

# Sonnet 101 with Prof. Pessoa:

## Fernando Pessoa's Marginalia on an Anthology of 19<sup>th</sup>-Century English Sonnets

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### Keywords

Fernando Pessoa's Private Library, 19th-century English Poetry, Sonnets, Marginalia, Translation.

### Abstract

A 1902 edition of *Sonnets from this Century* was located in the estate of the late Portuguese architect Fernando Távora. The anthology displays inscriptions on 194 of its pages, starting with the signature "F. A. N. Pessoa." This is not only a volume that once belonged to Fernando Pessoa, but a book no one even knew to exist, exhibiting a treasure of annotations. It offers insight into the deep relationship between the Portuguese poet and the English lyrical tradition. This dossier, preceded by an introduction, transcribes all the handwritten notes in the volume and presents facsimiled pages organized in thematic sections: general evaluations of sonnets according to Pessoa, Portuguese translations, notes on meter, rhyme and form, and other marginalia. This work aspires to serve as a model for editing annotations in any volume of Pessoa's private library, as well as to open paths of inquiry, for every poem annotated in *Sonnets of this Century* may contribute to a better understanding of Pessoa's works.

### Palavras-chave

Biblioteca Particular de Fernando Pessoa, Poesia Inglesa do Século XIX, Sonetos, Marginalia, Tradução.

### Resumo

Uma edição de *Sonnets from this Century* (1902) foi encontrada no espólio do falecido arquiteto português Fernando Távora. A antologia apresenta anotações em 194 das suas páginas, a começar pela assinatura "F. A. N. Pessoa." Não se trata apenas de um volume que pertencera a Fernando Pessoa, mas de um livro que ninguém imaginava existir, exibindo um tesouro de notas manuscritas. Ele oferece *insights* sobre a relação do poeta português para com a tradição lírica inglesa. Este dossiê, precedido de uma introdução, inclui transcrições de todas as notas de Pessoa no volume e apresenta fac-símiles de páginas em seções temáticas: avaliações gerais de sonetos na opinião de Pessoa, traduções em português, notas sobre métrica, rima e forma, e outra marginalia. Este trabalho aspira a servir de modelo para a edição de anotações em qualquer volume da biblioteca particular de Pessoa e a abrir linhas de investigação, pois cada poema anotado em *Sonnets of this Century* pode contribuir para um melhor entendimento da obra pessoana.

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To Jerónimo Pizarro, Patricio Ferrari and Antonio Cardillo,  
who brought a library back to life

## I. Introduction

### A Prodigal Book

A pocket book, measuring 11 x 14 cm. It is surprisingly hefty, with over 2.5 cm of depth. If one counts the pages numbered in both Roman and Arabic numerals (plus unnumbered initial leaves and final ads), it is 434 pages long. The paper is a beautiful cloth that withstood the passage of time well, looking better preserved than any paperback a hundred years younger. The hardcover exhibits a green cloth, with an embossed double-frame (and detailed corners) in the front; the spine displays, in golden ink, a flowery pattern and the title: *Sonnets of this Century*.

"This century" here means the 19<sup>th</sup> century; imagine a reader living at the end of that century and using the word "this" to look back in time and make a retrospective. The book includes: "A critical introduction on the sonnet by William Sharp," an anthology of 270 sonnets and a section of notes on the featured authors and works. The first edition was printed in 1886, as part of the ambitious collection "The Canterbury Poets," edited by William Sharp and published by Walter Scott (the advertisement page for the collection at the end of the volume has 100 titles!).

We know the copy in question is not a first edition, but it is not straightforward to determine its year of publication: in the editor notes (p. 320), Sharp—who included himself in the anthology—explains that his "sonnets have not appeared in any of the preceding editions of this book." Thus, our object of study is at least a third edition, printed probably in 1902.<sup>1</sup> Between 1902 and 1905,<sup>2</sup> it was bought by the poet Fernando Pessoa, who signed his own name on it and started making a series of annotations that would turn the volume into an immersive course on the English sonnet.

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<sup>1</sup> There are other factors that go into dating Pessoa's copy of *Sonnets of this Century* to 1902: 1) the page advertising the collection (p. 337) displays 100 volumes, while previous editions (with known dates of 1886, 1888 and 1893) count less titles in their ads pages; 2) the last "Canterbury" titles advertised in Pessoa's copy (and missing from previous editions) were published *circa* 1900, which is consistent with dating Pessoa's copy from 1902; 3) a later edition of the anthology, from 1905, bears a different title (*Sonnets from the Nineteenth Century*), for "this century" (curiously still used until 1902) started to mean the wrong century; 4) also, the last numbered page in Pessoa's copy, under a line naming the printer ("The Walter Scott Publishing Co., Ltd.") and a city ("Newcastle-on-Tyne"), shows the sole indication "2-02"—which could mean "February 1902."

<sup>2</sup> Fernando Távora compared the signature on this book with others Pessoa made between 1904 and 1905 (see SECTION 10). Nevertheless, Pessoa could have bought the volume as early as 1902, because his sonnet "Como te amo?" (dated June 1902 and discussed later in this introduction) suggests that the poet already knew the poem "How do I love thee?" by Barrett Browning (which he may have discovered in this book). For more on the signatures of Pessoa, see FERRARI (2010b).

This object is a prodigal son of Pessoa's private library. The majority of books belonging to the poet when he passed away have been, since 1993, housed at the Casa Fernando Pessoa (CFP) [House of Fernando Pessoa], in Lisbon. Some books, journals and newspapers<sup>3</sup>—plus a variety of dust-jackets<sup>4</sup>—integrate Pessoa's literary estate at the Biblioteca Nacional de Portugal (BNP) [National Library of Portugal], where the poet's thousands of papers constitute the E3 (an abbreviation for *Estate n.º 3*). Nevertheless, according to Pizarro *et al.* (2010: 14), "more than 10% of the volumes remained with the author's family" after the Portuguese government purchased Pessoa's library. Some other books were lost (*idem*: 18). This annotated copy of *Sonnets of this Century*, though, has still a different story: no one even knew that it had strayed.

In 2017, the book was discovered by Jerónimo Pizarro<sup>5</sup> within the literary collection gathered by the Portuguese architect Fernando Távora (1923-2005). Together with the anthology, Pizarro found four pieces of paper, containing notes handwritten by Távora himself, in which the architect reveals pieces of the mystery<sup>6</sup>: Pessoa's half-sister, Henriqueta Madalena Dias (*aka* "Teca"), gave the book to the Associação Portuguesa de Escritores [Portuguese Association of Writers], which sold it at an auction (perhaps a fundraiser). The first buyer was Manuel Ferreira, a well-known dealer of books and manuscripts in Oporto. On 17 December 1973, Távora bought the book from Ferreira and started investigating its history; though envisaging lines of inquiry, the architect did not find any references to the book's existence in the literature about Pessoa (as one may tell by Távora's notes).<sup>7</sup>

### Annotations, Tables and Facsimiles

The book displays superimposed chapters of its early history. Pessoa bought it while still living in Durban, South Africa; the poet clearly nurtured this object, annotating 194 pages—i.e., 44%—of the book, with at least three different utensils (which suggest different readings, at different moments of his life). From most to

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<sup>3</sup> Some 99 of such items have been located at the BNP by PIZARRO *et al.* (2010: 50, 106, 130, 159, 380 & 403).

<sup>4</sup> For an inventory of such dust-jackets at the BNP, see PIZARRO & FERRARI (2011).

<sup>5</sup> I thank Jerónimo Pizarro for inviting me to edit this find. I thank him again and José Barreto for their assistance with a number of difficult transcriptions (that said, any errors are mine). I am grateful to Diego Cepeda, who helped with the digitalization of every page of Pessoa's book. Lastly, I thank the Távora family, for allowing me to study the treasure of comparative literature encapsulated in this pocket book.

<sup>6</sup> For facsimiles and a full transcription of those notes, see SECTION 10 of this dossier.

<sup>7</sup> Távora's notes make reference to other documents in the architect's estate—which are yet to be located and which could reveal more aspects of the book's journey (see SECTION 10).

least used, we find: a gray pencil, at least one type of black ink (perhaps two, as we have finer and thicker writings in black ink) and a purple pencil (see TABLE I).

The annotations go from simple underlines and checkmarks to translations of sonnets, general evaluations of their quality (from “Sublime” to “Worthless”) and notes on meter, rhyme, form and intertextuality. This dossier displays those annotations grouped in thematic sections, which I describe below.

SECTION 1. All general evaluations of sonnets are presented in TABLE A, which allows us to reconstruct the scale used by Pessoa to “grade” the poems according to his literary judgement; if we were to map those grades into the US-American grading system from A+ (highest grade) to F (failing grade), we would have the following distribution of adjectives employed by Pessoa:

[Conjectured scale used by Pessoa, from highest to lowest “grades”]

- A+. Magnificent / Marvellous / Sublime / Most sublime / Stupendous / Peerless
- A. Admirable / Really Admirable / Excellent
- B. Rather good / Very good / Very fine
- C. Good / Good and true / Fine / Well visioned
- D. Conventional in thought and rhythm / Indifferent / [Unmarked]
- E. Not good / Childish / Weak and badly expressed
- F. Of no worth / Derivative and Worthless

Following TABLE A, one finds: facsimiles illustrating each of those evaluations (SECTION 1.2); some of the highest praised sonnets (SECTION 1.3); annotations that make us question what Pessoa meant by “derivative” (SECTION 1.4); and four poems whose general evaluations changed, being either upgraded or downgraded (SECTION 1.5).

Only two poets have more than one poem graded “A+”: Elizabeth Barrett Browning (Figs. 9 & 41) and Dante Gabriel Rossetti (Figs. 27 & 47). In SECTION 1.4, one may read the curious “derivatively original” evaluation (with a positive connotation), while the other uses of “derivative/conventional” seem purely negative. Regarding the ratings Pessoa *re-evaluated* (in SECTION 1.5), one seems to be a clear upgrade (from “very good” to “really admirable”—Fig. 18); another, a downgrade (a crossed-out “very good”—Fig. 20). Two other re-evaluations are less clear: in Fig. 19, how may we tell what is the last evaluation (g[ood] or ex[cellent]?); in Fig. 17, did Pessoa write “fair,” cross it out and downgrade it to “v. fine”... or did he write “v. fine,” upgrade it to “fair” and then change his mind, crossing out “fair”?

SECTION 2. Eighteen sonnets in the anthology<sup>8</sup> were partially translated by Pessoa, with close attention to rhythm and rhyme.<sup>9</sup> TABLE B presents, side by side, the original verses and the Portuguese versions. SECTIONS 2.2 to 2.8 show facsimiles of the pages with Pessoa's handwritten translations.

SECTION 3. The nineteen sonnets in TABLE C (all facsimiled in SECTION 3.2) present marginal notes on meter, rhyme or form, ranging from simple marks on stressed syllables (e.g., Figs. 41 & 51) to more elaborate notes, such as the one comparing a poem by John Keats with a Portuguese sonnet by António Nobre (Fig. 42). This section gives us insight into Pessoa's views of rhythm that advances the metrical studies by Ferrari (2012), Menezes (2012), Pittella (2012) and Russom (2016).

SECTION 4. The sonnets in TABLE D feature any other marginalia going beyond underlines; they range from checkmarks/crosses (that could express approval or disapproval) to the indication of intertextuality between Symonds and Byron (Fig. 61). Section 4.2 present facsimiles of a selection of poems listed in TABLE D.

SECTION 5. Some annotations by Pessoa are mere underlines or marginal vertical lines used to highlight verses. Those lines, as well as marks not covered in TABLES A or B (which only presented evaluations and translations), are listed here.

SECTION 6. TABLE F lists unmarked sonnets, raising a question: if the poet marked the poems he considered best or worst, what should we make of the ones left unmarked? While some sonnets without general evaluation merited translations (Figs. 21, 28, 29, 31, 33, 34, 37, 38), what should we think of the poems with no marks at all?

SECTION 7. TABLE G compiles annotations not connected to sonnets, covering: pages before the table of contents, introduction, notes, ads at the end of the book, plus the internal faces of the covers. Two of those notes are *not* in Pessoa's hand. One of these pages is facsimiled, displaying marked titles from the "Canterbury Poets" collection (Fig. 66)—and our cross references with books extant in Pessoa's private library.

SECTION 8. TABLE H lists all works marked "N" in the notes that follow the anthology—an indication of the poet's interest in further exploring some authors; though none of these works is currently found in Pessoa's private library, other volumes by the same poets *are* (and those are referenced).

SECTION 9. TABLE I shows writing utensils used by Pessoa, suggesting that the poet consulted the book at different times.

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<sup>8</sup> Another poem (not a sonnet), cited in the introductory notes, also displays a marginal translation by Pessoa (see TABLE G, row showing p. lxvi).

<sup>9</sup> For Pessoa's views on translations "rhythmically according to the original," see SARAIVA (1996: 44-46).

SECTION 10. The handwritten notes by Fernando Távora are facsimiled, transcribed and annotated.

SECTION 11. The last section presents bibliographic references.

## Two Case Studies

The intention of this article is not to exhaust the possibilities of comparative study unlocked by this find, but rather to present a dossier that may be used as a primary source to others. That said, I would like to present two brief case studies made possible by this new material.

CASE 1: from English reading to Portuguese creation.

One of the sonnets by Elizabeth Barrett Browning evaluated as “Sublime” (Fig. 9) is the famous poem XLIII from *Sonnets from the Portuguese*, with incipit “How do I love thee? Let me count the ways.” In Pessoa’s archive, we find three drafts of a poem bearing a striking resemblance with the opening of Barret Browning’s sonnet: 1) a page of a notebook with the initial verse of the poem [BNP/E3, 153-18<sup>r</sup>]; 2) in the same notebook, a version of two quatrains under the title “Sonetos d’Amôr,” the crossed out attribution to the fictional author Eduardo Lança and a coded subtitle/dedication “Axxx” [153-21<sup>r</sup>]; and 3) a loose document with the only complete and dated version of the poem, now signed “F. Nogueira Pessoa” and titled “Antígona” [56-6<sup>r</sup>] (cf. PESSOA (2010: 117-120). If we compare Barrett Browning’s *incipit* with the openings by Pessoa...

|                        |  |
|------------------------|--|
| Barrett Browning:      | How do I love thee? Let me count the ways.   |
| Pessoa’s version 1:    | Como te amo? Contar me deixa os modos varios |
| Pessoa’s versions 2-3: | Como te amo? Não sei de quantos modos varios |

... it becomes obvious that Pessoa made an exact translation of the *incipit* of Barrett Browning’s sonnet,<sup>10</sup> which now (given the annotation in *Sonnets of this Century*) we know was highly praised by the Portuguese poet. Pessoa dates his sonnet “June 1902,” which makes us question if he had just bought the anthology then.

CASE 2: from English reading to English creation.

One of Pessoa’s English political sonnets<sup>11</sup>—the first in a dipthyc “To England”—ends in a unusual comparison:

We now that in vile joy our egoist fears  
Behold dispelled, one day shall mourn the more  
That blood of men erased them—bitter tears

<sup>10</sup> The rest of Pessoa’s sonnet is not a translation; it is as if Pessoa used Barrett Browning’s first verse as a motto and then developed his own poem; for more on this sonnet, see PITTELLA (2012: 248-249 & 355); for a biographical note on the fictional Eduardo Lança, see PESSOA (2013b: 70-73).

<sup>11</sup> For a compilation and study of Pessoa’s English political sonnets—including a more developed historical contextualization of the poem “To England I”—see PITTELLA (2016).

Of desolated woe, as wept of yore  
 (Yet not for the short space of ten long years)  
 The Grecian archer on the Lemnian shore.

(cf. PITTELLA, 2016: 43)

The poem dates from June 1905, shortly after the Russian humiliation at the Battle of Tsushima; Pessoa's admonishment is a wake-up call to the British people, who ridiculed Russia's defeat to the Japanese army; note that the sestet opens with the word "we," for Pessoa identifies as an Englishman—being then a resident of South Africa undergoing a British education. Verily, less than 10 years later ("Yet not for the short space of ten long years"), Europe would be facing the first of two World Wars.

As to the comparison at the end of the sonnet: "as wept of yore [...] / The Grecian archer on the Lemnian shore." Who would such an archer be? Alas, there are many Greek warriors... Now, in *Sonnets of this Century*, Pessoa evaluated as "Magnificent" the poem "At Lemnos" (Fig. 12) by Thomas Russell (1762-1788)—*Lemnos* being the proper noun from which the adjective *Lemnian* is derived:

*At Lemnos.*

On this lone isle whose rugged rocks affright  
 The cautious pilot, ten revolving years  
 Great Paeon's son, unwonted erst to tears,  
 Wept o'er his wound; alike each rolling light  
 Of heaven he watched, and blamed its lingering flight;  
 By day the sea-mew screaming round his cave  
 Drove slumber from his eyes; the chiding wave  
 And savage howlings chased his dreams by night.  
 Hope still was his: in each low breeze that sighed  
 Through his low grot he heard a coming oar—  
 In each white cloud a coming sail he spied;  
 Nor seldom listened to the fancied roar  
 Of Oeta's torrents, or the hoarser tide  
 That parts famed Trachis from the Euboic shore.

(Thomas Russel; cf. SHARP, 1902: 197)

So... at Lemnos, a warrior, who is the son of Paeon, dies, after ten years of war.

These are good clues to who this "The Grecian archer on the Lemnian shore" would be: using those markers, a quick online research turns up *Machaon* (Μᾶχάων), son of the Asclepius—also known as Paeon—a god of Medicine in ancient Greece. In the *Iliad*, Homer tells us that Machaon is wounded by Paris in the Trojan war and, in the tenth year of the conflict, killed by Eurypulus, the Thessalian leader. That's one mystery solved; but Pessoa borrowed more than the wounded archer from Russel; he constructed the last verse of his sonnet with the

same Sapphic rhythm (strong accents on the 4<sup>th</sup> and 8<sup>th</sup> syllables) and the same termination of Russel's—merely changing “the Euboic shore” to “the Lemnian shore.”

### New Paths of Inquiry

These cases are intended as mere examples of paths to explore.

George Monteiro's pioneer studies inserting the English works of Pessoa in the tradition of English literature now have more fuel added to the fire. Every annotated author in the anthology *Sonnets of this Century* may reveal a pathway into better understanding the English works of the Portuguese poet. In *As Paixões de Pessoa*, Monteiro connects Pessoa with Arthur High Cloud and with Ernest Dowson. Monteiro also recovers a connection already established by Jorge de Sena between Pessoa's long erotic poem *Antinous* and the works of John Addington Symonds (a poem and a study) on the same Greek character (MONTEIRO, 2013: 83-84). Pessoa had Symonds's book on Shelley in his private library (CFP, 8-532); but now we have four sonnets by Symonds bearing annotations by Pessoa: two of them with notes about rhythm and alteration (Figs. 54 and 55) and one, as already mentioned, connecting Symonds and Byron (Fig. 61). The relationship between Symonds and Pessoa just got closer—and it may well have been Symonds who led Pessoa to *Antinous*. Another path of inquiry.

This annotated anthology also sheds light—and hopefully should increase the interest—in Pessoa's unpublished English works. By witnessing his vivid and complex dialogue with masterpieces of English lyric poetry, one can only expect Pessoa to reflect those lessons in his own poetry. Unfortunately, a great portion of Pessoa's English verse is still to be published, though a reader may glimpse the depth and reach of Pessoa's English poems through his haikus, his newly discovered sonnets and his English fictitious author Frederick Wyatt.<sup>12</sup>

The study of Pessoa as a “poet-translator of poets”<sup>13</sup> also grows in its corpus; as in the English renderings Pessoa made of Antero's sonnets (QUENTAL, 2010) and Espronceda's “The Student of Salamanca” (BARBOSA LÓPEZ, 2016), here we see the poet in the very act of translating—making decisions regarding vocabulary, rhythm and rhyme that may take him farther or closer to this or that aspect of the original text.

The archival studies of Pessoa's private library also gain a new member: as the physical book still belongs to a private collection, this essay is a way of

<sup>12</sup> For Pessoa's haikus, see FERRARI & PITTELLA, 2016b; for the works of Frederick Wyatt, see FERRARI & PITTELLA, 2016a; for some of Pessoa's newly published English sonnets, see FERRARI & PITTELLA, 2015 and FERRARI, 2016b.

<sup>13</sup> To borrow the expression from the title of Saraiva's 1996 book.

integrating—at least virtually—the strayed volume back into Pessoa's private library.

By reclaiming the “justifications for a complete digital edition” of Pessoa's marginalia (set forth by Ferrari in 2008), and by following the example of other studies, such as the edition of Mallarmé's poems Pessoa read (MALLARMÉ, 1998) or of dust-jackets he annotated (PIZARRO & FERRARI, 2011), this dossier aspires to create a model for researchers interested in editing the marginalia of any volume in Pessoa's library.

When Jonathan Bate attempted to recreate “Shakespeare's small library,” he lamented the irretrievable loss of precious items—“If only [Ben] Jonson's annotations on Shakespeare had survived.” We can almost hear Bates sighing when he says, “But the truly priceless treasure would be Shakespeare's own notebook, library catalogue, or annotated books” (BATE, 2010: 132).

Well—the readers of Pessoa will hopefully agree—we have found a treasure.

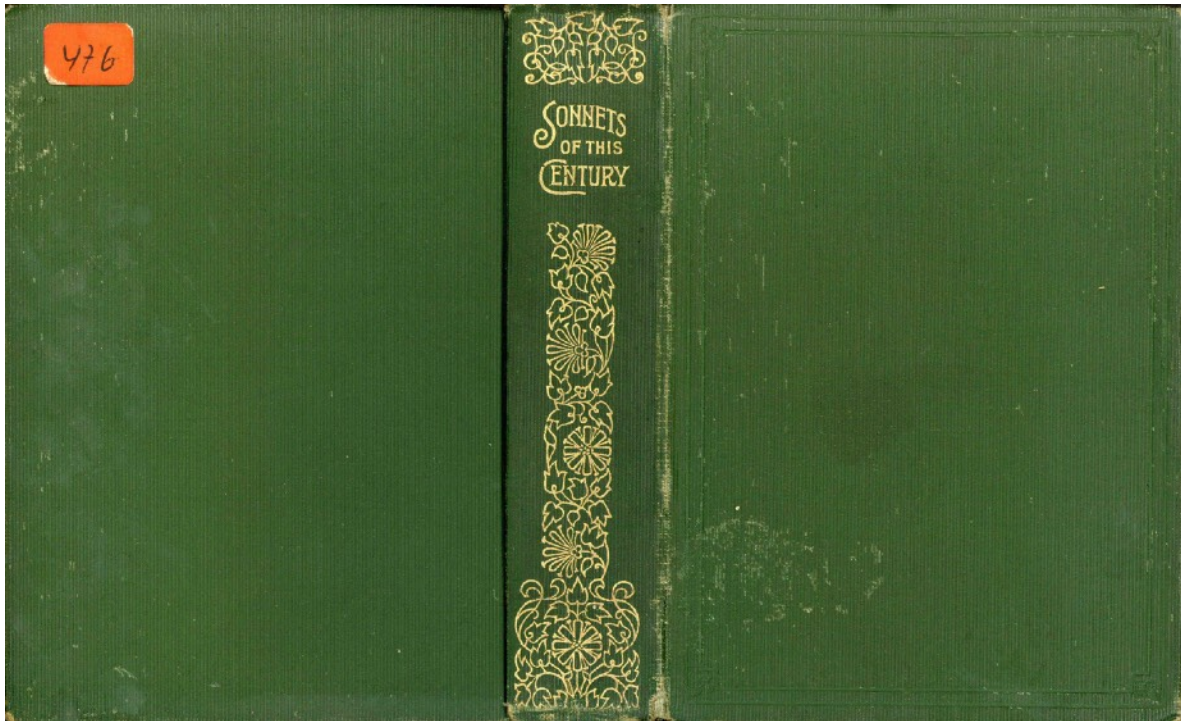


Fig. i. Cover of *Sonnets of this Century* (private collection of Fernando Távora)<sup>14</sup>

## Key to Transcription Symbols & Conventions

|                |   |
|----------------|---|
| □              | blank space in phrase   |
| *              | conjectural reading by the editor   |
| //             | fragment doubted by the author  |
| †              | illegible word  |
| <>             | enclosed words crossed out by the author  |
| <>/            | substitution by overwriting <part replaced>/replaced\                                   |
| <>[↑]          | substitution by crossing out and writing an interlinear addition above                  |
| [↑]            | interlinear addition above  |
| [↓]            | interlinear addition below  |
| [→]            | addition in the same line (or in the right margin)                                      |
| [←]            | addition to the left (often in left margin)   |
| [x]↔[y]        | transposition   |
| v.             | vertical line on the left margin of v.  |
| v.             | vertical line on the right margin of v.   |
| <u>v.</u>      | underlined v.   |
| [↑x]           | cross added above a word  |
| [↓x]           | cross added below a word  |
| [→x]           | cross added to the right  |
| [←x]           | cross added to the left   |
| <i>Italics</i> | underlined words in Pessoa's handwriting  |
| [example]      | editorial intervention, frequently used to expand abbreviations; eg.: g[ood] or v[ery]. |

<sup>14</sup> The sticker with the number “476” is explained by Távora in his notes (see SECTION 10).

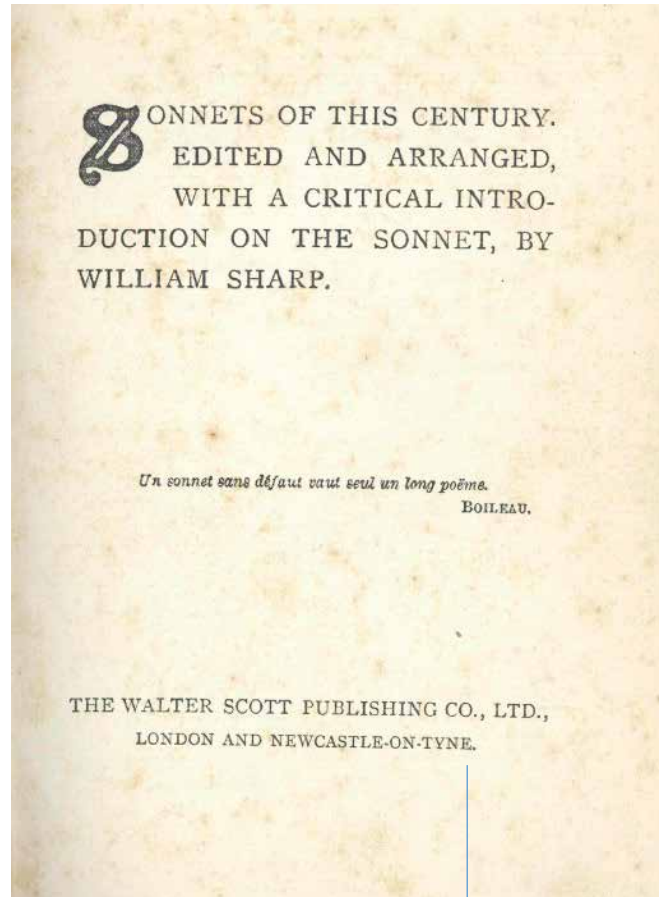


Fig. ii. Title page.

Notes: *this is the only book in Pessoa's private library that displays the city "Newcastle-on-Tyne" on its title page—and likely the inspiration for the fictional address of Pessoa's heteronym Álvaro de Campos, who, on 17 October 1922, signed a letter to the magazine Contemporanea (cf. PESSOA, 2012: 262-265). Another document in Pessoa's archive (BNP/E3, 21-124<sup>r</sup>) mentions "Newcastle-upon-Tyne" (upon instead of on) as Campos's residency (PESSOA, 2012: 77).*

*Pessoa's volume with Chatterton's poetry (CFP, 8-105), below the last poem, shows (in minuscule type) "Newcastle-on-Tyne" as the city of "The Walter Scott Press" (p. 292); but the title page gives us only "London" as the publisher's headquarters. Pessoa's copy of Builders of Man (CFP, 0-7), printed by "The Northumberland Press," displays the city "Newcastle-upon-Tyne" on its title page (but the book is from 1923 and hence printed after the publication of Campos's letter). Nowadays, this city in North East England is commonly known as Newcastle (and referred to as Newcastle upon Tyne, without hyphens).*

## II. Tables, Documents and Transcriptions

### 1.1. [TABLE A] General Evaluations of Sonnets<sup>15</sup>

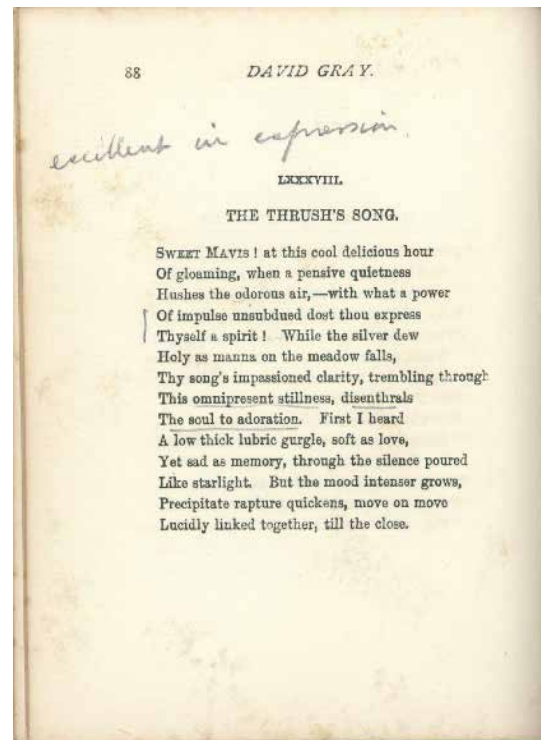
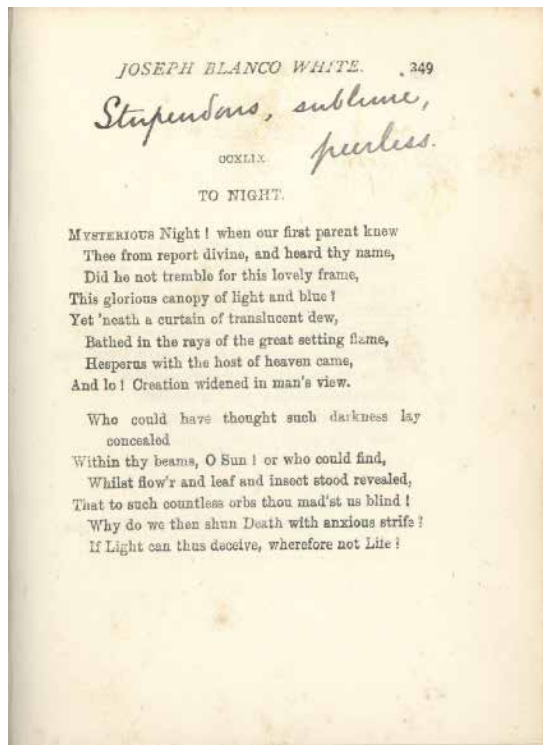
| PP. | AUTHOR                       | TITLE OR INCIPIT                    | EVALUATIONS                              | FIG |
|-----|------------------------------|-------------------------------------|--|-----|
| 2   | William Allingham            | Autumnal Sonnet                     | very good.                               |     |
| 9   | Alfred Austin                | Love's Wisdom                       | excellent.                               |     |
| 11  | Alfred Austin                | A Sleepless Night                   | Of no worth.                             | 8   |
| 14  | Samuel Laman Blanchard       | Wishes of Youth                     | good                                     |     |
| 17  | Mathilde Blind               | Christmas Eve                       | very good.                               |     |
| 21  | Wilfrid Scawen Blunt         | On the Shortness of Time            | good.                                    |     |
| 22  | Wilfrid Scawen Blunt         | The Sublime                         | very good.                               |     |
| 24  | E. H. Brodie                 | Omnia Mutantur                      | good                                     |     |
| 26  | Elizabeth Barrett Browning   | The Soul's Expression               | Very fine                                |     |
| 27  | Elizabeth Barrett Browning   | Sonnets from the Portuguese (XIV)   | Sublime.                                 |     |
| 30  | Elizabeth Barrett Browning   | Sonnets from the Portuguese (XLIII) | Sublime.                                 | 9   |
| 39  | William M. W. Call           | The Haunted Shore                   | v. good.                                 |     |
| 45  | Hartley Coleridge            | Night                               | v. good                                  |     |
| 55  | Aubrey de Vere (the Younger) | The Sun-God                         | excellent                                |     |
| 63  | Sydney Dobell                | Home: In War-Time                   | Good.                                    |     |
| 64  | Austin Dobson                | Don Quixote                         | Very fine, in its sadly humorous manner. |     |
| 71  | Edward Dowden                | Brother Death                       | v. good.                                 |     |
| 74  | Joseph Ellis                 | Silence                             | good                                     |     |
| 75  | Henry Ellison                | A Sunset Thought                    | <Very good>                              | 20  |
| 76  | Henry Ellison                | London, After Midnight              | Derivatively original; good.             | 14  |
| 84  | Mary C. Gillington           | Intra Muros                         | Very fine                                |     |
| 88  | David Gray                   | The Thrush's Song                   | excellent in expression.                 | 2   |
| 92  | Eugene Lee-Hamilton          | Sea-Shell Murmurs                   | Admirable.                               |     |
| 101 | John Hogben                  | Truth and Beauty                    | Derivative and <i>worthless</i> .        | 16  |
| 103 | Thomas Hood                  | Silence                             | Very fine                                |     |
| 104 | Thomas Hood                  | Death                               | Marvellous.                              | 10  |
| 107 | Leigh Hunt                   | The Nile                            | <very good> [↑Really <i>admirable</i> ]  | 18  |
| 108 | Leigh Hunt                   | The Grasshopper and the Cricket     | good                                     |     |

<sup>15</sup> TABLE A only displays general evaluations written for sonnets in the anthology; for other marginalia (including highlights and specific notes to poems also listed here), see TABLES B, C, D and E.

