

Four Unpublished English Sonnets (and the Editorial Status of Pessoa's English Poetry)

ABSTRACT: We present a brief account of the publication history of Pessoa's English poetry, along with four unpublished sonnets (1907, 1914, 1921, and 1933), each dating from a different decade and accompanied by a corresponding facsimile from the archive at the National Library of Portugal. This evidence dispels the mistaken assumption that Pessoa had discontinued writing English verse by 1920 and enables us to make a strong case for the need to produce a complete critical edition of the unpublished English poems.

KEYWORDS: Fernando Pessoa, critical edition, unpublished English poetry, sonnet

Referring to Pessoa as the “Rei da nossa Baviera”¹ (“King of Our Bavaria”²) Eduardo Lourenço captures the essence of what our greatest poet since Camões has become. Although the expression may be half serious, half humorous, the fact remains that Pessoa's literary estate was finally accorded the status of Portuguese national treasure in 2009.³ Today, eighty years after his death, interest in his works continues to grow, within and beyond the Iberian Peninsula.

It was Pessoa's Portuguese works that led Harold Bloom to include the author's name in *The Western Canon*.⁴ Yet, when juxtaposing Pessoa with such paragons of modernism as Borges, Neruda, and Whitman, Bloom underscored this facet of the Portuguese poet's early life: “Pessoa, born in Lisbon and descended on the paternal side from Jewish conversos, was educated in South Africa and, like Borges, grew up bilingual. Indeed, until he was twenty-one, he wrote poetry only in English.”⁵

There is growing evidence that Pessoa wrote in multiple languages before 1909, and not “only in English” (as Bloom asserts). Indeed, by the end of 1908 he had produced more lines of verse in English (and French)⁶ than in his

native Portuguese—a fact that remains largely unknown, since Pessoa's English poetry is still largely unpublished.

Publication of Pessoa's English Poetry: A Brief Overview

Most readers would agree that Pessoa wrote his best poetry in Portuguese. Nonetheless, the first book he submitted for publication was *The Mad Fiddler*, a collection of English poems that the London publisher Constable and Company turned down in 1917. Disappointed, though not discouraged, Pessoa reacted quickly and, within a year, self-published two chapbooks of English poetry in Lisbon: *Antinous* and *35 Sonnets*. Three years later, in 1921, he published *English Poems I–II* (a revised version of *Antinous* plus *Inscriptions*) and *English Poems III* (*Epithalamium*). These two slim volumes were issued by Olisipo, the publishing house founded by Pessoa that same year. In addition to these works, and in spite of his vast English output, Pessoa published only two other English poems in his lifetime, one in London and the other in Lisbon.⁷

Following publication of these works, only in the second half of the twentieth century did more of his English poetry become available. The most important editorial contributions are listed here,⁸ chronologically:

Fernando Pessoa. *Obra poética*. Intro. and annot. Maria Aliete Dores Galhoz. Rio de Janeiro: José Aguilar, 1960.

Georg Rudolf Lind. "Die englische Jugendsichtung Fernando Pessoa's." In *Aufsätze zur portugiesischen Kulturgeschichte*, comp. Hans Flasche. Bd. 6 (Westfalen: Aschendorffsche Verlagsbuchhandlung, 1966), 130–63.

———. "Descobertas no espólio de Fernando Pessoa." In *Separata da Revista "Ocidente"* 70 (334) (Lisbon, Feb. 1966): 57–62.

———. "9 unbekannte englische Gedichte F. Ps, Diskussion und Kommentar von Ulrich Suerbaum und Vf." In *Poetica* 2 (2) (Munich, Apr. 1968): 229–36.

———. "Oito poemas ingleses inéditos de Fernando Pessoa." In *Ocidente* 74 (362) (Lisbon, June 1968): 266–90.

———. "Fernando Pessoa perante a primeira guerra mundial." In *Ocidente* 72 (405) (Lisbon, Jan. 1972): 425–58.

Pessoa, Fernando. *Poemas ingleses: Antinous, inscriptions, epithalamium, 35 Sonnets e dispersos*. Bilingual edition. Ed. and annot. Jorge de Sena, Trans.

