

Twenty-one Haikus by Fernando Pessoa

Patricio Ferrari* & Carlos Pittella**

Keywords

Fernando Pessoa, Haikai, Haiku, Japanese Poetry, English Poetry, Portuguese Poetry, Yone Noguchi, Ezra Pound, Walter Pater, Rogelio Buendía, Ecopoetry.

Abstract

We present here a corpus of twenty-one haikus written by Fernando Pessoa, sixteen of them in English (here published for the first time) and five of them in Portuguese (one of them previously unpublished)—each poem accompanied by facsimile and critical apparatus. The documents are preceded by an introduction which aims to reconstruct the direct and indirect influences of Yone Noguchi, Ezra Pound, Walter Pater and Rogelio Buendía on the Pessoa project of recreating, in English and Portuguese, this poetic form of Japanese origins.

Palavras-chave

Fernando Pessoa, Haikai, Haiku, Poesia japonesa, Poesia inglesa, Poesia portuguesa, Yone Noguchi, Ezra Pound, Walter Pater, Rogelio Buendía, Ecopoesia.

Resumo

Apresentamos aqui um corpus de vinte e um haikus escritos por Fernando Pessoa, dezesseis deles em inglês (aqui publicados pela primeira vez) e cinco deles em português (um desses inédito) – cada poema acompanhado de facsímile e aparato crítico-genético. Aos documentos precede uma apresentação que busca reconstruir as influências diretas e indiretas de Yone Noguchi, Ezra Pound, Walter Pater e Rogelio Buendía sobre o projeto pessoano de recriar, em inglês e português, esta forma poética de origem japonesa.

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There are beauties and characteristics of poetry of any country which cannot be plainly seen by those who are born with them; it is often a foreigner's privilege to see them and use them, without a moment's hesitation, to his best advantage as he conceives it.

Yone Noguchi¹

I. Pessoa, Noguchi, Pater and Pound

Pessoa had already begun experimenting in English with poetic forms such as the sonnet, the ode, the elegy, the rondeau and the epitaph, when he was still a high-school student in the British-governed town of Durban, South Africa. Furthermore, within a few years after his final return to Portugal, in September of 1905, he had employed several meters, including the long-line canons of the three languages in which he composed verse: the English iambic pentameter, the Portuguese *decassílabo* and the French *alexandrin*. By the time Pessoa's heteronymic trio makes its appearance in 1914, Caeiro and Campos can both lay claim to free verse, the chief innovation in poetic form of the mid-to-late nineteenth century, while Ricardo Reis emerges as a result of Pessoa's experimentation with quantitative Portuguese verse in the meters of Classical Latin. Not surprisingly, it is precisely during the five or six years following this eruption of the heteronymic experiment—most likely between 1915-1920—that Pessoa ventures into the realm of writing *haiku*,² a Japanese poetic form originated in the sixteenth century and developed out of the eighth century aristocratic *renga* (collaborative poetry).

The *renga*'s first stanza is a *hokku* (starting verse), which, since the time of the seventeenth century poet Matsuo Bashō, has existed as a complete poem in itself. It was only in the middle of the nineteenth century that the poet Masaoka Shiki renamed it to *haiku*, the essence of which is *cutting* (*kiru*), often created by juxtaposing two images or ideas with a cutting word (*kireji*).³

¹ Yone Noguchi, *The Spirit of Japanese Poetry*, London, John Murray, 1914, p. 9. The title of this book appears listed in one of Pessoa's documents (National Library of Portugal/Archive 3, 48B-60^r), transcribed in section III. National Library of Portugal/Archive 3 henceforth given as BNP/E3.

² Pessoa always referred to this form as *haikai*, both as a singular and plural noun. The Haiku Society of America (HSA) explains that "'Haikai' is short for *haikai no renga*, the popular style of Japanese linked verse originating in the sixteenth century, as opposed to the earlier aristocratic *renga*. In both Japanese and English, the word *haikai* can also refer to all haiku-related literature (haiku, renku, senryu, haibun, the diaries and travel writings of haiku poets). In the first half of the twentieth century the word 'haikai' was used in French and Spanish for what is now usually called 'haiku' worldwide. But note the use of the similarly pronounced *jaikai* in Portuguese to refer to both haiku and all the elements of the definition of 'haikai' above." (HSA website: http://www.hsa-haiku.org/archives/HSA_Definitions_2004.html).

³ Punctuation may substitute for a cutting word. A traditional haiku consists of 17 morae (pl. of mora, the phonological unit that determines syllable weight) in three lines of verse: 5, 7, and 5

In his biographical sketch of Bashô, the Brazilian poet Paulo Leminski (2013) describes the general structure of the *haiku* as follow:

Por mais livre que um haikai seja como ideia ou poema, costuma obedecer a certo esquema de sentido, uma *forma do conteúdo*: o primeiro verso expressa, em geral, uma circunstância eterna, absoluta, cósmica, não humana, normalmente, uma alusão à estação do ano, presente em todo haikai. [...] O segundo verso exprime a ocorrência do evento, o acaso da acontecimento, a mudança, a variante, o acidente casual. [...] A terceira linha do haikai representa o resultado da interação entre a ordem imutável do cosmos e o evento.

[However free a haiku may be as an idea or poem, it tends to adhere to a certain ordered meaning, a form of the content: the first verse generally expresses an eternal, absolute circumstance, something cosmic, normally, not human, an allusion to the season of the year, present in every haiku. [...] The second verse expresses the occurrence of the event, the randomness of the happening, the change, the variant, the casual accident. [...] The third line of the haiku represents the result of the interaction between immutable cosmic order and the event.]

(LEMINSKI, 2013: 111-112)

There were a number of early twentieth century Anglo-American poets, including Ezra Pound, who wrote what they called *hokku*,⁴ usually in a five-six-four syllable-count pattern. Their knowledge and interest in this form had its roots in the example of the Japanese writer Yone Noguchi, who began writing haiku in English while sojourning in London, sometime between 1900-1903, where he formed connections with leading literary figures like Laurence Binyon, Thomas Hardy, Arthur Symonds and William Butler Yeats. In 1904 he published "A Proposal to American Poets," defining the *hokku* in the following terms:

Hokku (seventeen-syllable poem) is like a tiny star, mind you, carrying the whole sky at its back. It is like a slightly-open door, where you may steal into the realm of poesy. It is simply a guiding lamp. Its value depends on how much it suggests. The Hokku poet's chief aim is to impress the reader with the high atmosphere in which he is living. I always compare an English poem with a mansion with windows widely open, even the pictures of its drawing-room being visible from outside. I dare say it does not tempt me much to see the within.

(NOGUCHI, 1904: 248)

As most literary experiments that Pessoa undertook, his writing of haikus was likely preceded and accompanied by specific readings, so it is worth noting traces of his contact with this poetic form in two bibliographical references found in separate documents of his archive: *Japanese Poetry* (CHAMBERLAIN, 1910) and *The Spirit of Japanese Poetry*

respectively. Standard Japanese uses morae rather than syllables as the basis of the sound system. (cf. HAYES, 1995: 50-54).

⁴ Hokku was used as a synonym for haiku by Imagist poets such as Ezra Pound, but is an obsolete term today.

(NOGUCHI, 1914a) (see documents 4 and 5 in section III). In the latter work, originally intended for Western readers, Noguchi presented the haiku as the art of suggestion:

I have a word which is much used carelessly in the West, but whose true meaning is only seldom understood, that is the word of suggestion. I have an art; that is the art of suggestion. What suggestion? you might ask.

Fig. 1. Y. Noguchi, *The Spirit of Japanese Poetry* (1914), p. 34 (detail)

Embedded within the notion of suggestion, lies the essential brevity of the haiku, which attains—as Noguchi claims, paraphrasing the beginning of the fifth paragraph in Walter Pater’s essay “The School of Giorgione”—“to a condition [...] which music alone completely realises, because what they [the haiku poems] aim at and practice is the evocation of mood or psychological intensity” (NOGUCHI, 1914a: 35). Pater’s essay appears in his seminal book, *The Renaissance*, published in 1877, the work that served as the source for many of Noguchi’s reflections on poetry. Significantly, this book is not merely extant in the private library of Fernando Pessoa, but the very quote that Noguchi paraphrased is underlined:

All art constantly aspires towards the condition of music. For while in all other kinds of art it is possible to distinguish the matter from the form, and the understanding can always make this distinction, yet it is the constant effort of art to obliterate it.

Fig. 2. W. Pater, *The Renaissance* (1915), p. 140 (CFP, 8-425; detail)

In addition, among Pessoa’s papers exists a Portuguese translation of the first sentences of Pater’s preface for *The Renaissance* (a book which also appears in an editorial plan of *Olisipo*⁵):

PREFACE

MANY attempts have been made by writers on art and poetry to define beauty in the abstract, to express it in the most general terms, to find some universal formula for it. The value of these attempts has most often been in the suggestive and penetrating things said by the way. Such discussions help us very little to enjoy what has been well done in art or poetry, to discriminate between what is more and what is less excellent in them, or to use words like beauty, excellence, art, poetry, with a more precise meaning than they would otherwise have. Beauty, like all other qualities presented to human experience, is relative; and the definition of it becomes unmeaning and useless in proportion to its abstractness. To define beauty, not in the most abstract but in the most concrete terms possible, to find not its universal formula, but the formula which expresses most adequately this or that special manifestation of it, is the aim of the true student of aesthetics.

Fig. 3. W. Pater, *The Renaissance* (1915), p. ix (CFP, 8-425; detail)

PAGINAS DE "A RENASCENÇA"

DE WALTER PATER

PREFACIO

Muitas são as tentativas, que tem feito os que escreveram sobre a arte e a poesia, de definir a belleza em abstracto, de exprimi-la em os termos mais gerais, de encontrar para ella uma formula universal. O valor destas tentativas tem sido principalmente o das cousas suggestivas e penetrantes ditas pelo caminho. Tais discussões muito pouco nos conduzem a gozar o que foi bem feito em arte ou em poesia, a distinguir o que em ellas é mais ou menos excellente, ou a usar de palavras como belleza, excellencia, arte, poesia com uma significação mais exacta de que antes para nos tinham.

Fig. 4. Pessoa’s translation (BNP/E3, 145-79; cf. URIBE 2015: 214) (detail)

⁵ Publishing house founded by Pessoa in 1921 (see document 3 in section III).