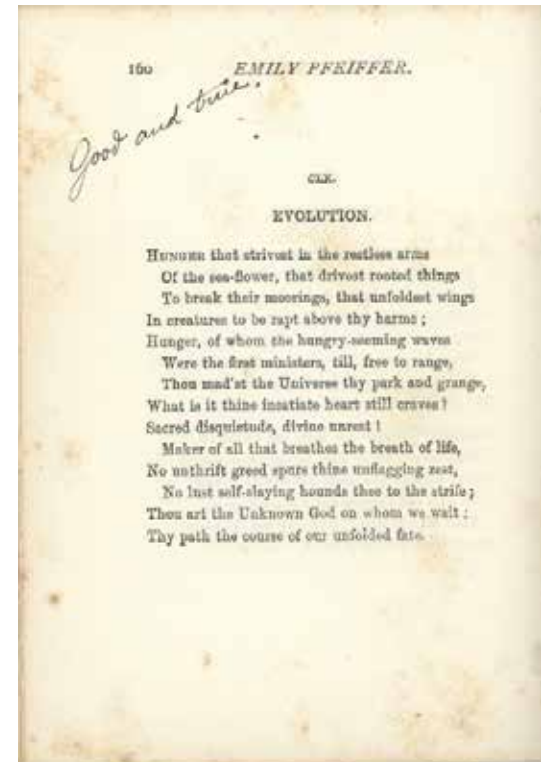
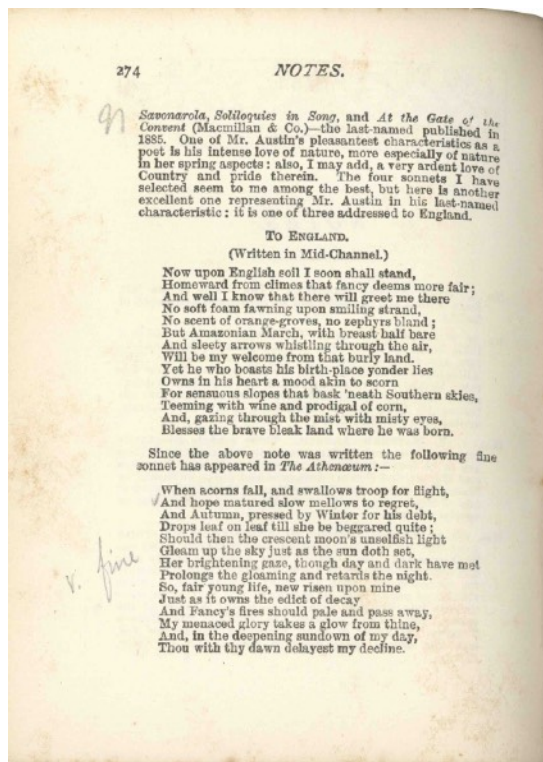
|     |                            |  |                                     |    |
|-----|----------------------------|--|-------------------------------------|----|
| 109 | John William Inchbold      | One Dead                               | Admirable.                          |    |
| 110 | Jean Ingelow               | An Ancient Chess King                  | Well visioned.                      |    |
| 117 | John Keats                 | Bright Star                            | Marvellous.                         |    |
| 120 | Andrew Lang                | Homeric Unity                          | Very fine, very musical.            |    |
| 122 | Edward Cracroft Lefroy     | Something Lost                         | Fine, though derivative.            | 15 |
| 135 | Westland Marston           | Immortality (An Inference)             | Very fine.                          |    |
| 137 | Alice Meynell              | Renouncement                           | v. good.                            |    |
| 138 | Alice Meynell              | Without Him                            | Very good                           |    |
| 139 | Alice Meynell              | Spring among the Alban Hills           | Good.                               |    |
| 140 | Cosmo Monkhouse            | Life and Death                         | Weak and badly expressed.           | 7  |
| 141 | Ernest Myers               | The Banquet                            | Very good.                          |    |
| 143 | Ernest Myers               | Milton                                 | Very fine.                          |    |
| 145 | Frederick W. H. Myers      | Would God It Were Morning              | Very fine.                          |    |
| 146 | Frederick W. H. Myers      | High Tide at Midnight                  | Very fine.                          |    |
| 158 | John Payne                 | Hesperia                               | fine                                |    |
| 160 | Emily Pfeiffer             | Evolution                              | Good and true.                      | 4  |
| 161 | Emily Pfeiffer             | To Nature II                           | Very good.                          |    |
| 174 | William Caldwell Roscoe    | The Poetic Land                        | Very fine.                          |    |
| 176 | William Caldwell Roscoe    | "Like a Musician"                      | excellent                           |    |
| 178 | Christina G. Rossetti      | Remember                               | v. good.                            |    |
| 184 | Dante Gabriel Rossetti     | For A Venetian Pastoral                | Most sublime.                       |    |
| 185 | Dante Gabriel Rossetti     | On Refusal of Aid Between Nations      | Magnificent.                        |    |
| 190 | Dante Gabriel Rossetti     | True Woman—Her Love (H.L. LVIII)       | <i>Very fine.</i>                   |    |
| 197 | Thomas Russell             | At Lemnos                              | <i>Magnificent.</i>                 | 12 |
| 198 | William Bell Scott         | The Universe Void                      | <i>Good.</i>                        |    |
| 202 | William Sharp              | Spring Wind                            | Very good.                          |    |
| 203 | William Sharp              | A Midsummer Hour                       | Very good.                          |    |
| 204 | Percy Bysshe Shelley       | Ozymandias                             | Magnificent.                        | 11 |
| 207 | Robert Southey             | Winter                                 | Not good.                           |    |
| 214 | Algernon Charles Swinburne | On the Russian Persecution of the Jews | Admirable.                          |    |
| 223 | Lord Tennyson              | Sonnet ([on] the Polish Insurrection)  | Indifferent.                        | 5  |
| 224 | James Thomson              | A Recusant                             | Good.                               |    |
| 228 | John Todhunter             | A Dream of Egypt                       | *g [→ex.]                           | 19 |
| 238 | Samuel Waddington          | "From night to night"                  | Conventional in thought and rhythm. | 13 |
| 242 | Theodore Watts-Dunton      | The First Kiss                         | Magnificent.                        |    |
| 249 | Joseph Blanco White        | To Night                               | Stupendous, sublime, peerless       | 1  |

|     |                          |                                     |                    |    |
|-----|--------------------------|-------------------------------------|--------------------|----|
| 250 | Henry Kirke White        | “What art Thou, Mighty One [...]”   | childish.          |    |
| 251 | Charles Whitehead        | “As yonder lamp in my vacated room” | Rather good.       |    |
| 253 | Oscar Wilde              | Libertatis Sacra Fames              | Rather good.       |    |
| 257 | James C. Woods           | The Soul Stithy                     | <Fair.> [↑V. fine] | 17 |
| 262 | William Wordsworth       | Milton                              | admirable.         |    |
| 266 | William Wordsworth       | After-Thought                       | admirable          |    |
| 274 | Alfred Austin [in notes] | “When acorns fall [...]”            | v. fine            | 3  |

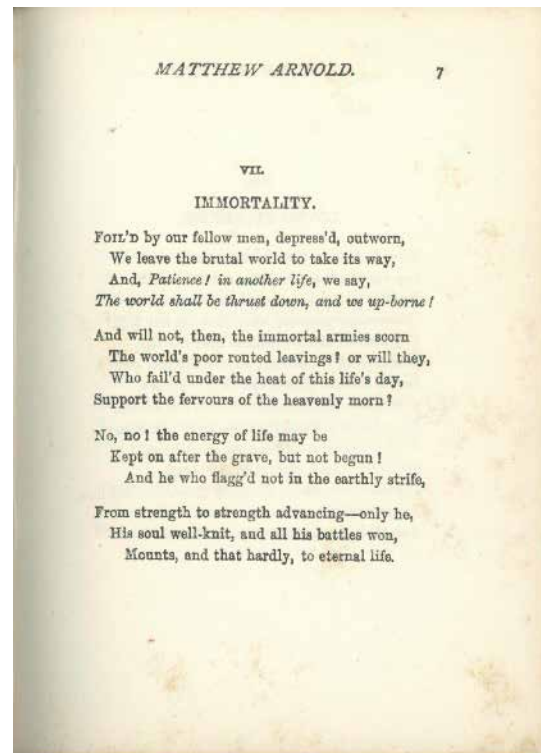
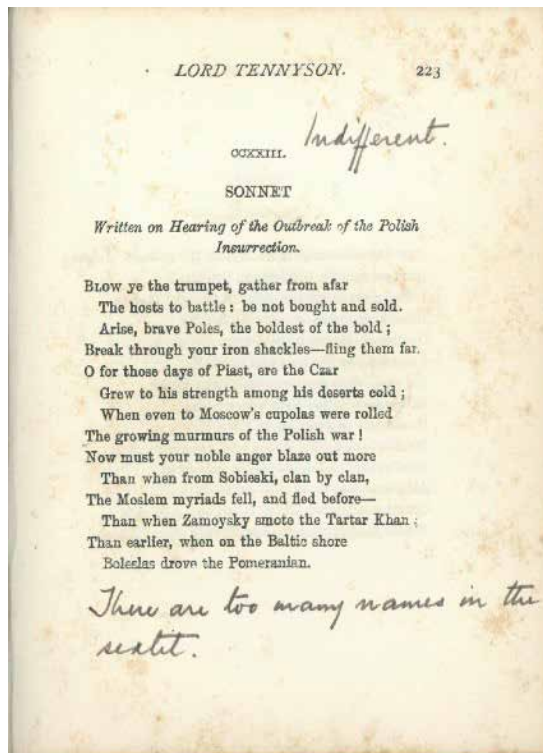
## 1.2. Examples of Evaluations, from Highest ("A+") to Lowest ("F")



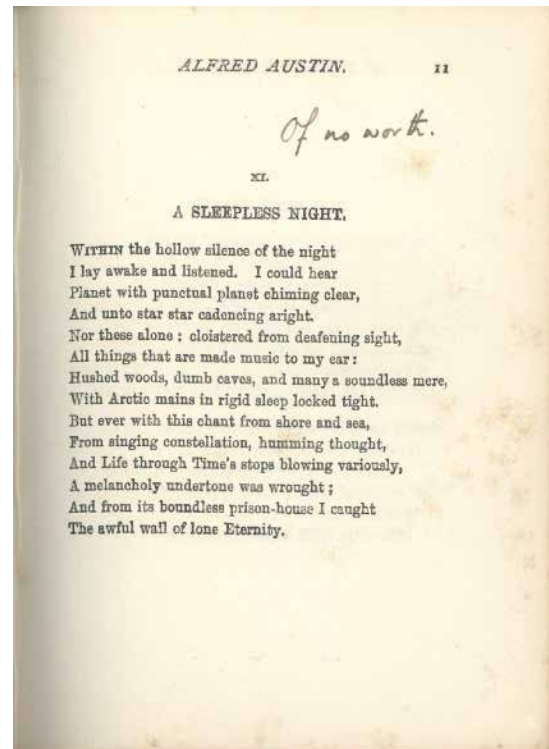
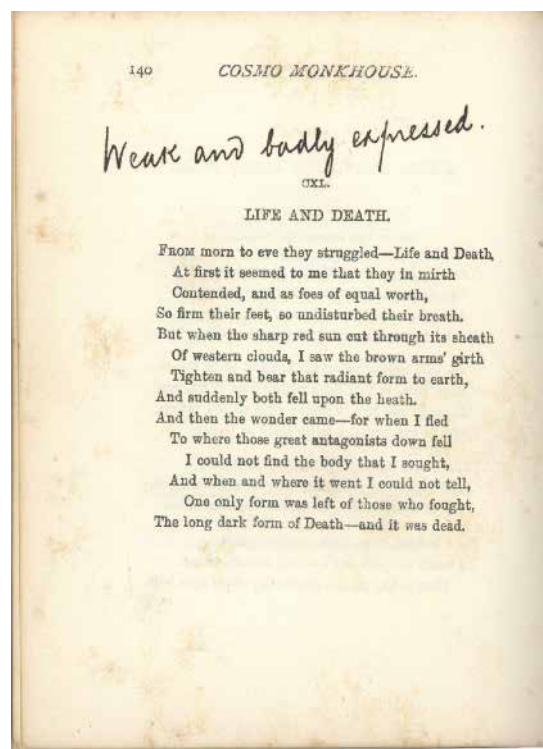
Figs. 1 &amp; 2. "Stupendous, sublime, peerless" (A+) and "excellent in expression" (A) (pp. 249 &amp; 88)



Figs. 3 &amp; 4. "V[ery] fine" (B) and "Good and true" (C) (pp. 274 &amp; 160)

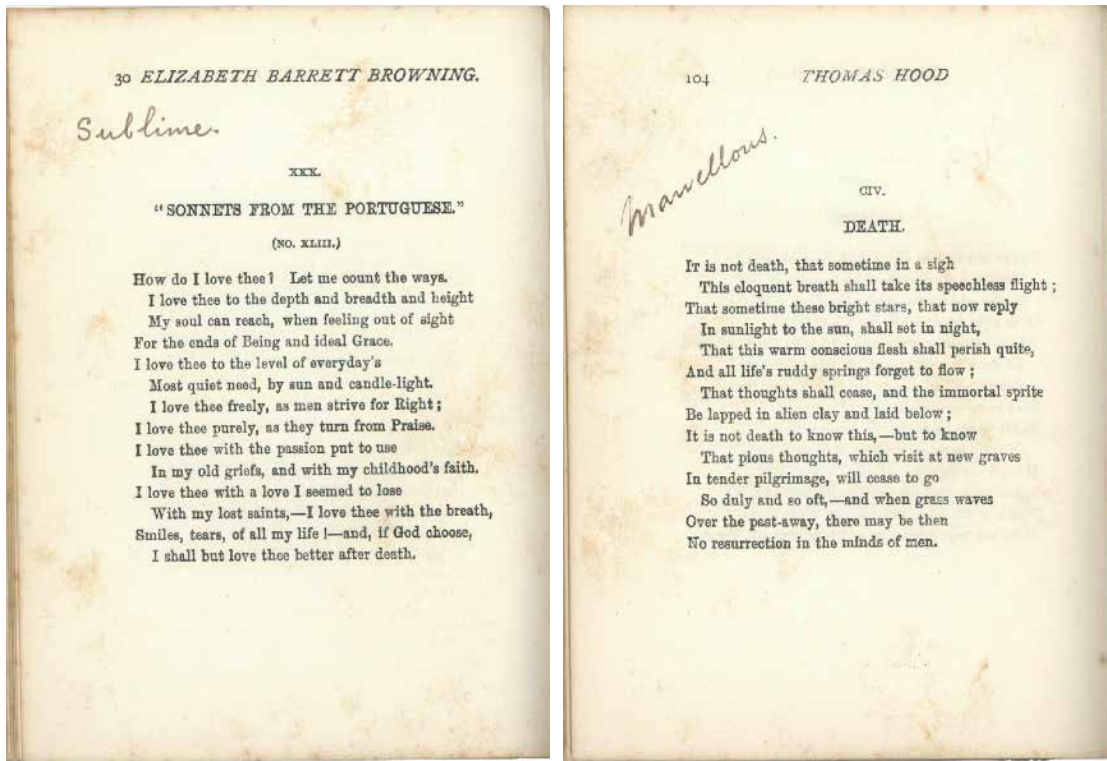


Figs. 5 &amp; 6. "Indifferent" (D) and unmarked (D) (pp. 223 &amp; 7)

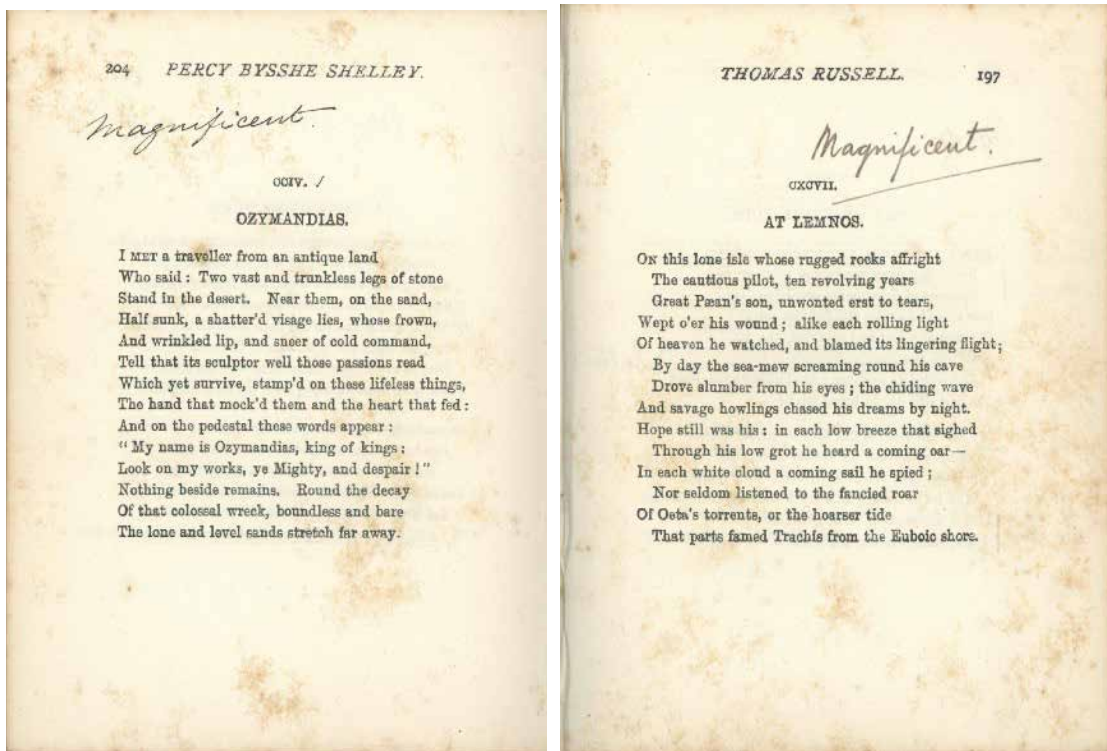


Figs. 7 &amp; 8. "Weak and badly expressed" (E) and "Of no worth" (F) (pp. 140 &amp; 11)

## 1.3. Four of the Ten Sonnets with "A+" grades



Figs. 9 &amp; 10. "Sublime" and "Marvellous" sonnets (pp. 30 &amp; 104)



Figs. 11 &amp; 12. "Magnificent" sonnets (pp. 204 &amp; 197)

#### 1.4. What Does "Derivative" Mean?

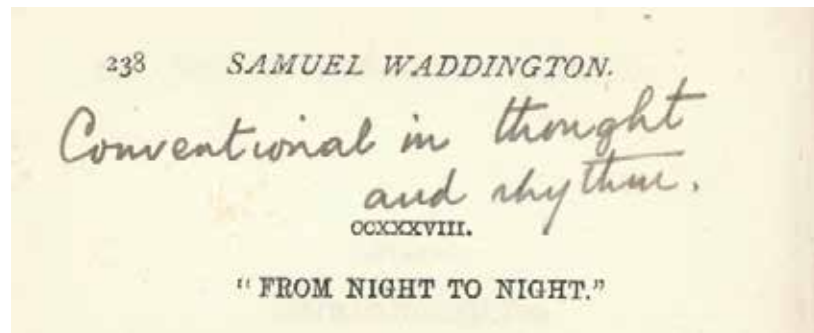


Fig. 13. "Conventional in thought and rhythm." (p. 238, detail)

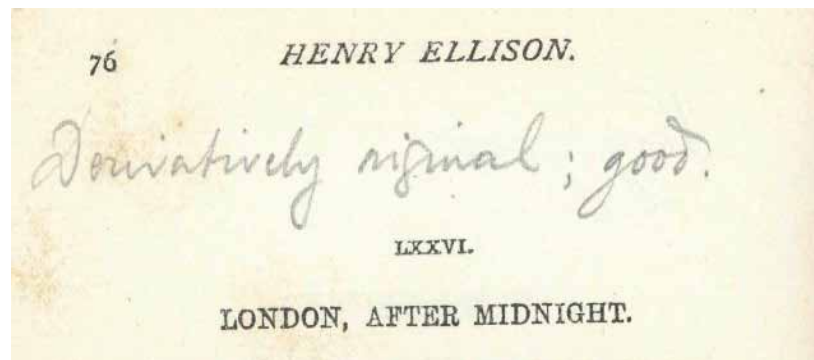


Fig. 14. "Derivatively original; good." (p. 76, detail)

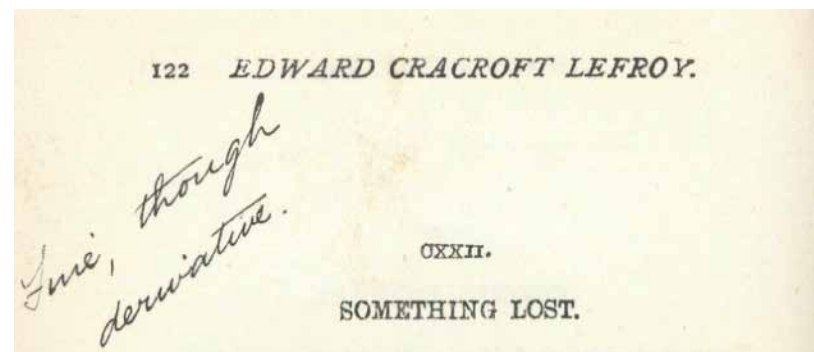


Fig. 15. "Fine, though derivative." (p. 122, detail)

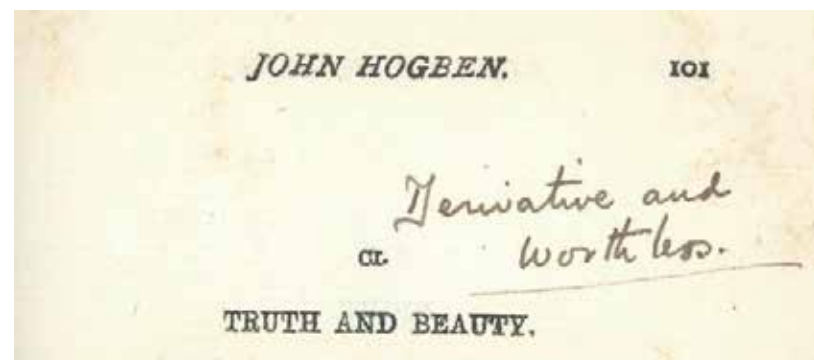


Fig. 16. "Derivative and worthless." (p. 101, detail)

## 1.5. Upgraded or Downgraded?

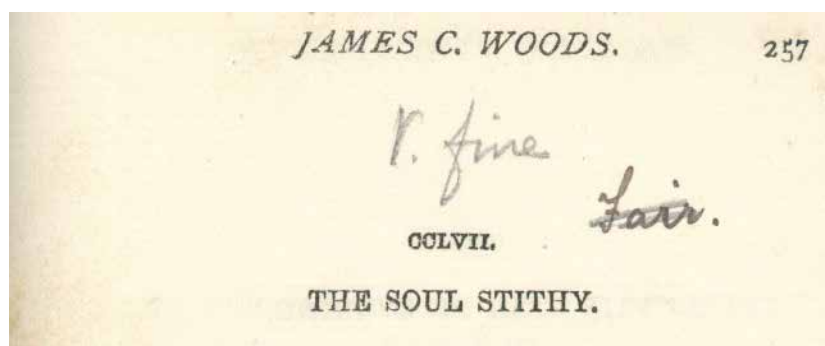


Fig. 17. "&lt;Fair.&gt; [↑V. fine]" (p. 257, detail)

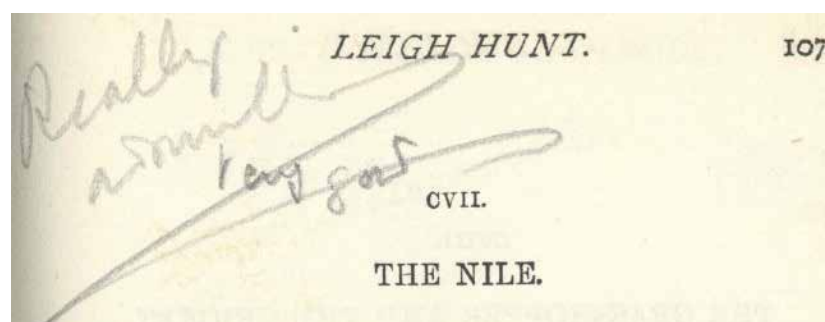


Fig. 18. "very good [↑Really admirable]" (p. 107, detail)

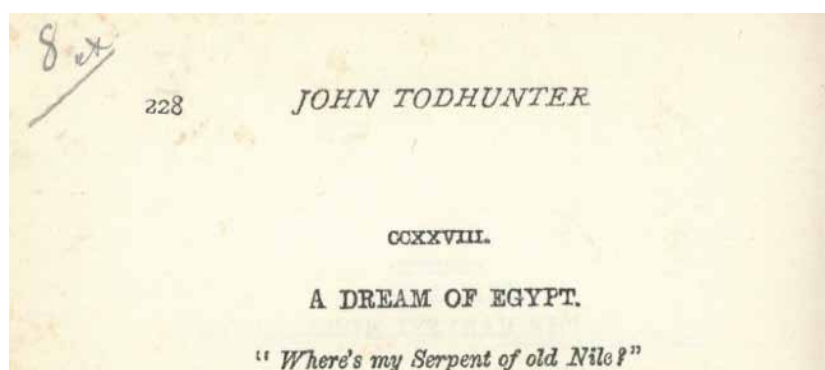


Fig. 19. "g [-&gt;ex.]" (p. 228, detail)

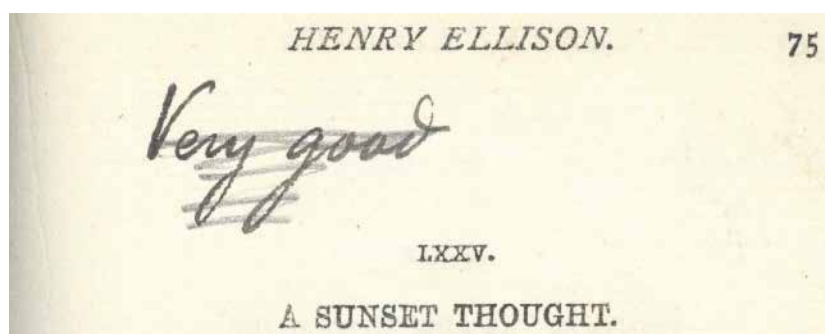


Fig. 20. "&lt;Very good&gt;" (p. 75, detail)

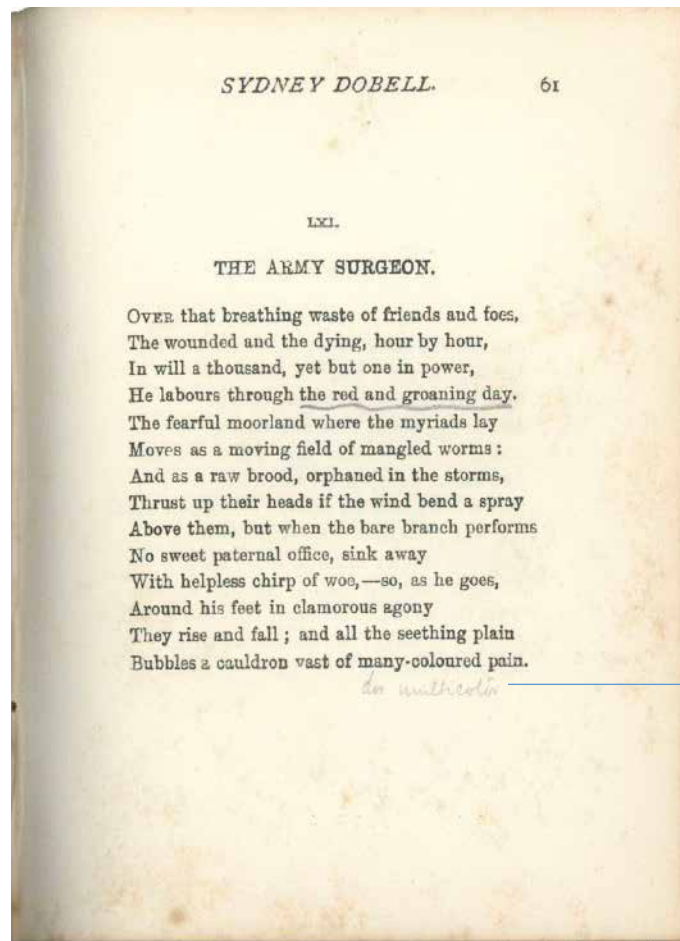
2.1. [TABLE B] Translations<sup>16</sup>

| AUTHOR<br>“TITLE OR<br>INCIPI”<br>PAGE                             | VV                | PARTS TRANSLATED<br>(not necessarily entire verses)   | PORTUGUESE TRANSLATIONS   | FIG. |
|--|-------------------|---|---|------|
| Sydney Dobell<br>“The Army<br>Surgeon”<br>p. 61                    | 14                | many-coloured pain  | dor multicolôr  | 21   |
| Austin Dobson<br>“Don Quixote”<br>p. 64                            | 14                | charge in earnest—were it but a mill.   | atacando a *valer, até um moinho.   | 22   |
| Leigh Hunt<br>“The Nile”<br>p. 107                                 | 2                 | Like some grave mighty thought<br>threading a dream   | Como uma grave idea [*armada]↔[em<br>sonho]   | 23   |
| Alice Meynell<br>“Renouncement”<br>p. 137                          | 4<br>8            | And in the dearest passage of a song<br>I must stop short of thee the whole day<br>long.  | E na canção passagêira:<br>E não stou sempre mais que á tua beira.  | 24   |
| Emily Pfeiffer<br>“To Nature II”<br>p. 161                         | 13<br>14          | When first thou lightedst on a seeming<br>goal<br>And darkly blundered on man’s<br>suffering soul   | Quando <*de> [↑primeiro] um fim<br>supposto achaste,<br>E <a noite, sem querer, creaste a alma.><br>[↑a alma humana sem querer creaste.]                                  | 25   |
| Ernest Rhys<br>“The Student’s<br>Chamber”<br>p. 169                | 9<br>13<br>14     | High dreams they bring that never were<br>dreamt in sleep<br>And lo! the land wherein the Holy<br>Grail,<br>In far Monsalvat, to the soul is given. | Vem sonhos que ninguem sonhou<br>dormindo<br>E eis [↑vêde! é] a terra onde o Santo<br>Graal<br>Em Monsalvat longe, á alma é dada  | 31   |
| Christina G. Rossetti<br>“Remember”<br>p. 178                      | 13<br>14          | Better by far you should forget and<br>smile<br>Than that you should remember and be<br>sajd  | Antes tu [↑É melhor que me esqueças e<br>sorrias]<br>Q[ue] te lembres de mim e sejas triste   | 26   |
| Dante G. Rossetti<br>“Venetian Pastoral”<br>p. 184                 | 5<br>8            | The heat lies silent at the break of day<br>Sad with the whole of pleasure  | O calor cala no romper do dia<br>Tristes do prazer todo   | 27   |
| Dante G. Rossetti<br>“True Woman—Her<br>Heaven”<br>p. 189          | 13<br>14          | in every kiss sealed fast<br>To feel the first kiss rise and forebode<br>the last.  | o beijo primeiro<br>Sentir e predizer o derradeiro  | 28   |
| Dante G. Rossetti<br>“A Superscription<br>(H.L. xcvii.)”<br>p. 194 | 2<br>3<br>6<br>14 | I am also called No-more, Too-late,<br>Farewell;<br><br>Unto thine ear<br>but by my spell<br>Sleepless with cold commemorative<br>eyes              | Adeus [↑E também sou Não mais, e<’><br>É tarde, e Adeus]<br>ouvidos teus<br>- meus<br>Com frios olhos comemorativos<br>[↓Insomne, os olhos frios <re>[↑e ]<br>lembrados.] | 33   |