- Jorge de Sena, Adolfo Casais Monteiro and José Blanc de Portugal.
Lisbon: Ática, 1974.
- . *O Louco rabequista*. Trans. and annot. José Blanc de Portugal. Lisbon: Presença, 1988.
- . *Il violinista pazzo*. Ed. Aminadi Munno. Rome: Lucarini, 1989.
- Crespo, Ángel. “El último amor de Fernando Pessoa.” *Revista de Occidente* 94 (Madrid, Mar. 1989): 5–26.
- . *Pessoa inédito*. Ed.. Teresa Rita Lopes. Lisbon: Livros Horizonte, 1993.
- . *Poemas ingleses: Antinous, inscriptions, epithalamium, 35 sonnets*. Ed. João Dionísio. Fernando Pessoa Critical Edition. Lisbon: Imprensa Nacional–Casa da Moeda, Major Series, 1993, Vol. V, Part I.
- . *Poesia inglesa*. Ed. and trans. Luísa Freire. Lisbon: Livros Horizonte, 1995.
- . *Poemas ingleses. Poemas de Alexander Search*. Ed. João Dionísio. Fernando Pessoa Critical Edition. Lisbon: Imprensa Nacional–Casa da Moeda, Major Series, 1997, Vol. V, Part II.
- . *Poemas ingleses: The Mad Fiddler*. Ed. Marcus Angioni and Fernando Gomes. Fernando Pessoa Critical Edition. Lisbon: Imprensa Nacional–Casa da Moeda, Major Series, 1999, Vol. V, Part III.
- . *Poesia inglesa II*. Ed. and trans. Luísa Freire. Lisbon: Assírio & Alvim, 2000.
- . *Obra essencial de Fernando Pessoa: Poesia inglesa*. Ed. Richard Zenith, trans. Luísa Freire. Lisbon: Assírio & Alvim, 2007, Vol. VI.
- . *Cadernos*. Ed. Jerónimo Pizarro. Fernando Pessoa Critical Edition. Lisbon: Imprensa Nacional–Casa da Moeda, Major Series, 2009, Vol. XI, Part I.
- . *No Matter What We Dream: Selected English Poems*. Edited and selected by Patricio Ferrari and Jerónimo Pizarro. 2nd ed. Lisbon: Tell-a-Story, 2015.

In the introduction to the first part of Pessoa’s *Poesia inglesa* (*English Poetry*), published in 1993 by the Imprensa Nacional–Casa da Moeda (INCM), João Dionísio, the editor, presented a plan for the systematic publication of Pessoa’s

English poetry: “A parte da obra poética de Fernando Pessoa escrita em língua inglesa é tão extensa que não cabe nos limites de um livro, por grande que seja. Assim, o volume V da Edição Crítica, dedicado aos *Poemas ingleses*, será dividido em vários tomos, dos quais este é o primeiro. Nos tomos subsequentes, prevê-se a publicação de *Mad Fiddler*, dos poemas de Search e da restante poesia inglesa.” (The number of English poems in Pessoa’s overall output is so vast that it would not fit within the confines of a single book, however large it might be. Thus, Volume 5 of the critical edition, dedicated to the *English Poems*, will be divided into various parts, of which this is the first. In the subsequent parts, we expect to publish *The Mad Fiddler*, the poems by Search, and Pessoa’s remaining English poetry.)⁹

As of 1999, INCM had published three English parts (under Vol. 5), but none contained “Pessoa’s remaining English poetry.” It is noteworthy that more than 50 percent of Pessoa’s English poems remain unpublished. The number of texts represented by this percentage is by no means insignificant, given that the English poetry published to date (both during Pessoa’s lifetime and posthumously) amounts to approximately 240 poems.¹⁰

Luísa Freire’s 2000 edition *Poesia inglesa II* constitutes the only significant editorial attempt at publishing this corpus with ninety-six poems, forty-nine of which were previously unpublished.¹¹ Since 2000, other previously unpublished English poems have been printed: five in Zenith’s edition dating from 2007; and eight by Ferrari and Pizarro in 2015.

In spite of these editorial efforts, much of Pessoa’s English poetry remains unpublished. As Jerónimo Pizarro observed in 2012: “Estamos a falar de um total de 1338 originais [em Inglês], de acordo com o *Inventário do espólio de Fernando Pessoa*, que não tem, infelizmente, perdido grande actualidade: na verdade, quase toda a poesia inventariada como inédita em 1986 continua hoje, em 2012, ainda sem publicação”¹² (We are talking about a total of 1,338 originals in English. This is in accordance with the 1986 inventory of Pessoa’s estate. Unfortunately, very little has changed with regard to the English poetry, since nearly all of it remains unpublished as of 2012).

