

# Sete cadernos de Fernando Pessoa (1906-1907)

[Seven notebooks of Fernando Pessoa, 1906-1907]

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## Palavras-chave

Fernando Pessoa, Cadernos, Edição, Filosofia, Biografia.

## Resumo

Dando tardia continuidade a um projecto iniciado em 2006, este contributo dá a conhecer mais sete cadernos de Fernando Pessoa. Estes cadernos complementam outros conhecidos, quer digitalizados, quer editados (localizados, estudados, transcritos e anotados). A publicação dos cadernos pessoanos, seguindo uma linha do tempo, contribui para ter uma visão de conjunto destes documentos e para acompanhar a vida e obra de Pessoa página a página. Quase todos os textos ora revelados são de 1906-1907, salvo alguns poucos ligeiramente mais tardios, e iluminam o período em que Pessoa, muito interessado pela Filosofia, foi aluno do Curso Superior de Letras.

## Keywords

Fernando Pessoa, Notebooks, Editing, Philosophy, Biography.

## Abstract

Giving belated continuity to a project started in 2006, this contribution brings to light seven more notebooks by Fernando Pessoa. These notebooks complement other known notebooks, either digitized or edited (located, studied, transcribed, and annotated). The publication of Pessoa's notebooks, following a timeline, contributes to an overview of these documents and to follow the life and work of Pessoa page by page. Almost all the texts now revealed are from 1906-1907, with the exception of a few slightly later ones, and shed light on the period when Pessoa, who was very interested in Philosophy, was a student from the Curso Superior de Letras.

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Convém recuar e voltar ao dia 25 de Junho de 2008. Nesse dia, Manuela Vasconcelos, do Arquivo de Cultura Portuguesa Contemporânea da Biblioteca Nacional de Portugal (ACPC / BNP), apresentou, num colóquio organizado pela BNP, uma comunicação intitulada “Portal de Fernando Pessoa: os cadernos em linha”.

Vasconcelos começou por agradecer a algumas pessoas: a Ana Peres, que “realizou um dos trabalhos mais duros, o da nomeação e numeração das imagens”; uma tarefa aparentemente básica, mas que, de facto, não o é, nunca o foi. “Apenas direi”, disse ela, “que, quando se lida com os materiais do Pessoa nada é básico, nada é fácil. A coerência que se procura resulta muitas vezes numa aparente incoerência. É um trabalho duro. Por isso, não posso deixar de fazer um elogio à Ana pelo rigor, perfeccionismo e paciência demonstrados”. Esse elogio abrangiu também os informáticos, “em especial o Pedro e o Gilberto, pela disponibilidade e inteligência com que sempre corresponderam aos pedidos”. Nesse dia, também me agradeceu por colaborar no projecto e disse que dessa colaboração daria conta adiante.

Manuela Vasconcelos começou por responder algumas questões prévias. A primeira: o que se pretende – ou se pode pretender – de um site? Mais precisamente de um site de manuscritos de um escritor? Em geral, respondeu, (1) preservação dos documentos, (2) acesso universal aos materiais e (3) melhoria das condições de leitura dos textos. Cito algumas linhas dessa comunicação:

1. **Preservação.** A rápida deterioração que os papéis – de muito má qualidade – e as tintas – sobretudo a verde – vêm sofrendo, torna urgente essa tarefa. Textos escritos a lápis em sebatas vão-se apagando ou “esborratando”.
2. **Acesso universal aos documentos.** Actualmente, o acesso aos manuscritos de Pessoa é particularmente restritivo. O microfilme a que os investigadores têm acesso nem sempre corresponde à qualidade exigida e torna-se bastante confuso em certos casos, além de que tem falhas. O acesso universal aos documentos permitirá que um número muito mais vasto de investigadores tenha acesso aos documentos de qualquer parte do mundo.
3. **Melhoria das condições de leitura dos textos.** A leitura em versão digital é quase sempre mais fácil que a leitura do original porque se pode aumentar a imagem, aumentar o contraste, aumentar a luz, isolar letras e seus vizinhos e estudar essas sequências, confrontando caligrafias dentro do mesmo manuscrito e com outros.

Lembro-me de ter ouvido estas palavras, ainda tão actuais, e de ter concordado também com outras ideias que passo a resumir: para certas investigações, é claro que o digital não substitui o original, mas para o trabalho mais demorado e que implica maior manuseamento dos papéis, que é a transcrição, o digital não só é mais cómodo como facilita o trabalho. No entanto, frisou ela, o digital nunca poderá substituir em absoluto o papel.