<sup>16</sup> TABLE B displays only marginal notes that constitute translations of sonnets; for other marginalia (including any highlights) see TABLES C, D and E. For the only translation of a quote we found (not pertaining to a sonnet), see TABLE G.

|  |  |   |  |    |
|--|--|---|--|----|
| Algernon Charles Swinburne<br>“On the Russian Persecution of the Jews”<br>p. 214 | 9<br>11<br>12<br>13<br>14                                | Face loved of little children long ago<br>If thou see this, or hear these hounds of thine<br>Run ravening as the Gadarean swine<br>Say, was not this thy Passion to foreknow<br>In death’s worst hour the works of Christian men?   | Cara amada d[e]<br>teus<br>gadareus<br>Não foi tua paixão saber, morrendo,<br>O que os Cristãos haviam de fazer.   | 36 |
| James C. Woods<br>“The Soul Stithy”<br>p. 257                                    | 4<br><br>8<br>14   | Power without plan, wherefrom no purpose grows,—<br>And still the stithy hammers fell and rose.<br>And still the stithy hammers rose and fell.  | Poder sem plano, pois que não se viam<br><br>E os martelos baixam e sobem<br>[E os martelos] s[obem] & baixam.   | 32 |
| William Wordsworth<br>“Venetian Republic”<br>p. 259                              | 13<br>14   | Men are we, and must grieve when even the Shade<br>Of that which once was great, is passed away.  | Somos homens e temos que chorar<br>Quando até a sombra do que é grande cessa.  | 29 |
| William Wordsworth<br>“To Toussaint L’ouverture”<br>p. 260                       | 11<br>12<br>13<br>14                                     | There’s not a breathing of the common wind<br>That will forget thee; thou hast great allies;<br>Thy friends are exultations, agonies,<br>And love, and Man’s unconquerable mind.  | Não ha sopro do vento <vulgar> sensível<br>Que te esqueça; tens grandes aliados –<br>[←As] Alegrias e ancias e cuidados –<br>E o amor e o humano espirito invencível.  | 34 |
| William Wordsworth<br>“Milton”<br>p. 262   | 10<br>11   | Thou hadst a voice whose sound was like the sea:<br>Pure as the naked heavens, majestic, free,  | Tua voz timbra um som como o do mar;<br>Puro como o ceu limpo, grande como o ar.   | 30 |
| William Wordsworth<br>“After-thought”<br>p. 266                                  | 1<br>8<br>12<br>14                                       | my guide<br>We [...] defied<br>And if<br>We feel that we are greater than we know   | guia<br>desafia<br>E que<br>Nos sentimos [ ] sabemos   | 35 |
| William Wordsworth<br>“By the Sea: Evening”<br>p. 269                            | 1<br>2<br>3<br><br>5<br>6<br>7<br>8<br>9<br><br>12<br>14 | It is a beauteous Evening, calm and free;<br>The holy time is quiet as a Nun<br>Breathless in adoration<br><br>The gentleness of heaven is on the sea;<br>Listen! the mighty Being is awake,<br>And doth with his eternal motion make<br>A sound like thunder—everlastingly.<br>Dear Child! dear Girl! that walkest with me here<br><br>Thou liest in Abraham’s bosom all the year;<br><br>God being with thee when we know it not. | É bela a tarde, calmo e livre o ar,<br>A hora santa<br>Quieta em adoração<br><br>O socego do ceu stá sobre o mar.<br>Ouvi, o grande ser desperto jaz<br>E com seu *andamento [↓↑] eterno faz<br>Um som como um <eterno> [↓perenne] trovejar.<br>Donzella, que comigo aqui<br><br>No seio de Abraão stás todo o anno.<br><br>E está contigo Deus sem que o saibamos | 38 |
| William Wordsworth<br>“Mutability”<br>p. 270                                     | 9<br>10<br><br>11<br>12<br><br>13<br>14                  | That in the morning<br>And is no more; drop like the tower sublime<br>Of yesterday, which royally did wear<br>His crown of weeds, but could not even sustain<br>Some casual shout that broke the silent air<br>Or the unimaginable touch of Time.   | Que de manhã<br>E já passou; cahe como a torre ingente<br>De hontem com heras [↓<que a coroa>]<br>reaes a coroar<br>Seu vulto, mas [↑e que] não pôde resistir<br>Um grito casual que rompeu o ar<br>Ou o Tempo só, tocando-a [↓com seu Toque] levemente  | 37 |

## 2.2. Sonnets with One Translated Verse (including partial translations)<sup>17</sup>



dor multicolor

Fig. 21. (p. 61)

<sup>17</sup> In sections 2.2 to 2.8, we only transcribe the annotations constituting translations; for other marginalia (including any highlights) see TABLES C, D and E.

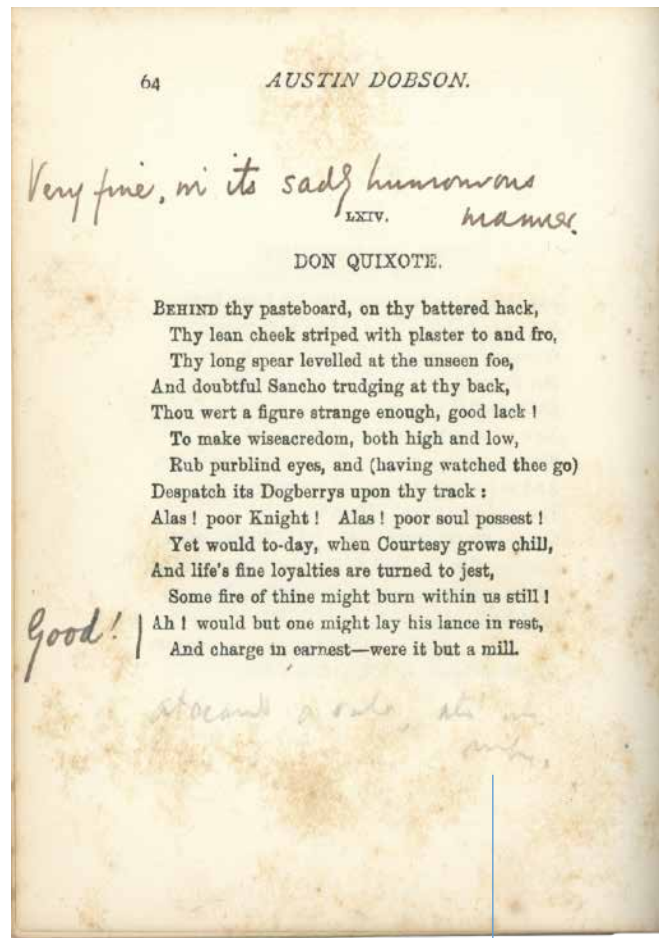


Fig. 22. (p. 64)

atacando a \*valer, até um moinho.

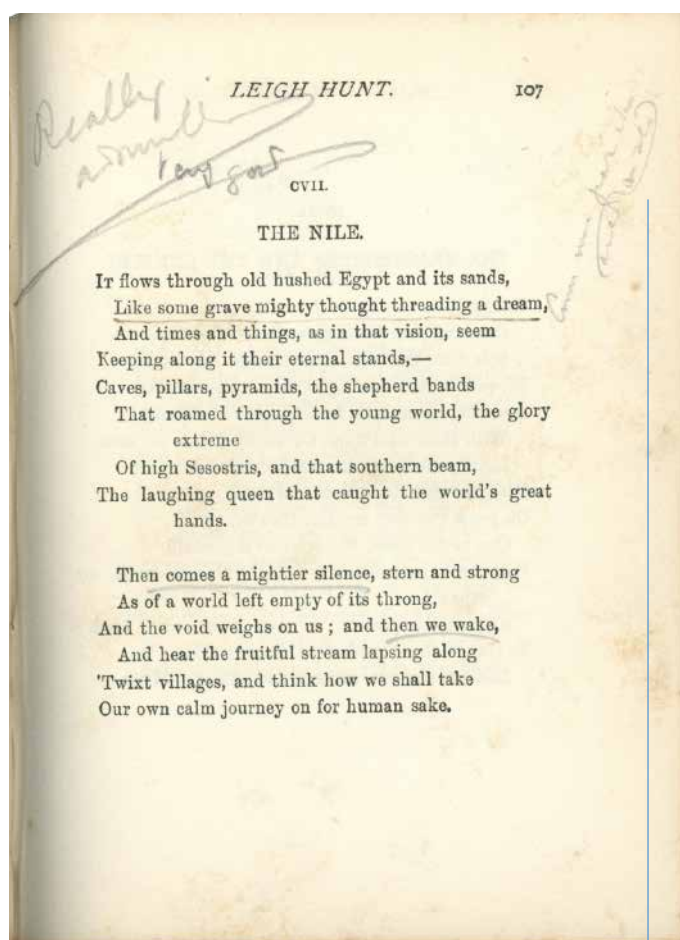


Fig. 23. (p. 107)

Como uma grave idea [\*armada]↔[em sonho]

### 2.3. Sonnets with Two Translated Verses (including partial translations)

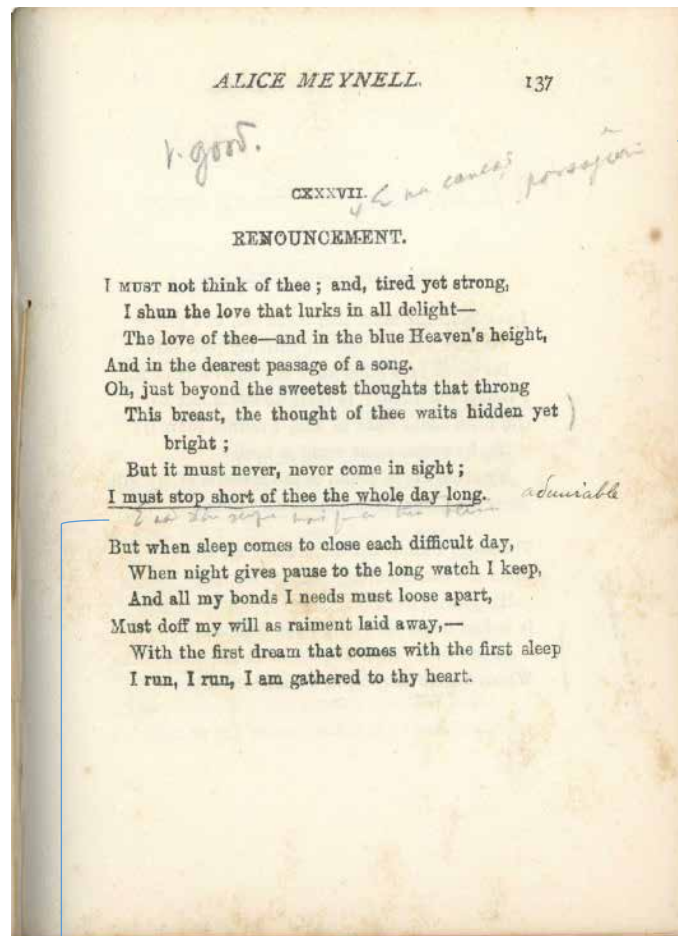


Fig. 24. (p. 137)

E na canção passagêira:  
 E não stou sempre mais que á tua beira.

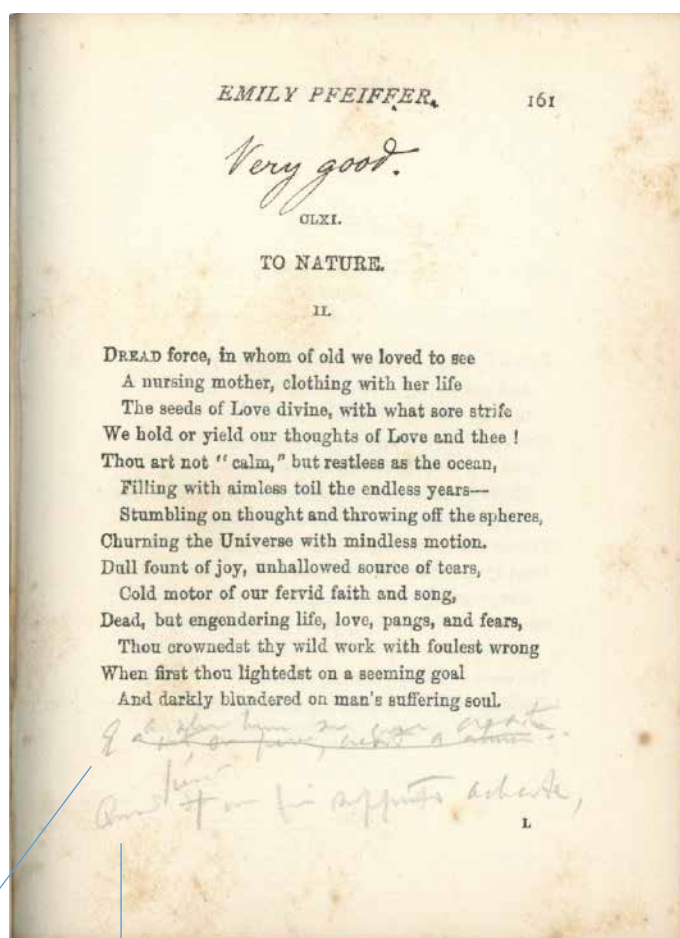


Fig. 25. (p. 161)

Quando <\*de> [↑primeiro] um fim supposto achaste,  
 E <a noite, sem querer, creaste a alma.> [↑a alma humana sem querer creaste.]

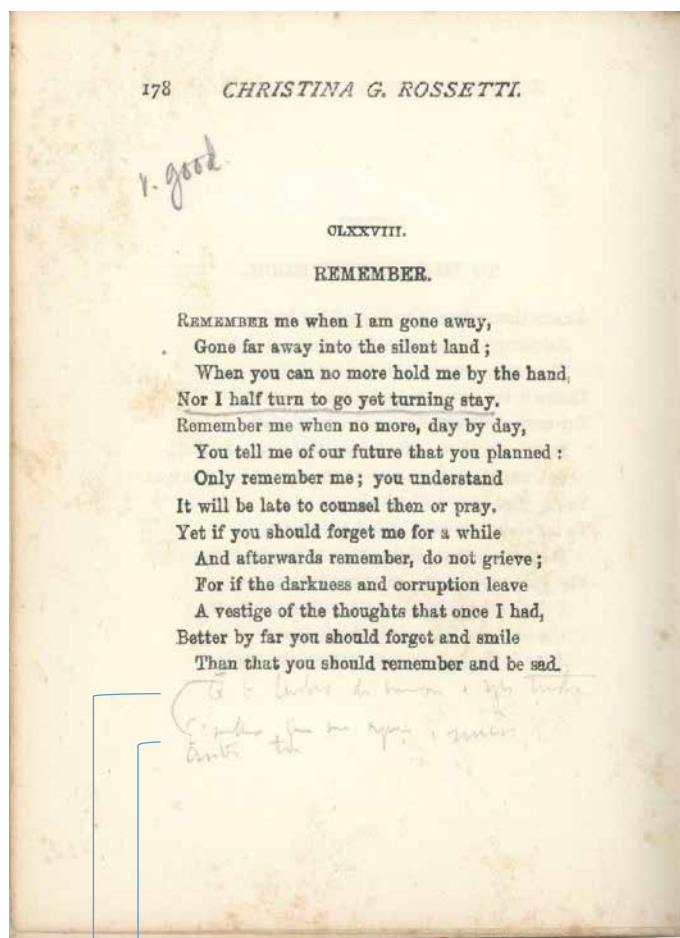


Fig. 26. (p. 178)

Antes tu [↑É melhor que me esqueças e sorrias]  
 Q[ue] te lembres de mim e sejas triste

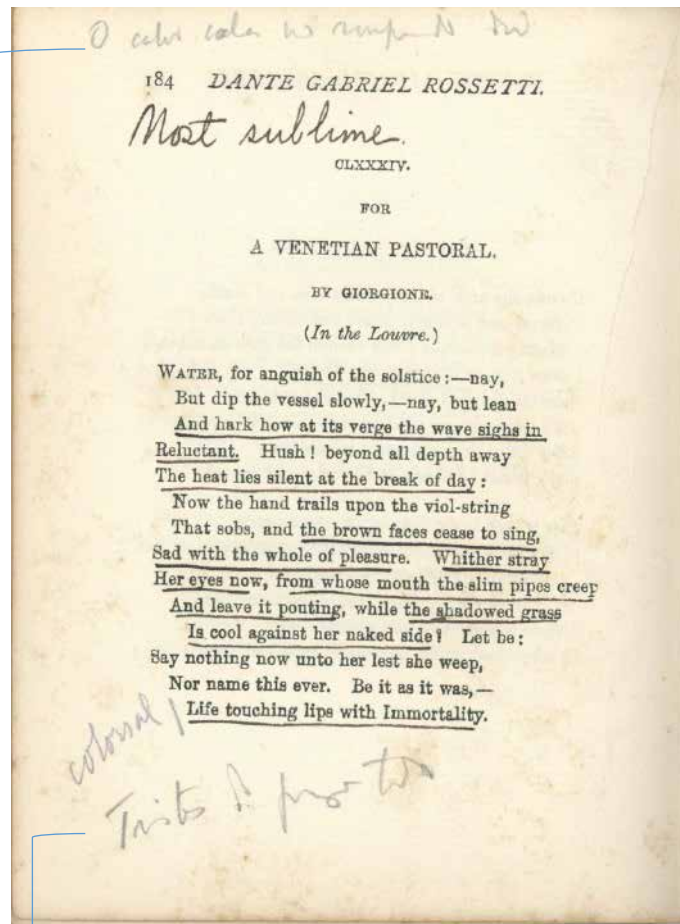


Fig. 27. (p. 184)

O calor cala no romper do dia  
Tristes do prazer todo

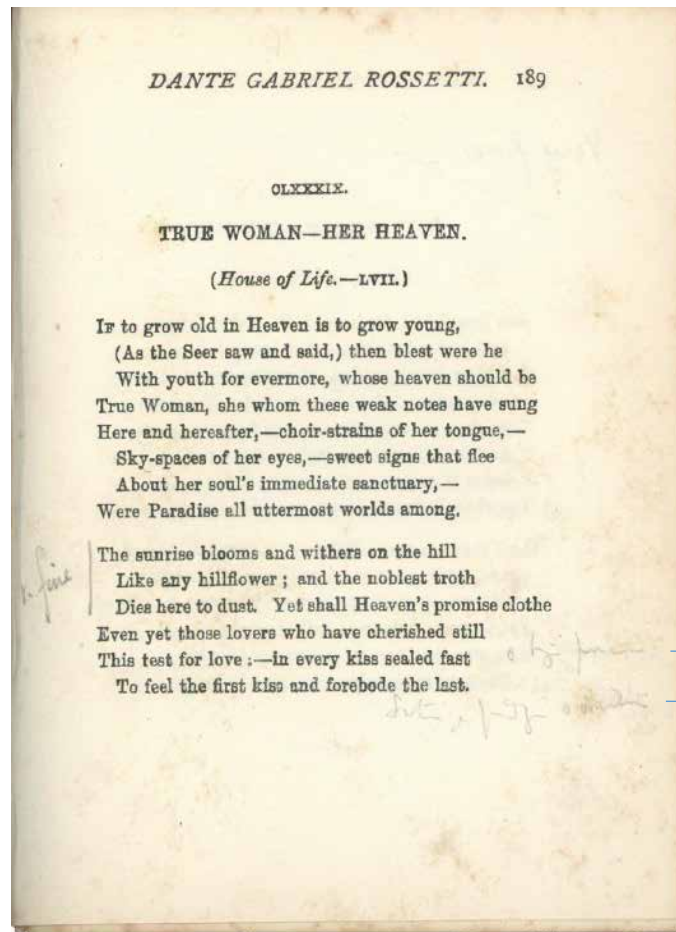


Fig. 28. (p. 189)

o beijo primeiro  
 Sentir e predizer o derradeiro

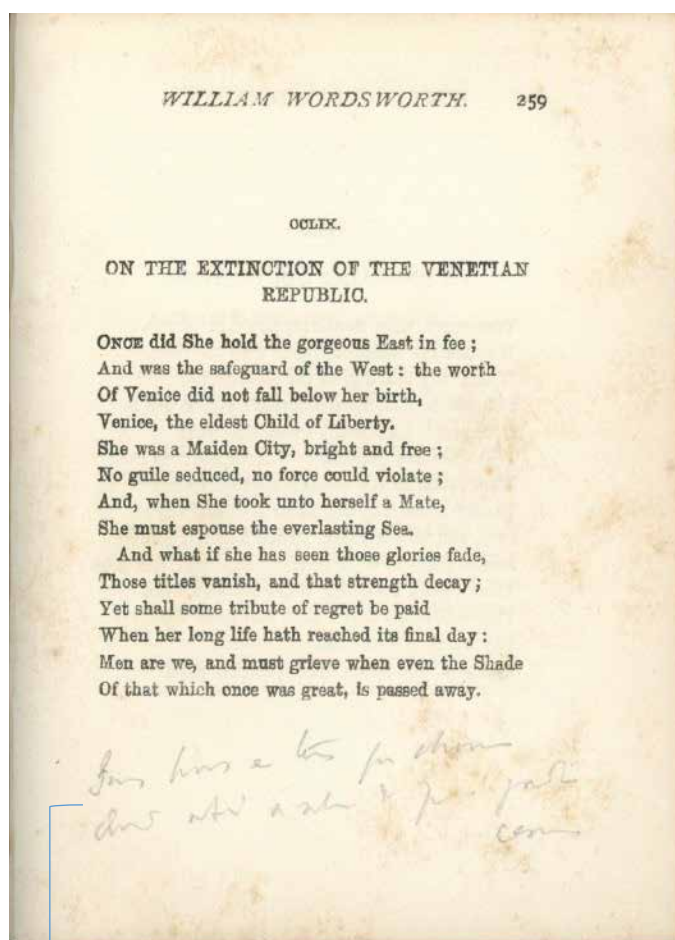


Fig. 29. (p. 259)

Somos homens e temos que chorar  
Quando até a sombra do que é grande cessa.

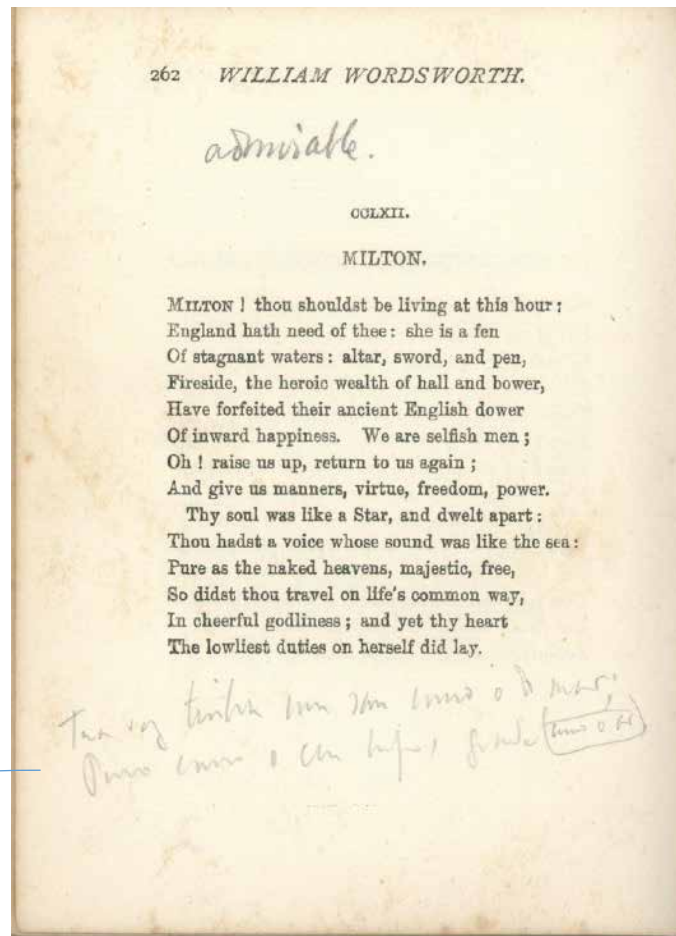


Fig. 30. (p. 262)

Tua voz timbra um som como o do mar;  
 Puro como o ceu limpo, grande como o ar.

## 2.4. Sonnets with Three Translated Verses (including partial translations)

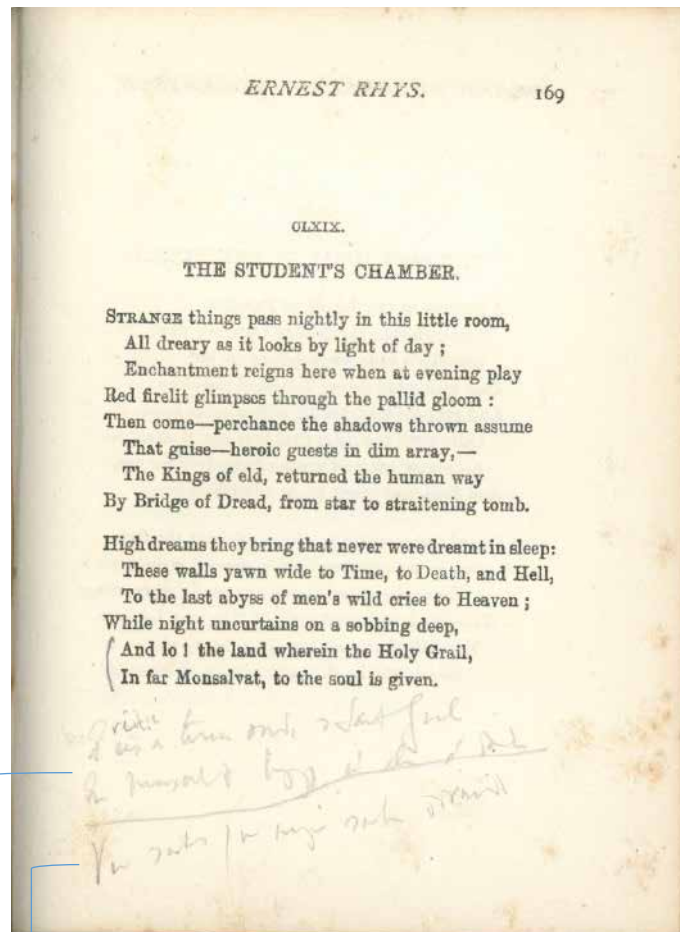


Fig. 31. (p. 169)

Vem sonhos que ninguém sonhou dormindo

E eis [↑vêde! é] a terra onde o Santo Graal  
Em Monsalvat longe, á alma é dada

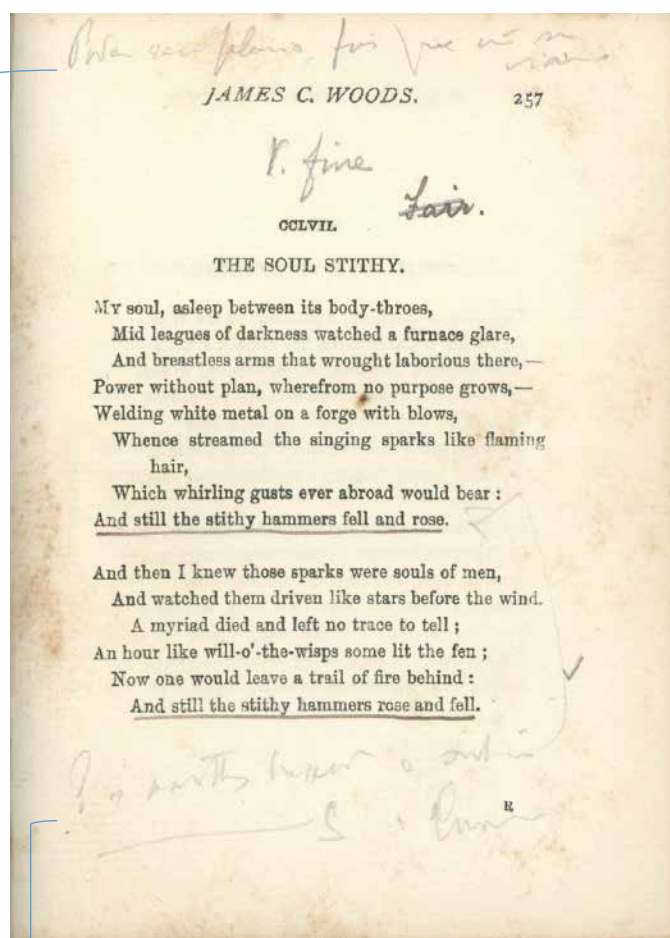


Fig. 32. (p. 257)

Poder sem plano, pois que não se viam

E os martelos baixam e sobem

[E os martelos] s[obem] & baixam.

## 2.5. Sonnets with Four Translated Verses (including partial translations)

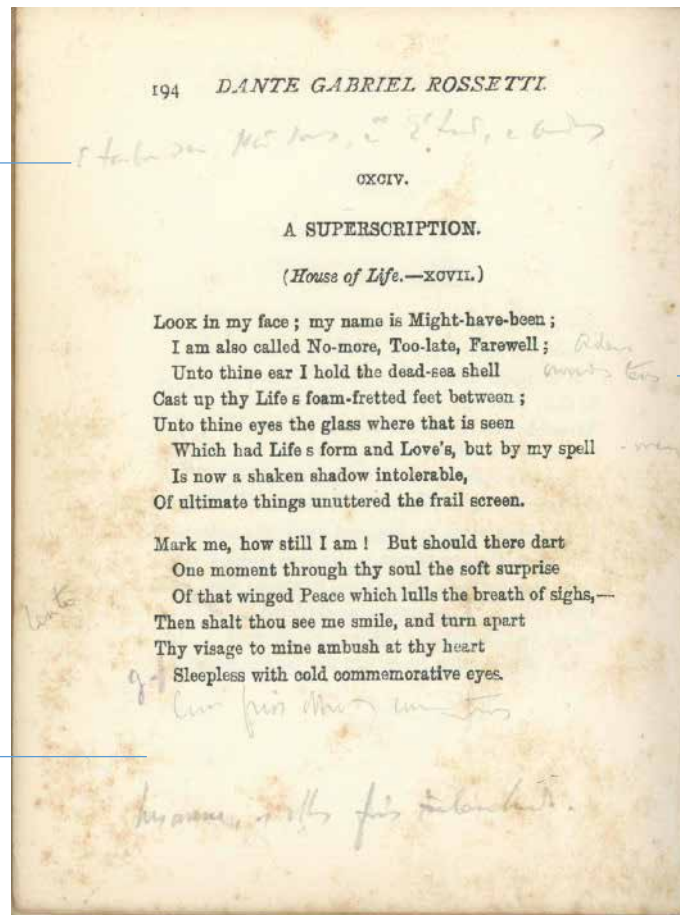


Fig. 33. (p. 194)

Adeus [↑E também sou Não mais, e<'> É tarde, e Adeus]  
ouvidos teus

- meus

Com frios olhos comemorativos [↓Insomne, os olhos frios <re>[↑e ] lembrados.]

