

Letters from Pessoa's Family: thirteen documents from the Hubert Jennings Papers

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Keywords

Fernando Pessoa, Hubert Dudley Jennings, correspondence, letters, Luís Miguel Nogueira Rosa (Michael), Eve Rosa, Henriqueta Madalena Nogueira Rosa Dias (Teca), Col. Francisco Caetano Dias (Chico), João Maria Nogueira Rosa (John), Eileen Anderson Rosa.

Abstract

We present here thirteen previously unpublished letters from the Hubert Jennings Papers, including twelve letters signed by members of Fernando Pessoa's extended family, plus one letter drafted by Hubert Jennings himself. This correspondence covers a period of time of almost three years, dating from 10 February 1967 to 15 January 1970. Chronologically situated in between the two previously known letters sent from Michael and Teca (published in *Pessoa Plural* 8), these new documents greatly enrich our understanding of the relationship between Hubert and the Pessoa family, their joined efforts to secure a grant from the Calouste Gulbenkian Foundation, and the early inventory of Pessoa's archive.

Palavras-chave

Fernando Pessoa, Hubert Dudley Jennings, correspondência, cartas, Luís Miguel Nogueira Rosa (Michael), Eve Rosa, Henriqueta Madalena Nogueira Rosa Dias (Teca), Coronel Francisco Caetano Dias (Chico), João Maria Nogueira Rosa (John), Eileen Anderson Rosa.

Resumo

Apresentam-se aqui treze cartas inéditas do arquivo de Hubert Jennings, incluindo doze cartas assinadas por membros da família de Fernando Pessoa, além de um rascunho de carta do próprio Hubert Jennings. Essa correspondência cobre um período de quase três anos, de 10 de Fevereiro de 1967 a 15 de Janeiro de 1970. Cronologicamente situadas entre as duas cartas conhecidas de Michael e Teca (publicadas em *Pessoa Plural* 8), estes novos documentos muito enriquecem o nosso entendimento da relação entre Hubert e a família Pessoa, dos seus esforços conjuntos para assegurar uma bolsa de estudos da Fundação Calouste Gulbenkian e do primeiro inventário do arquivo pessoano.

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I. INTRODUCTION

Since the discovery of the Hubert Jennings Papers in 2015 and their donation by the Jennings family to Brown University, there has been a conscious effort to reevaluate the once-underrated contribution Hubert D. Jennings made to Pessoa studies. To date, this recent effort comprises: 1) a special issue of *Pessoa Plural*, later adapted and printed as the book *People of the Archive* (PITTELLA, ed., 2015 & 2016); 2) an international colloquium also titled *People of the Archive*,^a held at Brown University on October 7 and 8, 2016; 3) the edition of *Fernando Pessoa, The Poet with Many Faces* (JENNINGS, 2018), the first English biography of Pessoa, which remained unpublished for more than forty years. These initiatives are still far from exhaustive, for the value of the Jennings archive lies not only in its relationship with the Fernando Pessoa estate but also in itself, as a source of historical documents (such as a memoir of World War I and a diary from 1968 Portugal) and of Jennings's own creative writing, comprising numerous original poems and short stories. The scope of Hubert Jennings's work reveals a scholar *and* literary critic, translator *and* poet, writer of biography *and* autobiography.

As is bound to happen with new archives, it takes time for researchers to assess the importance of papers that at first sight may seem unremarkable. Such is the case with a series of letters that Jennings received from the following members of Pessoa's extended family:

- Luís Miguel Nogueira Rosa (aka "Michael" or "Lhi"), Pessoa's half-brother;
- Eve Rosa, Michael's wife;
- Henriqueta Madalena Nogueira Rosa Dias (aka "Teca"), Pessoa's half-sister;
- Col. Francisco Caetano Dias (aka "Chico"), Teca's husband;
- João Maria Nogueira Rosa (aka "John"), Pessoa's half-brother; and
- Eileen Anderson Rosa, John's wife.

The sheer fact that all these people corresponded with Jennings is, in itself, remarkable. That he, in turn, established with each one of them a relationship that went beyond scholarly interest, frequently coming across as heartfelt friendship, underscores something very special about this man.

The first evidence we have of a relationship between Jennings and the Pessoa family comes from two letters discovered in the archive, both of which were transcribed and annotated for the above-mentioned issue of *Pessoa Plural*: one written by Michael, dated 20 November 1966, and the other by Teca, dated 17 May 1970. Here we present thirteen more previously unpublished letters, all written

^a A preliminary version of this paper, without the critical edition of the letters, was read by Susan Brown at the *People of the Archive International Colloquium, in memoriam* Hubert Jennings, which was organized by Carlos Pittella.

between the dates of the two already edited.^b These documents include *eleven* letters addressed to Hubert: *three* from Michael, *one* from Eve, *one* from Michael and Eve, *three* from Teca, *one* from Chico, *one* from John, and *one* from Eileen and John. In addition, there is *one* recommendation letter signed by Chico and directed, not to Hubert, but to the Gulbenkian Foundation; and—*mirabile dictu!*—*one* long letter draft addressed to Michael from Jennings, dated 7 September 1967.

As annexes, we also include two documents from the Gulbenkian Foundation: the first dated 18 September 1968, certifying for unspecified ends that Hubert was given a grant from March 1968 to February 1969 (ANNEX 1); and the second dated 20 July 1972, with the Foundation pledging to buy a few dozen copies of Hubert's book on Pessoa (i.e., *The Poet with Many Faces*), after its being published (ANNEX 2).

While going through the letters, one should keep in mind the pivotal importance of the initial visit to Portugal in the summer of 1966, when Hubert Jennings (and his wife Irene) met Michael, Eve, Teca and Chico for the first time. Hubert's book on the history of Durban High School—with its two chapters on Pessoa—had just been published (JENNINGS, 1966), so the Portuguese poet was still very much on his mind. So much so that the idea of writing a full-length study of Pessoa was broached on that first visit.^c Jennings was seventy years old, with another twenty-five still ahead of him. Whether he intuited it then or not, he would go on to dedicate many of those remaining years to an impassioned quest to uncover and disseminate as much about Pessoa as he could get his hands on. Besides revealing other precious pieces of information, these additional letters and documents shed some light on that transitional period before Hubert arrived in Portugal on March 1st, 1968, to begin his eighteen-month identity as a resident of Lisbon and a researcher in the Pessoa archives.

The first letter written to Jennings from the Pessoa family after his summer visit to Portugal is Michael's letter of 20 November 1966 (published in BROWN, 2015). Even though it is discussed at length in n.º 8 of *Pessoa Plural*, its contents should be highlighted here, as this initial letter helps frame the correspondence that followed. There are seven main points:

1) Michael encloses new copies of English poems of Pessoa and explains the provenance of the English poems previously sent;

^b The paper presented by Susan Margaret Brown at *People of the Archive International Colloquium* mentioned ten of the thirteen letters in this dossier, excluding only the ones from John, Eileen and Eve, which were later located among the Jennings papers.

^c Hubert wrote in his diary about the incipient book idea, which occurred during the 1966 trip: "While I was there, Michael suggested that I should write a book in English on his brother and be paid £1000 for it and the others agreed. I said I would try when I was capable of doing so and would do my best to become so. So the matter remained" (in SCHWARTZ, 2015: 71).

2) he acknowledges Hubert's translation of the complete poems of Pessoa's heteronym Alberto Caeiro, along with translations of Pessoa's comments on them under the names of Ricardo Reis and Álvaro de Campos;

3) he states that he has discussed with his sister (Teca) and brother-in-law (Chico) the idea of a book on Pessoa, and he agrees that it ought to be short, so as to gain a wider market and thereby open the way to further books; he also suggests that the book include a few poems of Pessoa as himself, plus all the Caeiro poems, along with the introductory prose pieces by Reis and Campos, and that it end with a few poems by Reis and Campos;

4) he indicates that the family will waive copyright;

5) he reports the books by João Gaspar Simões that Jennings had requested are out of print but that his brother-in-law is trying to find copies and, if found, they will be sent as a gift from the family. He goes on to say that the family is "not sorry that the books are out of print," for the first book in particular "contains a number of very unpleasant things both about Fernando and the family"; he refers specifically to his labeling Pessoa a "drunkard," which then leads Michael to recall evenings out at the cafes and being amazed at how much his half-brother could imbibe without ever showing any signs of inebriation;

6) he mentions the recently released *Páginas Íntimas e de Auto-Interpretação* (PESSOA, 1966) as "a most interesting book" and promises to send him a copy;

7) he congratulates Hubert "at the speed with which he has mastered the Portuguese language."

In the letter of 10 February 1967 (Michael's second letter to Jennings, written about two and a half months after the first letter summarized above), Michael acknowledges that he has read the translations Jennings had sent him and finds them very good (see LETTER #1 of this dossier). Michael goes on to congratulate Hubert on his knowledge of the language, "as Fernando's Portuguese is not particularly easy." He adds that he has "scribbled an alternative to your [Hubert's] version which I submit to you in all humility." He thinks Hubert's notion that "the biography of Fernando should show Pessoa's many-sidedness" is "absolutely right" since "that is one of the very fascinating things about his genius."^d Again, on the topic of João Gaspar Simões, Michael agrees with Hubert's Brazilian friend (most likely Alexandrino Severino) that "writers keep referring to him" but concedes that he, Michael, does "not think much of him who always gives me the impression that he thinks that he, Simões, is a very clever and brilliant fellow." He mentions that his brother John is very interested in all Hubert is doing and he also wishes him all the best. Michael ends the letter with reference to "the very pleasant time" they had with Hubert and his wife and with hope that they will meet again.

^d This may be the first explicit reference to the core of *The Poet with Many Faces* (JENNINGS, 2018).

In the next letter, dated 25 April 1967 (see LETTER #2), again from Michael, written again roughly two and a half months after his previous one, we learn for the first time of Hubert's interest in obtaining a grant from the Gulbenkian Foundation, and we must infer that he had inquired about it in his former letter. Michael refers to his "breakdown" due to exhaustion: "only within the last week has the doctor allowed me to do anything"; and, in his last paragraph, he warns: "Don't do what I did and overwork." On Hubert's translation of "Plenilunio," Michael first congratulates him on his work and then comments, "I agree that it is not quite what Fernando said but I feel that it gives, in English, what Fernando was driving at." We sense in this comment not only a sensitivity to poetry on Michael's part, but also a sense of genuine dialogue growing between these two men, as if they were comrades in a common cause.

The next letter, dated 24 June 24 1967, is from Teca (see LETTER #3). It has been approximately one year since Jennings's first visit to Lisbon, so she begins with surprise at his "marvellous" Portuguese and adds that "we admire your courage and perseverance." She indicates that the family is willing to pay 15 *contos* to help support him during his time in Portugal, and she is hopeful that he can get further financial assistance from the Gulbenkian. She adds, in this respect, that she has given her husband's name as a reference, although they have not yet heard anything back from the Foundation. She ends with the following sentiment: "we too remember with pleasure your visit to Portugal in your wife's company, & will be looking forward to your return."

A wonderfully warm feeling pervades Michael's entire letter of 30 August 1967, beginning with his high spirits on hearing that Jennings has received an application from the Gulbenkian; Michael expresses joyful anticipation of their seeing one another again (see LETTER #4). The letter makes it clear that the entire Pessoa family believes that he, Hubert Jennings, is the man to do the job, and Michael assures Hubert that Chico will go see somebody at the Gulbenkian and let them know that "you want to undertake the job and that in our opinion you are the man to do it." Again, Michael comments on Hubert's Portuguese (this time indirectly, by quoting his brother-in-law Chico who is so impressed with Hubert's Portuguese) and ends the letter with these words: "I sincerely hope that you will pull off this scholarship as Eve and I would very much like to see you again here."

Hubert's letter—or draft of letter—to Michael, dated 7 September 1967, is written in response to the letter of August 30th. It is full of interesting comments that allow us to witness first-hand Hubert's various language gifts: his critical acumen, his humor, his sensitivity to poetic nuance, his scholarly precision and intellectual curiosity, and his imaginative response to things (see LETTER #5). Here is his response to Michael's comment in the previous letter about mastering the Portuguese language:

I am learning Portuguese the hard way—through your brother, who seems to use every word in the dictionary, plus a few that are in neither of the two dictionaries I possess. But, of course, letter-writing is a separate art no matter what language one uses.

Then, in reference to the letter of recommendation Alex Severino has sent to the Gulbenkian on his behalf, Hubert gently mocks the formality of the Portuguese language with the following words:

Reading the beginning of Severino's letter it seems to our cold English ideas more suitable for an address to a prince in the Middle Ages than for one even of such eminence as Dr. Braga de Oliveira undoubtedly is. "*Apraz-nos a honra de vir à presença de V. Excelência, a fim de apresentar-lhe...*" etc. It is difficult for a foreigner to know how far he can descend from this high style to write a plain, cordial, friendly letter.

