

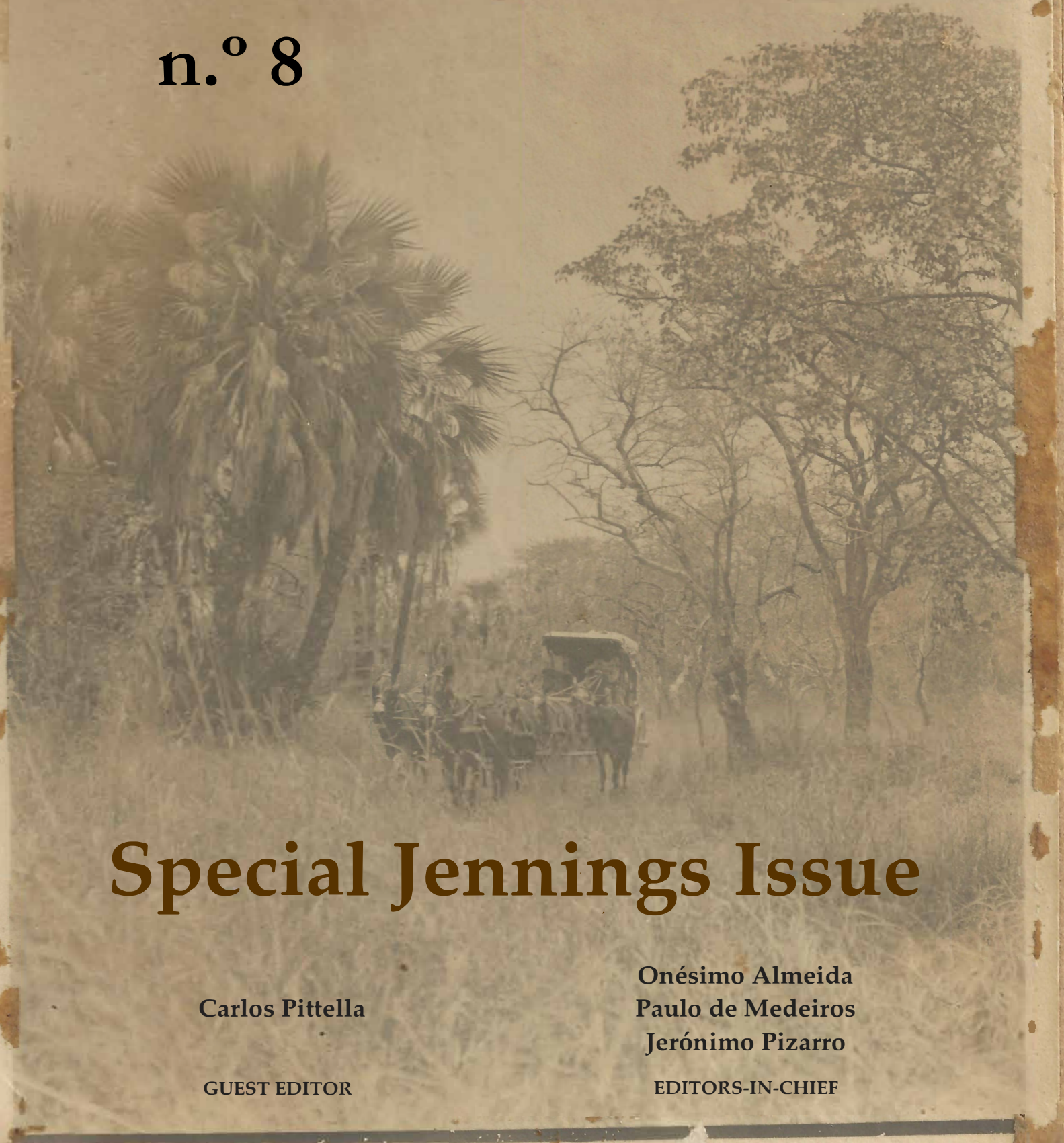
issn: 2212-4179

Pessoa plural

Pessoa Plural

A Journal of Fernando Pessoa Studies

n.º 8



Special Jennings Issue

Carlos Pittella

GUEST EDITOR

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Jerónimo Pizarro

EDITORS-IN-CHIEF

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Introduction to *Pessoa Plural* Special Jennings Issue: the contribution of Hubert Jennings to Pessoaan studies

Carlos Pittella*
guest editor

Keywords

Fernando Pessoa, Hubert Jennings, Jennings literary estate, Espólio 3, BNP/E3, Jennings Bibliography, John Hay Library, Transcription Symbols, List of Manuscripts left by Pessoa.

Abstract

This text introduces *Pessoa Pural* n.º 8, a special issue dedicated to the memory of Hubert Dudley Jennings and his contributions to Pessoaan studies. The introduction includes a biographical note on Hubert Jennings, presenting him as one of the first non-Portuguese scholars to have his life changed in search of Fernando Pessoa. The text recounts the discovery of the Jennings literary estate, its donation to the John Hay Library, and how the special issue came to be. The guest editor comments on the multiple articles, documents, reviews and tributes that constitute *Pessoa Plural* n.º 8 and states acknowledgements. Four annexes are presented: a note from the John Hay Library, a key to symbols used in the transcriptions, a preliminary Hubert Jennings bibliography, and a facsimile and transcription of the early inventory Jennings prepared of Pessoa's literary estate.