It is conceivable that Pessoa consulted Noguchi's *The Spirit of Japanese Poetry* (1914a), although the book is not currently among the volumes extant in his private library (cf. PIZARRO *et al.*, 2010). Publishing widely on the matter⁶, the Japanese literary critic was also a bilingual poet. In 1911, he sent Ezra Pound a copy of his two-volume book *The Pilgrimage* (1909), which includes a section of English haikus. Pound thanked Noguchi in a letter dated Sept. 2, 1911 (cf. EWICK, 2003) and, in a letter to Dorothy Shakespear, his future wife, Pound wrote that he found Noguchi's haikus "rather beautiful" (POUND and SHAKESPEAR, 1984: 44).

It is pertinent to mention Pound in this context, for his imagist experiments were influenced by Noguchi's works (HAKUTANI, 1992: 46-69). Imagism, generally considered the first organized modern movement in English literature, is known principally for its precision of image and economy of language. Or, "For silence and concision," as Pessoa put it (very imagistically) in one of his English haikus (number XIV).

According to Pound, one such imagist experiment—Vorticism—relied on the "arrangement of space and line," with the painter Whistler⁷ as well as Japanese art playing a key role, as important antecedents, in this notion: "I trust the gentle reader is accustomed to take pleasure in 'Whistler and the Japanese'" (POUND, 1914b: 306). In the first issue of the modernistic magazine *Blast*—also extant in Pessoa's library and invaluable for the conception of *Orpheu* (cf. MCNEILL, 2015)—Pound illustrates Vorticism by quoting Pater and Whistler:

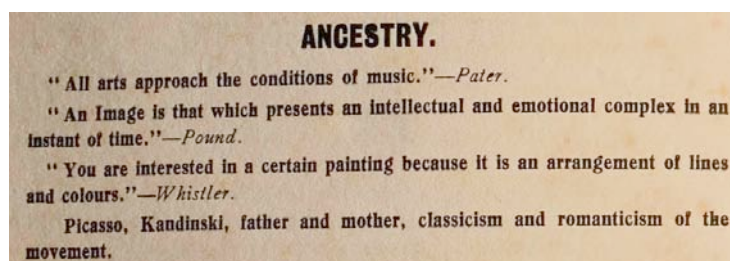


Fig. 5. E. Pound, "Vortex," in *Blast* (1914), p. 154 (detail)

Thus, Pound's definition of imagist and vorticist principles arrived at a remarkable conclusion about Japanese literature and its possibilities for enlivening English verse. While describing the derivation of the "form of super-position" from the "hokku"—a "one-image" poem with one idea "on top of" another—Pound cites the examples of Moritake's "The fallen blossom" and of his own haiku-like poem (POUND, 1914a: 461-471) which had appeared in the *Poetry* magazine:

⁶ Cf. NOGUCHI (1904, 1913, 1914, 1915 and 1921).

⁷ John Abbot McNeill Whistler (1834-1903), American-born, British-based painter who explored a parallel between painting and music.

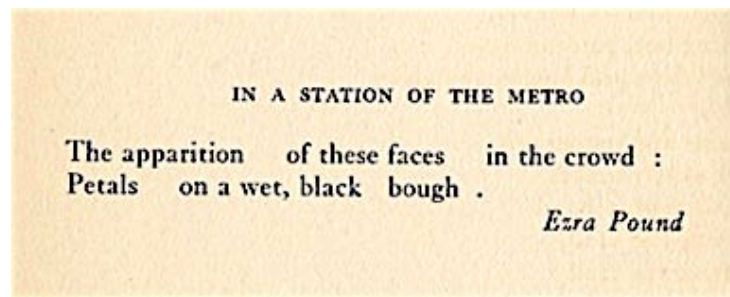


Fig. 6. E. Pound, "In A Station Of The Metro," in *Poetry* (1913) p. 12

II. Pessoa's Haikus

Pessoa's archive contains sixteen haikus in English and five in Portuguese, of which all of the English and one in Portuguese are published here for the first time (see section III of this article).

Besides the poetic precision of images, the experience of vision itself is prominent in Pessoa's haikus, both directly and indirectly. Verbal forms directly connected to the sense of vision abound in Pessoa's English haikus, as in: "sees" or "seen" (haikus II and VI), "hide" (haiku III), "watches" (haiku IV), "look" and "looks" (haikus VII, VIII and X); the related noun "sight" is also used (haiku XVI). Among the Portuguese haikus, "imagem" [*image*] is employed (haiku V). The experience of vision itself is dramatized indirectly through a game of oppositions, as the poet juxtaposes *images seen* and *obstacles to the act of seeing* in his English haikus: "the far curve of waters" (in haiku I) is only seen "through trees" (obstacles)—and is only seen until the curve (another obstacle); "when the stream bends" (in haiku III, repainting the images of haiku I), "the river [...], the trees hide it from me"; "the sun" is "behind the hills" (in haiku IV); "the footsteps" are "behind the hedge" (in haiku V); "the orchard slopes" (in haiku VI), and thus one only sees "the road" so far...

Furthermore, Pessoa employs a contrast of directions, concurring vertical and horizontal lines—strokes in the verbal painting of the haiku. In haiku X, "the sunflower looks up" (vertical line), "and the grass is green" (horizontal line); in haiku XV, "The wild-fowl rises from waters" (vertical line) while "The clouds pass" (horizontal line).

Pessoa's interest in Japanese haiku is still discernible as late as 1921-1923. These were the years of Pessoa's engagement with the aforementioned *Olisipo* editorial project (see document 3; cf. FERREIRA, 1986: 159-161), whose carefully typewritten document with over 55 titles includes "Haikai e Outros Poemas Japonezes" [*Haikus and Other Japanese Poems*]. Pessoa not only appointed himself author and translator of almost half of the listed works, but also the other authors and translators listed were four of his own fictitious writers: Alvaro de Campos, Raphael Baldaya, Ricardo Reis and Thomas Crosse. The project of "Haikai e Outros Poemas Japonezes" was left unattributed. Did Pessoa think to delegate this project

to the Japanese fictitious author (simply referred to, in French, as “Japonais”) he had created around 1913? (cf. PESSOA, 2013: 354-358).⁸ Like most of the books in this ambitious undertaking, Pessoa’s haiku project never materialized.⁹

Finally, mention should be made of Rogelio Buendía’s book *La rueda de color*. Published in Spain at the end of the European summer of 1923 and present in Pessoa’s private library, its second poem—“Grito”—was marked in the closing stanza by the Portuguese poet:

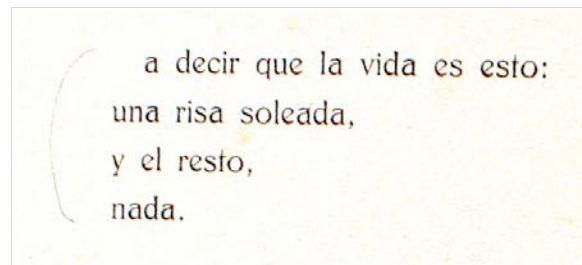


Fig. 7. R. Buendía, *La rueda de color* (1923), p. 12 (detail)

Throughout the book, an imagistic language conveys the experience of the human condition as intuitively linked to Nature, imbuing the three and four-line stanzas with landscapes and specific moments of the day. Upon reception of Buendía’s book, Pessoa wrote a letter with the following critical remarks:

A sua arte meio-moderna, meio-japonesa, feita, em versos contemporaneos, do espirito miniaturista dos haikais, embalou um momento o que sonha em mim. Sem duvida que a alma do futil e do transitorio, que sente que o é, enche, de sonho a realidade, a sua inspiração impressionista.

[For one moment that which dreams within me was soothed by your half modern, half Japanese art, composed in contemporary verse and reminiscent of minimalist haikus. Most certainly it is the self-sentient soul of useless and transitory things that creates the dream-like reality of your impressionistic inspiration.]¹⁰

(114¹-19; cf. DELGADO, 2015: 189-191; cf. CARDIELLO, 2016)

Pessoa’s comment underscores his capacity for weaving unexpected connections across time, cultures, and literatures. Had his interests not been sufficiently vast to include Japan and its poetic tradition, we would not have this series of haikus in

⁸ In 1914, Pessoa published one of his “Chronicas decorativas” (republished by Jorge Uribe in PESSOA, 2015, and by Fabrizio Boscaglia in this issue of *Pessoa Plural*), which also attests to the interest of Pessoa in Japan in the early 1910s.

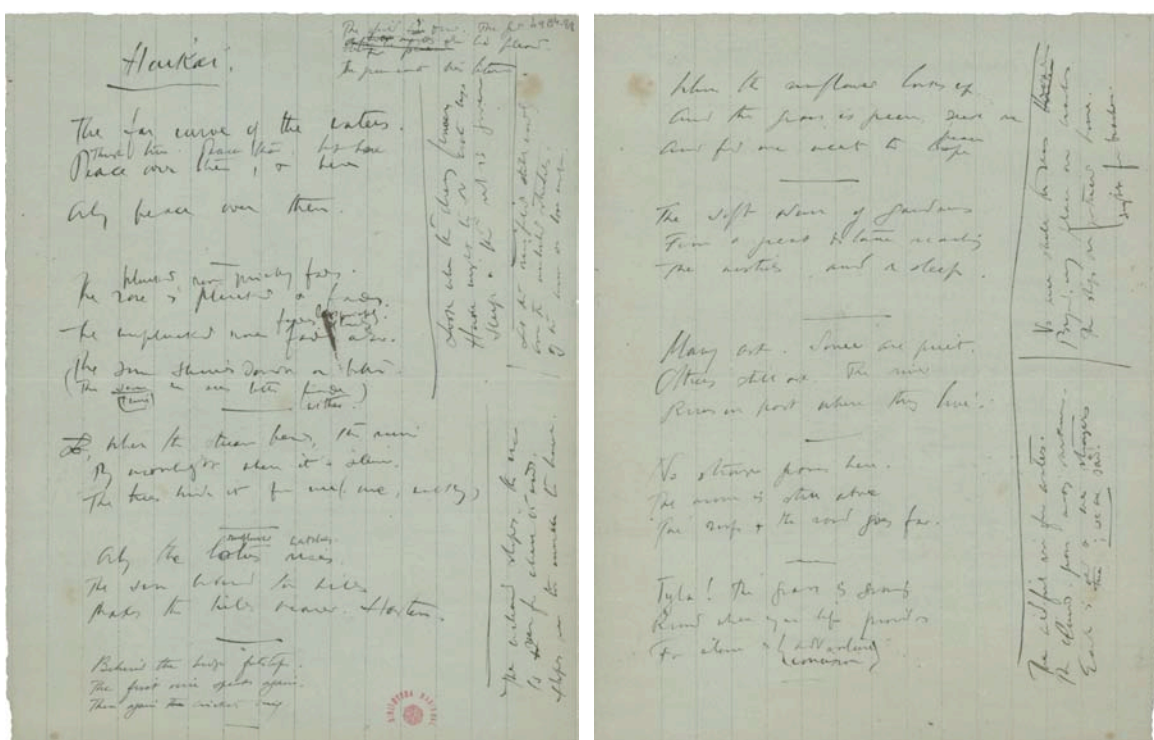
⁹ Between 2009-2011 the Portuguese publishing house Guimarães published ten books from the *Olisipo* project: *Canções* by António Botto, *A Tormenta* [The Tempest] by Shakespeare, *Trovas* of Bandarra, a selection of poems by Edgar Allan Poe, *O Príncipe* [Il Principe] by Macchiavelli, *A Invenção do Dia Claro* by Almada Negreiros, *Indícios de Ouro* by Sá-Carneiro, *Sodoma Divinizada* by Raul Leal, the sonnets of Antero de Quental, and a selection of English poems by Pessoa himself.

