant of this and the following verse in manuscript [74A-10^v]: In front □ <th> □ the vision /of [↑ in]/ white | The † and † its hands that †

¹² [74A-20^r]: See Fig. 142.

¹³ To [↑ the] bold Montemar /its/ [↑ one]

¹⁴ [and]

¹⁵ <tried in vain> [↓ avoid its reach]

	toda la sangre coagulada envía agolpada y helada al corazón...	That the whole blood icy and chill did ¹ hold And to the heart with horror ² doth compel.
820	Y a su despecho y maldiciendo al cielo, de ella apartó su mano Montemar, y temerario alzándola a su velo, tirando de él la descubrió la faz.	□ ³ From her did take his hand Montemar □ Taking it from her he her face laid bare
825	<i>¡Es su esposo!</i> , los ecos retumbaron, <i>¡La esposa al fin que su consorte halló!</i> Los espectros con júbilo gritaron: <i>¡Es el esposo de su eterno amor!</i>	'Tis her husband! the echoes □ out The wife at last her husband hath trove The spectres then with gladness □ did shout It is the husband of her endless love!!
	Y ella entonces gritó: <i>¡Mi esposo!</i> Y era (¡desengaño fatal!, ¡triste verdad!) una sórdida, horrible calavera, la blanca dama del gallardo andar...	She cried then My husband □ Fatal ⁴ disillusion □ A sordid and ⁵ horrible skeleton □
830	Luego un caballero de espuela dorada, airoso, aunque el rostro con mortal color, traspasado el pecho de fiera estocada, aún brotando sangre de su corazón,	And then a □ wearing ^{6 7} Good † though his face with the colour of ⁸ death His breast □ bearing □ yet.
835	se acerca y le dice, su diestra tendida, que impávido estrecha también Montemar: -Al fin la palabra que disteis, cumplida; doña Elvira, vedla, vuestra esposa es ya.	Approaches and ⁹ says his right hand extended Which fearless doth shake Montemar At last the promise you gave □ Doña Elvira □
840	-Mi muerte os perdono. Por cierto, don Diego, repuso don Félix tranquilo a su vez, me alegre de veros con tanto sosiego, que a fe no esperaba volveros a ver.	My death I do pardon: Don Diego ¹⁰ for certain ¹¹ Don Felix replied. □ I'm glad that I see you □ For truly I hoped not to see you again.
	En cuanto a ese espectro que decís mi esposa, raro casamiento venísme a ofrecer: su faz no es por cierto ni amable ni	And as to the spectre, my wife, in your saying The marriage you offer is rare and ¹² □ Her face to be sure is neither pretty nor □

¹ icy [→ [and] chill] / [and] / [→ did]

² heart [↓ with horror]

³ [74A-20^v]: See Fig. 143. 189] Page number on top of the page corresponding to Pessoa's Spanish edition.

⁴ <†> [↑ Fatal] There is a mark at the beginning of the verse, possibly indicating doubt regarding the translation.

⁵ [and]

⁶ □ <with spurs golden> [↑ wearing]

⁷ [74A-25^v]: See Fig. 144. 189.] Page number on top of the page corresponding to Pessoa's Spanish edition.

⁸ [← Good †] though <her> [↑ his] face [← with the colour of]

⁹ [and]

¹⁰ D[on] D[iego]

¹¹ [74A-25^r]: See Fig. 145.

¹² [and]

- hermosa,
 845 mas no se os figure que os quiera ofender. But don't you believe that I wish to offend.
- Por mujer la tomo, porque es cosa cierta,
 y espero no salga fallido mi plan,
 que en caso tan raro y mi esposa muerta,
 tanto como viva no me cansará.
 For my wife I take¹ her, because □
 [...]²
- 850 Mas antes decidme si Dios o el demonio
 me trajo a este sitio, que quisiera ver
 al uno o al otro, y en mi matrimonio
 tener por padrino siquiera a Luzbel:
 But tell me before this³ if God or the Devil⁴
 Brought me to this place, for⁵ to see
 Or one or the other, and⁶ at my marriage revel
 To have as⁷ a witness at least Lucifer:
- 855 Cualquiera o entrambos con su corte toda,
 estando estos nobles espectros aquí,
 no perdiera mucho viniendo a mi boda...
 Hermano don Diego, ¿no pensáis así?
 Or either or both with the court
 I □ these noble spectres all here
 Would not lose much by attending my wedding
 Don Diego my brother do you⁸ not think so?
- 860 Tal dijo don Félix con fruncido ceño,
 en torno arrojando con fiero ademán
 miradas audaces de altivo desdén,
 al Dios por quien jura capaz de arrostrar.
 So speaking Don Felix⁹ with brows □ reining¹⁰
 Around him did fling with fierce¹¹ countenance
 Bold glances of haughty counterfeit and¹² disdain
 To God against Whom he thinks
- 865 El cariado, lívido esqueleto,
 los fríos, largos y asquerosos brazos,
 le enreda en tanto en apretados lazos,
 y ávido le acaricia en su ansiedad:
 The □ skeleton □ livid¹³
 With its arms cold, and large and¹⁴ loathsome traces
 □ then¹⁵ in with awful closening embraces
 And □ lust
 And with its cavernous mouth seeketh
 Montemar's mouth, and¹⁶ to his cheek its fellow
 Arid and fleshless, without warmth and¹⁷ yellow
 It joins and rubs □
- 870 Y él, envuelto en sus secas coyunturas,
 And he □¹

¹ For <my> [↑ my] wife I <take> [↑ take]

² Verses 847-849 are missing.

³ before [↑ this]

⁴ [74A-26^r]: See Fig. 146. Page begins with crossed-out illegible words.

⁵ place, <to> for

⁶ [and]

⁷ /for/ [↑ as]

⁸ D[on] D[iego] my brother do <not>/you \

⁹ D[on] F[elix]

¹⁰ [74A-26^v]: See Fig. 147.

¹¹ with [← fierce]

¹² [and]

¹³ [74A-3^r]: See Fig. 148.

¹⁴ [and]

¹⁵ <Enfold him> then

¹⁶ [and]

¹⁷ /Arid/ and fleshless, without warmth [and]

<p>aún más sus nudos que se aprieta siente, baña un mar de sudor su ardida frente y crece en su impotencia su furor; pugna con ansia a desasirse en vano, 875 y cuanto más airado forcejea, tanto más se le junta y le desea el rudo espectro que le inspira horror.</p>	<p>□ □ □ He fights in qualmcy in vain to release air And the more angrily the fight doth tire The more doth □ and the more doth desire him² The horrid phantom that doth make him fear.</p>
<p>Y en furioso, veloz remolino, y en aérea fantástica danza, 880 que la mente del hombre no alcanza en su rápido curso a seguir, los espectros su ronda empezaron, cual en círculos raudos el viento remolinos de polvo violento 885 y hojas secas agita sin fin.</p>	<p>And in furious, □ whirling In³ aërial phantastical dancing † the vision of man⁴ hath no chancing In its horrible course to attain⁵ The spectres their □ commencèd⁶ As the wind in circles wide motion □ commotion And⁷ dead leaves □</p>
<p>Y elevando sus áridas manos, resonando cual lúgubre eco, levantóse con su cóncavo hueco semejante a un aullido una voz: 890 pavorosa, monótona, informe, que pronuncia sin lengua su boca, cual la voz que del áspera roca en los senos el viento formó.</p>	<p>And their □ uplifting □ □ hollow □ □ monotonous formless [...] ⁸</p>
<p>«Cantemos, dijeron sus gritos, 895 la gloria, el amor de la esposa, que enlaza en sus brazos dichosa, por siempre al esposo que amó: su boca a su boca se junte, y selle su eterna delicia, 900 suave, amorosa caricia y lánguido beso de amor.</p>	<p>“Oh! sing did they say⁹ in their shouting¹⁰ The brides’ love and glory and¹¹ blisses For e’er¹² in her arms that caresses The husband her heart that¹³ did more Her mouth to his mouth □ be joined And sealed their pleasure unending¹⁴ By this □ blending¹⁵ And languid kiss¹⁶ of love.</p>

¹ [74A-6^v]: See Fig. 149.

² □ /<desire> him/ [↓ [and] the more doth desire him]

³ <The> [↑ In]

⁴ /mind/ [↑ vision] /of man/

⁵ <To follow where’er it doth tend,> [↓ In its horrible course to attend]

⁶ <The spectres their> [↓ The spectres their □ commencèd]

⁷ [And]

⁸ Verses 891-893 are missing.

⁹ they <cry> [↑ say]

¹⁰ [74A-12^v]: See Fig. 150. 192] Page number on top of the page corresponding to Pessoa’s Spanish edition.

¹¹ [and] glory [and]

¹² /With joy/ [↑ For e’er]

¹³ <For ever the> [↑ The husband] her heart <†> that

¹⁴ [← pleasure] <pleasure> [↑ unending]

¹⁵ <Of> <A> By <a> this □ <the †> [↑ blending]

¹⁶ languid [← kiss]

<p>»Y en mutuos abrazos unidos, y en blando y eterno reposo, la esposa enlazada al esposo 905 por siempre descansen en paz: y en fúnebre luz ilumine sus bodas fatídica tea, es brinde deleites y sea a tumba su lecho nupcial.»</p>	<p>“And held by mutual embraces¹ In soft and² eternal reposing The wife □ For ever in peace may³ they rest And⁴ □ Their bridal a torch □ □ The grave □</p>
<p>910 Mientras, la ronda frenética que en raudo giro se agita, más cada vez precipita su vértigo sin ceder; 915 más cada vez se atropella, y en círculos se desata violentos más cada vez:</p>	<p>Meanwhile □⁵ □ □ enhances This whirl without end More every time More every time it is whirl Itself in circles unfurling More violent every time.</p>
<p>y escapa en rueda quimérica, y negro punto parece 920 que en torno se desvanece a la fantástica luz, y sus lúgubres aullidos que pavorosos se extienden, los aires rápidos hienden 925 más prolongados aún.</p>	<p>□ And a black dot⁶ it appeareth⁷ That around disappeareth In the fantastical light And its funeral howlings □ The air ruffle are tearing⁸ More prolonged still.⁹</p>
<p>Y a tan continuo vértigo, a tan funesto encanto, a tan horrible canto, a tan tremenda lid; 930 entre los brazos lúbricos que aprémianle sujeto, del hórrido esqueleto, entre caricias mil:</p>	<p>To so □¹⁰ To a death's¹¹ charm so haunting To such horrible chaunting To □ In the embraces lúbric¹² Where with □ presses¹³ Mid¹⁴ a 1000 caresses Of¹ the dread skeleton:</p>

¹ [74A-12^r]: See Fig. 151. 192] Page number on top of the page corresponding to Pessoa's Spanish edition.

² [and]

³ peace <†> may

⁴ <And in f> [↑ And]

⁵ [74A-13^r]: See Fig. 152. 192. :2:] Page number on top of the page corresponding to Pessoa's Spanish edition.

⁶ black [↑ dot]

⁷ [74A-13^v]: See Fig. 153.

⁸ <While> [↓ *The *air † are tearing]

⁹ More <long> prolonged [→ still.]

¹⁰ [74A-16^r]: See Fig. 154. 193] Page number on top of the page corresponding to Pessoa's Spanish edition.

¹¹ a [↑ death's]

¹² etc] Word written below the last verse. This last verse is repeated, with no variations, in manuscript [74A-6^r].

¹³ [74A-6^r]: See Fig. 155.

¹⁴ <In> [↑ Mid]

935	Jamás vencido el ánimo, su cuerpo ya rendido, sintió desfallecido faltarle, Montemar; y a par que más su espíritu desmiente su miseria	His mind ever ² unconquered ^{3 4} His frame quailing already ⁵ □ unsteady ⁶ Felt Montemar to quail, ⁷ And the more that ⁸ his spirit Against ⁹ misery was rébel Matter weak and ¹⁰ feeble Beginneth to fail. ¹¹
940	la flaca, vil materia comienza a desmayar.	
945	Y siente un confuso, loco devaneo, languidez, mareo y angustioso afán: y sombras y luces la estancia que gira, y espíritus mira que vienen y van.	He feels a confused ¹² A wild □ emotion Calms and ¹³ deep commotion And a bitter woe: He sees lights and ¹⁴ shadows The whole mansion reeling And dim spirits wheeling Which do come and ¹⁵ go.
950	Y luego a lo lejos, flébil en su oído, eco dolorido lánguido sonó, cual la melodía	And soon at a distance Feeble in his hearing, An echo woe – hearing Languidly did sound, Like the melody
955	que el aura amorosa, y el aura armoniosa de noche formó:	Which the soft wind blowing ¹⁶ With love-music glowing ¹⁷ In ¹⁸ the night doth found. ¹⁹
	y siente luego su pecho ahogado	And he feels drownèd ²⁰ His weak breast ailing

¹ [← Of]

² mind <never> [↑ <+>] [↑ ever]

³ *There is a variant of this and the next five verses in manuscript [74A-6']:* His spirit ne'er conquered | His frame □ quailing | □ failing | And all the while his spirit | □ | Matter □

⁴ [74A-15']: See Fig. 156. 193] Page number on top of the page corresponding to Pessoa's Spanish edition.

⁵ His <body now> [↑ frame /already/] quailing [→ already]

⁶ <He felt> □ <failing> unsteady

⁷ <To lack Montemar> [↑ Felt Montemar to quail,]

⁸ more [↑ that]

⁹ <+> [↑ Against]

¹⁰ <The> Matter weak [and]

¹¹ faint. [↓ <fail> fail.]

¹² [74A-7']: See Fig. 157.

¹³ [and]

¹⁴ [and]

¹⁵ [and]

¹⁶ Which <the amorous morning> [↑ the /night/ [↑ soft] wind blowing]

¹⁷ <With dim music loving> [↑ With love-music glowing]

¹⁸ <On> [↓ In]

¹⁹ Below this verse there is an unidentifiable incomplete verse: □ elsewhere

²⁰ [74A-6']: See Fig. 155.

960	y desmayado, turbios sus ojos, sus graves párpados flojos caer: la frente inclina	And feebly failing, His eyes in dimness, His with □ ¹ eyelids Fall with the *taint: His front he bendeth
965	sobre su pecho, y a su despecho, siente sus brazos lánguidos, débiles, desfallecer.	□ [...] ²
970	Y vio luego una llama que se inflama y murió; y perdido,	And a flame ^{3 4} That was kindled And ⁵ that dwindled He descried; And soon gone ⁶
975	oyó el eco de un gemido que expiró.	Heard the echo Of a moan □ died.
980	Tal, dulce suspira la lira que hirió, en blando concepto, del viento	So sweetly [...] ⁷
985	la voz, leve, breve son.	
990	En tanto en nubes de carmín y grana su luz el alba arrebolada envía, y alegre regocija y engalana las altas torres al naciente día;	And then in clouds of carmine and ⁸ of red ⁹ Its light ¹⁰ the □ morn did □ gay And with its gladness □ adorn The □ the □ day

¹ His [→ <Of>] [↑ <heavily> with <heavy> □

² Verses 966-969 are missing.

³ There is a variant of this and the following three verses in manuscript [74A-6']: □ | His arms he feeleth | Languid and³ feeble | Weakly to faint. A second variant was crossed out in manuscript [74A-7']: <He saw flames | T □ kindle | And to dwindle | And to die>

⁴ [74A-11']: See Fig. 158.

⁵ [And]

⁶ There is a variant of this and the following two verses in manuscript [74A-7']: And <gone by> □ | Heard the echo | Of a sigh

⁷ Verses 979-988 are missing.

⁸ [And] then in clouds of carmine [and]

⁹ [74A-14^v]: See Fig. 159. 195] Page number on top of the page corresponding to Pessoa's Spanish edition.

¹⁰ <The †> [↑ Its light]

<p>sereno el cielo, calma la mañana, blanda la brisa, trasparente y fría, 995 vierte a la tierra el sol con su hermosura rayos de paz y celestial ventura.</p>	<p>Serene the sky and¹ ☐ morn The breeze is soft, transparent, cold And the sun on earth² with its loveliness Pours rays of peace and³ heavenly happiness.</p>
<p>Y huyó la noche y con la noche huían sus sombras y quiméricas mujeres, y a su silencio y calma sucedían 1000 el bullicio y rumor de los talleres; y a su trabajo y a su afán volvían los hombres y a sus frívolos placeres, algunos hoy volviendo a su faena de zozobra y temor el alma llena:</p>	<p>Fled is the night and with the night were going⁴ ⁵ Its shadows and⁶ its women ☐ And to its silence, to its calm were succeeding⁷ The turmoil and⁸ the noise of ☐ streams And to the work and toil⁹ ☐ Men and¹⁰ to their frivolous pleasures Some to-day into the task¹¹ returning full Of wearings and fear within¹² the soul:</p>
<p>1005 ¡Que era pública voz, que llanto arranca del pecho pecador y empedernido, que en forma de mujer y en una blanca túnica misteriosa revestido, aquella noche el diablo a Salamanca 1010 había en fin por Montemar venido!... Y si, lector, dijeres ser comento, como me lo contaron, te lo cuento.</p>	<p>‘Twas a report tearfully to affright¹³ The sinning breast and¹⁴ hardened too far That in a woman’s form and¹⁵ in a white Mysterious tunic cloaked To Salamanca in the very night The Devil at last had come for Montemar¹⁶ And reader, if thou say it is not true As they have told it now I tell you.</p>

¹ [and]

² [And] the sun <poureth> [↑ on earth]

³ of <light> peace [and]

⁴ [and] w[ith] the night <*have fled> [↑ were going]

⁵ [74A-14r]: See Fig. 160.

⁶ [and]

⁷ [And] to its silence, to its calm <succeeded> [↑ were succeeding]

⁸ The <turmoil> [↑ turmoil] [and]

⁹ [And] to the work [and] <+> [↑ toil]

¹⁰ Men [↑ /Did/] [and]

¹¹ the <task> [↑ task]

¹² [and] fear <the> [↑ within]

¹³ [74A-29r]: See Fig. 161.

¹⁴ [and]

¹⁵ [and]

¹⁶ Devil [↑ at last] had come for Montemar <at last>

Annex of Related Documents

Editorial Plans and To-Do Lists

[144N-14^r]¹

21.

June 8th: Keats: Odes and other poems.

Laing: "Modern Science and² Modern Thought."

June 9th: Keats: Ibidem.

Weber: "History of European philosophy" – up to Protagoras.

Espronceda: "Estudiante de Salamanca."

June 10th: Keats. Espronceda.

June 11th: Espronceda.

June 12th: Laing. Keats: "Early Poems." Spectator 10 – Colin d'Harleville: "Vieux Célibataire."

[48B-129^v]³

"Da Necessidade e do method da Revolução."

"The Voyage." – Poem

"Dictionary of the English Language."

"Prometheus Rebound." – Dramatic poem.

"Marino" – A Tragedy.

"Principles of Ontology."

The World as Power."

"The Death of God." – Book of poems.

"Miscellaneous Poems." – Another book.

"On Sensation."

"The Realist."

"The Case of the Science Master."

"The Narrative of a Stranger."

"Edgar Allan Poe."

"Genera in Literature."

"On Art and Morality."

"Rational Graphology."

"The Voice of the Unknown."

"Jacob Dermot."

[48B-129^v]¹

"The Circle of Life."

¹ See Fig. 162. This manuscript is part of a "Reading Diary" that ranges from [144N-13] to [144N-17^r], and includes readings from April to August 26 of the same year. These pages were previously published in *Escritos sobre Génio e Loucura*, 2006, pp. 618-620; as well as in *Cadernos*, ed. Jerónimo Pizarro, Lisbon: INCM, 2009, pp. 217-218.

² [and]

³ See. Fig. 163. List on front and back of page dated from c. 1906-1907, previously published in *Escritos sobre Génio e Loucura*, ed. Jerónimo Pizarro, Lisbon: INCM, 2006, pp. 173-174.

"The Black Spider."
 "Espronceda – The Student of Salamanca." – Translation.
 "Mandinke."
 "Percy Bysshe Shelley."
 "On the Nose."
 "Essay on Free-Will."
 "Creation ex nihilo."
 "Essay on Impulse."
 "On the Infinite."

[28A-1^r]² Reading during the month of May.
 No note taken before the 6th.
 6th Abel Botelho: "O Barão de Lavos".
 7th finished the above.
 8th A. Quental: "Odes Modernas".
 Gomes Leal: "Claridades do Sul".
 António³ Nobre: "Despedidas".
 9th Cazotte: "Diable Amoureux".
 10th Poe: "Arthur Gordon Pym".
 11th Hollander: "Scientific Phrenology" (begun).
 Shakespeare⁴: "Merchant of Venice".
 12th Hollander (continued).
 13th Finished Eça de Queiroz: "O Crime do Padre Amaro".
 Guerra Junqueiro: "Morte de D. João".
 14th Hollander (continued).
 15th António⁵ Nobre: *Só* (half).
 16th Wurtz: Article on Lavoisier
 Haeckel: "Anthropogénie" ch. 1.
 Tennyson: Early Poems.
 18th Addison and Steele: "Spectator": 17 papers.
 19th □
 20th Haeckel: "Anthropogénie" (lessons 2, 3, 4, 5).
 A. Nobre: *Só* (finished)

[28A-1^v]⁶ *Work done*

¹ See Fig. 164.

² See Fig. 165. List dated from c. 1907. This diary was published in *Escritos sobre Génio e Loucura*, 2006, pp. 622-623.

³ Ant[ónio]

⁴ Sh[akespeare]

⁵ Ant[ónio]

⁶ See Fig. 166.

9th May: Almost finished 1st part “Student¹ of Salamanca.”

10th May: continued same work.

13th May: continued.

14th no work done.

16th: about 600 words of “Very Original² Dinner.”

- [133M-96^r]³
1. Commercial Codes: 3 letter code.
5 figure code.
Ten code.
Elementary Code.
 2. Tratado de Pronuncia Ingleza.
 3. Gamage, or another, or elseways:
Table-football.
Table-cricket⁴.
Strategy.
Opposition.
Aspects⁵
Lomelino’s game.
 4. Lista de palavras hespanholas
 5. Compendio de Astrologia
 6. Anthologia sensacionista
 7. Livro em casa do Jayme.
 8. M. Nunes da Silva:
Conta a pagar + 1000.
Gramophone e discos.
Bath, crockery, etc.
 9. Frank Forbes-Leith.
Manuel Gouveia de Sousa.
 10. Livros que ainda tem
Da Cunha Dias.
Victor⁶ Hugo Nunes.
- [133M-96^v]⁷ 11. Traducção lettra romanzas (Victoriano⁸ Braga)

¹ St[udent]

² V[ery] O[riginal]

³ See Fig. 167. This makes part of a list with 65 books and projects that also includes manuscripts [133M-97] and [133M-98]. It is dated from c. 3 August 1907, and was published in *Sensacionismo e Outros Ismos*, ed. Jerónimo Pizarro, Lisboa: INCM, 2009, pp. 434-438.

⁴ /Table-cricket/

⁵ /Aspects/

⁶ V[ictor]

⁷ See. Fig. 168.

⁸ Trad[ucção] lettra romanzas (V[ictoriano])

-
12. *Phenobracleygraphia.
-
13. Cosmopolis (ver¹ Caderno azul)
-
14. Small book on Shakespeare² - Bacon.
Larger [book on Shakespeare³ - Bacon.]
-
15. Anthologia Portugueza
-
16. "All about Portugal" – a compilation (with⁴ possible articles from specialists)
-
17. Contos Quaresma – em livro ou folhetos.
-
18. Trad. Sonetos de Camões (inglez)
Poemas de Poe (Port)
Poemas⁵ em prosa de Wilde (Port.)
-
19. War poems, in English and in French.
-
20. M's rimes Sengo has. But examine.
-
21. Alvaro de Campos: Book: (perhaps with adv[ertisemen]ts⁶.)
-
22. Trad. "Estudiante de Salamanca"

[133F-53^v]⁷ Work for the 3rd September,

At least 500 words in the "Door."
Type up to page 50, at the least, "Very Original Dinner⁸."
Finish reading "Religio Medici"
Finish reading first part "Sartor

¹ v[er]

² Sh[akespeare]

³ Sh[akespeare]

⁴ w[ith]

⁵ [Poemas]

⁶ w[ith] adv[ertisemen]ts

⁷ See. Fig. 169. To-do list dated from 1907 and previously published in *Escritos sobre Génio e Loucura*, 2006, p. 491.

⁸ V[ery] O[riginal] D[inner]

Type, finishing, the first canto of Espronceda.
Send off poem.¹

[49C¹-48^v]² Books

The Portuguese Regicide and the Political Situation in Portugal.
(June-October.)

“The Mental Disorder of Jesus” – a Critique of Dr. Binet-Sanglé’s *La Folie de Jésus*. (for Rationalist Press Association - ?)³

Espronceda. The Student of Salamanca.
Mors Dei: To be published in Lisbon

The Meaning of Rationalism.
(for Rationalist Press Association⁴)

Le Cas d’Exhibionnisme

Fear of Death – Poe.

[78B-63^r]⁵ Notes regarding the publication of poems.

1. The first book of poems to be published is the translation of Espronceda.
2. After this an original book of poems; this is to be formed of the poems in parts 2 and 3 of “Delirium” (as called on the sheets), namely those called “Meaning” and “Delirium” proper.
3. Then a book composed of the poems in the first part of “Delirium” (sheets) and called there “Oddities.”
4. After this a book made up of the poems in the 5th part of “Delirium” (sheets) – “Agony.”
5. Subsequently a book composed of the poems in part 4 of “Delirium” (sheets).