Such wit on display seems typical of Hubert's epistolary voice. Just as the topic shifts, so does his voice. At that time, Hubert was at work translating into English Pessoa's longest poem, the *Ode Marítima*, attributed to Álvaro de Campos. In his letter to Michael we discern the enthusiastic receptivity of the translator's voice in his excited depiction of the language, along with his impassioned effort to understand that language as thoroughly as possible. Further on in the same paragraph, the voice shifts again, and we hear the analytical precision of a literary critic in Hubert's analysis of the speaker's metamorphosis. It is a remarkable paragraph:

I am at present translating your brother's *Maritime Ode*. What a work! There is no doubt that turning a work into another language makes one consider it far more deeply than a casual reading through and I am astonished at the depth of imagination. But some of the most expressive words—interjections like *arre, vai, eia*, for instance—are virtually untranslatable. Of course, we have an exact translation for *Merda!* which occurs in the *Ode* and elsewhere, but would an English published print it—even in these days? I am collecting too quite a sea vocabulary from your formidable brother's apparent knowledge of everything under the sun—*gaveas, enxarcias, cordagem, cordame, poleame, conveses, tombadilhos, proa, ré, amuradas, marinheiros, mareantes, marujos, tripulantes, quilhas, remos, âncoras, amarras*, and what not! What are *gajeiros*, by the way? Obviously some form of seaman, but my dictionaries are silent on the subject. And what is *missanga*? Fernando speaks of ships laden with "*ouro, missanga, madeiras cheirosas, setas*." The others, of course, are perfectly plain, but I can't find '*missanga*' or any word like it in Portuguese, Spanish or French dictionaries. While disentangling all this I find your Protean brother leading my imagination [in] a dance by being in turn: (1) The quiet watcher—the engineer Álvaro de Campos, or merely himself (2) the victim of the pirates, and having his eyes gouged out and danced on by them. (3) A pirate himself and doing the eye-gouging himself. (4) A cup of leeches, being carried voluptuously to death—*um copo cheio de sanguessugas*. (5) A worm that gnaws the bulwarks and licks up blood and tar—*um bicho que cravasse dentes nas amuradas* etc. (6) The pirates' woman—*a mulher-todas-as-mulheres que foram violadas* etc. This is as far as I've got, but glancing through the rest, there seem to be at least two other metamorphoses: (7) The child, looking out on the river "*Das janelas do meu quarto dando [para] o rio de noite*." (8) Himself again, the clerk who writes the letters—Dear sirs—

Messieurs—Amigos e Snrs, which he says is human and clear, even beautiful. It is an amazing *tour de force* and I can well believe that the games he played with you and the rest of the family, which you told me about, must have been something out of this world! Is it really true that he wrote this thing at one sitting without a single erasure?

Sadly, this is the end of the page and the letter stops there; we can only hope that the continuation is found one day. There is too much to unpack in this dense passage, and we have added footnotes to some of the questions raised by Hubert (regarding “gajeiros” and “missanga,” for example) in the edited letter, which is found in the section that follows this introduction. It should be noted here, though, the pertinence of the epithet “your Protean brother,” used by Hubert; as Proteus is “a minor sea god who had the power of prophecy but would assume different shapes to avoid answering questions” (*Merriam Webster Dictionary*), this is an expression that summarizes the very title Hubert would give to his biography of Pessoa: *The Poet with Many Faces* (JENNINGS, 2018).

The following two documents—a recommendation letter to the Gulbenkian Foundation and a note from Teca—were sent together to Hubert (see LETTERS #6 & #7). The short handwritten note from Teca, dated 1 November 1967, reports that her husband’s intention to meet with a representative from the Gulbenkian has been delayed due to his ill health, and that he (Chico) has written a document to the head of the Literary Department and a copy is being sent by Teca to Hubert. She alludes to Chico’s falling ill in September and two weeks later going to the hospital where he was still recovering—believed to be “out of danger” but still in the hospital. The recommendation letter sent to Gulbenkian, dated 20 September 1967, was signed by Chico on behalf of the whole Pessoa family; it was titled “Conceito em que é tido o professor jubilado Mr. Hubert Dudley Jennings, B.A.” (*The repute in which is considered the retired professor Mr. Hubert Dudley Jennings, B.A.*):

o professor Jennings, ao passar umas férias em Lisboa, contactou com alguns elementos literários e com a família e verificou o património literário em manuscritos do Poeta, ficando de tal forma entusiasmado que pensou fazer “algo” para dar conhecimento nos meios literários predominantes de língua inglesa. [...] Começou a estudar português, e traduzir poemas para inglês, mas sente-se, honestamente, ainda pouco proficiente na língua portuguesa, para fazer uma obra perfeita e por isso o seu interesse em fazer uma estadia em Portugal para se aperfeiçoar e ter uma ambiência que lhe permita melhor efectuar o seu trabalho. [...] A família [...] dará todo o seu apoio possível e facultará todos os elementos do património artístico deixado pelo Poeta. [...] A família [...] considera o professor Jennings com idoneidade profissional, honesto, um amigo do Portugal que só pretende enaltecer e aproximar culturalmente o nosso País com o seu.

The next letter, dated 27 December 1967, is from Chico himself and it begins: “Ex^{mo}. e Presado Amigo” (see LETTER #8). It makes clear that Chico is no longer in

the hospital and that he has heard positive news from the Gulbenkian, stating that “o assunto está bem encaminhado” (*the matter is well taken care of*).

In the next two letters we hear John, the third half-sibling of Pessoa: the first document, dated 9 March 1968, is co-signed by John and his wife Eileen, while the second comes from John alone, being dated July 27 in the same year (see LETTERS #9 & #10). The letter by Eileen and John is a response to news Hubert and Irene sent from Botswana, where they had visited their son Christopher Jennings, as well as their daughter Bridget and son-in-law George Winstanley.^e The letter comments on the contemporary political events, by acknowledging “that Botswana is blazing a new trail—perhaps the only trail so far—towards a true multi-racial, or rather, bi-racial, society.” Then, the sentences quickly turn from political to sensorial, with Eileen and John contrasting their current severe winter with the abundant greenery and enviable produce in Botswana: “Your description of your daughter’s house at Gaberones becoming buried in flowering creepers with lots of paw-paws, avocado, pears etc etc. makes one’s mouth water, the more so now when we are going through as severe a winter as never had for years.” The letter goes on to mention that Chico is still recovering in Lisbon, that they forgot to ask Hubert to autograph a copy of *The D.H.S. Story* and, in conclusion, that they would like to meet again, whether in England or in South Africa. The note from John that follows the previous letter is as brief as interesting: besides claiming that “the keyboard gives me inspiration,” and complaining of “how tiresome English is having only one word for the two meanings” (as “copies” stands for both the Portuguese “cópias” and “exemplares”), it mentions a talk John would give in Cardiff:

Thank you so much for your letter and for your monograph on Fernando’s adolescence and the D.T. poem. The former will be of great use for my talk in Cardiff, and I might use the latter too, but I haven’t quite made up my mind.

The University of Wales in Cardiff was Hubert’s old school, from where he would later receive his MA degree at the age of 80; it was also one of the institutions where F.E.G. Quintanilha lectured—and Hubert Jennings would later write that he wanted to dedicate *The Poet with Many Faces* to Quintanilha. This makes one wonder if Quintanilha was involved in organizing John’s talk in Cardiff.^f

^e Christopher Jennings had been promoted to deputy director of the Geological Survey in Botswana in 1966, the year of the country’s independence (cf. HART, 2016: 109). George Winstanley, a Cambridge graduate, was among the British colonial officers who worked on the transition of the Bechuanaland Protectorate into the Republic of Botswana (*idem*, 99).

^f Quintanilha met with Pessoa’s family on at least two occasions, in March 1968, as reported by Hubert in his diary from Portugal (cf. SCHWARTZ, 2015: 84-85). In 1971, he would publish 60 poems of Fernando Pessoa in English translation, together with a pioneering essay on the life and work of the Portuguese poet (see PESSOA, 1971).

The next word Jennings receives from the family is a short handwritten note from Teca dated 17 January 1969 (see LETTER #11). It is basically a thank you note for the “four tins of marvelous gooseberry jam” and a note of congratulations:

If I remember correctly you have now an increase of two new members in your family—two new babies! Hoping that this event has brought joy & happiness to you both—Our congratulations!

Teca ends the note by writing, “With our very kindest regards to both | Yours very sincerely, Henriqueta R. Dias “

Then, on 15 January 1970, it is Eve (Michael’s wife) who writes a note to Irene and Hubert, titled “*Happy New Year!*” (see LETTER #12). Eve thanks them for “Irene’s letter—your kind Christmas Wishes & the lovely Calendar.” She then explains that Michael has been ill with the Hong Kong (“Mao”) Influenza, and that their weather has been “frightful—gales of 100 kilometres an hour & rain—rain & rain for days.” Then, very interestingly, she reports on the auction (on the previous day) in which a painting of Pessoa by Almada Negreiros had been sold for the astonishing price of a good apartment in Lisbon:

By the way—you may remember the Painting in the cafe near the Rossio of Fernando—done by Negreiros years ago—just after Fernando died—well, it was sold by auction yesterday as the cafe is sold—& it fetched about 18 thousand pounds (£18.000.!) by I believe a portugueseman³—with a name which sounded Russian! Quite a lot of money we thought—interesting for us.

The last letter in this dossier, signed by Eve and Michael, is also dated 15 January 1970—and was likely posted together with Eve’s note just described. It should be noted that these last two documents are already different from all the others, insofar as the time frame has shifted: Eve and Michael are now writing many months after Jennings has returned home from his eighteen-month stay in Lisbon. After thanking Irene for the calendar and telling Hubert that “it is great news that you Hubert have made a start on the book on Fernando and are quite pleased with what you have done,” Eve and Michael spend the rest of the letter providing an update on the evolving situation of the archives (see LETTER #13). They report that a Dr. Ferreira, Head of Libraries and Archives, had been instructed by the Minister of Education to find out if Pessoa’s papers were for sale. He had called Teca but she had wanted Michael to represent the family. Michael then had spoken with him and considered him “quite a nice chap,” as the letter attests. The family, who was “considering selling the manuscripts,” was told that Pessoa’s papers were a national heritage and could not leave the country. After Dr. Ferreira’s visit, a series of other meetings ensue, including with Jacinto do Prado Coelho, Armando Nobre de Gusmão and “two girls, trained librarians,” who

“came with Gusmão and started on the work” of cataloguing all the papers left by Pessoa. This important account gives many more details about this earliest effort at making an inventory, including that the family

had to ensure that no papers were missing so we chased Eduardo [Freitas da Costa], that cousin of mine for some papers we knew he had. After a bit of chasing he sent the papers and with them a bundle which he said a printer had given him a long time ago. When the bundle was open it was found that they were the manuscripts which were missing and every one said had been lost.

Finally, the letter provides an update on the status of the acquisition of the papers: Eve and Michael report having written inquiries to both the Gulbenkian and the Minister (of Education) as to their possible interest in acquiring the papers. The Gulbenkian replied a month ago confirming an interest and asking on what conditions the deal could be made. Right after replying to the Gulbenkian, they finally received acknowledgement of the Minister’s receipt of his letter, saying that they were considering the matter. The letter ends with this comment as to why it took so long for the Minister to write:

I now realize why because only today there has been a Government re-shuffle and a new Minister of Education has been appointed. This is all the news, I will keep you posted. Love from us both. Yours, Eve and Michael.

In conclusion, we may suggest three things. First, the overall tone in nearly each letter helps us appreciate just how important that summer visit in 1966 was. The indelible impression Hubert Dudley Jennings made when he met with the Pessoa family that summer seems to have made all the difference in facilitating what he would go on to do in the years ahead. Secondly, of all the letters, the exchange between Michael and Hubert is perhaps the most poignant. One cannot help but be moved by their genuine admiration for one another, as comrades fulfilling a joyful yet difficult obligation. In this sense, their letters read like an ongoing dialogue between two friends who not only enjoy sharing insights and information, but feel a need to better understand Pessoa so as to make him known to a larger population. Finally, we are reminded of Pessoa’s letter to an English editor where he virtually begs for a careful reading of his poems, explaining that nobody he knows is equipped to offer him the kind of intelligent criticism he needs and wants. If only Fate had allowed for the lives of Fernando Pessoa and Hubert Jennings to intersect in real time, Jennings might very well have been precisely the kind of sympathetic critic Pessoa needed and longed for. Real time aside, we believe Hubert was that very person.

II. LETTERS[§]

A handwritten note in blue ink, written in a cursive script. The text reads "Letters from Pessoa Family". The word "Letters" is on the top line, "from Pessoa" is on the middle line, and "Family" is on the bottom line. The ink is a light blue color.

["Letters from Pessoa Family," loose note in Hubert's hand]

[§] All letters are part of the Hubert Jennings Papers, which are held by Brown University Library. While superscript letters refer to footnotes, superscript numbers point to transcription notes, which are presented in the critical apparatus that follows the section of letters. All letters are edited in chronological order of their composition date.

1. From Michael to Hubert

10 Feb. 1967

Rua da Republica, Lote 20, 1º,
S. Pedro do Estoril,
Portugal.