¹⁰ We thank Susan Margaret Brown for providing a translation.

English and Portuguese. And, in revisiting his archive, we are once more reminded of the universal versatility of his craft.

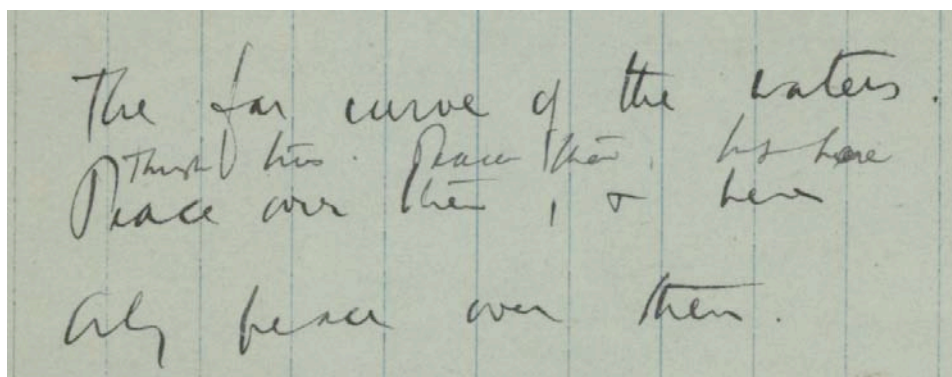
III. Documents: English and Portuguese Haikus.¹¹

1. [49B⁴-88]. Unpublished. Datable to c. 1915-1920. Lined paper written in one type of black ink. The document is headed Haikai, underlined and followed by a period. None of the sixteen haikai contain the traditional 5-7-5 syllable count: haiku I, 7-6-6; II, 6-8-7; III, 7-7-6; IV, 8-6-7; V, 6-6-6; VI, 6-6-6; VII, 7-6-7; VIII, 7-7-6; IX, 6-6-6; X, 7-7-6; XI, 7-7-6; XII, 7-7-6; XIII, 6-6-7; XIV, 7-6-7; XV, 7-7-6; XVI, 7-7-6. It may be noted that if we take into account Portuguese syllabic versification (i.e., counting up to the last stressed syllable in the line), most of Pessoa's English haikus share the same metrical pattern: 6-6-6; haikus V (5-6-6) and XIII (6-6-7) are the only exceptions.



Figs. 8 & 9. BNP/E3, 49B⁴-88^r and 49B⁴-88^v

¹¹ Unless specified, variants adopted in the critical text are the last written by the author. Also, unless specified, punctuation will not be restored. We thank Jerónimo Pizarro, José Barreto and Pauly Ellen Bothe for their assistance with parts of these transcriptions.

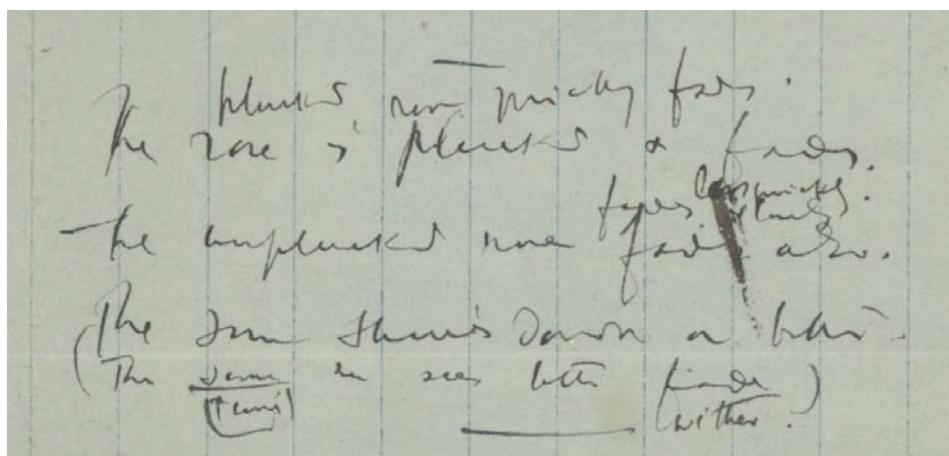
Fig. 10. BNP/E3, 49B4-88^r (detail)I. [49B⁴-88^r]

The far curve of the waters.

- ² Through trees. Peace there, but here
Only peace over there.

Note

- ² Peace over there, & here [↑ Through trees. Peace there, but here]

Fig. 11. BNP/E3, 49B4-88^r (detail)

II. [49B⁴-88^r]

- 1 The plucked rose quickly fades.
- 2 The unplucked rose fades conquickly.
- 3 The same sun sees both wither.

Notes

- 1 The rose is plucked & fades. [↑ plucked rose quickly fades.]
- 2 The unplucked rose fades also. [↑ fades slowly [↑ conquickly.]]
- 3 The sun shines down on both. [↓ The same [↓ */one/] sun sees both fade [↓ wither.]] *there are two variants (same and one) under the noun sun; a cross (symbol which Pessoa employed to express doubt) precedes the latter and a rectangle was traced around it.*

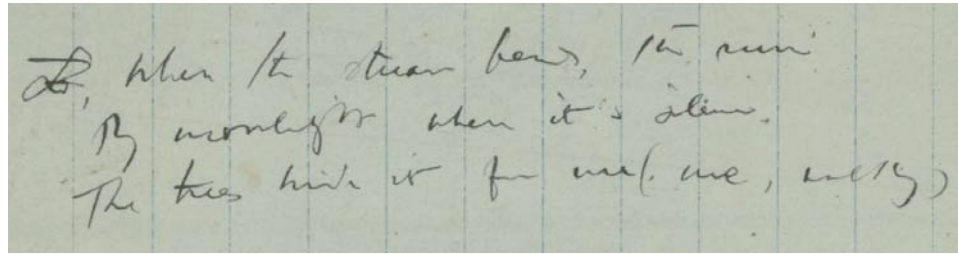


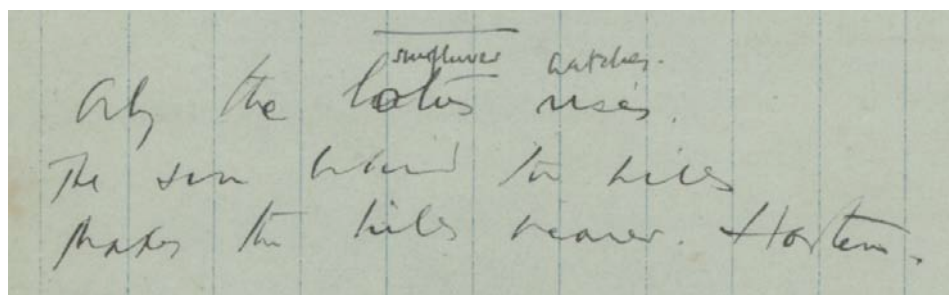
Fig. 12. BNP/E3, 49B4-88r (detail)

III. [49B⁴-88^r]

- 1 When the stream bends, the river
 By moonlight when it's silent.
 3 The trees hide it from me.

Notes

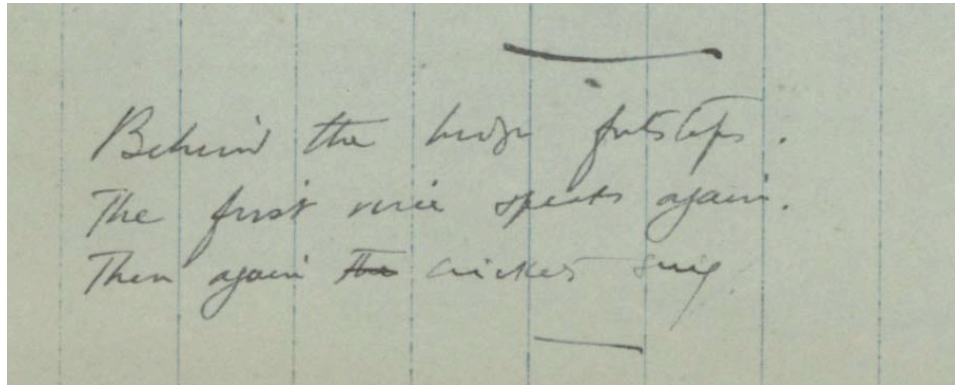
- 1 <Lo,> When
 3 The trees hide it from me. [→ (me, *walking)] *the parentheses around the variant indicate doubt; given this hesitation we have opted to keep the version prior to the variant.*

Fig. 13. BNP/E3, 49B4-88^r (detail)IV. [49B⁴-88^r]

- 1 Only the sunflower watches.
 The sun behind the hills
 Makes the hills nearer. Hasten.

Note

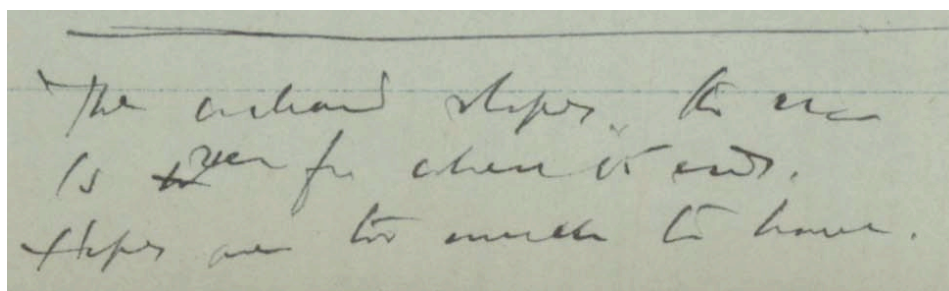
- 1 Only the ~~lotus~~ rises. [↑ sunflower watches.]