¹ This line is followed by two unrelated verses: There is a bed to shake | A toy [↑ joy] for *infants [and] for negroes.

² See Fig. 170. List dated from c. 1908 and published in *Obras de Jean Seul de Méluret, ed. Rita Patrício and Jerónimo Pizarro, Lisboa: INCM, 2006, p. 40, and in Escritos sobre Génio e Loucura, 2006, p. 243.*

³ [→ (for R[atationalist] P[ress] A[ssociation] - ?)]

⁴ R[atationalist] P[ress] A[ssociation]

⁵ See Fig. 171. List dated from c. January – March 1908, and previously published in *Poemas Ingleses Tomo II, ed. João Dionísio, Lisboa: INCM, p. 223.*

6. After this a book of Songs, more lyrical, from the sheet-cover called "Lyrical Poems."
7. About this time a book of poems called "Nonsense;" see cover so named.
8. After all these¹, the "Death of God."
9. After "Death of God" a book containing earlier poems, "Old Castle," etc., etc.
10. Then a book containing other longer poems, such as "Vincenzo," "Voyage," etc.
11. Another volume: "Sonnets in Many Woods." (When to publish?)²

[48B-31^r]³ Traducções – Universal⁴ Anthology.

Espronceda –

A Oligarchia das Bestas⁵ - Decline and Fall.
O Triunpho do Radicalismo⁶
Fim de Outomno.

Portugal etc.

Francis Bacon

The Duke of Parma

[48B-53^r]⁷ *Volumes da Collecção Portugueza não de vivos*⁸

Camões: Obras completas – 1 vol⁹.

Anthero de Quental – 1 vol¹⁰.

João de Deus – 1 vol¹.

¹ After [↑ all] these

² Abbreviation on lower right indicates text continues on the back side.

³ See Fig. 172. This list could be dated from c. 1913, based on the similarity with the lists published in *Obras de Jean Seul de Méluret* (2006).

⁴ Univ[ersal]

⁵ Oli[garchia] das B[estas]

⁶ Rad[icalismo]

⁷ See Fig. 173.

⁸ [→ não de vivos]

⁹ v[ol]

¹⁰ Anth[ero] de Quental – 1 v[ol]

Gil Vicente – 1 vol².
 Cancioneiros – 1 vol³.

Espronceda – 1 vol⁴.

Almeida Garrett – 1 vol⁵. (poesia) - [?]
 Alexandre Herculano (Historia⁶ de Portugal). [?]
 - (other things)

Gama Barros [?].
 Antonio Nobre. José Duro. Cesario Verde.

[48B-120^r]⁷ { Pela Republica.
 A Egreja
 Translation Espronceda.
 “Logical Basis of Anarchy.”
 “Death of God.”
 “Dictionary of the English Language.”
 “Narrative of the voyage of Beoldus, native.”⁸
 “Papers of the Nameless Club.”⁹?
 “Metaphysics.”
 “Essays.”
 “Nothing.” (Formerly “Sub Umbra”)
 “On Will.”

[48B-148^v]¹⁰ 2.
 Publicar talvez uma edição completa de Espronceda, Campoamor (?),
 etc.¹¹

[48I-10^r]¹ *Translations:*

¹ v[ol]

² v[ol]

³ v[ol]

⁴ v[ol]

⁵ v[ol]

⁶ Alex[andre] Herculano (Hist[oria])

⁷ See Fig. 174.

⁸ native[.]

⁹ Club[.]

¹⁰ See Fig. 175. List previously published in *Escritos sobre Génio e Loucura*, 2006.

¹¹ The rest of this manuscript contains lists of other projects.

Estudiante de Salamanca.
 Sonnets of Camoens.
 Songs from the old Portuguese Song-Books.
 Spanish and Portuguese Sonnets. (Brazilian?)
 Portuguese Proverbs.
 Portuguese Folk Verse.

Articles (Thomas Crosse):

The Birthplace of Columbus.
 The Origin of the Discoveries.
 A Pre-Romantic (José Anastacio da Cunha).
 The Myth of King Sebastian.

[144D-7^v]²

-B.-

1. "Translated Verse." (chiefly for the Portuguese³)
2. "Translations."
3. "The Student of Salamanca."
4. Anthero de Quental: "Sonnets."
5. Junqueiro: "Patria."

[144D-6^r]⁴

-C-

1. "The Portuguese School of Poets."
2. "The Detective Story."
3. "History of a Dictatorship."
4. "History of Portuguese Literature."
5. "Forms of Fiction."

-D-

1. "The Book of Friar Maurice."
2. "Dictionary of the English Language." Bedlam⁵

[144E-8^r]⁶ Espronceda: "The Student of Salamanca."

¹ See Fig. 176. Lists dated from c. 1913-1914 or possibly 1915 (year associated to Thomas Crosse). Previously published in *Provérbios Portugueses*, ed. Jerónimo Pizarro and Patricio Ferrari, Lisbon: Babel, 2010, pp. 13-14.

² See Fig. 177.

³ P[ortu]guese

⁴ See Fig. 178.

⁵ [↓ Bedlam]

⁶ See Fig. 179.

Anthero de Quental: "Sonnets."

[144T-51^r]¹ Typewriter Shifter.
 Commercial Code.
 Shorthand.
 Cipher – advertise
 (to be printed)
 Stamps.
 Gold. with² proof etc. (Sell for H^{ty})³
 Very Original⁴ Dinner
 Espronceda.
 Other Tales.
 Delirium.
 Study. Psychology and⁵ Science.
 Tit-Bits⁶ etc Anecdote.

Kuhne Book

[167-170^r]⁷ 1. "Portugal".
 2. "Livro do Desasocego".
 3. "Cancioneiro" (Livro I ou mais).
 4. "A Tormenta".
 5. (qualquer cousa em prosa).

 1. "Mrs. Harris".
 2. "Erostratus".
 3. "The Mouth of Hell".
 4. Little Book of Poems.
 5. "The Student of Salamanca" (ahead).

 1. Caeiro.
 2. Edições Sá-Carneiro.

[137A-24^r]¹ "English Poems, I & II" (Antinous, Inscriptions). Fernando Pessoa.

¹ See Fig. 180.

² w[ith]

³ [→ (Sell for H^{ty})]

⁴ V[ery] O[riginal]

⁵ Psych[ology] [and]

⁶ T[it]-Bits

⁷ See Fig. 181.

“English Poems, III & IV” (Epithalamium, Five Songs). Fernando Pessoa.
 “English Poems, V.” (Elegy). Fernando Pessoa.
 “English Sonnets, Book I.” Fernando Pessoa.
 “English Sonnets, Book II.” Fernando Pessoa.
 “Theory of Political Suffrage.” Fernando Pessoa.
 “Prometheus Revinctus – A Dramatic Poem.”² Fernando Pessoa.
 “How Napoleon Never Existed.” (Pères). Trad.
 “The Student of Salamanca”. (Espronceda). Trad. Fernando Pessoa.
 “Sonnets of Camoens.” Trad. Fernando Pessoa.
 “Sonnets of Quental.” Trad. Fernando Pessoa.
 “Complete Poems of Alberto Caeiro.” Trad. Thomas Crosse.
 “Songs” (Antonio Botto). Trad.
 “Songs from the Old Portuguese Song-Books”. Trad. Fernando Pessoa.
 “The Duke of Parma – A Tragedy”. Fernando Pessoa.
 “All About Portugal”. Ed. Fernando Pessoa (special).
 “The Southern Review” (quarterly or half-yearly).

[71-50^v]³ Idea of the Directory.
 Idea of the Vocabulary, or Vocabularies.
 The Code, completed.
 Shorthand system, to be devised fully yet.
 Code⁴ Prod. Port. in some fit and appropriate system.
 Games, the ones invented.
 Condensing Code, apart from the one mentioned above.
 Will, etc. Course, or something of the sort.
 Espronceda (rather strange for the Propaganda⁵ side).
 The Great Anthology.
 The Propaganda Review, a proposition in itself.
 (The pamphlet containing the dictionary⁶ articles).
 (Cambridge Literary Agency).
 Such prominent agencies (and simple ones) as one thought of, either
 in England or near.

¹ See Fig. 182. List dated from c. 1921. It corresponds to the editorial plan of *Olisipo*.

² Poem<s>[.]”

³ See Fig. 183. List dated from c. 1924-1925, which belongs to a series of film-related projects (in the era of silent films), previously published in *Argumentos para Filmes*, ed. Patricio Ferrari and Claudia Fischer, Lisbon: Babel, 2011, pp. 97-98.

⁴ C[ode]

⁵ Prop[aganda]

⁶ dict[ionary]

English Poems.

Journalistic free-lance work, of several sorts (one basis being work on Spanish & Portuguese elements).

(The Directory as made here for abroad – here before leaving).

--- The proposition¹ basis other than first thought of: not the bureau, but an intellectual property² thus conducted on a private and individual basis. --- £30 a month and, perhaps, an initial £100, would do quite well.

Films (completing the one begun³).

[133M-30^r]⁴ Commercial Code.⁵
 Typewriter Fixings.
 Song-writing.
 System of Shorthand.
 Espronceda.
~~Stamps to Foreign Countries.~~
~~III. Post Cards.~~
 (Advertise for Cipher Agency – America).⁶
~~Fables and Sketches⁷.~~
 Anecdotes (Portuguese).
~~Stamps here.~~
~~Portuguese peculiar stories.~~

1. System of Shorthands.
2. Look for door - in instead of out.

[167-181^r]⁸ Espronceda.
 Three Pessimists.
 The Famous Sonnets of the World. Edgar Poe.
 Tempest.
 Jekyll and Hyde.⁹
 (one from each author)

¹ prop[osition]

² intell[ectual] prop[erty]

³ <be> *begun

⁴ See Fig. 184.

⁵ Commercial Code. [→ <Machine †>]

⁶ This line is surrounded by a square.

⁷ Ske[t]ches

⁸ See Fig. 185. List dated from c. 1931, and previously published in *A Educação do Stoico*, ed. Jerónimo Pizarro, Lisboa: INCM, 2007, p. 64.

⁹ The /Great/ [↑ Famous] Sonnets of the World. [→ Edgar Poe. | Tempest. | Jekyll [and] Hyde.]

Thomas¹ Russell.
 Felix Arvers.
 Blanco White.
 Camillo² Pessanha.
 Angelo de Lima.
 Francis Thompson³
 Frei Fortunato de São Boaventura.⁴

Some are not celebrated outside the language they were written in, but it is enough that they were celebrated there.

Observations about "The Student of Salamanca"

[14⁶-58^r]⁵ Poems like Student⁶ of Salamanca indifferent⁷ morally, neither good nor bad. Yet they must make an effect on the moral man. Such is *to us good, because⁸ it elevates. A man reads it and⁹ admires purely, is *abdicated *from himself*. It is an *elevating and therefore¹⁰ a moral work. The sublime is always pure. It is as impossible for the sublime to be coarse as for gold¹¹ to resemble mud.

[55L-11^r]¹² The generation that followed the glory in life of Byron was □ by the admiration of the "romantic" character. I refer not only to the "romantic" character in books, but also and¹³ principally to what is¹⁴ called the "romantic" character in life and¹⁵ habit. The word "romantic" means little¹⁶ more than kindred expressions for a kindred use as that unhappy term "fin de siècle" so □ by Nordau.¹⁷

¹ Tho[ma]s

² C[amillo]

³ Fr[ancis] Thom[pson]

⁴ Fr[ei] For[tunato] de S[ão] Boaventura.

⁵ See Fig. 186.

⁶ St[udent]

⁷ indif[feren]t

⁸ [because]

⁹ [and]

¹⁰ [and therefore]

¹¹ for /water/ [↑ gold]

¹² See Fig. 187.

¹³ [and]

¹⁴ what <many> is

¹⁵ [and]

¹⁶ means <no> [↑ little]

¹⁷ [↓ as that † term "fin de siècle" so □ by Nordau.]

Preliminary essay to translation of Espronceda.

Envelope Indication

[133H-63^v]¹ Espronceda (D. José de):

Obras poéticas.

Paris, 1876.

XIX-448.

enc.

¹ See Fig. 188.

"The Student of Salamanca"

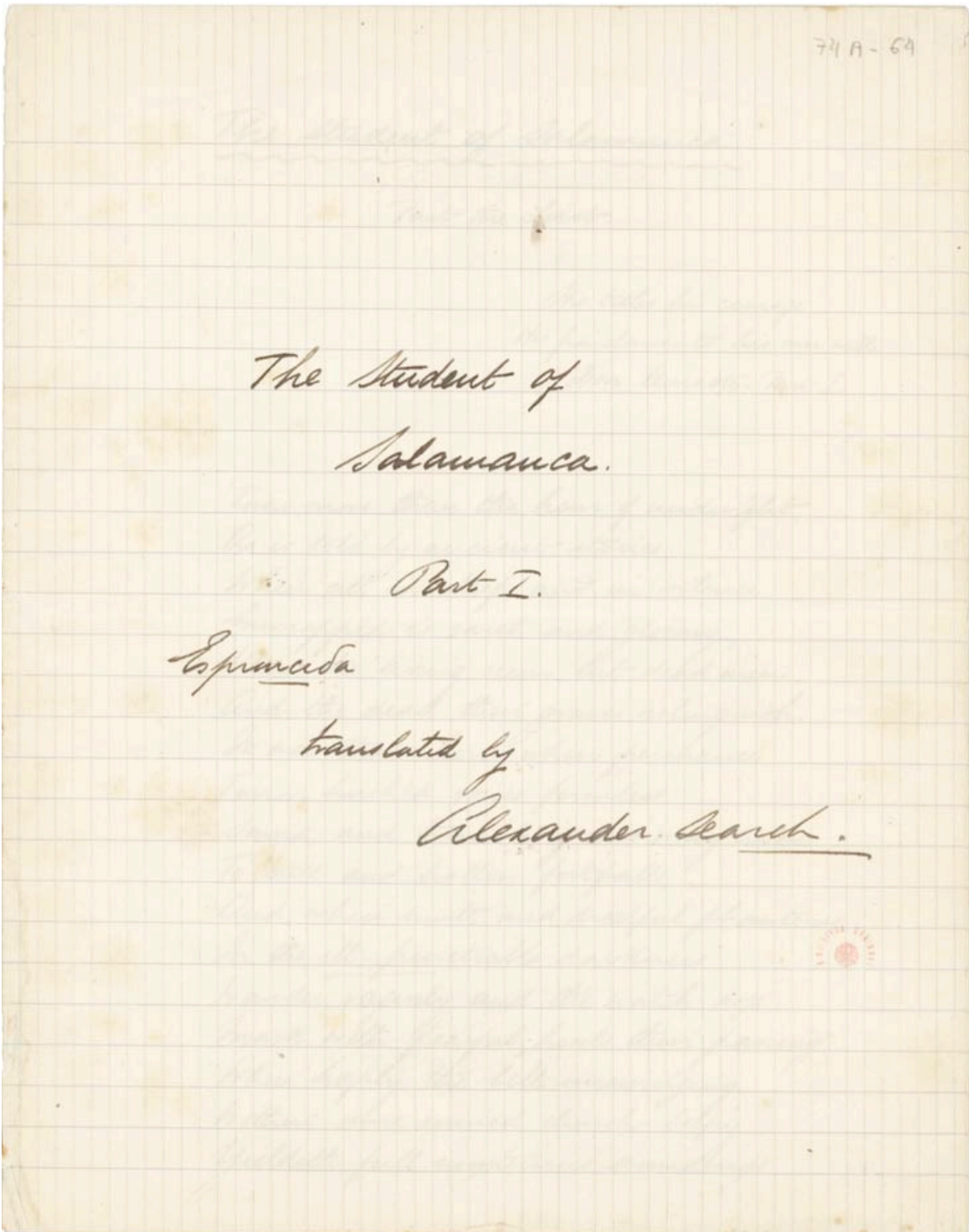


Fig. 1. BNP / E3, [74A-64]

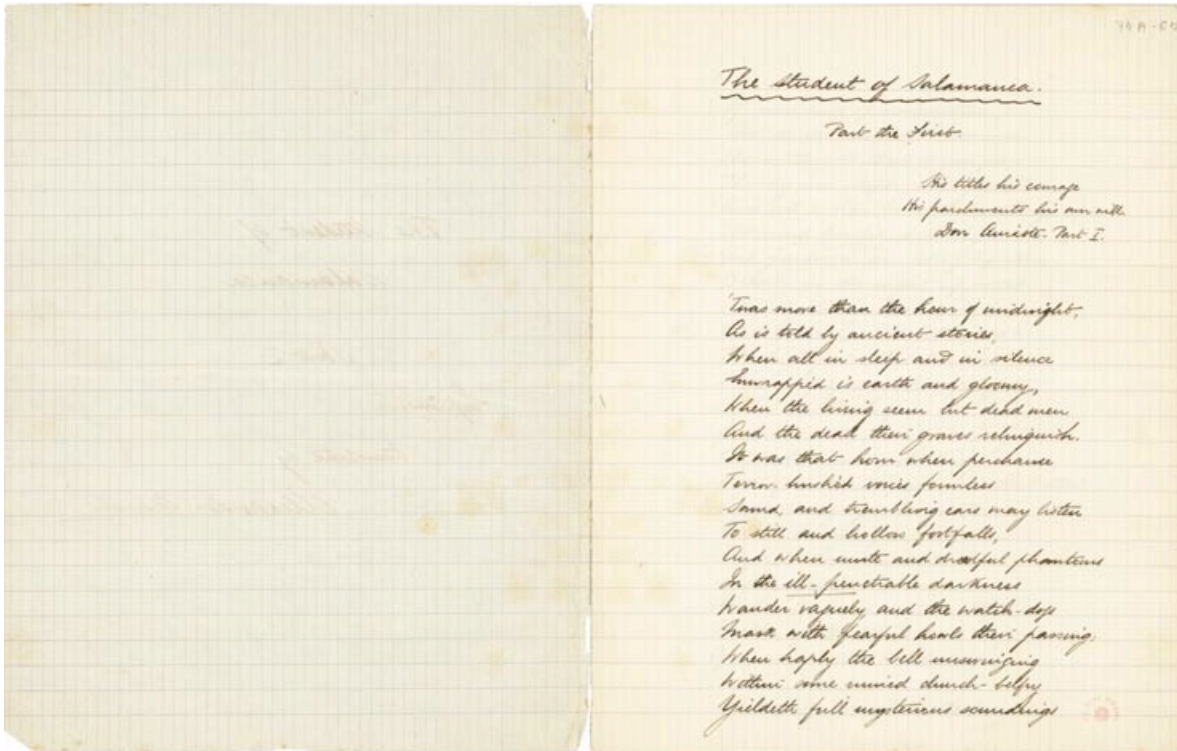


Fig. 2. BNP / E3, [74A-65']

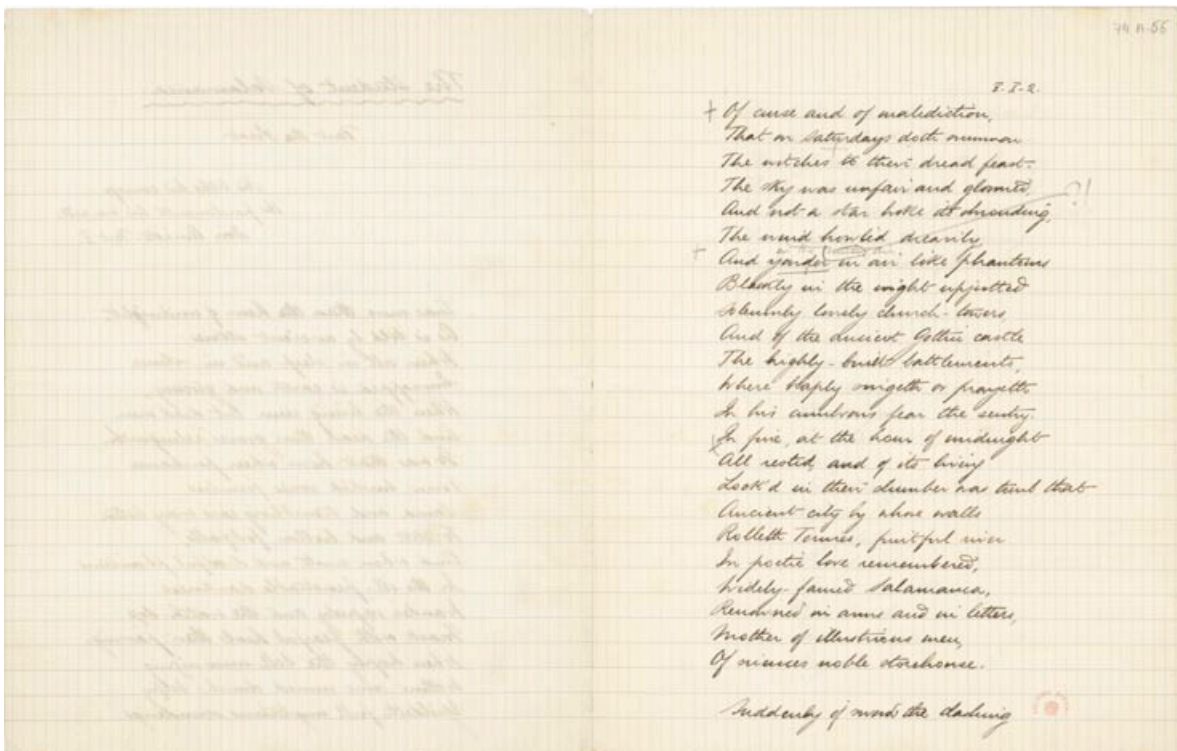


Fig. 3. BNP / E3, [74A-66']

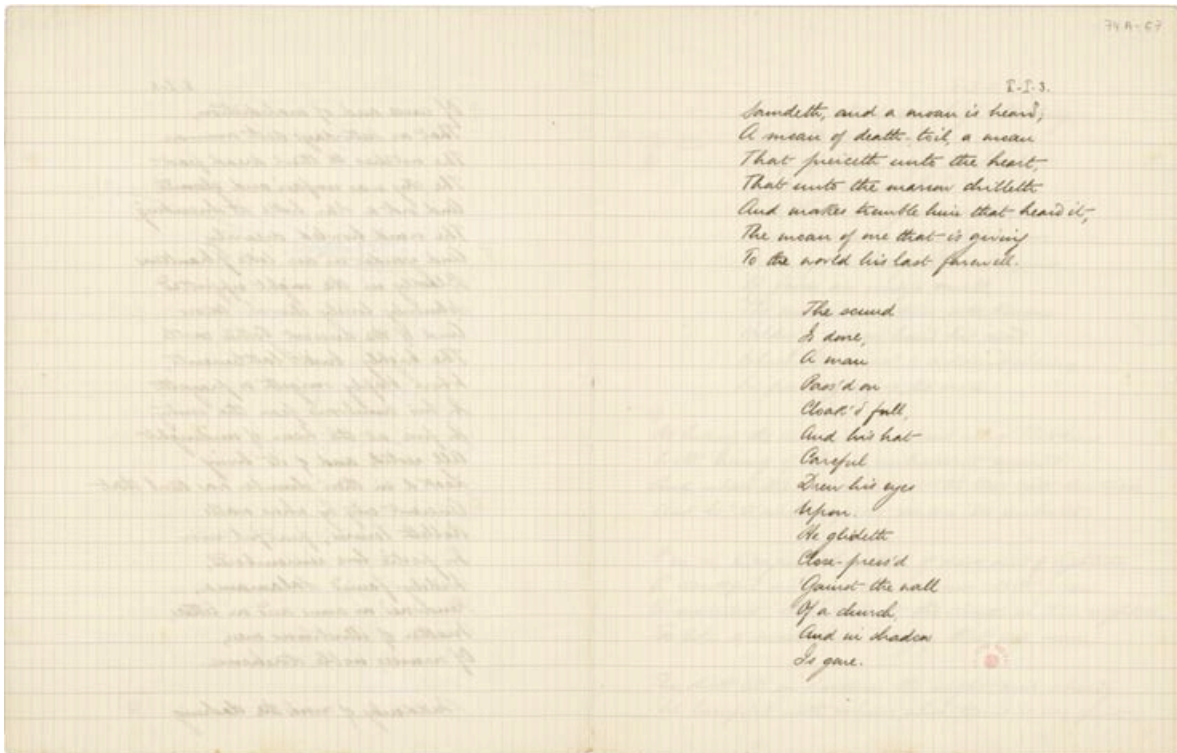


Fig. 4. BNP / E3, [74A-67']