Palavras-chave

Fernando Pessoa, Hubert Jennings, espólio literário Jennings, Espólio 3, BNP/E3, Bibliografia Jennings, Biblioteca John Hay, Símbolos de Transcrição, Lista de Manuscritos deixados por Pessoa.

Resumo

Este texto introduz o n.º 8 de *Pessoa Plural*, dedicado à memória de Hubert Dudley Jennings e suas contribuições para os estudos pessoanos. A introdução inclui uma nota biográfica sobre Hubert Jennings, apresentando-lhe como um dos primeiros investigadores não-Portugueses a ter sua vida transformada em busca de Fernando Pessoa. O texto reconta a descoberta do espólio literário Jennings, sua doação para a biblioteca John Hay e a criação da edição especial. O editor convidado comenta os múltiplos artigos, documentos, resenhas e tributos que constituem *Pessoa Plural* n.º 8 e faz seus agradecimentos. Quatro anexos são apresentados: uma nota da biblioteca John Hay; uma chave para os símbolos de transcrição; uma bibliografia preliminar de Hubert Jennings; e um facsímile com transcrição de um inventário inédito que Jennings fez do espólio literário de Fernando Pessoa.

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Though a poet and not a mathematician, Fernando Pessoa is known for his numbers. Pessoa invented a myriad of fictitious authors—among them the now famous heteronyms Alberto Caeiro, Álvaro de Campos, and Ricardo Reis. Multiple scholars have counted how many personae were in Pessoa, with a new figure being divulged every so many years; a recent count tallied 136 lives invented by the Portuguese poet.¹ This is not the only way in which the poet has been measured, for Pessoa is also known for his tens of thousands of unpublished manuscripts², and for the exponentially growing bibliography around him (as of 2008, the researcher José Blanco compiled 6,214 entries).

Nevertheless, Pessoa should not only be measured by the number of documents he left, papers he inspired and existences he invented, but also by the quantity of lives he changed, both in Portugal and far beyond his homeland. The Mexican Octavio Paz, the Argentinian Jorge Luis Borges, and the Italian Antonio Tabucchi are famous cases of writers deeply impacted by Pessoa—one Nobel Prize laureate and two contenders.³

Scholars from all over the world have changed their lives—some quite dramatically—because of the Portuguese poet, often abandoning careers and moving to Lisbon. The Colombian Jerónimo Pizarro, the Argentinian Patricio Ferrari, the Canadian Pauly Ellen Bothe, the British Margaret Jull Costa and the US-American Susan Brown—just to mention some involved in the making of this issue—are current examples of this “Pessoa global effect.” A complete list of non-Portuguese Pessoans would be immense today, but that was not the case fifty years ago, when the Brazilian Cleonice Berardinelli, the French Armand Guibert, the Spanish Ángel Crespo and the German Georg Lind were among the few whose lives were changed due to the far-reach of Pessoa’s appeal. And there was, of course, Hubert Jennings, whose memory is now honored by this publication.

*

Hubert Jennings was born in England in 1896 (eight years after Pessoa). He fought in World War I, lost one eye in battle (like Luiz de Camões), and joined a generation of post-war English writers who left UK for the far-corners of the world. In 1923, Jennings moved to South Africa, where he worked as a teacher at the Durban High School (DHS), the same institution where the young Pessoa had

¹ As compiled by Jerónimo Pizarro and Patricio Ferrari in *Eu Sou Uma Antologia* (PESSOA, 2013), Fernando Pessoa created up to 136 fictitious authors, which may be a final number.

² Jerónimo Pizarro, who is particularly familiar with Pessoa’s archives, indicates a number of more than thirty thousand papers, including Pessoa’s manuscripts, typescripts and miscellaneous documents (PIZARRO, 2012: 60); José Augusto Seabra presents precise numbers (now outdated) in his introduction to an edition of Pessoa’s *Mensagem* (SEABRA, 1993: XXIX, footnote 15).

³ Paz received the Nobel Prize in Literature in 1990; Borges and Tabucchi never received the prize, in spite of being known contenders for multiple years.

studied while in South Africa. When Jennings was invited to write the history of the DHS, he became interested in the famous Portuguese poet who had attended the school between 1899 and 1904. After the publication of *The D.H.S. Story* in 1966, Jennings received a grant from the Gulbenkian Foundation to study in Portugal; he went by ship (a journey Pessoa did four times) and arrived in Lisbon in 1968 (the year of Salazar's literal fall), staying for about eighteen months. More than seventy years old when he began studying Portuguese, Jennings became one of the first biographers of Fernando Pessoa and one of the first scholars to be interested in both Pessoa's English and Portuguese poetry (see Annex I).