10th February, 1967.

Dear Mr. Jennings,

Very many thanks for your letter of 19th January and¹ my apologies once again for not replying sooner.

I have read through your translations of Fernando's poems² and find them very good. I must³ congratulate you on your knowledge of Portuguese as Fernando's Portuguese is not particularly easy. In one or two cases I have scribbled an alternative to your version which I submit to you in all humility.

Your idea that a biography of Fernando should show his many-sidedness^h is absolutely right as that is one of the very fascinating things about Fernando's⁴ genius. You are quite right that most writers keep referring to Simões,⁵ but like your Brazilian friend I do not think much of Simões who always gives me the impression that he thinks that he, Simões, is a very clever and brilliant fellow.

I wrote to John some time ago telling him what you were doing and I heard from [him] recently saying how interested⁶ he was and⁷ wished you all the best. Eve and I often talk of the very pleasant time we had with your wife and your self⁸ and hope that we will meet again.

With best wishes to your wife and your self from both of us,
Yours very sincerely,



^h The biography of Pessoa by Jennings is titled *Fernando Pessoa, The Poet with Many Faces*; though completed in the early 1970s, it was only published in 2018, with the edition by Carlos Pittella.

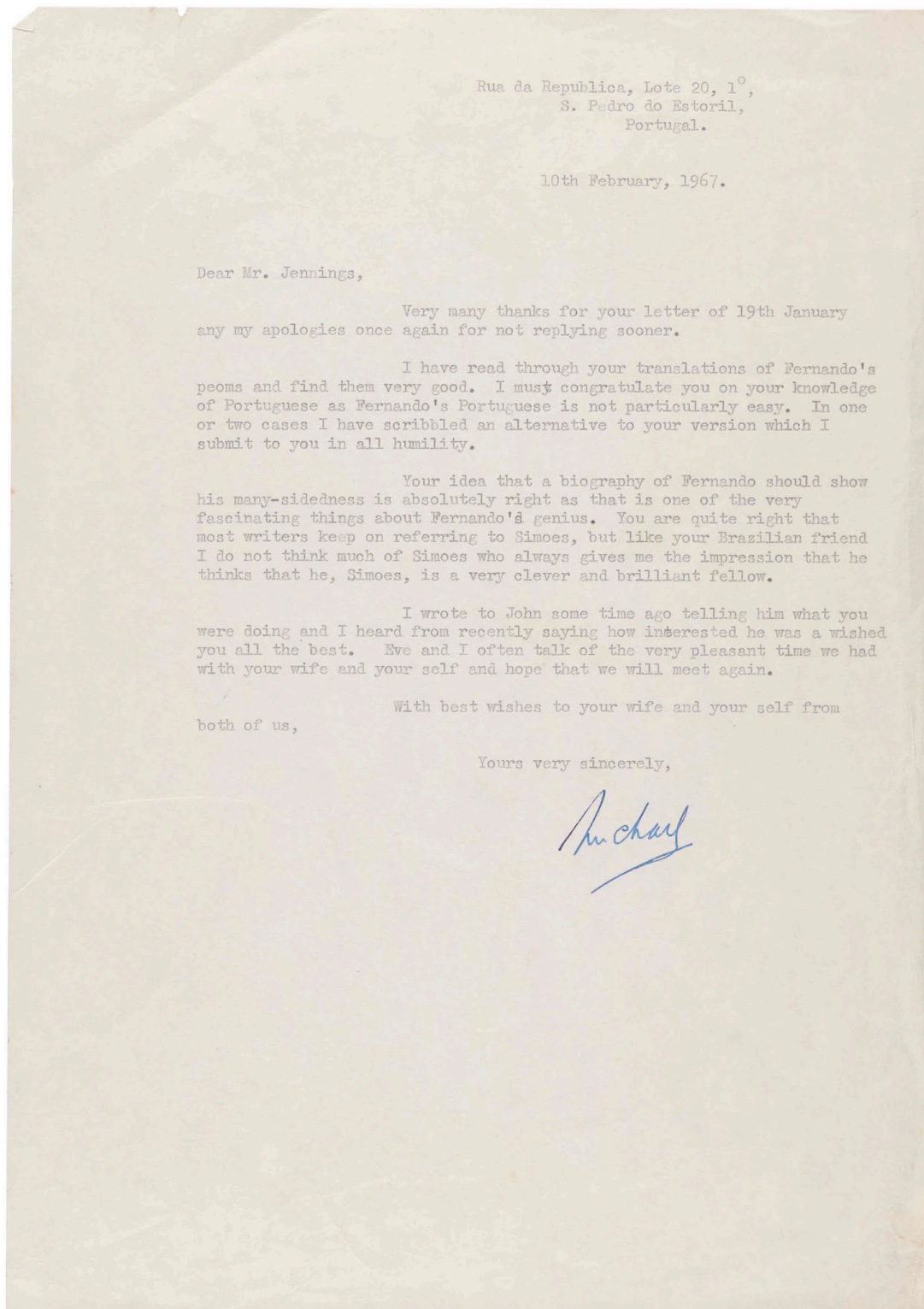


Fig. 1. Letter from Michael to Hubert, 10 Feb. 1967 [BDR, 405231]ⁱ

ⁱ The call numbers refer to the Brown Digital Repository (BDR).

2. From Michael to Hubert

25 Apr. 1967

Rua da Republica, Lote 20, 1º,
S. Pedro do Estoril.

25th April, 1967.

Dear Mr. Jennings,

Many thanks for your letter of 13th March and once again my apologies for the delay in replying. The fact of the matter is that I have been more¹ than usually busy over the last few months with the result that I had a slight breakdown due to nervous exhaustion. Only within the last week has the doctor allowed me to do anything. As luck would have it I was going to speak to my sister and her husband about the possibility of getting a grant from the Gulbenkian Institute when my brother-in-law had to leave for Angola on business which will keep him away for about a month. I do not know the chances of getting a grant but it is worth trying. The first thing they will ask is what amount. Have you any idea about the sum which would be needed to do the thing properly?² If you could give me a lead we could sound them out.

You seem to have been very busy on the biography etc. Don't³ do what I did and overwork. Let me congratulate⁴ you on the translation of 'Plenilunio'.¹ I agree that it is not quite what Fernando said but I feel that it gives, in English, what Fernando was driving at.

With my best wishes to your wife and yourself from Eve and me,
Yours very sincerely,



¹ Jennings translates part of "Plenilunio" in his preface to *The Poet with Many Faces*, considering it "lovely but almost untranslatable" (JENNINGS, 2018: 2); Pittella notes that "the untranslatability is partly due to extensive use of alliteration by the poet" (*idem*). For "Plenilunio," see PESSOA (1917).

Rua da Republica, Lote 20, 1^o,
S. Pedro do Estoril.

25th April, 1967.

Dear Mr. Jennings,

Many thanks for your letter of 13th March and once again my apologies for the delay in replying. The fact of the matter is that I have ^{been} more than usually busy over the last few months with the result that I had a slight breakdown due to nervous exhaustion. Only within the last week has the doctor allowed me to do anything. As luck would have it I was going to speak to my sister and her husband about the possibility of getting a grant from the Gulbenkian Institute when my brother-in-law had to leave for Angola on business which will keep him away for about a month. I do not know the chances of getting a grant but it is worth trying. The first thing they will ask is what amount. Have you any idea about the sum which would be needed to do the thing properly. If you could give me a lead we could sound them out.

You seem to have been very busy on the biography etc. Dont do what I did and overwork. Let me congratulate you on the translation of 'Plenilunio'. I agree that it is not quite what Fernando said but I feel that it gives, in English, what Fernando was driving at.

With best wishes to your wife and yourself from Eve and me,

Yours very sincerely,



Fig. 2. Letter from Michael to Hubert, 25 Apr. 1967 [BDR, 405232]

3. From Teca to Hubert

27 Jun. 1967

Avenida da Republica – 48 – 4º d
Lisbon
27th June 1967.

Dear Mr. Jennings,

First of all I must let you know how very surprised we were to receive your letter written in Portuguese.¹ It is downright marvellous! We admire your courage & perseverance.

We only received your letter long after its arrival because we were up north. Owing to my husband's exceedingly busy life, especially during these last six months, he hasn't been able to answer your letter in due course, for which a thousand apologies. This has been preying² on his mind & worrying him very much, so I decided to do it myself.

We have not heard from Gulbenkian yet & quite agree to having given my husband's name for references. Let's hope you will receive a favourable answer to your request. As has been mentioned before we will willingly help with the sum of 15.000\$00 (15 contos).^[p. 2] This has been agreed to by my two brothers & myself. I'm afraid this alone will not solve your financial problems, so it is of utter importance (in the name of the expanse of genius) that some other identity should answer the call.

Thank you very much for your kind words & we too remember with pleasure your visit to Portugal in your wife's company, & will be looking forward to your return.

Kindest regards to you & Mrs. Jennings from my husband & myself.

Sincerely yours

A handwritten signature in cursive script, reading "Henriqueta Rosa-Gian". The signature is written in dark ink and is positioned below the typed name.

Avenida da Republica-48-4-d
Lisbon
27th June 1967.

Dear Mr. Jennings,

First of all I must let you know how very surprised we were to receive your letter written in Portuguese. It is downright marvellous! We admire your courage + perseverance.

We only received your letter long after its arrival because we were up north. Owing to my husband's exceedingly busy life, especially during these past six months, he hasn't been able to answer your letter in due course, for which a thousand apologies. This has been plaguing on his mind + worrying him very much, so I decided to do it myself.

We have not heard from Gulbenkian yet + quite agree to having given my husband's name for reference. Let's hope you will receive a favourable answer to your request. As has been mentioned before we will willingly help with the sum of 15.000\$00 (15 contos).

Fig. 3. First page of letter from Teca to Hubert, 27 Jun. 1967 [BDR, 405233_001]

This has been agreed to by my two brothers
 + myself. I'm afraid this alone will not
 solve your financial problem, so it is of
 utter importance (in the name of the expense
 of genius) that some other identity should
 answer the call.

Thank you very much for your kind
 words + we too remember with pleasure
 your visit to Portugal in your wife's company,
 + will be looking forward to your return.

Kindest regards to you + Mrs. Jennings
 from my husband + myself.

Sincerely yours

Henriqueta Rosa-Jia

Fig. 4. Second page of letter from Teca to Hubert, 27 Jun. 1967 [BDR, 405233_002]

4. From Michael to Hubert

30 Aug. 1967

Rua da Republica, Lote 20, 1º
S. Pedro do Estoril,
Portugal.

30th August, 1967.

Dear Mr. Jennings,

Many thanks for¹ your letters of June 6th and August 11th and my most humble apologies, as usual for not replying to the first letter. The fact of the matter is that I have been ill which put me out of commission for a while and since then have been more than usually busy.

The news that the Gulbenkian Foundation have sent you an application form for a scholarship for foreign² students sounds very encouraging. Your idea of a letter from the³ family supporting your⁴ application is good and I have discussed it with Eve, my sister and Chico. Turning the matter over we came to the conclusion that the best thing to do first is for Chico to see the man at the Foundation who will handle the application. He has had an introduction to him through a mutual⁵ friend. Unfortunately the chap is away on holiday and may not be back for a week or two. Chico will see him and tell him how pleased [we are] that you want to undertake the job and that in our opinion you are the man to do it. He will then ask him if they will want our views in a letter or whether the matter had better be left on a personal basis. As soon as I know the outcome I will write you.

Chico told me that he had received a letter from you in Portuguese and he was very surprised how well you had mastered the language.⁶

I sincerely hope that you will pull off this scholarship as Eve and I would very much like to see you again here.

With best wishes from both of us to your wife and your self,⁷
yours very sincerely,

A handwritten signature in cursive script, appearing to read "Michael".

Rua da Republica, Lote 20, 1^o
S. Pedro do Estoril,
Portugal.

30th August, 1967.

My dear Mr. Jennings,

Many thanks for your letters of June 6th and August 11th and my most humble apologies, as usual for not replying to the first letter. The fact of the matter is that I have been ill which put me out of commission for a while and since then have been more than usually busy.

The news that the Gulbenkian Foundation have sent you an application form for a scholarship for foreign students sounds very encouraging. Your idea of a letter from the family supporting your application is good and I have discussed it with Eve, my sister and Chico. Turning the matter over we came to the conclusion that the best thing to do first is for Chico to see the man at the Foundation who will handle the application. He has had an introduction to him through a mutual friend. Unfortunately the chap is away on holiday and may not be back for a week or two. Chico will see him and tell him how pleased that you want to undertake the job and that in our opinion you are the man to do it. He will then ask him if they will want our views in a letter or whether the matter had better be left on a personal basis. As soon as I know the outcome I will write you.

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I sincerely hope that you will pull off this scholarship as Eve and I would very much like to see you again here.