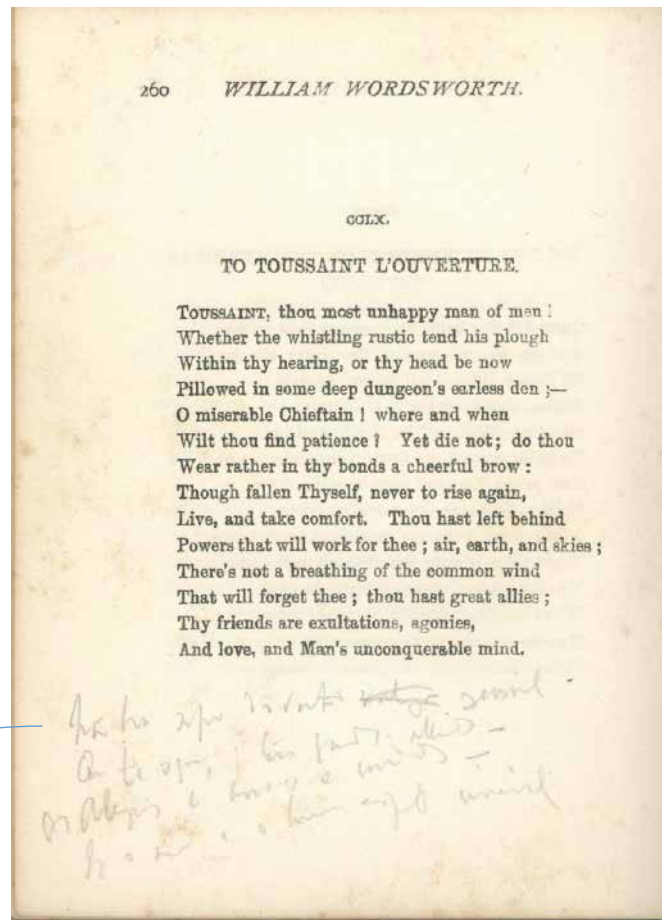


Fig. 34. (p. 260)

Não ha sopro do vento <vulgar> sensível  
 Que te esqueça; tens grandes aliados –  
 As alegrias e ancias e cuidados –  
 E o amor e o humano espirito invencível.

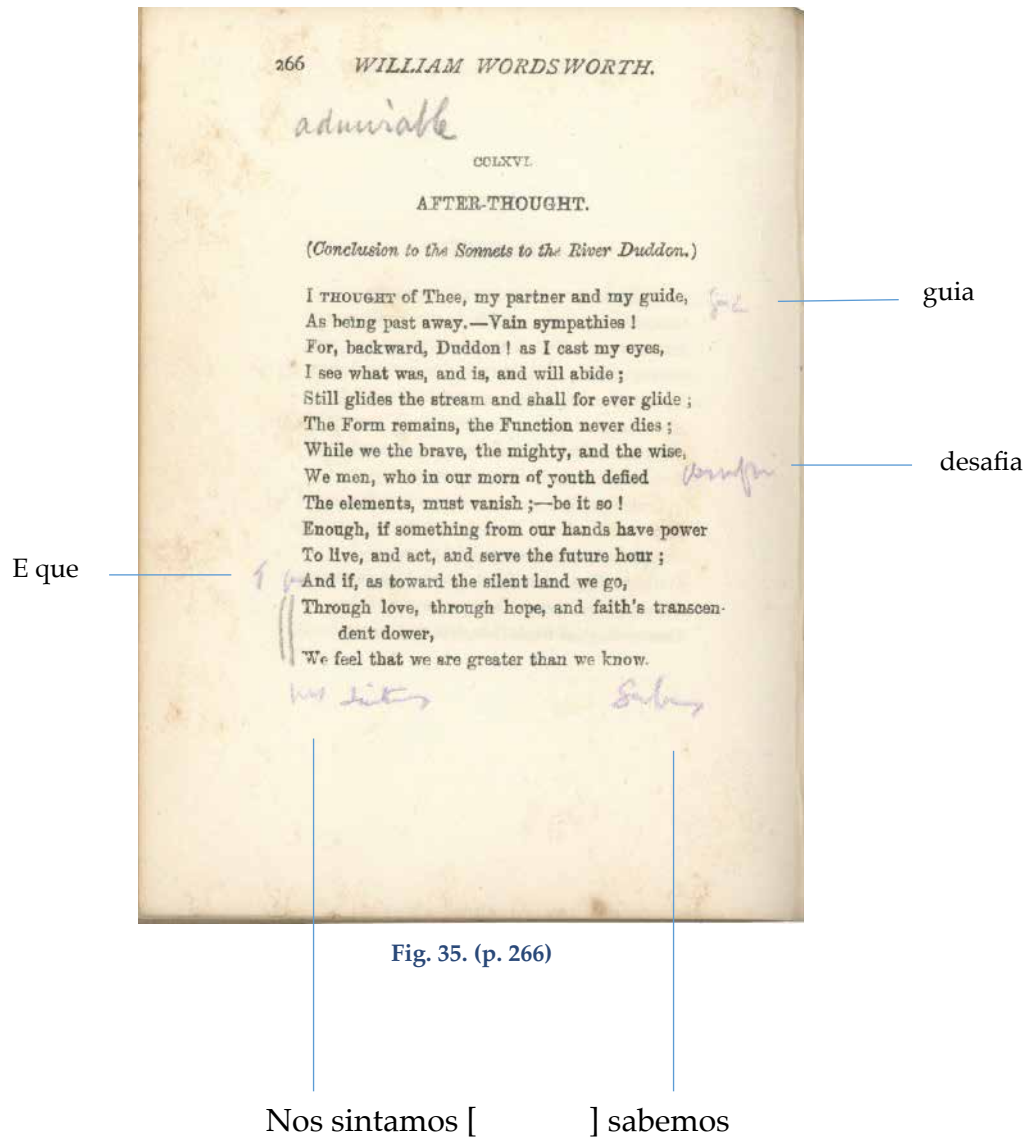


Fig. 35. (p. 266)

## 2.6. A Sonnet with Five Translated Verses (including partial translations)

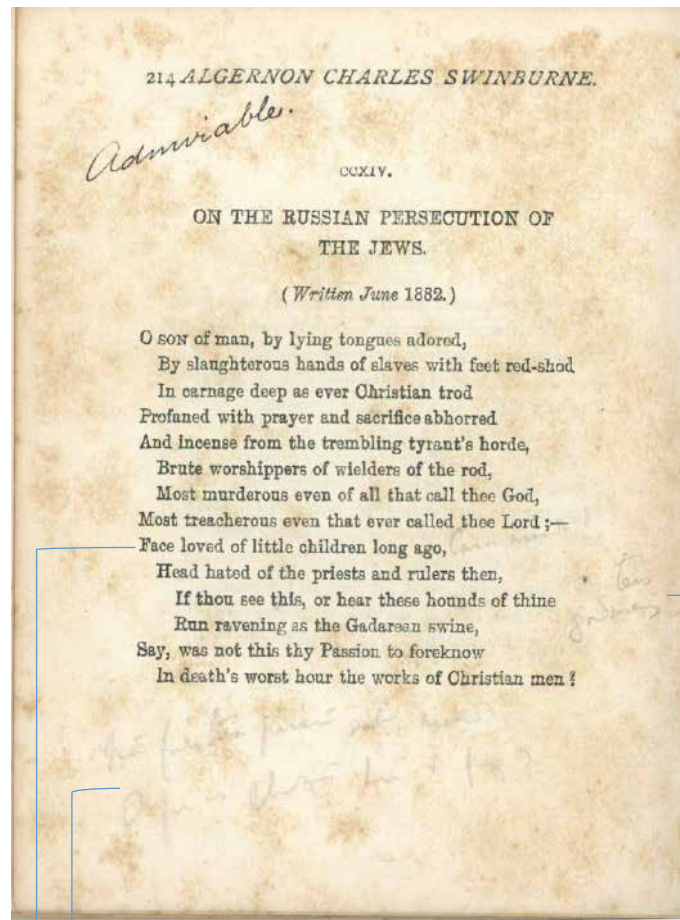


Fig. 36. (p. 214)

Cara amada d[e]

teus  
gadareus

Não foi tua paixão saber, morrendo,  
O que os Cristãos haviam de fazer.

## 2.7. A Sonnet with Six Translated Verses (including partial translations)

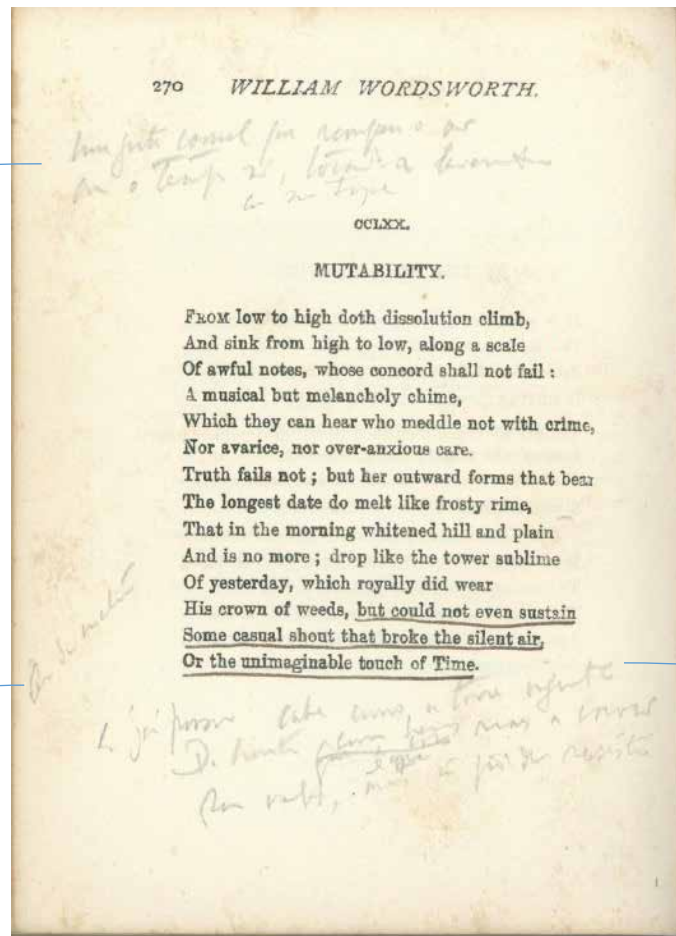


Fig. 37. (p. 270)

Que de manhã  
 E já passou; cahe como a torre ingente  
 De hontem com heras [↓<que a coroa>] reaes a coroar  
 Seu vulto, mas [↑e que] não pôde resistir  
 Um grito casual que rompeu o ar  
 Ou o Tempo só, tocando-a [↓com seu Toque] levemente

## 2.8. A Sonnet with Ten Translated Verses (including partial translations)

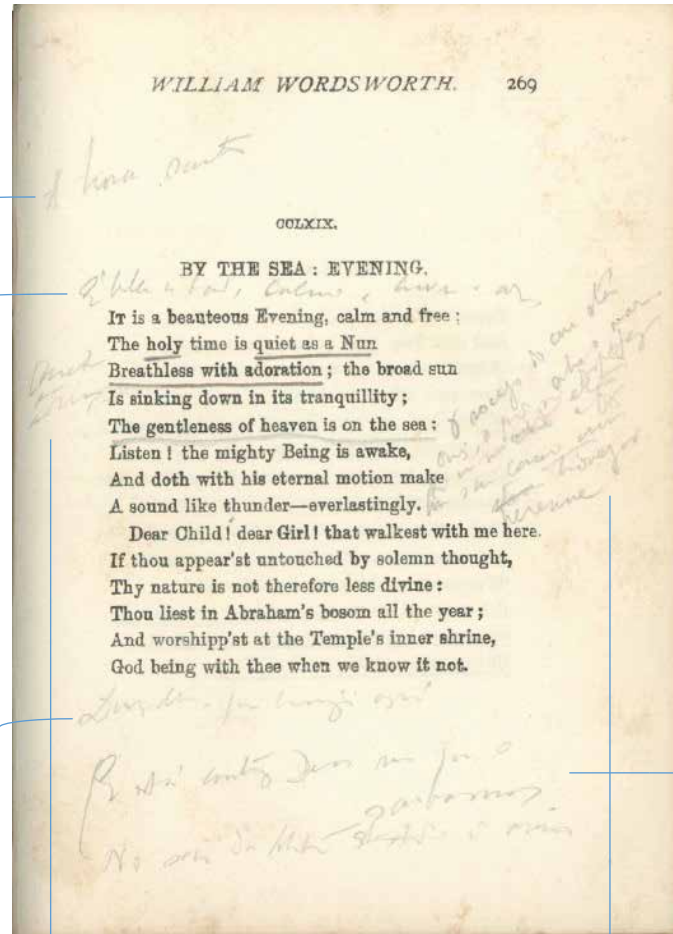


Fig. 38. (p. 269)

É bela a tarde, calmo e livre o ar,  
A hora santa  
Quieta em adoração

O socego do ceu stá sobre o mar.  
Ouvi, o grande ser desperto jaz  
E com seu \*andamento [↓†] eterno faz  
Um som como um <eterno> [↓perenne] trovejar.  
Donzella, que comigo aqui

No seio de Abrahão stás todo o anno.

E está contigo Deus sem que o saibamos

3.1. [TABLE C] Notes on Meter, Rhyme or Form<sup>18</sup>

| AUTHOR                        | TITLE OR INCIPIT<br>PAGE   | MARGINALIA  | FIG<br>. |
|-------------------------------|--|---|----------|
| Wilfrid Scawen<br>Blunt       | <i>An Exhortation</i><br>p. 18   | vv.6-7, 13-14: last word in each v. ( <u>day</u> , <u>bay</u> , <u>delay</u> , <u>away</u> )<br>& a line connecting them<br>vv.11-14 [←ending beneath expectation]  | 39       |
| Wilfrid Scawen<br>Blunt       | <i>The Sublime</i><br>p. 22  | <u>v.2</u><br>  vv.3-5<br>vv.11-12 [←?]<br>v.12 “air” [↓x] [→what rhyme!]   | 40       |
| Elizabeth Barrett<br>Browning | <i>Sonnets from the Portuguese</i><br>(XIV)<br>p. 27                   | v.1: If thou must [↑] love me<br><u>v.13-14</u>   | 41       |
| John Keats                    | <i>Bright Star</i><br>p. 117   | <u>vv.5-6</u><br>v.12: a <u>sweet unrest</u><br>[poem] [↓ Quanto ao <i>cóрте</i> cf. Ant. Nobre “Ao Cahir das Folhas.”]   | 42       |
| Andrew Lang                   | <i>Homeric Unity</i><br>p. 120   | <u>vv.7-8</u> [←Metrically very fine.]<br>[sestet] [←lento]<br>v.14: Of indivi sible  supremacy   | 43       |
| Edward Cracroft<br>Lefroy     | <i>Something Lost</i><br>p. 122  | <u>v.14</u> [←Metrically very fine]   | 44       |
| Philip Bourke<br>Marston      | <i>Youth and Nature</i><br>p. 129                                      | <u>v.3</u> [→prosaic.]  | 45       |
| Dante Gabriel<br>Rossetti     | <i>Sibylla Palmifera</i><br>p. 183                                     | <u>v.4</u> [→inappropriate.]<br>v.13: How passiona[↓x]tely and irretrie[↓x]vably,<br>v.14: In what fond flight, how many ways[↓x] and<br>days[↓x]!  | 46       |
| Dante Gabriel<br>Rossetti     | <i>On Refusal of Aid Between<br/>Nations</i><br>p. 185                 | <u>vv.3-4</u><br>v.6: Weighs in thine hand   to smite thy world  ; though<br>now<br>v.8: But <u>because Man is parcelled out in men</u><br>v.9: <u>To-day</u> ; because,  for any wrongful  blow.<br>v.14: That the earth\ falls/ asunder,   being old. | 47       |
| Dante Gabriel<br>Rossetti     | <i>True Woman—Her Love</i><br>( <i>House of Life—LVIII</i> )<br>p. 190 | v.8 [←harsh.]<br>\ v.11 [←x] [→x] [←blank line]<br>  vv.13-14   [←<Sublime ending.>] [→fair]  | 48       |
| Dante Gabriel<br>Rossetti     | <i>Lost Days (H.L. LXXXVI)</i><br>p. 192                               | vv.7-8 )<br>v.10: God knows [↑x] I know [↑x]<br>v.13 [←?]   | 49       |
| Dante Gabriel<br>Rossetti     | <i>A Superscription (H.L. XCVII)</i><br>p. 194                         | v.14 [←g.]<br>[sestet] [←lento]   | 33       |

<sup>18</sup> For the sake of simplicity, TABLE C also includes other marginalia made to the listed sonnets, even if some notes may not be clearly connected to meter, rhyme or form (it only *excludes* general evaluations or translations, already displayed on TABLES A and B).

|                            |   |  |    |
|----------------------------|---|--|----|
| William Michael Rossetti   | <i>Emigration</i><br>p. 196                     | v.1: Weave[↑x] o'er the world your weft[↑x], yea<br>weave[↑x] yourselves,<br>v.2: Imperial races weave[↑x] the warp thereof.   | 50 |
| William Bell Scott         | <i>The Universe Void</i><br>p. 198              | vv.1-3 [←Rather good.]<br>v1: Revol[↑x]ving worlds, revol[↑x]ving systems, yea,<br>v2: Revolving[↑x] firma[↑x]ments[↑°], nor there we end:<br>v3: Systems of firmaments[↑°] revol[↑x]ving, send<br>vv.6-7 ) bathos.<br>  vv.13-14 [←Good.] | 51 |
| Algernon Charles Swinburne | <i>John Webster</i><br>p. 213                   | v.8: some towering [↑x] town [↑x]<br>v.10: Make [↑x] monstrous [↑x] all the murderous [↑x]<br>v.13: Frail, [↑x] on frail [↑x] rafts, across <u>w</u> ide-<br><u>w</u> allowing <u>w</u> aves   | 52 |
| Algernon Charles Swinburne | <i>Hope and Fear</i><br>p. 215                  | vv.4-5   [→Very fine]<br>v.4: the shades where blind men grope<br><u>v.5</u><br>  vv.6-7<br>v.13: that falls[↑x] from years that fall[↑x]  | 53 |
| John Addington Symonds     | <i>The Jew's Cemetery</i><br>p. 218             | [title] [→✓]<br>v.14: no mour[↑x]ner but the moan[↑x]ing wave  | 54 |
| John Addington Symonds     | <i>A Dream of Burial in Mid-ocean</i><br>p. 220 | v.1: deep[↑x] deep[↑x] grey-green seas, in sleep,[↑x]<br>v.5: bottom[↑x] of that bottom[↑x]less steep<br>v.7: <u>w</u> ater <u>w</u> ilderness <u>w</u> an,  | 55 |
| Samuel Waddington          | "From night to night"<br>p. 238                 | Conventional in thought and rhythm.  | 56 |

### 3.2. Sonnets with notes on meter, rhyme or form<sup>19</sup>

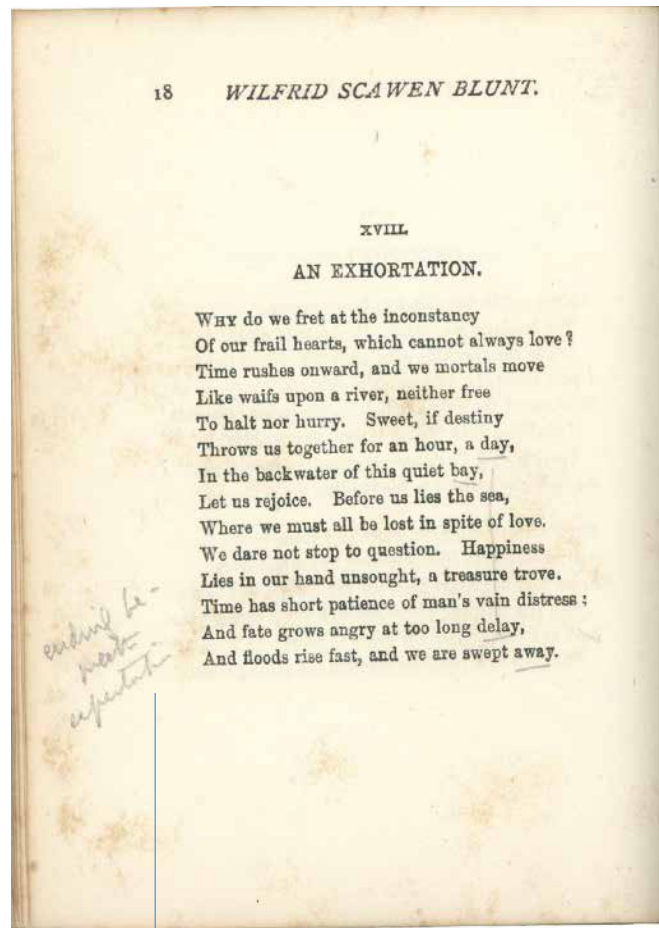


Fig. 39. (p. 18)

ending beneath expectation

Note: *the last words of the following verses were underlined and connected by a line; with this, Pessoa draws our attention to the unusual rhyme scheme: the final couplet employs a termination already used in the second quartet.*

- 6     day
- 7     bay
- 13    delay
- 14:   away

<sup>19</sup> In section 3.2, we only transcribe general evaluations if they concern meter, rhyme and/or form; for all general evaluations see TABLE A. The sonnet "A Superscription" (included in TABLE B) is not featured in this section, as it was already facsimiled in section 2.2 (see Fig. 33).

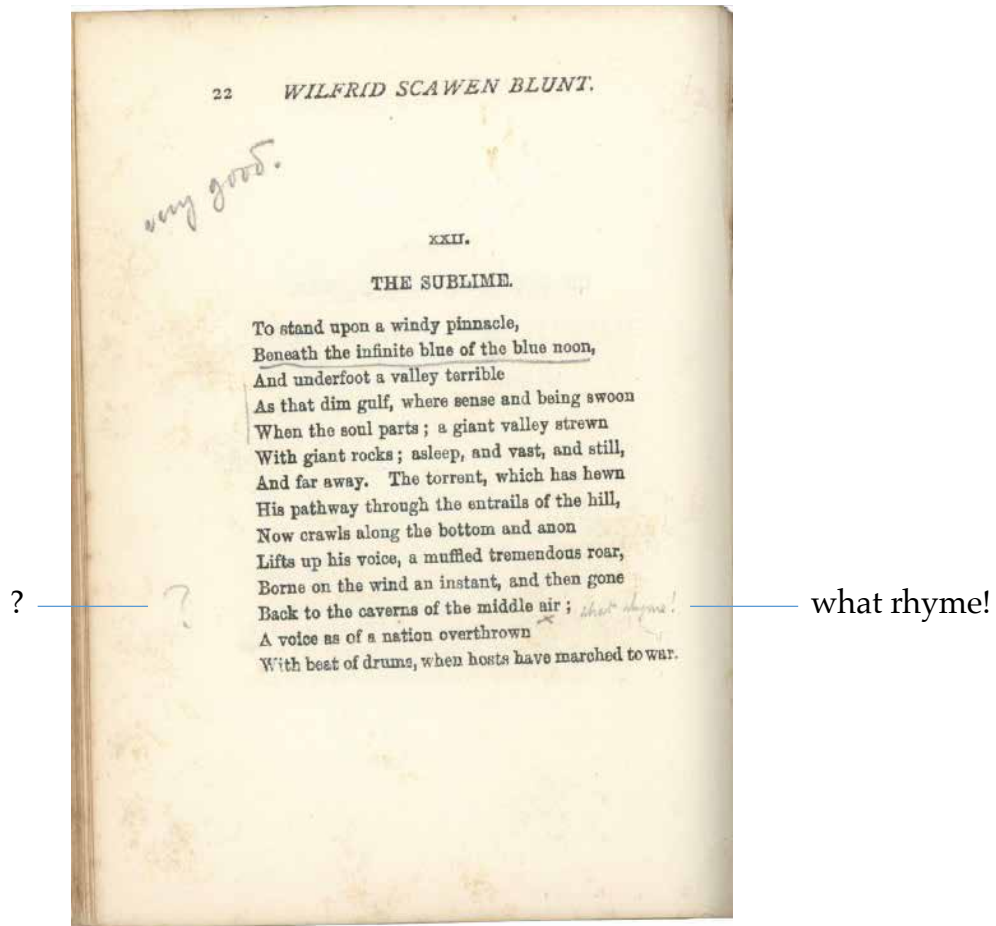


Fig. 40. (p. 22)

Note: though evaluating this sonnet as "very good," Pessoa takes issue with the last word of verse 12 (air), which doesn't perfectly rhyme with the ends of verses 10 and 14 (roar / war).

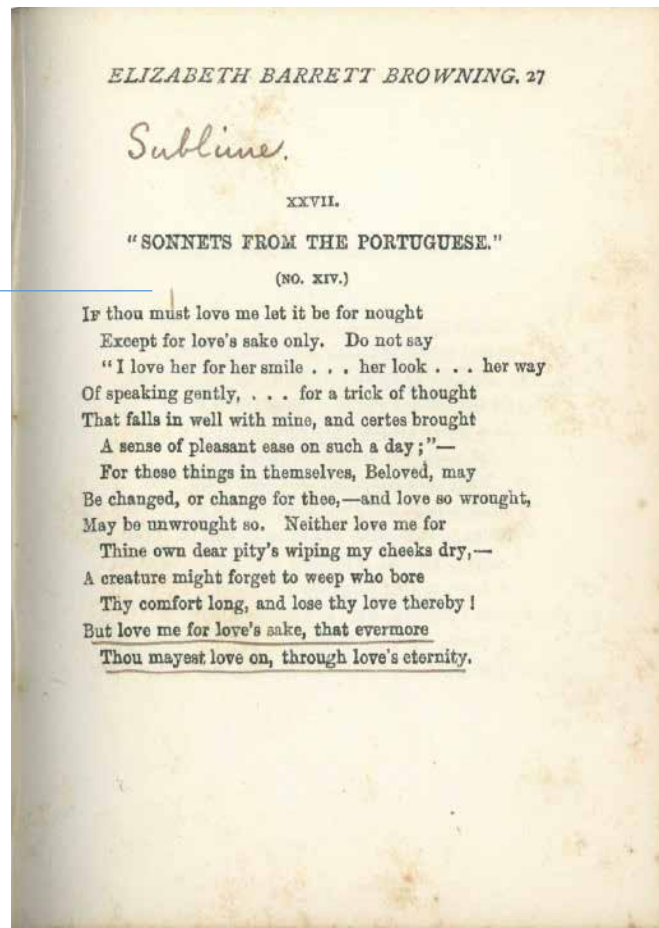


Fig. 41. (p. 27)

Note: in the first verse, Pessoa marks the word *must* with a vertical stroke, indicating that it represents a strong syllable in the incipit; it is unusual for a third syllable to be accentuated in iambic pentameter—which is what probably got Pessoa's attention.

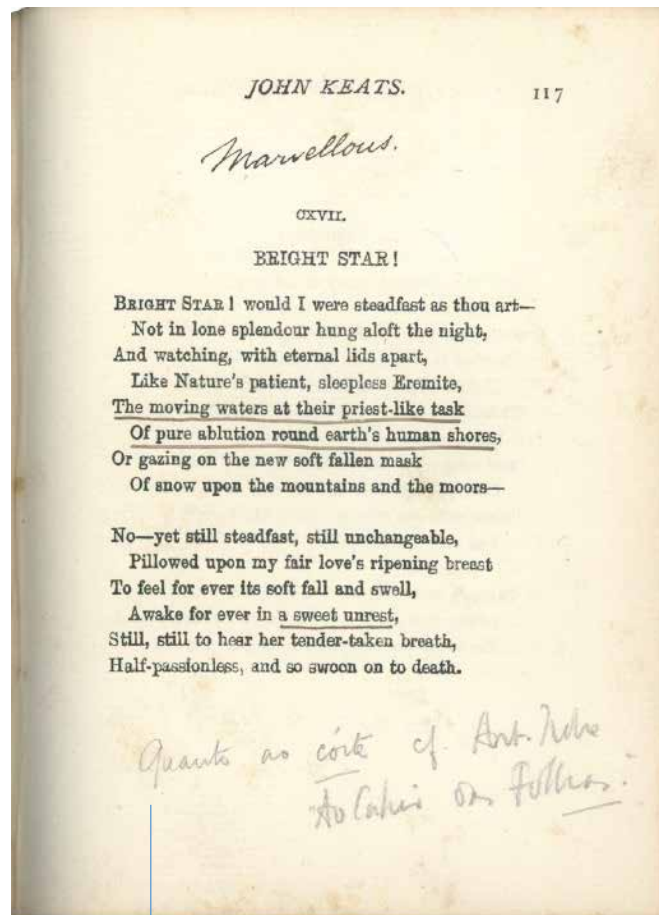


Fig. 42. (p. 117)

Quanto ao *côrte* cf. Ant[onio] Nobre "Ao Cahir das Folhas."

Note: on document BNP/E3, 14A-71<sup>r</sup>, Pessoa introduces Antonio Nobre (1867-1900): "Antonio Nobre was a remarkable Portuguese poet of the end of the nineteenth century; he died of consumption at the age of thirty-three. He wrote one celebrated book, *Só* (Alone), and another, of lesser note, was published after his death. His poetry is full of a sadness and depression which, though not typically, are certainly distinctively Portuguese." (cf. PESSOA, 2013a: 47). The sonnet referred to by Pessoa is not part of *Só*, but of the book "of lesser note" *Despedidas* (Farewells), published posthumously (NOBRE, 1902); the poem "Ao Cahir das Folhas" is a Petrarchan sonnet with rhyme scheme abba, baab, cdc, dee—which, in last six verses, is comparable to the scheme in Keat's sonnet, hence Pessoa's note. Pessoa's private library, housed by the Casa Fernando Pessoa in Lisbon, curiously does not contain a copy of *Só*, but document BNP/E3, 28A-9<sup>r</sup> (a note left of Pessoa titled *Memoranda*) offers a simple explanation; in one line of these *Memoranda*, Pessoa inquires where his book, perhaps misplaced or lent out, would be: "Quem tem 'o *Só*' e a 'Miss Kate'?" (Who has 'Só' and 'Miss Kate')? (cf. PIZARRO et al., 2010: 429).

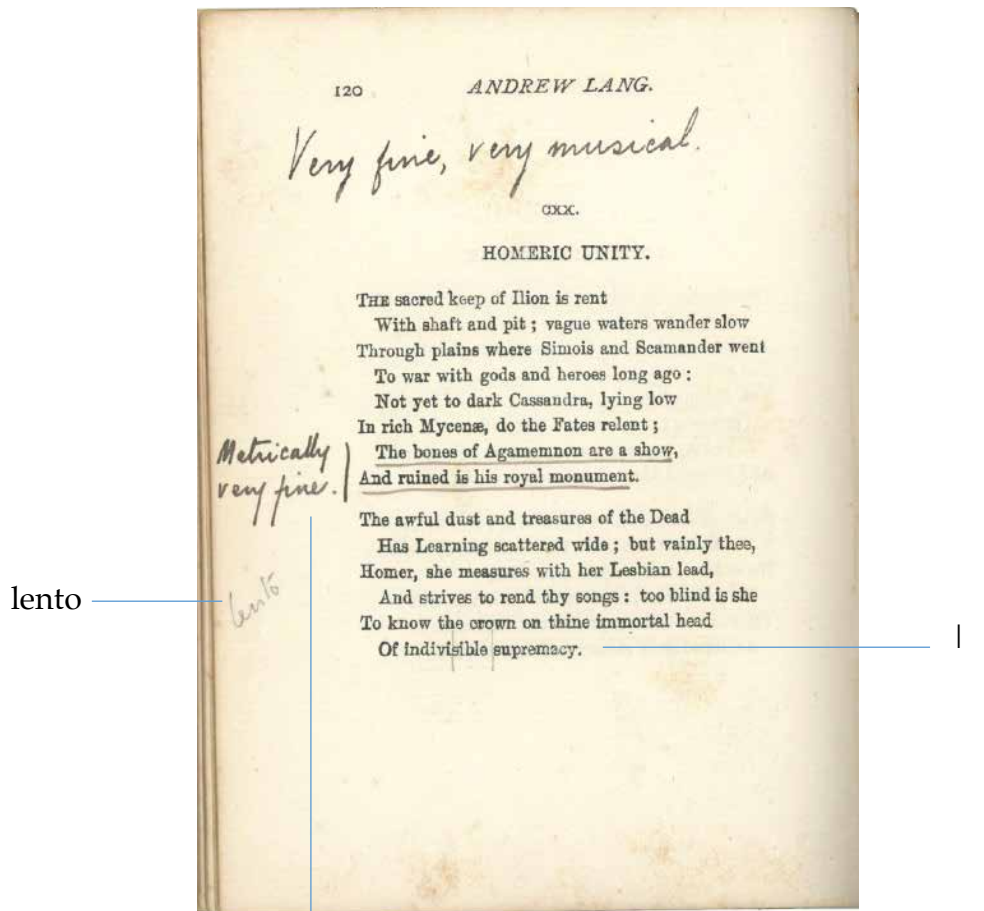


Fig. 43. (p. 120)

Metrically very fine.