A few of these aspects of Jennings's life may be well known to some. What was *not* known until July 2015 was that Hubert Jennings also left: another unpublished essayistic book on the Portuguese poet; two complete volumes of English translations of Pessoa's Portuguese poetry; an inventory of Pessoa's literary estate that precedes the creation of the "E3" at the Biblioteca Nacional de Portugal⁴; numerous transcriptions and translations of Pessoa's poetry and prose; several original short stories, some of them taking place in Portugal; a handwritten five-volume memoir with more than 600 pages; a diary from 1968 Portugal; letters exchanged with Pessoa's heirs; a considerable correspondence with writers and scholars from around the world interested in Pessoa's work; and photos and copies of documents concerning Pessoa's life, which could complement the collection of artifacts housed by the BNP and the Casa Fernando Pessoa.

*

On June 30 and July 1, 2015, I had the privilege of spending fifteen hours with the "Jennings literary estate," i.e., the many papers that Hubert Dudley Jennings left to his son and daughter, Christopher Jennings and Bridget Winstanley respectively. Christopher Jennings had requested the writer Matthew Hart to research the Jennings family history, placing most of Hubert Jennings's papers under his care in New York City. Matthew Hart then contacted Brown University, inquiring about the importance of this estate for Pessoa studies. Brown University contacted Jerónimo Pizarro, who, in turn, contacted Patricio Ferrari and myself. After two weeks cataloguing documents, I prepared a preliminary inventory of the Jennings literary estate—which was expanded by Matthew Hart and the Jennings family into a list of documents, books and a painting recently donated to the John Hay Library (see Annex II). Jerónimo Pizarro, Onésimo Almeida and Paulo de Medeiros had, then, the idea of dedicating a special issue of *Pessoa Plural* to the unpublished works of Hubert Jennings—and invited me to be its guest editor.

*

⁴ The National Library of Portugal (aka BNP), where Pessoa's literary estate (E3=Estate 3) is housed; see Annex IV for the Pre-E3 inventory prepared by Jennings.

This special issue has four different sections⁵: articles, documents, reviews and tributes—almost all of these containing annexes with facsimiles and transcriptions of unpublished documents from the Jennings literary estate.

The essay by John Pedro Schwartz, which opens the articles section, reads Pessoa through the lens of Jennings's memoirs (and vice-versa) and situates both in the context of British decolonization, Portuguese colonial warfare, and 1960s political upheavals. The second and third articles, respectively by Nicolás Barbosa López and Filipa de Freitas, introduce two important translations by Jennings of Pessoa's longer poems: the dramatic poem *O Marinheiro* (The Watchers) and Campos's *Ode Marítima* (Naval Ode).

The documents (presented by the scholars named in parentheses) include: three short stories Jennings wrote while in Portugal (María Gómez Lara); two letters from Pessoa's heirs (Susan Brown); two letters from Afrikaans poet Uys Krige and one from Pessoa's French translator Armand Guibert (Stefan Helgesson); the essay "Fernando Pessoa," found among the papers still in possession of Pessoa's family whose author was—until now—unknown (Filipa de Freitas); a translation of a poem by Mário de Sá-Carneiro (Ricardo Vasconcelos); two essays on the challenges of translating Pessoa (Pedro Marques); and twenty-five previously unpublished English poems by Pessoa (Patricio Ferrari).

The reviews cover Jennings's published books and articles on Pessoa: *The D.H.S. Story* is reviewed by Jorge Wiese-Rebagliati; the two articles published in *Contrast* are evaluated by Geoffrey Haresnape (former editor of *Contrast*); and *Os Dois Exílios* and *Pessoa in Durban* are examined by Margaret Jull Costa.

The tributes include Matthew Hart's biographical sketch on Jennings and a testimonial by Christopher Jennings and Bridget Winstanley, Hubert Jennings's son and daughter.

*

I would like to acknowledge the indispensable support given by Matthew Hart, and the generosity of the Jennings family, who welcomed scholarly investigation of the Jennings literary estate and sponsored production costs of this issue. I am also grateful for the invitation and trust of *Pessoa Plural* editors-in-chief Onésimo Almeida, Paulo de Medeiros and Jerónimo Pizarro, with whom I have been learning the intricate art of editing. Lastly, I would like to thank all contributors to this issue and acknowledge the superb work done by Pauly Ellen Bothe (translations), Natalie Pacheco Perez (images and transcriptions), Nicolás Barbosa López (transcriptions), Gerard Altaíó and Hernâni Dias (design), Kaitlin Beall (website management), Stephanie Leite (cover, images and text consulting), and Alice Welna (proofreading).

⁵ *Pessoa Plural* n.º 8 also includes articles, documents, and reviews unrelated to Jennings, which are presented at the end of the special issue.

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⁶ This bibliography includes only some of the works written by the early Pessoa scholars mentioned in the introduction. For a preliminary bibliography of Jennings's works, see Annex I.

Annex I. Preliminary Hubert D. Jennings Bibliography

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Annex II. Note from the John Hay Library, Brown University**Brown University Library**

John Hay Library
 20 Prospect Street
 Providence, RI – 02901
 manuscripts@brown.edu

The John Hay Library, Brown University, is delighted to announce the recent donation of Hubert Dudley Jennings Papers on Fernando Pessoa. The papers will provide a wonderful research opportunity for scholars and students interested in the Library's Brasiliana and Latin American Collections.