With best wishes from both of us to your wife and your self,

yours very sincerely,

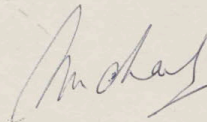


Fig. 5. Letter from Michael to Hubert, 30 Aug. 1967 [BDR, 405234]

5. From Hubert to Michael

7 Sep. 1967

8 Lambert Road,
Durban, Sep. 7, 1967.

My dear Michael,

Many thanks for your letter of August 30. Sorry you have been ill and had so much work to make up. If the weather in Lisbon was anything as hot as it was when we were last there in the summer, it must have been hard going.

I have sent off my application to the Gulbenkian with two good recommendations—the other one being from Dr. Severino—and with the family support so kindly promised by all of you, and voiced by your brother-in-law's good presence and influence, I think I can hope for a successful outcome. Severino's letter^k was addressed personally to Doutor J. Braga, Diretor Adjunto do Serviço Internacional, Fundação Gulbenkian.¹ Is that the same person as you have in mind? You must thank Chico for his kindness on my behalf and also for his remarks on my first attempts to write a Portuguese letter. I am learning Portuguese the hard way—through your brother, who seems to use every word in the dictionary, plus a few that are in neither of the two dictionaries I possess. But, of course, letter-writing is a separate art no matter what language one uses. Reading the beginning of Severino's letter it seems to our cold English² ideas more suitable for an address to a prince in the Middle Ages than for one even of such eminence as Dr. Braga de Oliveira undoubtedly is. "*Apraz-nos a honra de vir à presença de V. Excelência, a fim de apresentar-lhe...*"³ etc. It is difficult for a foreigner to know how far he can descend from this high style to write a plain, cordial, friendly letter.

I am at present translating your brother's *Maritime Ode*.¹ What a work! There is no doubt that turning a work into another language makes one consider it

^k Severino's letter is not part of the Hubert Jennings Papers. "Severino" is Alexandrino E. Severino, a professor at UT Austin in 1968 (and later at Vanderbilt University). We have a few letters from Severino to Hubert among the Hubert Jennings Papers (dated 1968, 1984 and 1989), but the friendship between them began as early as 1965, when Severino wrote to the headmaster of Durban High School, who asked Jennings to reply—thus beginning a correspondence that chronicles the early research on Pessoa's life in Durban. Severino would publish eight letters written by Jennings in 1965 as an appendix to his thesis (SEVERINO, 1970: 121-136). Severino and Jennings would also collaborate on a paper for the First International Symposium on Fernando Pessoa, which took place in 1977 at Brown University; however, the paper would only be published in 2013, in *Pessoa Plural* n.º 4 (see SEVERINO & JENNINGS, 2013).

¹ The translation prepared by Jennings was published in *Pessoa Plural* n.º 8, with an introduction by Filipa de Freitas (2015).

far more deeply than a casual reading through and I am astonished at the depth of imagination. But some of the most expressive words—interjections like *arre*, *vai*, *eia*, for instance—are virtually untranslatable. Of course, we have an exact translation for *Merda!* which occurs⁴ in the Ode and elsewhere, but would an English published print it—even in these days? I am collecting too quite a sea vocabulary from your formidable brother's apparent knowledge of everything under the sun—*gaveas*, *enxarcias*, *cordagem*, *cordame*, *poleame*, *conveses*, *tombadilhos*, *proa*, *ré*,⁵ *amuradas*, *marinheiros*, *mareantes*, *marujos*, *tripulantes*, *quilhas*, *remos*, *âncoras*,⁶ *amarras*, and what not! What are *gajeiros*,^m by the way?⁷ Obviously some form of seaman, but my dictionaries are silent on the subject. And what is *missanga*?⁸ Fernando speaks of ships laden with "*ouro*, *missanga*,ⁿ *madeiras cheirosas*, *setas*."^o The others, of course, are perfectly plain, but I can't find 'missanga' or any word like it in Portuguese, Spanish or French dictionaries. While disentangling all this I find your Protean brother leading my imagination [in] a dance by being in turn: (1) The quiet watcher—the engineer Álvaro⁹ de Campos, or merely himself (2) the victim of the pirates, and having his eyes gouged out and danced on by them. (3) A pirate himself and doing the eye-gouging himself.¹⁰ (4) A cup of leeches, being carried voluptuously to death—*um copo cheio de sanguessugas*. (5) A worm that gnaws the bulwarks and licks up blood and tar—*um bicho que cravasse dentes*¹¹ *nas amuradas* etc. (6) The pirates' woman—*a mulher-todas-as-mulheres que foram violadas* etc. This is as far as I've got, but glancing through the rest, there seem to be at least two other metamorphoses:¹² (7) The child, looking out on the river "*Das*¹³ *janelas do meu quarto dando [para] o rio de noite*."^p (8) Himself again, the clerk who writes the letters—Dear sirs—*Messieurs*—*Amigos e Snrs*, which he says is human and clear, even beautiful. It is an amazing *tour de force* and I can well believe that the games he played with you and the rest of the family, which you told me about, must have been something out of this world! Is it really true that he wrote this thing at one sitting without a single erasure? □

^m Pessoa actually spelled it *gajeiros* (with a g), but the orthography had been modernized in the edition Jennings used as source for his translation (PESSOA, 1965); Jennings would translate the term as "bosun" (cf. FREITAS, 2015: 173), which the Merriam Webster dictionary defines as "a ship's officer in charge of equipment and the crew; variant spelling of boatswain."

ⁿ Jennings would leave a question mark in lieu of the "missanga" in his English rendering of the Ode (in FREITAS, 2015: 173); a possible translation is "colorful glass bead(s)."

^o This is part of line 317 of "Ode Marítima" (PESSOA, 2014: 83).

^p This line 678 of "Ode Marítima" (PESSOA, 2014: 97).

8 Lambert Road,
Durban, Sept. 7, 1967.

My dear Michael,

Many thanks for your letter of August 30. Sorry you have been ill and had so much work to make up. If the weather in Lisbon was anything as hot as it was when we were last there in the summer, it must have been hard going.

I have sent off my application to the Gulbenkian with two good recommendations - the other one being from Dr. Severino - and with the family support so kindly promised by all of you, and voiced by your brother-in-law's good presence and influence, I think I can hope for a successful outcome. Severino's letter was addressed personally to Doutor J. Braga, Diretor Adjunto do Serviço Internacional. Fundação Gulbenkian. Is that the same person as you have in mind? You must thank Chico for his kindness on my behalf and also for his remarks on my first attempts to write a Portuguese letter. I am learning Portuguese the hard way - through your brother, who seems to use every word in the dictionary, plus a few that are in neither of the two dictionaries I possess. But, of course, letter-writing is a separate art no matter what language one uses. Reading the beginning of Severino's letter it seems to our cold English ideas more suitable for an address to a prince in the Middle Ages than for one even of such eminence as Dr. Braga de Oliveira undoubtedly is. "Apraz-nos a honra de vir a presença de V. Excia., a fim de apresentar-lhe..." etc. It is difficult for a foreigner to know how far he can descend from this high style to write a plain, cordial, friendly letter.

I am at present translating your brother's Maritime Ode. What a work! There is no doubt that turning a work into another language makes one consider it far more deeply than a casual reading through and I am astonished at the depth of imagination. But some of the most expressive words - interjections like *arre, vai, eia*, for instance - are virtually untranslatable. Of course, we have an exact translation for *Merda!* which beurs in the Ode and elsewhere, but would an English publisher print it - even in these days? I am collecting too quite a sea-vocabulary from your formidable brother's apparent knowledge of everything under the sun - *gaveas, enxarcias, cordagem, cordame, poleame, conveses, tombadilhos, proa, re, amuradas, marinheiros, mareantes, marujos, tripulantes, gndhas, remos, ancoras, amarras*, and what not! What are *gajeiros*, by the way. Obviously some form of seaman, but my dictionaries are silent on the subject. And what is *micanga*? Fernando speaks of ships laden with "ouro, micanga, madeiras cheirosas, setas". The others, of course, are perfectly plain, but I can't find 'micanga' or any word like it in Portuguese, Spanish or French dictionaries. While disentangling all this I find your Protean brother leading my imagination a dance by being in turn: (1) The quiet watcher - the engineer Alvaro de Campos, or merely himself (2) the victim of the pirates, and having his eyes gouged out and danced on by them. (3) A pirate himself and doing the eye-gouging himself (4) A cup of *leches*, being carried voluptuously to death - *um copo cheio de sanguessugas*. (5) A worm that gnaws the bulwarks and licks up blood and tar - *um bicho que cravasse dentes nas amuradas* etc. (6) The pirates' woman - *a mulher todas-as mulheres que foram violadas* etc. This is as far as I've got, but glancing through the rest, there seem to be at least two other metamorphoses (7) The child, looking out on the river 'Das janelas do meu quarto dando o rio de noite'. (8) Himself again, the clerk who writes the letters - Dear sirs - Messieurs - Amigos e Srns, which he says is human and clear, even beautiful. It is an amazing tour de force and I can well believe that the games he played with you and the rest of the family, which you told me about, must have been something out of this world! Is it really true that he wrote this thing at one sitting without a single erasure?

Fig. 6. Draft of letter from Hubert to Michael, 7 Sep. 1967 [BDR, 421298]

6. From Chico to the Gulbenkian Foundation

20 Sep. 1967

*Conceito em que é tido o professor jubilado
Mr. Hubert Dudley Jennings, B.A.*

Pela família do falecido Poeta Fernando Pessoa

1. A família composta de dois irmãos, um residindo em Inglaterra outro em Lisboa, e a irmã, mulher do signatário, são¹ os herdeiros legalmente habilitados da obra literária – poesia e prosa do referido Poeta, estando em seu poder os manuscritos e biblioteca.
2. Uma grande parte da Poesia e alguma em Prosa está publicada, através da Editorial Ática, havendo ainda por publicar mais manuscritos. Há publicações editadas no Brasil, e traduções em espanhol em Espanha, Argentina e México; em francês, na França; em alemão, na Alemanha; em italiano, na Itália, e contrato efectuado últimamente com a Checoslováquia. Também nos E.U.A. foi publicada² uma antologia de poetas modernos, com a inclusão de algumas poesias traduzidas, etc., etc..
3. O professor Jennings, ao ser incumbido – para a comemoração do centenário da Boy's³ High School de Durban (onde o Poeta cursou) – de um livro sobre a história dessa escola, no qual realça os alunos que tiveram maior relevância, constatou a do aluno Fernando António Nogueira Pessoa, enteado do Consul Geral de Portugal, em Pretória, o capitão de Mar e Guerra, João Miguel Rosa, que, como aluno distinto, se distinguia, obtendo o prémio literário de “Queen Victoria Memorial Prize”.⁴

Investigando pois profundamente a vida literária desse aluno, tomou conhecimento da projecção internacional, concluindo que, se o poeta Luis de Camões marcou uma época de esplendor de Portugal, o poeta Fernando Pessoa era o símbolo de outra época de renascimento português.

Porém verificou que o Poeta que considerou internacional pelas publicações traduzidas no estrangeiro e citado em Revistas literárias, e não obstante a sua formação inglesa, não tem tido a mesma projecção na comunidade da língua inglesa.

4. O professor Jennings, ao passar umas férias em Lisboa, contactou com alguns elementos literários e com a família e verificou o património [p. 2] literário, em manuscritos do Poeta, ficando de tal forma entusiasmado, que pensou de fazer “algo” para dar conhecimento nos meios literários predominantes da língua inglesa.

5. Começou a estudar português, e traduzir poemas para inglês, mas sente-se, honestamente, ainda pouco proficiente na língua portuguesa, para fazer uma obra perfeita e por isso o seu interesse em fazer uma estadia em Portugal para se aperfeiçoar e ter uma ambiência que lhe permita melhor efectuar o seu trabalho.

6. A família, reconhecendo todo esse interesse e a relevância na expansão literária nos meios literários ingleses, e repercussão patriótica dará todo o seu apoio possível e facultará todos os elementos do património artístico deixado pelo Poeta.

Não obstante tais meios, estes serão limitados às necessidades do prof. Jennings, para a sua estadia e estudos em Portugal, e como também os seus recursos serão limitados, por isso o mesmo se dirigiu à Fundação Gulbenkian, com as credenciais que enviou e plano de trabalho para obter os meios financeiros que lhe dêem⁵ possibilidades de realizar o seu trabalho.

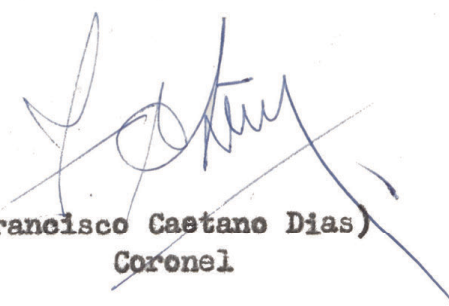
7. A família, além dos meios retro-indicados,⁶ prescinde de quaisquer direitos ou parte material que possam advir da publicação do referido trabalho.

8. A família e especialmente o signatário como gestor das publicações, considera o professor Jennings com idoneidade profissional, honesto, um amigo de Portugal, que só pretende enaltecer e aproximar culturalmente o nosso País com o seu.