This number provided by Pizarro takes into account only the documents grouped under the category “*Poemas inéd[itos] ingl[eses]*” (unpublished English poems), labeled by the Biblioteca Nacional de Portugal (BNP [National Library of Portugal]), where Pessoa’s estate is housed.¹³ We should note that other unpublished English poems have been found in other parts of Pessoa’s

estate, separate from this labeled group (for example, "There Was a Wonderful . . ." ¹⁴ and "The Real Nature of the Universe"). ¹⁵

Regarding Pessoa's Condemning "his English self to total literary silence after 1921"

In 1963, the American poet and translator Edouard Roditi said the following about Pessoa as an English poet: "Had he continued to express himself in English after 1920, he might well have become one of the more outstanding English poets of our age. Instead, he seems, a kind of Rimbaud, to have condemned his English self to total literary silence after 1921 and to have then expressed himself, until his death in 1935, only in Portuguese." ¹⁶

In 2000, almost half a century later, Luísa Freire undermined Roditi's claim by publishing an edition of Pessoa's English poems, nine of which were dated between 1922 and 1935. In fact, a thorough examination of the BNP documents labeled "unpublished English poems" proves that a posthumous publication of Pessoa's English poetry would far exceed the nine poems published by Freire.

By presenting four unpublished sonnets of Pessoa, one for each decade in which he wrote English poetry, we intend both to illustrate that Pessoa continued writing in English after 1921 (as opposed to what Roditi and Lind ¹⁷ affirmed) and to suggest that one can still find poems that advance our understanding of his work as a whole. These four sonnets, none of which is attributed to any fictitious authors, are a microcosm of Pessoa's unpublished English poetry: they are mostly (but not exclusively) composed of documents difficult to decipher, somewhat incomplete, but rich in poetic motifs, rhythms, and literary influences.

The first sonnet (datable to 1907) is remarkably legible in comparison to the average manuscript in the Pessoa archive. It is a Petrarchan sonnet (an octave followed by a sestet), a form that Pessoa likely encountered while reading Milton's sonnets in Durban. This unfinished piece is reminiscent of John Keats's "When I have fears that I may cease to be," ¹⁸ in which the speaker's fears of not fulfilling his life as a writer are intertwined with the idea of losing his beloved. ¹⁹ Though both poets develop a meditative soliloquy on mortality, Keats's sonnet ends in defiance, and Pessoa's in pessimism.

Written seven years later, the second poem is a Shakespearean sonnet (three quatrains followed by a final couplet). In the opening line it addresses the reader in a game of pretense that echoes Pessoa's famous poem "Autopsycographia" ("Autopsycography"). ²⁰ Both the faked "dor" (pain) of "Autopsycographia" and

the “bitterness” expressed in this unpublished sonnet are suggestive of Pessoa’s poetics of feigning, central to the heteronymic scheme.

The third sonnet, dating from 1921 (also in the Shakespearean form), is a virtuosic play on the word *hope* (occurring eight times in the poem). The labyrinthine syntax evokes both the “ultra-Shakespearianisms”²¹ of Pessoa’s 35 *Sonnets* and the “conceptism”²² of the baroque tradition in Spanish and Portuguese.

The last sonnet presented here, dating from 1933, also Shakespearean in form, depicts a theme that reverberates in Pessoa’s mystic fable “Eros e Psyque,” poem published in 1934²³—another path for exploration, because Pessoa could have been drafting ideas in English to develop a year later in Portuguese. Playing with the verb *to know*, the sonnet ends in a way that invites comparison with the poet’s last known phrase, penned on November 29, 1935, at the French S. Luis Hospital: “I know not what to-morrow will bring.”²⁴ The tone of this sonnet is different from that of the previous three. The language is devoid of awkward compound word coinages and the speaker no longer constructs a complex web of word play and paradoxical conceits. Whether these traits become a pattern in the later English poems, only a complete transcription and further study of the unpublished English verse will confirm or disprove such a reading.

Four Unpublished Sonnets by Fernando Pessoa

Were I to die even upon this day

- ² What would I leave in this great world & vain
That looking once upon it men might say,
Here is a thing to lessen our deep pain?