Annex III. Key to Symbols Used in Transcriptions

In the transcription of unpublished documents by Fernando Pessoa or Hubert Jennings, we employ the following symbols:

□	blank space in phrase
[]	line of verse left blank or incomplete
*	conjectural reading by the editor(s)
/ /	fragment doubted by the author
†	illegible word
< >	enclosed words were 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)
	new verse or new paragraph
[word]	word, part of word, or symbol supplied by the editor(s)

Words underlined are reproduced in italics. In the case of verse, marginal line numbers in bold italics refer to genetic notes to the poem.

Most transcriptions in this issue are inclusive and incorporate, within the texts, the signs mentioned above (instead of using footnotes, which are left for indication of typos and clarifications). The sole exception is for Pessoa's previously unpublished English poems, which contain genetic footnotes in order to make the transcriptions more reader-friendly.

Annex IV. Inventory Made by Hubert Jennings of Pessoa's Literary Estate: Unpublished. Three pieces of paper (typed and annotated on one side, handwritten on some of the other sides) titled "List of Mss & Other Documents Left by Fernando Pessoa" and found loose among the Jennings papers. There are two copies of this three-page document; here we facsimile only the last and most complete of the two versions. Datable to 1968-1969, during Jennings's stay in Lisbon.

I 53 (a)

LIST OF MSS & OTHER DOCUMENTS LEFT BY FERNANDO PESSOA

(Packages as numbered by the compiler - H. D. Jennings)

1. IN LARGE WOODEN BOX

1. Brown folder (2 hard covers inside) contains work of others mainly. Copy of Presença July 1936.
2. (Originally numbered 26) "Prose, old and not so old" - in F. P.'s own writing. Brown paper parcel.
3. White folder contains Diary of June 23 1907, and fragments of less interest - Antonio ~~Mora~~ Mora, detective story and poems by Alexander Seabra.
4. Letters of Ofelia.
5. Brown paper parcel. Prose, more or less old. Detective stories.
6. " " " Political.
7. Paper Folder. Loose notes and newspaper cuttings. A. Mora fragments.
8. (Orig. No. 22) Brown envelope. Portuguese poems. Inéditas published in the "Rio" edition, 2nd., 149 poems ending O amor e que e essencial on page 585. Also some twelve other poems including Inícião and Fresta
- * 9. Portuguese poems (orig No. 51) Contains 269 lyrics. *See also unch No 18 contribution to Natal Mercury 101 see over*
10. Envelope. (Orig. No. 10) "Portuguese poems" in F.P.'s writing. Poems numbered 266 to 504
- 11 Brown envelope: Poemas Portugueses, fragmentarios quase todos in Prof. Lind's writing.
12. Brown paper parcel. Prose, rather recent and lively" (in F.P.'s writing).
13. Folder - "Sociologica e Politica" (Lind's writing.
14. (Orig. No. 38) Mainly letters from others.
15. (Orig. No. 15) Itinerario, (Projected book of poems - not many there).
16. Envelope. "Old things, not literary". Pass list and Matric. exam. question papers with his notes scribbled on them.
17. B. p. parcel. Mixture, mainly Portuguese prose. Fragments Livros de Desossego, Barão de Terão, O Momento poetico de Orpheu.
18. B. P. parcel, "Prose old and semi-old" (in F.P.'s writing). Reflections on the War (1914-18) and politics.
19. "Plans and projects" - Lind's writing.
- 20 (Orig. No. 30) "Vario, 1935". (F.P.)
21. Letters of Sa-Carneiro.
22. Envelope. Political.
23. Envelope. Early work (Alexander Search) and fragments in French.
24. (Orig. No. 45) "Prosa varia, ja meio separado" (F.P.)
25. (Orig. NO. 37) "Universal language" - notes.
26. (Orig. No. 57) "Prosa varia - a separar" (F.P.)
27. (Orig. NO. 58) Shorthand - adaptation to Portuguese?
28. (Orig. No. 11) Antonio Botto - translation.
29. Parcel (Orig. No. 48) "Prose - fairly recent" (F.P.)
- 30 Envelope (Orig. No. 29) Canções - tradução integral". *Botto ?*
31. (Orig. No. 64) "Prose - mostly old" (F.P.)
32. Hard cover. Livro de Desossego, (contains most of what was written by F.P. on this head.