Fig. 14. BNP/E3, 49B4-88^r (detail)V. [49B⁴-88^r]

Behind the hedge footsteps.
 The first rain speaks again.
 3 Then again crickets sing.

Note

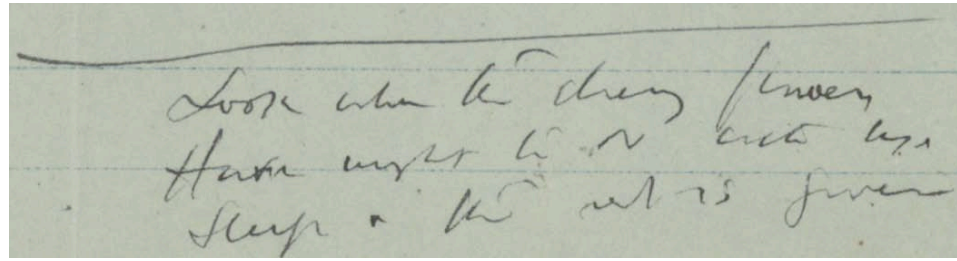
3 Then again <the> crickets sing.

Fig. 15. BNP/E3, 49B4-88^r (detail)VI. [49B⁴-88^r]

The orchard slopes, the road
 2 Is seen from where it ends.
 Hopes are too much to have.

Note

2 Is <h>[↑ seen]

Fig. 16. BNP/E3, 49B4-88^r (detail)VII. [49B⁴-88^r]

- Look when the cherry flowers
 2 Have naught to do with us.
 3 Sleep & the red is given.

Note

- 2 Ha<s >/v\ e naught to do with us<,>/.\
 3 In 1919, the essay *The Chinese Written Character as a Medium for Poetry* (written by Ernest Fenollosa, edited by Ezra Pound and published in four installments in the *Little Review*) associated “cherry, rose, sunset, iron-rust, [and] flamingo” to the idea of “red” or “redness”; the same essay claimed that “the true formula for thought is: The cherry tree is all that it does” (as opposed to what it is). In his 1934 *ABC of Reading*, Pound recovered the images of “cherry, rose, iron-rust and flamingo” (four of the five used by Fenollosa) to illustrate a method of creation of Chinese ideograms; Pound claimed that elements of the ideograms of those four entities compose the ideogram for “red”—although that was not the initial claim by Fenollosa in 1919, nor does it seem to be the way in which the Chinese traditional character for “red” is actually composed. Although two issues of the Pound-led modernist journal *Blast* are extant in Pessoa’s private library, we could not locate any reference to Pound or Fenollosa among Pessoa’s documents to support that the Portuguese poet could have had access to Fenollosa’s 1919 essay or Pound’s 1934 book. Nevertheless, it is remarkable that Pessoa’s haiku states ideas very close to the ones presented in Fenollosa’s original essay.

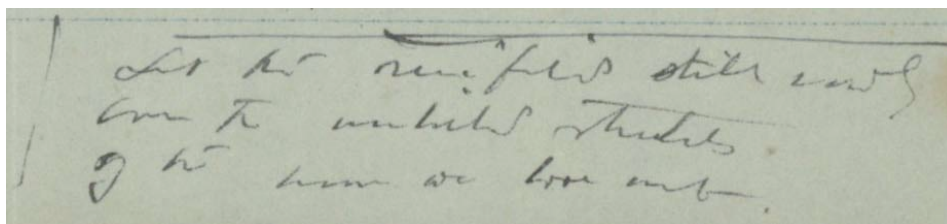
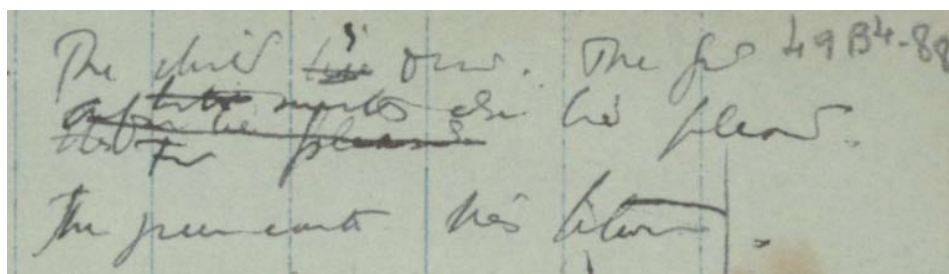


Fig. 17. BNP/E3, 49B4-88^r (detail)

VIII. [49B⁴-88^r]

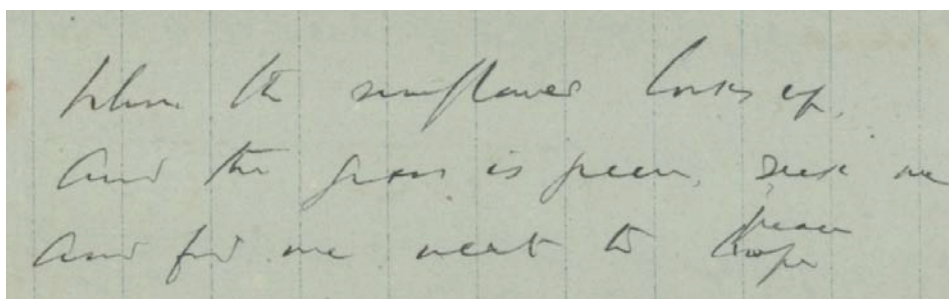
Look the rice field still *newly
Over the unbridled stretches
Of the home we have not.

Fig. 18. BNP/E3, 49B4-88^r (detail)IX. [49B⁴-88^r]

- 1 The child is dead. The god
 2 For something else lies pleased.
 The green earth lies between.

Notes

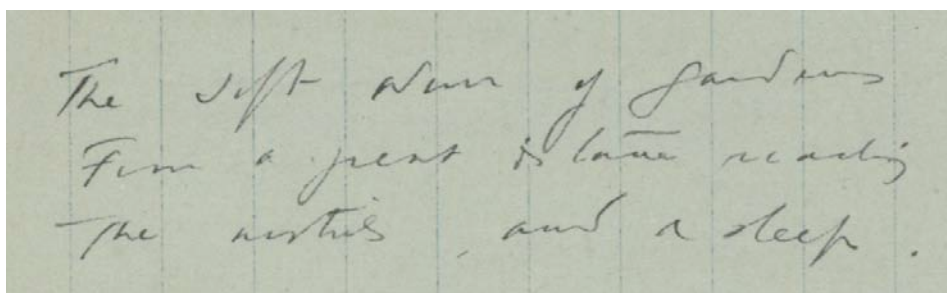
- 1 The child <lies>[↑ is] dead. The god
 2 <Afar lies pleased>[↓ <↑> Far][↑ <↑> something else lies pleased].

Fig. 19. BNP/E3, 49B4-88^v (detail)X. [49B⁴-88^v]

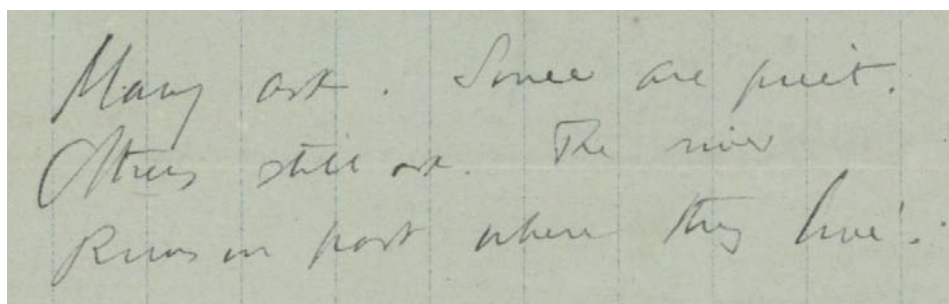
When the sunflower looks up,
 And the grass is green, seek me
 3 And find me next to peace

Note

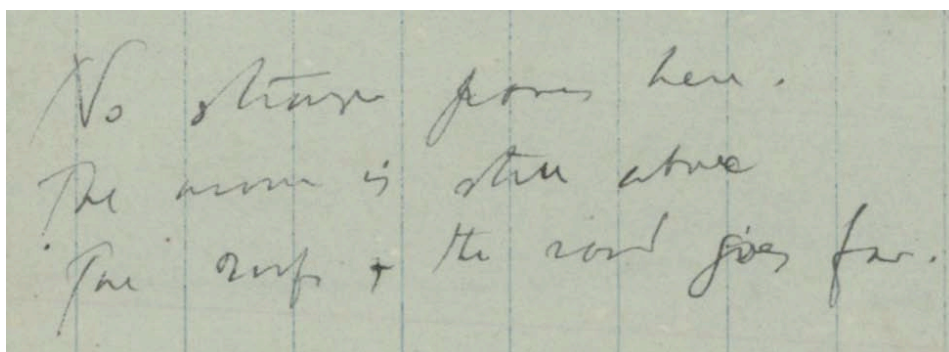
3 next to hope [↑ peace]] *without final period in the original.*

Fig. 20. BNP/E3, 49B4-88^v (detail)**XI. [49B⁴-88^v]**

The soft odour of gardens
From a great distance reaching
The nostrils, and a sleep.

Fig. 21. BNP/E3, 49B4-88^v (detail)XII. [49B⁴-88^v]

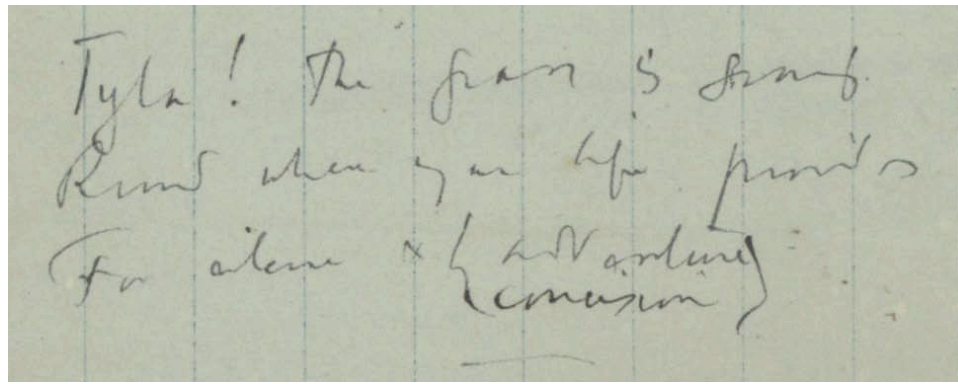
Many ask. Some are quiet.
 Others still ask. The river
 Runs on past where they live.

Fig. 22. BNP/E3, 49B4-88^v (detail)XIII. [49B⁴-88^v]

No stranger passes here.
 The moon is still above
 3 The surf & the road goes far.