- ⁵ I would leave nothing. Men have had no gain
From the brief while that I on earth did stay.

- ⁷ Within the sea I was a drop of rain

- ⁸ A useless wanderer on life’s common way.

I have come here to suffer and to die

- ¹⁰ To seek for things the world containeth not
And having []

- ¹² Like worms and beasts to [] & to rot
And fill some poet’s mind that wanders by

- ¹⁴ With a face-saddening most use-painless thought.

? March 1907 ~~Manila~~ ~~Manila~~

49A-32

Were I to die even upon this day
What would I leave in this ^{great} ~~world~~ world & vain ^{fall}
That looking once upon it men might say,
Here is a thing to lessen our deep pain?

I would leave nothing. Men have had no pain
From the brief while that I on earth did stay.
I was a month to eat and to retain
Things which for others had had use and way.

I have come here to suffer and to die
To seek for things the world containeth not
And having

Like ~~some~~ worms and beasts to ~~eat~~ & to rot
And fill some poet's mind that wanders by
With a most <sup>un-
-uttering</sup> usual ^{of} a painful thought.
~~use - pain~~

~~Of living & the ^{the sin} ~~curse~~ of having thought.~~

7. Within the sea I was a drop of rain
8. A water wand'ring on a life's common way.



The bitterness thou readest on my lips
That seemeth yet a salt of bitterness
3 Like the faint trace of longing's finger-tips
4 On the touched soul Time-dust-strewn with Distress—
5 This sad expression of not saying aught
6 Which does perplex thee as if aught it said,
7 I bear it not as banner of my Thought,
8 Nay, nor as ship's trail of a far-off Dread.

No. I myself know not what cares I bear,
10 *Some that a deep, life-seated weary sense
11 Of life doth show me that all in me is care,
And show of too much a small care pretense

For neither doth my care have *measure size
14 Nor doth its mere pretense deceive my eyes . . .

23-9-14

ALAC-8

The bitterness thou readeest on my lips
 That seemeth yet a smelt of bitterness
 Like the faire ~~streaking~~ ^{streaking} ~~long~~ ^{long} ~~eyes~~ ^{eyes} ~~to~~
~~smelt~~ ~~ye~~ ~~that~~ ~~has~~ ~~been~~ ~~found~~
 In the touch'd ear ~~that~~ ^{times} ~~with~~ ^{with} ~~distress~~
 This bitterness ^{meets} ^{with} ^{distress}
~~meets~~ ~~with~~ ~~distress~~
 This sad expression of not saying ought
 Which does perplex thee as if ever it said
 Like a ~~man~~ ^{man} ~~from~~ ^{from} ~~the~~ ^{the} ~~room~~ ^{room} ~~of~~ ^{of} ~~Christ~~
 Fast ~~was~~ ^{was} ~~for~~ ^{for} ~~the~~ ^{the} ~~at~~ ^{at} ~~all~~

I bear it not as banner of my thirst
 Nay, not as ship's trail of a far-off land.

No. I myself know not what cars I bear,
 I see that a deep, life-sated weary sense
 Of life ~~is~~ ^{is} ~~in~~ ⁱⁿ ~~me~~ ^{me} ~~at~~ ^{at} ~~all~~ ^{all} ~~and~~ ^{and} ~~me~~ ^{me} ~~'s~~ ^{'s} ~~care~~ ^{care},
 And ~~that~~ ^{that} ~~of~~ ^{of} ~~two~~ ^{two} ~~means~~ ^{means} ~~a~~ ^a ~~small~~ ^{small} ~~can~~ ^{can}
 For neither doth my can bear measure
 For ~~it~~ ^{it} ~~is~~ ^{is} ~~no~~ ^{no} ~~portion~~ ^{portion} ~~seen~~ ^{seen} ~~in~~ ⁱⁿ ~~me~~ ^{me} ~~at~~ ^{at} ~~all~~

"The bitterness thou readeest on my lips," manuscript, BNP/E3, 49A3-58f.

