

“The Mad Fiddler”: Unpublished Documents

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Keywords

Alterations, Critical Edition, Manuela Nogueira’s Private Collection, “The Mad Fiddler”, Typescript.

Abstract

A newly-found typescript of 47 pages of “The Mad Fiddler” belonging to Pessoa’s niece, Manuela Nogueira, is described and compared to two other typescripts in the Pessoa Archive held at the National Library of Portugal. The place of this typescript in the history of the composition of the poems of “The Mad Fiddler” is relevant, since it contains a few variants and likely precedes the version considered to be definitive in the critical edition (Imprensa Nacional-Casa da Moeda, Lisbon, 1999).

Palavras-chave

Coleção particular de Manuela Nogueira, Dactiloscrito, Edição Crítica, “The Mad Fiddler”, Variantes.

Resumo

Um dactiloscrito de “The Mad Fiddler” recém-encontrado, com 47 pp., pertencente a Manuela Nogueira, sobrinha de Pessoa, é descrito e comparado aos outros dois dactiloscritos existentes no espólio pessoano na Biblioteca Nacional de Portugal. Resgata-se a importância desse terceiro dactiloscrito na gênese de “The Mad Fiddler”, pois ele contém variantes e provavelmente precede a versão considerada como definitiva na edição crítica (Imprensa Nacional-Casa da Moeda, Lisbon, 1999).

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A previously unexamined partial typescript of "The Mad Fiddler" in the private collection of Fernando Pessoa's niece, Manuela Nogueira, has become available for examination and comparison with other variants of this compilation of poems.¹ The list of contents evidences an advanced stage of preparation of "The Mad Fiddler" with 52 titled poems (see Annex). Four poems are multi-sectional, three of which have two sections ("Fever-Garden," "Horizon," and "The Sunflower") and one with three sections ("Summer Moments"). Typed on light brown paper, the document consists of 47 pages numbered 2 to 50,² up to and including the poem "Horizon," which is written by hand over a previously typed title, "The Peacock's Tail" in the section "Fever-Garden," the fifth of eight titled sections. The typed copies of the poems are clean and numbered in pencil in the upper right (2 to 50), with some corrections of mistakes in the typing and a few variants. In the poem "Lullaby," for example, the final "s" is crossed off in the typographical error "thous" and likewise an "e" is added in ink above the misspelled word "grive."

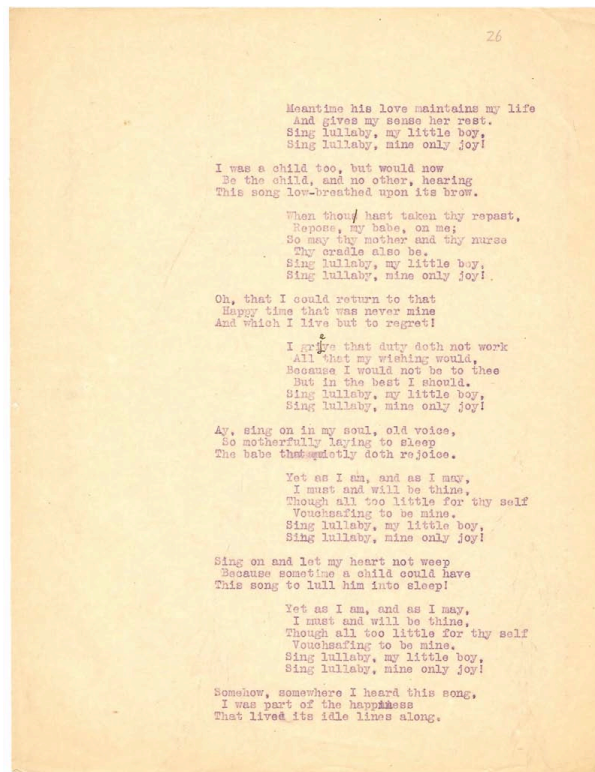


Fig. 1. Typescript of "Lullaby." Page numbered "26." Manuela Nogueira's Private Collection.

¹ Documents scanned by Jerónimo Pizarro, Patricio Ferrari, and Antonio Cardiello at Manuela Nogueira's apartment in Lisbon, in 2009.

² The first page is unnumbered; only two pages (pp. 16 and 21) have typescript material on the verso; pages 4, 7, and 10-11 are missing.

A correction made to the title "Her Hands Played Absently With Her Rings"—in which the word "Hands" has been crossed out and "Fingers" written in ink below it—also appears to correct an inadvertent mistake in typing the title, since the word "Hands" does not appear in any other variant.

3

Enunci
 L'Inconnue
 Horizon: I.
 II.
 Her ~~Hands~~ ^{Fingers} Played Absently With Her Rings
 VI. SONGS AFTER SLUMBER.
 The Lost Key
 The Sunflower: I.
 II.
 The Hours
 La Chereuse
 Song
 Anamnesis
 Chalice
 VII. THE DROPPED TORCH.
 Elevation
 To One Singing
 The Forself
 The Bridge
 The King of Gaps
 The Leophole
 The Abyss
 VIII. THE LABYRINTH.
 Fiat Lux
 A Summer Ecstasy
 Mood
 Sonnet
 Inversion
 Summerland
 The End

Fig. 2. Typescript of second page of two of table of contents of "The Mad Fiddler."
 Page numbered "3." Manuela Nogueira's Private Collection.

For some untitled poems, titles have been added in writing above individual typed poems. These include "Summer Moments" (the typed title, "Autobiography in the Sunlight," has been crossed out); "Rivers," added to the poem beginning "Many rivers run..."; "Far Away" written above the poem beginning "Far away, far away"; "Episode" written above the first verse "No matter what we dream"; and the title "Horizon" written by hand above the crossed-out title "The Peacock's Tail" that begins with the verse "Unheard-of fathoms in the deep sea...." (cf. Figs. 3-7).