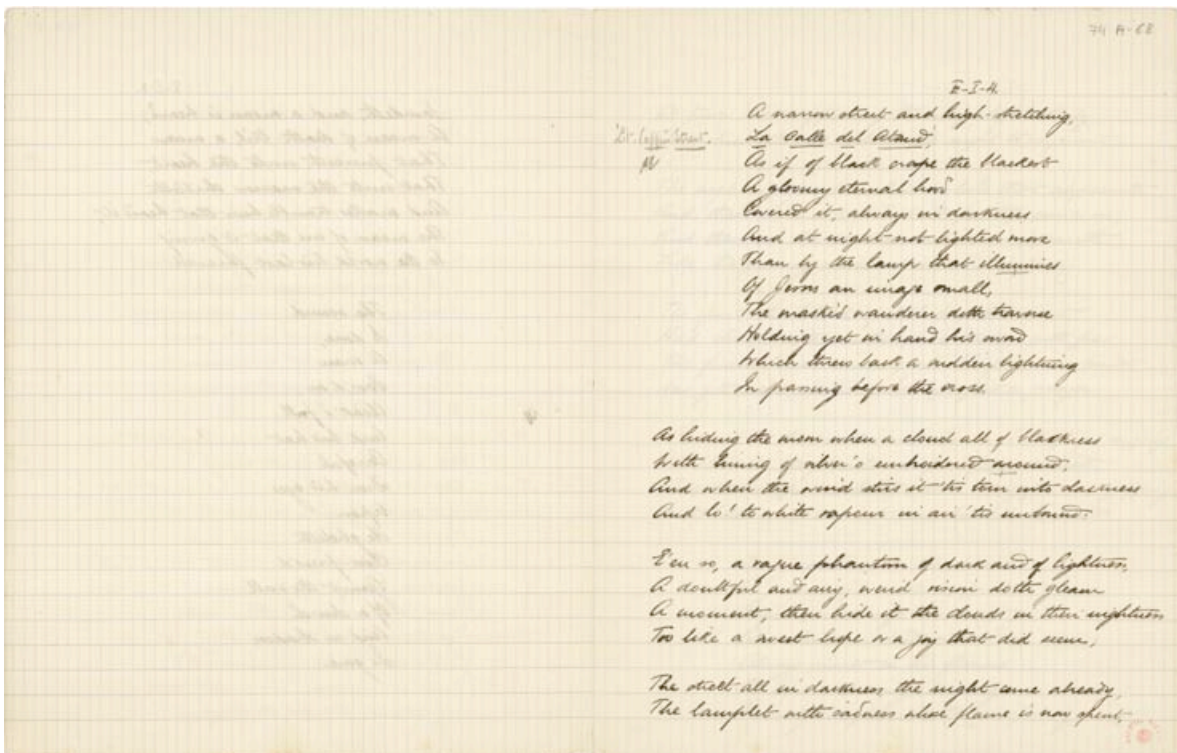


Fig. 5. BNP / E3, [74A-68']

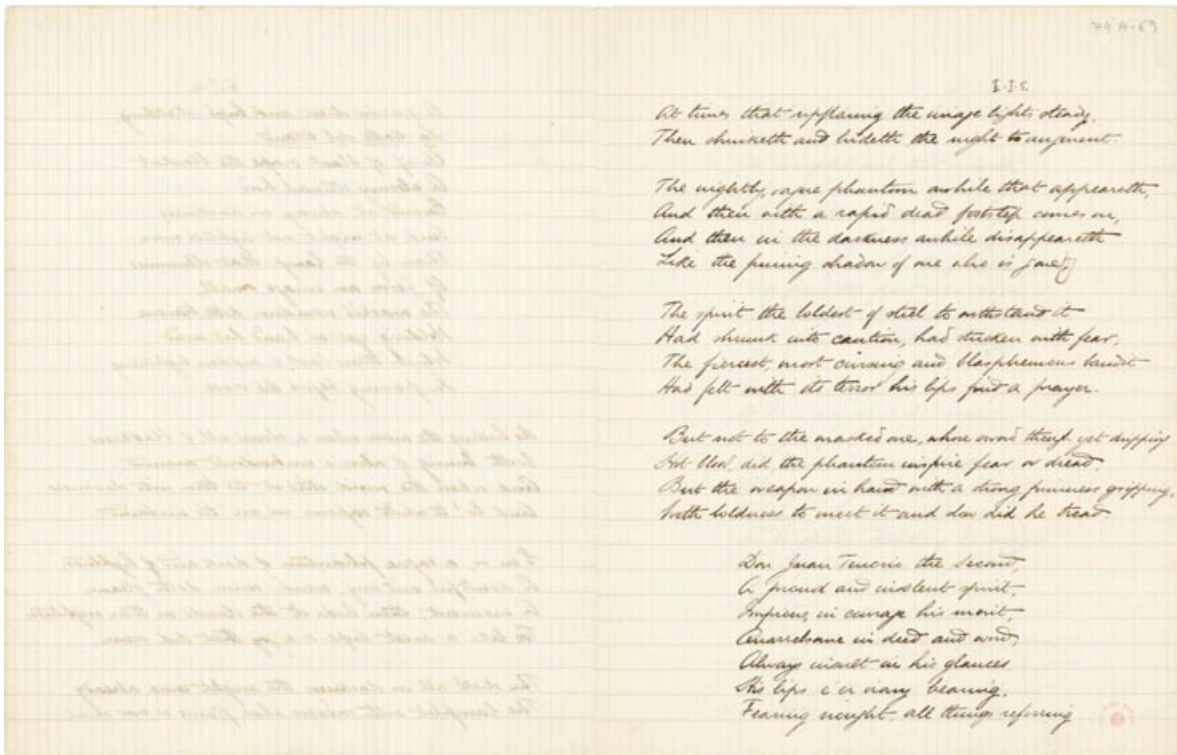


Fig. 6. BNP / E3, [74A-69']

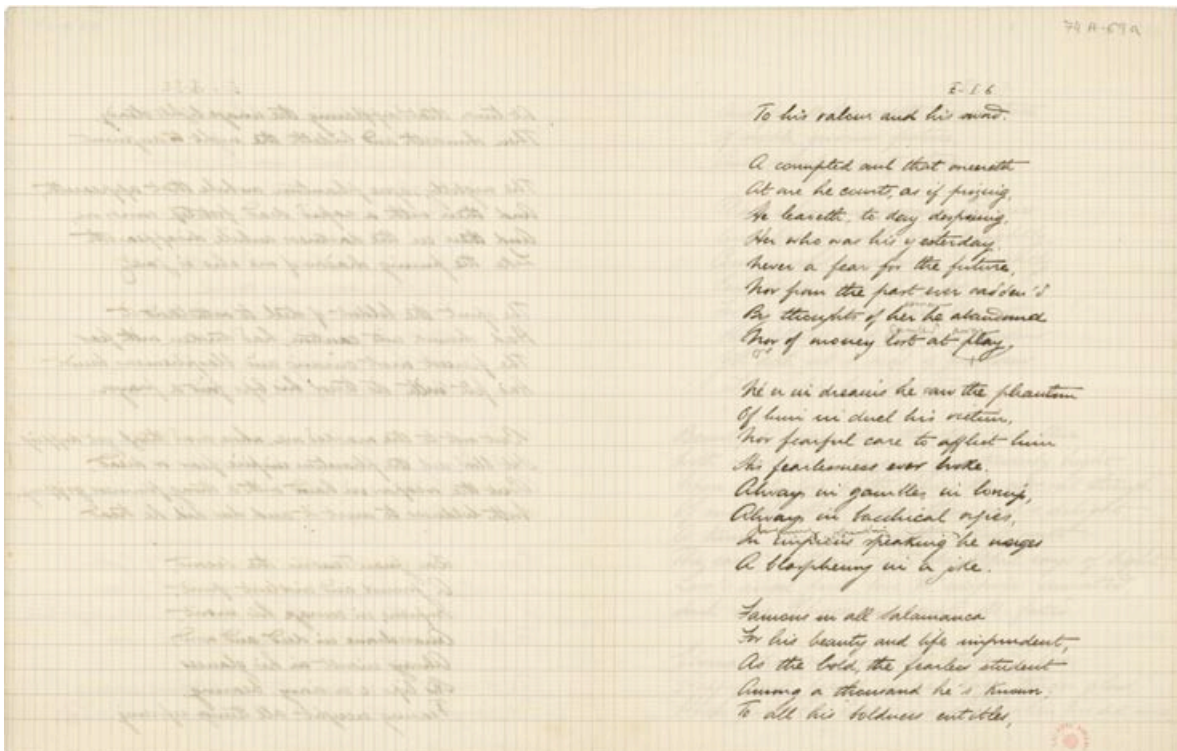


Fig. 7. BNP / E3, [74A-69a']

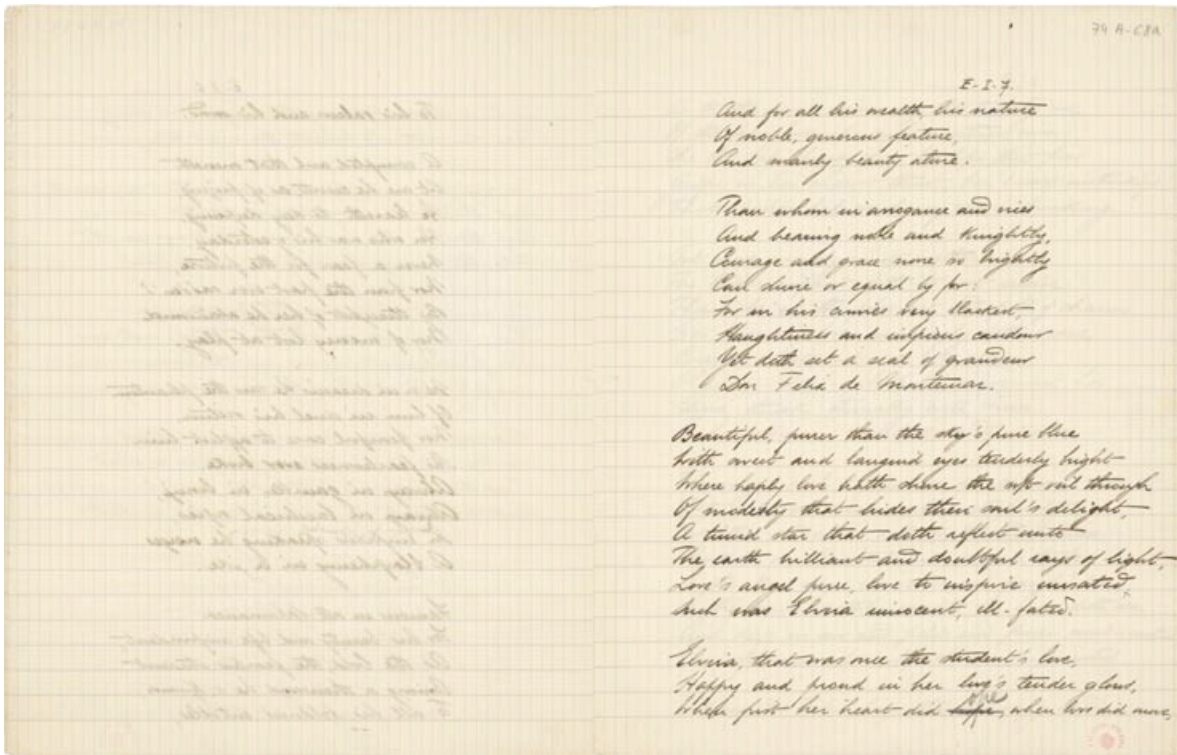


Fig. 8. BNP / E3, [74A-68a']

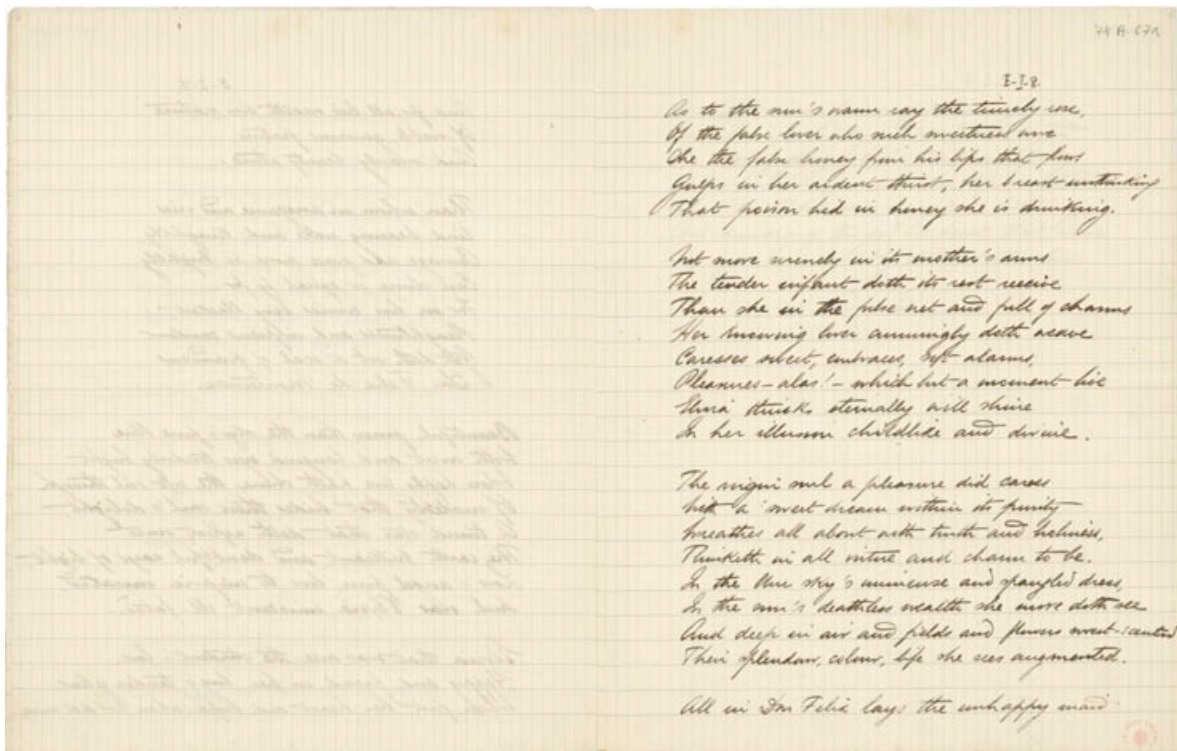


Fig. 9. BNP / E3, [74A-67a']

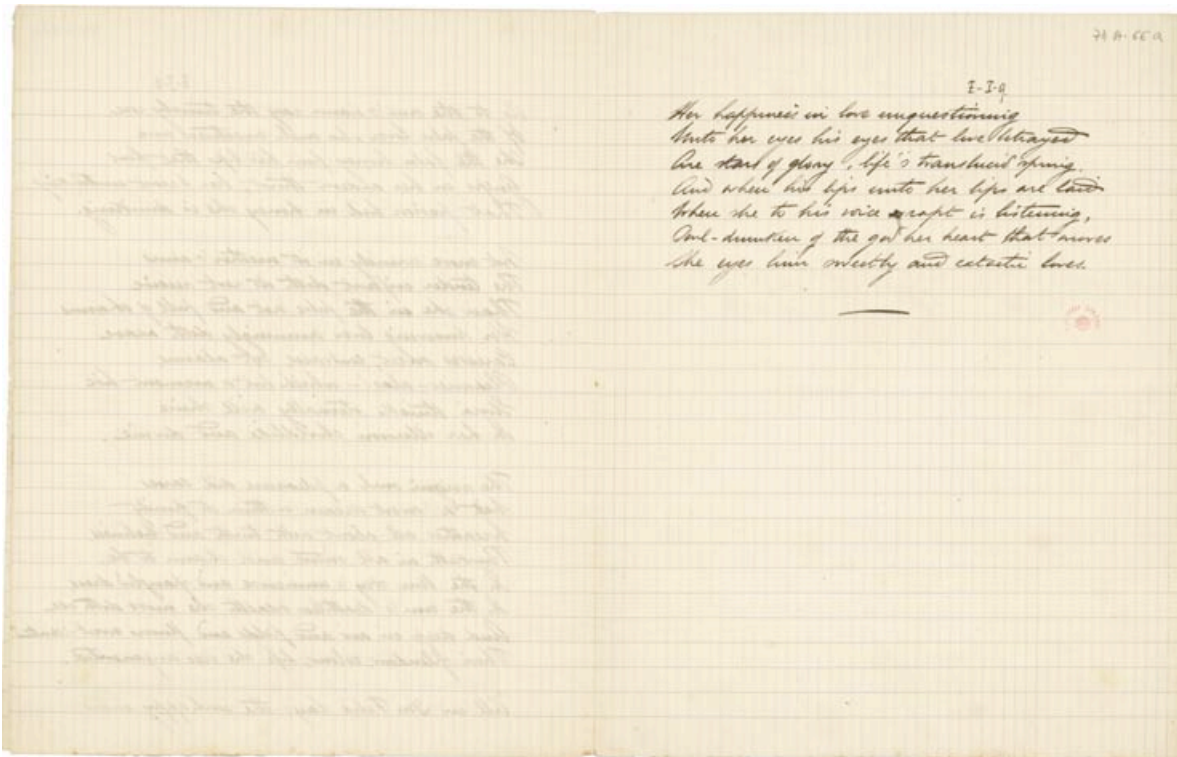


Fig. 10. BNP / E3, [74A-66a^r]

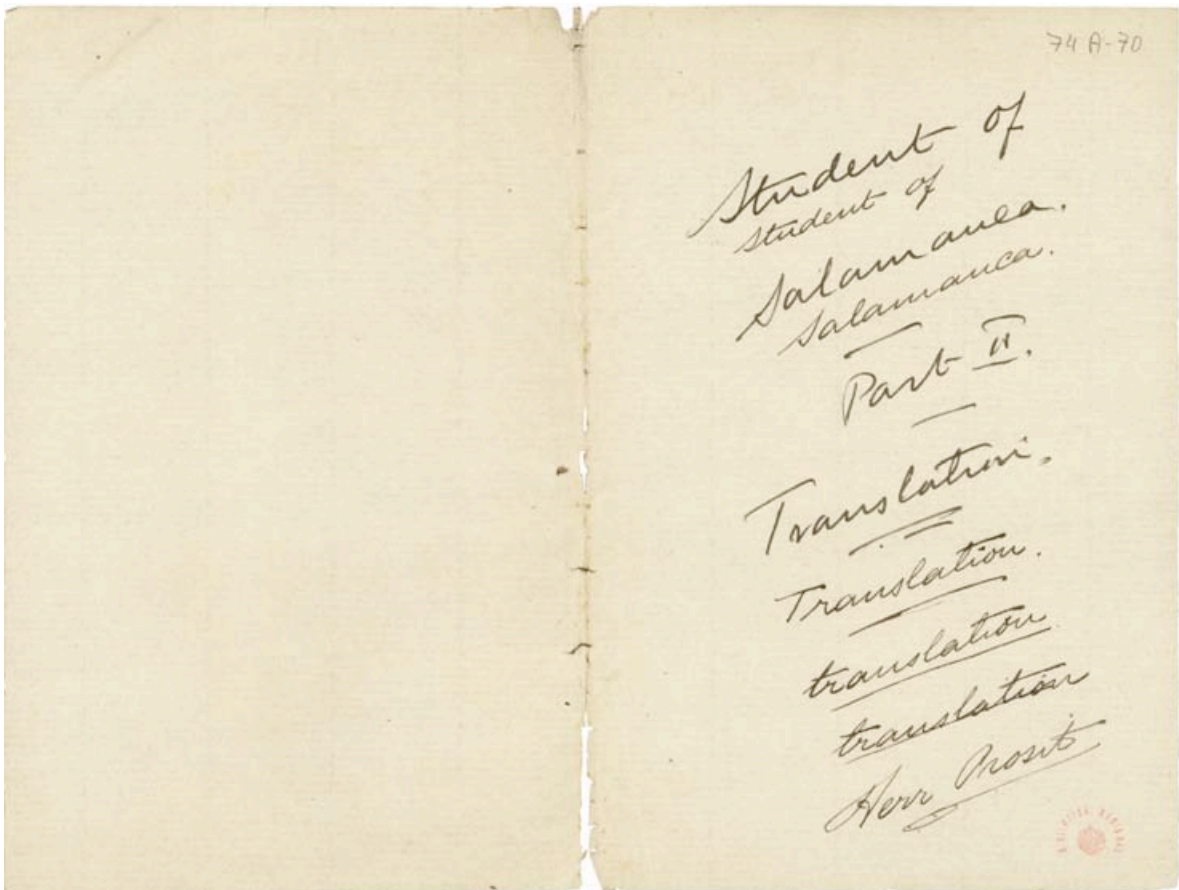


Fig. 11. BNP / E3, [74A-70^r]

As the
 Haply awakens ^{to} murmur
 And the eyes ⁱⁿ unfold
 They move to white haze down
 As the doves, acacia,
^{They} ^{with} ^{hull}
 And aptate hands & flowers
 And ^{embalmy} ~~that~~ themselves ⁱⁿ perfume:
 So pure is its light so holy
 As that upon which their wings

 The eyes ^{unfold}
 Over the first flame
 That love is ^{light}
 In the paradise of Eden

 A woman ~~is~~! Is it perchance
 A ruffle white & white
 That ^{is} the ray of the moon
 Haply mysteriously wanders?
 White is her dress unbound
 Her hair waves up her shoulder
 Leaf after leaf the flowers
 That ~~has~~ ~~been~~ ~~the~~ ~~scattered~~
 That she has ^{scattered} ^{the} ^{flowers} ^{the} ^{carnets}

Fig. 13. BNP / E3, [74A-90']

74 A-75

has, left, her, leaves
 one eye, new steps
 A tear from her eye is poured
 & beneath

Her cheek, it is a wave
 of the sea that is under storm
 The winds of passion's breath
 and shall with her soul.

Her eye sits down, and arises
 The sudden answer (the transient)
 and word to life.



Fig. 14. BNP / E3, [74A-75]

It is the ^{of the} end
 An the ^{of} water
 The ^{is} wind ^{and} the sand
 Of the ^{be} ^{belong} ^{to} ^{the} ^{land} ^{is} ^{the} ^{land}

They are ^{the} ^{best} ^{of} ^{the} ^{land}
 Memories ^{of} ^{the} ^{land} ^{is} ^{the} ^{land}
 Shadows of ^{the} ^{land} ^{is} ^{the} ^{land}
 The ^{land} ^{is} ^{the} ^{land} ^{is} ^{the} ^{land}

And the ^{land} ^{is} ^{the} ^{land} ^{is} ^{the} ^{land}
 The ^{land} ^{is} ^{the} ^{land} ^{is} ^{the} ^{land}
 You ^{land} ^{is} ^{the} ^{land} ^{is} ^{the} ^{land}
 That ^{land} ^{is} ^{the} ^{land} ^{is} ^{the} ^{land}

Fig. 15. BNP / E3, [74A-75']

74 A-79

talante =	talante	talante	talante
acaso =	talante	talante	talante
tal vez =	talante	talante	talante
nacarado =	talante	talante	talante
cardeua =	talante	talante	talante

And oh, this night, this very
 man are the same that indifferent
 looks up to happiness
 As they now sit on the misery
 Oh, weep, oh weep, poor Olivia
 Sad & abandoned mistress!
 There of their lives
 That inattentive dust scatter

But the know unhappy maiden
 Whither the wind way leads to?
 There with whom you love have
 God Thy music & all thy joys
 Wandered, alas! scattered
 The poor flowers of thy soul

Fig. 16. BNP / E3, [74A-79]

~~Utterly~~ ~~there's~~
~~upon a pale and~~ ~~there's~~ ~~there's~~
~~with side to~~ ~~there's~~
 28 7 7
 White cloud of morn
 Edged with pal- tint - a
 The rising light ^{there} dott adom
 Forerunner
 of morning

133-155

But, alas! how soon is for
 All your virgin purity,
 You charm the air hath undone
 Like the ideal
 Love promised yet never won.

Leaves that from the tree have fallen
 Are the playthings of the wind's art;
 Our ~~charms~~ ^{dreams} ~~lost~~ ^{the} ~~hath~~ ~~blown~~
 Oh, they are leaves that have fall
 From the woe tree of the heart.
 Oh, for the heart without love
 A sad
 With all the love

Fig. 17. BNP / E3, [74A-91']

74 A-86

^{WA}
 The heart lurches ~~at~~ ^{with} ~~nothing~~!
 A sad plain all covered ~~with~~ ^{with}
~~with~~ the lawn of suffering
 A desert of vibrant beauty
 { where } out a flame ~~with~~ ^{with} ~~spire~~
 { theme }
 Distant.
~~As far off~~ a dark ~~wood~~ ^{wood} to you
 The sun rises in the sea's ~~state~~
~~on the beach~~ on the beach
^{As a vessel with}
 And ~~is~~ ^{is} as far off a vessel
 Day with the wind reach.
 —
 An optic glass ~~with~~ ^{with} front
 In a phantasm ^{illumination}
~~As to~~ ^{As to} ~~the~~ ^{the} ~~eye~~ ^{eye} ~~in~~ ⁱⁿ ~~light~~
~~the~~ ^{the} ~~vision~~ ^{vision} ~~with~~ ^{with} ~~conjunction~~
 The fancy in sweet confusion
 —
 Woman then act a lead ~~light~~
 Transport of loneliness
 how to thee, if for the flight
 Man in ~~the~~ ^{the} ~~light~~ ^{light} ~~is~~ ^{is} ~~his~~
~~light~~ ^{light} ~~mystic~~ ^{mystic} ~~crystal's~~ ^{crystal's} ~~Selyst~~



Fig. 18. BNP / E3, [74A-86]

74 A-82

White cloud of morning
 White of moon

Rising light thee doth adorn
 Precursor
 Of the morning sweet + clear.

Page 184 end.

^{live} But do! Elvira happily
^{live} In your very sadness
 For even sun brings gladness
 When thy tender breast
 doth sigh
 Dost give thee thy ^{mysterious} ~~simple~~
 madness:




Fig. 19. BNP / E3, [74A-82']

P. 185 For reason is but a bell 74 A-80
 And rather veils it to save
 without mind, that to compel
 Thought upon fully, with grave
 Analysis cold and fell.
 Analysis coldly well.

Fig. 20. BNP / E3, [74A-80']

the *C* Behold her, as ^{she} dreamt ^{it} in her madness 74 A-87
 Present—the happiness she ever lost
 Sweet words with love she murmurs without
 The thinker to hear the ~~love~~ ^{sadness}
~~trouble~~ she hath loved.