- Hope without means to hope is drunkard's ease.
Who (like a prisoner in a time-shut cell
3 That does by sleep, not flight, obtain release)
Hopes but by hope, hopes too exactly well.
- 5 Our human law cannot put flesh & fact
In the corner of having. We must keep
7 With carnal earth a presence of contact
8 And give away again the gifts of sleep.
- Some substance, if hope fail of being more,
10 Let us give hope by will, thus ourselves making
11 The reason to hope, our act being the shore
Where to return from too adventurous seeking.
- 13 Our purpose shall supply what the world lacks
And print its sign on its own prepared wax.

25/9/1921.

Hope without means to hope is drunkard's ease.
 Who (like a prisoner in a two-shut cell
 That does by sleep, not flight, obtain release)
 Hopes but by hope, hopes to earthly will.

Our human law cannot part flesh & fact
 In the corner of being. We must keep
 With earth ~~and~~ a powder of ~~the~~ feet of ~~the~~
 And give away about ~~the~~ ~~the~~ ~~the~~ ~~the~~

Some sustenance, if hope fail of being more,
 Let us pin hope by will, this ~~nothing~~ ~~nothing~~ ~~nothing~~
 The room to hope, let us act by the shall
 When to return for the adventures ~~finding~~

~~The~~ ~~for~~ ~~the~~ ~~is~~ ~~an~~ ~~idea~~ ~~which~~
 Our prepared shall rattle about the world's
 And find its eyes in its own prepared ^{looks} ~~own~~.

"Hope without means to hope is drunkard's ease," manuscript, BNP/E3.49A⁶-42^v.

- Tell me again that story of the Prince,—
2 That fairy tale of when I was a child.
It cannot now sustain me nor convince
4 But it can make my sullen soul feel wild.
5 The improbable is ours because we love.
6 Awake in me once more the sleeping tale
That my old heart its stubborn youth may prove.
8 Who finds the Prince may find the Holy Grail.
9 Tell me again the story. He was bold,
10 He fought against bad giants and at last
11 That princess cloistered since old age was old
12 Was wakened by him and won. This is the past.
What the blind future holds let us forget,
14 Knowing it or not knowing, we regret.

Were I to die even upon this day

[BNP/E3, 49A¹-32^r]. Datable to March–April, 1907. Unpublished. Written in black ink on lined paper; additions with a finer writing instrument (also black ink) and violet pencil. Above the opening line, we read the following two dates canceled out: ?<March 1907.> <April [19]07.> The additions in violet pencil date from a later period, possibly c. 1910. Facsimiled with the transcription of the opening verse in Carlos Pittella-Leite, *Pequenos Infinitos em Pessoa: Uma aventura filológica-literária pelos sonetos de Fernando Pessoa* (unpublished doctoral thesis, PUC-Rio, 2012), 22. On the verso we read *Sonnets*, an indication certainly serving for sorting out poems written in this form.

Notes

2 /<dark> [↑ great] world & vain/] [→ ? Milton's ?]] The adjective great was added in black ink, but seemingly with a finer writing instrument; the doubting concerning dark [. . .] vain, as well as the marginal note were done in violet pencil.

7 I was a mouth [↑ thing] to eat and to retain] In violet pencil (starting on the verse underneath, and extending to the bottom of the page) an arrow points downward where, also in the original black ink, we read the variants for lines 7–8. Both variants are preceded by the number of the lines in question: 7. and 8.

8 Line before the variant: Things which for others had had use and way.

12 Like <ants> worms and bea[→s]ts to

14 With a most usual of a [↑ & most] painful thought.] With the same finer writing instrument used for the intervention in line 1, the author added the following variant: [↓ face-saddening <a> [↑ most] use-painless]; written between the closing line and the variant for line 7, we read <the sin> / <Of living & the curse [↑ sin] of having thought.>

The bitterness thou readest on my lips

[BNP/E3, 49A³-58^r]. Dated 23 September 1914. Unpublished. Written in black ink on a thin, loose sheet of paper.

Notes

3 Like the faint <† where> [↑ trace of] longing's finger-tips

4 <Another soul that was †> [↓ On the touched soul <that> Time coated [↓ Time dust-strewn] with <d>/D\istress-]

5 <This bitterness dwells not with me like> [↓ This sad expression of not saying aught]

6 does] in the ms.

7 </Like a mind passing through the rooms of Thought/> [↓ I bear it not as banner of my Thought,]

8 </At *weight flies the [] at [] dread/> [↓ Nay, nor as ship's trail of a far-off Dread.]