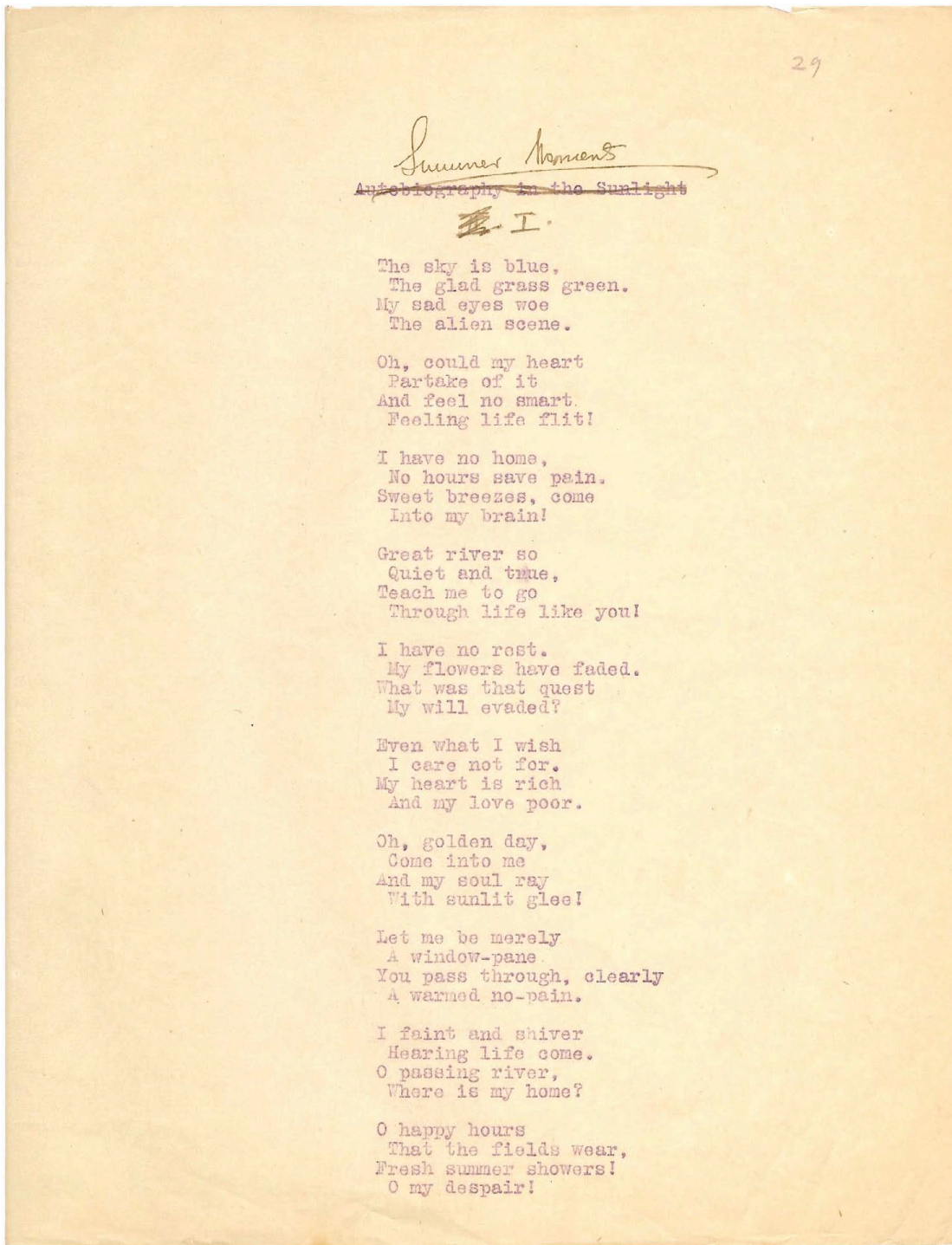


Fig. 3. Typescript of "Summer Moments." Page numbered "29."
 Manuela Nogueira's Private Collection.