Fig. 21. BNP / E3, [74A-87']

Behold her
 Present the good that has for ever fled:
 Sweet words with love she murmurs

Behold her, implor
 As if present there she saw him
 Behold her +
 Behold her madon to smile.

Fig. 22. BNP / E3, [74A-74']

And her mind in a 74A-74
 As ~~time~~ her confused thought + undefined
 Like clouds that ⁱⁿ black + white profusion
 Cover the sky & ^{hand} to the wind,




Fig. 23. BNP / E3, [74A-74']

74A-72
 Behold her carefully choosing flowers
 She takes them joined in the
 And imperial garland ^{of her} ~~of her~~ ~~love~~
 That garland she doth ~~let her~~ ^{put} to weave.




Fig. 24. BNP / E3, [74A-72']

136

74A-89

What are to me thy calm
 O tranquil night! or solitary moon
 If ye cannot ally Fate's cruelty
 Nor give me ^{hope} of future boon?
 What are ye ^{to} give a heart cut to me
 To ^{lose} a ^{love} ⁱⁿ ^{vain} ^{ye} ^{cut} ^{into} ^{known}
~~to give a heart cut to me~~
 If the ^{del} ^{franc} ^{part} ^{of} ^{me} ^{be}
 He ^{knows} ^{the} ^{act} ^{the}
 He ^{also} ^{will} ^{to} ^{the} ^{eyes}
 Tears interrupt her plaint - at the south
~~But~~ her breast ~~she~~ ^{her} ^{head} ^{also} ^{heavily}
 And ^{around} ^{her} ^{hummed} ^{the} ^{wind}
 The ^{last} ^{words} ⁱⁿ ^a ^{soft}
 The ^{voice} ^{of} ^{love} ⁱⁿ ^{her} ^{tender} ^{plaint}
 A ^{melancholy} ^{song} ^{her} ^{heart} ^{little} ^{found}
 A ^{song} ^{that} ^{leaves} ^{the} ^{mind} [&] ^{time} [&] ^{faint}
 A ^{plaint} ⁻ ^{also} ⁻ ^{the} ^{heart} ^{around}



Fig. 25. BNP / E3, [74A-89']

74A-84

Happen thro' her by her rest death
 A candid rose that pain hath shaken
 A tender scent that the traveller ^{of the heart}
 And whil' the breeze upon its wings hath ^{taken}

Vessel of benediction, colour bright
 Within its crystal daylight did reflect,
 But earth did choke ^{its splendour}
 And man with unpinning hand
 its heart ^{wrecked}.

One sweet illusion did her mind caress
 A heavenly soul to love ^{adoration} born
 Love was the fountain of her livingness
 And near to dream her

Lover of the land, a flower.
 She died (alas!) - ^{to love + youth to wear} full of love + of youth
 She woke with pleasure in the morning
 And in the evening slept within ^{her} ^{bird}

But from ~~the~~ ^{the} ~~man's~~ ^{man's} ~~also she~~ ^{also she} ~~make~~ ^{make}
 up to ^{the} ~~end~~ ^{of} ~~her~~ ^{her} ~~day~~ ^{day}
 And ⁱⁿ the pain's ^{bird}
 Back to her mind her ^{person} ^{lost} ^{her}



Fig. 26. BNP / E3, [74A-84]

Cós'karan! bitter truth
 The food departed and the present
 she happy! ^{pari} ~~mouth~~
 she felt the weight ^{last} ~~of~~ ^{the} ~~of~~
 And among her ^{and}
 Her cheek did have a tear
 And to the faithful lover with a hand
 Trembling ⁱⁿ ~~the~~ ^{with} ~~the~~

Fig. 27. BNP / E3, [74A-84']

I am dying; pardon me if each accent
 Fleeth impetuous to modest-thine ear;
 It is, Oh Felicia, the last-lament
 Of her to whom myself ^{has been} ~~was~~ so dear,
 Whose ^{death's} ~~hand~~ already doth feel beat
 Farewell: I ask her love's holy ^{tear}
 distill & pardon ^{me} if when I die,
 My ^{tears} ~~tears~~ ^{from me} ~~from me~~ ^{rise}.)
 From the dying [—] ~~—~~ ^{wings a rip}
 From her ^{dear} ~~dear~~ ^{heart} ~~heart ^{my} ~~my ^{self} ~~self~~~~~~

Fig. 28. BNP / E3, [74A-77']


74 A-77
 Farewell, farewell for ever. In the stream
 of life I felt run softly once ^{thru} for thee,
 And the ^{mouth} ~~mouth~~ ^{from thy} ~~lips~~ ^{that} ~~came~~
 has a ^{heavenly} ~~heavenly~~ ^{extreme} ~~extreme~~ ^{for me}.
 My heart got lighter & the dearest
 That ever man ⁱⁿ ~~in~~ ^{the} ~~the ^{world} ~~world~~ ^{dream}!
 All things are gone with thee, all thy sight
 Quits him of love, he do I thus the yet!
~~

Fig. 29. BNP / E3, [74A-77']

f Wee the, of I Wee the, happy times 74 A-76
 That from my many years are away
 Love's images the dawn of old summers
 Put off to my eyes bring tears
 But do I ever see?
 -
 Is come: oh pardon, ^(forgive) pardon me ^{my last day} my last day
 If do love my madness to record, ^{the first}

p. 138.
 Last-stanza




Fig. 30. BNP / E3, [74A-76']

74 A-88
 Remember that mine eyes are now with keeping
 To say (what) that I to write & keep
 Can this consolation give & my intention
 but fit a man his will
 Remember to me & forget.
 Many long years the days to myself they
 Remember to write, & other remember love.




Fig. 31. BNP / E3, [74A-88']

74 A-83

And never let of remember ^{my}
 bitter bitter memories ^{the} ~~of~~ pleasures
 Life ^{the} ~~is~~ ^{is} ~~not~~ ^{not} ~~all~~ ^{all} ~~glory~~ ^{glory}
 Pleas to ~~and~~ ^{other} women love
 of at times, by lamentable ~~they~~
 Come to ~~be~~ ^{and} a ~~pain~~ ^{pain} ~~with~~ ^{with} ~~no~~ ^{no} ~~more~~ ^{more}
 Weep on, at work ~~in~~ but let ~~the~~ heart
 Beat - far for ~~our~~ ^{our} remorse's ^{our} smart
 — p 139 - 25



Fig. 32. BNP / E3, [74A-83']

74A-78

Farewell, for ever, a moment slight
 I feel of life & of love ^{with} in my heart
 The fire yet burneth, & by wondering sight
 Is vague & troubled... give rest
 Unto my troubled death! Alone
 Leave me; no, pardon me; useless request!
 Farewell, farewell! thy heart from me has
 - For me all things that ^{within the world} the world has ^{is}
 are dead.

= p. 139 stg 3.




Fig. 33. BNP / E3, [74A-78']

74A-73

And her soul went unto the host
 The eyes ^{the soul} ^{the} Sad are the flowers
 That earth doth yield ^{her} around
 The zephyr ^{her} ^{her} love ^{through}
 the soft hours.




Fig. 34. BNP / E3, [74A-73']

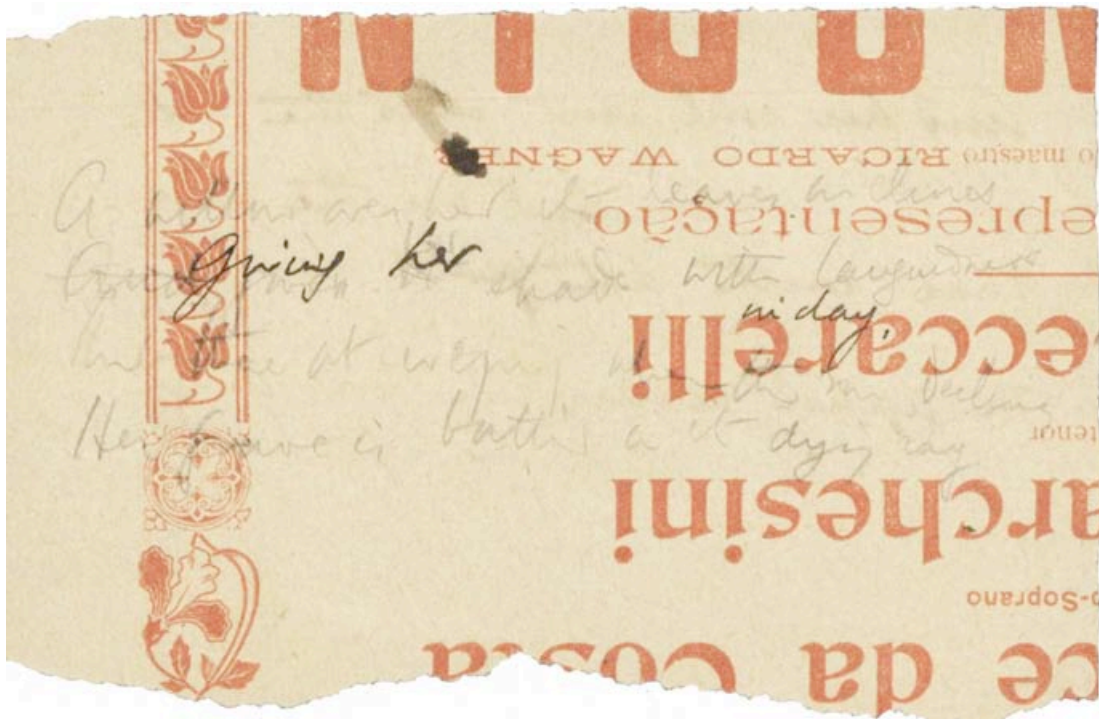


Fig. 35. BNP / E3, [74A-73^v]

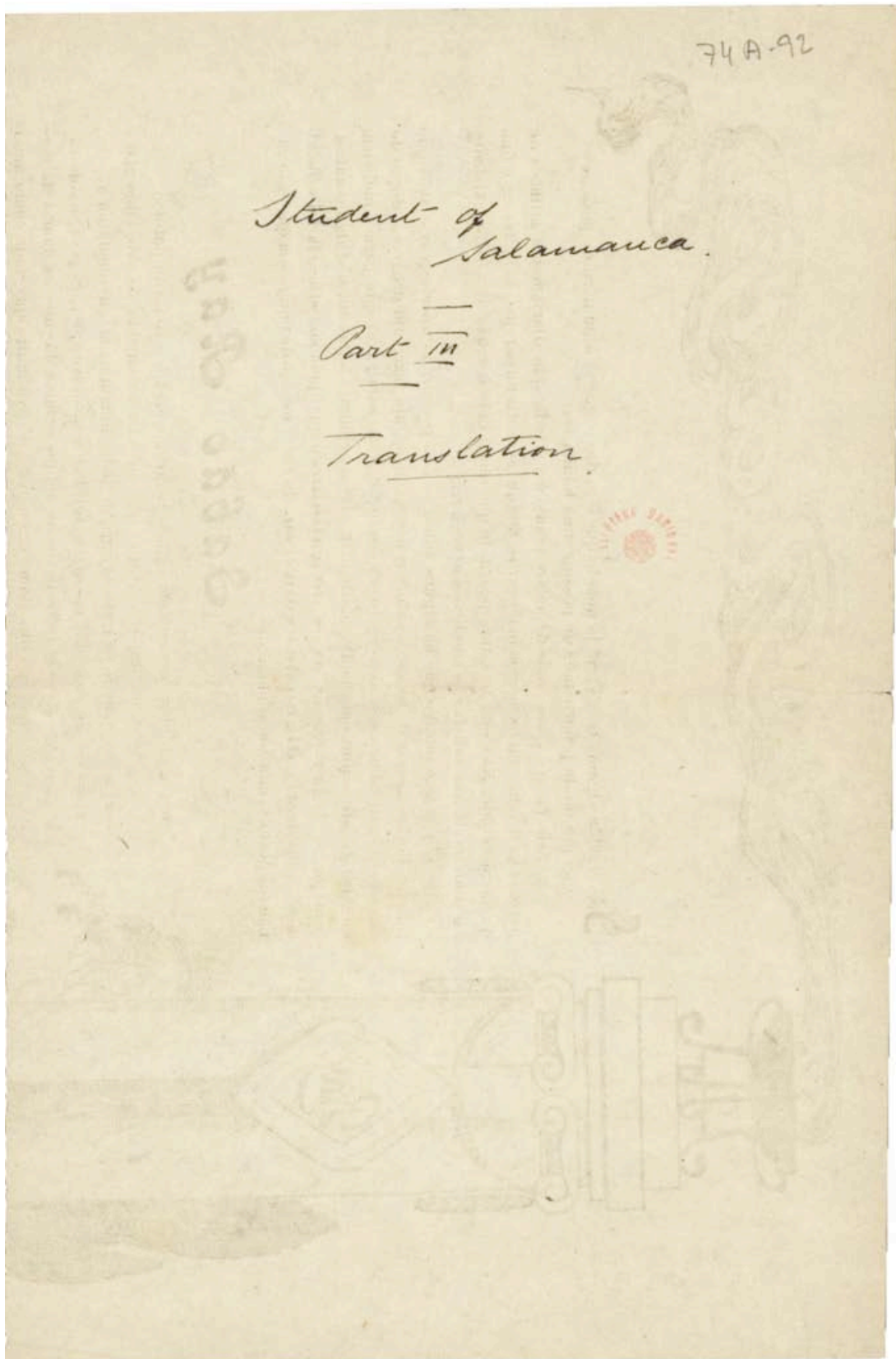


Fig. 36. BNP / E3, [74A-92']

p. 96 (New Bull) Part in 74 A-108

sitting down around a table
Prisoners are ^{James}
then left for the ^{friends}
at study; they play the while

and in their pale countenances
~~of the~~ ^{ambit} is seen ^{of spots}
~~of spots~~ ^{and}
By long, weakly departing
to gain ^{eyes} high!
And ~~analysis~~ to ~~the~~

A profound silence pervades the
~~of the~~ ^{by his} ~~of cry~~
Save by the gods' or a ^{of} ~~of~~
A ~~in~~ ⁱⁿ ~~of~~ ^{of} ~~of~~
In ~~in~~ ⁱⁿ ~~of~~ ^{of} ~~of~~
A public lamp with illumine
to ~~of~~ ^{of} ~~of~~ ^{of} ~~of~~
The walls with ~~of~~ ^{of} ~~of~~ ^{of} ~~of~~
of ~~of~~ ^{of} ~~of~~ ^{of} ~~of~~
The ~~of~~ ^{of} ~~of~~ ^{of} ~~of~~
Den of ~~of~~ ^{of} ~~of~~ ^{of} ~~of~~
Den ~~of~~ ^{of} ~~of~~ ^{of} ~~of~~



Fig. 37. BNP / E3, [74A-108']

74A-107

And the mysterious thing
Is heard of the storm outside
Which lashes the heavy windows
With its rays as it goes by.



Fig. 38. BNP / E3, [74A-107]

I.

74 A-111

The ~~Queen~~ ^{Queen} is ¹ ~~out~~ ^{out} ~~come~~ ^{with}

What ~~can~~ ² is it ~~then?~~

~~but~~ ³ ~~the~~ ^{know} ~~Queen~~

For ~~little~~ ² you will ~~see~~

A ~~heap~~ ¹ of ~~of~~ ~~the~~ ~~best~~ -

I ~~was~~ ¹ ~~to~~ ~~Christ~~ ² ~~to~~ ~~see~~ ~~now~~

Your ~~end~~ ~~has~~ ~~not~~ ~~yet~~

There ~~never~~ ~~was~~ ~~hell~~ ~~in~~ ~~me~~

Well, ~~how~~ ~~much~~ ~~has~~ ~~your~~ ~~best~~ ~~now?~~

A ~~thousand~~ ¹ ~~quit~~ ~~of~~

~~more~~

~~more~~

Fig. 39. BNP / E3, [74A-111']

You are cowardly ~~and~~ ~~light~~

Are you ready? They are all here
 Let us be going: Long ago?
 Last fifteen hundred or eight.

~~Don~~ ~~Diego~~
 This might be called
 I would like
 Do not now
 You are not yet

Don Felix,
 Will, How much have you lost now?
 A thousand dollars
 When is he? I do not know

Barbosa

Barbosa in all Salamanca
 The his life and his good fortune

Now then, Sir.
 Don Diego, then
 My crime was not very great
 I saw how she loved, & how good
 She died, and the fault is not mine
 and your fountain I approve

But no woman dies of love

Fig. 40. BNP / E3, [133N-20']

[P. 35 = 20] 74A-48

A thousand x the y
 & Fehi ~~you~~ m's he?
 Who is he? He do I know?
 He do I know? He do I know?
 I don't know you will be
 with me now.
 I talk to you.
 I talk to you.

A gallant of gentle ^{with figure} being
 His left hand ^{being} ~~being~~ ^{being} ~~being~~ ^{being} ~~being~~
 On his sword's hilt ^{being} ~~being~~ ^{being} ~~being~~ ^{being} ~~being~~
 And his ^{upward} ~~upward~~ ^{upward} ~~upward~~ ^{upward} ~~upward~~
 His ^{upward} ~~upward ^{upward} ~~upward~~ ^{upward} ~~upward~~
 Put - li for it y ^{being} ~~being~~ ^{being} ~~being~~ ^{being} ~~being~~
 With a ^{being} ~~being~~ ^{being} ~~being~~ ^{being} ~~being~~
 Out to a ^{being} ~~being~~ ^{being} ~~being~~ ^{being} ~~being~~~~

At a sight of the y die
 He was duct 1
 he was




Fig. 41. BNP / E3, [74A-48]

74A-106

to 100 liras also
 enters).

Don Felix, no hour ^{the} were worse
 For you to arrive. You've ~~lost~~ ^{gones}
~~lost~~ ^{lost} the money which you gave
 And this very mining purse.

to

Don Felix de Montemoral
 must lose. Don must deny him
 this favour, ay! but must fly him
 if he saw him ^{D.F.}

To ~~get~~ ^{set} money is now my task
 Of love I'm ^(to the all) ~~tried~~ ^{tried} unto pain,
 Gentleman ^{all} for this chain
 A thousand ducats I ask.

Fig. 42. BNP / E3, [74A-106]

74A-48 a

145-

You eat the piece high ^{3°}
F:
 I eat it as to with no use
 If any salt you
 by it. This end of the line (line' are out)

F:

Among five
 To 400 sweets
 To the end of deamed, there there!
 No. 2 but you I don't eat
^{1°}
 I am my story salt
 He can, have ^{3°} it is here! →
 -6°
 He's now

Fig. 43. BNP / E3, [74A-48a]

98

3.

74A-112

The ace of diamonds! There
You ~~can~~ ^{let} if you I don't count
10

I am sorry that you said.

The ace! the ace! ³⁰ it is here

~~He~~ has ¹⁵ won.
D.F.

At a single ^{lost} throw
A thousand ducats I

³⁰
In a throw?

~~lost~~
You have lost - [?]
D.F.

I have lost - ^{my soul}
And the little is no matter

30

DF

30

DF

Keep cool



Fig. 44. BNP / E3, [74A-112']



p. 98 (large ed.) ^{74A-96}
 Lucky. At one throw of dice
 I struck a thousand sweets
 You are most
 You have lost.
 E.
 Lost? May not be
 A little bit does not matter
 

Fig. 45. BNP / E3, [74A-96']

I'll play you further
 A hundred times, I'll state
 For all the profit you will
 With a frame of pins - then
 etc
 with the paper.

Fig. 46. BNP / E3, [74A-112^v]

74 A-100

p.147. — "What doubt you?"
 lovely woman.
 Tru not dear.
 You wish to stalk the.
 they are here.
 And I will win. If you do
 I've no more friends, you see




Fig. 47. BNP / E3, [74A-100']

p.147

001-A HF

"What doubt you?" —
 This image, did heart not mine
 lovely woman.
 Tru not dear.
 If she wishes to stalk the
 you wish to stalk the.
 they are here.
 And I will win. If you do
 I've no more friends, you see




Fig. 48. BNP / E3, [74A-100'']

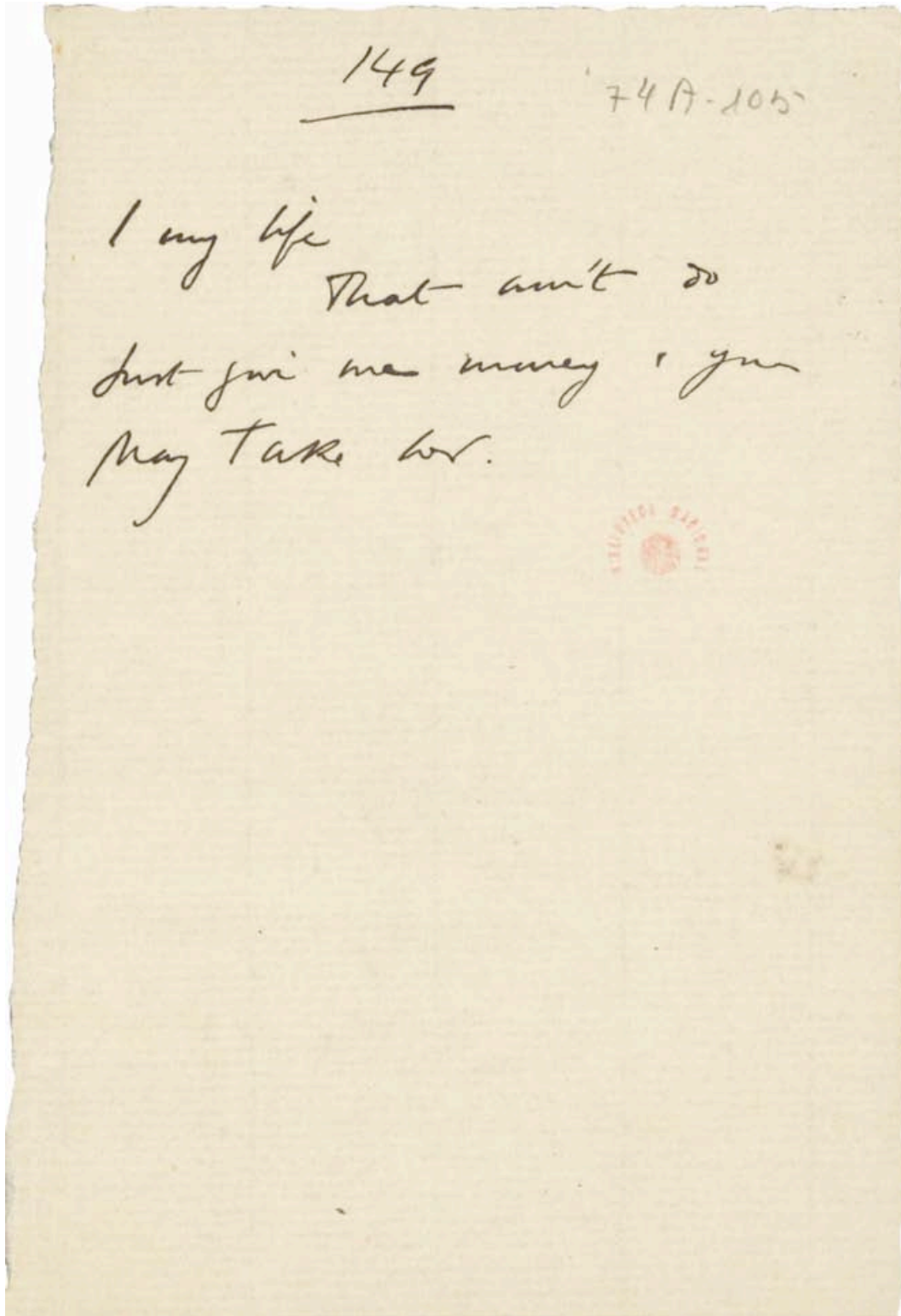


Fig. 49. BNP / E3, [74A-105']

p. 151. 74A-113

Pale in his
 his glances, although perturbed
 Having in it a firm & will intent
 To give death

A man did enter cloaked into the eyes,
 And hat pushed low upon his frowning brow:
 Unto his face his heart makes hatred rise
 His step is firm, his spirit

A man's figure ~~of~~ fate
 The thrust of that did parch his soul,
 His spirit ~~of~~ firm of white hate,
 Penitence had kindled his heart & whole

He comes beside Don Felix & abstract
 He speaks to no one nor his head he bows;
 And standing as fit of him
 He looks upon him with enraged brows,

Don Felix also looks upon the
 Appeared thence Eyes on his are bent
 And with a sarcasm full
 Fixing his upon him

Fig. 50. BNP / E3, [74A-113']

p. 153. 74A-93
 Ah! Don Felis? know you not-
 Don Diego de Pastora
 D.B. Mr. you but man, a
 Sister! think you have got.

Fig. 51. BNP / E3, [74A-93^v]

154 top
 pain
~~but~~ she won't come to life again.