Note: Pessoa uses | twice as a caesura symbol in the last verse, whose two strongest syllables befall the fourth and eighth beats, making it a Sapphic line.

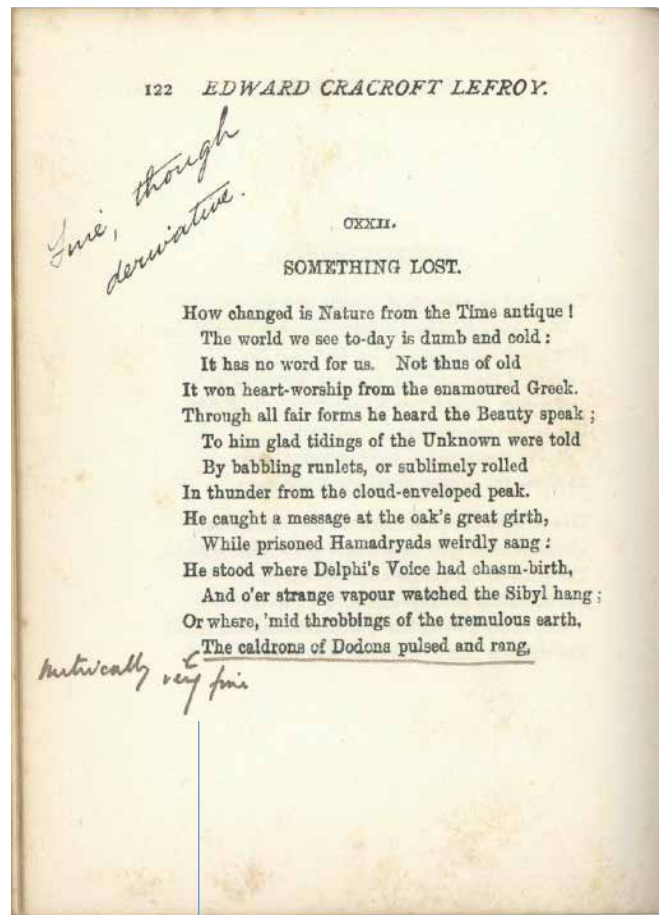


Fig. 44. (p. 122)

metrically very fine

Note: the "metrically very fine" verse has stresses falling on syllables 2-6-8-10, as underlined below:  
 14 The caldrons of Dodona pulsed and rang.

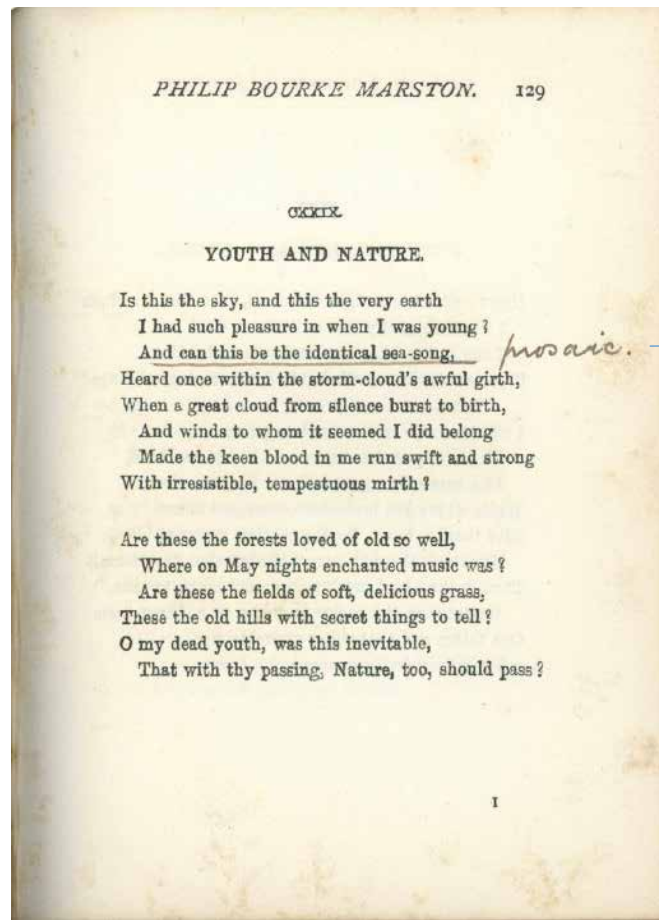


Fig. 45. (p. 129)

Note: *prosaic* may have more than one meaning; it could be a synonym of “everyday, ordinary,” but it could also mean “characteristic of prose as distinguished from poetry” (definitions from Merriam-Webster online dictionary). The second of those meanings could be taken either as a metrical or as a syntactic comment on the third verse of the poem: would the line be *prosaic* due to a rhythm or to an sentence-structure typical of prose? The pentameter is regular except in its extra-stress of the ninth syllable (sea); thus, perhaps the verse merited the *prosaic* label due to the *prosaic*-sounding phrasing “And can this be the...”

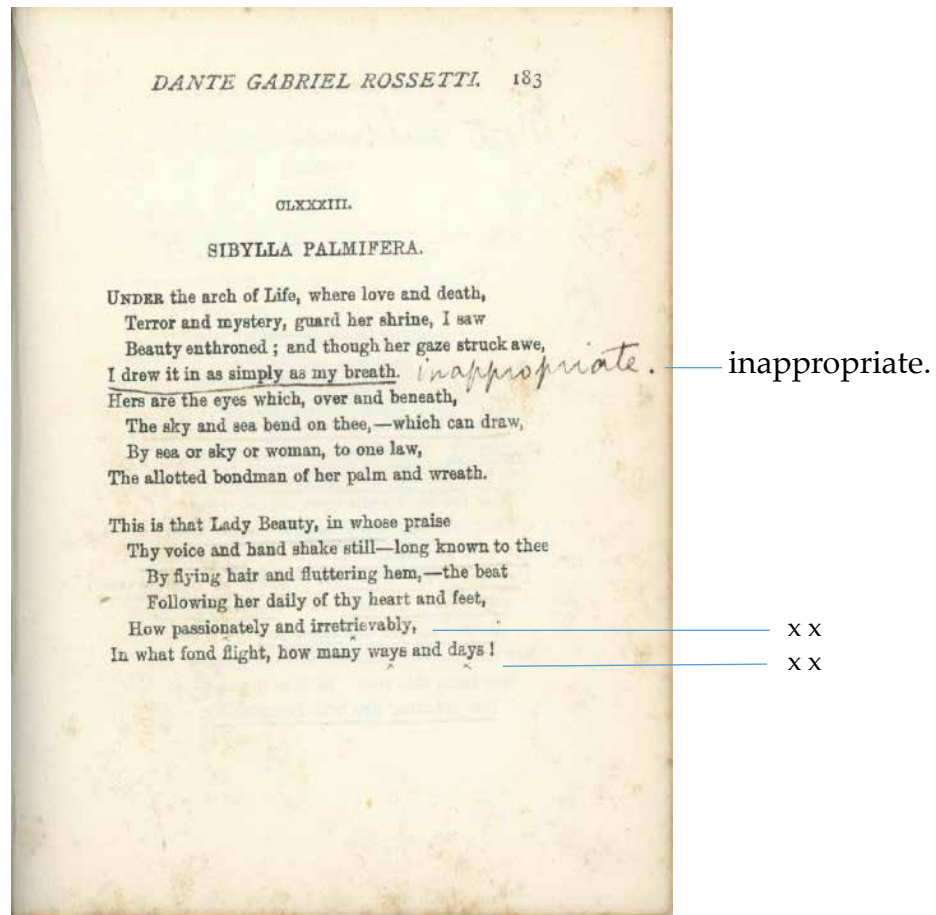


Fig. 46. (p. 183)

Note: *The last two verses of this sonnet are partially scanned by Pessoa, who employs x as a stress symbol:*

- How passionately and irretrievably,  
In what fond flight, how many ways and days!

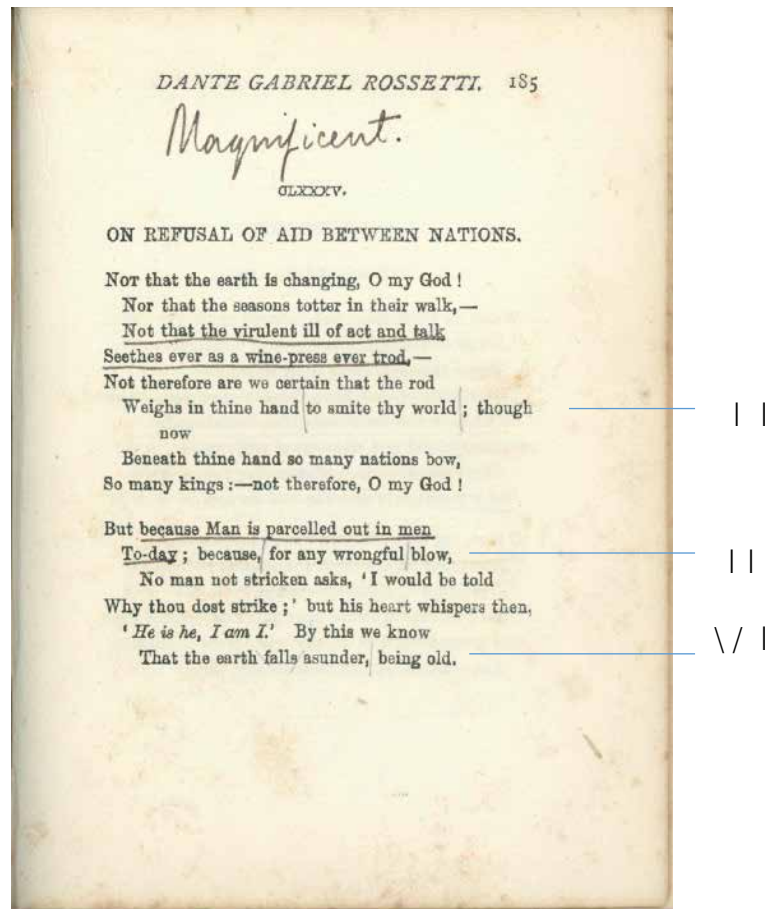


Fig. 47. (p. 185)

Note: Three verses of this sonnet are partially scanned by Pessoa, who employs | as a caesura symbol:

6 Weighs in thine hand | to smite thy world | ; though now

9 To-day; because, | for any wrongful | blow.

14 That the earth\ falls/ asunder, | being old. ] in this final verse, Pessoa inclines the caesura around the word \falls/, as if to show its remarkable metrical-gravitational pull in this line: following the heavy word *earth*, falls makes a dip in the line, slowing it down, making it "fall" also metrically (which is one of the reasons the poem merits its "Magnificent" label from Pessoa).

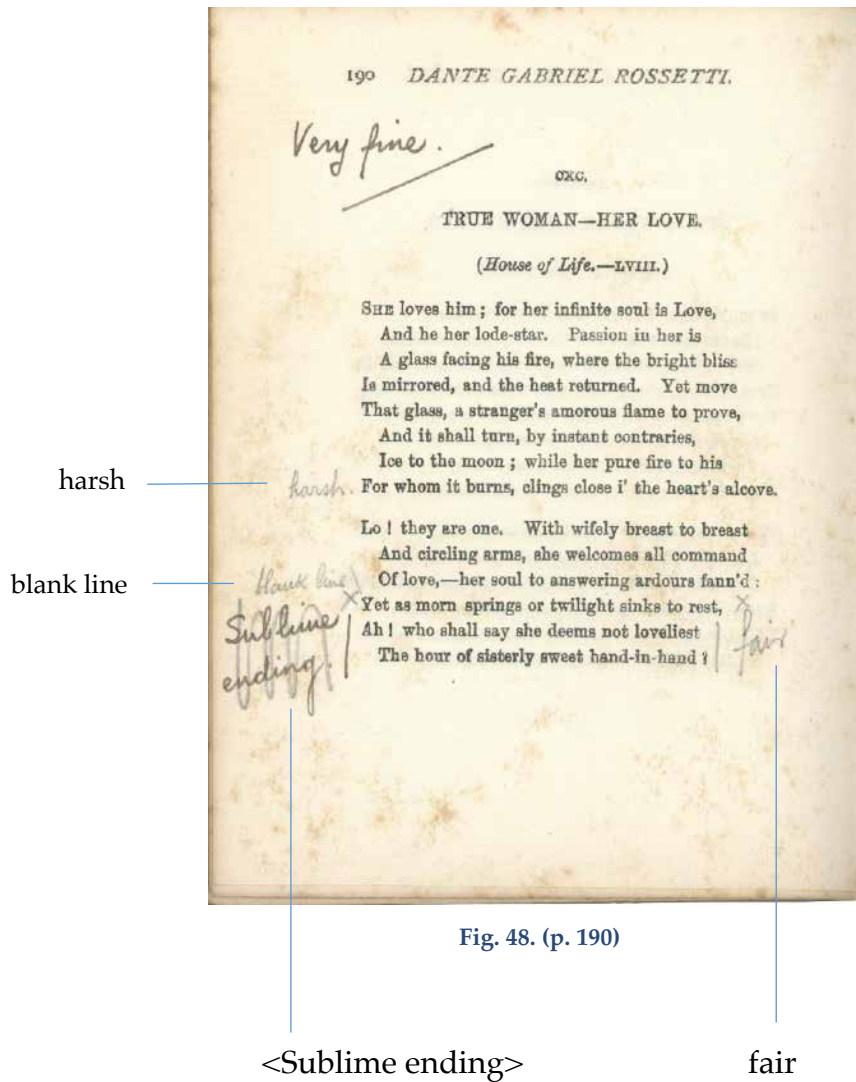


Fig. 48. (p. 190)

Note: interestingly, Pessoa downgrades the ending of the sonnet, from "sublime" to "fair." The "blank line" note doesn't seem to refer to absence of rhymes, since all verses display them here; perhaps Pessoa believed there should have been a graphic blank line dividing the sestet in two tercets.

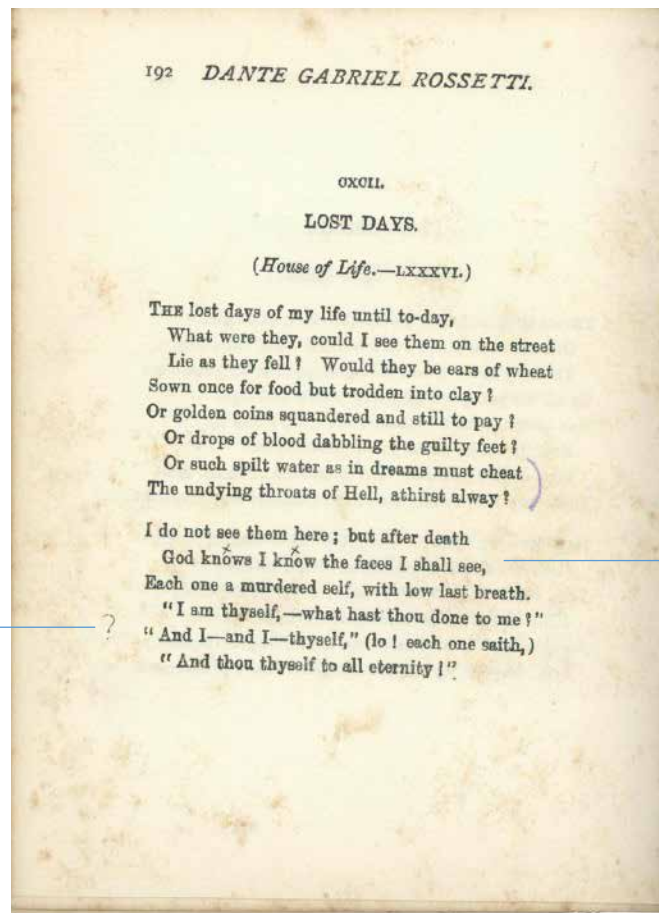


Fig. 49. (p. 192)

Note: Pessoa partially scans the tenth verse of this sonnet, employing x as a stress symbol:

10        x        x  
       God knows I know the faces I shall see

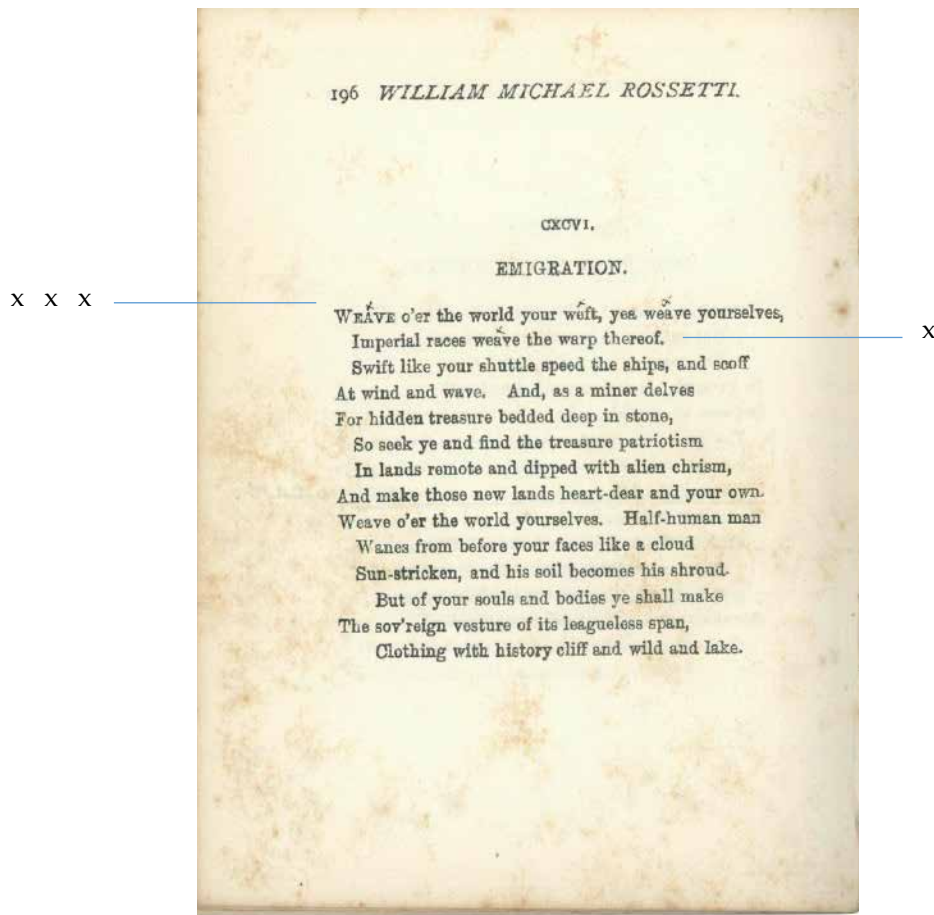


Fig. 50. (p. 196)

Notes: *the poet uses a series of 'x's to highlight the alliteration of the particle "we", always occurring on strongly stressed syllables of the first two verses:*

- x                x                x
- 1 Weave o'er the world your weft, yea weave yourselves,
- x
- 2 Imperial races weave the warp thereof.

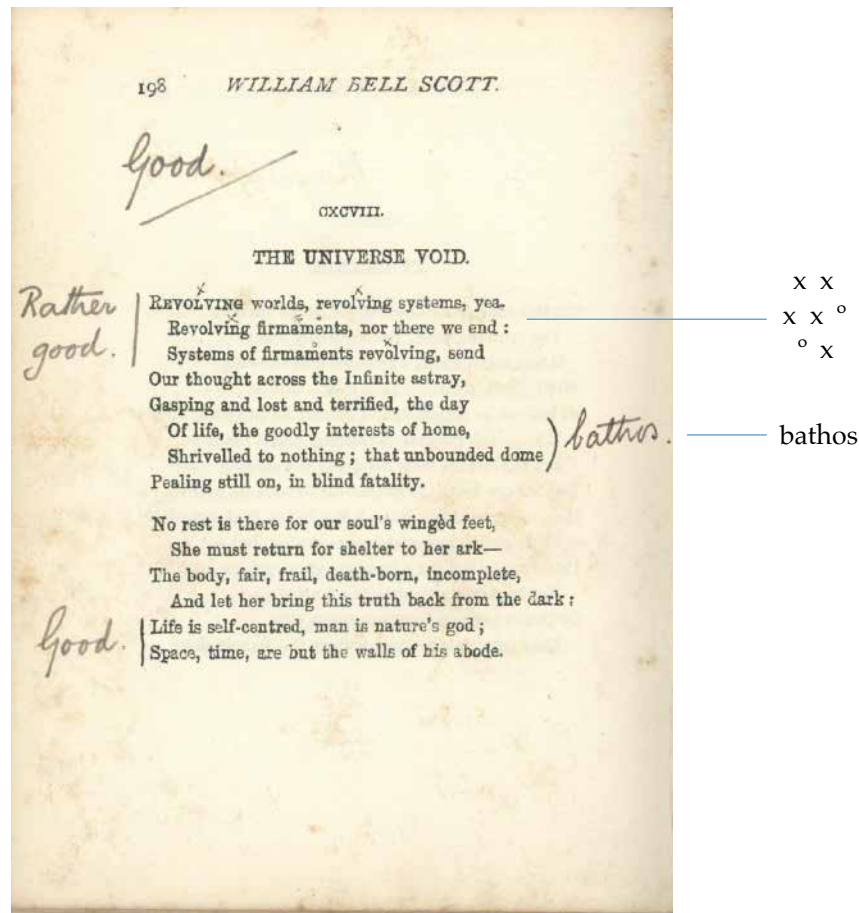


Fig. 51. (p. 198)

Notes: The Merriam-Webster dictionary defines bathos as "anticlimax, the sudden appearance of the commonplace in otherwise elevated matter or style."

The poet uses the symbols x and ° to highlight stressed syllables in the first three verses of the sonnet:

- 1        <sup>x</sup>                                <sup>x</sup>  
Revolving worlds, revolving systems, yea,
- 2                <sup>x</sup>                <sup>x</sup> °  
Revolving firmaments, nor there we end:
- 3                                °                <sup>x</sup>  
Systems of firmaments revolving, send

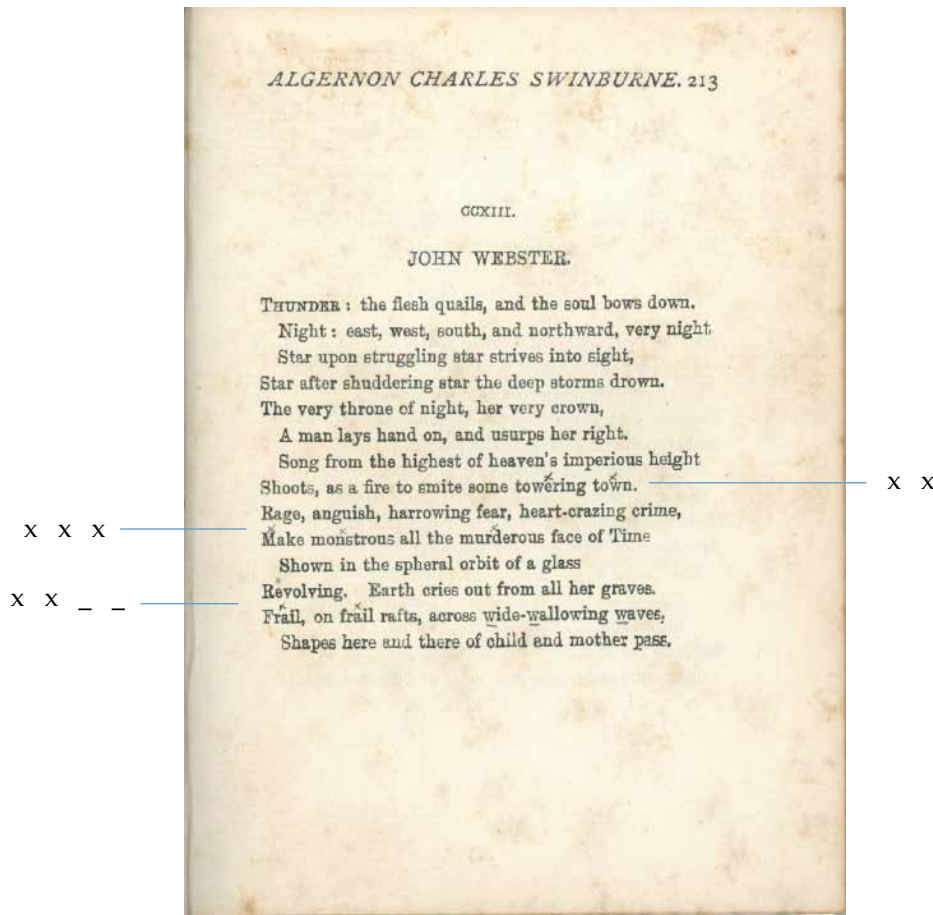


Fig. 52. (p. 213)

Notes: *the poet uses x and underlining to highlight alliteration in three verses of the sonnet:*

- 8       Shoots, as a fire to smite some towering town
- 10       ~~Make monstrous all the murderous face of Time~~
- 13       ~~Frail, on frail rafts, across wide-wallowing waves~~

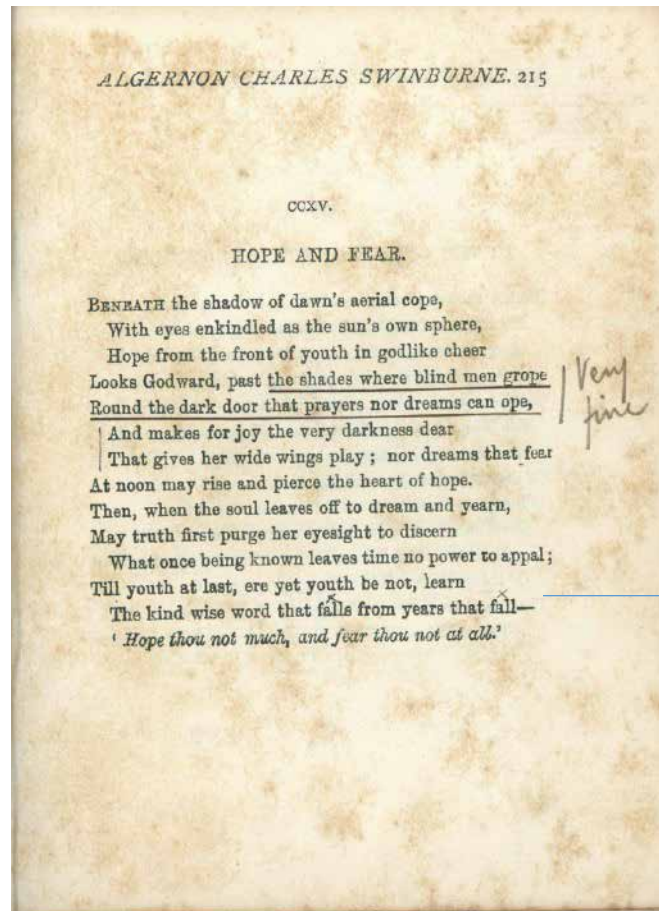


Fig. 53. (p. 215)

Notes: the poet uses x to highlight the repetition falls/fall in stressed syllables of verse 13:

13      The kind wise world that <sup>x</sup>falls from years that <sup>x</sup>fall—

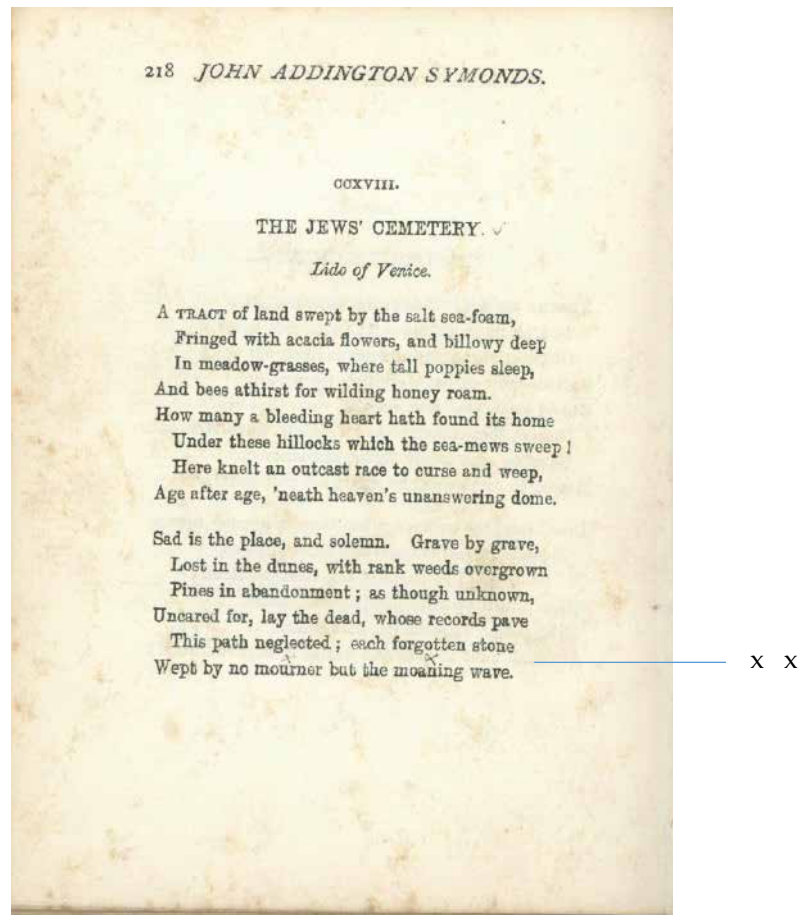


Fig. 54. (p. 218)

Notes: *the poet uses x to highlight the alliteration of the long syllables mour-/ moan- in the last verse:*

14                x                          x  
Wept by no mourner but the moaning wave.