53 (b)

2

LIST OF FERNANDO PESSOA'S MSS. (continued)

33. Horoscopes and occultism.
34. Fiction and political.
35. Newspapers and reviews.
36. Parcel. (Orig. No 37) "Code" (F.P.)
37. " " " 24 "Prose, old and semi-old, all sorts" (F.P.)
38. Envelope (Orig. No. 71) "Poems in Portuguese - still to select" (F.P.'s writing)
39. Poems in Portuguese and English, Nov. 1935. Last poems?
40. "Documents and letters of little value" (Lind) Includes draft of a letter to Yeats.
41. (Orig. No. 59) "My own horoscope" (F.P.)
42. (Orig. No. 23) "Prose, mostly old - of all sorts" F.P.) Includes "History of a Dictatorship".
43. White envelope. Portuguese poetry, originals and typed,
44. Cellophane bag. "Poemas ingleses mal-legiveis" (Lind).
45. Grey cover. Short articles. A few poems by Ricardo Reis and F.P.
46. Envelope. Genius and madness.
47. " " "A nova poesia portuguesa" (F.P.) Also, "Prose, unsorted, all sorts".
48. White envelope. (Orig. no. 33) French poems.
49. " " Article "Crisis".
50. Folder. "Mensagem, Bandarra, Quinto Imperio, Sebastianismo" (Lind)
51. Envelope. Iberian problem. (Problem of joining with Spain)
54. Masonry and projects.
55. Shakespeare and Bacon controversy.
56. Erostratus - fragment and others.
57. Envelope (Orig. no. 39) "Occultism" (F.P.)
58. " " Portuguese verse.
59. Parcel. (Orig. no. 49) "Prose, more or less old" (F.P.)
60. Envelope. "Assorted MSS. of little value or already published" (Lind)
61. Envelope (Orig. no. 68) "Prosa varia" (F.P.)
62. Parcel. (Orig. no. 25) "Commerce" (F.P.)
63. " " " 54 "Prose, all sorts, mainly old" (F.P.)
64. " " Photographs, school reports, printed papers. 64 A
66. Envelope. (Orig. no. 6) Poems on the occult.
65. Parcel. A. Crowley.
67. Envelope (Orig. no. 42) "Prosa varia" (F.P.) "Pessoa como medium" (Lind)
68. Fragments in Portuguese - Regresso dos deuses, Sensacionismo, tres santos, etc.
69. Brown cardboard box (This and the "L. do Desossego" are too bulky for the chest and stay on top of it) Contains early work in English - poems of Alexander Search.
70. 5 Notebooks, one contains 1st draft of "Ultimatum".
71. Printed pamphlets.

I 53 (c)

3

LIST OF MSS. LEFT BY FERNANDO PESSOA (CONTINUED)

II. CONTENTS OF SUITCASE.

72. Green cover. X English prose, typed. History of a Dictatorship.
73. Envelope: "National Propaganda" (F.P.)
74. "Duplicates of little interest" (Lind)
75. Shakespeare and Bacon controversy and some Portuguese prose.
76. Port. prose: social and political.
77. The Duke of Parma - play in English.
78. Scattered notes on philosophy, politics and religion.
79. Small package of films (negatives)
80. Envelope (Orig. no. 60) "Prosa varia" (F.P.)
Some verse too.
81. Envelope. MSS. and originals used in Paginas Intimas (Lind)
82. Envelope - doubtfully F.P.'s work.
83. Lists of books. Notebook also included from school-days.
84. White paper cover. Alvaro de Campos, some unpublished poems.
85. Envelope. Clerical.
86. Orange cover. English poem dated 22. 11. 1935 and other fragments.
87. Envelope. Occultism and philosophy. Loose notes.
88. (Orig. no 47) "Metaphysics" (F.P.)
89. International Language.
90. Occultism.
91. "History of a Dictatorship" - notes.
92. Brown cover. Originals of Paginas de Estetica, Teoria e critica literarias (Lind) 2nd volume.
93. White envelope. Versos soltos e quadros (Lind)
96. White envelope. European literature - little interest or illegible.
97. Envelope. Filosofia da vida.
98. "Prose of all kinds" (F.P.)
99. White envelope. Translation of "Scarlet Letter" (Hawthorne) typescript.

III In SMALLER BOX

- 100 Sociology and Political.
101. Newspaper cuttings. (Includes first published poems, Natal Mercury 1904, and information for the High School Record)
102. International language (?)
103. Political and other.
104. Astrology.
105. Some originals of published poems.
106. Early work. 3 notebooks from schooldays.
107. Photographs - not close members of family.
108. Business correspondence and other of little literary value.
109. Correspondence (mixed)
110. Profecia italiana and loose notes.
111. Fiction (Eng.) "The shaping of my mind".
112. Genius.
113. Horoscopes.
114. Victoriano Braga. Play. (Not F.P.'s work)
115. Portuguese poems. + some English poems of gr. interest
some unpublished. D.T. poem. Letter from Adelaide.
Some Cassin original.
116. Printed comments on Pessoa.
117. 5 copies of Presenca - containing F.P.'s work.
118. History of a Dictatorship - more notes.
119. Horoscopes and occultism.
120. Correspondence.
121. Notebooks. 122 Translations & work of others
- 123 Hora abunda 124 Ode maritima 3 pages in 2 vols.

(over)

125 - 134 Packet of papers
borrowed by Padre Pina Coelho "
returned by him. Used in part
for his *Textos Filosóficos*

127. *metaphisica*

129 " *Transcendentes no II vol de*
Textos filosóficos

128 *Contém this letter*

Lisboa 31 de Agosto de 1925

Meu Srmo. Amigo.