Lisboa, 20 de Setembro de 1967

O representante da família do Poeta Fernando

Pessoa



(Francisco Caetano Dias)
Coronel

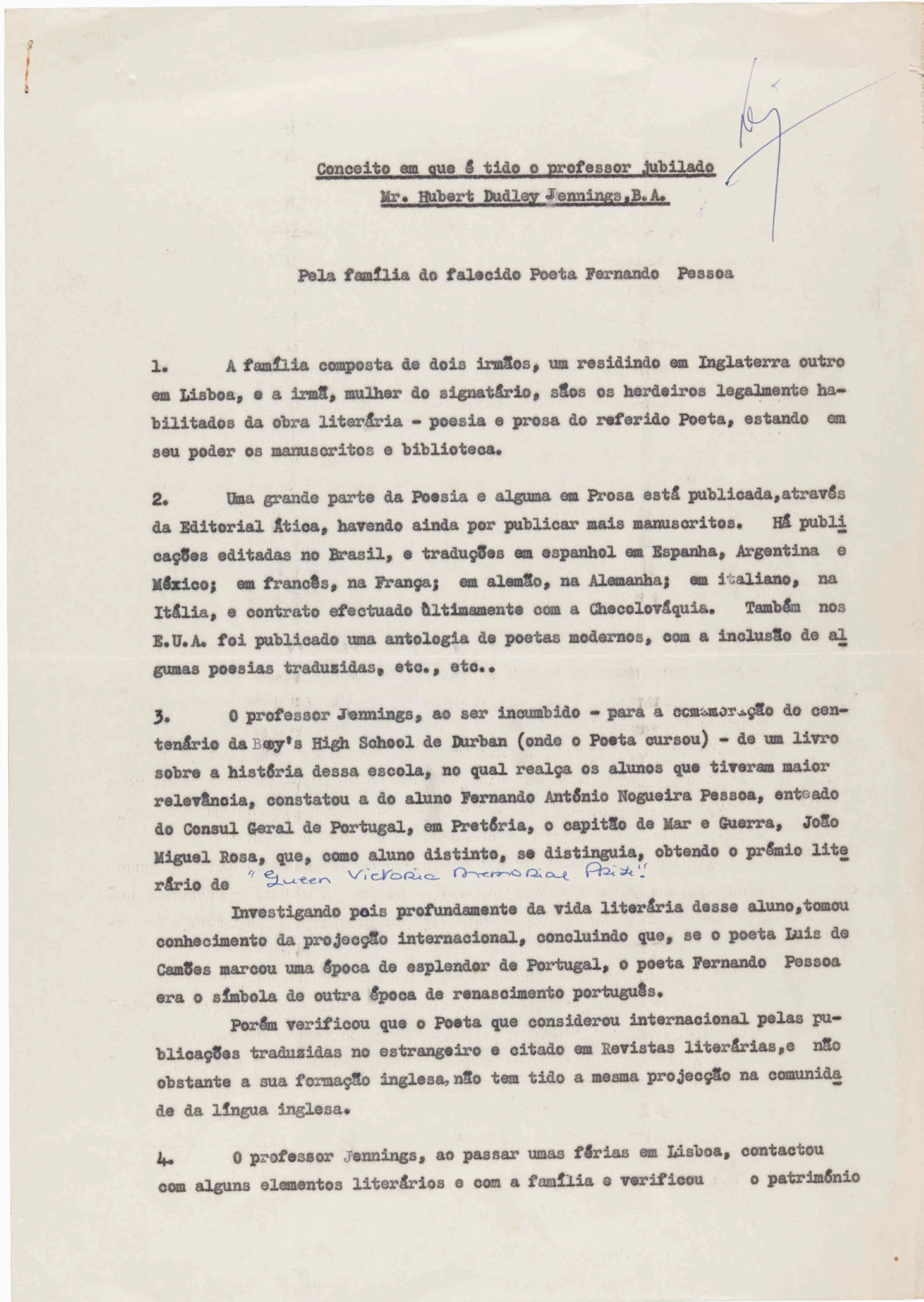


Fig. 7. First page of letter from Chico to the Gulbenkian Foundation, 20 Sep. 1967 [BDR, 421299_002]

2.

literário, em manuscritos do Poeta, ficando de tal forma entusiasmado, que pensou de fazer "algo" para dar conhecimento nos meios literários predominantes da língua inglesa.

5. Começou a estudar português, e traduzir poemas para inglês, mas sentese, honestamente, ainda pouco proficiente da língua portuguesa, para fazer uma obra perfeita e por isso o seu interesse em fazer uma estadia em Portugal para se aperfeiçoar e ter uma ambiência que lhe permita melhor efectuar o seu trabalho.

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7. A família, além dos meios retro indicados, prescinde de quaisquer direitos ou parte material que possam advir da publicação do referido trabalho.

8. A família e especialmente o signatário como gestor das publicações, considera o professor Jennings com idoneidade profissional, honesto, um amigo de Portugal, que só pretende enaltecer e aproximar culturalmente o nosso País com o seu.

Lisboa, 20 de Setembro de 1967

O representante da família do Poeta Fernando
Pessoa

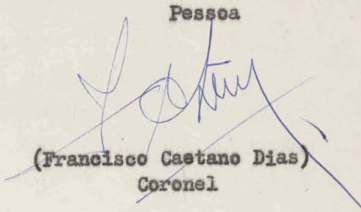

(Francisco Caetano Dias)
Coronel

Fig. 8. Second page of letter from Chico to the Gulbenkian Foundation, 20 Sep. 1967 [BDR, 421299_003]

7. From Teca to Hubert

1 Nov. 1967

Lisbon – 1 – 11 – 1967 –

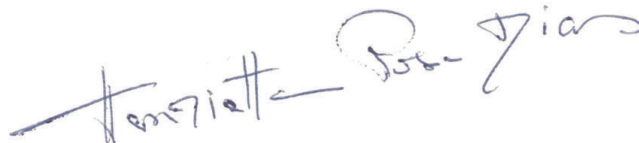
Dear Mr. Jennings,

So many things have happened since I last wrote to you that I hardly know how to start. In the first place I hope my brother Michael has written to you to explain that my husband was forced to delay meeting one of the Directors of the Gulbenkian Foundation through ill health. Finally after several attempts he spoke to one of them, who happens to be a friend of our family, & was advised to address to the Head of the Literary Department the following document of which we send you a copy.^q

Since then we have had no news of any proceedings from the Gulbenkian Foundation & unfortunately my husband fell seriously ill on 20th Sept.^r & after a very anxious fortnight at home was sent to a hospital where he is still. Presently he is recovering slowly & we believe out of danger but it will be a slow case & we do not know yet when he will be able to go home.

With our kindest regards & hoping both you & Mrs. Jennings are in good health

Yours sincerely

A handwritten signature in blue ink, appearing to read 'Teca Pessoa' with a flourish at the end.

^q The document Teca refers to is the previous letter of this dossier (LETTER #6).

^r Note this was the same day in which Chico wrote the letter to the Gulbenkian Foundation.

Lisbon - 1-11-67 -

Dear Mr. Jennings -

So many things have happened since I last wrote to you that I hardly know how to start. In the first place I hope my brother Michael has written to you to explain that my husband was forced to delay meeting one of the Directors of the Gulbenkian Foundation through ill health. Finally after several attempts he spoke to one of them, who happens to be a friend of our family, & was advised to address to the Head of the Literary Department the following document of which we send you a copy.

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With our kindest regards & hoping both you & Mrs. Jennings are in good health

Yours sincerely
Henriette Pessoa Dias

Fig. 9. Letter from Teca to Hubert, 1 Nov. 1967 [BDR, 421299_001]

8. From Chico to Hubert

27 Dec. 1967

Col. F. Caetano Dias

Av. da Republica, 48 – 4.º D.º

LISBOA –

27-XII-1967

Ex^{mo} Sr. Prof. Dr. Hubert D. Jennings

DURBAN –

Ex^{mo} e Presado Amigo:

Os cumprimentos e de minha¹ mulher para si e sua Esposa, venho, de regresso do Hospital para² casa; escrevo-lhe, não só para mostrar que estou bem melhor, como desejar que tivesse passado um Feliz Natal e desejos de Bom Ano Novo, com³ ainda o prazer de ter agora mesmo recebido uma comunicação, em resposta à minha carta para a Fundação Gulbenkian, enviando-me cópia da carta que lhe foi enviada em 13 do corrente,^s e fui informado que o assunto está bem encaminhado, só faltando agora uma confirmação, dizem eles, acêrca de propósitos que, de resto, o interessado já manifestara, mas que a Fundação gostaria de mais acentuados.

Parece assim, que estará no seu final para obter o objectivo desejado, pois de nós (a família) dará todas as facilidades como já em anteriores cartas temos dito, e aguarda, mas agora as suas notícias.

Espero que, para o ano 1968, tenha a vossa visita, com votos de boa saúde.

Creia-me com toda a estima e as minhas cordiais saudações



^s The letter referred to by Chico is not part of the Hubert Jennings Papers, though the archive includes two letters from the Gulbenkian Foundation: a certificate from 18 Sep. 1968 regarding the grant received by Hubert (see ANNEX 1); and a letter dated 20 July 1972, concerning Hubert's book on Pessoa—i.e. *The Poet with Many Faces* (see ANNEX 2).

Cor. Fl. Aitans Dias
 Av. da Republica, 48-4055
 LISBOA - 27-x11-967.

Ex. ^{emp} V. Prof. Av. Hubert D. Jennings
 DUBUQUE

Imo
 Ex. e querido Amigo:

Os cumprimentos e de m/ mulher foram si e a
 esposa, venho, de regresso do Hospital pa casa,
 e levei-lhe, não só para mostrar que estou bem
 melhor, como desejo que tivesse passado um Feliz
 Natal e desejos de Bom Ano Novo como ainda
 a fazer de ter agora mesmo recebido uma
 comunicação, em resposta a m/carta pa a
 Fundação Hubert Rian, lembrando-me coisa da
 carta que me foi enviada em 12 de corrente e
 fui informado que o assunto está bem encaminhado
 só faltando agora uma confirmação, dizem des,
 acerca de propósito que de resto, o interessado
 já manifestara mas que a Fundação gostaria
 de mais detalhes.

Farei assim, que estará no seu fim
 para obter o objectivo desejado, pois de nós,
 (a família) darei todas as facilidades como
 já em anteriores cartas temo dito, e aguarda
 por agora as suas notícias.

Espero que para o ano 1968 tenha a
 vossa visita, com vossas de boa saúde.

Creia-me com toda a estima e
 as minhas cordiais saudações

J. Castro

Fig. 10. Letter from Chico to Hubert, 27 Dec. 1967 [BDR, 421300]

9. From Eileen & John to Irene & Hubert

9 Mar. 1968

11A TROY COURT W. 8
01-937 6729

March 9, '68.

Dear Irene & Hubert,

What a pleasant surprise to get your letter of Dec. 22 from Gaberones;[†] and my apologies for having delayed so long in expressing my thanks and pleasure, but I have been terribly busy.

It was very, very interesting to learn¹ of how well Christopher and George are getting on under the new regime in Botswana (that was Bechuanaland,[‡] wasn't it?). For it bears out the views oppressed in the (better) papers here, that Botswana is blazing a new trail—perhaps the only trail ^[p. 2] so far—towards a true multi-racial, or rather, bi-racial, society. I hope they are, for it is one of the critical problems of this day and age, and a solution must be found for it, if complete chaos is not to ensue. I have *some* sympathy with both the S. African view and with the intellectual U.K. view, but neither is right. Somewhere in the middle the right solution must lie, but where?

But let us turn to less profound subjects. Your description of your daughter's house at Gaberones becoming buried in flowering creepers with lots of paw-paws, avocado, pears etc etc. makes one's² mouth water. We love all those gorgeous fruits, the more ^[p. 3] so now when we are going through as severe a winter as never had for years. It has been bitterly cold and seems to have gone on interminably. "Traditional" Xmas² are fine and dandy for a few days, but one gets a bit tired of them if they go on till the beginning of March!

Is there any chance of your coming over here again in the near future? We would so like to see you again.

The news from Lisbon continues good. Chico seems to be well on the mend, but he is finding it a bit of an uphill fight. He's not as young as he was, and he had a pretty bad time.

^[p. 4] I have kicked myself, ever since we met here, for not having asked you, as I had meant to, to autograph the copy of the *D.H.S. Story*⁴ you so kindly sent me. But that will now have to wait till we next meet again, which I hope will be soon. Would you say S. Africa was a nice place for a holiday (what a damn-fool question,

[†] The capital of Botswana, which would change its name to "Gaborone" in 1969.

[‡] Established in 1885, the British protectorate of Bechuanaland became the independent Republic of Botswana in 1966.

I know it is!) and if so, in what month of the year—not too hot and not too crowded?

With best wishes from

Eileen and

Yours ever,

John, (Kosa)

[ps.] I have written Irene.

112 TROY COURT W.B.
01-937 6729

March 9, '68.

Dear Irene & Hubert,
 What a pleasant surprise to get your letter of Dec. 22 from Gaberone; and my apologies for having delayed so long in expressing my thanks and pleasure, but I have been terribly busy.