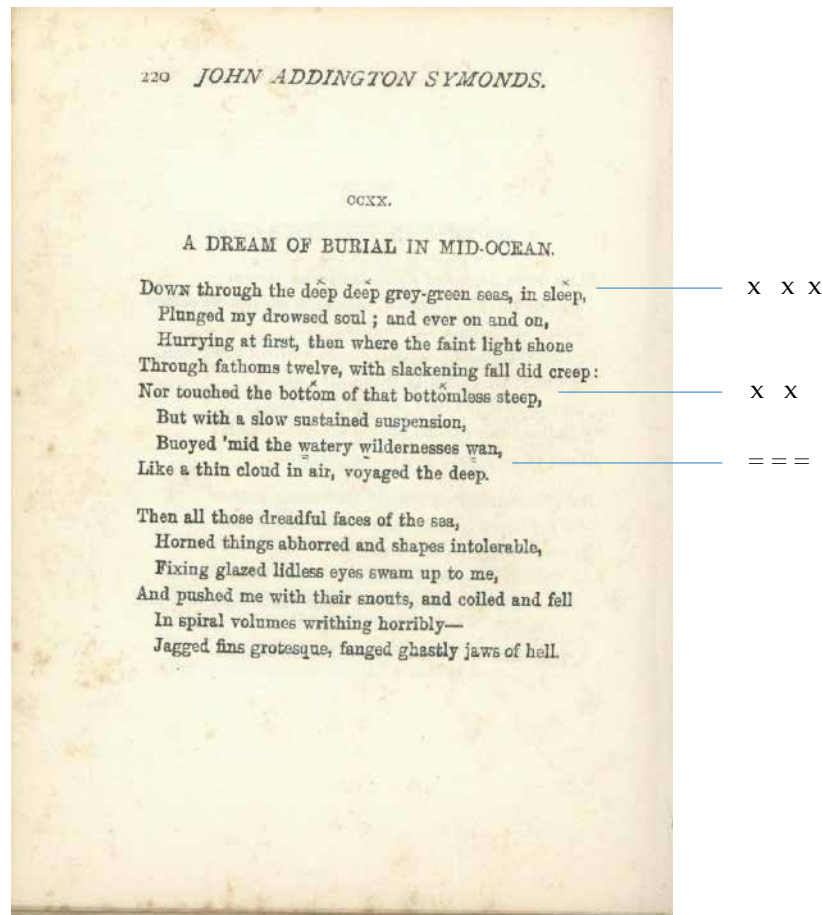


Fig. 55. (p. 220)

Notes: the poet uses x and underlines to highlight alliteration in three verses of the sonnet:

- 1      Down through the <sup>x</sup>deep <sup>x</sup>deep grey-green seas, in <sup>x</sup>sleep,
- 5      Nor touched the <sup>x</sup>bottom of that <sup>x</sup>bottomless steep
- 7      Buoyed 'mid the water wilderness wan,

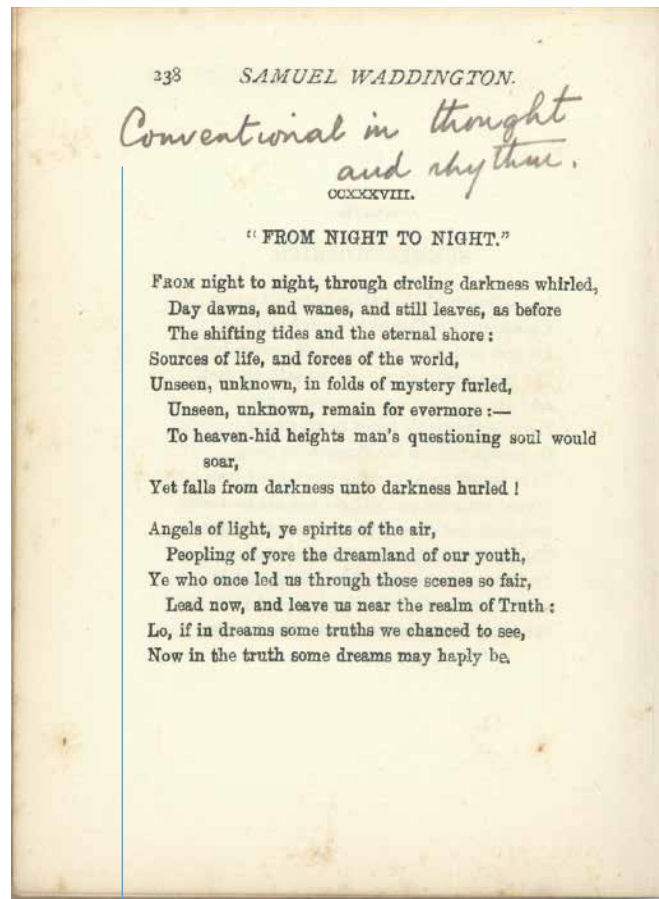


Fig. 56. (p. 238)

Conventional in thought and rhythm.

Note: this is the only general evaluation by Pessoa that includes an explicit reference to rhythm.

4.1. [TABLE D] Other Marginalia of the Sonnets in the Anthology<sup>20</sup>

| AUTHOR              | TITLE OR INCIPIT<br>PAGE                | MARGINALIA  | FIG. |
|---------------------|---|---|------|
| William Allingham   | <i>A Day-Dream's Reflection</i><br>p. 3 | vv.13-14 [←g.]  |      |
| William Allingham   | <i>After Sunset</i><br>p. 4             | vv.13-14 [←excellent]   |      |
| Matthew Arnold      | <i>Shakespeare</i><br>p. 6              | vv.1-4 [←✓]<br>vv.5-8 [←✓]<br>[v.11] unconnected [v.12]   | 57   |
| Alfred Austin       | <i>Love's Blindness</i><br>p. 8         | <u>v.14</u> [←the only good thing here.]  | 58   |
| Mathilde Blind      | <i>The Dead</i><br>p. 15                | <u>v.10</u> [→✓]  |      |
| Robert Browning     | <i>An Answer</i><br>p. 32               | vv.9-10 [←true & excellently said.]   |      |
| Hartley Coleridge   | <i>Prayer</i><br>p. 44                  | vv.3-5 [←subj. images.]   | 59   |
| Sir Aubrey de Vere  | <i>The Rock of Cashel</i><br>p. 52      | vv.12-14 [←good]  |      |
| Sir Aubrey de Vere  | <i>The Right Use of Prayer</i><br>p. 53 | v.8[←x]   |      |
| Sydney Dobell       | <i>Home: In War-Time</i><br>p. 63       | v.5 "Enchanted it to order. Oft she<br><u>fanned</u> " [←✓]<br>v.6 "notes into the"<br>vv.5-6 [→g.] |      |
| Austin Dobson       | <i>Don Quixote</i><br>p. 64             | vv.13-14 [←good]  |      |
| Henry Ellison       | <i>A Sunset Thought</i><br>p. 75        | v.5: <u>am I not right</u> [→x]   |      |
| Thomas Gordon Hake  | <i>Venus Urania</i><br>p. 90            | v.5: <u>face!</u> [→x]  |      |
| Eugene Lee-Hamilton | <i>Sunken Gold</i><br>p. 95             | vv.12-14   [→very fine]   |      |
| Jean Ingelow        | <i>An Ancient Chess King</i><br>p. 110  | vv.13-14 [←g.]  |      |

<sup>20</sup> TABLE D does not include poems only marked with lines (underlines or vertical lines to the left/right of verses), but it does include any checkmarks (✓) and crosses (x), which may convey approval/disapproval of words/verses. If a poem includes some lines with marginal notes and other lines simply underlined, all the marginalia of that poem will be presented here, for the sake of simplicity. TABLE D also *excludes* general evaluations, translations and notes on meter/rhyme/form, displayed on TABLES A, B and C.

|                             |   |   |    |
|-----------------------------|---|---|----|
| Ebenezer Jones              | <i>High Summer</i><br>p. 111                          | v.7 [←x]  |    |
| John Keats                  | <i>To Ailsa Rock</i><br>p. 113                        | v.9 <u>dead</u><br>v.10 <u>dead</u><br>vv.9-10   [→objectionable.]  |    |
| Joseph Knight               | <i>Love's Martyrdom</i><br>p. 119                     | v.4 [←x]  |    |
| Eric Mackay                 | <i>A Thunderstorm at Night</i><br>p. 128              | v.1   [→x] [→an unpoetical conceit.]<br>v.2 [→x]  |    |
| Alice Meynell               | <i>Renouncement</i><br>p. 137                         | v.6  <br>v.8 [→admirable]   |    |
| Alice Meynell               | <i>Without Him</i><br>p. 138                          | vv.12-14 [←admirable]   |    |
| Alice Meynell               | <i>Spring among the Alban Hills</i><br>p. 139         | vv.13-14   [→v.g.]  |    |
| Frederick W. H. Myers       | <i>Immortality</i><br>p. 144                          | vv.13-14 [←very fine.]  |    |
| John Henry, Cardinal Newman | <i>Substance and Shadow</i><br>p. 147                 | vv.9-14   [→fine <though> <false> who knows?]   | 60 |
| James Ashcroft Noble        | <i>A Character—And a Question</i><br>p. 151           | v.4 “ <u>belligerent</u> winds at <u>mutual strife</u> .” [→!!!]  |    |
| William Caldwell Roscoe     | <i>The Poetic Land</i><br>p. 174                      | v.3: <u>Apollian</u> [→horrible]<br>vv.13-14  |    |
| William Caldwell Roscoe     | <i>“Like a Musician”</i><br>p. 176                    | vv.7-8 [←g.]  |    |
| Dante Gabriel Rossetti      | <i>For A Venetian Pastoral</i><br>p. 184              | v.3<br>v.4: <u>Reluctant</u><br>v.5<br>v.7: <u>the brown faces cease to sing</u><br>vv.8-9<br>v.10: <u>And leave it pouting</u> , while <u>the shadowed grass</u><br>v.11: <u>Is cool against her naked side?</u><br>  v.14 [←colossal] |    |
| Dante Gabriel Rossetti      | <i>True Woman—Her Heaven</i><br>(H.L. LVII)<br>p. 189 | vv.9-11 [←v. fine]  |    |
| William Michael Rossetti    | <i>Democracy Downtrodden</i><br>p. 195                | v.8: [→weak.]   |    |
| William Sharp               | <i>A Midsummer Hour</i><br>p. 203                     | v.14 [→good.]   |    |
| Percy Bysshe Shelley        | <i>Ozymandias</i><br>p. 204                           | CCIV. [→✓]  |    |
| Algernon Charles Swinburne  | <i>To Theodore Watts</i><br>p. 211                    | v.2: <u>a-flower around</u> , [→bad.]   |    |

|                                  |  |  |    |
|----------------------------------|--|--|----|
| John Addington Symonds           | <i>To the Genius of Eternal Slumber</i><br>p. 216      | CCXVI. [→✓]<br>v. 11: <u>shall the smart</u><br>v.12   |    |
| John Addington Symonds           | <i>A Crucifix in the Etsch Thal</i><br>p. 219          | v. 14: [→ (Byron: S. on Chillon)]  | 61 |
| Lord Tennyson                    | <i>Sonnet ([on] the Polish Insurrection)</i><br>p. 223 | [poem] [↓There are too many names in the sextet]   | 62 |
| James Thomson                    | <i>A Recusant</i><br>p. 224                            | CCXXIV. [→✓]   |    |
| John Todhunter                   | <i>A Dream of Egypt</i><br>p. 228                      | v.14 [←Fine.]  |    |
| John Todhunter                   | <i>Witches</i><br>p. 230                               | v.13: <u>and in my ear</u><br>v.14 [↓This last expression, which is meant to be striking, is but obscure & stupid.]  | 63 |
| F. Herbert Trench                | <i>In Memoriam</i><br>p. 232                           | v. 14: <u>Oh, let us pray!</u> [→Good.]  |    |
| Theodore Watts-Dunton            | <i>The First Kiss</i><br>p. 242                        | v.6: <u>I see the bright eyes beam.</u><br>v.7: <u>for now they seem</u><br>v.8 [←Sublime]<br>v.12<br>v.13: <u>this body of mine</u><br>v.14 [↓This last thought is very sublime.] | 64 |
| Theodore Watts-Dunton            | <i>A Dream</i><br>p. 247                               | vv.7-8   [→vulgar]   |    |
| John Wilson                      | <i>The Evening Cloud</i><br>p. 254                     | v.6 [←✓]<br>v.12 [←x]  |    |
| Richard Wilton                   | <i>Frosted Trees</i><br>p. 255                         | v.13 [→x]  |    |
| James C. Woods                   | <i>The World's Death-night</i><br>p. 256               | vv.11-12 [←✓]  |    |
| James C. Woods                   | <i>The Soul Stithy</i><br>p. 257                       | v.8<br>v.13 [→✓]<br>v.14   |    |
| Oliver Madox Brown<br>[in Notes] | <i>"Leaning against the window"</i><br>p. 278          | vv.1-3 [←at 14!]   | 65 |

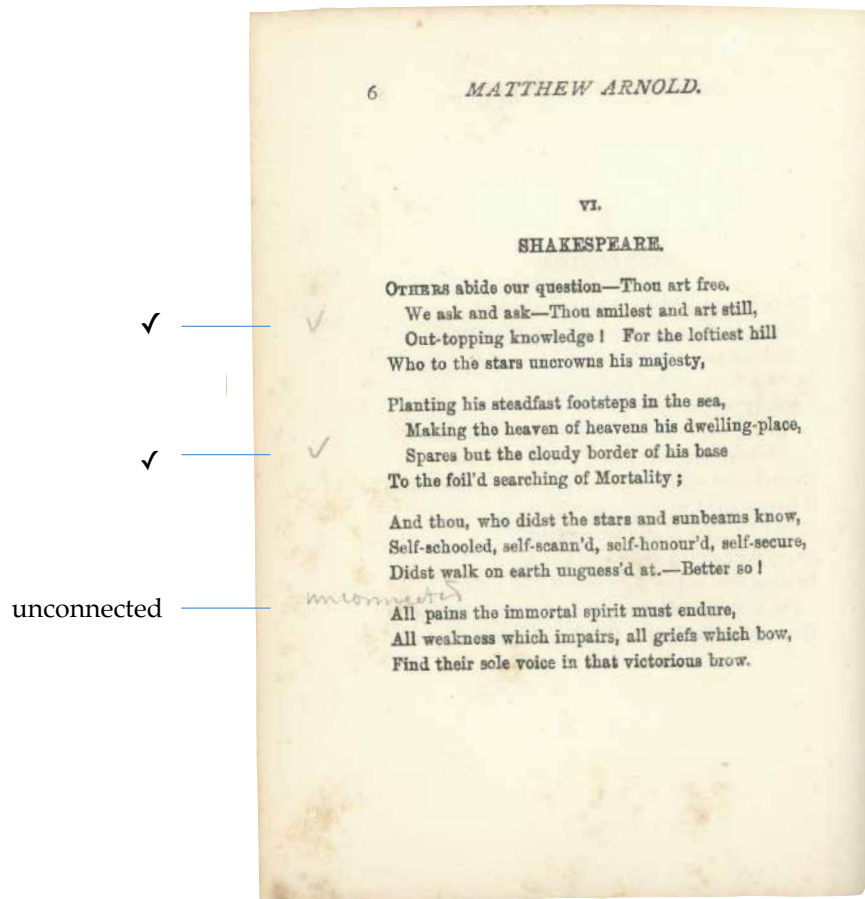
4.2. Selection of Facsimiles of Sonnets in TABLE D<sup>21</sup>

Fig. 57. (p. 6)

Notes: by "unconnected," Pessoa likely means a lack of connection between the two tercets: while vv. 9-11 develop the series of specific oppositions between we/Thou initiated in the quatrains, vv. 12-14 seem removed from them, offering a conclusion (in generalities) to verses that perhaps would not need it.

<sup>21</sup> The following selection of facsimiles does not include all sonnets listed in TABLE D; we include annotations that go beyond *checkmarks/crosses/exclamations* and merely adjective evaluations (*good, weak, excellent, etc.*), opting to illustrate only the most elaborate notes by Pessoa not yet covered in document-sections 1 to 3.

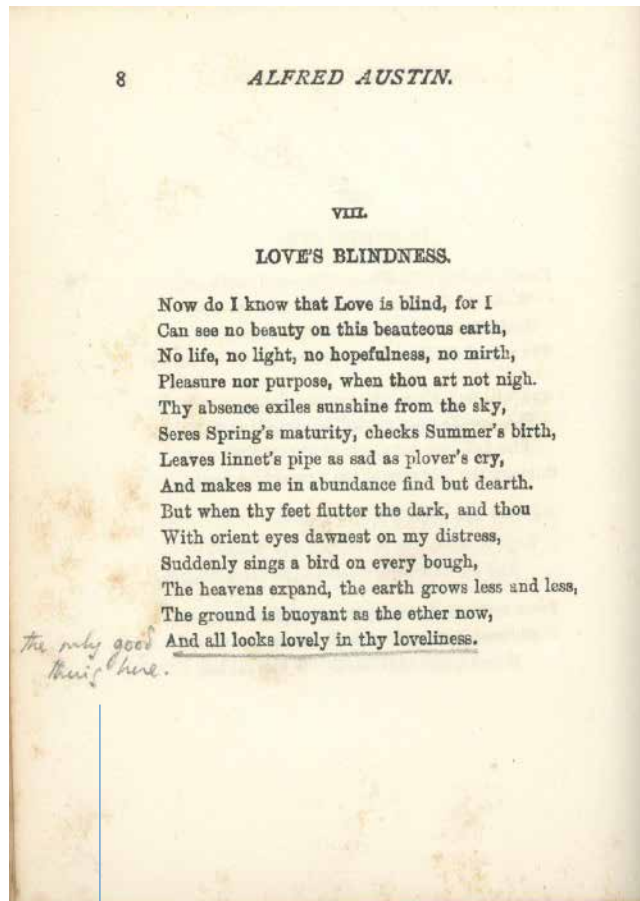


Fig. 58. (p. 8)

the only good thing here

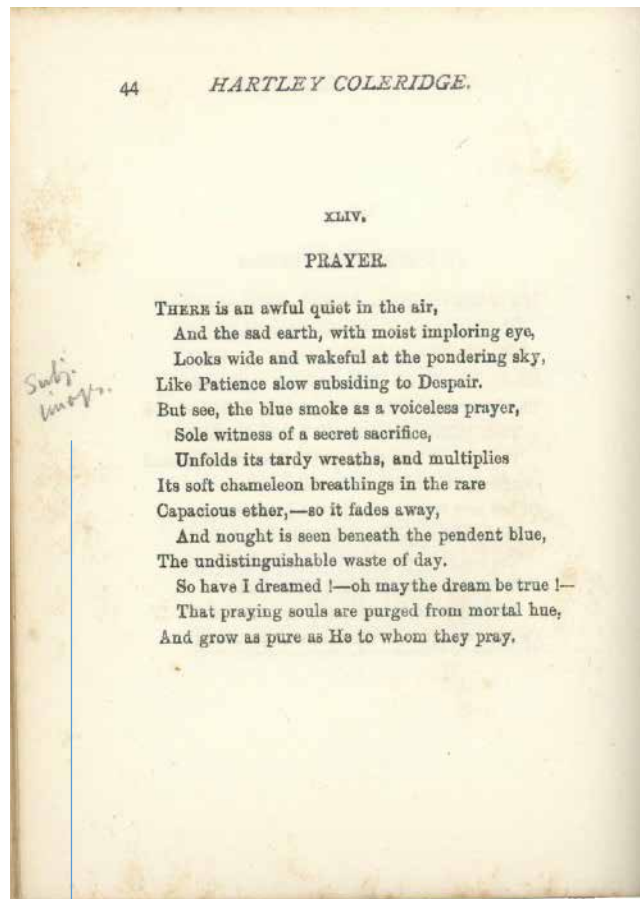


Fig. 59. (p. 44)

subj[ective] images

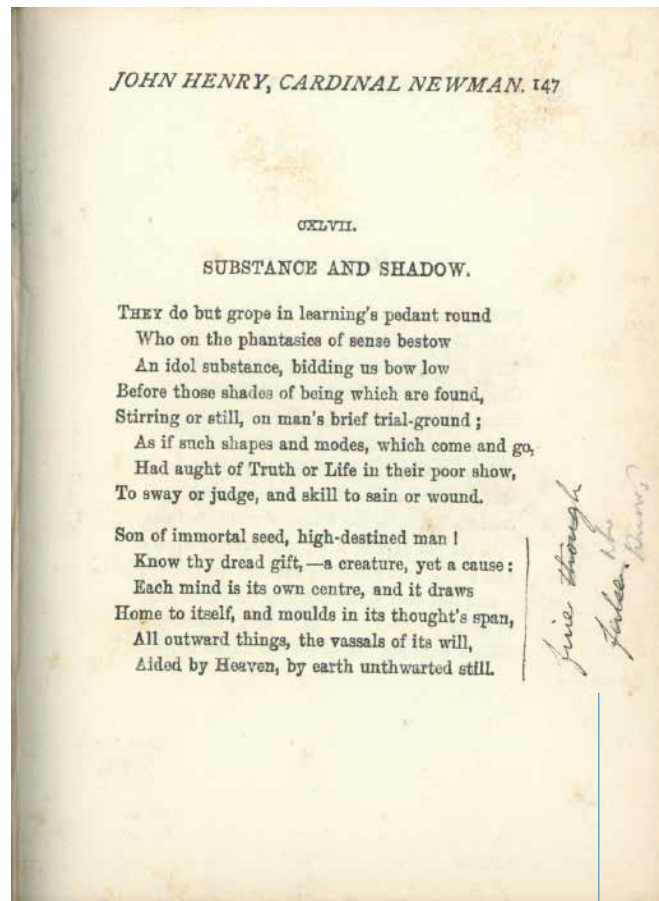


Fig. 60. (p. 8)

fine <though false> [→who knows?]

Note: Pessoa seems to change his mind about the sestet: initially considering it "fine though false," the poet crosses out "though false" from his evaluation (while maintaining it to be "fine") and asks "who knows?" (as in "who knows if it is false?"). Two other sonnets present marginalia concerning the dichotomy truth/falsehood: Emily Pfeiffer's "Evolution" ("Good and true"—p. 160) and Robert Browning's "An Answer" ("true and excellently said"—p. 32).

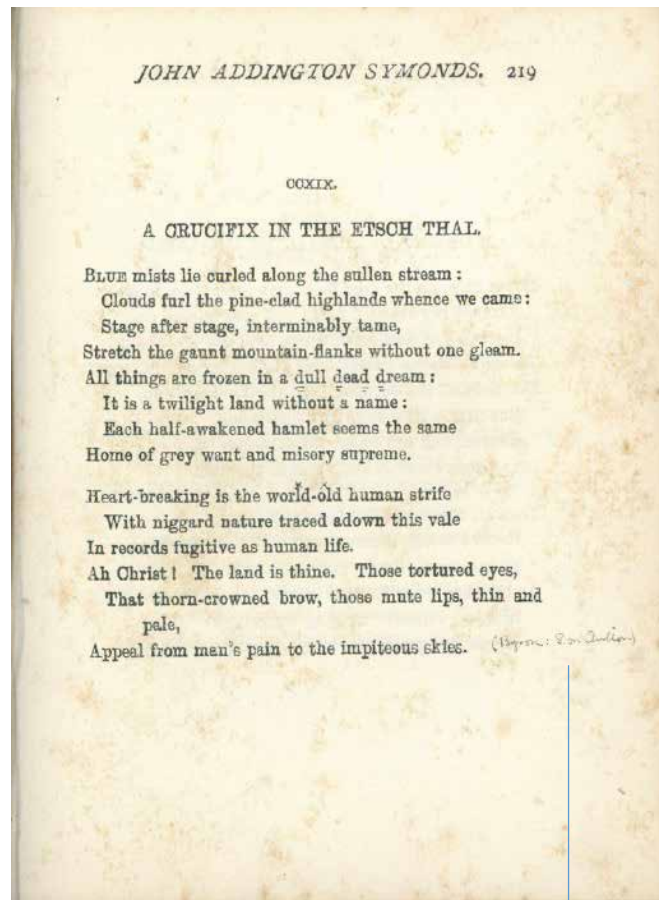


Fig. 61. (p. 219)

(Byron: S[onnet] on Chillon)

Note: Pessoa highlights some alliteration in this sonnet (dull dead dream in v. 5 and world-old in v. 9). The most interesting note here, though, is the reference to Lord Byron's "Sonnet on Chillon" next to the last verse. Byron's sonnet is included in this anthology (p. 36), bearing no annotations by Pessoa; it is also featured in *The Poetical Works of Lord Byron* (BYRON, 1905: 379), extant in Pessoa's private library. First published in 1816, Byron's poem precedes Symonds's (who would be born in 1840), and Pessoa notes a possible derivation; note the last verse of Byron's sonnet ("For they appeal from tyranny to God."), with a structure and a vocabulary that Symonds seems to emulate.

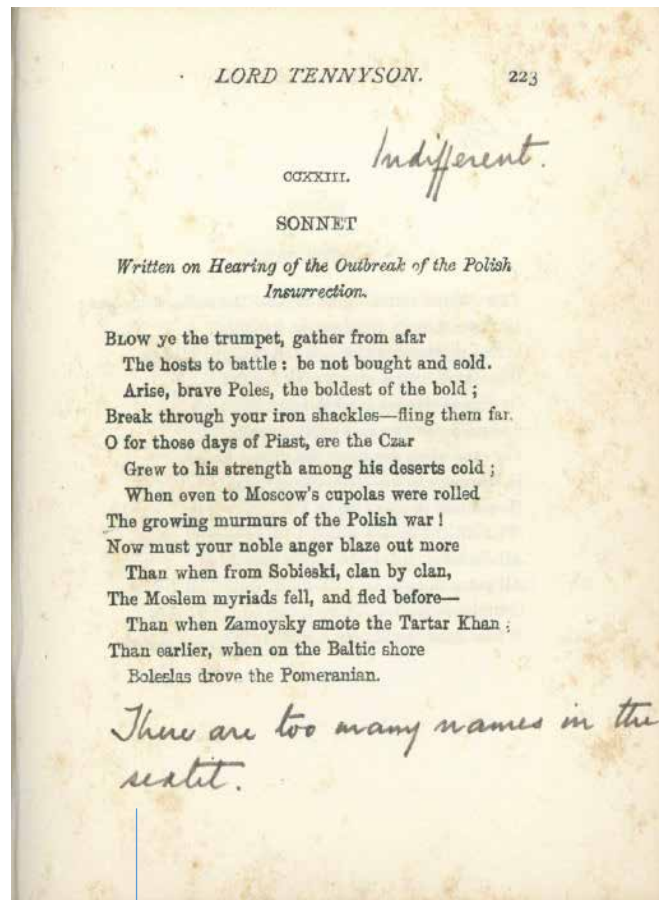


Fig. 62. (p. 223)

There are too many names in the sextet.

- Note: Tennyson sums eight proper names in the sestet, to be precise; note Pessoa spells sextet.
- Title Alfred (Lord) Tennyson (1809-1892) saw multiple Polish insurrections during his lifetime, among them: the November Uprising (1830-31), the Greater Poland Uprising (1848) and the January Uprising (1863).
- 10-11 John (Jan) III Sobieski was the King of Poland and Grand Duke of Lithuania in 1683, when he commanded the combined forces of the Habsburg Monarchy, the Polish-Lithuanian Commonwealth and the Holy Roman Empire against the Ottoman Empire, at the Battle of Vienna.
- 12 Jan Zamoyski (or Zamojski), was the Polish Crown Hetman who led the occupation of Modlavia in 1595; his troops defended the territory against the Crimean Tartars under Khan Ğazi II Girej.
- 14 Bolesław III, the Wry-mouthed, was the Duke of Poland who led the conquest and christianization of the Pomeranian lands between 1115 and 1126.

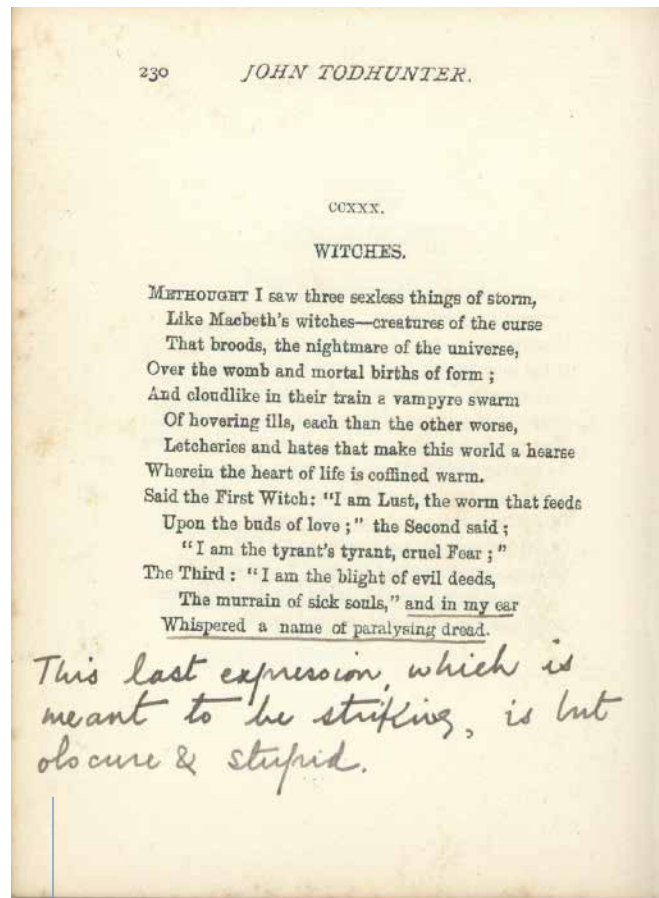


Fig. 63. (p. 230)

This last expression, which is  
 meant to be striking, is but  
 obscure & stupid.

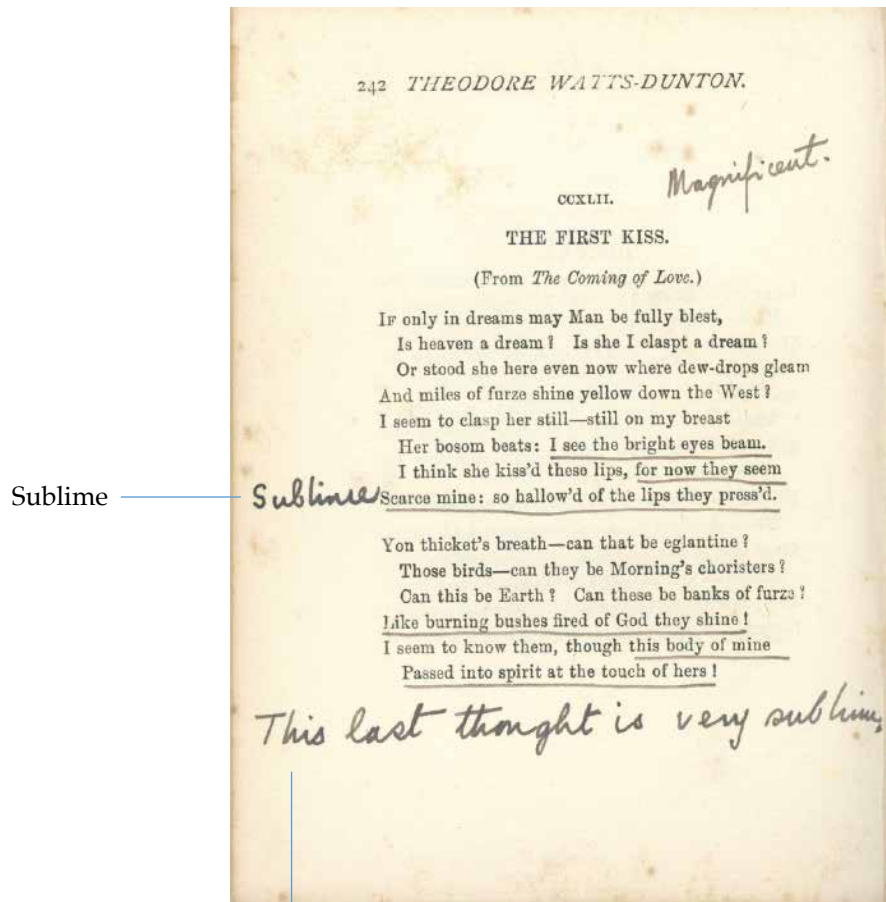


Fig. 64. (p. 242)

This last thought is very sublime.

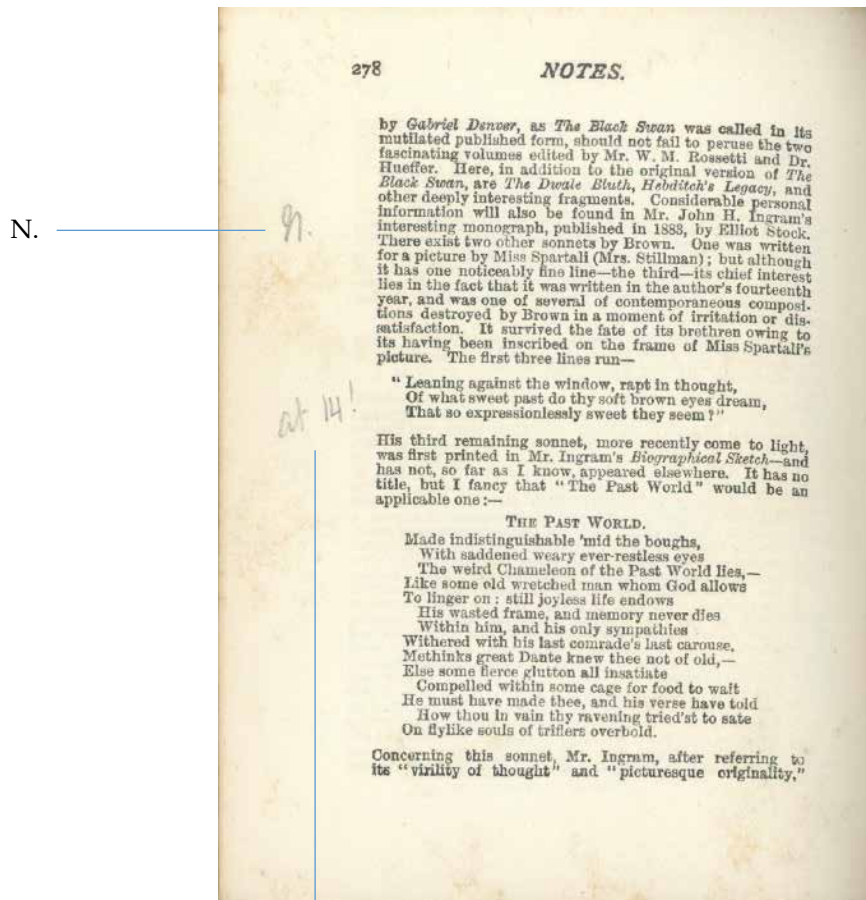


Fig. 65. (p. 278)

at 14!