Creio estar soffendo um accesso -
lógico, suívorho, e se assim é, curavel -
de loucura ~~de~~ psychasthenica. Como, se
é certo o que de mim presumo - e, se
não é certo, é provavel que o meu
diagnostico de leigo seja haude - e
recomendavel o internamento em
manicomio, e o Decreto de 11 de maio de
1911, num numero qualques de um dos
seus artigos, que o proprio doente requiera
esse internamento, vinha pedir-lhe a
favor de me dizer como e a quem esse
requirimento se fez, e com que documentos
se alguns são desde logo precisos
deve ser fundamentado

Muito penhorado desde já lhe
agradece a sua resposta.

de V. Ex.^a

am^o Resp. e Obrig.

135 Original published taken out by LTR

136 Shorthand orig with 64
hard cover.

LIST OF MSS & OTHER DOCUMENTS LEFT BY FERNANDO PESSOA

(Packages as numbered by the compiler—H. D. Jennings)

1. IN LARGE WOODEN BOX

1. Brown folder (2 hard covers inside) contains work of others mainly. Copy of *Presença* July 1936.
2. (originally numbered 26) "Prose, old and not so old"—in F.P.'s⁷ own writing. Brown paper parcel.
3. White folder contains Diary of June 23, 1907, and fragments of less interest—Antonio <Moar> Mora, detective story and poems by Alexander Seabra⁸.
4. Letters of Ofelia.
5. Brown paper parcel. Prose, more or less old. Detective stories.
6. " " " Political.
7. Paper Folder. Loose notes and newspaper cuttings. A. Mora fragments.
8. (Orig. No. 22)⁹ Brown envelope. Portuguese poems. Inéditas published in the "Rio" edition, 2nd, 149 poems ending *O amor é que é essencial*¹⁰ on page 585. Also some twelve other poems including *Iniciação*¹¹ and *Fresta*.
9. Portuguese poems (Orig. No. 51) Con<y>/t\ains 269 lyrics. [→ See also 101] [↓ with No 18 contribution to *Natal Mercury*] [→ see over]¹²
10. Envelope. (Orig. No. 10) "Portuguese poems" in F.P.'s writing. Poems numbered 266 to 504.
11. Brown envelope: *Poemas Portugueses, fragmentários quase todos* in Prof. Lind's writing.¹³

⁷ Though Jennings sometimes types "F.P.s," we always transcribe it as "F.P.'s," with apostrophe.

⁸ This should probably be "Alexander Search" (as in items 23 and 69); Jennings may have read "Seabra" while still unaccustomed to Pessoa's handwriting. Interestingly, "Seabra" was a surname of Pessoa's father (Joaquim de Seabra Pessoa) and of a little known Pessoa persona: "Padre Antonio de Seabra," a priest (PESSOA, 2013: 498-504).

⁹ There is some variation in the typing of the abbreviations "Orig." and "No." in the document.

¹⁰ "O amor e que e essencial," with the *e*'s unstressed by Jennings. Poem titles are normally given in quotes, but here we follow Jennings's transcription, conveying his underlining in italics.

¹¹ "Iniciao" in the document, a typo.

¹² On the verso (not facsimiled here), Jennings transcribes the letter sent by Pessoa (as C.R. Anon) to the *Natal Mercury*: "Dear Man. I read with great amusement (...)" (JENNINGS, 1984: 48-49).

¹³ "fragmentarios," with the *a* unstressed by Jennings. "Prof. Lind" is Georg Rudolf Lind.

12. Brown paper parcel. "Prose, rather recent and lively" (in F.P.'s writing).¹⁴
13. Folder—"Sociologia e Política"¹⁵ (Lind's writing).
14. (Orig. No. 38) Mainly letters from others.
15. (Orig. No. 15) *Itinerário*,¹⁶ (Projected book of poems—not many there).
16. Envelope. "Old things, not literary". Pass list and Matric. exam. question papers with his notes scribbled on them.
17. B[rown]. p[aper]. parcel. Mixture, mainly Portuguese prose. Fragments *Livro do Desossego*, Barão de Terão¹⁷, *O Momento poético de Orpheu*.¹⁸
18. B[rown]. p[aper]. parcel, "Prose old and semi-old" (in F.P.'s writing). Reflections on the War (1914-18) and politics.
19. "Plans and projects"—Lind's writing.
20. (Orig. No. 30) "Vario, 1935". (F.P.)
21. Letters of Sá-Carneiro.¹⁹
22. Envelope. Political.
23. Envelope. Early work (Alexander Search) and fragments in French.
24. (Orig. No. 45) "Prosa varia, já²⁰ meio separado" (F.P.)
25. (Orig. No. 37) "Universal language"—notes.
26. (Orig. No. 57) "Prosa varia—a separar"(F.P.)
27. (Orig. No. 58) Shorthand—adaptation to Portuguese?
28. (Orig. No. 11) Antonio Botto—translation.
29. Parcel (Orig. No. 48) "Prose—fairly recent" (F.P.)
30. Envelope (Orig. No. 29) Canções²¹—tradução integral". [→ Botto?]
31. (Orig. No. 64) "Prose—mostly old" (F.P.)
32. Hard cover. *Livro do Desassossego*, (contains most of what was written by F.P. on this head[.]).