Note

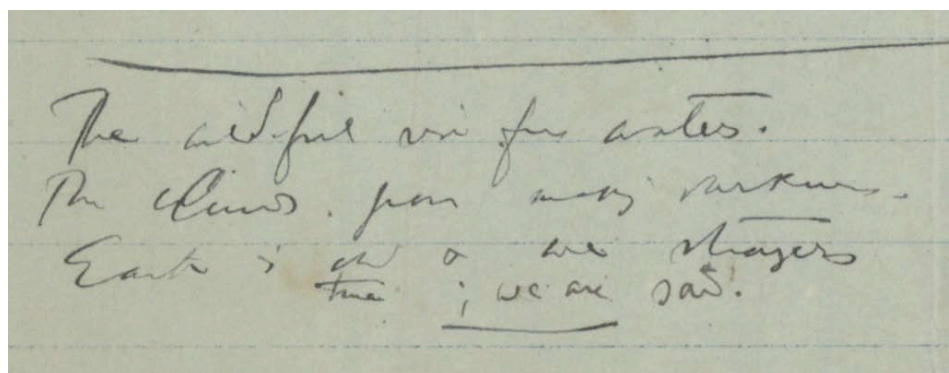
3 g<iv>/o\es

Fig. 23. BNP/E3, 49B4-88^v (detail)XIV. [49B⁴-88^v]

- ¹ Tyla! The grass is grassier
 Round where your life provides
³ For silence & concision

Notes

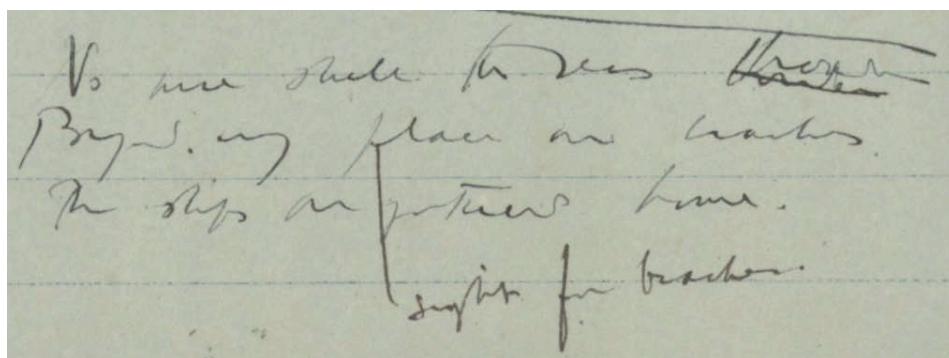
- ¹ Tyla is an uncommon English spelling for the word "Tyliá" (currently spelled "Tília" in Portuguese and known as basswood, lime or linden in English), a name given to trees of the botanical family *Malvaceae*, with leaves and flowers regarded as medicinal.
³ & adventure [↓ concision]

Fig. 24. BNP/E3, 49B4-88^v (detail)XV. [49B⁴-88^v]

- The wild-fowl rise from waters.
 2 The clouds pass making darkness.
 3 Earth is true; we are sad.

Notes

- 1 noun plural wild-fowl, same as wild-fowls
 2 The c<+>/l\ouds
 3 Earth is dead & we strangers [↓ true; we are sad.]

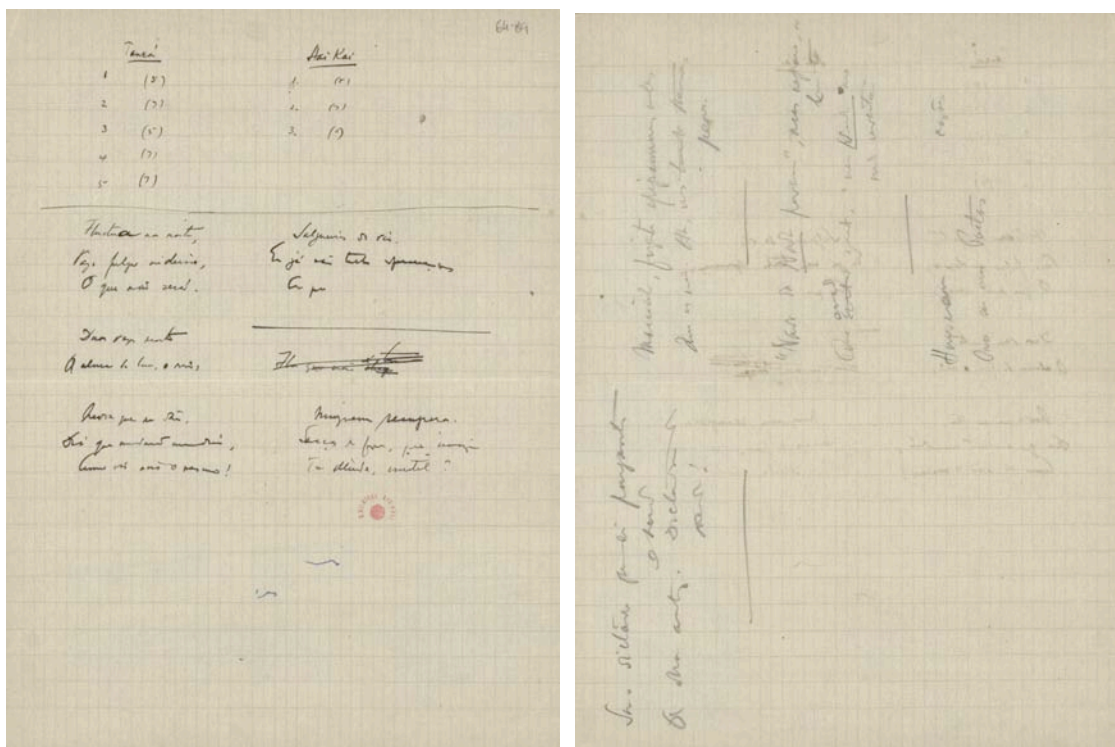
Fig. 25. BNP/E3, 49B4-88^v (detail)**XVI. [49B⁴-88^v]**

- 1 No more shall the seas broaden
 2 Beyond my sight for beaches.
 The ships are gathered home.

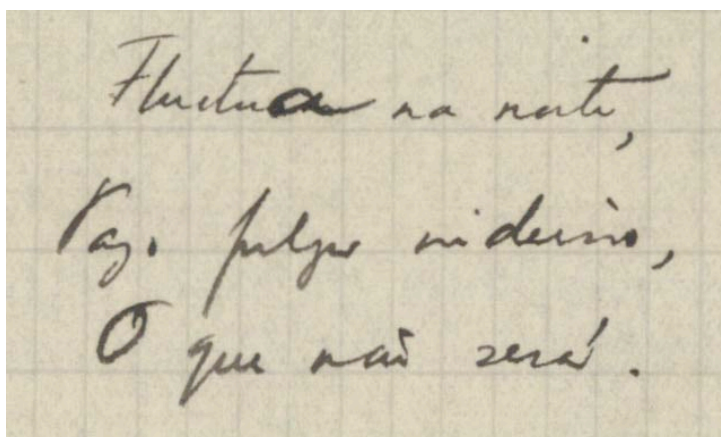
Notes

- 1 No more shall the seas <broaden>[↑ broaden]
 2 Beyond my place over beaches. [↓ sight for beaches.]

2. [64-89]. Grid paper written in black ink. Datable to post 1910. Haikus I, II, and IV published in Vieira (1991: 185) and haikus I and V in Poesia 1931-1935 e não datada (2006: 482). Haiku III is published here for the first time. Loose unpublished Portuguese verses written in pencil in (64-89^v). All the lines in haikus, I, II, IV and V respect the syllable count (5-7-5). There is an independent crossed-out line between haikus III and V, possibly the first line of a sixth poem (see Annex 1).



Figs. 26 & 27. BNP/E3, 64-89^r & 64-89^v

Fig. 28. BNP/E3, 64-89^r (detail)I. [64-89^r]

- 1 Fluctua na noite,
- 2 Vago fulgor indeciso,
- 3 O que não será.

Notes

- 1 Fluctu<am>/a\ na noite,
- 2 sidéreo *instead of* indeciso *in* Vieira (1991, p. 185).
- 3 será! *instead of* será. *in* Vieira (1991, p. 185).

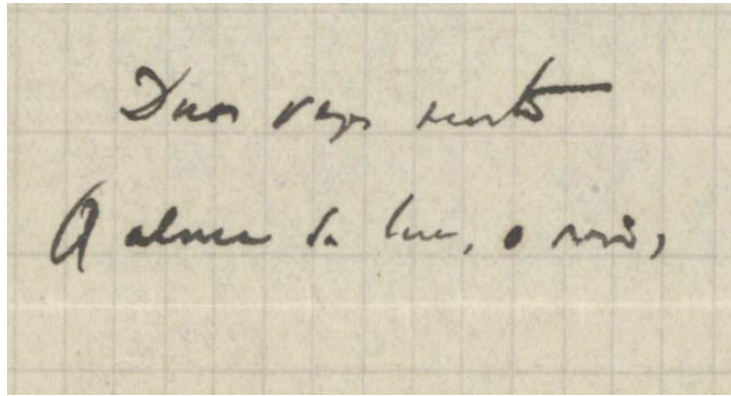


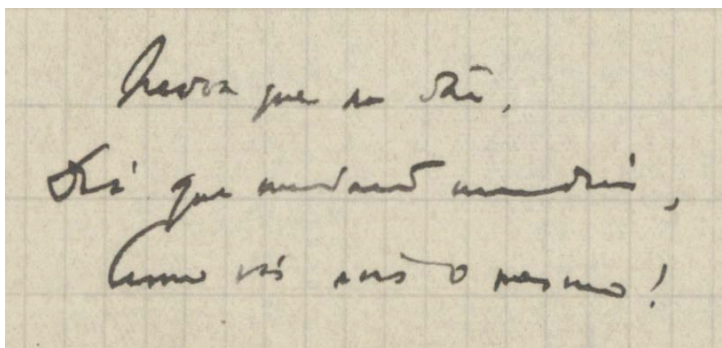
Fig. 29. BNP/E3, 64-89^r (detail)

II. [64-89^r]

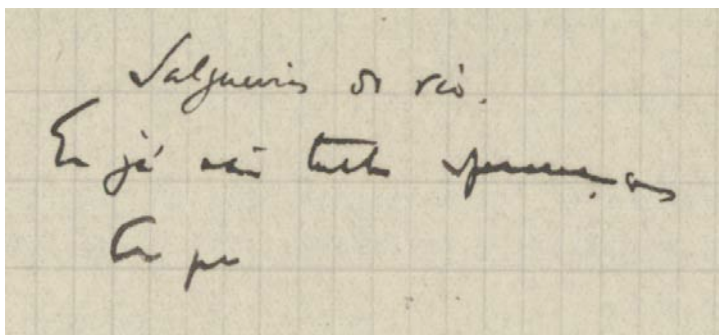
- 1 Duas vezes morta
2 A alma da lua, o rio,
[]

Notes

- 1 “morto” instead of “morta” in the ms.; *sinto* in Vieira (1991: 185). Since line 1 doesn’t have punctuation, there is a grammatical disagreement between *morto* (male singular) and “a alma da rua” (female singular); even if one considered the agreement between “morto” and l. 2 as a whole (which would be plural, including both *a alma da lua* and *o rio*), the grammatical problem would remain. Nevertheless, the poet amended the first word in line 2, changing the gender of the article from male *O* to female *A*—what justifies the interpretation that the poet simply forgot to also amend the gender of the last word of line 1 (from “morto” to “morta”).
- 2 <O>/A\] *o rio* (without comma) instead of *o rio*, in Vieira (1991: 185).