Fig. 52. BNP / E3, [74A-57^v]

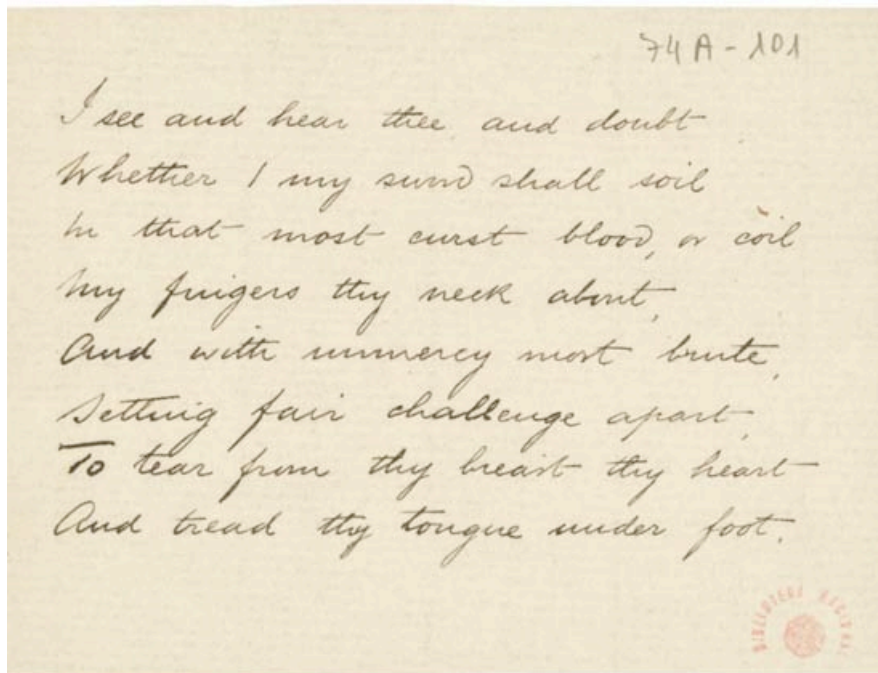


Fig. 53. BNP / E3, [74A-101']

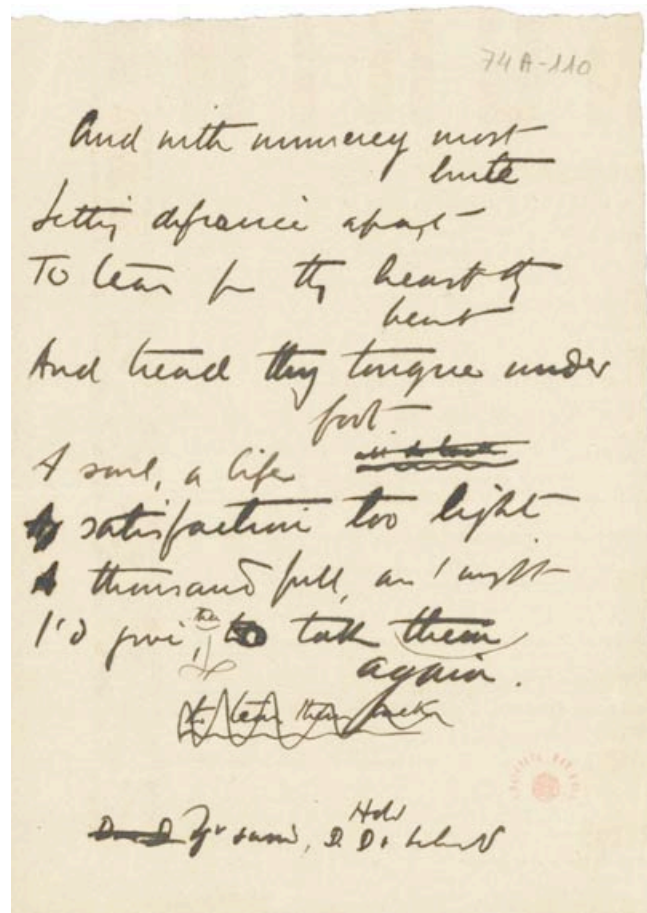


Fig. 54. BNP / E3, [74A-110']

74A-97

~~the~~

Making quarrels. How
 You sword, D. Diego & behav
 That—
 And
 I know not why, that so cold
 In my carriage to bold
 To your misall— I see ear's




Fig. 55. BNP / E3, [74A-97]

153 74A-98

Come with ~~the~~ by my fault
 Of life to ~~the~~ I am clay
 And heard through the
 Can sum the for
 death

O pain + why
 That even by your debt can




Fig. 56. BNP / E3, [74A-98]

74 A-109

Come with me, in
 he was in
 Now - Don D. if you die
 let - not - another one
 To ^{settle the accounts} square accounts, I'm
 with you in a minute but we
 cannot this by any way, the
 There are my money - for you
 I lose here a quantity
 Considerable of gold ^{what} most
 Provoked, I stand for 4 July >
 10 > 15 ~~off for some time~~
 Tale of he - I have lost?

Your act is with only
 to risk the chance that I kill you
 I tell you all as I feel it

Fig. 57. BNP / E3, [74A-109]

74 A-104

D. D. [unclear]

You're cowardly & slow
 And ~~of~~ ^{of} ~~and~~ a kind

D.D.

By, Du D, but ^{cool} ~~all~~
 For fighting in we're too late.
 If they were ^{the} ~~with~~ ^{us},
 On you capture 1's ^{us},
 You would but to ask a ^{us}
 For the ^{us} ~~decease~~ & the ^{us} ~~quest~~

D. D.

Fig. 58. BNP / E3, [74A-104']

74 A-95

You laugh?

Death is too near ^{you} ~~the~~
 to Chaff!

Fig. 59. BNP / E3, [74A-95']

Scene VI. 74.A-99

This

He has quite probably will
 His deadly hands etc.

Who has been
 I shall please to
 Will please to see
 killed.

Fig. 60. BNP / E3, [74A-99']

74A-94

n. 158. This death to my
 heart for the
 who are
 take.

Fig. 61. BNP / E3, [74A-94']

74B-30
IV.1

Behold Don Felix with his sword in hand,
 Serene his countenance and his heart well,
 Elvira's brother, who had vengeance planned,
 Dead at his feet and without pity fell.

He with a tranquil boldness doth advance
 Along the fatal street del Atarid,
^{For reason full of fear his spirit doth}
 Nor fearful vision doth his mind entrance,
 Nor Jesus' visage doth perturb his mood.

The dying lamplet's ill-awaken'd light
 Tremulously doth its last gleam discover
 And ~~see~~ ^{with} profoundest darkness, horrid night
 The street mysterious like a hood ~~doth~~ ^{doth} cover.

Montemaran moveth his undaunted feet
 Within the darkness with uncertainty
 When having trodden part of the long street
 Suddenly next to him he hears a sigh.

He felt the breath upon his face to creep
 And in spite of him did his nerves contract,
 But past their first involuntary leap,
 To their own iron hardness did retract.

Fig. 62. BNP / E3, [74B-30]

74B-31
IV.2

"Who goes?" he asks with his calm voice at length
 That feigns not courage and is not afraid,
 His soul full of indomitable strength
 Full confident on his Toledan blade.

He feels around him and with impious vigour
 Curses, and boldly his bold walk resumes,
 When towards him a vague and fateful figure
 Wrapp'd in white garments mystically comes.

Floating and vague the clouds thick and intense
 He dispels, and animates itself and grows
 With an ill-wakened light and in the dense
 Darkness its silver whiteness clearer shows.

His eyes upon her fixed, Montemar
 With more wonder than fear her doth behold;
 Perchance he thinks her a slow-moving star
 That through the space of heaven is on-rolled.



Fig. 63. BNP / E3, [74B-31']

Now
 Let ~~the~~ ^{the} ~~eye~~ ^{eye} ~~see~~ ^{see} ~~the~~ ^{the} ~~moon~~ ^{moon} shining 74-95
 A planet of clear light without a stain
 The gloomy horizon maketh wide
 And in the ~~shadow~~ ^{shadow} afar ~~of~~ ^{of} ~~the~~ ^{the} light

 "God ~~wishes~~ ^{wills} to frighten me! I would
 it were!
 He ~~did~~ ^{unmurmured} laughing yes!
 For then, by God, who I ~~am~~ ^{am} hold to know
 The human monarch of the
 abyss

Fig. 64. BNP / E3, [74-95']

IV.3. 74B-32

Haply of his own eyes a strange delusion
 A lying form that in his dreams he made,
 Or yet the wine's ridiculous illusion *confusion*
 Which his reason at last hath disarrayed.

But never the Shereyan nectar had
 Sufficed his mind to alter and to stain
 For *full a thousand times* times a thousand and in orgies mad
 Himself to he had tried in vain.

As he spoke this *insult*, with new light

And a veiled woman clad in garb of white
 Before the image kneeling he descried.

"Welcome the light!" the impious student said,
 ✓ "Thank God or thank the Devil": and with bold
 And firm intention, madly without dread,
 Towards the veiled lady he his way doth hold.



Fig. 65. BNP / E3, [74B-32]

IV. 4.

74 B-33

And while he walks, in seeming move away
 The light, the image and the lady fair,
 But if he stop, their motion do their stay:
 And dolorously drops tear after tear

The image from its eyes unmovable.

His footsteps bold or his impiety quell

The street seems to move on and shift with strange motion
 He feels underfoot the whole earth fail and swim;
 His eyes the-dead glance charms with mystic commotion
 Of Christ that intensely is fixed upon him.

And plunged in the madness his mind that diseases -
 The wine's (so he thinks) that his reason affrights -
 The lamplight with insolent boldness he seizes
 From the altar where God's holy image it lights.



Fig. 66. BNP / E3, [74B-33']

161.

↓ looks to be fine, but by ^(young white) ~~the~~ ^{will hidden}
 in disconcerting way
 But the life is put out by ~~the~~ ^{sudden}
 and to lay in while the feet ^{did rise}

=161-162=
 74A-28

is described

And as if the softest of carpets were treading
 And noiseless ^{rough} ~~light~~ ^{lighter} ~~foot~~ ^{foot} ~~cloth~~ ^{cloth} glide

to flee

That went
 & how (that is merged in) the foam of the sea.

Before us ~~then~~ ^{air} ~~in~~ ^{with} ~~illumination~~ ^{gross}
 And shaketh the soul with
 The while that firm reason its ^{disturb} ~~disturb~~ ^{chance}

Fig. 67. BNP / E3, [74A-28']

=161-162=
 74A-28

And but for a moment he thought he was seeing
 A face which
 And glad & young remember did call with being
 Of times that were better & now are no more
 The face of an angel he saw in sweet dreaming
 Like a sentiment that the spirit did flood,
 That shadows the best
 That never by reason shall ~~never~~ understood.

is described

And as if the softest of carpets were treading
 And noiseless ^{rough} ~~light~~ ^{lighter} ~~foot~~ ^{foot} ~~cloth~~ ^{cloth} glide

to flee

That went
 & how (that is merged in) the foam of the sea.

Before us ~~then~~ ^{air} ~~in~~ ^{with} ~~illumination~~ ^{gross}
 And shaketh the soul with
 The while that firm reason its ^{disturb} ~~disturb~~ ^{chance}

Fig. 68. BNP / E3, [74A-28']

162-163

74 A-27

Lady, the same
 Will ~~be~~ tell me by signals "No"
 I have "reduced" eyes & so
 To please you I am bound

And I shall remain where you ^{IP/1} ~~stand~~
 If you be angry or frownd

Even if it implies the worse
 And ^(no mind) be your sater, or 's that
 With his names & his terms - all
 Down to the bottom of hell

You in front of I behind
~~shall~~ ~~shall~~ ~~shall~~ ~~shall~~
~~shall~~ ~~shall~~ ~~shall~~ ~~shall~~
 Although you are now Heaven



Fig. 69. BNP / E3, [74A-27']

p. 163. 74A-23
 And were you Satan
 with his flames and horns
 will
 Down to the bottom of hell
 You in front & I behind
 we would go, there's a God
 Even were Heaven to hinder it

Fig. 70. BNP / E3, [74A-23']

116 to by please even

if it may the children
 of our uncastles wives
~~there~~

115) not with by god I mean
 that any shall think but
 for fear

Fig. 71. BNP / E3, [74A-27']

163 74 A-24
 I will know
 what you have in the state
 of women in my wish there be
 that it were discounting
 so late also you to leave.

Fig. 72. BNP / E3, [74A-24']

163-164 (2). 74 A-22
 Profound from her heart ^{the} a moan well-
 expressing
 the heart of the vessel that suffering
 which ~~only~~ ^{did wear} only the hearing impressing
 But that the heart
 doth tear
 A moan of a bitter remembrance
 departed
 of pain that is present, of trouble
 ill-known

Fig. 73. BNP / E3, [74A-22']

From the pass - ^{venom up started} see that rests ~~the~~
~~the~~ ^{spirit upon.}
 A moan as of dying she cast, ~~the~~
 The figure of white ^{in silence} moved in its
~~feet~~
 As a butterfly moves its wings with
~~violence~~
 That scarcely ~~do~~ touch in the
Code-water's sheet

Fig. 74. BNP / E3, [74A-22']

74A-21
 Not to him who happily one day ^{some} departed
 The ~~joy~~ which eternal his heart did
 And in ~~with~~ all of cloudiness, ^{believe} in pain
~~As~~ a sea without shores, ^{broken hearts} did ^{him} ~~dying~~
~~recede.~~
 He saw ^{some} ~~when~~ ^{the} ~~mind~~ ^{to} ~~to~~ ^{have} ~~take~~
 The tears of his ~~intention~~ ^{to} ~~be~~ ^{lost} ~~in~~ ^{the} ~~sea~~
 & no one to come ^{by} ~~to~~ ^{his} ~~heart~~ ^{to} ~~hear~~
~~himself~~ ^{his} ~~misery~~

Fig. 75. BNP / E3, [74A-21']

74 A-34

The joy that eternal his heart did believe
 In a sea witht' stony
 Alone & with him in his bedst Shaken
looking
 Eternal Companion his own cruel pain
 The magical pleasure of shaken
 His sorrow his grief, his rustles most true;





Fig. 76. BNP / E3, [74A-34']

He has seen the moon to shine in the
 serene & in columns ^{heavenly} to shake he did
 He has seen near to pass weep
 & no-one to the key to 

His pain in his heart prof ^{trampling} to life
 & deep in his soul his ^{descently}
 with a miraculous fulfilling his life is done.

Fig. 77. BNP / E3, [74A-21']

164-165

74 A-35

to man to the heaven
 serene & calmly to what part he'd
 him
 And now at his woful to he'd turn.
 Himself dread; the world and scorning
 his pain in his heart his like
 his sleep in his soul while he felt on his
 morning
 with smile all of fulness his lips ~~did~~ abide
 a " a li lips he made for to abide.

Fig. 78. BNP / E3, [74A-35']

165

74 A-36

Oh he who hath counted the hours time
 hath ~~been~~ banished
 The hours that on time joy made short
 To-day lonely weeps ^{in their day} ^{how have!}
 Forever with them — the joys of yesterday.
 As they the most joys he has lost (to have never)
 How fast was the world for there
 And he lives in the world ^{he has} ^{lived} ever
 And for his those pleasures & joys are no
 more.

Fig. 79. BNP / E3, [74A-36']

love to him who at last lying
 ——— who to me read Sir
 the who the relation of the end
 the false pretence dang
 =

Fig. 80. BNP / E3, [74A-31']

74 A-38

love him who in the part his only
 To him who his soul in its pain
 The hours that have past he will call
sad & lonely
 The hours that are gone & will never
return
 ———
 who eyes upon eyes — with superior
spend
 Hours that are evidence of our with end;
 ———

Fig. 81. BNP / E3, [74A-38']

74A-40 1166.
 A second time unperturbed ^{the long}
 A voice of a soft melody, ^{his} dear
 The student heard, a ^{speaking} ~~voice~~ that did
 The far-off echo of a wordless song.
 Of a ^{loving} heart ^{that love} ~~the~~ ^{was}
 A feeling, ^{without} words, of tenderness
 A faithful sigh of ^{love} that ^{hath} ^{return}
 Of a ^{pure} woman yet, the ^{first} ^{low}
 eyes.

Fig. 84. BNP / E3, [74A-40']

For me ^{alas have}
 Loves ^{their} ~~and have~~
 All in the world for me ^{found} ~~in~~ ^{with} ~~find~~
 That ^{hath} ~~hath~~ ^{the} ~~earth~~ ^{bound}
 Heaven for ever ^{hath} ~~unbound~~
 To speak her accents mystic and
 Bringing the ^{of} ~~words~~ ^{for} ~~find~~ ^{but}
 Sides of ^{those} ~~that~~ ^{endless} ~~eternal~~ ^{refuse}
 In the cold tomb ^{got}

Fig. 85. BNP / E3, [74A-40']

167 ① 74-87

Mr. on his identity, they say
 The pain of the lady
 The night & the day & the night - lonely
 are better indicators to his heart

- There's only a family - end
 - Perhaps the
 - Mr. de - we off his - the by the Gene




Fig. 86. BNP / E3, [74-87']

167. ①
 fill me.

fill me

Fig. 87. BNP / E3, [74-87"]

167- 6. 74 A-32
 In fact the word's treasure
 - Halls! the the runs on! Oh terrible
 for you
 Oh terrible lest pleasure
 To pains eternal -
 So I to hear the lent an awaiting
 Afterward as speak, his meet




Fig. 88. BNP / E3, [74A-32']

167. 74-88
 To listen to them 
 And learn that tone severe with ^{glad} solemn
 Whedn, lady, I mean ^{the} ~~the~~ you must had.

Fig. 89. BNP / E3, [74-88']

74-92

But life is but life: when its brief span is
ended
in her ^{its} last hour all pleasure has also
its last.
To cares most uncertain why let her
be blundered?
For we there is neither nor future nor
past.
To-morrow, if dying, the hour be a bad one,
Or good, as they say - why then, what care I?
The present enjoying, let that be a glad
one;
The Devil may take me as soon as I die.

Fig. 90. BNP / E3, [74-92]

74-93

168
They will be done, oh fool, at last, the fierce
Fatidical + mighty di exclaim
And in his heart redoubt all his injur
D. F felt and after her he ~~was~~
came.

Fig. 91. BNP / E3, [74-93]

74-91

They cross saddened streets,
 solitary squares,
 old and ruined walls,
 where her horrid prayers
 and false demon-calls,
 in the weird, unbright,
 tempest-filled night,
 An accursed witch
 with hoarse voice doth spread
 and from their still graves
 lifteth up the dead;




Fig. 92. BNP / E3, [74-91']

And the echoes follow
 of their footsteps hollow
 in the solitude,
 All the while in silence
 doth the city brood
 and with midnight moan
 Chamette its reposing
 The North-wind alone.

Fig. 93. BNP / E3, [74-91'v]

p. 168.

They cross saddened streets,
 Solitary squares,
 Old and ruined walls,
 Where her horrid prayers
 And ~~wild~~ demon-calls false
 In the weird, unlight
 Tempest-filled night
 An accursed witch
 With hoarse voice both spread,
 And from their still paves
 Lifteth up the dead,
 And the celsoes follow
 Of their footsteps hollow
 In the solitude
 All the while in silence
 O'er the city hood
 And with midnight ~~moon~~^{moon}
~~the~~ ~~reposing~~ ~~chammetty~~
 The North wind alone.

One street they cross & another
 Still further & further on,
 Now has the ~~way~~ an ending
 No cease they their midnight walk,

Fig. 94. BNP / E3, [74A-9']

74A-9

And coming, passing, turning a hundred
 Streets behind them they let fall,
 And step after step they follow,
 And always they travel on:
 To fail in reason, legend
 And lose himself in human
 No knows he whether he treadeth
 Now ~~of~~ ^{where he is}
 And other streets he doth traverse,
 Other squares, another city
 And he sees fantastic towers
 From their lasting pedestal
 To lead themselves + their massive
 Black masses forward to move,
 Leaning in their angles
 Which ~~is~~ ^{are} unequally upon
 The earth themselves their standing;
 At their monstrous walk
 The bells in the steeples shaken
 With mystic lulling appeal
 All the while in grotesque dances
 To the ^{noise} extraneous funeral

Fig. 95. BNP / E3, [74A-9]

Project 74A-5
74A-5

Around him a 100 ~~feet~~
 Dance with companion full of awe;
 And the ~~the~~ their
 Lower ~~before~~ him as he ~~the~~ pass
 And the spectres salute him
 And in

 In the bell's echoes to sound,
 But- ~~the~~ ceases
 And in silence, in dead peace all
 Is play'd + 'disapparent
 Sudden ~~to~~ town;
 Palaces, temples are changed
 In fields lovely
 & in a silent
Melancholical
hitt hit not and not beauty
 In immensity lost.

Fig. 96. BNP / E3, [74A-5']

170-171

74 A-4

he thinks he is walking
 without ever
 by a stage free
 with precipitate
 and his guide
 in front of him not talk
~~from~~ ~~regarding~~ & follows
 with a rapid step & now
 upon the edge of the stone
 with a rubric
 the sea to this phenomenal
 but his body
 in the dense
 Serpents of light - luminous
 offspring of the
 And when he walks of his sleep
 if perhaps he dreamt of



Fig. 97. BNP / E3, [74A-4]

to read, if so my
 to my range, me
 You with Salamanca
 suddenly himself
 He outgrows the build's
 Remembrance he is now
 And in his whole delivery
 The same
 And he means & on the way
 He is just to be behind.

Fig. 98. BNP / E3, [74A-4']

171

74-96

By far! he said to himself he said
 Little Sate's joke
 Of myself
 Or lying head
 The Malaga yet with smoke

Shadows & phantoms, Minnow's
 Tri-then will do bells to talk
 And in new comparisons
 These towers I saw delusion's
 Song; & the concert's tunes

by ~~my~~ mind
 Any so my manly
 That-there towers I saw
 In his mind under
 halfly what with bells

BIBLIOTECA NACIONAL

Fig. 99. BNP / E3, [74-96]

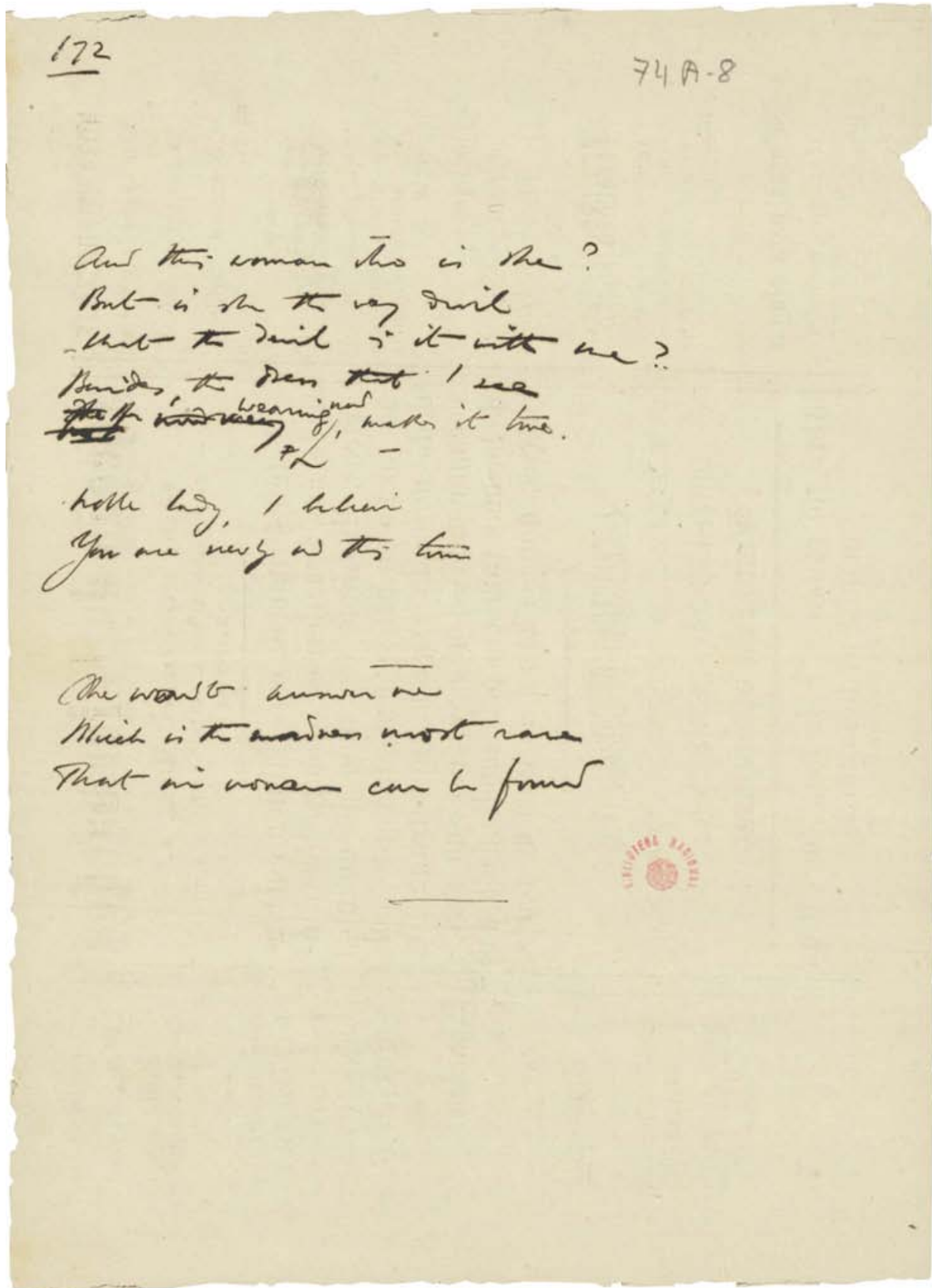


Fig. 100. BNP / E3, [74A-8]

74-94

172

Meanwhile that S F did follow
 in front of in walk the window while
 he heard the bells that night & showed
 the narrow road, his hands that appear
 rest

The clatter of chains
 The bells upon the by the wind's purring
 unquiet

173

The




Fig. 101. BNP / E3, [74-94]

in front the noise the noise (if) white
 The bark and redoubt, its howls that affright
 of whirling do the of iron
 & of chains is heard to resound
 the bells on the towers

 The sound of footsteps of people advancing
 loudly marching with
 like ~~it~~ and ~~again~~ their march
 & seems to ~~proceed~~
 Came to D.F. to this hearing

 You are very truly
 Your obedient servant
 [Signature]

Fig. 102. BNP / E3, [74A-10']

74-99

The name of the father of people
 having with ground
 from the one to the other the way between
 of way to pay in a small




Fig. 103. BNP / E3, [74-99']

173
74-97

To him who ~~to~~ ^{blown} ~~to~~ ¹⁴

at will of the wind

When a sadly

and in ~~it~~ find,

Perforce, he a mil — possesses

Who feels not his own with burden of beat —

Who can — & Felix with calmness

So in ~~lofty~~ steps & all loudly saying

The funeral song

as lady with death's prayer

His hat increased in ~~weight~~ ^{difficulty} standing

And Felix watches the ~~to~~

Who soon with his last air ^{to} ~~lamenting~~

The names of the two as they lie to the grave.