Note: Oliver Madox Brown (1855-1874) was 14 years old when he wrote this sonnet quoted on p. 278. Fernando Pessoa (1888-1935) wrote his first Portuguese sonnet in May 1902 and his first English sonnet in April 1904 (at 13 and 15 years of age, respectively, as the poet's birthday was in June); for the first sonnets of Pessoa, see PITTELLA, 2012: 102-106).

The letter "N." appears several times in the notes at the end of the book, next to specific book titles Pessoa wanted to take note of (see TABLE H in Section 8).

**5. [TABLE E] Sonnets only marked with lines**  
(as well as lines of sonnets not displayed in TABLES A & B<sup>22</sup>)

| PAGE | AUTHOR                       | TITLE OR INCIPIT                          | UNDERLINES, VERTICAL LINES, CROSSES   |
|------|------------------------------|---|---|
| 26   | Elizabeth Barret Browning    | <i>The Soul's Expression*</i>             | v.4: <u>The music of my nature</u>  |
| 29   | Elizabeth Barret Browning    | <i>Sonnets from the Portuguese</i> (XXII) | vv.13-14  |
| 38   | Hall Caine                   | <i>After Sunset</i>                       | <u>v.4</u>  |
| 43   | Hartley Coleridge            | <i>The Birth of Speech</i>                | <u>v.14</u>   |
| 45   | Hartley Coleridge            | <i>Night*</i>                             | vv.13-14  |
| 47   | Hartley Coleridge            | <i>November</i>                           | <u>v.8</u>  |
| 57   | Aubrey de Vere (the Younger) | <i>Her Beauty</i>                         | vv.9-14   |
| 61   | Sydney Dobell                | <i>The Army Surgeon**</i>                 | v.4: <u>the red and groaning day.</u>   |
| 68   | Edward Dowden                | <i>Evening, Near the Sea</i>              | v.11 <u>a passionless moan</u>  |
| 71   | Edward Dowden                | <i>Brother Death*</i>                     | vv.12-14  |
| 74   | Joseph Ellis                 | <i>Silence*</i>                           | v.14  |
| 85   | Edmund W. Gosse              | <i>On a Lute Found in a Sarcophagus</i>   | <u>v.3</u><br>v.4: <u>With these spent strings</u>  |
| 88   | David Gray                   | <i>The Thrush's Song*</i>                 | vv.4-5<br>v.8: <u>omnipresent stillness, disenthalls</u><br>v.9: <u>The soul to adoration</u> |
| 96   | Sir William Rowan Hamilton   | <i>To Death</i>                           | v.13: <u>such communings</u><br><u>v.14</u>   |
| 107  | Leigh Hunt                   | <i>The Nile* &amp; **</i>                 | <u>v.2</u><br>v.9: <u>comes a mightier silence</u><br>v.11: <u>then we wake</u>               |
| 109  | John William Inchbold        | <i>One Dead*</i>                          | <u>v.6</u>  |
| 114  | John Keats                   | <i>On the Elgin Marbles</i>               | <u>v.5</u>  |
| 115  | John Keats                   | <i>To Homer</i>                           | <u>v.11</u>   |
| 123  | Edward Cracroft Lefroy       | <i>On the Beach in November</i>           | <u>v.4</u><br>  vv.7-8  |
| 124  | Edward Cracroft Lefroy       | <i>A Thought from Pindar</i>              | v.5: <u>locative</u><br>v.6: <u>its stone-eternal dream</u>                                   |
| 134  | Westland Marston             | <i>Mine</i>                               | vv.7-8  |
| 141  | Ernest Myers                 | <i>The Banquet*</i>                       | v.11 <u>shivering inwardly</u><br><u>v.12</u><br>  vv.13-14                                   |

<sup>22</sup> TABLE E includes poems marked with lines (underlines or vertical lines to the left/right of verses); it also includes lines marking verses of poems featured in TABLES A\* or B\*\* (because those tables only presented general evaluations and translations, respectively); poems also in A are marked with \*, and in B with \*\*. If a poem includes annotated words or other symbols (such as checkmarks or crosses), it would have been included in TABLES C or D.

|     |                                      |   |  |
|-----|--------------------------------------|---|--|
| 143 | Ernest Myers                         | <i>Milton*</i>                          | vv.13-14   |
| 146 | Frederick W. H. Myers                | <i>High Tide at Midnight*</i>           | v.9: <u>half asleep in the great sound</u>   |
| 155 | Francis Turner Palgrave              | <i>In Memory of F. C. C.</i>            | <u>v.14</u>  |
| 169 | Ernest Rhys                          | <i>The Student's Chamber**</i>          | vv.13-14   |
| 178 | Christina G. Rossetti                | <i>Remember* &amp; **</i>               | <u>v.4</u>   |
| 186 | Dante Gabriel Rossetti               | <i>Lovesight (House of Life— IV)</i>    | vv.1-4  <br><u>v.8</u>   |
| 233 | Charles Tennyson-Turner              | <i>The Lattice at Sunrise</i>           | vv.13-14   |
| 264 | William Wordsworth                   | <i>The Times That Are</i>               | v.11<br>  v.14   |
| 265 | William Wordsworth                   | <i>To Sleep</i>                         | v.4 [→ —]  |
| 266 | William Wordsworth                   | <i>After-Thought* &amp; **</i>          | vv.13-14   |
| 269 | William Wordsworth                   | <i>By the Sea: Evening**</i>            | v. 2: The <u>holy</u> time is <u>quiet as a Nun</u><br>v.3: <u>Breathless with adoration</u><br><u>v.5</u> |
| 270 | William Wordsworth                   | <i>Mutability**</i>                     | v.12: <u>but could not even sustain</u><br><u>vv.13-14</u>   |
| 328 | William Watson<br>[in <i>Notes</i> ] | "About him was a ruinous fair<br>place" | <u>vv.12-14</u>  |

## 6. [TABLE F] Sonnets in the Anthology without any marks

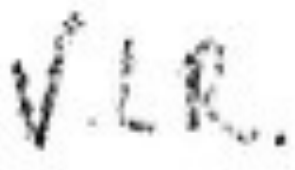
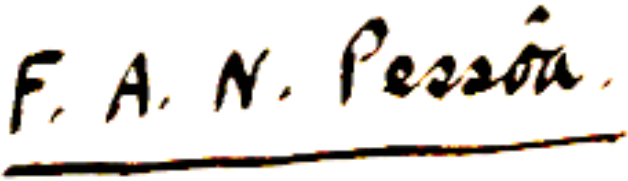
| PAGE | AUTHOR                       | TITLE OR INCIPIT                            |
|------|------------------------------|---|
| 1    | Henry Alford                 | <i>Easter Eve</i>                           |
| 5    | Matthew Arnold               | <i>East London</i>                          |
| 7    | Matthew Arnold               | <i>Immortality</i>                          |
| 10   | Alfred Austin                | <i>Unseasonable Snows</i>                   |
| 12   | H. T. Mackenzie Bell         | <i>Old Year Leaves</i>                      |
| 13   | Louisa S. Bevington          | <i>Love's Depth</i>                         |
| 16   | Mathilde Blind               | <i>Cleave Thou the Waves</i>                |
| 19   | Wilfrid Scawen Blunt         | <i>Vanitas Vanitatis</i>                    |
| 20   | Wilfrid Scawen Blunt         | <i>The Pride of Unbelief</i>                |
| 23   | William Lisle Bowles         | <i>Ostend</i>                               |
| 25   | Oliver Madox Brown           | <i>Requiescat</i>                           |
| 28   | Elizabeth Barrett Browning   | <i>"Sonnets from the Portuguese," XVII</i>  |
| 31   | Robert Browning              | <i>Helen's Tower</i>                        |
| 33   | Robert Buchanan              | <i>When We Are All Asleep</i>               |
| 34   | Robert Buchanan              | <i>Quiet Waters</i>                         |
| 35   | Sir Samuel Egerton Brydges   | <i>On Echo and Silence</i>                  |
| 36   | Lord Byron                   | <i>Chillon</i>                              |
| 37   | Hall Caine                   | <i>"Where Lies the Land?"</i>               |
| 40   | John Clare                   | <i>First Sight of Spring</i>                |
| 41   | Herbert E. Clarke            | <i>The Assigation</i>                       |
| 42   | Herbert E. Clarke            | <i>King of Kings</i>                        |
| 46   | Hartley Coleridge            | <i>Not in Vain</i>                          |
| 48   | Samuel Taylor Coleridge      | <i>To Nature</i>                            |
| 49   | Sara Coleridge               | <i>Phantasmion's Quest of Iarine</i>        |
| 50   | Dinah Maria Clark            | <i>Guns of Peace</i>                        |
| 51   | Sir Aubrey De Vere           | <i>The True Basis of Power</i>              |
| 54   | Sir Aubrey De Vere           | <i>The Children Band (The Crusaders, v)</i> |
| 56   | Aubrey De Vere (the Younger) | <i>The Setting of the Moon near Corinth</i> |
| 58   | Aubrey De Vere (the Younger) | <i>Sorrow</i>                               |
| 59   | Aubrey De Vere (the Younger) | <i>National Apostacy</i>                    |
| 60   | Richard Watson Dixon         | <i>Humanity</i>                             |
| 62   | Sydney Dobell                | <i>The Common Grave</i>                     |
| 65   | Thomas Doubleday             | <i>The Sea Cave</i>                         |
| 66   | Thomas Doubleday             | <i>Angling</i>                              |

|     |                            |  |
|-----|----------------------------|--|
| 67  | Edward Dowden              | <i>An Interior</i>                           |
| 69  | Edward Dowden              | <i>Awakening</i>                             |
| 70  | Edward Dowden              | <i>Two Infinities</i>                        |
| 72  | John Charles Earle         | <i>Rest</i>                                  |
| 73  | Ebenezer Elliott           | <i>Fountains Abbey</i>                       |
| 77  | Henry Ellison              | <i>Sunset</i>                                |
| 78  | Frederick William Faber    | <i>Socrates</i>                              |
| 79  | Frederick William Faber    | <i>On the Ramparts at Angoulême</i>          |
| 80  | Julian Fane                | <i>Ad Matrem</i>                             |
| 81  | William Freeland           | <i>In Prospect of Death</i>                  |
| 82  | Richard Garnett            | <i>Age</i>                                   |
| 83  | Richard Garnett            | <i>Dante</i>                                 |
| 86  | Edmund W. Gosse            | <i>Alcyone</i>                               |
| 87  | Edmund W. Gosse            | <i>The Tomb of Sophocles</i>                 |
| 89  | David Gray                 | <i>To a Friend</i>                           |
| 91  | Arthur Henry Hallam        | <i>Written in Edinburgh</i>                  |
| 93  | Eugene Lee-Hamilton        | <i>Idle Charon</i>                           |
| 94  | Eugene Lee-Hamilton        | <i>Lethe</i>                                 |
| 97  | Sir William Rowan Hamilton | <i>Spirit of Wisdom and of Love</i>          |
| 98  | Lord Hanmer                | <i>England</i>                               |
| 99  | Lord Hanmer                | <i>To the Fountain at Frascati</i>           |
| 100 | Robert Stephen Hawker      | <i>"Pater Vester Pascit Illa"</i>            |
| 102 | Edmond Holmes              | <i>Night</i>                                 |
| 105 | Charles A. Houfe           | <i>The Times to Come</i>                     |
| 106 | Lord Houghton              | <i>Happiness</i>                             |
| 112 | Ebenezer Jones             | <i>On First Looking into Chapman's Homer</i> |
| 116 | John Keats                 | <i>The Day is Gone</i>                       |
| 118 | Frances Anne Kemble        | <i>"Art thou already weary of the way"</i>   |
| 121 | Andrew Lang                | <i>Colonel Burnaby</i>                       |
| 125 | Edward Cracroft Lefroy     | <i>Suburban Meadows</i>                      |
| 126 | Frederick Locker           | <i>Love, Death, and Time</i>                 |
| 127 | Robert, Earl of Lytton     | <i>Evening</i>                               |
| 130 | Philip Bourke Marston      | <i>A Dream</i>                               |
| 131 | Philip Bourke Marston      | <i>Three Sonnets on Sorrow — I</i>           |
| 132 | Philip Bourke Marston      | <i>Three Sonnets on Sorrow — II</i>          |
| 133 | Philip Bourke Marston      | <i>Three Sonnets on Sorrow — III</i>         |
| 136 | George Meredith            | <i>Lucifer in Starlight</i>                  |


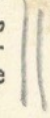
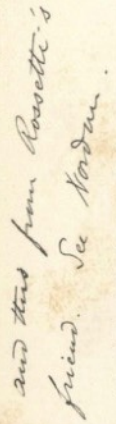
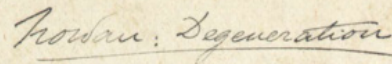

|     |                           |  |
|-----|---------------------------|--|
| 142 | Ernest Myers              | <i>The Night's Message</i>                         |
| 148 | John Nichol               | <i>San Sebastian</i>                               |
| 149 | John Nichol               | <i>London</i>                                      |
| 150 | John Nichol               | <i>Crowned</i>                                     |
| 152 | James Ashcroft Noble      | <i>Only a Woman's Hair</i>                         |
| 153 | Edward Henry Noel         | <i>The Rainbow</i>                                 |
| 154 | Hon. Roden Noel           | <i>By the Sea</i>                                  |
| 156 | Sir Noel Paton            | <i>"Timor Mortis Conturbat Me"</i>                 |
| 157 | John Payne                | <i>Sibyl</i>                                       |
| 159 | John Payne                | <i>Life Unlived</i>                                |
| 162 | Emily Pfeiffer            | <i>To Nature — III</i>                             |
| 163 | Emily Pfeiffer            | <i>To a Moth that Drinketh of the Ripe October</i> |
| 164 | Bryan Waller Procter      | <i>A Still Place</i>                               |
| 165 | Bryan Waller Procter      | <i>The Sea—In Calm</i>                             |
| 166 | Mark André Raffalovich    | <i>More than Truth</i>                             |
| 167 | Mark André Raffalovich    | <i>The Body Fair</i>                               |
| 168 | Mark André Raffalovich    | <i>Love and Weariness</i>                          |
| 170 | Eric Sutherland Robertson | <i>The Lost Ideal of the World</i>                 |
| 171 | A. Mary F. Robinson       | <i>Two Lovers — I</i>                              |
| 172 | A. Mary F. Robinson       | <i>Two Lovers — II</i>                             |
| 173 | A. Mary F. Robinson       | <i>Lover's Silence</i>                             |
| 175 | William Caldwell Roscoe   | <i>Daybreak in February</i>                        |
| 177 | William Stanley Roscoe    | <i>To the Harvest Moon</i>                         |
| 179 | Christina G. Rossetti     | <i>One Certainty</i>                               |
| 180 | Christina G. Rossetti     | <i>The World</i>                                   |
| 181 | Christina G. Rossetti     | <i>Vanity of Vanities</i>                          |
| 182 | Christina G. Rossetti     | <i>Love Lies Bleeding</i>                          |
| 187 | Dante Gabriel Rossetti    | <i>The Dark Glass (House of Life, XXXIV)</i>       |
| 188 | Dante Gabriel Rossetti    | <i>Without Her (House of Life, LIII)</i>           |
| 191 | Dante Gabriel Rossetti    | <i>The Choice (House of Life, LXXII)</i>           |
| 193 | Dante Gabriel Rossetti    | <i>"Retro Me, Sathana" (House of Life, XC)</i>     |
| 196 | William Michael Rossetti  | <i>Emigration</i>                                  |
| 199 | William Bell Scott        | <i>Below the Old House</i>                         |
| 200 | William Bell Scott        | <i>Parted Love</i>                                 |
| 201 | William Bell Scott        | <i>Seeking Forgetfulness</i>                       |
| 205 | George Augustus Simcox    | <i>A Chill in Summer</i>                           |
| 206 | Alexander Smith           | <i>Beauty</i>                                      |

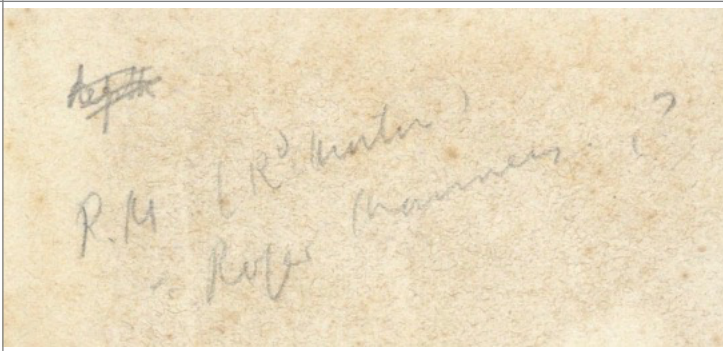
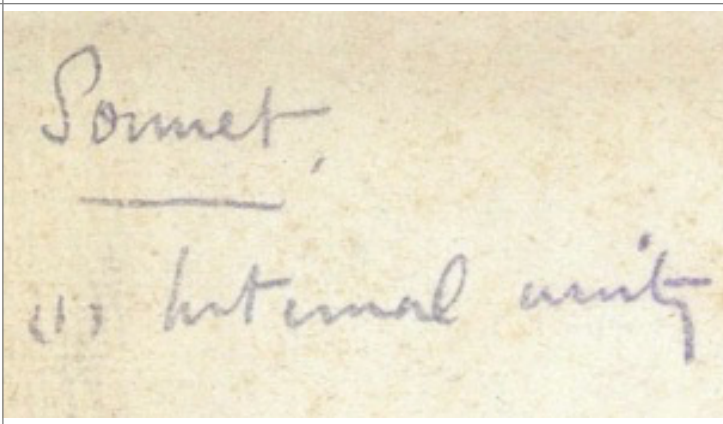
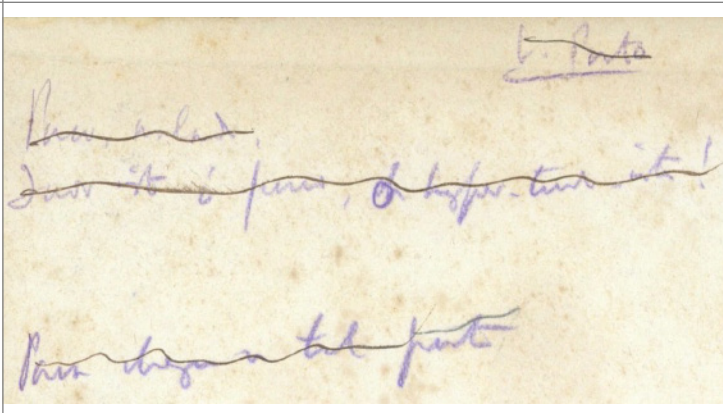
|     |                            |   |
|-----|----------------------------|---|
| 208 | Robert Louis Stevenson     | <i>The Touch of Life</i>                                |
| 209 | Charles Strong             | <i>Evening</i>  |
| 210 | Charles Strong             | <i>To Time</i>  |
| 212 | Algernon Charles Swinburne | <i>John Ford</i>  |
| 217 | John Addington Symonds     | <i>Inevitable Change</i>                                |
| 221 | John Addington Symonds     | <i>Venetian Sunrise</i>                                 |
| 222 | Lord Tennyson              | <i>Montenegro</i>                                       |
| 225 | R. A. Thorpe               | <i>Forgetfulness</i>                                    |
| 226 | Lord Thurlow               | <i>To a Bird</i>  |
| 227 | Lord Thurlow               | <i>The Harvest Homw</i>                                 |
| 229 | John Todhunter             | <i>In the Louvre</i>                                    |
| 231 | Archbishop Trench          | <i>The Heart's Sacredness</i>                           |
| 234 | Charles Tennyson-Turner    | <i>The Buoy-Bell</i>                                    |
| 235 | Charles Tennyson-Turner    | <i>On Startling Some Pigeons</i>                        |
| 236 | Charles Tennyson-Turner    | <i>The Ocean</i>  |
| 237 | Charles Tennyson-Turner    | <i>Summer Gloaming</i>                                  |
| 239 | Samuel Waddington          | <i>The Aftermath</i>                                    |
| 240 | William Watson             | <i>God-Seeking</i>                                      |
| 241 | William Watson             | <i>History</i>  |
| 243 | Theodore Watts-Dunton      | <i>Foreshadowings (The Stars in the River)</i>          |
| 244 | Theodore Watts-Dunton      | <i>The Heaven that Was</i>                              |
| 245 | Theodore Watts-Dunton      | <i>Natura Benigna</i>                                   |
| 246 | Theodore Watts-Dunton      | <i>Natura Maligna</i>                                   |
| 248 | Augusta Webster            | <i>The Brook Rhine</i>                                  |
| 252 | William Henry Whitworth    | <i>Time and Death</i>                                   |
| 258 | William Wordsworth         | <i>"Fair Star of Evening"</i>                           |
| 261 | William Wordsworth         | <i>On the Subjugation of Switzerland</i>                |
| 263 | William Wordsworth         | <i>Transient Joy</i>                                    |
| 267 | William Wordsworth         | <i>"The World Is Too Much with Us"</i>                  |
| 268 | William Wordsworth         | <i>Composed upon Westminster Bridge (Early Morning)</i> |

## 7. [TABLE G] Other Marginalia in the book (not connected to specific sonnets)

| PAGE | DESCRIPTION   | MARGINALIA  |
|------|---|---|
| n/a  | Inside front-cover, top left corner, "VLR." (not in Pessoa's hand)                        |   |
| n/a  | First page, no number, blank except by Pessoa's signature                                 |   |
| xxx  | Vertical line on right margin   | circumscribed abodes. Poetry I take to be the dynamic condition of the imaginative and rhythmical faculties in combination, finding expression verbally and metrically—and the animating principle is always of necessity greater than the animated   |
| xxxi | Vertical line on left margin, the continuation of the passage marked on the previous page | form, as the soul is superior to the body. Before entering on the subject of the technique of the   |
| xlvi | Vertical line on left margin  | Guittonian type, even by good writers, are markedly weakened by rhymed couplet-endings, in the Shakespearian form the closure in question is not only not objectionable but is absolutely as much the right thing as the octave of two rhymes is for the Petrarchan sonnet. Most writers on the sonnet  |
| lxii | Vertical lines on left margin   | octave and sestet. And here, according to Mr. Mark Pattison, he "missed the very end and aim of the Petrarchan scheme." He considered—so we may infer—that the English sonnet should be like a revolving sphere, every portion becoming continuously visible, with no break in the continuity of thought or expression anywhere apparent. Sir Henry Taylor described this characteristic well as the absence of point in the evolution of the idea. |
| lxiv | Vertical line on right margin   | separate and complete solidarity of the octave was so essential to perfect harmony, finding in this metrical arrangement nothing less than the action of the same law that is manifested in the inflowing wave solidly gathering into curving volume, culminating in one great pause, and then sweeping out again from the shore. This is not only a fine conception, but it was accepted at once by Rossetti,                                      |

|      |  |   |
|------|--|---|
| lxiv | Vertical line on left margin   | <p>Karl Lentzner (in his treatise on the sonnet before mentioned), and by others who have given special attention to the sonnet. "The striking metaphorical symbol," says Mr. J. A. Symonds, "drawn by Mr. Theodore Watts from the observation of the swelling and declining wave can even, in some examples, be applied to sonnets on the Shakespearean model; for, as a wave may fall gradually or abruptly, so the sonnet may sink with stately volume or with precipitate subsidence to its close." In France the revival of the sonnet has been only</p>   |
| lxvi | Vertical line on left margin   | <p>When it is a love-sonnet, or the emotion is tender rather than forceful, the music sweet rather than dignified, it will be found to correspond to the law of <i>flow</i> and <i>ebb</i>—i.e., of the inflowing solid wave (the octave), the pause, and then the broken resilient wash of the wave (the sestet): when, on the other hand, it is intellectually or passionately forceful rather than tender or pathetic, dignified and with impressive amplitude of imagery rather than strictly beautiful, then it will correspond to the law of <i>ebb</i> and <i>flow</i>—i.e., of the steady resilient wave-wash till the culminating moment when the billow has curved and is about to pour shoreward again (the octave), and of the solid inflowing wave, sweeping strongly forward (the sestet)—in Keats's words</p> <p style="text-align: right;">Swelling loudly <i>tumescere</i></p> |
| lxvi | Translation of "Swelling loudly" as "tumescere" in a quotation of Keats's "To Charles Cowden Clarke" (which is not a sonnet); the same passage is highlighted in a book of Keats extant in Pessoa's private library (CFP, 8-294, p. 34). | <p style="text-align: right;">Swelling loudly <i>tumescere</i></p> <p>Up to its climax, and then dying proudly.</p>   |
| lxxi | Vertical line on right margin  | <p>be weighed in the balance with that of Shakespeare and with that of Wordsworth. No influence is at present more marked than his: its stream is narrower than that of Tennyson and Browning, but the current is deep, and its fertilising waters have penetrated far and wide into the soil. The author of <i>The House of Life</i> thus holds a remarkable place</p>   |
| lxxi | Vertical line on right margin  | <p>import than the beautiful productions of one man—the historian of the brilliant period in question will work in the dark if he is unable to perceive one of the chief well-springs of the flood, if he should fail to recognise the relationship between certain radical characteristics of the time and the man who did so much to inaugurate or embody them,</p>   |
| lxxv | Vertical line on right margin  | <p>matter need scarcely have been mentioned.</p> <p>My third principle was—Adequacy of sonnet-motive. As out of every five hundred sonnets there are at most one hundred genuinely in conformity therewith, it may be imagined that I do</p>  |
| lxxx | Checkmark on the left margin   | <p>✓ VI. It must be absolutely complete in itself—i.e., it must be the evolution of <i>one</i> thought, or <i>one</i> emotion, or <i>one</i> poetically-apprehended fact.</p>   |

|        |  |  |
|--------|--|--|
| lxxx   | Checkmark on the left margin   | <br>VII. It should have the characteristic of apparent inevitableness, and in expression be ample, yet reticent. It must not be forgotten that dignity and repose are essential qualities of a true sonnet.   |
| lxxxi  | Double vertical line on right margin   | is familiar, so that a thing is made new to us : in the words of an eminent critic, Mr. Leslie Stephen, "the highest triumph of style is to say what everybody has been thinking in such a way as to make it new."    |
| lxxxii | Annotation on the left margin:<br>"and this from Rossetti's friend. See Nordau."<br><br>"Rossetti's friend" would probably be William Sharp, the editor of the anthology; but Theodore Watts-Dunton was also very close to Rossetti; Watts-Dunton has six poems featured in the anthology, one of them evaluated as <i>Magnificent</i> (Fig. 64), one with a marginal annotation <i>vulgar</i> , and the other four bearing no marks (among those, <i>Natura Benigna</i> and <i>Natura Maligna</i> , mentioned in this passage). | <br>Here, also, in this soothing solitude, this dignified, this majestic silence, this secret and "holy lair" of her who is, the poet tells us, <i>Natura Benigna</i> or <i>Natura Maligna</i> according to the eyes that gaze and the ears that hearken, it seems as if all that is morbid and unreal and merely fanciful were indeed petty enough, and that perfect sanity of mind is as essential to the creation of any great and lasting mental product as perfect robustness to the due performance of any prolonged and fatiguing physical endurance. In the words of Mr. Stephen, the highest poetry, like the noblest morality, is the product of a thoroughly healthy mind.<br>WILLIAM SHARP. |
| lxxxii | Question mark on the right margin  | the due performance of any prolonged and fatiguing physical endurance. In the words of Mr. Stephen, the highest poetry, like the noblest morality, is the product of a thoroughly healthy mind. ?  |
| [337]  | Firs ads page, with titles crossed out   | [see Fig. 66]  |
| [343]  | Second-to-last ads page, top margin:<br>"Nordau: Degeneration"   | <br>1/- Booklets by Count Tolstoy.   |
| [344]  | Last ads page:<br>"CROWEST" [↑10]"   | BY<br>FREDERICK J. CROWEST,<br><i>Author of "The Great Tone Poets," "The Story of British Music,"</i><br><i>Editor of "The Master Musicians" Series, etc., etc.</i>  |
| [345]  | Second-to-last blank page, top right corner: indication of price* (not in Pessoa's hand):<br>"*2/- 1/3"  |    |

|              |   |   |
|--------------|---|---|
| [346]        | Last blank page<br><depth><br>R.M. (R[everen]d Morton)**<br>Roger Manners (?)***  |   |
| n/a<br>[347] | Inside back-cover:<br><i>Sonnet.</i><br>(1) Internal unity  |   |
| n/a<br>[347] | Inside back-cover, perpendicularly<br>to the previous note:<br><†. Porto><br><Pouco, † *lado,><br><Tudo isto é pouco, <o>/o\h<br>hyper-tudo-isto!>****<br><br><Para chegar a *tal *porto> |  |

## Notes:

\* The prices are in pounds: \*2/- (two shillings and zero pence) and 1/3 (one shilling and threepence); in the first price, the “\*2” also looks like an “L”—which could also be an abbreviation of “1 pound,” though that would be a high price for the book in question in the early 1900s.

\*\* Reverend Thomas Morton (1564-1659), English bishop, polemicist and friend of the poet John Donne (1573-1631), who appears in Pessoa’s library (CFP, 8-158) and literary notes (PESSOA, 2013a: 228 & 237).

\*\*\* Roger Manners, the 5th Earl of Rutland, a salient nobleman in the Elizabethan age, known a traveller, a patron of the arts and one of the proposed candidates for the authorship of Shakespeare’s literary work.

\*\*\*\* Pessoa uses the same expression “oh hyper-tudo-isto!” to curse the Portuguese politician Afonso Costa, in one of the multiple texts labeled “Oligarquia das Bestas” [*Oligarchy of the Beasts*] in the Pessoa archive (BNP/E3, 130-23a<sup>v</sup>; cf. PESSOA, 1979: 176).

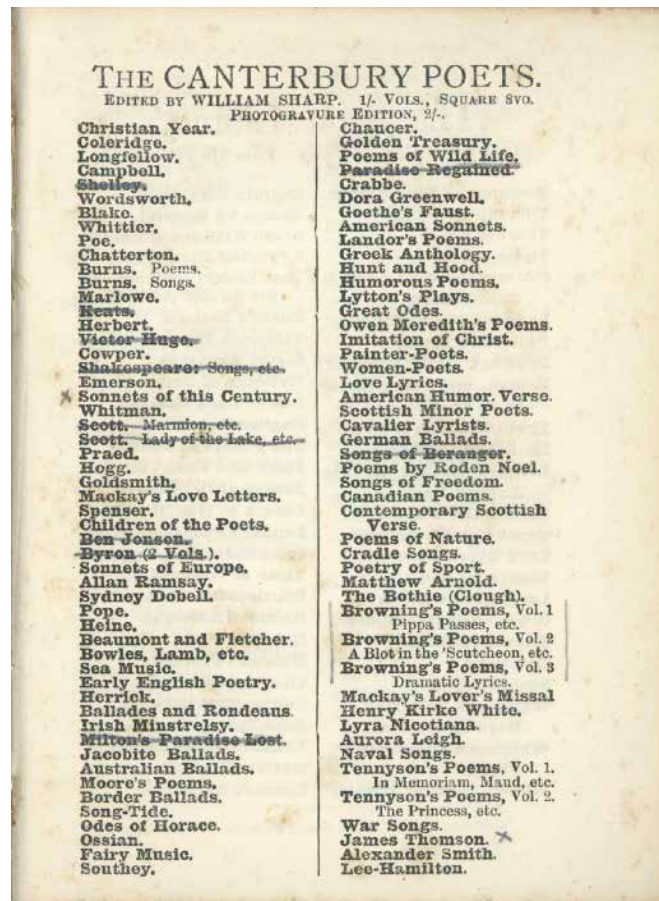


Fig. 66. (unnumbered p. [337])

Note: Pessoa's private library contains works of some of the authors marked above.<sup>23</sup> For an inventory of Pessoa's library (and full references of call numbers beginning with CFP), see PIZARRO et al., 2010.

|                 |   |
|-----------------|---|
| Shelley         | CFP, 8-513  |
| Keats           | CFP, 8-294  |
| Victor Hugo     | CFP, 8-267, 8-268, 8-269, 8-270, 8-271, 8-622   |
| Shakespeare     | CFP, 8-506, 8-507, 8-508  |
| Scott           | Pessoa didn't have any books by William Bell Scott, but only by Walter Scott (CFP, 8-651)                                 |
| Ben Jonson      | CFP, 8-283  |
| Byron           | CFP, 8-81, 8-82   |
| Milton          | CFP, 8-359,   |
| Browning, E. B. | CFP, 8-72A, 8-72B   |
| Browning, R.    | CFP, 8-73, 8-74   |
| James Thomson   | Pessoa didn't have any books by the poet James Thomson, but only by the scholar James Alexander Kerr Thomson (CFP, 1-153) |

<sup>23</sup> Though unmarked on this page, Chatterton's volume of the Canterbury collection is extant in Pessoa's private library (CFP, 8-105; cf. CHATTERTON, 1885). It displays the same green cover and golden floral pattern on the spine as Pessoa's copy of *Sonnets of this Century*.