Fig. 30. BNP/E3, 64-89^r (detail)III. [64-89^r]

Nevoa que se váe,
 Dia que mudando mudaria,
 Como vós sois o mesmo!

Fig. 31. BNP/E3, 64-89^r (detail)IV. [64-89^r]

- ¹ Salgueiros do rio.
- ² Eu já não tenho speranças
- ³ Eu que []

Notes

- ¹ do rio *instead of* do rio. *in* Vieira (1991: 185).
- ² [← Eu] já não tenho speranças
- ³ *not transcribed in* Vieira (1991: 185).

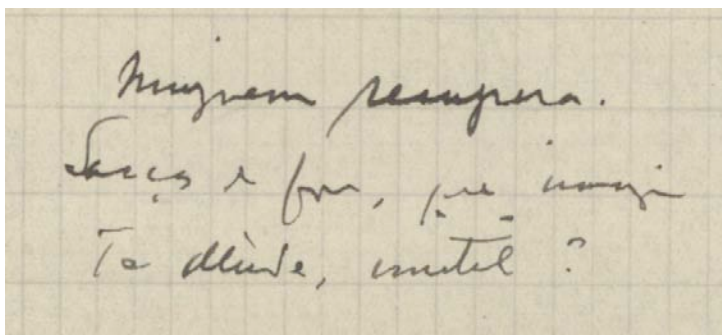
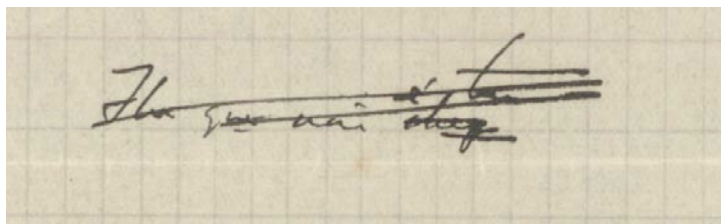


Fig. 32. BNP/E3, 64-89^r (detail)

V. [64-89^r]

Ninguém recupera.
Sarças de fogo, que imagem
Te illude, inutil?

[Annex 1: 89^r – ms.]Fig. 33. BNP/E3, 64-89^r (detail)

<Flu que não cheg [↑<é *tão>]>

[Annex 2: 89^r – ms.]

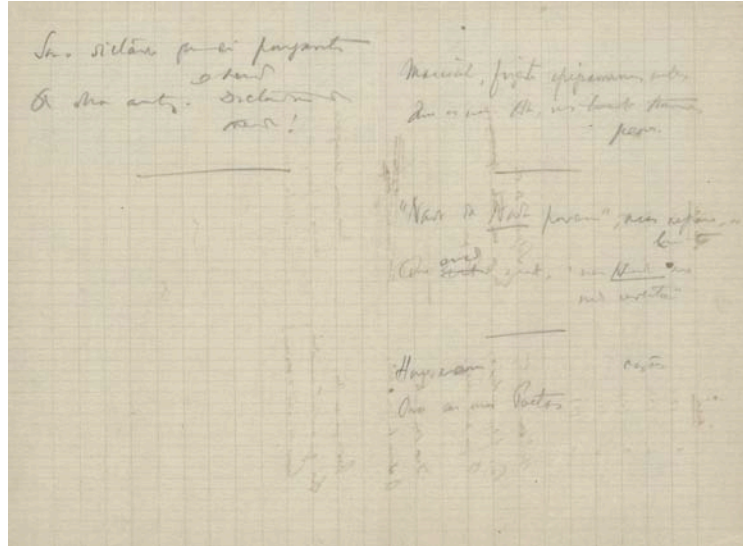
<u>Tanka</u>		<u>Hai Kai</u>	
1	(5)	1.	(5)
2	(7)	2.	(7)
3	(5)	3.	(5)
4	(7)		
5	(7)		

Fig. 34. BNP/E3, 64-89^r (detail)*Tanka*

- 1 (5)
- 2 (7)
- 3 (5)
- 4 (7)
- 5 (7)

Hai Kai

1. (5)
2. (7)
3. (5)

[Annex 3: 89^v – ms.]Fig. 35. BNP/E3, 64-89^v

Sou o dictador que dá purgante e merda¹
De obra antiga. Dictador de merda!

Marcial², fizeste epigrammas m[e]l[hore]s³
Que os meus. Ah, mas tiveste themas peores.

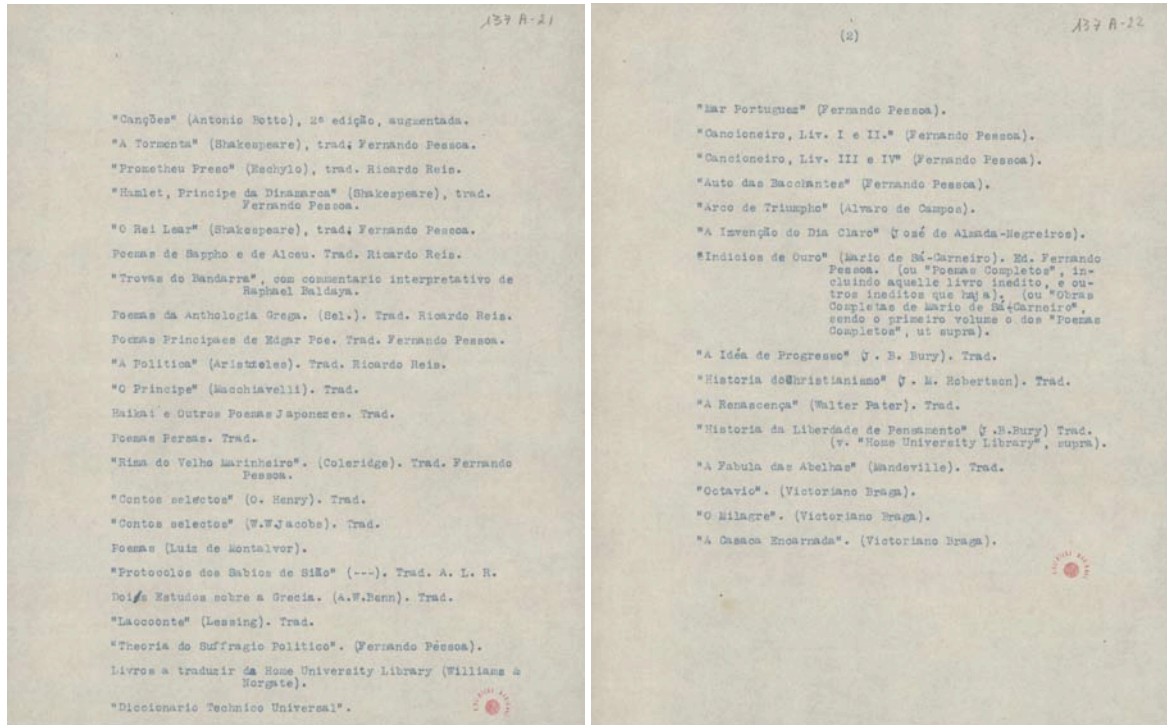
“Nada do *Nada* provem”,⁴ mas reparo, ao ler-te
Que <certo> [↑ errado] ou *certo, “nem <n>/N\ada no nada reverte”

Houver<a>/am\, [] razões
Pra ser esses Poetas

Notes

- 1 The referred dictator (“dictador”) seems to be Mussolini, whose Fascist regime forced opponents to ingest castor oil, a laxative (“purgante”). We thank the historian José Barreto for pointing this out.
- 2 Marcus Valerius Martialis, or simply “Martial” (between 38 & 41 AD – between 102 & 104 AD), Roman poet best known for his twelve books of Epigrams. In his biographical sketch of Bashô, poet Paulo Leminski (2013: 113) compares the art of the haiku with the one of the epigram, cultivated by Roman poets Catullus and Martial – which raises the question of Pessoa perhaps making the same connection between the traditions of brief poetic forms from East and West, given the reference to Martial in the same document in which Pessoa wrote his Portuguese haikus.
- 3 “Melhores” is abbreviated as “mls” in the ms.
- 4 A Portuguese translation of (and play on words with) the expression “Ex nihilo nihil fit” (Nothing comes from nothing)—expressed in Latin by Lucretius, but attributed to a thesis first presented by the Greek philosopher Parmenides; it also appears in Shakespeare’s *King Lear* (Act 1, Scene 1, l. 90) “Come on, ‘nothing’ will get you nothing. Try again.”

3. [137A-21^r and 22^r]. Part of the editorial plan of Olisipo publishing house, including the project *Haikai e Outros Poemas Japonezes* (*Haikai and Other Japanese Poems*), the twelfth item in the list. Post 1921. First published by A. M. Ferreira in Fernando Pessoa—*O Comércio e a Publicidade* (1986: 159).



Figs. 36 & 37. BNP/E3, 137A-21^r & 137A-22^r

- “Canções” (Antonio Botto), 2.^a edição, augmentada.
 “A Tormenta” (Shakespeare), trad. Fernando Pessoa.
 “Prometheu Preso” (Eschilo), trad. Ricardo Reis.
 “Hamlet, Principe da Dinamarca” (Shakespeare), trad. Fernando Pessoa.
 “O Rei Lear” (Shakespeare), trad. Fernando Pessoa.
 Poemas de Sappho e de Alceu. Trad. Ricardo Reis.
 “Trovas do Bandarra”, com commentario interpretativo de Raphael Baldaya.
 Poemas da Anthologia Grega. (Sel.). Trad. Ricardo Reis.
 Poemas Principaes de Edgar Poe. Trad. Fernando Pessoa.
 “A Política” (Aristoteles). Trad. Ricardo Reis.
 “O Principe” (Macchiavelli). Trad.
 Haikai e Outros Poemas Japonezes. Trad.
 Poemas Persas. Trad.
 “Rima do Velho Marinheiro”. (Coleridge). Trad. Fernando Pessoa.
 “Contos selectos” (O. Henry¹). Trad.
 “Contos selectos” (W[illiam] W[ymark]² Jacobs). Trad.