¹⁴ Whenever Jennings does not complete the parentheses or quotation marks, we complete them; we also include any dots missing from the item numbers opening each line.

¹⁵ "Politica," with the *i* unstressed by Jennings.

¹⁶ "Itinerario," with the *a* unstressed by Jennings.

¹⁷ "*Livro do Desossego*," in the document, with a typo (both here and in items 32 and 69). "Barão de Terão," probably mistranscribed by Jennings, may be "Barão de Teive," one of Pessoa's fictitious authors (PESSOA, 2013: 607-618).

¹⁸ "poetico," unstressed by Jennings; reference to GALHOZ, 1959.

¹⁹ "Sa," with the *a* unstressed by Jennings.

²⁰ "ja," with the *a* unstressed by Jennings.

²¹ "Cancões," lacking a cedilla in the document; reference to BOTTO, 1922.

[2] LIST OF FERNANDO PESSOA'S MSS. (continued)

33. Horoscopes and occultism.
34. Fiction and political.
35. Newspapers and reviews.
36. Parcel. (Orig. No. 37) "Code" (F.P.)
37. " (" " 24) "Prose, old and semi-old, all sorts" (F.P.)
38. Envelope (Orig. No. 71) "Poems in Portuguese—still to select" (F.P.'s writing)
39. Poems in Portuguese and English, Nov. 1935. Last poems?
40. "Documents and letters of little value" (Lind) Includes draft of a letter to Yeats.
41. (Orig. No. 59) "My own horoscope" (F.P.)
42. (Orig. No. 23) "Prose, mostly old—of all sorts" (F.P.) Includes "History of a Dictatorship".
43. White envelope. Portuguese poetry, originals and typed.²²
44. Cellophane bag. "Poemas ingleses mal-legiveis" (Lind).
45. Grey cover. Short articles. A few poems by Ricardo Reis and F.P.
46. Envelope. Genius and madness.
47. " "A nova poesia portuguesa" (F.P.) Also, "Prose, unsorted, all sorts".
48. White envelope. (Orig. No. 33) French poems.
49. " Article "Crisis".
50. Folder. "Mensagem, Bandarra, Quinto Imperio, Sebastianismo" (Lind)
51. Envelope. Iberian problem. (Problem of joining with Spain)²³
54. Masonry and projects.
55. Shakespeare and Bacon controversy.
56. Erostratus—fragment and others.
57. Envelope (Orig. No. 39) "Occultism" (F.P.)
58. " Portuguese verse.
59. Parcel. (Orig. No. 49) "Prose, more or less old" (F.P.)
60. Envelope. "Assorted MSS. of little value or already published" (Lind)
61. (Orig. No. 68) "Prosa varia" (F.P.)
62. Parcel. (Orig. No. 25) "Commerce" (F.P.)
63. " (" " 54) "Prose, all sorts, mainly old" (F.P.)
64. " Photographs, school reports, printed papers. [→ 64 A]²⁴

²² The line ends with a comma in the document.

²³ Jennings skips items 52 and 53, going straight from 51 to 54.

- 65. Envelope. (Orig. No. 6) Poems on the occult.
- 66. Parcel. A[leister]. Crowley.
- 67. Envelope. (Orig. No. 42) "Prosa varia" (F.P.) "Pessoa como medium" (Lind)
- 68. Fragments in Portuguese—*Regresso dos deuses, Sensacionismo, Três santos*,²⁵ etc.
- 69. Brown cardboard box (This and the L. do Desassossego" are too bulky for the chest and stay on top of it) Contains early work in English—poems of Alexander Search.
- 70. 5 Notebooks, one contains 1st draft of "Ultimatum"²⁶.
- 71. Printed pamphlets.

[3] LIST OF MSS. LEFT BY FERNANDO PESSOA (CONTINUED)

II. CONTENTS OF SUITCASE.

- 72. Green cover. X English prose, typed. History of a Dictatorship.
- 73. Envelope: "National Propaganda" (F.P.)
- 74. "Duplicates of little interest" (Lind)
- 75. Shakespeare and Bacon controversy and some Portuguese prose.
- 76. Port[uguese]. Prose: social and political.
- 77. *The Duke of Parma*—play in English.
- 78. Scattered notes on philosophy, politics and religion.
- 79. Small package of films (negatives)[.]
- 80. Envelope (Orig. No. 60) "Prosa varia" (F.P.)
- 81. Envelope. Mss. and originals used in *Páginas Íntimas [e de Auto-Interpretação]*²⁷ (Lind)
- 82. Envelope—doubtfully F.P.'s work.
- 83. Lists of books. Notebook also included from school-days.
- 84. White paper cover. Álvaro²⁸ de Campos, some unpublished poems.
- 85. Envelope. Clerical.
- 86. Orange cover. English poem dated 22.11.1935 and other fragments.
- 87. Envelope. Occultism and philosophy. Loose notes.
- 88. (Orig. No. 47) "Metaphysics" (F.P.)