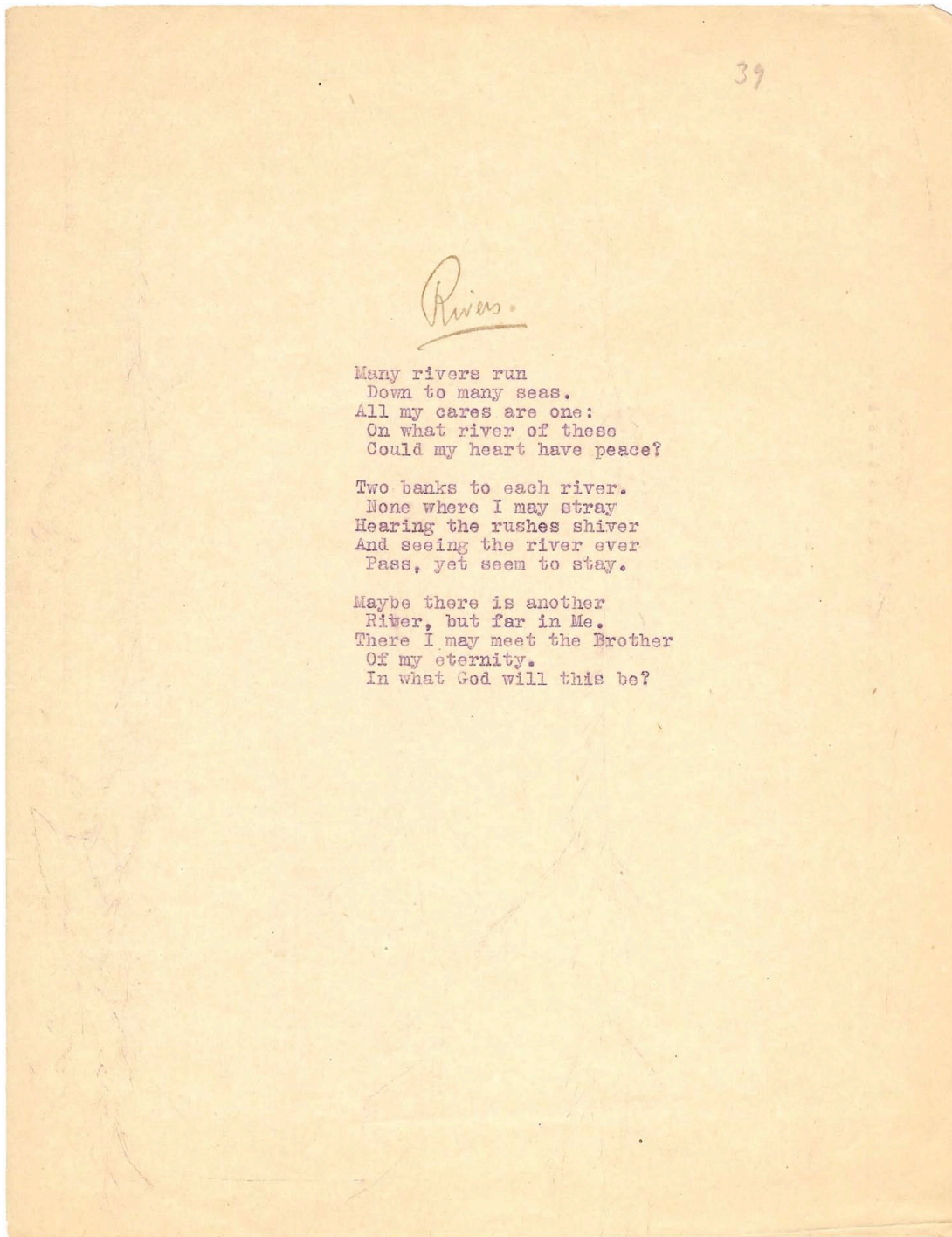


Fig. 4. Typescript of "Rivers." Page numbered "39."
Manuela Nogueira's Private Collection.