Manuela Vasconcelos referiu depois o trabalho de inventariação, isto é, a organização e descrição dos materiais. Lembrou que a BNP já tinha disponibilizado espólios e colecções em linha – todos de pequena dimensão e com base em inventários (Florbelá Espanca, Antero de Quental, José Saramago) –, e que o resultado tinha sido,

em princípio, o expectável por parte de um investigador. Mas no fim foi perentória e corajosa, e disse: “No de Pessoa, isso não é possível”. Cito:

- Em primeiro lugar, porque não existe um inventário propriamente dito, e a cotação do espólio, que corresponde à arrumação dos papéis, é, como veremos, desastrosa. Utilizo palavras desagradáveis, não para atingir quem realizou estes trabalhos, mas para evidenciar a dificuldade e quase direi impossibilidade de os fazer bem. Acresce que actualmente não podemos deslocar documentos do espólio de um lado para o outro, pretendendo dar-lhe uma melhor orgânica: eles têm uma cota e, estando ou não a sua arrumação correcta, é com aquela cota que eles são referidos nas publicações. Qualquer alteração conduziria ao caos.
- Em segundo lugar, porque num mesmo papel podemos ter várias unidades textuais completamente independentes, cada uma delas pertencendo a núcleos diferentes. Isto não acontece raramente, é uma característica de Pessoa, que aproveita ao máximo o espaço disponível. Dobra a folha de papel em bifólio, depois in-quarto e depois ainda in-octavo. (E que dizer de um caderno de notas que inclui por natureza assuntos muito diversificados?) Num mesmo papel, podemos ter até 10 unidades diferentes.

Vasconcelos fez então uma segunda pergunta: “Então que fazer?” No caso do Pessoa, respondeu, “o que me parece importante – e apaixonante – é a possibilidade de reconstrução virtual de vários ‘todos’ cujas partes estão dispersas no espólio”.

Evoco em pormenor a exposição de Manuela Vasconcelos, porque merece ser resgatada. Ainda hoje em dia os meios tecnológicos de que dispomos permitem reunir materiais que se encontram dispersos e continua a ser aconselhável que “a disponibilização dos manuscritos de Fernando Pessoa, dada a sua complexidade, seja feita por etapas, com estratégias pontuais e com a colaboração de investigadores pessoanos”. Pouco depois, Ivo Castro, num texto escrito em 2007, defendeu a necessidade de uma BNP que fosse uma casa aberta, porque constrangimentos a nível da segurança das instalações e do património, e também a nível de pessoal e de espaços, tinham levado a que os serviços prestados pela Biblioteca Nacional ao investigador fossem então menos liberais que no passado e, por isso, menos propiciadores da produção de ciência (CASTRO, 2013).

Manuela Vasconcelos voltou ao portal de Fernando Pessoa para exemplificar o que acabava de dizer (cf. <https://purl.pt/1000/1/>). Lembrou o site da Poesia de Alberto Caeiro, o qual definiu como um site propriamente dito, por corresponder “a essa ambição de reconstituição virtual de materiais dispersos no espólio”. Esse site tem uma unidade, está estruturado, com os materiais organizados numa perspectiva genética, apresenta os documentos completos em que figura cada texto, para que o investigador o possa situar fisicamente, e inclui diversos índices (títulos e primeiros versos, topográfico, por núcleo, geral). Esse site “resultou de uma investigação demorada apoiada nas obras já editadas da poesia de Caeiro”. Depois é que falou dos cadernos em linha. Disse que neste caso não se tratava de um site, no sentido em que se definiu acima, mas de documentos em linha, atendendo a que:

Os materiais aqui reunidos têm em conta o suporte – são cadernos – e não os conteúdos, o que se justifica dado que cadernos de notas são por natureza suportes que incluem materiais muito diversificados, sem qualquer unidade. Mas o critério não é apenas o de ser ou não caderno, é mais restrito: disponibilizam-se os cadernos que têm a cota de cadernos. Esta relativa restritiva é fundamental. O critério é, portanto, essencialmente topográfico. Trata-se dos cadernos que as inventariadoras cotaram como cadernos, com a cota 144, e que se tornaram conhecidos como “Os cadernos de Pessoa”. Podemos, portanto, dizer – embora isso não seja verdade, como veremos – que estamos a disponibilizar *os cadernos de Fernando Pessoa*.