11 care<.>/,\

14 its eyes . . . [↑ my size]] this line is doubted

Hope without means to hope is drunkard's ease.

[49A⁶-42^v]. Dated 25 September 1921. Unpublished. Written in blank ink on a thin loose, sheet of paper.

Notes

3 in [↓ by]

7 With [↑ carnal] earth <and> a pressure <if but feet of contact> [↑ of contact]] Occupying positions 9-10, the noun contact requires an unnatural delivery to match the realization of the iambic pentameter.

8 And give away <what> [] <gives,> [↑ again the gifts of sleep.]

10 <making> [↑ ourselves] making

11 to hope, <but> our act being the shore

13 <The fact shall be our purpose, which is> [↓ Our purpose shall supply what the world lacks]

Tell me again that story of the Prince,—

[BNP/E3, 49A⁷-9^v]. Dated 22 October 1933. Unpublished.

Notes

2 <It was a> [↑ That] fairy tale [↑ of] when I was a child.

4 stubborn heart [↓ sullen soul]

6 Tell me again the unforgotten tale [↑ Awake in me once more the sleeping tale]

8 Who <finds> [↑ finds] the Prince may find the Holy Grail.

9 Tell me again the story. <of how †> [↑ He was bold],

10 <big> [↑ bad] giants

11 That <cloistered> princess cloistered

12 Was <grieved> [↑ wakened]

14 The author wrote other lines serving as the couplet, finally drawing a rectangle around the one we edit. The alternative couplet reads thus: This is the past. Let all the future be / That story & story telling it to me. [↓ Thy repetition of that tale to me]; in the left margin we also read the following lines: <Or mine True self to the <†> wise world contact> / <Or binds me to the corporal of fact> [↑ Nor binds me to the truth as to a friend.]

NOTES

1. Eduardo Lourenço, *Fernando, rei da nossa Baviera* (Lisbon: Imprensa Nacional–Casa da Moeda, 1993).

2. All translations of titles and quotes are by Susan M. Brown.

3. The official decree 21/2009 by the Portuguese Ministry of Culture, issued on September 14, 2009, declared the literary estate of Fernando Pessoa a national treasure; this estate includes all of Pessoa's papers, documents, and private library.

4. Harold Bloom, *The Western Canon: The Books and School of the Ages* (New York: Harcourt, 1994).

5. *Ibid.*, 485.

6. Besides Portuguese and English, Pessoa also composed French verse. Though his literary relationship with French began in Durban, his first French poems date from 1906. The approximately 200 verse French texts were written during three specific periods: 1906–1908, the 1910s, and 1933–1935. See Fernando Pessoa, *Poèmes français* (Paris: Éditions de la Différence, 2014).

7. Fernando Pessoa, “Meantime,” *Athenaeum* (Jan. 30, 1920, London), 136; Pessoa, “Spell,” *Contemporanea* III, 9 (Jan.–Mar. 1923, Lisbon), 150. For the English poems Pessoa published under different names during his last years in Durban, South Africa, see Pessoa, *Eu sou uma antologia: 136 autores fictícios* (Lisbon: Tinta-da-China, 2013).

8. The significance of the edition *Il violinista pazzo* is that it included seventeen previously unpublished poems. The advantage of the edition *Poemas ingleses: The Mad Fiddler* lies in its critical apparatus. It should be noted, however, that the fifty-three poems included here have been published previously: two poems during Pessoa's life (in *Athenaeum* and *Contemporanea*); the others by Galhoz (three poems), Lind (six poems), Blanc de Portugal (twenty-five poems), and Di Munno (seventeen poems). Angioni and Gomes,

in their edition, did not include a complete breakdown of first publications of the poems that constitute *The Mad Fiddler*. The volume edited by Pizarro (Pessoa, *Cadernos*, I [2009]) is a transcription of ten notebooks that include, among other writings, several English poems written in the first decade of the twentieth century.

9. João Dionísio, "Introdução," in Fernando Pessoa, *Poemas ingleses*, I, ed. João Dionísio (Lisbon: Imprensa Nacional–Casa da Moeda, 1993), 7.

10. In his lifetime, Pessoa published seventy-three English poems (this number does not include those he published under the names Karl P. Effield and Charles Robert Anon); see Pessoa, *Eu sou uma antologia: 136 autores fictícios* (Lisbon: Tinta-da-China, 2013). Regarding the estimated number of posthumously published poems, our intention is only to be approximate.