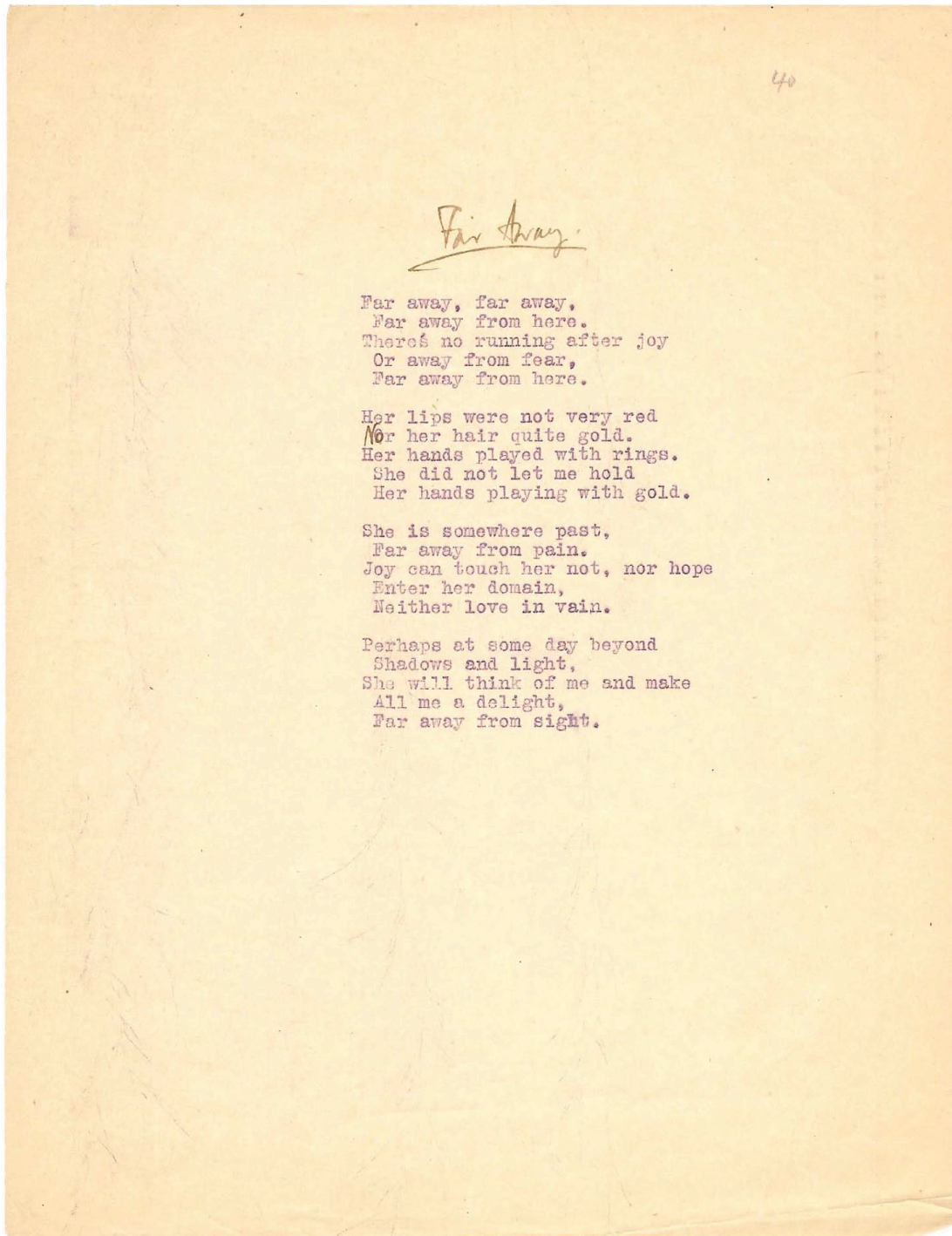
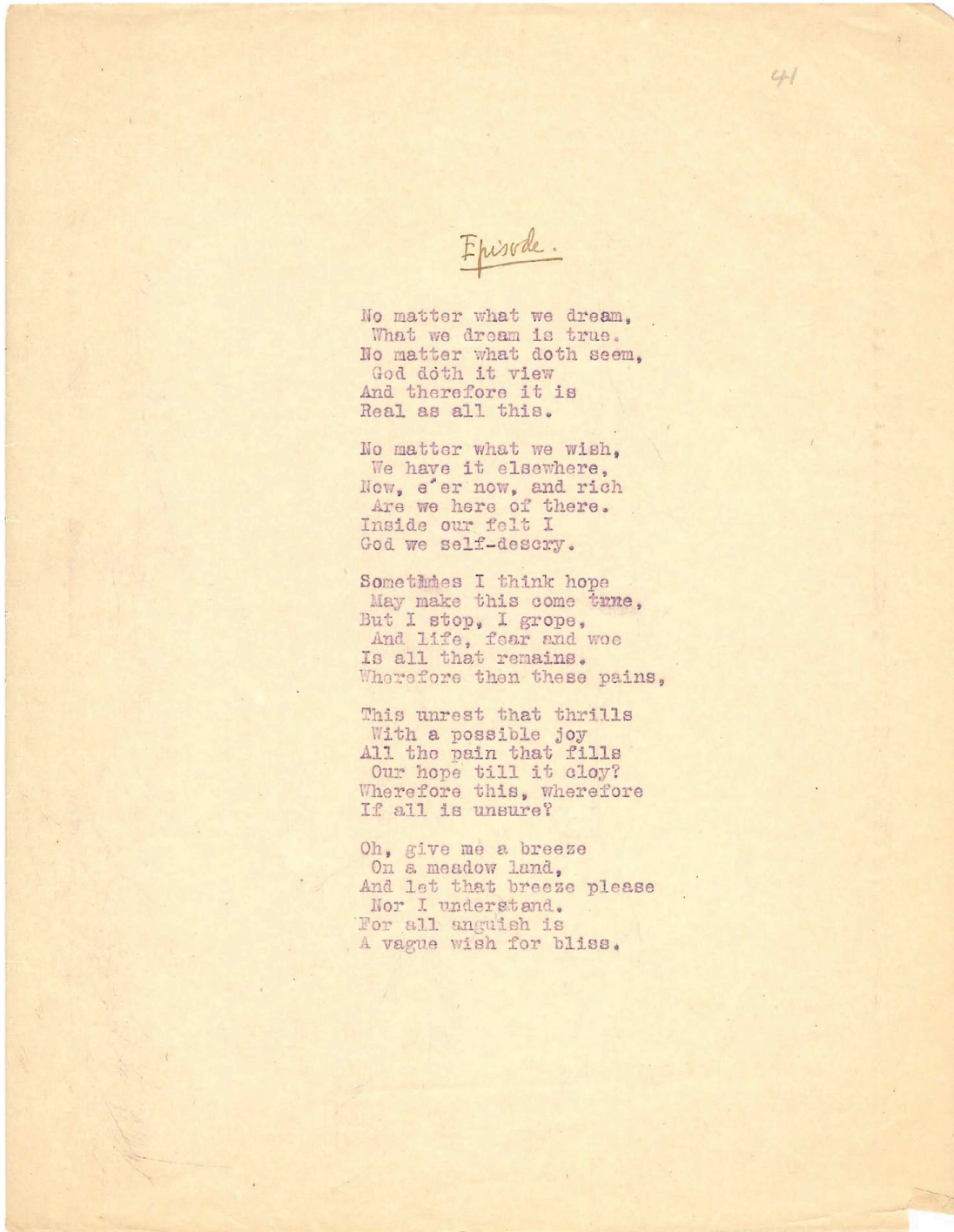


Fig. 5. Typescript of "Far Away." Page numbered "40."
Manuela Nogueira's Private Collection.



Episode.

No matter what we dream,
 What we dream is true.
 No matter what doth seem,
 God doth it view
 And therefore it is
 Real as all this.

No matter what we wish,
 We have it elsewhere,
 Now, e'er now, and rich
 Are we here of there.
 Inside our felt I
 God we self-descrie.

Sometimes I think hope
 May make this come true,
 But I stop, I grope,
 And life, fear and woe
 Is all that remains.
 Wherefore then these pains,

This unrest that thrills
 With a possible joy
 All the pain that fills
 Our hope till it cloy?
 Wherefore this, wherefore
 If all is unsure?

Oh, give me a breeze
 On a meadow land,
 And let that breeze please
 Nor I understand.
 For all anguish is
 A vague wish for bliss.

Fig. 6. Typescript of "Episode." Page numbered "41."
 Manuela Nogueira's Private Collection.