Ora, num espólio com a dimensão e complexidade do de Pessoa, nem sempre sob um determinado título (a que corresponde uma cota) se incluem todos os documentos abrangidos por esse título. “Se pensarmos no site do Caeiro, nele não estão incluídos apenas os documentos inventariados como Caeiro, mas todos os poemas dispersos no espólio, com as mais diferentes cotas, que os investigadores ao longo dos anos foram descobrindo como sendo de Caeiro”. Daí uma conclusão fundamental e uma adenda:

Não é de espantar, portanto, que no espólio haja mais cadernos do que os cadernos aqui apresentados. A criação de um site com os cadernos de Pessoa (e agora sem a relativa restritiva, “que têm a cota 144”), é um trabalho de grande envergadura e que nunca poderia ser realizado com os meios da BNP. Daí que este projecto, que está em curso, conte – no âmbito de um acordo da BNP com o Prof. Ivo Castro, enquanto presidente da Equipa Pessoa – com a colaboração de Jerónimo Pizarro – investigador e editor crítico de Pessoa, cujo trabalho desde 2003 [2006, formalmente] tem incidido sobre os cadernos. Na investigação que vem desenvolvendo, Pizarro localizou muitas das folhas arrancadas aos cadernos pelo próprio Pessoa; e localizou também inúmeros cadernos, com as cotas mais diversificadas. Isto permitirá no futuro a reconstituição virtual da totalidade dos cadernos. Nesse momento, sim, talvez possamos falar com propriedades de “Os Cadernos de Pessoa”.

Não sendo o trabalho aqui apresentado hoje o produto final projectado, apenas incluímos nas descrições parte da informação que Jerónimo Pizarro já facultou. Ou seja, disponibiliza-se aquela que já foi publicada, permitindo dar o seu a seu dono. Incluímos informação de obras no prelo, cujos originais para tipografia me foram facultados por Pizarro. Em breve, sairá a edição completa de 5 dos cadernos aqui apresentados.

Nesse dia de 2008 – estávamos nas comemorações dos 120 anos do nascimento de Pessoa – Manuela Vasconcelos passou a apresentar os 29 cadernos colocados a 25 de Junho em linha: 28 com a cota de caderno – 144 –, “seguida de uma letra do alfabeto de a a z, incluindo o y mas não o k ou o w, sabe-se lá porquê, e recomeçando no a, seguido do expoente 2, de a2 a d2”; e um, aquele que foi adquirido à família em 2007, com a cota 153. Explicou que desses 29 cadernos, alguns eram cadernos de verdade, mesmo que por vezes estivessem desmembrados, e que outros eram “cadernos” constituídos por folhas, ou melhor, fragmentos de folhas, atadas pelo próprio Pessoa. De facto, uns têm capa dura, outros não têm capa, uns estão desmembrados, outros intactos.

Já mais para o fim, Vasconcelos colocou uma outra questão: O que é que se pode encontrar nestes cadernos? Respondeu: “O que se disponibiliza são cerca de 1530 imagens, acompanhadas de uma descrição. Os conteúdos dos cadernos são muito diversificados. Aliás, o que caracteriza os cadernos de notas em geral e os de Pessoa, em particular, é o de não terem uma unidade temática: escreve-se neles o que no momento ocorre”. Depois, comentando alguns aspectos das descrições, disse: “Alguns [cadernos] estão quase totalmente escritos, outros têm cerca de 70 folhas em branco. Pessoa por vezes começava um caderno numa determinada direcção e depois recomeçava-o em sentido inverso. E também escrevia em várias direcções”.

Por último, Manuela Vasconcelos apresentou diversas folhas de cadernos, confirmando que, em termos de conteúdos, “podemos encontrar textos em português, inglês e francês: poesia e prosa, projectos editoriais e empresariais, apontamentos muito diversificados, exercícios de caligrafia de assinaturas e de nomes comuns”. E sugerindo que cada um destes conteúdos poderia vir a entrar em sites organizados: o de Álvaro de Campos; o de Ricardo Reis; o de Alexander Search; o de António Mora; o de Astrologia; etcétera.

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Nesse dia (25-6-2008) eu retribuí os agradecimentos e também falei no âmbito do colóquio. Palavras mais, palavras menos apresentei as linhas seguintes.