Poemas (Luiz de Montalvor).
 “Protocolos dos Sabios de Sião” (– – –). Trad. A. L. R.
 Dois³ Estudos sobre a Grecia. (A[lfred] W[illiam] Benn). Trad.
 “Laocoonte” (Lessing). Trad.
 “Theoria do Suffragio Politico”. (Fernando Pessoa).
 Livros a traduzir da Home University Library (Williams & Norgate).
 “Diccionario Technico Universal”.
 [2]⁴ “Mar Portuguez” (Fernando Pessoa).
 “Cancioneiro, Liv. I e II.” (Fernando Pessoa).
 “Cancioneiro, Liv. III e IV” (Fernando Pessoa).
 “Auto das Bacchantes” (Fernando Pessoa).
 “Arco de Triumpho” (Alvaro de Campos).
 “A Invenção⁵ do Dia Claro» (José de Almada-Negreiros).
 “Indicios de Ouro” (Mario de Sá-Carneiro). Ed. Fernando Pessoa (ou
 “Poemas Completos”, incluindo aquelle livro inédito, e
 outros inéditos que haja) (ou «Obras Completas de
 Mário de Sá-Carneiro⁶», sendo o primeiro volume o dos
 «Poemas Completos», *ut supra*⁷).
 “A Idéa do Progresso” (J[ohn] B[agnell] Bury). Trad.
 “Historia do Christianismo⁸” (J[ohn] M[ackinnon] Robertson). Trad.
 “A Renascença” (Walter Pater). Trad.
 “História da Liberdade de Pensamento” (J[ohn] B[agnell] Bury). Trad. (v.
 “Home University Library”, *supra*).
 “A Fábula das Abelhas” (Mandeville). Trad.
 “Octavio” (Victoriano Braga).
 “O Milagre” (Victoriano Braga).
 “A Casaca Encarnada” (Victoriano Braga).

Notes

- 1 William Sydney Porter’s pen name.
- 2 W.W.Jacobs] without spaces in the original as is the case for A.W.Benn a few lines below.
- 3 Doi<e>s
- 4 This is the first line of doc. 137A-22r, where the list of works continues, under the indication (2).
- 5 I<n>/n\ venção
- 6 Sá</>/-\ Carneiro
- 7 Latin expression without italics in the original (as is *supra* a few lines below); we added the italics in both cases.
- 8 <c>/C\hristianismo

4. [48B-60r]. *Typed list of books—none of which extant in Pessoa's private library—including Nohuchi's The Spirit of Japanese Poetry (1914). Datable to post 1913. Published in Pizarro, Ferrari and Cardillo (2011: 177).*

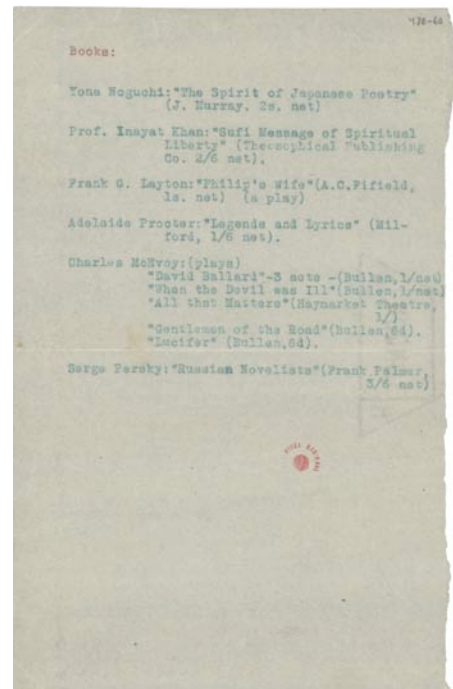
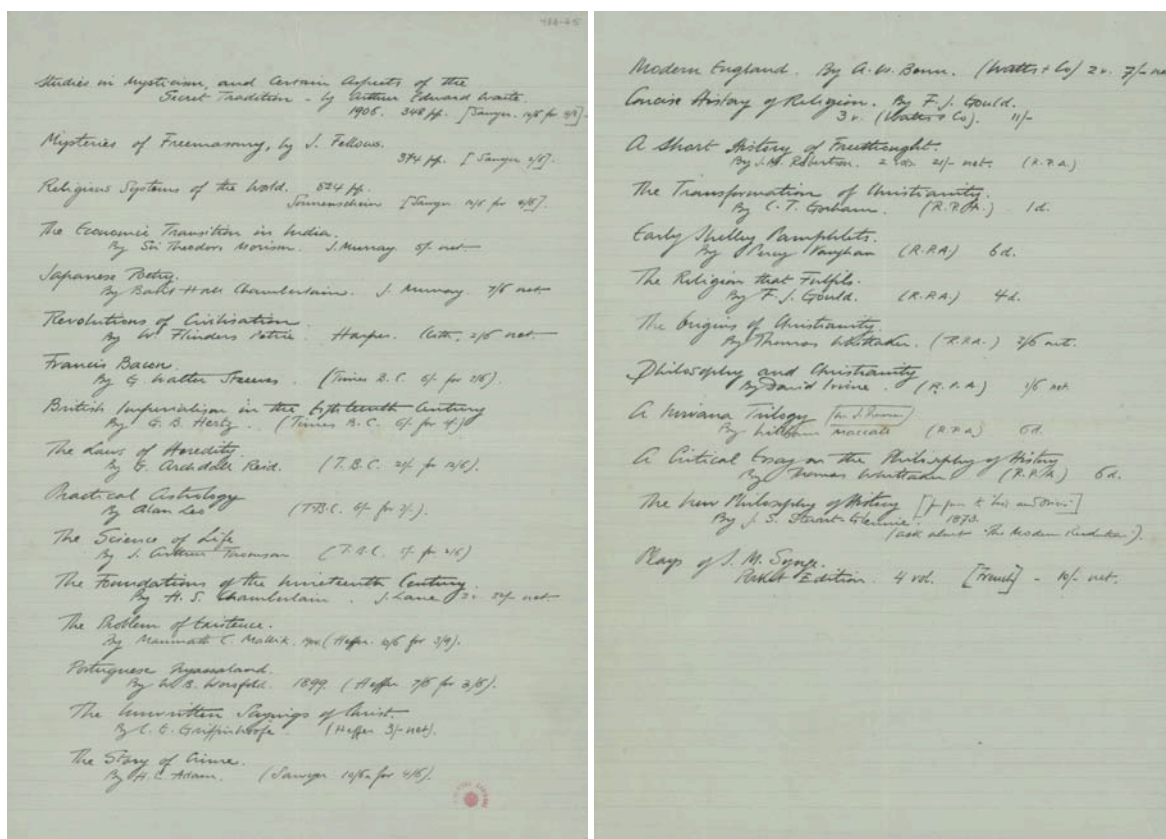


Fig. 38. BNP/E3, 48B-60r

Books:

- Yone Noguchi: "The Spirit of Japanese Poetry"
(J. Murray, 2s. net)
- Prof. Inayat Khan: "Sufi Message of Spiritual
Liberty" (Theosophical Publishing,
Co. 2/6 net).
- Frank G[eorge] Layton: "Philip's Wife" (A[lfred]
C. Fifield, 1s. net) (a play)
- Adelaide Procter: "Legends and Lyrics" (Mil-
ford, 1/6 net).
- Charles McEvoy: (plays)
"David Ballard" – 3 acts – (Bullen, 1/net)
"When the Devil was Ill" (Bullen, 1/net)
"All that Matters" (Haymarket Theatre,
1/)
"Gentlemen of the Road" (Bullen, 6d).
"Lucifer" (Bullen, 6d).
- Serge Persky: "Russian Novelists" (Frank Palmer,
3/6 net)

5. [48B-75]. Lined piece of paper written in black ink, presenting a list of books including Chamberlain's Japanese Poetry (1910). Datable to post 1910. Published in Pizarro, Ferrari, and Cardillo (2011: 178-181). Only three of the books listed by Pessoa are extant in his private library: Benn's Modern England, Robertson's A Short History of Freethought, and Synge's Plays; four other listed authors—Waite, Thomson, Worsfold and Whittaker—are also present in Pessoa's library yet with works different from the ones listed here (cf. Pizarro, Ferrari and Cardillo, 2010).



Figs. 39 & 40. BNP/E3, 48B-75^r & 48B-75^v

- Studies in Mysticism, and Certain Aspects of the
Secret Tradition – by Arthur Edward Waite.
1906. 348 pp. [Sawyer. 10/6 for 4/3].
- Mysteries of Freemasonry, by J[ohn] Fellows.
374 pp. [Sawyer 2/6].
- Religious Systems of the World. 824 pp.
Sonnenschein [Sawyer. 10/6 for 4/6].
- The Economic Transition in India.
By Sir Theodore Morison. J[ohn] Murray. 5/- net.
- Japanese Poetry.
By Basil Hall Chamberlain. J[ohn] Murray. 7/6 net.

Revolutions of Civilisation.

By W[illiam] Flinders Petrie. Harper. Cloth, 2/6 net.

Francis Bacon.

By G[eorge] Walter Steeves. (Times B. C. 6/- for 3/6).

British Imperialism in the Eighteenth Century

By G[eorge] B[erkeley] Hertz. (Times B. C. 6/- for 4/-)

The Laws of Heredity.

By G[eorge] Archdale Reid. (T. B. C. 21/- for 12/6).

Practical Astrology

By Alan Leo (T. B. C. 6/- for 3/-).

The Science of Life

By J[ohn] Arthur Thomson (T. B. C. 5/- for 2/6)

The Foundations of the Nineteenth Century.

By H[ouston] S[tewart] Chamberlain. J. Lane. 2 v[ols] 3/- net.

The Problem of Existence.

By Manmath C[handra] Mallick. 1904. (Heffer. 10/6 for 3/9).

Portuguese Nyasaland.

By W[illiam] B[asil] Worsfold. 1899. (Heffer 7/6 for 6/6).

The Unwritten Sayings of Christ.

By C[harles] G[eorge] Griffinhoofe. (Heffer 3/- net).

The Story of Crime.