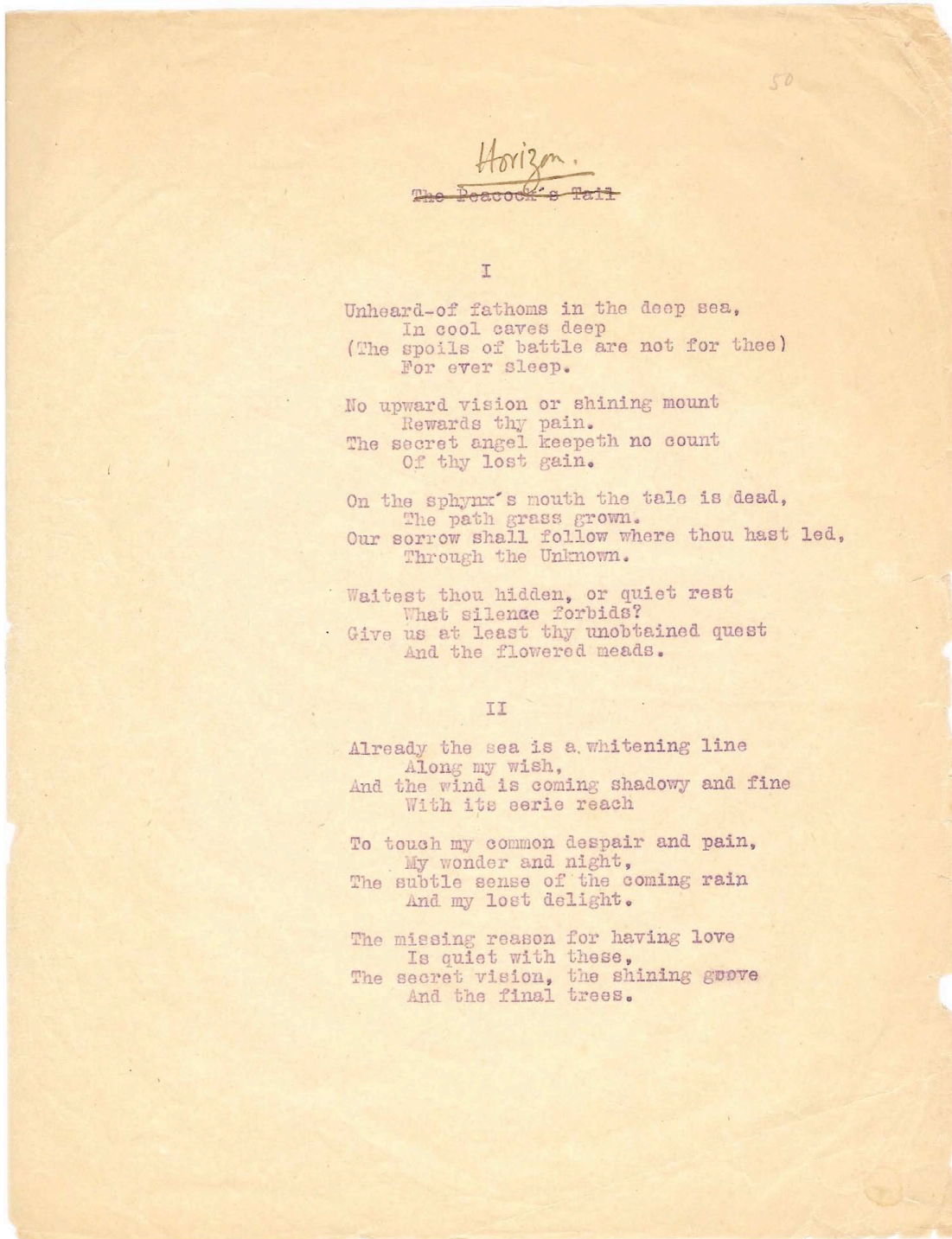


Fig. 7. Typescript of "Horizon." Page numbered "50."
Manuela Nogueira's Private Collection.

In this typescript, aside from a handful of corrections, there are almost no changes to the text of the poems themselves. In "Emptiness," the word "deeper" in line 9 has been crossed off and two variants above it, both crossed out and hardly legible ("harder" and "emptier"), with a third variant ("vaguer") penned in the margin in ink. In the poem "Isis," the word "confluence" has been corrected in line 8, and the word "Outside" (that opens line 9) has been crossed off, with two variants: "Beside," above it, and "Beyond," underneath it.

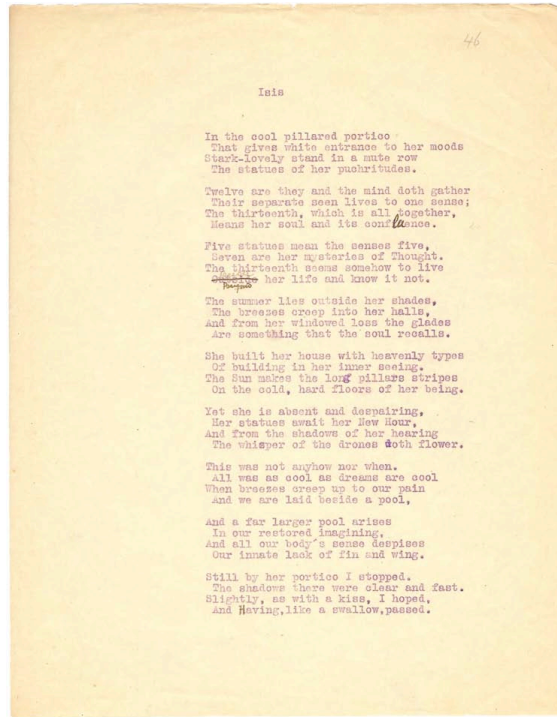
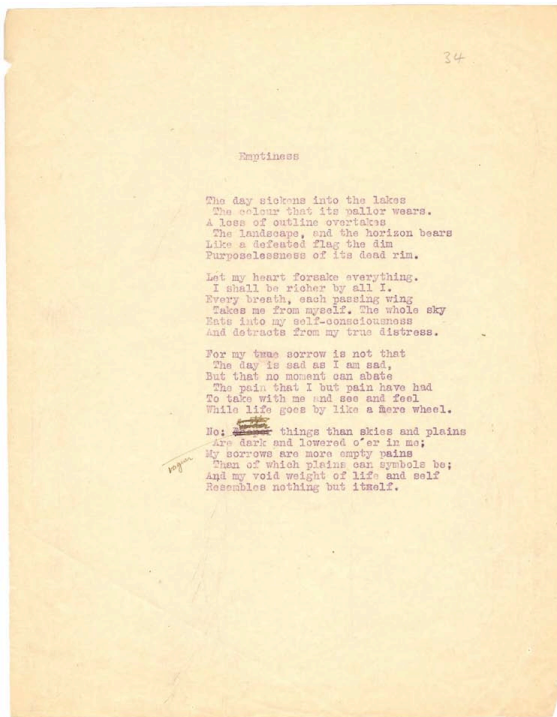