8. [TABLE H] Book titles marked “N”<sup>24</sup>

| PAGE | AUTHOR                             | BOOK TITLE MARKED WITH “N.”  | PESSOA’S PRIVATE LIBRARY (call number) |
|------|------------------------------------|--|--|
| 273  | William Allingham                  | <i>Poems: An Offering to Lancashire</i>  |  |
| 273  | Matthew Arnold                     | <i>Poems: Narrative and Elegiac; Poems: Dramatic and Lyric</i>   | Cf. CFP, 8-15, 8-14A & B, 1-101, 3-68  |
| 273  | Alfred Austin                      | <i>The Human Tragedy; The Tower of Babel; Interludes; The Golden Age; The Season</i>                                   |  |
| 274  | Alfred Austin                      | <i>Savonarola; Soliloquies in Song; At the Gate of the Convent</i>   |  |
| 275  | H.T. Mackenzie Bell                | <i>Old Year Leaves: A Volume of Collected Verse</i>  |  |
| 275  | Louisa S. Bevington (Güggemberger) | <i>Poems and Sonnets</i>   |  |
| 276  | S.L. Blanchard                     | <i>Lyric Offerings</i>   |  |
| 276  | Mathilde Blind                     | <i>St. Oran: and other poems</i>   |  |
| 276  | Wilfrid Scawen Blunt               | <i>The Love Sonnets of Proteus</i>   |  |
| 277  | E.H. Brodie                        | <i>Sonnets—By E.H. Brodie</i>  |  |
| 277  | Oliver Madox Brown                 | <i>Memoir and Literary Remains of O.M.B (edited by William M. Rossetti and Dr. F. Hueffer)</i>                         |  |
| 278  | Oliver Madox Brown                 | “Mr. John H. Ingram’s interesting monograph [on Brown], published in 1883, by Elliot Stock.”                           |  |
| 282  | Robert Buchanan                    | <i>The Book of Orm</i>   |  |
| 282  | Sir S. Egerton Brydges             | <i>Poems</i>   |  |
| 283  | Hall Caine                         | <i>Sonnets of Three Centuries</i>  |  |
| 283  | William M.W. Call                  | <i>Golden Histories</i>  |  |
| 284  | Herbert E. Clarke                  | <i>Storm Drift; Songs in Exile</i>   |  |
| 285  | Samuel Taylor Coleridge            | “Dyce’s <i>Sonnet-Anthology</i> ” [which included Coleridge’s sonnet “The Robbers”]                                    | Cf. CFP, 8-117 and 8-118               |
| 286  | Sara Coleridge                     | <i>Phantasmion</i>   |  |
| 286  | Dinah Maria Craik                  | <i>Thirty Years: Poems Old and New</i>   |  |
| 286  | De Vere, Sir Aubrey                | <i>Sonnets: By the late Sir Aubrey de Vere, Bart.</i>  |  |
| 287  | De Vere, Sir Aubrey                | <i>Mary Tudor</i>  |  |
| 288  | Aubrey de Vere (the Younger)       | <i>The Search after the Proserpine; and other Poems Classical and Meditative; Alexander the Great: and other Poems</i> |  |

<sup>24</sup> TABLE E lists all titles marked with a marginal “N” in the notes of *Sonnets of this Century*; none of those specific books were located in Fernando Pessoa’s private library, housed by the Casa Fernando Pessoa (CFP); nevertheless, other books featuring some of the listed writers (as authors, editors or collaborators) are extant in Pessoa’s library (with their call numbers indicated in TABLE E); for a complete list of Pessoa’s private library, see PIZARRO *et al.*, 2010.

|     |                         |  |                     |
|-----|-------------------------|--|---------------------|
| 289 | Sydney Dobell           | <i>Poetical Works, with Introductory Notice and Memoir by John Nichol</i>  |                     |
| 289 | Thomas Doubleday        | <i>Sixty-five Sonnets: with Prefatory remarks on the Sonnet</i>  |                     |
| 289 | Edward Dowden           | <i>Poems</i>   | Cf. CFP, 9-24, 8-41 |
| 289 | John Charles Earle      | <i>The Master's Field; One Hundred Sonnets; From Light to Light</i>  |                     |
| 289 | Joseph Ellis            | <i>Cæsar in Egypt: and other Poems</i>   |                     |
| 289 | Henry Ellison           | <i>Madmoments, or First Verseattempts by a Bornnatural</i>   |                     |
| 290 | Henry Ellison           | <i>Touches on the Harp of Nature; Poems of Real Life</i>   |                     |
| 290 | Frederick William Faber | <i>The Cheerwell Water Lily: and other Poems</i>   |                     |
| 291 | Hon. Julian Fane        | <i>Julian Fane: A Memoir</i>   |                     |
| 291 | William Freeland        | <i>Birth Song: and other Poems; The Glasgow Ballad Club</i>  |                     |
| 291 | Richard Garnett         | <i>Io in Egypt: and other Poems</i>  | Cf. CFP, 3-58, 8-41 |
| 292 | Edmund W. Gosse         | <i>On Viol and Flute; New Poems; Firdausi in Exile: and other Poems; Le Livre des Sonnets</i>  | Cf. CFP, 8-230      |
| 293 | David Gray              | “the Cambridge edition of his poems, 1862, with the memoir by James Hedderwick and Prefatory Notice by the late Lord Houghton—and Mr. Robert Buchanan’s <i>David Gray and other Essays</i> ”; <i>The Luggie: and other Poems</i> |                     |
| 296 | Edmond G.A. Holmes      | <i>Poems, Series I; Poems, Series II</i>   |                     |
| 297 | Richard Hengist Horne   | <i>Orion; Bible Tragedies</i>  |                     |
| 298 | Richard Hengist Horne   | <i>Cosmo de Medici: and other Poems</i>  |                     |
| 300 | J.W. Inchbold           | <i>Annus Amoris</i>  |                     |
| 300 | Jean Ingelow            | <i>Collected Poems</i>   |                     |
| 303 | Edward Cracroft Lefroy  | <i>Echoes from Theocritus, Cytisus and Galingale; Echoes from Theocritus: and other Sonnets</i>  |                     |
| 304 | Frederick Locker        | <i>London Lyrics</i>   |                     |
| 304 | Eric Mackay             | <i>Love Letters of a Violinist</i>   |                     |
| 306 | Philip Bourke Marston   | <i>Song-Tide; All in All; Wind-Voices</i>  |                     |
| 307 | Westland Marston        | <i>Selected Dramatic Work and Poems</i>  |                     |
| 307 | George Meredith         | <i>Rhoda Fleming; Poems and Lyrics of the Joy of Earth; Modern Love: and other Poems</i>   |                     |
| 310 | Alice Meynell           | <i>Preludes</i>  | Cf. CFP, 8-357      |
| 311 | Cosmo Monkhouse         | <i>A Dream of Idleness: and other Poems</i>  |                     |
| 311 | Ernest Myers            | <i>Poems; The Defence of Rome and other Poems; The Judgement of Prometheus: and other Poems</i>  |                     |
| 311 | Frederick W.H. Myers    | <i>The Renewal of Youth: and other Poems</i>   |                     |
| 312 | John Nichol             | <i>American Literature; Hannibal; The Death of Themistocles: and other Poems</i>   |                     |

|     |                           |  |                         |
|-----|---------------------------|--|-------------------------|
| 312 | J. Ashcroft Noble         | <i>The Pelican Papers: Reminiscences and Remains of a Dweller in the Wilderness</i>                          |                         |
| 312 | Edward H. Noel            | <i>Poems</i>   |                         |
| 313 | Francis Turner Palgrave   | <i>Idylls and Songs; Lyrical Poems</i>   | Cf. CFP, 8-37 and 8-409 |
| 313 | John Payne                | <i>Intaglios; Lautrec; New Poems</i>   |                         |
| 313 | Mark André Raffalovich    | <i>Cyril and Lionel: and other Poems</i>   |                         |
| 314 | Hardwicke D. Rawnsley     | <i>Sonnets of the English Lakes</i>  |                         |
| 314 | Eric Sutherland Robertson | <i>English Poetesses</i>   |                         |
| 315 | A. Mary F. Robinson       | <i>A Handful of Honeysuckle; The Crowned Hippolytus: and other Poems; The New Arcadia; An Italian Garden</i> |                         |
| 316 | W. Caldwell Roscoe        | <i>Poems and Essays by the late William Caldwell Roscoe</i>  |                         |
| 317 | W. Stanley Roscoe         | <i>Poems</i>   |                         |
| 319 | William Bell Scott        | <i>Poems by a Painter; Poems and Ballads and Studies from Nature; Harvest Home</i>                           |                         |
| 321 | Charles Strong            | <i>Sonnets</i>   |                         |
| 322 | John Addington Symonds    | <i>Vagabunduli Libellus</i>  | Cf. CFP, 8-532          |
| 326 | John Todhunter            | <i>Laurella: and other Poems; Forest Songs</i>   |                         |
| 326 | Martin Tupper             | <i>Proverbial Philosophy</i>   |                         |
| 327 | Charles Tennyson-Turner   | <i>Poems by Two Brothers; Sonnets and Fugitive Pieces</i>  |                         |
| 327 | William Watson            | <i>The Prince's Quest</i>  |                         |
| 328 | William Watson            | <i>"a little volume of Epigrams"</i>   |                         |
| 330 | Theodore Watts-Dunton     | <i>The Coming of Love</i>  | Cf. CFP, 8-567          |
| 332 | Augusta Webster           | <i>In a Day</i>  |                         |
| 333 | Joseph Blanco White       | <i>"the interesting notes compiled by Mr. Main (Treasury of English Sonnets)."</i>                           |                         |
| 334 | Charles Whitehead         | <i>"Mr. Mackenzie Bell's monograph—A Forgotten Genius"</i>   |                         |
| 335 | James Chapman Woods       | <i>A Child of the People: and other Poems</i>  |                         |

9. [TABLE I] Writing Utensils Used by Pessoa<sup>25</sup>

| PP.    | GRAY PENCIL | PURPLE PENCIL | BLACK INK |
|--------|-------------|---------------|-----------|
| [1st]  |             |               | X         |
| xxx    |             |               | X         |
| xxxi   |             |               | X         |
| xlvi   |             |               | X         |
| lxii   |             |               | X         |
| lxiv   |             | <i>or ink</i> |           |
| lxvi   | X           |               | X         |
| lxxi   |             | <i>or ink</i> | X         |
| lxxv   | X           |               |           |
| lxxx   | X           |               |           |
| lxxxi  | X           |               |           |
| lxxxii | X           |               | X         |
| 2      | X           |               |           |
| 3      | X           |               |           |
| 4      | X           |               |           |
| 6      | X           |               |           |
| 8      | X           |               |           |
| 9      | X           |               |           |
| 11     |             |               | X         |
| 14     | X           |               |           |
| 15     | X           |               |           |
| 17     | X           |               |           |
| 18     | X           |               |           |
| 21     | X           |               |           |
| 22     | X           |               |           |
| 24     | X           |               |           |
| 26     | X           |               | X         |
| 27     |             |               | X         |
| 29     | X           |               |           |

| PP. | GRAY PENCIL | PURPLE PENCIL | BLACK INK |
|-----|-------------|---------------|-----------|
| 30  |             |               | X         |
| 32  | X           |               |           |
| 38  | X           |               |           |
| 39  | X           |               |           |
| 43  |             |               |           |
| 44  | X           |               | X         |
| 45  | X           |               |           |
| 47  | X           |               |           |
| 52  | X           |               |           |
| 53  | X           |               |           |
| 55  | X           |               |           |
| 57  | X           |               |           |
| 61  | X           |               |           |
| 63  | X           |               |           |
| 64  | X           |               | X         |
| 68  | X           |               |           |
| 71  | X           |               |           |
| 74  | X           |               |           |
| 75  | X           |               | X         |
| 76  | X           |               |           |
| 84  | X           |               |           |
| 85  |             |               | X         |
| 88  | X           |               |           |
| 90  | X           |               |           |
| 92  |             |               | X         |
| 95  |             |               | X         |
| 96  | X           |               |           |
| 101 |             |               | X         |
| 103 |             |               | X         |

<sup>25</sup> The “P” [Page] columns count, as pages in the book: all introductory pages numbered in romans, unnumbered ad pages at the end of the book, the two extra leaves before the title page and the insides of the front and back covers (even though these last surfaces are not technically pages.)

| PP. | GRAY PENCIL | PURPLE PENCIL | BLACK INK |
|-----|-------------|---------------|-----------|
| 104 |             |               | X         |
| 107 | X           |               |           |
| 108 | X           |               |           |
| 109 |             |               | X         |
| 110 | X           |               | X         |
| 111 | X           |               |           |
| 113 |             |               | X         |
| 114 |             |               | X         |
| 115 |             |               | X         |
| 117 | X           |               | X         |
| 119 | X           |               |           |
| 120 | X           |               | X         |
| 122 | X           |               |           |
| 123 |             |               | X         |
| 124 | X           |               |           |
| 128 | X           |               | X         |
| 129 |             |               | X         |
| 134 | X           |               |           |
| 135 |             |               | X         |
| 137 | X           |               | X         |
| 138 |             |               | X         |
| 139 |             |               | X         |
| 140 |             |               | X         |
| 141 | X           |               | X         |
| 143 | X           |               | X         |
| 144 |             |               | X         |
| 145 |             |               | X         |
| 146 | X           |               | X         |
| 147 | X           |               | X         |
| 151 |             |               | X         |
| 155 | X           |               |           |
| 158 |             |               | X         |
| 160 |             |               | X         |

| PP. | GRAY PENCIL | PURPLE PENCIL | BLACK INK |
|-----|-------------|---------------|-----------|
| 161 | X           |               | X         |
| 169 | X           |               |           |
| 174 |             |               | X         |
| 176 | X           |               |           |
| 178 | X           |               |           |
| 183 |             |               | X         |
| 184 | X           |               | X         |
| 185 | X           |               | X         |
| 186 |             | X             |           |
| 189 | X           |               |           |
| 190 | X           |               | X         |
| 192 |             | X             | X         |
| 194 | X           |               |           |
| 195 |             |               | X         |
| 197 |             |               | X         |
| 198 |             |               | X         |
| 202 |             |               | X         |
| 203 |             |               | X         |
| 204 |             |               | X         |
| 207 |             |               | X         |
| 211 |             |               | X         |
| 214 | X           |               | X         |
| 215 |             |               | X         |
| 216 |             |               | X         |
| 218 |             |               | X         |
| 219 |             |               | X         |
| 220 |             |               | X         |
| 223 |             |               | X         |
| 224 |             |               | X         |
| 228 | X           |               | X         |
| 230 |             |               | X         |
| 232 |             |               | X         |
| 233 |             |               | X         |

| PP. | GRAY PENCIL | PURPLE PENCIL | BLACK INK |
|-----|-------------|---------------|-----------|
| 238 |             |               | X         |
| 242 |             |               | X         |
| 247 | X           |               |           |
| 249 |             |               | X         |
| 250 |             |               | X         |
| 251 |             |               | X         |
| 253 |             |               | X         |
| 254 | X           |               |           |
| 255 | X           |               |           |
| 256 | X           |               |           |
| 257 | X           |               | X         |
| 259 | X           |               |           |
| 260 | X           |               |           |
| 262 | X           |               |           |
| 264 | X           |               |           |
| 265 | X           |               |           |
| 266 | X           | X             |           |
| 269 | X           |               | X         |
| 270 | X           |               | X         |
| 273 | X           |               |           |
| 274 | X           |               |           |
| 275 | X           |               |           |
| 276 | X           |               |           |
| 277 | X           |               |           |
| 278 | X           |               |           |
| 282 | X           |               |           |
| 283 | X           |               |           |
| 284 | X           |               |           |
| 285 | X           |               |           |
| 286 | X           |               |           |
| 287 | X           |               |           |
| 288 | X           |               |           |
| 289 | X           |               |           |

| PP. | GRAY PENCIL | PURPLE PENCIL | BLACK INK |
|-----|-------------|---------------|-----------|
| 290 | X           |               |           |
| 291 | X           |               |           |
| 292 | X           |               |           |
| 293 | X           |               |           |
| 296 | X           |               |           |
| 297 | X           |               |           |
| 298 | X           |               |           |
| 300 | X           |               |           |
| 303 | X           |               |           |
| 304 | X           |               |           |
| 306 | X           |               |           |
| 307 | X           |               |           |
| 310 | X           |               |           |
| 311 | X           |               |           |
| 312 | X           |               |           |
| 313 | X           |               |           |
| 314 | X           |               |           |
| 315 | X           |               |           |
| 316 | X           |               |           |
| 317 | X           |               |           |
| 319 | X           |               |           |
| 321 | X           |               |           |
| 322 | X           |               |           |
| 326 | X           |               |           |
| 327 | X           |               |           |
| 328 | X           | X             |           |
| 330 | X           |               |           |
| 332 | X           |               |           |
| 333 | X           |               |           |
| 334 | X           |               |           |
| 335 | X           |               |           |
| 337 | X           |               |           |
| 343 |             |               | X         |

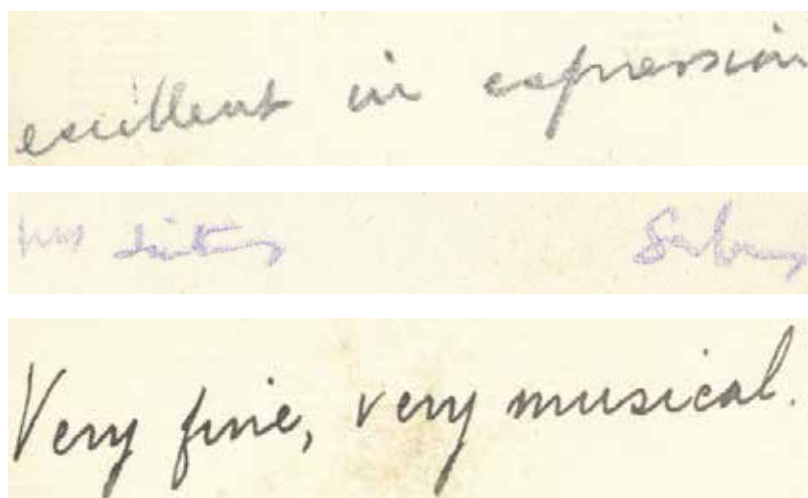
| PP. | GRAY PENCIL | PURPLE PENCIL | BLACK INK |
|-----|-------------|---------------|-----------|
| 344 | X           |               |           |
| 345 | X           |               |           |
| 346 | X           |               |           |
| 347 |             | X             | X         |

**Statistics:**

Total of pp.<sup>26</sup>: 436  
 Total of pp. annotated: 194  
 % of pp. annotated: 44%  
 Pp. w/ gray pencil notes: 132  
 Pp. w/ black ink notes: 83\*  
 Pp. w/ purple pencil notes: 7\*\*

% of pp. w/ gray pencil notes: 30%  
 % of pp. w/ black ink notes: 19%  
 % of pp. w/ purple pencil notes: < 2%

% of annotated pp. with...  
 ... gray pencil notes: 68%  
 ... black ink notes: 43%\*\*\*  
 ... purple pencil notes: < 4%



Figs. 67 to 69. Gray and purple pencils and black ink used by Pessoa (pp. 88, 120 & 266, details)

<sup>26</sup> See previous note for all that is included in the page-count.

\* Note that the total of pp. with notes in pencil (132) plus the pp. with notes in black ink (83) sum more than the total of pp. annotated (194), because there are some pp. with both kinds of notes.

\*\* The marks made on pp. lxiv and lxxi may have been made with purple pencil, blue ink or a particularly strong black ink; nevertheless, as they resemble the purple pencil used in other pages, we have included those two pp. in the "purple pencil" statistics.

\*\*\* These percentages, if added, surpass 100, because there are pp. with more than one type of note.

**10. Notes by Fernando Távora [no call number]:** 4 loose pieces of paper, each numbered (from 1 to 4), written by Távora and found together with the book *Sonnets of this Century*; besides telling a brief history of the book's ownership, these notes indicate research Távora had already done and still wished to do about Pessoa's marginalia.

Compreendido, em 17 de Dezembro ①  
 a 473 a R.ª Ferreira, Porto,  
 por esc. 30.000\$00. Compreido  
 pelo R.ª Ferreira, leitor na  
 Armazém Português de livros  
 por esc. 16.000\$00.  
 Sobre o caso não se sabe  
 no 27.º lote

—  
 Análises:  
 - este n.º achado f. A. N. 1912  
 que deve ser de adição, de  
 J. N. B. B.  
 - (desse) leitura sucessiva

este o livro - tipo de Caba,  
 tipo n.º leitura e objecto de  
 estudo (fruto, com e livro)  
 — natureza e aquisição  
 dos comentários

Notas: VIR de análise - de  
 análise n.º R.ª Ferreira (preço).  
 41- 1/3 de análise (preço) - mais  
 que o preço ~~de análise~~ de  
 análise. 476 no caso de  
 análise - número do  
 leitor n.º Armazém Português de  
 livros que está f. N. B. B. no caso de  
 análise para a parte de análise

Figs. 70 & 71. Handwritten notes by Fernando Távora (document "1")



Sobre - "Degeneração" a Ruy Norton (3)

- aut. a J. P. Nunes - "Raul Leal, pai do  
pseudônimo?", publicado em "Anti. fine  
e tard", no 864, "Diário Manhã" a  
11/10/73 (tenho o texto recorte)

F.P. no 3º parágrafo do "sobre um manifesto  
de estudantes" refere-se a "degeneração",  
que trata-se de "degeneração".

S/Norton e F.P. - R. Lind - "Tudo pinto a  
F.P." - índice de "F.P. - lebedad pinto" - Edições  
que Bilingual Library (4) - pp. 10.

S/Norton e nota exemplar do "Soneto 101" de  
centro "ver entre a F.P. os outros (pós da  
introdução ("See Norton") e mais os outros (pós  
que introdução a Norton ("Norton: Degeneration")

S/infl. infl. em F.P. - ver aut. de). Almeida  
Flores - "Um contexto infl. para F.P." (publicado  
no jornal "EXPLOR" de 6/XII/75 (tenho  
o recorte).

RUA BARÃO DE FORRÊSTER, 774  
TELEF. 30768 - PORTO

GALERIA DE ARTE  
**ABEL SALAZAR**

S/F.P. - Norton - Armando Góes  
"F.P." - Explan - pp. 14-15.  
- inf. infl. - id. id. id. 7

S. de Norton - Norton  
Norton - "F.P." -  
no jornal "F.P." -  
pp. 95 (inf. infl.)  
(pinto)

S. de Norton - "F.P." -  
no jornal "F.P." -  
(pinto) - pp. 95 (inf. infl.)  
(pinto)

Convidamos Vossa Excelência a assistir no dia 2 de  
Novembro de 1973, pelas 21,30 horas à inauguração  
da exposição de desenhos e pinturas (1947 a 1961) de  
CIPRIANO DOURADO

aberto das 14 às 20 horas, todos os dias úteis

F. de Norton - "F.P." -  
no jornal "F.P." -  
(pinto) - pp. 95 (inf. infl.)  
(pinto)

F. de Norton - "F.P." -  
no jornal "F.P." -  
(pinto) - pp. 95 (inf. infl.)  
(pinto)

Figs. 74 &amp; 75. Handwritten notes by Fernando Távora (document "3")

outro volume sobre de (4)  
 1905, com o nome de F. A. N.  
 Parra, ref. in 4 f.p. e a litera-  
 tura de ficção - in Parre Lerou  
 Madet de 'Lima, (p.p.) 125.  
 Em Alex. E. Severino - "f.p.  
 ne Apice o hel "f. anterior ele  
 meentes justicantes, vem a f.p.  
 186-7 de II vol. mais alguns  
 das da biblioteca a f.p. do período  
 do de Durban. Também ali  
 um de excerto referido este  
 volume.

Fig. 76. Handwritten notes by Fernando Távora (document "4")

[1<sup>r</sup>] Comprado, em 17 de Dezembro de 1973 a M[anu]el Ferreira<sup>1</sup>, Porto, por esc.<sup>2</sup> 30.000\$00. Comprado pelo M[anu]el Ferreira, leilão da Associação Portuguesa de escritores por esc. 16.000\$00. Sobre o caso vêr o que escrevi no 27º lote.

Analisar:<sup>3</sup>

- data da assinatura F. A. N. Pessoa<sup>4</sup> que deve ser da adolescência de Durban.
- quantas leituras sucessivas [1<sup>v</sup>] teve o livro – tipo de letra, tipo de leitura e objecto de escrita (tinta, côres e lápis)
- natureza e significado dos comentários

Notas: VLR<sup>5</sup> da contra-capla – da autoria de M[anu]el Ferreira (preço). \*2/-1/3 da<sup>6</sup> penúltima página — creio que o preço de origem.<sup>7</sup> 476 na capa de tráz<sup>8</sup> – número do leilão da Associação Portuguesa de escritores que não figura no catálogo por a oferta ser tardia

[2<sup>r</sup>] S[obre] a infl[uência] da literatura inglesa no adolescente F. P.<sup>9</sup> – vêr o prefácio de Adolfo Casais Monteiro a “F. P. — Poesia,<sup>10</sup> coleção “Nossos Clássicos,, Livraria Agir, 5<sup>a</sup>. ed. – pag. 6, 7, e Ed[uardo] Lourenço. “Pessoa revisitado,, pg. 244,

Este volume que pertenceu a F. P. não vem referido na lista de livros ingleses<sup>11</sup> que se encontram no espólio do poeta publicado por M[aria] da Encarnação Monteiro – “Incidências Inglesas na Poesia de F. P., – pgs. 81-102 (vêr ainda pág. 9).<sup>12</sup> Não estava certamente inventariado, razão pela qual, talvez, a irmã pôde oferecê-lo para o leilão da Associação Portuguesa de Escritores — O cartão de oferta do volume, de que tenho fotocópia, sugere isso.

[2<sup>v</sup>] Na lista de volumes publicada nas “Incidências inglesas...,<sup>13</sup> já referida, vem algumas assinaturas, como esta, F. A. N. Pessôa, que registei. Apenas três tem datas: 1905 (pg. 85), 1904 (pg. 94) e 1905 (pg. 98). Estes elementos permitem datar, creio, <este volume><sup>14</sup> a posse deste volume que não contem, aliás, data de edição. Vêr a notícia de Álvaro Bordalo publ[icada] na. “Portucale,, (n<sup>os</sup> 5-6) sobre essa assinatura de F. P. — “<\*A>/F\ . Nogueira Pessôa,,.

No ensaio sobre Macaulay publicado em Dez[embro] de 1904 F. P. assina “F. A. Pessoa,, (“Incidências inglesas,, , pág. 22)

S[obre] “A poesia juvenil inglesa de F. P.,” vêr G[eorg] R[udolf] Lind — “Teoria poética de F. P.,” — pg. 14, nota 6

Na célebre carta de F. P. a João Gaspar Simões, no fim, o poeta refere-se a influências inglesas — Milton e outros —

[3<sup>r</sup>] Sobre a “*Degenerescência*,” de Max Nordau — art[igo] de J[oa]o G[aspar] Simões — “Raul Leal, génio ou paranoico?,” publicado em “Quinta-feira à tarde,” no. 864, “Diário Popular,” de 11/10/73 (tenho este recorte)

F. P. no 3º parágrafo de “Sobre um manifesto de estudantes,” refere-se à “*Degenerescência*,” que traduz por “*Degeneração*,”

S[obre] Nordau e F. P. — [Georg] R[udolf] Lind — “Teoria poética de F. P.,” — índice; e “F. P. – selected poems — Edinburgh Bilingual Library (4) – pág. 10.

S[obre] Nordau e neste exemplar dos “*Sonnets of this century*,” vêr notas de F. P. na última página da introdução (“*See Nordau*,”) e numa das últimas páginas com anúncios<sup>15</sup> de livros (“*Nordau: Degeneration*,”)

S[obre] infl[uências] inglesas em F. P. – Vêr art[igo] de J[oa]o Almeida Flor - “Um contexto inglês para F. P.,” publicado no jornal “*EXPRESSO*,” de 6/XII/75 (tenho o recorte).

[3<sup>v</sup>] S[obre] F. P. e Nordau – Armand Guibert “F. P.,” – Seghers – pag. 14-15.

S[obre] infl[uência] inglesa — id. id. id. pg. 9

F. P. e Nordau — Maria da Encarnação Monteiro “Influências inglesas na poesia de F.P.,” – pág. 96 (ref.<sup>a</sup> bibliográfica)

F. P. e Nordau — “F.P. o rosto e as máscaras,” (organizado por David Mourão Ferreira), pág. 138

F. P. e Nordau – vêr M[ari]a Teresa<sup>16</sup> Rita Lopes - “F. P. et le drame symboliste,” – pág. 495-9, etc. (vêr no índice geral)

Figuras na Exposição realizada na Fac[uldade] de Letras da Univ[ersidade] do Porto em Dezembro de 1985.

[4<sup>r</sup>] Outro volume datado de 1905, com o nome de F. A. N. Pessoa, ref[erido] em “F.P. e a literatura de ficção,, – por Maria Leonor Machado de Sousa, pág. 128.

Em Alex[andrino] E[usébio] Severino — “F.P. na África do Sul,, q[ue] contem elementos interessantes, ver a pág. 186-7 do II vol. mais algumas obras da biblioteca de F. P. do período de Durban. Também ali não se encontra referido este volume.

## Notes:

- 1 *Reference to the Manuel Ferreira bookstore, with headquarters in Oporto, a well-known dealer of books and manuscripts since 1959.*
- 2 *Abbreviation of Escudos, the national currency of Portugal prior to the introduction of the Euro in 1999; instead of expanding the abbreviation, we maintain esc. due to its traditional use before monetary values.*
- 3 *Before each new section, the manuscript presents horizontal lines, which we converted into paragraphs, for facility of reading.*
- 4 *The note shows Pessoa, but the actual signature displays Pessôa, with a circumflex (see TABLE G).*
- 5 *Távora's notes indicate ViR, but the actual mark in the book reads VLR.*
- 6 *Prices in pounds: \*2/- (two shillings and zero pence) and 1/3 (one shilling and threepence).*
- 7 *o preço <em dinheiro> de origem.*
- 8 *na capa de <\*trazeiros> tráz*
- 9 *Though we expand most abbreviated names, we maintain F. P. (Fernando Pessoa) and F. A. N. (Fernando Antonio Nogueira).*
- 10 *Though we normally edit book titles in italics, we preserved the quotation marks of the handwriting notes; we have also preserved its varied abbreviations for the word páginas (págs., pages, pgs).*
- 11 *The spelling of ingleses/inglezes fluctuates in these notes; we preserved the oscillation s/z.*
- 12 *pgs. 81-102. Não estava certamente inventariado, razão pela qual, talvez, a irmã [↓vêr ainda – pág. 9] pôde oferecê-lo para o leilão ] the interlinear addition, though in the middle of a clause, probably refers to the previous sentence – therefore we edit it, in parentheses, at the end of the bibliographical reference of the previous sentence.*
- 13 *“Incidências inglesas...”,<,>*
- 14 *permitem datar, creio, <este volume> a posse*
- 15 *\*que anúncios ] the owner may have intended to write que anunciam – but, after writing que, decided to use the noun anúncios, which would require the preposition com instead of the pronoun que to make sense.*
- 16 *Tereza ] we used the spelling preferred by the author mentioned, i.e., Teresa Rita Lopes.*

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