By H[argrave] L[ee] Adam. (Sawyer 10/6 n. for 4/6).

Modern England. By A[lfred] W[illiam] Benn. (Watts & co) 2 v[ols] 7/- net.

Concise History of Religion. By F[rederick] J[ames] Gould.

3 v[ols] (Watts & co). 11/-

A Short History of Freethought.

By J[ohn] M[ackinnon] Robertson. 2 vols. 21/- net. (R[ational] P[ress] A[ssociation])

The Transformation of Christianity.

By C[harles] T[urner] Gorham. (R[ational] P[ress] A[ssociation]) 1d.

Early Shelley Pamphlets.

By Percy Vaughan. (R[ational] P[ress] A[ssociation]) 6d.

The Religion that Fulfils. [sic]

By F[rederick] J[ames] Gould. (R[ational] P[ress] A[ssociation]) 4d.

The Origins of Christianity.

By Thomas Whittaker. (R[ational] P[ress] A[ssociation]) 3/6 net.

Philosophy and Christianity

By David Irvine. (R[ational] P[ress] A[ssociation]) 1/6 net.

A Nirvana Trilogy [on J[ames] Thomson]

By William Maccall (R[ational] P[ress] A[ssociation]) 6d.

A Critical Essay on the Philosophy of History

By Thomas Whittaker. (R[ational] P[ress] A[ssociation]) 6d.
The New Philosophy of History (preface to “Isis and Osiris”).
By J[ohn] S[tuart] Stuart-Glennie. 1873
(ask about “The Modern Revolution”).
Plays of J[ohn] M[illington] Synge.
Pocket Edition. 4 vol[s]. (French) – 10/- net.

6. [93A-22]. Unpublished. Typescript. Datable to post 1910. This list of books—none of which are extant in Pessoa's private library—contains Joly's Legend in Japanese Art ("a description of historical episodes, legendary characters, folk-lore myths, religious symbolism"), published in 1908.

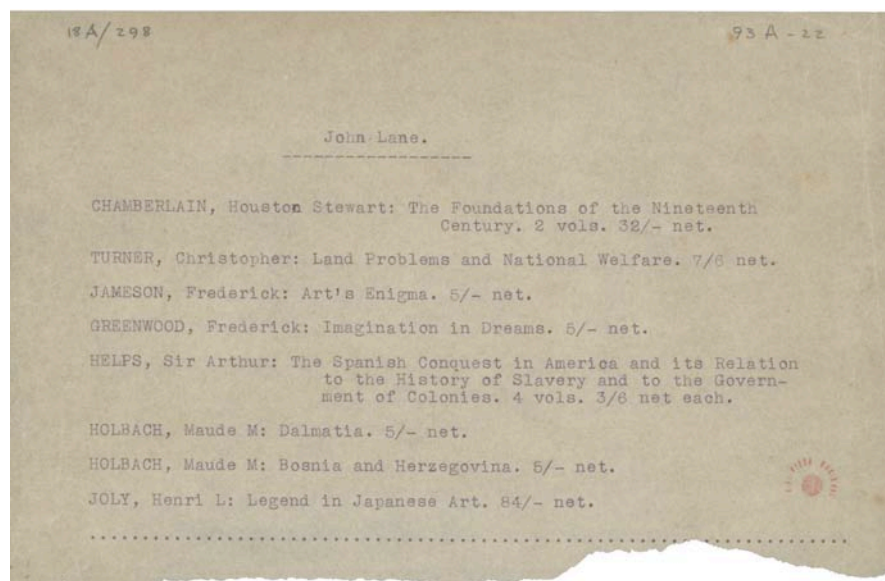


Fig. 41. BNP/E3, 93A-22

John Lane.

CHAMBERLAIN, Houston Stewart: The Foundations of the Nineteenth
Century. 2 Vols. 32/- net.
TURNER, Christopher: Land Problems and National Welfare. 7/6 net.
JAMESON, Frederick: Art's Enigma. 5/- net. 1911
GREENWOOD, Frederick: Imagination in Dreams. 5/- net.
HELPS, Sir Arthur: The Spanish Conquest in America and its Relation to the
History of Slavery and to the Government of
Colonies. 4 vols. 3/6 net each.
HOLBACH, Maude M: Dalmatia. 5/- net.
HOLBACH, Maude M: Bosnia and Herzegovina. 5/- net.
JOLY, Henri L[ouis]: Legend in Japanese Art. 84/- net.
.....

7. [48-55]. Grid paper written in black ink, presenting items of a planned anthology, including the entry “Poesia japoneza” [Japanese poetry]. Undated. Published in Pizarro, Ferrari, and Cardiello (2011: 151).

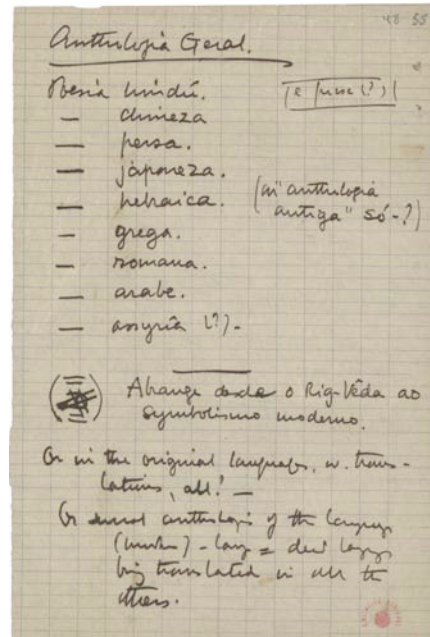


Fig. 42. BNP/E3, 48-55

Anthologia Geral.

Poesia hindú.

- chinesa
- persa.
- japoneza.
- hebraica.
- grega.
- romana.
- arabe.
- assyria (?).

e prosa (?)

(ou “anthologia antiga” só—?)

Abrange desde o Rig-Vêda ao Symbolismo moderno.¹

Or in the original languages, w[ith] translations, all?—

Or several anthologies of the languages (modern)—lang. = dead languages
being translated in all the others.

Notes

1 <(*D)> Abrange

8. [48-4]. Loose calendar page written in black ink, presenting items of a planned anthology, including the entry "Haikai japonezes" [Japanese haikus]. Published in Azevedo (1996: 496) and in Uribe (2015: 205-206). Uribe notes that this is the same type of paper used by Pessoa on a personal diary, between Feb. and Mar. 1913. Though the calendar page does not specify a year, it presents the indication "1. Samedi | FÉVRIER"; given that Feb. 1st fell on a Saturday in 1913, we may date the document from c. 1913.

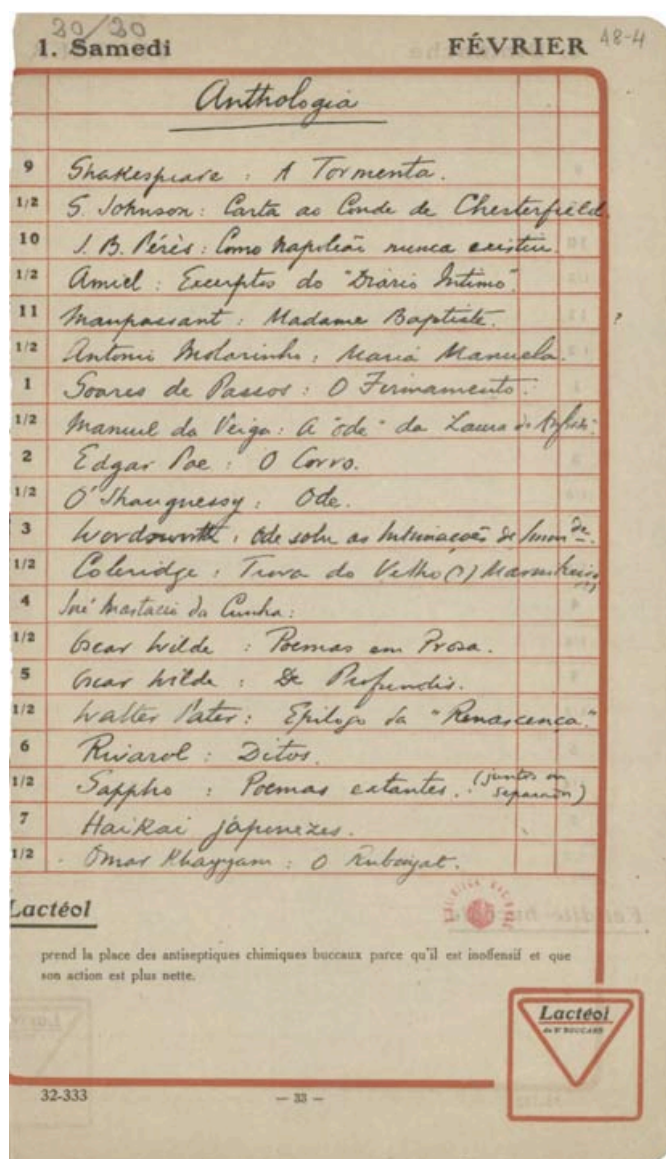


Fig. 43. BNP/E3, 48-4.

Anthologia

Shakespeare: A Tormenta.
 S[amuel] Johnson: Carta ao Conde de Chesterfield.
 J[ean] B. Pérès: Como Napoleão nunca existiu.
 Amiel: Excerpto do “Diario Intimo”.
 Maupassant: Madame Baptiste. ?
 Antonio Molarinho: Maria Manuela.
 Soares de Passos: O Firmamento.
 Manuel da Veiga: A “ode” da “Laura de Anfriso”.
 Edgar Poe: O Corvo.
 O’ Shaug[h]nessy: Ode.
 Wordsworth: Ode sobre as Intimações de Immor[talida]de.
 Coleridge: Trova do Velho (?) Marinheiro. (?)
 José Anastacio da Cunha: □
 Oscar Wilde: Poemas em Prosa.
 Oscar Wilde: De Profundis.
 Walter Pater: Epilogo da “Renascença”.
 Rivarol: Dictos.
 Sappho: Poemas extantes. (juntos ou separados)
 Haikai japonezes.
 Omar Khayyam: O Rubaiyat.
 Keats: Ode a um Rouxinol.
 Petronio: A Matrona de Epheso.
 Swift: Conto de uma Celha
 Schiller: O Sirio
 (Camillo Pessanha: Poemas varios)
 Vigny: Moisés.

Topographical Index
Documents from Fernando Pessoa's Archive

1. [14⁵-79^r] FACSIMILED IN SECTION I
2. [49B⁴-88]
3. [64-89]
4. [137A-21 & 22]
5. [48B-60]
6. [48B-75]
7. [93A-22]
8. [48-55]
9. [48-4]

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