Fig. 8. Typescript of "Emptiness." Page numbered "34."

Fig. 9. Typescript of "Isis." Page numbered "46."

Both in Manuela Nogueira's Private Collection.

The Nogueira typescript shows that Pessoa continued to make alterations to the titles of poems, while arranging them, perhaps for the first time, from individual typed copies into a definitive sequence of numbered pages. If we examine two lists of contents from the Pessoa archive numbered (BNP / E3, 31A-1 and 31A-2) (cf. Figs. 10-12), we find that "Emptiness" has a previous title, "The Empty Box," and that the fourth section of the work carries the title "Four Songs," rather than "Four Sorrows." None of the four poems in that section has been assigned a title (cf. Fig. 10). The poem "The Hours" was previously titled "The Hours are Weary..."; "Song" was initially titled "Hope" and then "The Bridge"; and "The Bridge," before carrying the title of "The Interval," had been "Loophole" (cf. Figs. 11-12). One may thus conclude that, on the basis of the titles listed in the Nogueira index, the typescript was compiled after the two lists of incomplete titles in (BNP / E3, 31A-1 and 31A-2).

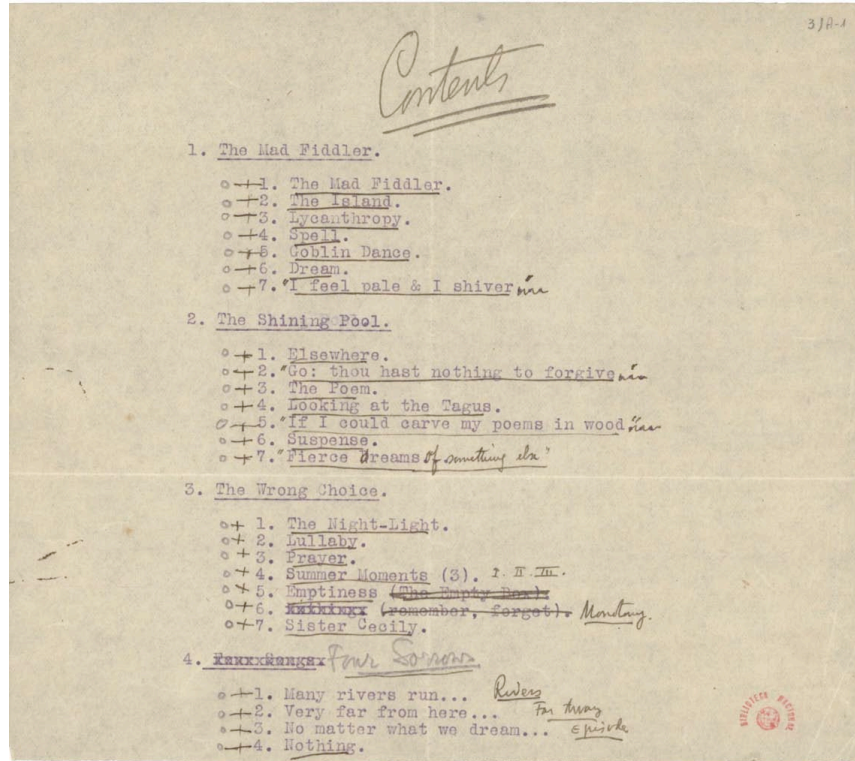


Fig. 10. Typewritten first page of the "Contents" of "The Mad Fiddler." (BNP / E3, 31A-1r)