Fig. 104. BNP / E3, [74-97]

when struck with horror + he with see
 That we
 and t'other d go to other in he.

The same, 'Eis li triceps, mind
error
 The same Antenor, the same ~~that~~ it was
 He doubts and terror
 As while in his veins he felt to ~~to pass~~ pass.
 He is to a want a while ^{moment} of tremor
 The nerves of the heart, ^{moment} a while to suffer
 But no ~~they~~ in the de vigas oselle
 As sun

The man's nerves, V, 1, 40,
 a moment ~~that~~ with gasp down
 And soon all his energy returned start
 to his heart

Fig. 105. BNP / E3, [74-97]

174.

74-100

By Pastrana

But the trouble is ~~too~~ quite vain
 To buy me; I'll complain
 To-morrow

—

"Tell me, sir, who dress so sad
 Whom to you bear?"

— The student + maid
 D. F. de Martensan
Answered
 Replied he who ~~was~~ wearing had.


—

— "Rascal, you lie" —

Fig. 106. BNP / E3, [74-100']

74A-2

^[2] / Know you not, — ~~Sanctus~~
¹⁷⁵
 Are you aware my rope too far
 Yours
 In such way
 You'll know quite well Montemar
 William!



[1]

Reveal, you lie — ~~to, his time~~ —
 Tell me then who I'm
 If you please,
 How I am at the same time

Fig. 107. BNP / E3, [74A-2']

— You know you not —
 If you push any rage to far
 .
 .
 You'll know quite well Montemaior's
 Villain!
 An usurper of the senses
 The world
 and the devil,
 "Don J, the bragging duncel!
 His nilly lies, I denounce,
 When he get the death he will
 Soon to hell be sent at once
 Believing that he had killed me."

Fig. 108. BNP / E3, [74-100']

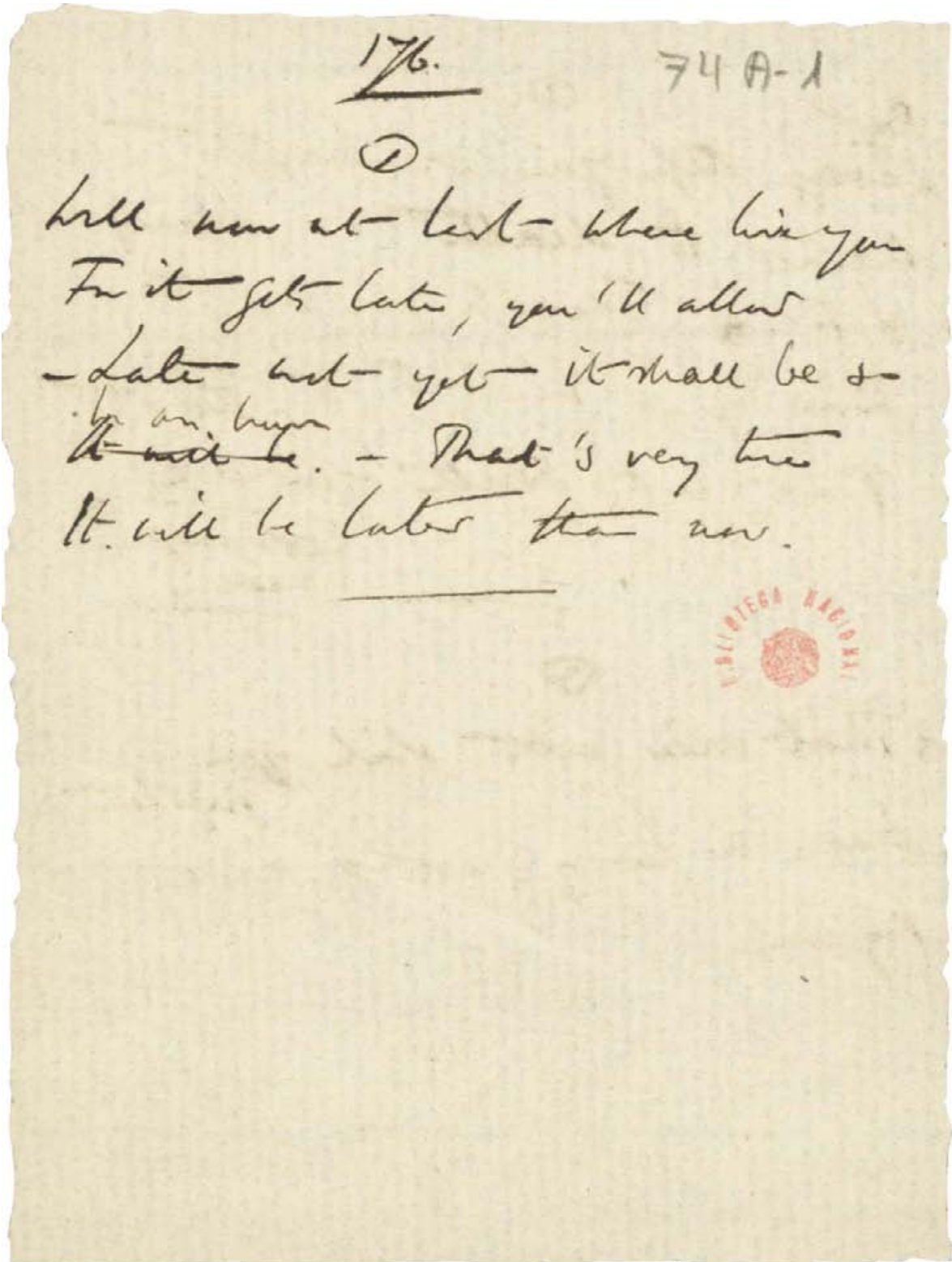


Fig. 109. BNP / E3, [74A-1']

③

Every step you are by
 nearer to death beauty
 S.F. * Tremble you not
 Give your heart to your ^{no} thought
 That with death you are
coming?
meaning

④

& That vice with still you
 make me love you but the more:
 My soul

Fig. 110. BNP / E3, [74A-1']

176 77A-43

With eels melancholical & saw
 To yoke ~~the~~ ^{the} ~~cross~~ & her

Roused in the voice of the tempestuous wind
 Stones against stones it strike, hit
 Beneath his feet earth trembled & did reel
~~And the~~ ^{the} ~~eyes~~ ^{eyes} of night ~~of~~ ^{of} ~~black~~ ^{black} ~~meets~~ ^{meets}
 And the eyes cross ^{above} ~~the~~ ^{the} ~~sky~~ ^{sky} heard
 & in the shadows ² eyes with a gleaming
 He saw in air to wander the still fear ^{in air}
 Ever upon him in seeing
 Eyes full of horror that saws ceasing stones.

Fig. 111. BNP / E3, [74A-43']

He saw ~~the~~ ^{the} ~~trouble~~ ^{trouble} ~~in~~ ⁱⁿ ~~his~~ ^{his} ~~hand~~ ^{hand} ~~to~~ ^{to} ~~be~~ ^{be} ~~long~~ ^{long}
~~before~~ ^{before} ~~his~~ ^{his} ~~eyes~~ ^{eyes} ~~to~~ ^{to} ~~be~~ ^{be} ~~long~~ ^{long}
 But find no shade he, nor find he night
~~And~~ ^{And} ~~his~~ ^{his} ~~eyes~~ ^{eyes} ~~to~~ ^{to} ~~be~~ ^{be} ~~long~~ ^{long}
 And his he raised impatiently to Heaven
 And ground his teeth & cursed
 And in him grew the infernal
 Mouth and with clapping he said:

Fig. 112. BNP / E3, [74A-43']

74 A-59

Before a portal stopped the lady then
 (was an enormous portal ^{where 30,000}
~~25~~
 which at her end high ^{the} ~~the~~
 To a mysterious impulse did they
 After the lady went the student
 Pages nor daemons did meet
 their way
 At some dim ~~and~~ candles' light they
 Fantastical deserted galleries
~~from~~ the room ^{the} like ^a deceiving pleasure
 Over the flag-stones trod without
 a sound
 Hidden ^{under} beneath the mantle ^{trance}
 which in fold ^{glide} ~~glide~~ over the
 The while over the ^{void} ~~void~~ ^{consider's} ~~consider's~~ measure
 she ~~goeth on~~
 The light like torches funeral
 A languid light & ^{as} cast
~~and~~ all around ^{the} shadows ^{up} & fall
 with movements unequal ^{side} ~~side~~ vast
 Here ^{up} ~~up~~ ^{arches} ~~arches~~ ^{up} ~~up~~ ^{apud} ~~apud~~ ^{arches}
~~There~~ there and statues ^{to} ~~to~~ ^{be} ~~be~~ ^{placed}
 Shattered columns, ^{not}
 Grassy and ^{and} ~~and~~ ^{humid} ~~humid~~ ^{and} ~~and~~ ^{obscure}
 and obscure.

Fig. 114. BNP / E3, [74A-59']

74 A-44

"And the pale lights like torches funeral
 A languid light do cast,
 And all around the shadows rise and
 fall
 with movements unequal, wide and
 vast;
 Here ruined arches dim and sepulchral,
 urns there and statues were seen to
 be placed,
 Shattered columns, cloisters not secure,
 Grassy and sad and humid and
 obscure.

Fig. 115. BNP / E3, [74A-44']

"And all is vague, chimerical and dark,
 A building sans foundation, nor de-
 signed,
 Reclutch and rolletts like a fancied bark
 Which anchored nayeth the tempestuous
 wind,
 In a deep silence cold and dread and
 stark
 All things there lie; no sound nor sense
 defined
 Nor human breath was ever heard there:
 In silence there time runs buried in
 deep
 sleep.

Fig. 116. BNP / E3, [74A-44']

183
 It was a black & solemn
 monument
 that in the middle of the
 to rose
 to martyr ^{at an} ~~his~~ (strange
 patent)
 a tomb and burial bed
 did suppose
 And his mad thought fancied
 with hair's bent
 that the open tomb awaited
 his repose;
 And

 And to dead him so the dead
 low succeed
 in the inhuman dark
 And shades of horror that around
 do spread
 like to a dreamed scene
 fantastical
 They troop to see his who
 their peace doth
 fall.

Fig. 117. BNP / E3, [74A-59a']

74 A-51

Dead hours, ^{to} dead hours
 succeed
 in the

Forms of hours that ^{awhirl} around
 do speed

Of that dread dwelling dark
 • funeral




Fig. 118. BNP / E3, [74A-51']

All vague ~~chimerical~~ / dark
 A building / foundation
 Reeketh and pulseth like a furnace
 which ascends ^{back} through the
^{tempestuous} wind.
 In a deep silence cold and
 dead and stark
 All things there lie ~~no~~ ^{no} ~~forms~~
 defined
 No human breath was ever heard
 there: deep
~~And~~
 In silence there time was buried
 in sleep.
 Dead hours + dead hours in each
 other follow
 In the
Great shapes of horror
 On him they fix their ^{eyes} deep awful stare
 From the deep gallery's end
 That like burning coals ^{might} do shine
 And courage self had struck ^{afire}
 with a fright.

Fig. 119. BNP / E3, [74A-59']

74A-54

A Grand Satanic figure
 Erect his front, fine treadeth ^{crime}
 Montemar
 A spirit in his madness { all }
 sublime { 40 }

Frail fulcrum of the
 The soul that holds it ^{of time}

Makes himi God's equal




Fig. 120. BNP / E3, [74A-54']

74 A-53

A second suifer that dith
 From the awajij with the amaded
 A wild soul that fear ^{terror} can
 not make
 but new conquests
 The man in fire that in his
 The limit to life's ^{not break}




Fig. 121. BNP / E3, [74A-53']

74A-47

Carrying lightly a spot
 mumbled with lips
 He ~~traverses~~ ^{drunkenly} song
 with low indifference ^{may} trends
^{pin & string}
 across on his lips, with
 dauntless face:
 And the ^{hair his}
^{parted} hair along
 had the
 sad echoes, following on the
 in X ^{beat} ^{equality} ^{compass} ^{de}
 repeat




Fig. 122. BNP / E3, [74A-47']

74A-58

~~And that foreign & only sound
Which of that mansion doth the echoes fill,
In the floor, in the ceiling doth resound~~

That foreign sound, that sound alone
That did the echoes of the mansion
~~fill~~ fill
In floor & ceiling reechoed
In its profoundest solitude doth thrill:
And dies away like a funeral ^{moan} groan
Which from its pain the
Which at the end of the wide corridor
And dark seems from the tower wall to

And in that other life & other world
Lives all of shadows, life that is a ^{sleep} ~~dream~~
Life that with death made one

A world, vague illusion
Of an am world,

Fig. 123. BNP / E3, [74A-58']

74 A-42

of me that star world & life
 but all of shadow, life that is (a) sleep,
 life that with death confounded.

 looks, vague this is
 of an world & a dream & deep,
 there out & all its end in strife
 the only images of human life.




Fig. 124. BNP / E3, [74A-42']

And light ^{rapid} & swift & aerial ^{self} & dispelling 74A-55 181
~~the~~ ^{the} ~~four~~ ^{four} ~~with~~ ^{with} ~~its~~ ^{its} ~~feet~~ ^{feet} ~~secretly~~ ^{secretly} ~~touching~~ ^{touching} quite
 Crosses that darksome and most awful dwelling
 The magic vision of the veil of white:
 The faithful image
 That happy man in heaven with delight
 Thought without formula ~~and~~ without name
 The maker ~~the~~ ^(creator) & proph & curse & praise.

Fig. 127. BNP / E3, [74A-55']

In an eternal spirit & in a
 Infinite it is prolonged, with content
 To be the tumbly with dance
 139.
 Farewell of for ~~you~~ ^{you} a moment's sight
 I feel of life & ~~in~~ ⁱⁿ ~~your~~ ^{your} ~~love~~ ^{love} the ~~bird~~
 You bring a stormy sea and my wandering sight
 To rage & trouble...
 My trouble, oh death! Alone
 Love me, no pardon me, ~~useless~~ ^{useless} ~~dear~~
 Farewell, farewell, thy heart ~~is~~ ^{is} ~~gone~~ ^{gone} ~~is~~ ^{is} ~~dead~~
 - For me all in the ~~are~~ ^{are} ~~dead~~!

keep me; but let thy heart
 be moved by any remorseful unrest.

Fig. 128. BNP / E3, [74A-88']

182 74 A-50
 And in that other world & other life
 Mills of shadows, life that is a sleep
 Life that
 &
 hurls
 Of our own world and

182 ① never slens >
 And while the to the abyss he goes <

182 ②
 And from step on to step ~~by leaps~~ falling
 He swears & curses with
 And his furious gurgling whirl appallingly
~~And hurling~~ world
a deep
 Hear; already the storm's howling
 already world

Fig. 129. BNP / E3, [74A-50']

p. 182-183 74 A-49

Whinnings and tears and complaints
 and moans,
 Sarcasms, laughter
 And in a thousand groups
 He saw beneath him
 And men and women
 with stupid sadness, with glad gestures
 that
 with a stupid wonder look on him
 And in perpetual whirling are dim.
 He feels at last

 But
 His eyes he opened & his feet he found:
 And the first object upon which he thought
 lay the white lady, and he looked
around,

Fig. 130. BNP / E3, [74A-49']

74 A-46

But
 and firm to me his as a ~~to~~
~~hall~~ & heaven he ~~is~~ defy
 with a firm heart & with ~~his~~
 Towards the white ~~bird~~ sure:

182-183

He feels at last that ~~his~~ ^{to a step is}
 And ~~for a while~~ he was ⁱⁿ ~~in~~ ^{thought} ~~steps~~
~~of that~~ ~~verse~~ a while ~~but~~ ^{sworn}
 But after ~~soon~~ with ~~bravery~~ ^{remains} he
 Opens his ^{he opens} eyes & his feet he ~~from~~
 And the ~~first~~ ~~of~~ ~~it~~ ~~upon~~ ~~which~~ ^{thought}
~~he~~ ~~the~~ ~~white~~ ~~bird~~ & he looked a-
 round
 And ~~of~~ a sad ~~moment~~ ^{stone}
~~the~~ ~~middle~~ ~~of~~ ~~the~~ ~~room~~ he ~~was~~ ~~sitting~~, ~~alone~~.



Fig. 131. BNP / E3, [74A-46']

And
 Resolved adventure and
 Heaven and hell defies
 With a firm heart & will that doth
 And to the vision white his way he
 And
 And Montemoras as a slat he did seek
 at her feet, thus with accents, have said:
 "Devil of woman or illusion
 Becoming to judge by the way
 That to this morning doth thy
 You're pure wisdom, a delusion
 Devil's invention"

Fig. 132. BNP / E3, [74A-49"]

183-184. 74A-745

~~Devil~~
~~that~~ woman dream, ~~or thing~~ of evil
 that to judge but by the road
 that to this mansion ~~to~~ travel
 then art madness pure + how
 or invention of the Devil

whether
 of fear of the Devil's bidding
 of fear the Devil's bidding
 who brought us here ^{hither} ~~to~~ ~~the~~ ~~town~~?
 Tell me in fine: who ^{thou art} are you
 let me know to whom I speak:

For
~~that~~ more than ever ~~the~~ ^{my} ~~beats~~ ^{heart}
 Resolved + firm ^{the} ~~my~~ ~~heart~~ ^{beats}
 when ~~any~~ ⁱⁿ ~~my~~ ^{so} ~~maye~~ ^{complete}
 in so angering
 my reason ~~to~~ shows me
 That a Power supreme here
 provides ~~it~~ ^{its} ~~hand~~ ^{hand} ~~with~~ ^{with} ~~it~~ ^{it} ~~beard~~
 Over I feel ^{without} ~~it~~ ^{so} ~~not~~ ^{not} ~~fear~~,
 Determined ~~to~~ ^{yet not} ~~to~~ ^{to} ~~the~~ ^{the} ~~end~~
 This Adventure to ~~be~~ ^{be} ~~at~~ ^{at} ~~the~~ ^{the} ~~end~~.

Fig. 133. BNP / E3, [74A-45']

188 74A-17

Magical
 An ideal dream,
 That w' an' it wander
 As i' ~~just~~ ^{just} ~~omnious~~ ^{omnious}
 In the name of
 Arthur & Jerome
 ; prodigious
 (Republ'c' Etc),
 In the ~~of~~ ^{of} ~~of~~ ^{of}
 In the (only. turning).
 squall
 that of the
 of the bee etc.
 and howl:
 leaves in ~~confronted~~
 in the my beam
 in our with of the hand
~~that~~ is at all




Fig. 136. BNP / E3, [74A-17]

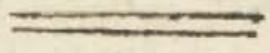
And when soaring
 is joined to
 of the scale that ^{sheds} resembles
 feels the to
~~form~~ ^{terrible}
 by the presence
 of the ^{stone}

Fig. 137. BNP / E3, [74A-17']

186

74 A-18

And in
 The ~~frances~~ sounds
 here near are ever growin'
 And is a ~~hoarse~~ hoarse
 Side in the mountains thunder
 That nearly course
 Or as it shak' n earth under
 A ~~mean~~ mean' great force.



F. ^{x shouting} loves the shocking
 of teeth grinding
 As the fingers rock;
 As in a peep
 The ground's done up - ^{gaping} ~~gaping~~
 their joints, & the ^{gaping}
 as they ~~shout~~ unlock



Fig. 138. BNP / E3, [74A-18']

Montemar hears & the noise
 hears, nearer grows & and
 already ~~flashes~~ ^{flashes} &
 and ~~to~~ ^{to} ~~the~~ ^{the} ~~trouble~~
 of cloudy mists the
 the ~~was~~ ^{was} ~~to~~ ^{to} ~~soar~~
 thunder
 but ^{so} ~~land~~ ^{land} ~~to~~
 All in a heavy furrow
 All in phrenetic
 All in capricious trouble
 All might & disease.

Fig. 139. BNP / E3, [74A-18"]

187.

74 A-19

and sudden ~~the~~ furness →
 Confused & unaid in a sound
 While hours in depression
 With pain the day as bound;
 An echo the secret
 of the 'age of judgment' the tone
 In a
 somers & fearful uproar;
 He felt truth - thus removed
 To strike at his feet
 The words on the stone to datter
 With aye & fierce
 To see then gran stone
 The boys for the name
 The dead, muddy head;
 The body of God.

Fig. 140. BNP / E3, [74A-19]

And a horrible crumblly
 The to he
 And crumblly
 Full a loud and spected one he saw

 Of their eyes the hollow
 And the eyes by points at his
 And the each one looks out his
 And to the his follows
 as his left hand ready
 with a dull and faintest air
 looking on him, they with hands
~~to~~ the mental and to be ^{called} ~~but~~

 And now the approach + the ~~eyes~~
 skull
 with a number noise centered
 by band around

Fig. 141. BNP / E3, [74A-19"]

188, 74A-20

And the the river of the veil of white
 To/has mountain it-hand and stretch
 And as cow on it-grasp & tight
 As to avoid to ~~and~~ ^{that in vain.} ~~the reach~~
 Sabanic, cruel, never, cold
 Hyacinth, written, hissing
 That the whole that leg ^{chill & cold} hold
 As to the heart ^{with} ~~the~~ ^{hundred} ~~the~~ ^{compel}




Fig. 142. BNP / E3, [74A-20']

189

From her did take to W Mountain
 Take it for her he had face his
 bare
 'This her husband! the actress
 The wife do look he look with ^{out} ~~trou~~
 The specter to into glances ^{id}
 This to husband of her endless ^{Mount} ~~love~~ ^{love!!}
 She said the My husband
 (~~Hand~~ ^{Fatal} ~~disillusioning~~ ^{disillusioning}
 a ~~man~~ ^{man} & ~~written~~ ^{written} skeleton

Fig. 143. BNP / E3, [74A-20']

189.
 And then a
 just man though ~~his~~ face was ^{wearing} the colour of death
 his heart ^{with a space golden} being yet

Approachs & says his right hand
 which fearles ^{extended} shake Montemar
 At last the prisoner in face
 Amã Elvira

Fig. 144. BNP / E3, [74A-25']

74A-25
 My death I do ponder: SD for certain
 In Felix's report.
 I'm glad that I see you
 For truly I hoped not to see you again.
 And as to the spectacle, my wife, in your
 The marriage you offer is rare ^{begin}
 Her face to be some 's written pretty well
 But don't you believe that I will to head:
 For ~~my~~ ^{take} ~~up~~ ^{her}, because

Fig. 145. BNP / E3, [74A-25']

~~Handwritten scribbles~~ 74A-26

But tell me before ^{this} I get as the Devil
 brought on to this place, to get to see
 by one of the other, & if my margin reveal
 To have got a witness at least sufficient:

Or either of both had to count
) there with spectacles all here
 would not have much by attend of wedding
 I.D. of both do appear not think so.

Fig. 146. BNP / E3, [74A-26']

So speak I.F. with him ^{reuning}
 Around him did fly with countenance
 Bold glances of haughty contempt
 To get against whom he took ^{& array}

Fig. 147. BNP / E3, [74A-26'']

"Oh! long did thy ^{day} ~~day~~ in the ~~shanty~~ 192
 They brides' love & glory & bliss
 With joy in her arms the caresses
~~The husband~~ her heart ~~the~~ did move
 Her mouth to his with ^{be just}
 And ~~scattered~~ pleasure ^{superior} ~~pleasure~~
~~of joy & this~~ ^{blending} ~~the~~
 And ~~Rafael~~ Kiss of love.

Fig. 150. BNP / E3, [74A-12']

" 192 74 A-12
 And held by mutual embraces
 In soft & eternal reposing
 The wife
 For ever in peace ~~to~~ may they rest
~~And wife~~
 Their bridal a torch

 The grave

Fig. 151. BNP / E3, [74A-12']

192. :2: 74 A-13
 Meanwhile
 enhances
 its white with end
 more every time
 more every time it is white
 itself in arcs impurely
 more robust every time.

Fig. 152. BNP / E3, [74A-13']

And a Rank of it appears
 that round disappears
 in the first light
 and its finest body
 but more ^{and more} ^{are} ^{tearing} ^{still}.