It was very, very interesting indeed to learn of how well Christopher and George are getting on under the new regime in Botswana (that was Bechuanaland, wasn't it?). For it bears out the view expressed in the (better) papers here, that Botswana is blazing a new trail - perhaps the only trail

- 2 -

So far - towards a true multi-racial, or rather, a bi-racial, society. I hope they are, for it is one of the critical problems of this day and age, and a solution must be found for it, if complete chaos is not to ensue. I have some sympathy with both the v. African view and with the intellectual, U.K. view, but neither is right. Somewhere in the middle the right solution must lie, but where?

But it is two less profound subjects. Your description of your daughter's house at Gaberone being buried in flowers, creepers, with lots of paw-paws, avocados, pears etc etc. making one's mouth water. We love all those gorgeous fruits, the more

Figs. 11 & 12. Letter from Eileen & John to Irene & Hubert, 9 Mar. 1968 [BDR, 421304_001 & _002]

- 3 -

So now when we are going through as severe a winter as we've had for years. It has been bitterly cold and seems to have gone on interminably. "Traditional" X-masses are fine and dandy for a few days, but one gets a bit tired of them if they go on till the beginning of March!

Is there any chance of your coming over here again in the near future? We would so like to see you again.

The news from Lisbon continues good. Chico seems to be well on the mend, but he is finding it a bit of an uphill fight. He's not as young as he was, and he had a pretty bad time.

- 4 -

I have kicked myself, ever since we met here, for not having asked you, as I had meant to, to autograph the copy of the S.W.S. Story you so kindly sent me. But that will now have to wait till we next meet again, which I hope will be soon.

Would you say S. Africa was a nice place for a holiday (what a damn-fool question I know it is!) and if so, in what month of the year - not too hot and not too crowded?

With best wishes from Eileen and

Yours ever,
John. (Rosa)

I have written you.

Figs. 13 & 14. Letter from Eileen & John to Irene & Hubert, 9 Mar. 1968 [BDR, 421304_003 & _004]

10. From John to Hubert

27 Jul. 1968

11A TROY COURT W. 8
01-937 6729

July 27, 1968.

My dear Hubert,¹

Please excuse typescript² but, like Fernando, I find the keyboard gives me inspiration, and it makes it so much easier for the recipient too!

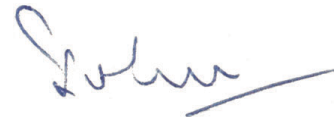
Thank you so much for your letter and for your monograph on Fernando's adolescence and the D.T. poem.^v The former will be of great use for my talk in Cardiff, and I might use the latter too, but I haven't quite made up my mind.

As the copies (i.e. "exemplares" not "copias"; how tiresome English is having only one word for the two meanings) of these two papers which you sent me, are originals, and as it occurs to me that you might not have copies, I have had them photostated,³ and return herewith your copies.

Eileen and I greatly enjoyed seeing Irene and you, and I am only sorry that the cuisine at the airport restaurant is not of the best.

Again many thanks for your thoughtful help and with warmest regards,

Yours ever⁴



^v For transcription and commentary of the "D.T." poem, see PITTELLA & PIZARRO (2017: 94-102) and BARRETO (2017: 606-614).

114 TROY COURT W.8

01-937 6729

July 27, 1968.

My dear Hubert,

Please excuse typescript but, like Fernando, I find the keyboard gives me inspiration, and it makes it so much easier for the recipient too!

Thank you so much for your letter and for your monograph on Fernando's adolescence and the D.T. poem. The former will be of great use for my talk in Cardiff, and I might use the latter too, but I haven't quite made up my mind.

As the copies (i.e. "exemplares" not "copias"; how tiresome English is having only one word for the two meanings) of these two papers which you sent me, are originals, and as it occurs to me that you might not have copies, I have had them photostated ~~xxxx~~, and return herewith your copies.

Eileen and I greatly enjoyed seeing Irene and you, and I am only sorry that the cuisine at the airport restaurant is not of the best.

Again many thanks for your thoughtful help and with warmest regards,

*Yours ever
John*

Fig. 15. Letter from John to Hubert, 27 Jul. 1968 [BDR, 421304_012]

11. From Teca to Irene & Hubert

17 Jan. 1969

Lisbon, 17 - 1 - 69 -

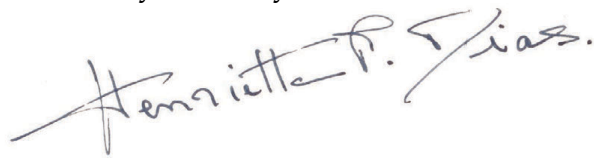
My dear Mr. & Mrs. Jennings,

We received, two days ago, your parcel with four tins of marvellous gooseberry jam. Thank you very, very much. How kind of you to remember my preference for this kind of jam & not having tasted it for so many years, you can well imagine how I relish it.

If I remember correctly, you have, now, an increase of two new¹ members in your family—Two new babies! Hoping that this event has brought joy & happiness to you both—Our congratulations!

With our very kindest regards to both

Yours very sincerely

A handwritten signature in blue ink that reads "Henriette P. S. Dias." The signature is written in a cursive style with a long horizontal stroke at the beginning.

Lisbon, 17-1-69-

My dear Mr. + Mrs. Jennings,

We received, two days ago, your parcel with four tins of marvellous gooseberry jam. Thank you very, very much. How kind of you to remember my preference for this kind of jam + not having tasted it for so many years, you can well imagine how I relish it.

If I remember correctly, you have, now, an increase of two new members in your family - Two new babies! Hoping that this event has brought joy + happiness to you both - Our congratulations!

With our very kindest regards to both

Yours very sincerely
Henriette P. Dias.

Fig. 16. Letter from Teca to Irene & Hubert, 17 Jan. 1969 [BDR, 421301]

12. From Eve to Irene & Hubert

15 Jan. 1970

"Happy New Year!"

15.1.70.

Dear Irene & Hubert,¹

Just a few lines from me to say thanks for Irene's letter—your kind Christmas Wishes & the lovely Calendar. How I *love* those S. African calendars. Michael has told you the news—He himself has been very queer with the Maô² Influenza^w—he is still not really well—but slowly improving. Our weather is frightful—gales of 100 kilometres an hour & rain—rain & rain for days. Roll on summer! By the way—you may remember the Painting in the cafe near the Rossio of Fernando—done by Negreiros³ years ago—just ^[p. 2] after Fernando died^x—well, it was sold by auction yesterday as the cafe is sold—& it fetched about 18 thousand pounds (£18.000.)! by I believe a portugueseman⁴—with a name which sounded Russian!^y Quite a lot of money we thought—interesting for us.

Well I must away now—hope to write later on—Excuse this odd paper but do not want to increase the weight for post.

Love to you both.

Do not work too hard.

Yours



[ps.] I had the flu—very nasty—
but got better quicker than Michael.

^w The nickname “Mao” was given to the Hong Kong Influenza, first recognized in 1968 in Southeast Asia and deemed responsible for epidemics around the world—including an outbreak in Europe in the winter of 1969-1970, exactly when this letter was written (see MUSEL, 1969; NCDC, 1970).

^x José de Almada Negreiros (1893-1970). “In 1954, Almada Negreiros made this painting for the *Irmãos Unidos*, by the request of António Guisado, brother of Alfredo Guisado and then owner of the restaurant; in 1964, Almada Negreiros made a mirrored version of the painting for the Calouste Gulbenkian Foundation.” (Carlos Pittella in JENNINGS, 2018: 81, footnote). A reproduction of the painting is available at the Brown Digital Repository (BDR, 405205; see NEGREIROS, 1954).

^y That would be the antiquarian Joaquim Mitnitzky, who bought the painting for “1300 contos” at the 1970 auction, the price of a good apartment in Lisbon at the time; in the same year, Mitnitzky would sell the artwork to the banker Jorge de Brito, who in turn would give it to the city of Lisbon (see RTP1, 1970). We thank José Barreto for all the pertinent information in this footnote.

*Happy New Year!
15.1.70.

Dear Irene & Hubert

Just a few lines from me to say
 Thanks for Irene's letter - your kind Christmas Wishes &
 the lovely Calendar. How to lose those S. African calendars.
 Michael has told you the news - He himself has been very
 queer with the Mos Influenza - he is still not really well -
 but slowly improving. Our weather is pitiful - gales of
 100 Kilometres an hour & rain - rain - rain for days. Roll on
 summer. By the way - you may remember the painting in the
 cafe near the Rossio of Fernando - done by Negroes years ago - just

after Fernando died - well, it was sold by auction yesterday
 as the cafe is sold - & it fetched about 18 thousand pounds. (£18,000!)
 by I believe a Portuguese man - with a name which sounded Russian!
 Quite a lot of money we thought - interesting news.

Well I must wrap now - hope to
 write later on - Excuse this odd paper but do not want to
 increase the weight for post.

I love to you both.

Do send word to Paul.

I love you both - very much -
 and get better connections Michael

Jane Dove

Figs. 17 & 18. Letter from Eve to Irene & Hubert, 15 Jan. 1970 [BDR, 421303]

13. From Eve & Michael to Irene & Hubert

15 Jan. 1970

Rua Dr. Joaquim Manso, Lote 20, 1º,
S. Pedro do Estoril,
Portugal.

15th January, 1970.

Dear Irene and Hubert,

At long last I am¹ getting down to a letter to you. What with one thing and another time has slipped by and then we both got the flue and are only just recovering.²

Thank you for your letter, Irene, and for the Calendar.³ I am glad to see that you have quite settled back to your routine and are enjoying being back home. It is great news that you Hubert have made a start on the book on Fernando and are quite pleased with [what] you have done.^z

Now for the news from here. About four months ago a chap phoned Teca saying that he was from the Ministry of Education and said that he wanted to talk to Teca about Fernando's papers. Teca told that he had better see me and arranged for him to call at Teca's place on a Friday when I was there. He turned out to be a Dr. Ferreira^{aa} who is head of Libraries and Archives. He was quite a nice chap. He told me that he had been instructed by the Minister to contact us and ask if Fernando's papers were for sale. He said that he had also to tell us that, as the papers were a national heritage,⁴ they could not leave the country.⁵ I had a long chat with him. I told him that we were considering selling the manuscripts.⁶ After a lot of chat and this chap has obviously handled things of this type before we came to the conclusion that the best thing to do would be to offer the m/s to the Ministry of National Education⁷ and to Gulbenkian. Then about a week later, also on a Friday, Dr. Prado Coelho^{bb} of the University whom you know, Hubert,⁸ and a chap called Gusmão,⁹ who is a senior man in the Department of Archives^{cc} called

^z The "book on Fernando" was *The Poet with Many Faces* (JENNINGS, 2018).

^{aa} This is probably Dr. Fernando Bandeira Ferreira, archeologist and, from 1960 to 1976, inspector at the Inspeção Geral das Bibliotecas e Arquivos (IGBA); though the letter presents him as "head of Libraries and Archives," he may also have been assistant director, second only to the general inspector Dr. Luís Silveira. Once more we thank José Barreto for these pieces of information.

^{bb} According to SANTOS *et al.* (1988: 200), Prof. Jacinto do Prado Coelho was the appointed advisor of the initial inventory of Pessoa's papers. For Jennings's acquaintanceship with Prado Coelho, see SCHWARTZ (2015: 56ff.) and BROWN (2015: 251-252).

^{cc} SANTOS *et al.* (1988: 199-200) identify Gusmão as Dr. Armando Nobre de Gusmão, who was inspector of libraries and archives (likely reporting to Dr. Ferreira) and served as liaison officer

on Teca and I saw them as well. They said that they had¹⁰ been instructed by the Minister to call on us. They brought a letter from the Ministry¹¹ which said that as Fernando's papers were national heritage^{dd} and under Regulation so and so the Authorities had to catalogue¹² the papers and asked Teca if they could send a couple of people to do the work at her house. In the end two girls, trained librarians¹³ came with Gusmão and started on the work.^{ee} Every thing they catalogue¹⁴ is sealed and no one now is allowed to touch any of the papers. When they have finished they will give a copy of the catalogue and the papers are then free but we are responsible to see that nothing is taken away.

Once these people started we had to ensure that no papers were missing so we chased Eduardo, that cousin of mine for some papers we knew he had. After a bit of chasing¹⁵ he sent the papers and with them a bundle which he said a printer¹⁶ had given to him a long time ago.^{ff} When the bundle was open it was found that they were the manuscripts which were missing and every one said had been lost. This is great news. As far as I can see there is nothing missing now.^{gg}

I have written to Gulbenkian and the Minister and have asked them if they are interested in acquiring the papers. I had a reply about four weeks ago¹⁷ from Gulbenkian saying that they were interested and asking on what conditions the deal could be made. I have just replied. From the Minister I have just received a letter acknowledging¹⁸ mine and saying that the Minister is¹⁹ considering the matter. I now realise²⁰ why because only today there has been a Government reshuffle and a new Minister of Education has been appointed.^{hh}

between the archivists inventorying the Pessoa papers and the Direcção Geral do Ensino Superior e das Belas Artes.