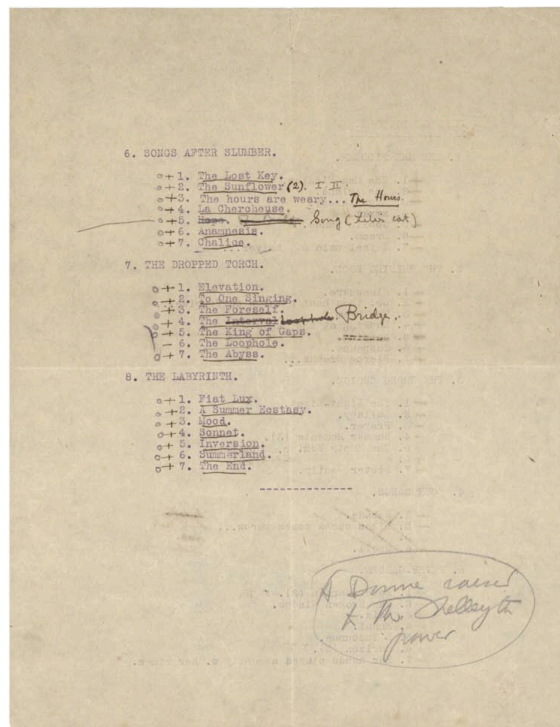
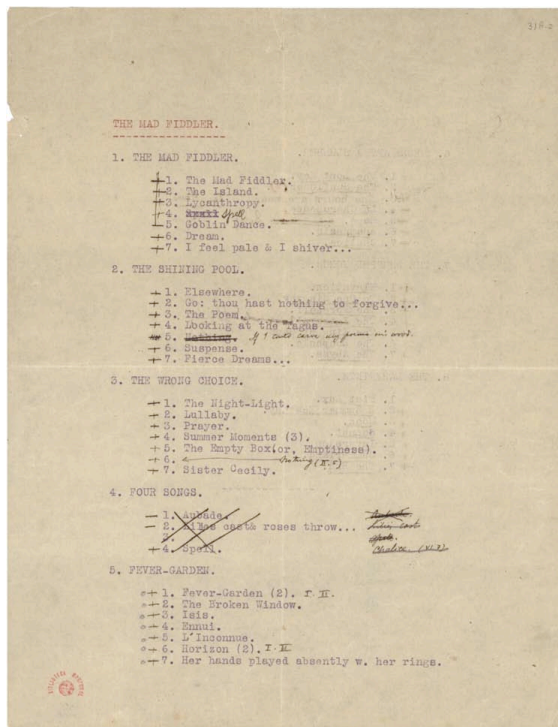


Fig. 11. Typewritten first page of contents of "The Mad Fiddler." Fig. 12. Verso of previous page of contents of "The Mad Fiddler." (BNP / E3, 31A-2r & 31A-2v)

The importance of the Nogueira typescript is that it is identical to the typescript in the Pessoa archive numbered 31 (which is an electrostatic copy on darker paper). Not only small errors in the Nogueira pages—but even small unevenness in the type and darker impressions—have been carried over to typescript 31. The latter is an exact copy of the Nogueira pages, to which a different title page has been added, and the page numbers have been typed onto the copies.

2 31-2

53 *for*

CONTENTS

I. THE MAD FIDDLER.

— The Mad Fiddler ✓

— The Island ✓

— Lycanthropy ✓

— Spell ✓

— Goblin Dance ✓

— Dream ✓

— "I feel pale and I shiver" ✓

II. THE SHINING POOL.

— Elsewhere ✓

— "Go: thou hast nothing to forgive" ..

— The Poem ✓

— Looking at the Tagus ✓

— "If I could carve my poems in wood" ..

— Suspense ✓

— "Fierce dreams of something else" ..

III. THE WRONG CHOICE.

— The Night-Light ✓

— Lullaby ✓

— Summer Moments: I.

II.

III.

— Emptiness ✓

— Monotony ✓

— Sister Cecily ✓

IV. FOUR SORROWS.

— *Meantime* — Rivers ✓

— (Far Away) ✓

— Episode ✓

— Nothing ✓

V. FEVER-GARDEN.

— Fever-Garden: I.

II.

— The Broken Window ✓

— Isis ✓

Fig. 13. Typescript of "Contents" of "The Mad Fiddler."
(BNP / E3, 31-2)

3 31-3

Ennui 9
 L'Inconnue
 Horizon: I.
 II.
 51 Her ~~Hands~~ Played Absently With Her
 Fingers Rings 9

VI. SONGS AFTER SLUMBER.

The Lost Key
 The Sunflower: I.
 II.
 The Hours
 La Chercheuse
 — Song ✓
 Anamnesis ✓
 59 Chalice ✓

VII. THE DROPPED TORCH.

Elevation
 64 To One Singing
 The Foreself
 The Bridge
 The King of Gaps 7
 The Loophole
 The Abyss

VIII. THE LABYRINTH.

73-74 Fiat Lux
 A Summer Ecstasy
 72 Mood 7
 39 Sonnet
 74 Inversion
 Summerland
 The End




Fig. 14. Typescript of "Contents" of "The Mad Fiddler."
 (BNP / E3, 31-3)

Numerous other changes to typescript 31 have been made, both in typing and by hand. Thus one may conclude that the Nogueira typescript is an intermediary stage between the manuscript copies of the poems and the early tables of contents (illustrated by 31A), and later additions, comments, and corrections made by Pessoa on 31. More importantly, the later stage in typescript 31 is based on an exact copy of earlier typed poems now available in the Nogueira typescript.

It is possible that the clean Nogueira typescript is what Pessoa sent to Constable and Company in London, which was returned to him after their rejection. In the introduction to the critical edition (PESSOA, 1999), the editors comment on the bilingual publication of *O Louco Rabequista* by José Blanc de Portugal in 1988, in which Blanc explained that the edition had been based on sheets provided to him by Pessoa's family in 1964 or 1965, which he then returned. In 1997 he added in a comment to the editors of the critical edition that he had seen, in Pessoa's trunk, an envelope of clean typed sheets, unsigned, without anything added, along with a typed letter of rejection from Constable & Company (PESSOA, 1999: 8). The 49 sheets now available for analysis may well belong to the set of poems seen by Blanc de Portugal in the 1960s. A note in José Galvão's *Fontes Impressas da Obra de Fernando Pessoa*, following the first publication of the poem "The Sunflower," attests to the involvement of the family in providing materials: "Nota – Estes dois poemas inéditos ingleses foram cedidos amavelmente pelo coronel Francisco Caetano Dias, cunhado de Fernando Pessoa, que os retirou do fundo do famoso BAÚ" (GALVÃO, 1968: 113) ["Note: These two unpublished poems by Fernando Pessoa were kindly given to me by Pessoa's brother-in-law, colonel Francisco Caetano Dias, who took them out of the famous trunk"].