Fig. 153. BNP / E3, [74A-13"]

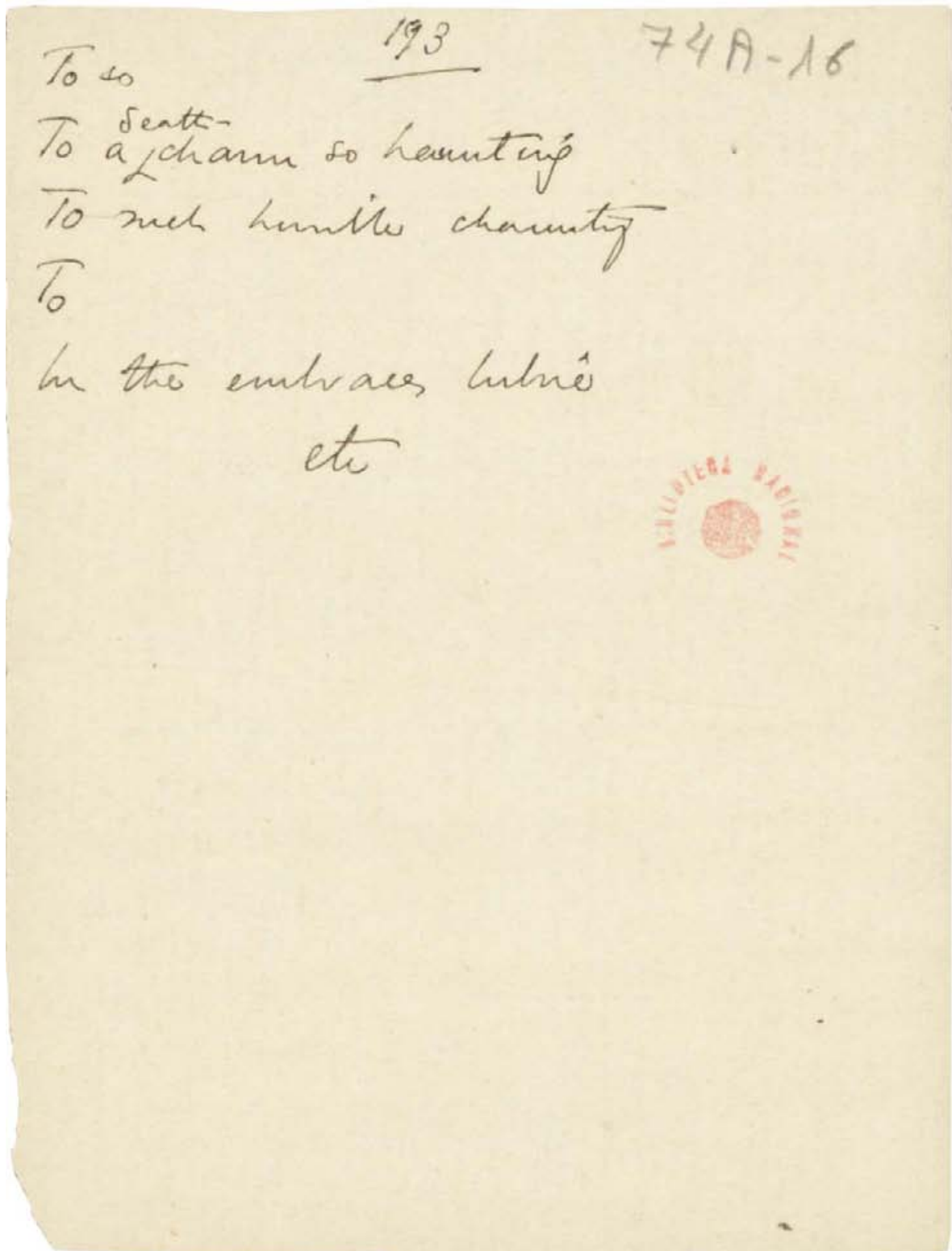


Fig. 154. BNP / E3, [74A-16']

74 A-6

And he felt drowned
 His weak heart ailing
 And fully failing,
 His eyes in dimness,
 His ~~eyes~~ eyelids
 Fall with the faint,
 His front he bendeth
 .
 His arms he feeleth
 Limpid & feeble
 Heavily to faint.
 .
 In the embraces lush
 Where with ^{pressed}
~~his~~ a 1000 caresses
 Of the dead Meliton:
 His spirit ne'er conquered
 His frame ^{quailing}
^{failing}
 And all the while his spirit
 Matter

Fig. 155. BNP / E3, [74A-6']

193 74 A-15

His mind ~~was~~ ^{ever} captured
 this ~~from~~ ^{from} ~~and~~ ^{quail} already
 he felt ~~the~~ ^{falling} unsteady
 To ~~take~~ ^{take} ~~Montemore~~ ^{to} quail,
 and the man ^{that} his spirit
 At misery was rebel
 The matter weak & feeble
 Begun to faint.
 Just fail.




Fig. 156. BNP / E3, [74A-15']

He feels a confused 74A-7
 A wild another
 Calms & deep counter
 And a bitter woe:
 He sees lights & shadows
 The whole mansion reeling
 And dim spirits wheeling
 Which do come & go.

 And now at a distance
 Falls in his hearing,
 An echo we-hearing
 Dazedly did sound,
 Like the melody
 Which the ^{to Pitt and} ~~amorous~~ ^{young} ~~man~~
^{with love - music} ~~did~~ ^{clay} ~~hear~~
 On the night doth found.
we there

 He ~~was~~ ^{was} ~~then~~ ^{then}
~~and~~ ^{heard} ~~to~~ ~~hear~~
~~and~~ ^{to} ~~die~~ ^{die}
~~and~~ ^{by} ~~the~~ ~~side~~
 Heard the ~~echo~~ ^{echo}
 Of a ~~note~~ ^{note}

Fig. 157. BNP / E3, [74A-7]

1914 74A-11
 And a flame
 That was kindled
 & that dwindled
 He desisted;
 And soon you
 Heard the echo
 Of a moan.
 died.
 So sweetly




Fig. 158. BNP / E3, [74A-11']

1895

& then in clouds of cammi + of red
~~The show~~ ^{the} ~~show~~ ^{show} ~~to~~ ^{to} ~~mom~~ ^{mom} ~~is~~ ^{is} ~~gay~~ ^{gay}
 As into it ~~plades~~ ^{plades} ~~adom~~ ^{adom}
 The ~~to~~ ^{to} ~~day~~ ^{day}
 Screen ~~to~~ ^{to} ~~my~~ ^{my} ~~+~~ ⁺ ~~mom~~ ^{mom}
 The haze is soft, transparent, cold
 & the sun ~~is~~ ^{is} ~~with~~ ^{with} ~~its~~ ^{its} ~~beams~~ ^{beams}
 Over rays of ~~light~~ ^{light} & long happiness

Fig. 159. BNP / E3, [74A-14']

74A-14

Just is the night ~~on~~ ^{on} ~~the~~ ^{the} ~~right~~ ^{right} ~~hand~~ ^{hand} ~~of~~ ^{of} ~~the~~ ^{the} ~~shadows~~ ^{shadows} ~~+~~ ⁺ ~~it~~ ^{it} ~~comes~~ ^{comes}
 & to it ~~shades~~ ^{shades} ~~to~~ ^{to} ~~it~~ ^{it} ~~calm~~ ^{calm} ~~there~~ ^{there} ~~is~~ ^{is} ~~nothing~~ ^{nothing}
 The ~~strangest~~ ^{strangest} ~~+~~ ⁺ ~~the~~ ^{the} ~~noise~~ ^{noise} ~~of~~ ^{of} ~~the~~ ^{the} ~~stream~~ ^{stream}
 & to the work ~~+~~ ⁺ ~~the~~ ^{the} ~~work~~ ^{work}
 & to the ~~frivolous~~ ^{frivolous} ~~pleasures~~ ^{pleasures}
 One to-day it ~~is~~ ^{is} ~~to~~ ^{to} ~~talk~~ ^{talk} ~~retro~~ ^{retro} ~~full~~ ^{full}
 of ~~wisdom~~ ^{wisdom} & fear ~~to~~ ^{to} ~~the~~ ^{the} ~~end~~ ^{end} :

Fig. 160. BNP / E3, [74A-14']

That in a woman's form ^{74A-29} a white
 Mysterious time ~~passed~~
 To Salamanca on the very night
 The Devil had come for Monte-
 was at last
 And reader, if there any it is
 not to
 As thy hand turn it in I tell
 it you.

'Twas a report tearfully to
 a right—
 The musing heart
~~hardened too far~~

Fig. 161. BNP / E3, [74A-29^r]

Related Documents

144N-14
21.

June 8th: Keats: Odes and
 other poems.
 Laing: "Modern Science
 + Modern Thought."

June 9th: Keats: Ibidem.
 Weber: "History of Eu-
 ropean philosophy" - up
 to Montaigne.
 Espronceda: "Estudiante
 de Salamanca."

June 10th: Keats. Espron-
 ceda.

June 11th: Espronceda.

June 12th: Laing. Keats: Early
 Poems. Spectator 10-
 . Colin & Harleville:
 "Veua Célatane."

Fig. 162. BNP / E3, [144N-14^a]

"Da Necessidade e do Methodo da ^{48B-129}
 Revolucao."
 "The Voyage." - Poem.
 "Dictionary of the English Language."
 "Promethens Rebound." - Dramatic poem.
 "Marino: A Tragedy."
 "Principles of Ontology."
 "The World as Power."
 "The Death of God." - Book of poems.
 "Miscellaneous Poems." - Another book.
 "On Sensation."
 "The Realist."
 "The Case of the Science Master."
 "The Narrative of a Stranger."
 "Edgar Allan Poe."
 "The Successors of Poe."
 "Genera in Literature."
 "On Art and Morality."
 "Rational Graphology."
 "The Voice of the Unknown."
 "Jacob Desmot."

Fig. 163. BNP / E3, [48B-129]

"The Circle of life."
 "The Black Spider."
 "Espronceda - The student of
 Salamanca." - Translation,
 "Mandinka."
 "Percy Bysshe Shelley."
 "On the Rose."
 "Essay on Free-will."
 "Creation ex nihilo."
 "Essay on impulse."
 "On the Imprint."

Fig. 164. BNP / E3, [48B-129']

28A-1

Reading during the month of May.

no note taken before the 6th

6th Abel Botelho: "O Barão de Lavos."

7th finished the above.

8th A. Oriental: "Odes modernas."
 Gomes Leal: "Claridades do sul."
 Ant. Nobre: "Despedidas."

9th Cazotte: "Diabre Amoureux."

10th Poe: "Arthur Gordon Pym."

11th Hollander: Scientific Phrenology (begun)
 Sh: "Merchant of Venice."

12th Hollander (continued).

13th Finished Eça de Queiroz: "O Crime do Padre Amaro."
 Guerra Junqueiro: "Morte de D. João."

14th Hollander (continued)

15th Ant. Nobre: "Ló" (half).

16th Wurtz: Article on Lavoisier.
 Haeckel: "Anthropogénie" ch. 1.
 Tennyson: Early Poems.

18th Addison } "Spectator": 17 papers.
 + Steele }

19th —

20th Haeckel: Anthropogénie (lessons 2, 3, 4, 5).
 A. Nobre: "Ló" (finished).




Fig. 165. BNP / E3, [28A-1']

Work done

9th May: Almost finished 1st part "St. of Salamanca".

10th May: continued same work.

13th May: continued.

14th no work done.

16th . about 600 words of "V. O. Summer."

Fig. 166. BNP / E3, [28A-1^v]

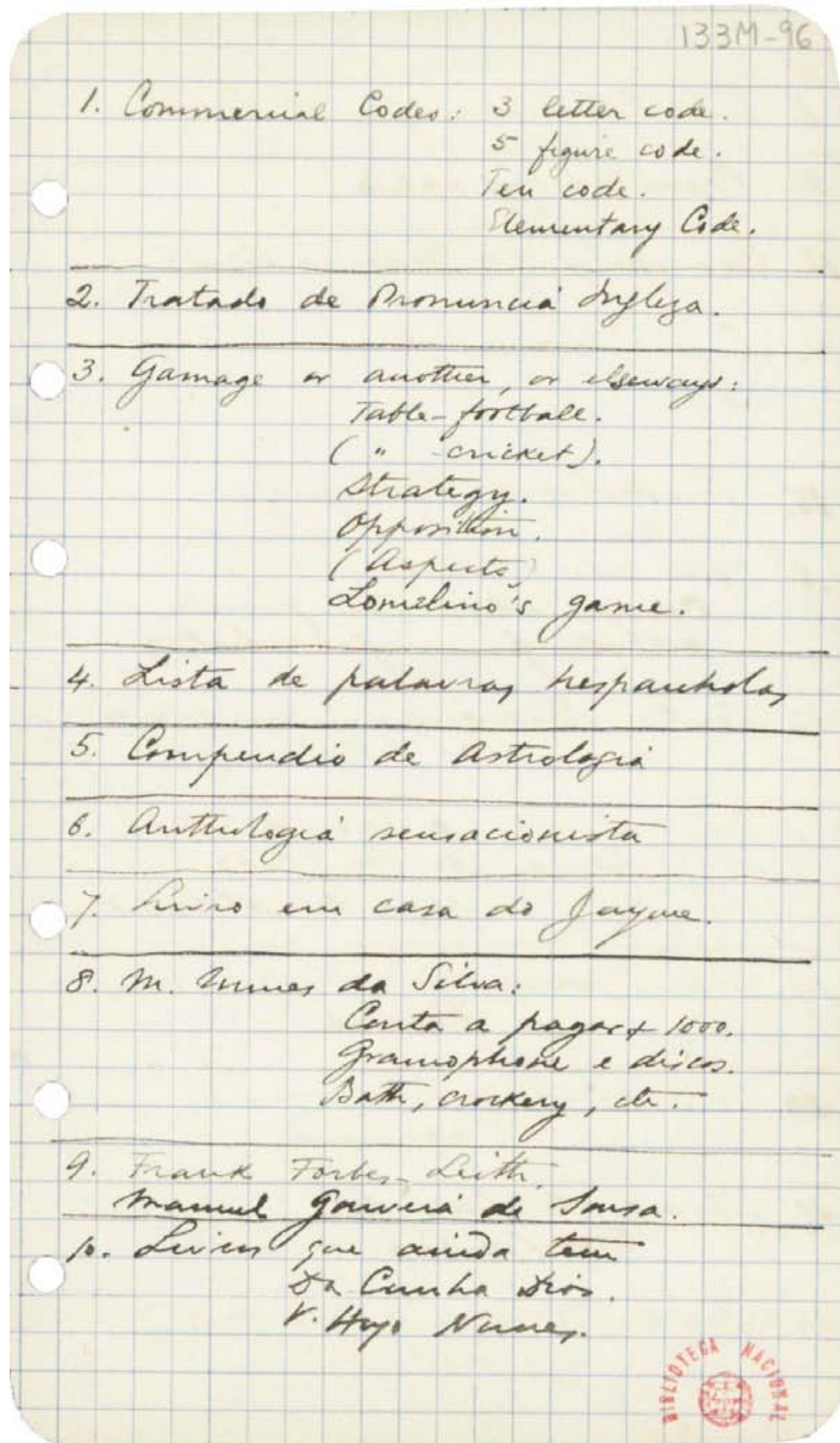


Fig. 167. BNP / E3, [133M-96]

11. Trad. *littera romanza* (v. Braga)

12. *Phonetractographia*.

13. *Cosmopolis* (v. Caderno azul)

14. Small book in th. Bacon.
Large " " " ;

15. *Anthologia Portuguesa*

16. "All about Portugal" - a
Compilation (w. possible
articles from specialists)

17. *Contos Quaresma* - em livros
ou folhetos.

18. Trad. *Sonetos de Camões* (inglês)
Poemas de Poe (Port)
" *em prosa de Wilde* (Port)

19. War poems, in English and
in French.

20. *My mine*: *Soups* no, Port
examine.

21. *Alvaro de Campos*:
Book (perhaps w. arts.)

22. Trad. "Estudante de Salo-
manca"

Fig. 168. BNP / E3, [133M-96']

Work for the 3rd September,

At least 500 words in the "Door."

Type up to page 50, at the least,

"V. O. D. "

Finish reading "Religio Medici"

Finish reading first part "Zartor

Type, finishing, the first canto

of Espronceda.

Send off poem.

*There is a lot to do
a type for it at the request.*

Fig. 169. BNP / E3, [133F-53']

Books.

The Portuguese Republic and the Political
 Situation in Portugal. (Hume-
 (1870))

"The Mental Disorder of Jesus" - a
 Critique of Dr. Bonifaz-Sampay's La
Folia de Jesus. (for RPA-3)

Esposicion. The Student of
 Salamanca.

Mons Sei: To be published in Lisbon

The Meaning of Rationalism.
 (for R.P.A.)

~~Le Cas d'Exhibition.~~
~~Gen of Genes~~
~~1870~~

Fig. 170. BNP / E3, [49C¹-48^v]

78B-63

Notes regarding the publication of poems.

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

over

Fig. 171. BNP / E3, [78B-63]

313/97 48B-31

Traducções - Univ. Anthology.

Esplanada -

A Orij. dos B. - Decline and Fall.

O Triunpho do Kos. ———

Fim de Outoumo.

Portugal re.

Francis Bacon

The Duke of Parma




Fig. 172. BNP / E3, [48B-31]

42B-53

Volume de Alibi Portuguez [nas. de
vros]

Cancões: Vnos completos - 1v.
 Anth. de Azevedo - 1v.
 João de Deus - 1v.
 Gil Vicente - 1v.
 Camões - 1v.

Esperança - 1v.

Almeida Junqueira - 1v. (poesia) - (?)
 Alex. Henriques [Hist. de Portugal]. (?)
 — (other top)

João Barros. (?)
 António Luís. São Duro. Grande Lida.




Fig. 173. BNP / E3, [48B-53^r]

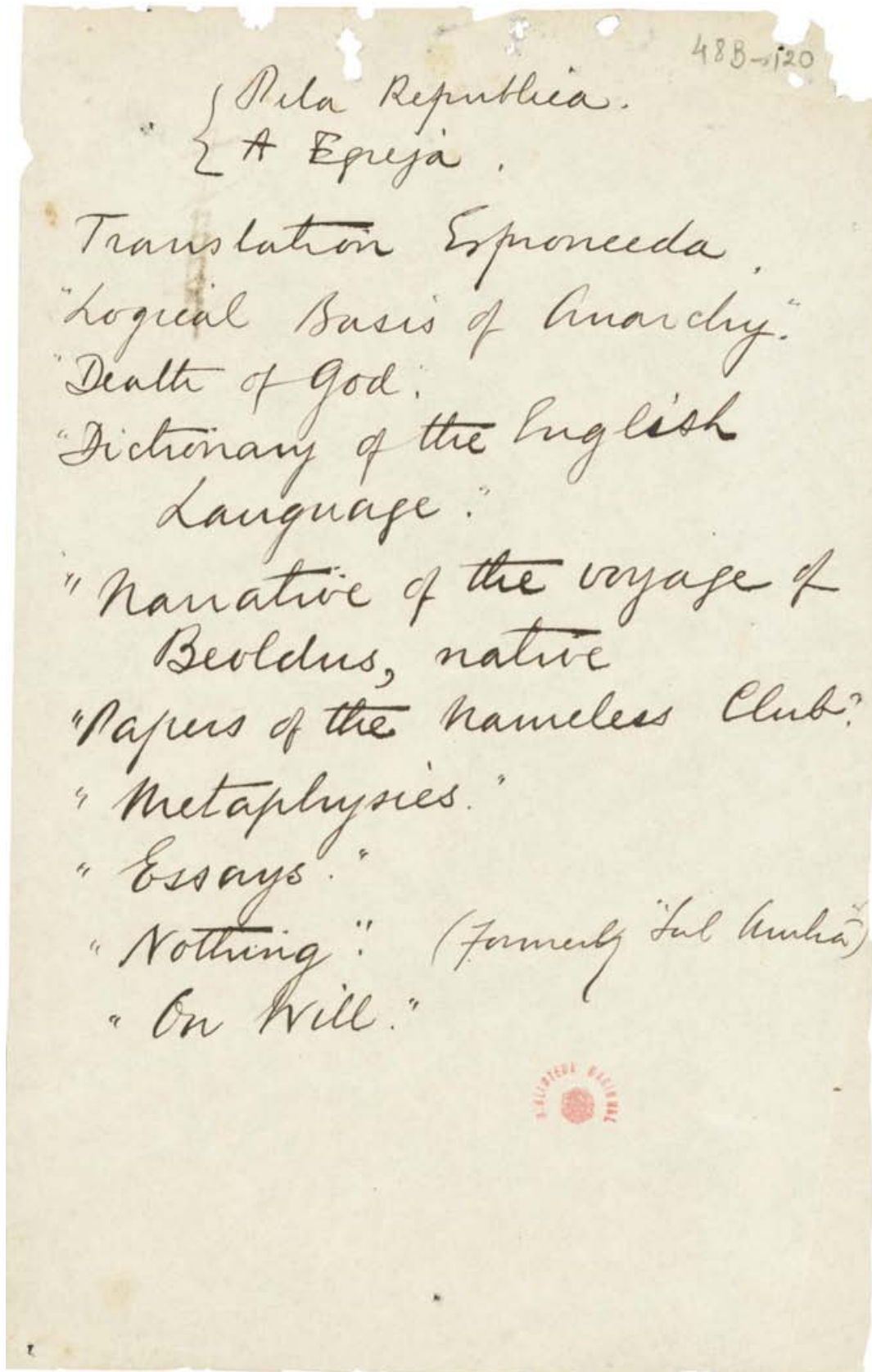


Fig. 174. BNP / E3, [48B-120']

2.

Publicar talvez uma edição completa
de Espinosa, Campanario (?), etc.

Consider Engl. translation of "Júria-
ada" - a good thing to give a
name.

(!) Do not forget translation of P. Repi-
cidi - good to begin with.

Order: 1. José Anastácio.
2. A. J. da Silva.
3. Pychou Avenantation }
4. Guilherme Braga. }
5. H. R. - some work. }
6. Pantalão. }

Garratt: Poemas Completos.
Anthero - can that be copyright?
Molariupo -
Cravo Verde - Completos.

See also: Fil. (revisões etc.)

Fig. 175. BNP / E3, [48B-148']

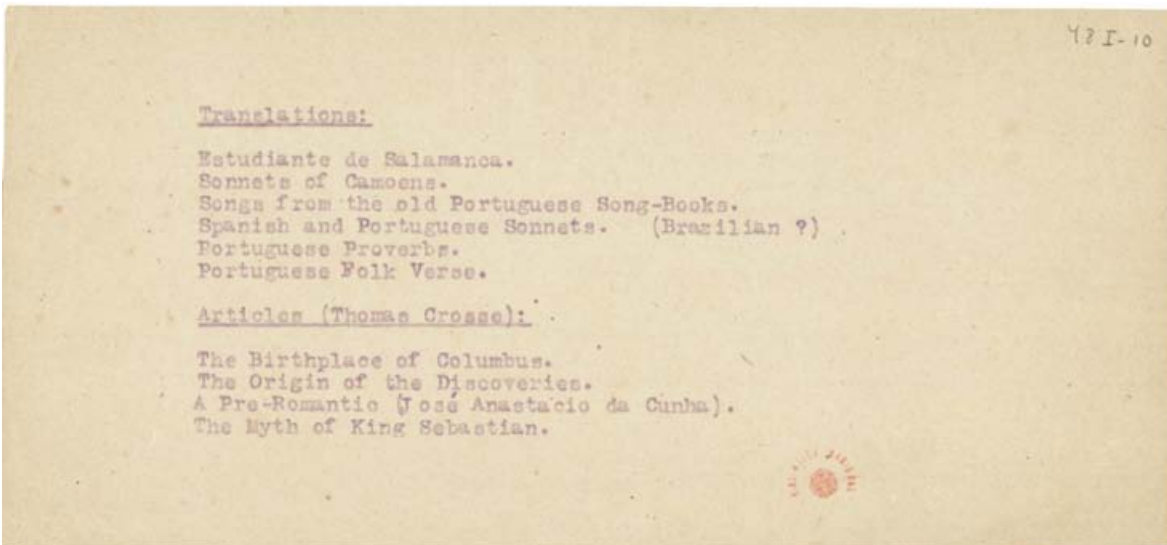


Fig. 176. BNP / E3, [481-10']

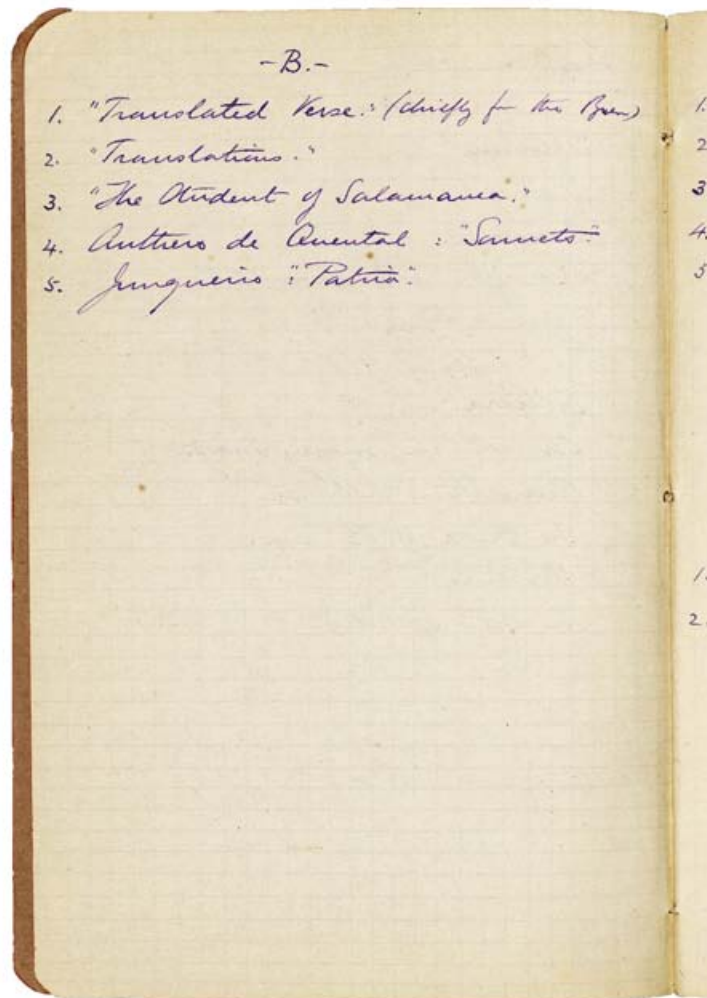


Fig. 177. BNP / E3, [144D-7"]

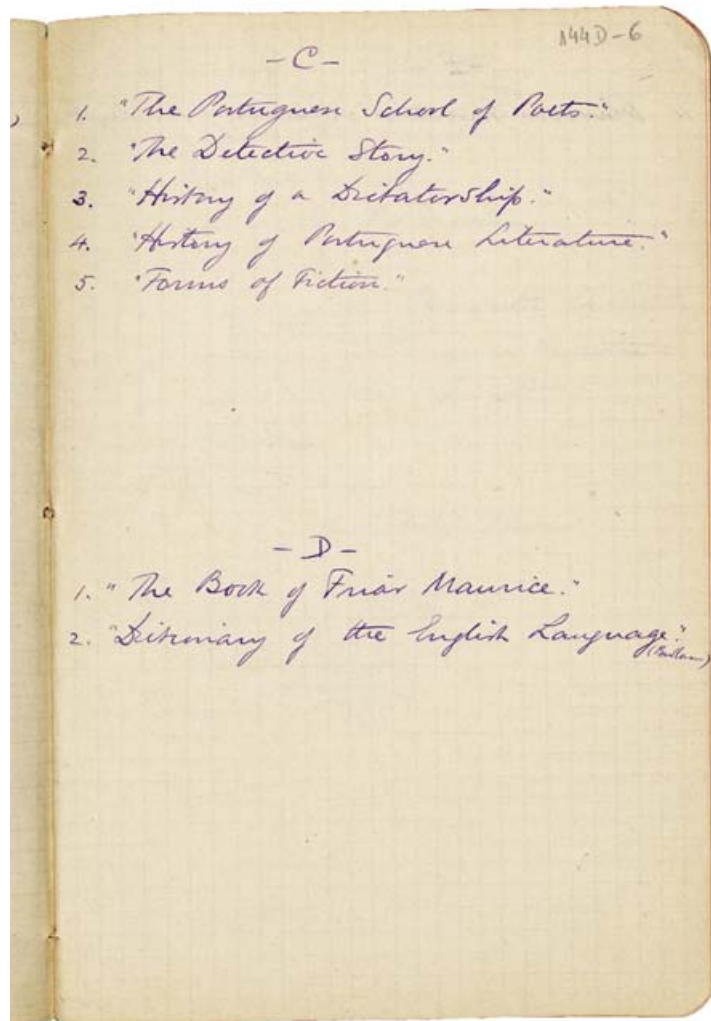


Fig. 178. BNP / E3, [144D-6]

144E-8
Esprincada: "The Student of
Salamanca."
Antthens de Ouental: "Sonnets."