^{dd} SANTOS *et al.* (1988: 200) mention that the inventory of Pessoa's papers began after a 12 Nov. 1969 edict from the Direcção Geral do Ensino Superior e das Belas Artes, which had followed a 31 Oct. 1969 dispatch from the Minister of Education (then José Hermano Saraiva); however, those two documents have not been located to date. Moreover, the "letter from the Ministry" referred to by Eve and Michael may have been a different document altogether, another paper yet to be found. On 14 Sep. 2009, the Ministry of Culture published a decree designating Fernando Pessoa's literary estate as "national treasure" (*Diário da República*, 1ª série, n.º 178, decree n.º 21/2009).

^{ee} Beginning work on 14 Nov. 1969, Maria Laura Nobre dos Santos and Alexandrina Cruz were the first two archivists to formally catalogue Pessoa's papers at the family home, being later joined by Rosa Maria Montenegro e Lídia Pimentel (BROWN, 2015: 264).

^{ff} The story about the papers kept by Eduardo Freitas da Costa (which included the poems of Pessoa's *Fausto*) is corroborated by SANTOS *et al.* (1988: 200); for a fuller account of the meandering life of *Fausto's* papers after Pessoa's death, see the afterword by Pittella (in PESSOA, 2018: 379-388).

^{gg} It is now known that many papers were, in fact, lost or misplaced; it suffices to mention the series of poems of Álvaro de Campos for which we only have the witness of Ática's edition, since several documents given to the editors were never returned to the Pessoa estate (see PESSOA, 2014: 329-349).

^{hh} In fact, on the exact day Eve and Michael wrote this letter, José Veiga Simão had been appointed as the new Minister of Education of Portugal, substituting José Hermano Saraiva, who had ordered the inventorying of Pessoa's papers. Simão would serve as Minister until 25 Apr. 1974.

This is all the news. I will keep you posted. Love from us both.

Yours,

Sue & Michael

Rua Dr. Joaquim Manso, Lote 20, 1^o,
S. Pedro do Estoril,
Portugal.

15th January, 1970.

Dear Irene and Hubert,

At long last I am getting down to a letter to you. What with one thing and another time has slipped by and then we both got the flue and are now just recovering.

Thank you for your letter Irene and for the Calendar. I am glad to see that you have quite settled back to your routine and are enjoying being back home. It is great news that you Hubert have made a start on the book on Fernando and are quite pleased with you have done.

Now for the news from here. About four months ago a chap phoned Teca saying that he was from the Ministry of Education and said that he wanted to talk to Teca about Fernando's papers. Teca told that he had better see me and arranged for him to call at Teca's place on a Friday when I was there. He turned out to be a Dr. Ferreira who is head of Libraries and Archives. He was quite a nice chap. He told me that he had been instructed by the Minister to contact us and ask if Fernando's papers were for sale. He said that he had also to tell us that as the papers were a national heritage they could not leave the country. I had a long chat with him. I told him that we were considering selling the manuscripts. After a lot of chat and this chap has obviously handled things of this type before we came to the conclusion that the best thing to do would be to offer the m/s to the Ministry of National Education and to Gulbenkian. Then about a week later, also on a Friday, Dr. Prado Coelho of the University whom you know, Hubert and a chap called Gusmao, who is a senior man in the Department of Archives called on Teca and I saw them as well. They said that they had been instructed by the Minister to call on us. They brought a letter from the Ministry which said that as Fernando's papers were national heritage and under Regulation so and so the Authorities had to ~~be~~ catalogue the papers and asked Teca if they could send a couple of people to do the work at her house. In the end two girls, trained librarians came with Gusmao and started on the work. Every thing the catalogue is sealed and no one now is allowed to touch any of the papers. When they have finished they will give a copy of the catalogue and the papers are then free but we are responsible to see that nothing is taken away.

Once these people started we had to ensure that no papers were missing so we chased Eduardo, that cousin of mine for some papers we knew he had. After a bit of chasing he sent the papers and with them a bundle which he said a printed had given to him a long time ago. When the bundle was open it was found that they were the manuscripts which were missing and every one said had been lost. This is great news. As far as I can see there is nothing missing now.

I have written to Gulbenkian and the Minister and have asked them if they are interested in acquiring the papers. I had a reply about four weeks ago from Gulbenkian saying that they were interested and asking on what conditions the deal could be made. I have just replied. From the Minister I have just received a letter acknowledging mine and saying that the Minister is considering the matter. I now realise why because only today there has been a Government re-shuffle and a new Minister of Education has been appointed.

This is all the news. I will keep you posted. Love from us
both.

Yours,

Eve & Michael

Fig. 19. Letter from Eve & Michael to Irene & Hubert, 15 Jan. 1970 [BDR, 421302]

Annex 1. Copy of Certificate from the Gulbenkian Foundation

18 Sep. 1968

Fundação Calouste Gulbenkian
Serviço Internacional
Lisboa

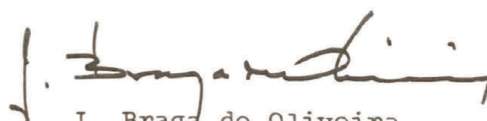
Proc. E-35/68
N.º

Lisboa, 18 de Setembro de 1968

CERTIFICADO

Para os devidos efeitos se atesta que ao Senhor Hubert Dudley Jennings, de nacionalidade sul-africana, foi atribuída por este Serviço Internacional uma bolsa de estudo, de Março de 1968 a Fevereiro de 1969 (inclusive), a fim de em Portugal levar a efeito investigações para a preparação de um livro sobre Fernando Pessoa.

Roga-se, a quem de direito, lhe sejam concedidas todas as facilidades necessárias para que se possa levar a bom termo os seus trabalhos.


J. Braga de Oliveira
Director-Adjunto

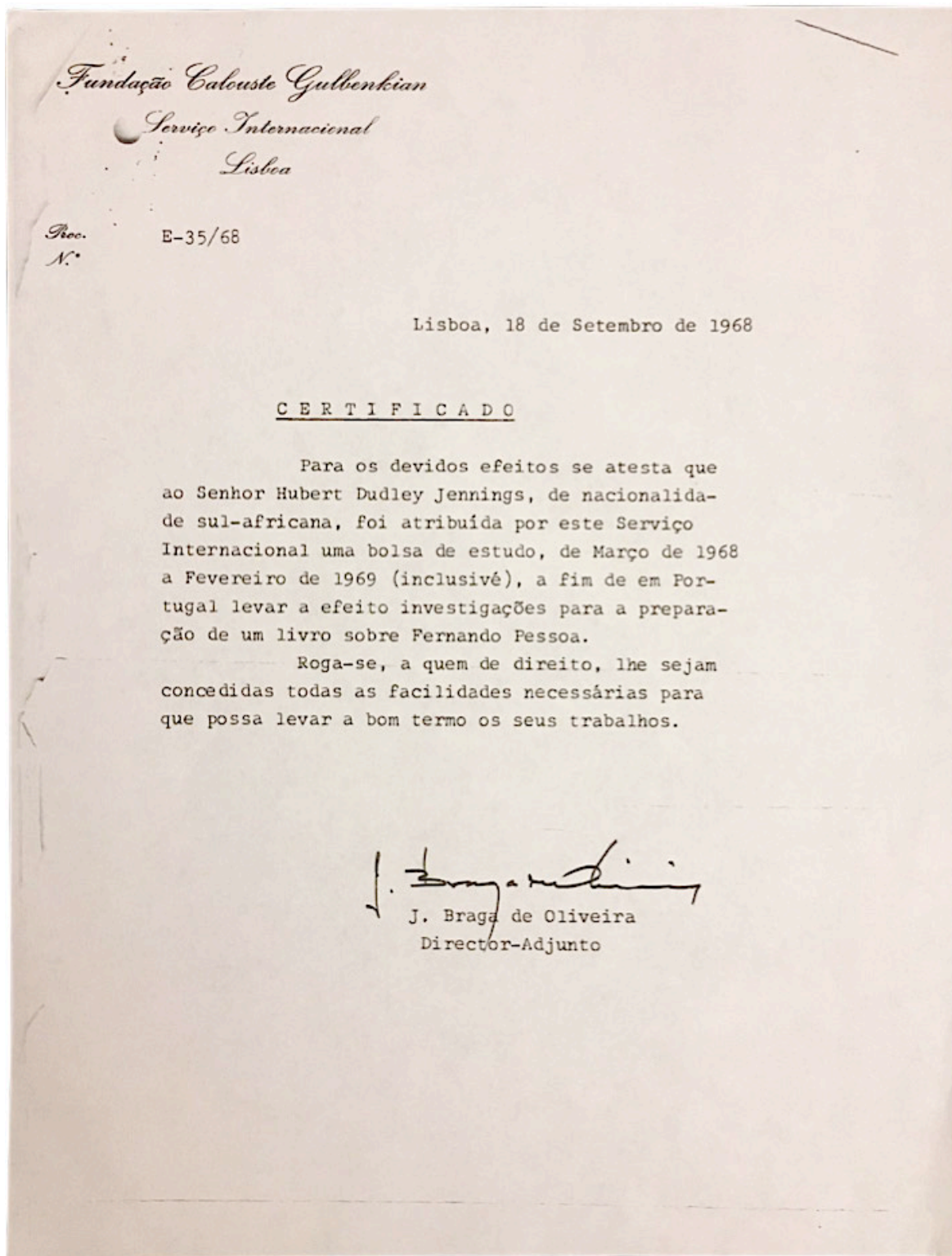


Fig. 20. Copy of certificate from the Gulbenkian Foundation, 18 Sep. 1968 [no call number to date]

Annex 2. Letter from the Gulbenkian Foundation to Hubert Jennings

20 Jul. 1972

Fundação Calouste Gulbenkian
Lisboa

1.88

Proc.º. B.e.E-35/68

Lisboa, 20 de Julho de 1972

3022

Exm.º. Senhor,

Acusamos a recepção da carta de V. Ex.ª. de 11 de Fevereiro findo, que nos mereceu a melhor atenção e à qual o excesso de expediente entretanto verificado neste Serviço só hoje nos permite responder.

Dado o interesse da obra elaborada por V. Ex.ª. sobre o poeta Fernando Pessoa, a Fundação desejaria dele adquirir algumas dezenas de exemplares, depois de publicada. Lamentamos os problemas com que a V. Ex.ª. tem deparado para a edição, mas, a este respeito, oferece-se-nos perguntar-lhe se terá já contactado, para o efeito, com o editor norte-americano Theodore Purdy. (The Salt Box, Roxbury, Connecticut 06783). Dirige ele uma firma em que se confere especial atenção à cultura e à problemática portuguesas e afigura-se-nos que uma consulta que lhe fosse feita poderia, muito provavelmente, colher bons resultados.

Aproveitamos o ensejo para apresentar a V. Ex.ª. os nossos melhores cumprimentos.

A CHEFE DE REPARTIÇÃO


(MARIA CLARA FARINHA)