[Annex I]

The title page and list of contents of the Nogueira typescript are reproduced below:

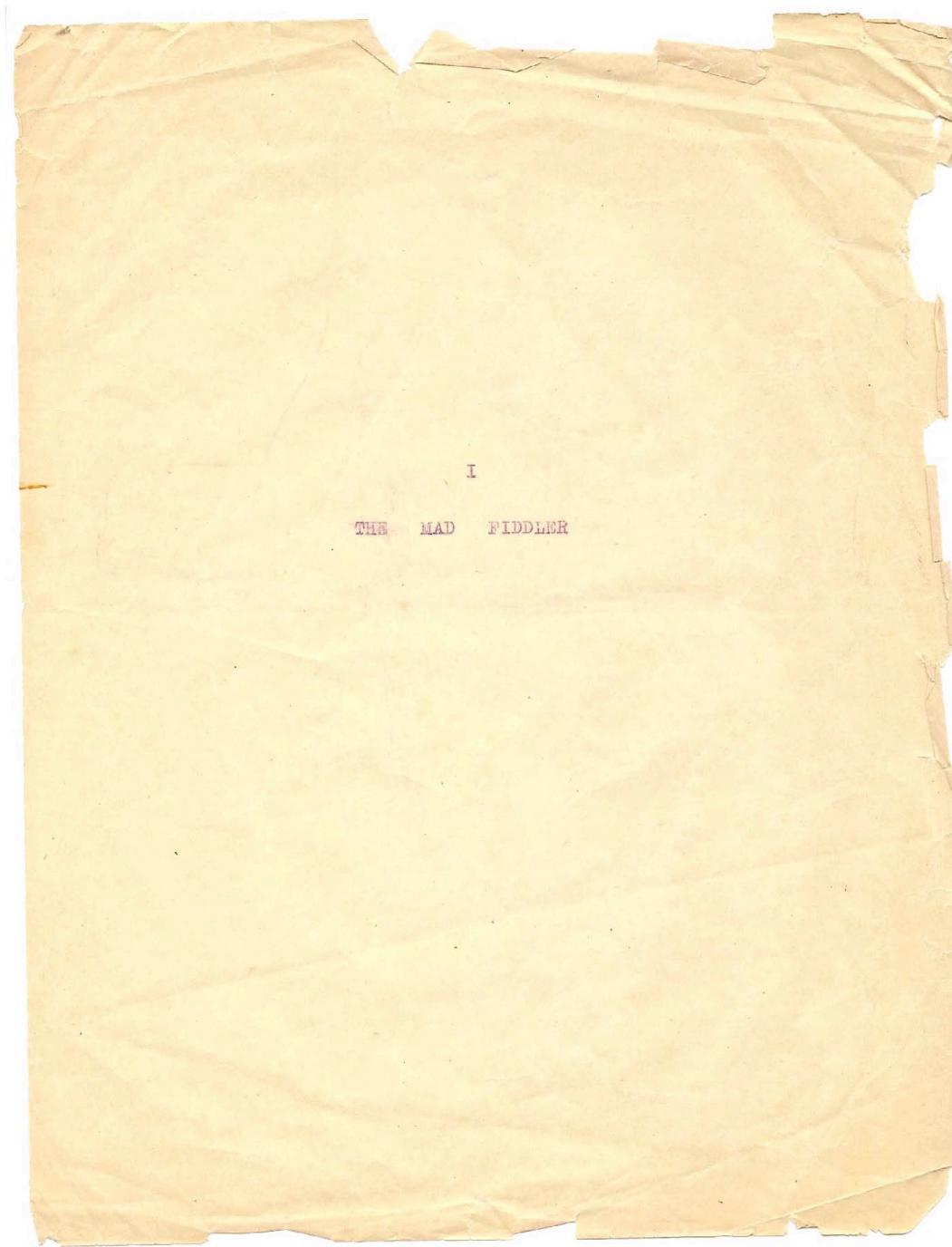


Fig. 15. Typescript of front of "The Mad Fiddler." Page unnumbered.
Manuela Nogueira's Private Collection.

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CONTENTS

I. THE MAD FIDDLER.

The Mad Fiddler
 The Island
 Lycanthropy
 Spell
 Goblin Dance
 Dream
 "I feel pale and I shiver"

II. THE SHINING POOL.

Elsewhere
 "Go: thou hast nothing to forgive"..
 The Poem
 Looking at the Tagus
 "If I could carve my poems in wood".
 Suspense
 "Pierce dreams of something else"...

III. THE WRONG CHOICE.

The Night-Light
 Lullaby
 Summer Moments: I.
 II.
 III.
 Emptiness
 Monotony
 Sister Cecily

IV. FOUR SORROWS.

Rivers
 Far Away
 Episode
 Nothing

V. FEVER-GARDEN.

Fever-Garden: I.
 II.
 The Broken Window
 Isis

O único q' h' jurm ←
 Nos poemas inflees q'
 publicados? EA.

Fig. 16. Typescript of first page of two of the table of contents of "The Mad Fiddler."

Page numbered "2." Manuela Nogueira's Private Collection.

Note: The commentary in Portuguese written in black ink regarding the poem "Spell" is not in Pessoa's hand.

Bibliography

- GALVÃO, José (1968). *Fontes Impressas da Obra de Fernando Pessoa*. Lisbon: Gráfico Santelmo.
- PESSOA, Fernando (1999). *Poemas Ingleses. The Mad Fiddler*. Edited by Marcus Angioni and Fernando Gomes. Lisbon: Imprensa Nacional-Casa da Moeda. Major Series, volume V, tome III.
- ____ (1988). *O Louco Rabequista*. Translated by José Blanc de Portugal. Bilingual edition. Lisbon: Editorial Presença.