Fig. 179. BNP / E3, [144E-8^r]

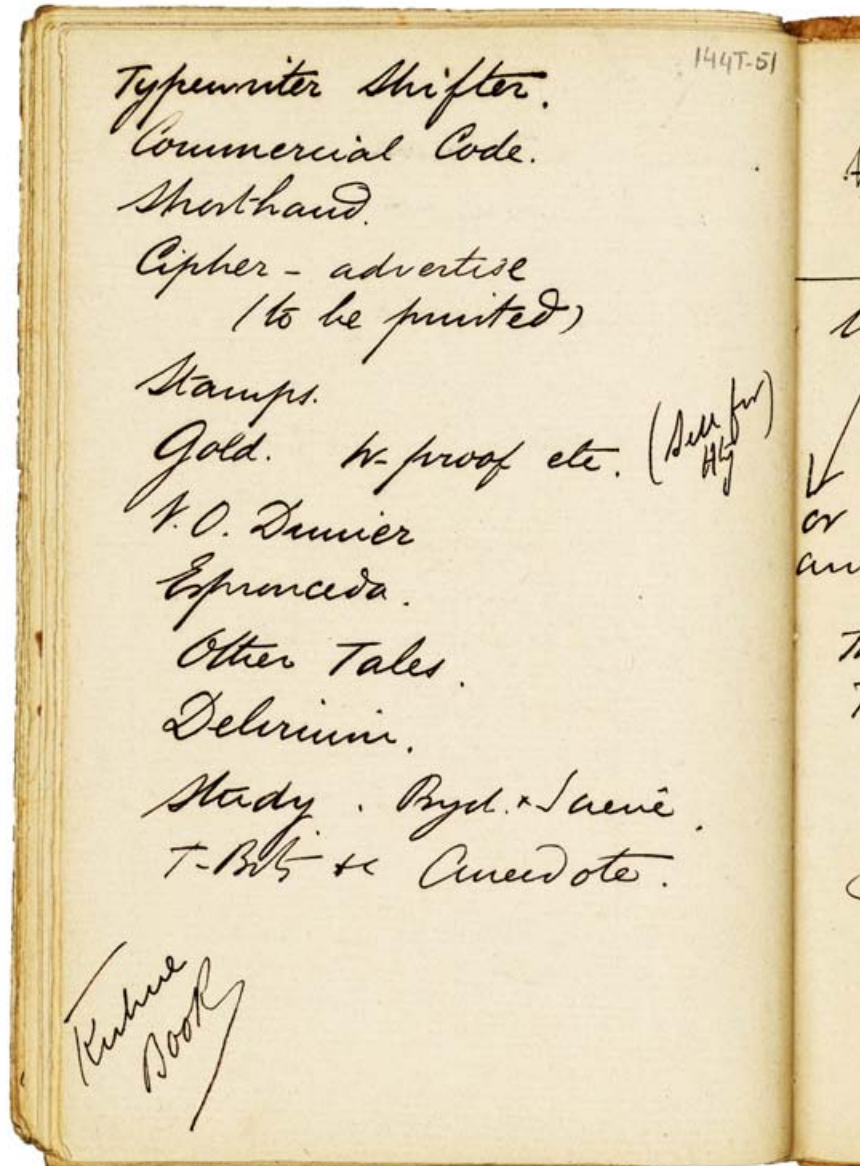
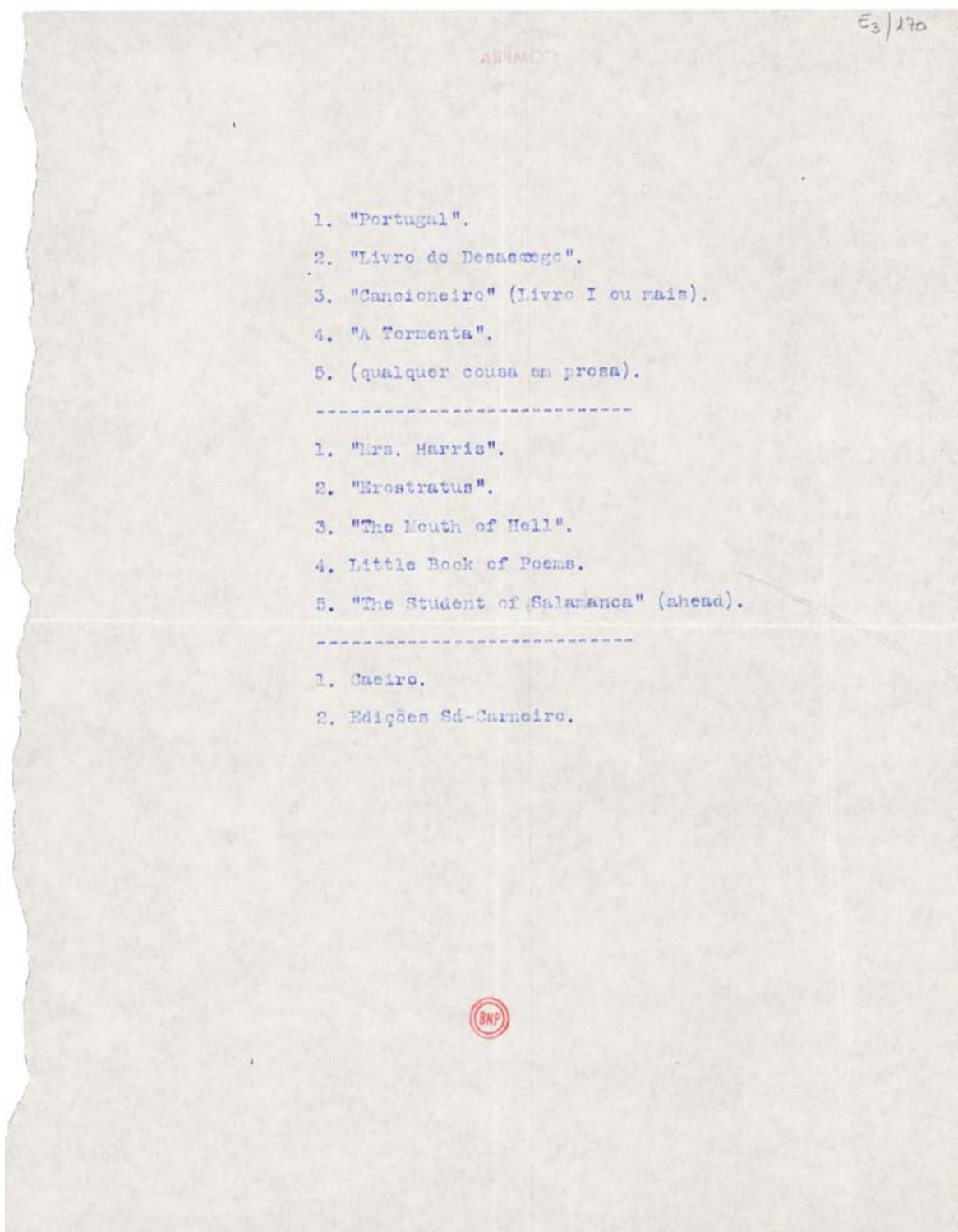


Fig. 180. BNP / E3, [144T-51]

Fig. 181. BNP / E3, [167-170^o]

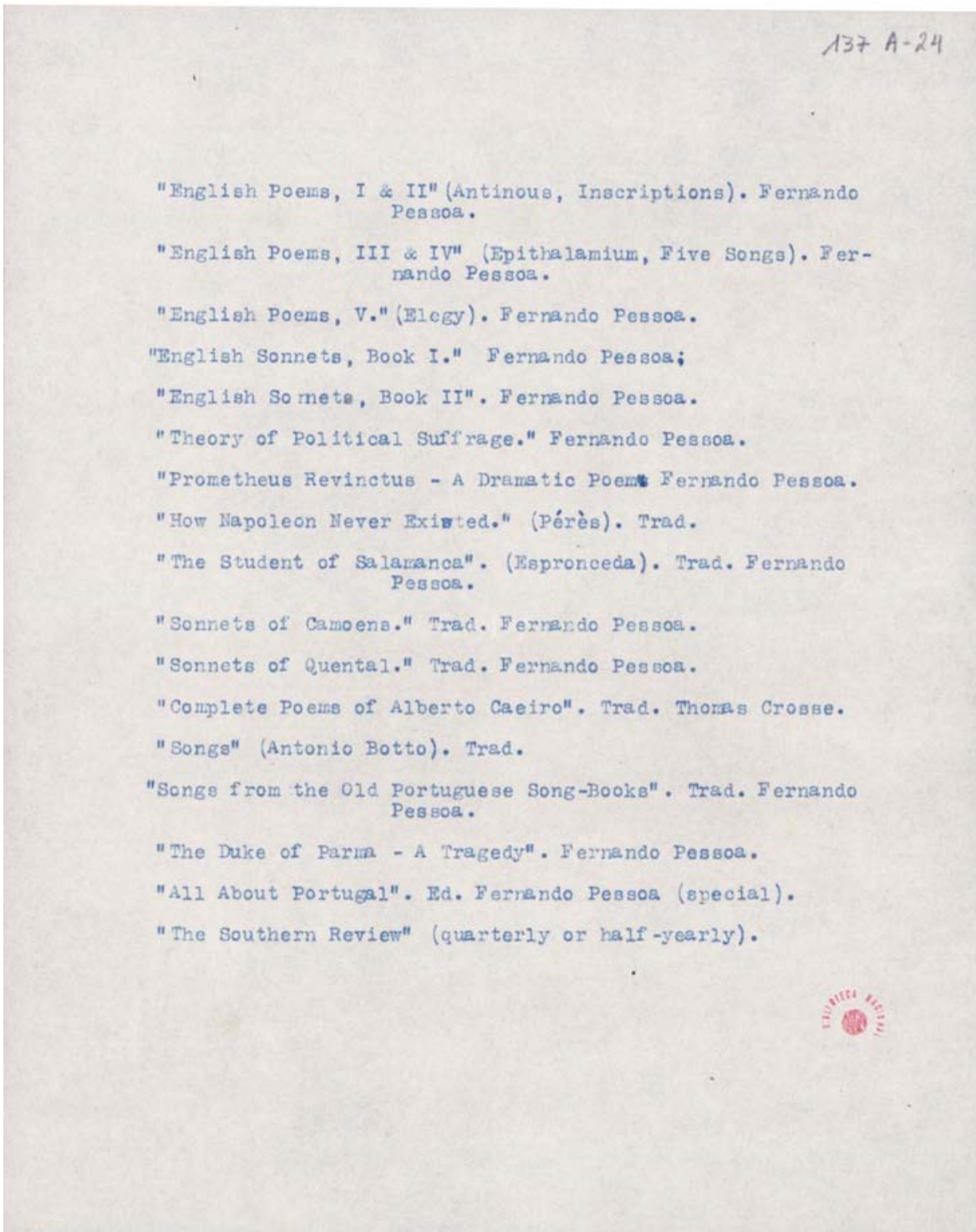


Fig. 182 BNP / E3, [137A-24]

Idea of the Directory.
 Idea of the Vocabulary, or Vocabularies.
 The Code, completed.
 Shorthand system, to be devised fully yet.
 C. Prod. Port. in some fit and appropriate system.
 Games, the ones invented.
 Condensing Code, apart from the one mentioned above.
 Will, etc. Course, or something of the sort.
 Repronceda (rather strange for the Prop. side).
 The Great Anthology.
 The Propaganda Review, a proposition in itself.

(The pamphlet containing the dict. articles).
 (Cambridge Literary Agency).
 Such prominent agencies (and simple ones) as once thought of,
 either in England or near.

English Poems.
 Journalistic free-lance work, of several sorts (one basis being
 work on Spanish & Portuguese elements).
 (The Directory as made here for abroad - here before leaving).
 --- The prop. basis other than first thought of: not the bureau,
 but an intell. prop. thus conducted on a private and
 individual basis. --- £30 a month and, perhaps, an initial
 £100, would do quite well.

Films (completing the one ~~has~~ begun).

Fig. 183. BNP / E3, [71-50']

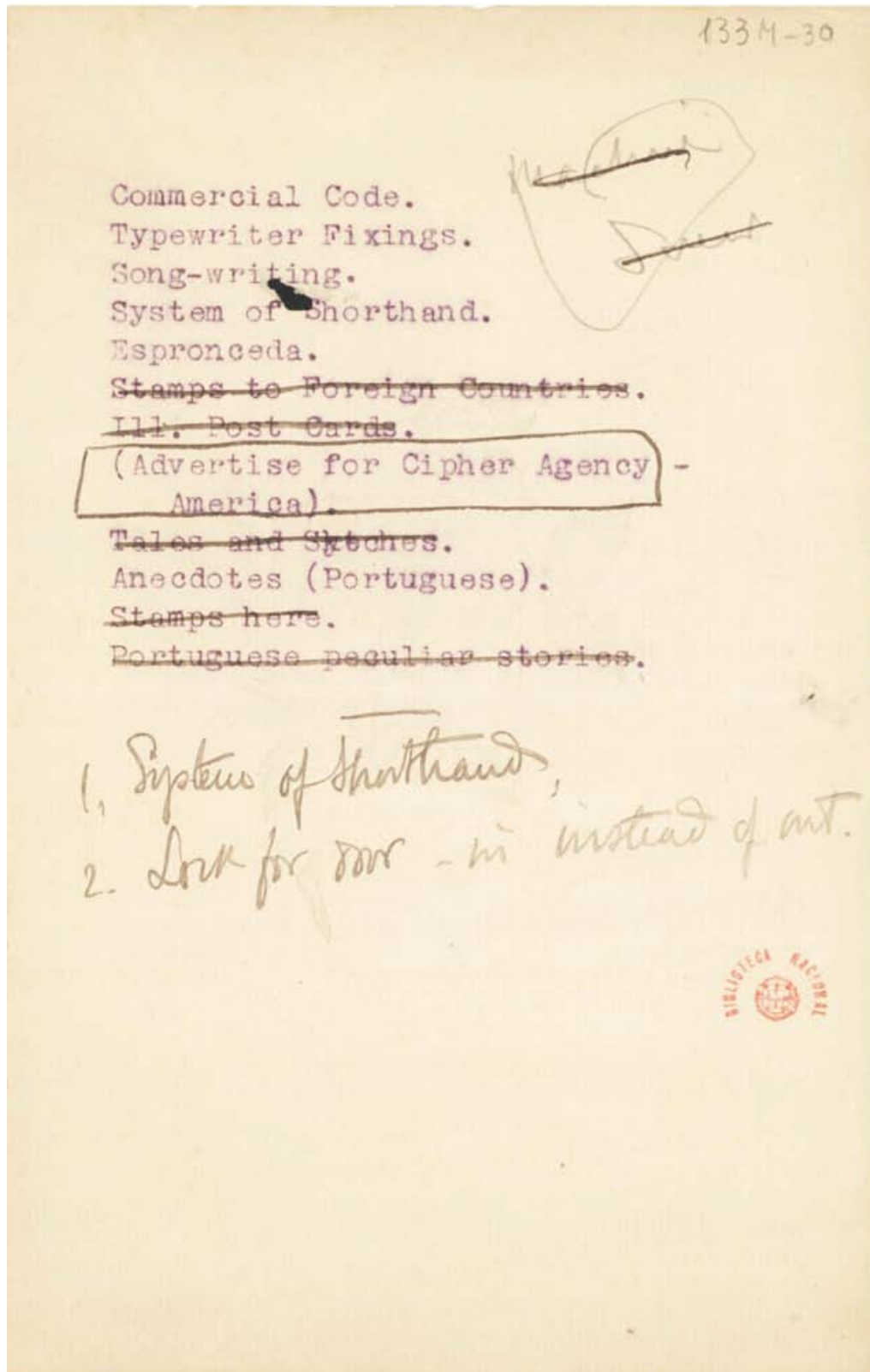


Fig. 184. BNP / E3, [133M-30']

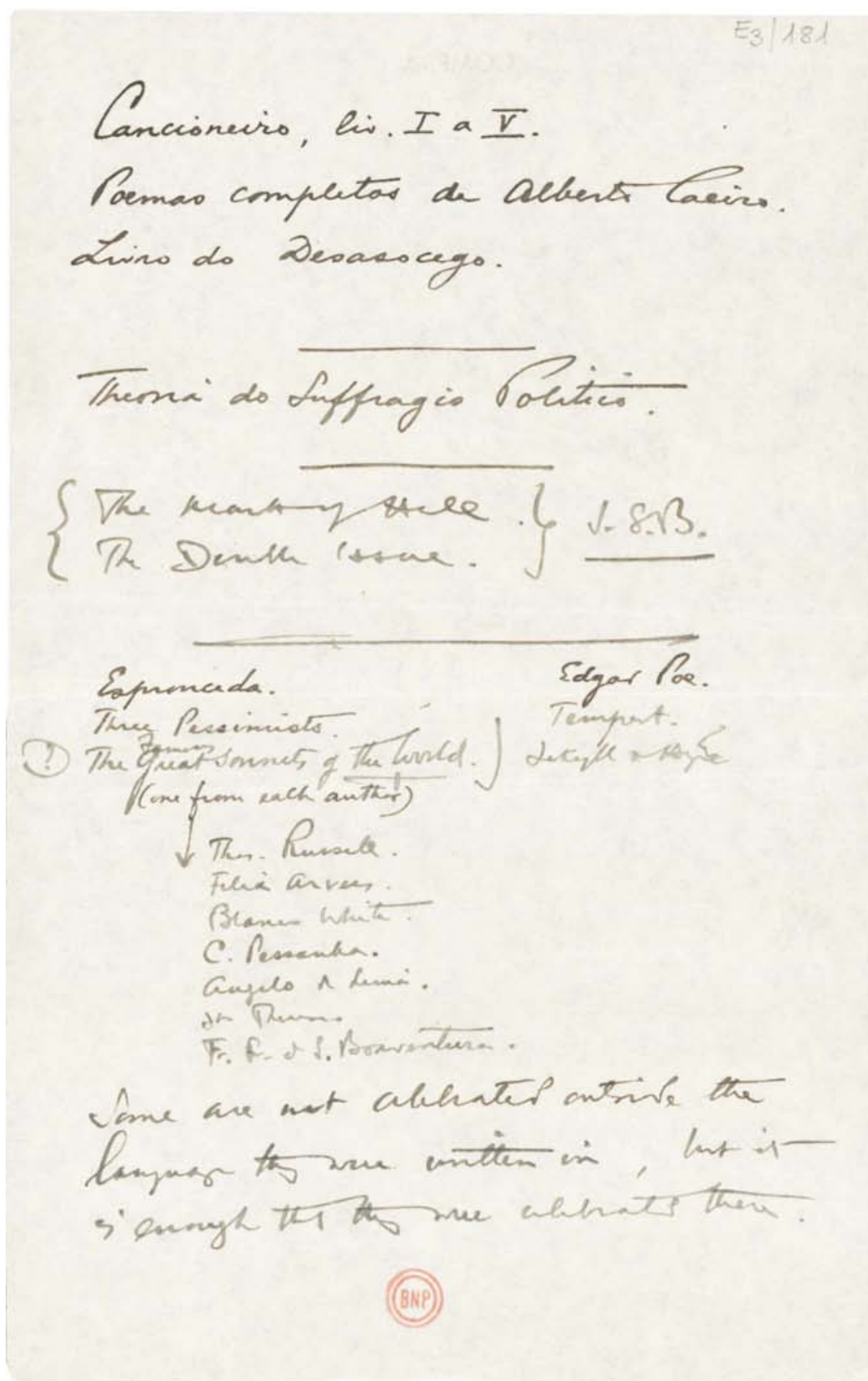


Fig. 185. BNP / E3, [167-181']

146-58

Over the St. of Salamanca indistinctly, with
 some words. Yet by not with a effort in the
 hand over - but in his own good, it
 elevates. A man reads it + admires prof, is
 abstract to himself. It is a chief idea
 moral work. The sublime is always pure. It is
 as impossible for the sublime to be coarse as for
beauty to resemble ugliness.




Fig. 186. BNP / E3, [14^o-58^o]

55d-11

The generation that followed the
 glory in life of Byron was
 by the admiration of the
 "romantic" character. I refer not
 only to the "romantic" character in
 books, but also & principally to
 what ~~was~~ is called the "romantic"
 character in life & habit. The
 word "romantic" means ^{little} ~~too~~ more
 than hundred expressions for a
 hundred use.

Preliminary essay to translation
 of Espronceda.

on the subject of
 the "romantic" character
 by Barbosa


Fig. 187. BNP / E3, [55L-11¹]

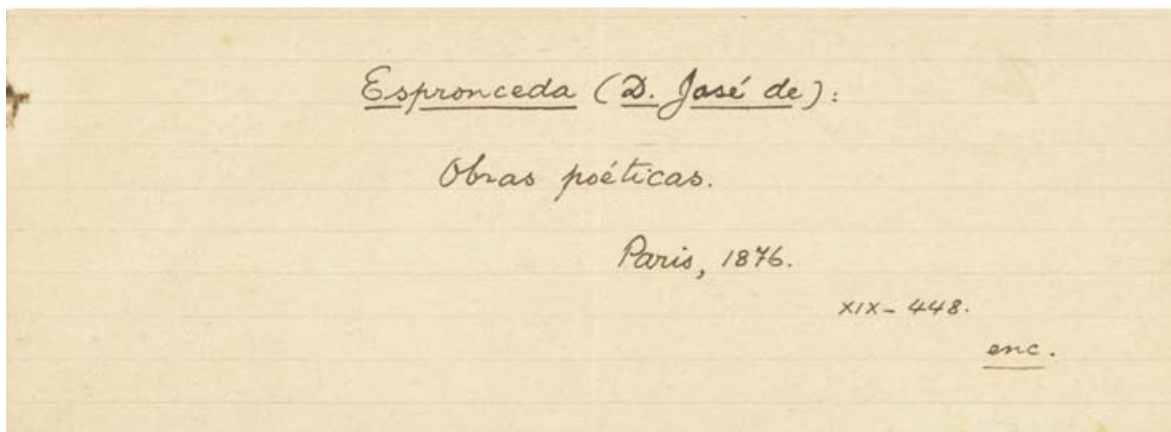


Fig. 188. BNP / E3, [133H-63°]