Exm.º. Senhor
Dr. Hubert Dudley Jennings
8 Lambert Road
Durban
AFRICA DO SUL

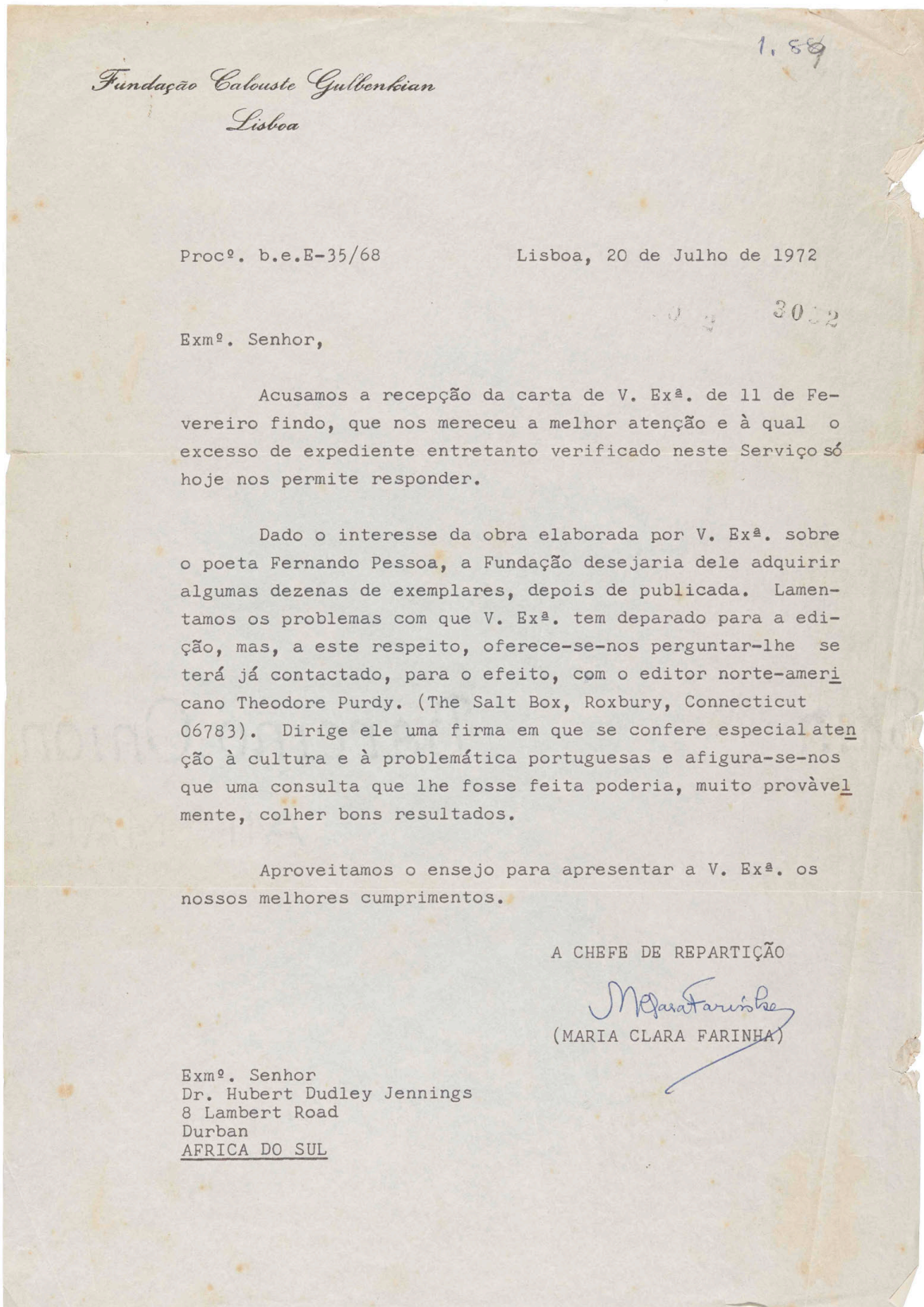


Fig. 21. Letter from the Gulbenkian Foundation to Hubert Jennings, 20 Jul. 1972 [BDR, 405171_173]

III. CRITICAL APPARATUS

The following critical signs are used:

□	blank space left by the author
<>	words crossed out by the author
<>^	substitution by overwriting by the author
[↑] [↓]	interlinear addition above or below by the author
[→] [←]	addition to the right or left by the author
†	illegible word
*	conjectural reading by the editor
word	word(s) omitted by the editor
[word]	word(s) supplied by the editor

1. [BDR, 405231]

FROM: Luis Miguel Nogueira Rosa (aka "Michael")

TO: Hubert D. Jennings

DESCRIPTION: one leaf of smooth wove paper, typed in black ink and signed in blue ink on the recto, with the verso left blank. Unpublished.

NOTES:

- 1 ~~any~~ [and]
- 2 ~~poems~~ [poems]
- 3 I mus<y>/t\
- 4 Fernando'<d>/s\
- 5 ~~Simões~~ [Simões] *we added the missing tilde in all occurrences of the surname.*
- 6 in<e>/t\erested
- 7 he was a[nd]
- 8 your self] *Michael spells "your self" as two words in this letter, but as a single word elsewhere.*

2. [BDR, 405232]

FROM: Luis Miguel Nogueira Rosa (aka "Michael")

TO: Hubert D. Jennings

DESCRIPTION: one leaf of ribbed paper, with two horizontal creases (from being folded into an envelope), typed and hand-amended in black ink and signed in blue ink on the recto, with the verso left blank. Unpublished.

NOTES:

- 1 I have [↑ been] more] *handwritten addition in black ink.*
- 2 properly-[?]
- 3 Don['t
- 4 con<r>/g\ ratulate

3. [BDR, 405233]

FROM: Henriqueta Madalena Nogueira Rosa Dias (aka "Teca")

TO: Hubert D. Jennings

DESCRIPTION: one leaf of wove paper, with one horizontal crease (from being folded in half), handwritten and signed in black ink, with the writing extending over both sides of the paper. Unpublished.

NOTES:

- 1 ~~portuguese~~ [Portuguese]
- 2 ~~praying~~ [preying]

4. [BDR, 405234]

FROM: Luis Miguel Nogueira Rosa (aka "Michael")

TO: Hubert D. Jennings

DESCRIPTION: one leaf of smooth wove paper, torn on the upper right corner and with two horizontal creases (from being folded into an envelope), typed and signed in black on the recto, with the verso left blank. Unpublished.

NOTES:

- 1 ~~four~~
- 2 ~~foreig~~<h>/n\
- 3 ~~tha~~ [the]
- 4 you[r]
- 5 ~~mutua~~<k>/l\
- 6 ~~language~~
- 7 your self] *we preserve the idiosyncratic spelling.*

5. [BDR, 421298]

FROM: Hubert D. Jennings

TO: Luis Miguel Nogueira Rosa (aka "Michael")

DESCRIPTION: fragment of grid paper with blue lines, somewhat irregular on the left margin (likely having been torn from a bigger piece of paper) and missing a section of the lower right corner; the piece displays, on the recto, an unsigned but dated draft of a letter typed in black ink, with the verso left blank. Differently from the previous letters in this dossier (which we know to have been sent, since they were received and archived by Hubert), we cannot know if the drafted letter was ever sent by Hubert, nor if the posted version would have been longer or different in any way. Unpublished.

NOTES:

- 1 ~~Servico~~ [Serviço] Internacional-[.] ~~Fundacao~~ [Fundação] Gulbenkian.] *Hubert's typewriter likely didn't have cedilla or tilde.*
- 2 Englis[↑h]
- 3 vir a [à] ~~presenca~~ [presença] de V. Exc[elênc]ia, a fim de apresentar-lhe..[.] *we render all Portuguese citations in italics.*
- 4 <*b>/o\ccurs
- 5 ~~re~~ [ré]
- 6 ~~ancoras~~ [âncoras]
- 7 way-[?]
- 8 ~~micanga~~ [missanga] *we made this editorial change in all occurrences of the word.*
- 9 ~~Alvaro~~ [Álvaro] *Pessoa himself generally did not accent "Alvaro"; we add the acute stress, as it is common practice nowadays.*
- 10 himself[.]
- 11 ~~dentos~~ [dentes]

- 12 metamorphoses[:]
 13 Jennings used single quotes, which we doubled, for consistency with the other citations.

6. [BDR, 421299_002 & _003]

FROM: Col. Francisco Caetano Dias (aka "Chico")

TO: [unaddressed; by the letter written by Teca on 1 Nov. 1967 and sent to Hubert (Letter #7), we know that Chico's missive was sent to the Head of the Literary Department of the Calouste Gulbenkian Foundation]

DESCRIPTION: two leaves of paper, both with horizontal creases (from being folded in half) and typed in black ink on the rectos (with the versos blank); the first piece also presents a handwritten amendment in blue ink (likely in Teca's hand); Chico initialed (1st p.) and signed (2nd p.) the letter, also in blue ink; there is rust left from a staple on the upper left corner of the typed pages. Unpublished.

NOTES:

- 1 são
 2 foi ~~publicado~~ [publicada]
 3 B<o>/o\y's
 4 o prémio literário de [→ "Queen Victoria Memorial Prize".] addition by hand in blue ink (probably Teca's hand and not Chico's).
 5 ~~deem~~ [dêem]
 6 retro[-]indicados

7. [BDR, 421299_001]

FROM: Henriqueta Madalena Nogueira Rosa Dias (aka "Teca")

TO: Hubert D. Jennings

DESCRIPTION: one leaf of ribbed paper, with one horizontal crease (from being folded in half), handwritten and signed in blue ink on the recto, with the verso left blank. Unpublished.

8. [BDR, 421300]

FROM: Col. Francisco Caetano Dias (aka "Chico")

TO: Hubert D. Jennings

DESCRIPTION: one leaf of lined paper (with gray lines), creased in the middle (horizontally) as well as slightly to the left of the middle (vertically), handwritten and signed in black ink on the recto, with the verso left blank. Unpublished.

NOTES:

- 1 m[inha] abbreviated twice in the first paragraph of the letter.
 2 p[ara] *idem*.
 3 come

9. [BDR, 421304_001 to _004]

FROM: Eileen Anderson Rosa and João Maria Nogueira Rosa (aka "John")

TO: Irene Jennings and Hubert D. Jennings

DESCRIPTION: two leaves of smooth paper, both creased in the middle (horizontally) and the first one with a second horizontal crease (diagonally but near the medial line, as if the paper had been folded in half imperfectly); the two leaves are handwritten and signed in blue ink, with the writing covering both sides of them, totaling four pages; p. 1, unnumbered, displays the centralized letterhead "11^A TROY COURT W.8 | 01-937 6729"; pp. "-2-" to "-4-" are numbered by hand in the

center of the upper margins; moreover, p. 3 displays a brown stain on the lower left quadrant, and p. 4 a red smudge on the lower left margin, mixed with part of the postscript. Unpublished.

NOTES:

- 1 learn<+>
- 2 one[']s
- 3 Xmasas] *informal term for "Christmases"*
- 4 D.H.S. Story] *we italicized the title, even though it is not underlined in the letter.*

10. [BDR, 421304_012]

FROM: João Maria Nogueira Rosa (aka "John")

TO: Hubert D. Jennings

DESCRIPTION: one leaf of paper identical to the one used for writing the first page of the previous letter, creased in the middle (horizontally), with the recto typescript in black ink, but with greeting, farewell and signature handwritten in blue ink, and the verso left blank. Unpublished.

NOTES:

- 1 *The greeting was handwritten in blue ink.*
- 2 typ<r>/e\script
- 3 photostated <here>
- 4 *The farewell was also handwritten in blue ink.*

11. [BDR, 421301]

FROM: Henriqueta Madalena Nogueira Rosa Dias (aka "Teca")

TO: Irene Jennings and Hubert D. Jennings

DESCRIPTION: one leaf of wove paper, with two medial creases (vertically and horizontally, from being folded in fourth), handwritten and signed in blue ink on the recto, with the verso left blank; moreover, there are four small blue smudges (over the words "Lisbon," "your parcel," "preference" and "Hoping") made with a different blue ink. Unpublished.

NOTES:

- 1 <m>/ne\w

12. [BDR, 421303]

FROM: Eve Rosa

TO: Irene Jennings and Hubert D. Jennings

DESCRIPTION: one fragment of thin paper, with irregular lower margin and one horizontal crease (above the medial line), handwritten and signed in blue ink, with the writing covering both sides. Unpublished.

NOTES:

- 1 Dear Irene & Hubert[,] *the letter displays a diagonal line that seems to function as comma.*
- 2 Maô] *the circumflex seems to mark the same hiatus present in "Ma-o-ism."*
- 3 Negre[i]ros
- 4 portugueseman] *Portuguese + man, a nonstandard construction alike "Britishman."*

13. [BDR, 421302]

FROM: Eve Rosa and Luis Miguel Nogueira Rosa (aka "Michael")

TO: Irene Jennings and Hubert D. Jennings

DESCRIPTION: one leaf of wove paper, with two horizontal creases (from being folded into an envelope), typed in black ink and signed in blue ink on the recto, with the verso left blank; there is another crease, likely unintentional, diagonally on the lower right corner. Unpublished.

NOTES:

- 1 I ~~am~~ [am]
- 2 got the flue- and are ~~only~~ [only] just recovering.
- 3 for your letter[,] Irene[,] and for the Calende[a]r.
- 4 that[,] as the papers were a national heritage[,]
- 5 co[u]ntry.
- 6 we<†> were considering selling the mani[u]scripts.
- 7 offer t<g>/h\ e m/s to the Ministry of ~~Nacional~~ [National] Education
- 8 you know, Hubert[,]
- 9 Gusma[ã]o] *we added the tilde in all occurrences of the name.*
- 10 the[y] had
- 11 Min<s>/i\stry
- 12 the Auth<r>/o\rities had to <ac> catalogue
- 13 trai<†>/n\ed librarians
- 14 Every thing the[y] catalogue
- 15 a bit of chas<e>/i\ng
- 16 ~~printed~~ [printer]
- 17 four week[s] ago
- 18 letter acknowledge<e>/i\ng
- 19 the Minister ~~es~~ [is]
- 20 I now realinse

Annex 1. [no call number to date]

FROM: Fundação Calouste Gulbenkian, signed by J. Braga de Oliveira (“Director-Adjunto”)

TO: [unspecified]

DESCRIPTION: copy of a certificate with the letterhead of the Calouste Gulbenkian Foundation, indicating an original typed and signed in black ink on the recto; the verso (of the copy) is blank. Unpublished.

Annex 2. [BDR, 405171_173]

FROM: Fundação Calouste Gulbenkian, signed by Maria Clara Farinha (“Chefe de Repartição”)

TO: Hubert D. Jennings

DESCRIPTION: one leaf of paper with the watermark “Barcino Onion Skin | AIR MAIL,” with two horizontal creases, typed in black ink and signed in blue ink on the recto, with the verso left blank. Unpublished.



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