²⁴ The words "printed papers. 64 A" are enclosed by a rectangular shape drawn by Jennings.

²⁵ "tres santos," in lowercase and with the *e* unstressed by Jennings.

²⁶ Transcribed in PESSOA, 2009.

²⁷ "Paginas Intimas," unstressed by Jennings; reference to PESSOA (1966).

²⁸ "Alvaro," with the *a* unstressed by Jennings.

- 89. International Language.
- 90. Occultism.
- 91. "History of a Dictatorship" — notes.
- 92. Brown cover. Originals of *Páginas de Estética, Teoria e Crítica Literárias*²⁹ (Lind) 2nd volume.
- 93. White envelope. *Versos soltos e quadras*³⁰ (Lind)³¹
- 96. White envelope. European Literature—little interest or illegible.
- 97. Envelope. Filosofia de vida.³²
- 98. "Prose of all kinds" (F.P.)
- 99. White envelope. Translation of "Scarlet Letter" (Hawthorne)

III. IN SMALLER BOX.

- 100. Sociological and Political.
- 101. Newspaper cuttings. (Includes first published poems, *Natal Mercury* 1904, and information for the *High School Record*)
- 102. International language (?)
- 103. Political and other.
- 104. Astrology.
- 105. Some originals of published poems.
- 106. Early work. 3 notebooks from schooldays.
- 107. Photographs—not close members of family.
- 108. Business correspondence and other of little literary value.
- 109. Correspondence (mixed).
- 110. Profecia italiana and loose notes.
- 111. Fiction (Eng[lish].) "The shaping of my mind".
- 112. Genius.
- 113. Horoscopes.
- 114. Victoriano Braga. Play. (Not F.P.'s work)
- 115. Portuguese poems. [→ & some English poems of g[rea]t. interest] [↓ some unpublished. *D.T.* poem.³³ Letter from Belcher.³⁴]

²⁹ "Paginas de Estetica, Teoria e critica literarias," lacking stresses; reference to PESSOA (1967).

³⁰ Jennings types "quadros" in the document, but the reference to Lind points to "quadras," as in the poetic form in the book *Quadras ao Gosto Popular* (PESSOA, 1965), edited by Lind & Coelho.

³¹ Jennings skips items 94 and 95, going straight from 93 to 96.

³² "Filosofia da vida" in the original.

- 116. Printed comments <of> on Pessoa. [→ Some Caeiro originals]
- 117. 5 copies of *Presença*—containing F.P.’s work.
- 118. History of a Dictatorship—more notes.
- 119. Horoscopes and occultism.
- 120. Correspondence.
- 121. Notebooks.
- 122.³⁵ Translations & work of others[.]
- 123. *Hora absurda*.
- 124. *Ode Marítima* 3 pages in Eng[lish].
- [3^v] 125-134. Packets of papers borrowed by Padre Pina Coelho & returned by him. Used in part for his *Textos Filosóficos*.³⁶
- 127. Metafísica.
- 129. “Transcritos no II vol[.] de *Textos Filosóficos*[.]”
- 128. Contains this letter

Lisboa 31 de Agosto de 1925

Meu Exmo. Amigo[:]

Creio estar soffrendo um accesso—ligeiro, sup[p]onho, e se assim é, curavel—de loucura <*sf> psychastenica. Como, se é certo o que de mim presumo—e, se não é certo, é provável que o meu diagnostico de leigo seja brando—é recomm<e>[↑e]ndavel o internamento em manicomio, e o Decreto de 11 de Maio de 1911, num numero qualquer de um dos seus artigos, que o proprio doente requeira esse internamento, vinha pedir-lhe o favor de me dizer como e a quem esse requerimento se faz e com que documentos[,] se alguns são desde logo precisos[,] deve ser fundamentado[.]

Muito penhorado desde ja lhe agradece a sua resposta
de V.Ex.^a

Amº Resp. e Obgdo.³⁷

- 135. Originals published taken out by L[ui]z M[iguel] R[osa]³⁸

- 136. Shorthand Orig. with 64[;] hard cover.

³³ “D.T.,” *Delirium Tremens*—an English poem about alcoholism Pessoa wrote at the end of his life. This poem title and all other titles handwritten in the list are not underlined by Jennings, but we still italicize them here, to be consistent with the formatting in the rest of this document.

³⁴ “Ernest A. Belcher,” one of Pessoa’s teachers at the Durban High School.

³⁵ All items from 122 onward are handwritten by Jennings.

³⁶ Pina Coelho edited the two volumes of *Textos Filosóficos* (PESSOA, 1968).

³⁷ Original document BNP/E3, 114¹-68^r; published in PESSOA 1999: 87-88. Jerónimo Pizarro (2012: 244-252) questions who would be the person to be interned according to the letter typed by Pessoa.

³⁸ Reference to Pessoa’s half-brother (aka “Michael”); see Michael’s letter to Jennings in the documents section of this issue, introduced and annotated by Susan Brown.