11. Although the number of English poems in Freire's edition amounts to ninety-six, the actual number should be ninety-five: the poem "The Day Is Sad as I Am Sad," inaccurately transcribed in Pessoa inédito (Lisbon: Horizonte, 1993), 194, and subsequently included by Freire in *Poesia inglesa II* (Lisbon: Assírio & Alvim, 2000), 32–34, 238, is part of an earlier draft of a poem pertaining to *The Mad Fiddler*. Both this and the later versions were accurately reproduced in Pessoa, *Poemas ingleses: The Mad Fiddler* (Lisbon: Imprensa Nacional–Casa da Moeda, 1999), 52, 155.

12. Pizarro, *Pessoa existe?* (2012), 158.

13. BNP/E3, 49A¹ to 49D³.

14. Pessoa, *Obra essencial*, Vol. 6 (Lisbon: Círculo de Leitores, 2007), 498.

15. Pessoa, *No Matter What We Dream: Selected English Poems* (Lisbon: Tell-a-Story, 2014), 78.

16. Edouard Roditi, "Fernando Pessoa: Outsider among English Poets," *Literary Review* 6, 3 (1963), 380–81.

17. Although always a proponent of the complete publication of Pessoa's dispersed English poems, Lind believed that Pessoa was not prolific in English in the second half of his life. Not counting the poems of *The Mad Fiddler* and *35 Sonnets*, Lind held that only about thirty poems written after 1911 remained to be published: "existem ainda umas 30 poesias dispersas, escritas entre 1911 e 1935, de valor desigual, não redigidas definitivamente pelo poeta, fragmentárias umas, acabadas e belas outras" ["there are still 30 dispersed poems, written between 1911 and 1935, of unequal value, some not finished, some fragmentary, some completed and beautiful"]; in Lind, "Descobertas no espólio de Fernando Pessoa" (*Separata da Revista "Ocidente,"* 1966), 59.

18. John Keats, *The Poetical Works* (London: Frederick Warne, 1898), 336. In Pessoa's copy in his private library, we read the following marginal note: "good; very painful, very sad." Keats's sonnet is a Shakespearean sonnet (three quatrains and a couplet, and the usual rhyme scheme *ababcdcdfeffgg*). For the influence of this sonnet on a Portuguese poem composed by Pessoa in 1908, see Mariana de Castro's "Pessoa and Keats," in this issue.

19. The proximity of these two topoi is common in the Romantic period. As Catherine Bates has pointed out, “The experience of not having the Lady [e.g., in Petrarch’s sonnets] is essentially the same as the experience of not persuading or of not writing great poetry.” Bates, “Desire, Discontent, Parody: The Love Sonnet in Early Modern England,” in A. D. Cousins and Peter Howarth, eds., *The Cambridge Companion to the Sonnet* (London: Cambridge University Press, 2011), 117.

20. Pessoa. “Autopsycographia,” *Presença* 36 (Nov. 1932, Coimbra), 9.

21. We are quoting the *Times Literary Supplement* (TLS) of September 19, 1918, which stated, “Mr. Pessoa’s command of English is less remarkable than his knowledge of Elizabethan English. He appears to be steeped in Shakespeare [. . .] The sonnets, on the other hand, probing into the mysteries of life and death, of reality and appearance, will interest many by reasons of their ultra-Shakespearianisms, and their Tudor tricks of repetition, involution and antithesis, no less than by the worth of what they have to say.” Reproduction in Américo da Costa Ramalho, “Fernando Pessoa e o ‘Times’ de Londres,” *Revista de História Literária de Portugal* 1, 1 (Coimbra, 1962), 281–82.

22. “Conceptism” is a baroque literary style that started in the mid-fifteenth century in Spain, subsequently reaching Portugal and Brazil. Conceptist writers, such as Francisco de Quevedo and Gregório de Mattos, would play with *concepts*, generating poems featuring logical arguments, embedded in refined rhetoric.

23. Pessoa, “Eros e Psyque,” *Presença* 41/42 (May 1934, Coimbra), 13.

24. See Pizarro, Ferrari, and Cardillo, “Introduction,” in *A Biblioteca particular de Fernando Pessoa I* (Lisbon: D. Quixote, 2010), 13.

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