Um dos paradoxos do espólio público de Fernando Pessoa é o facto de ter uma secção designada “Cadernos”, na qual, na realidade, não se encontram todos os cadernos do escritor português. Um leitor da BNP, com acesso à Sala de Leitura de Reservados, esperaria que o inventário ou guia topográfico do dito espólio o orientasse. Porém, no caso do espólio pessoano, por motivos que exporei brevemente, essa orientação é só parcial. Nem as áreas classificadas tematicamente (“Filosofia”, “Apreciações Literárias”), nem essas que receberam o título de um livro prévio à inventariação (“Obra Poética”, “Páginas Íntimas”), nem aquelas que foram armadas segundo um critério de dimensão (“Produções breves”) ou de tipo de suporte (“Cadernos”), nenhuma destas áreas referidas, convém frisar, está completa ou se pode considerar como tal. Tanto significa que nenhuma contém todos os documentos que a tornariam completa. No caso dos cadernos de Fernando Pessoa, isto significa muito simplesmente que nem todos os cadernos do escritor estão nas três caixas identificadas com o número 144, correspondentes a “Cadernos”.

Onde estão, então, os restantes? Que lição se depreende da incompletude destas e de, talvez, todas as áreas do espólio pessoano, a começar pela primeira (“Livro do Desassossego”) e a terminar pelas últimas (as enigmáticas “Sinais”, “I”,

“II”, “III”, “IV”, “A” e “B”<sup>a</sup>)? Estas são duas perguntas que tentarei responder ao longo deste texto.

Quando comecei a estudar os cadernos de Fernando Pessoa lembro-me que pensei: se nem sequer os cadernos, que são, em princípio, objectos físicos de fácil identificação, se encontram numa única área do espólio, a dispersão dos autógrafos deverá ser praticamente incomensurável.

Para mim, o estudo dos cadernos começou em 2003, quando comecei a preparar o volume VII da Edição Crítica de Fernando Pessoa (*Escritos sobre Génio e Loucura*, Lisboa: INCM, 2006, 2 volumes). Nessa edição publiquei textos sobre os dois principais temas em questão (o génio e a loucura), existentes em mais de dez cadernos, tendo dado especial relevo a três cadernos datáveis de 1907, um dos quais datei e transcrevi na íntegra pela primeira vez. Antes de 2006, praticamente nenhum dos cadernos de Pessoa tinha sido transcrito sem que se recorresse ao que chamo o “método de pesca”, ou seja, pescar aqui e acolá um trecho, um aforismo ou um esquema, sem procurar enquadrar o texto transcrito num contexto material, espacial, temporal e ideológico. Na continuação das minhas pesquisas, em Junho de 2006, apresentei uma Proposta de Actividades ao Centro de Linguística da Universidade de Lisboa (CLUL), que foi aceite umas semanas mais tarde, no dia 5 de Julho. Nessa proposta escrevi:

O projecto que agora apresento consiste fundamentalmente na edição crítica-genética de 28 cadernos manuscritos, conservados no espólio de Fernando Pessoa, na Biblioteca Nacional de Lisboa. Este projecto é comparável ao da edição de outros cadernos modernos, entre os que se destacam os *carnets de travail* de Gustave Flaubert, os *cahiers* de Paul Valéry e os *notebooks* de James Joyce.

Sublinho que em 2006 referia 28 cadernos, porque então me limitei a fazer fé no número de cadernos existentes identificados pela BNP.

Aos trabalhos de investigação dei formalmente início em Julho de 2006. Comecei por percorrer o espólio pessoano e durante alguns meses localizei diária e sistematicamente numerosas folhas ou capas soltas de caderno. Alguns cadernos encontravam-se cosidos, outros desmembrados; alguns estavam inteiros, outros incompletos. As peças que fui localizando forneceram, por vezes, informações preciosas para datar com mais precisão um certo caderno ou completar um texto. De 144B<sup>2</sup>, por exemplo, que é um conjunto de folhas atadas, inventariado como caderno, localizei mais três meias folhas soltas; de outros cadernos cheguei a localizar até vinte e cinco folhas soltas, um número bastante expressivo e significativo. De facto, um dos cadernos que agora se pode percorrer online carece de vinte e cinco folhas e, em consequência disso, a sua integridade está naturalmente posta em causa.

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<sup>a</sup> Depois surgiram “Últimos envelopes” (sem cotas) e últimos envelopes (com cotas, de 147 a 157, mas sem nome).

Contudo, o resultado mais espantoso destes meses de investigação não foi somente localizar “partes” destacadas de um todo, mas “todos” completos, ou seja, constatar que no espólio à guarda da BNP existiam cadernos que não se encontravam nas caixas destinadas a “Cadernos”. Mais ainda: que fora do espólio inventariado existiam outros cadernos. Os blocos de notas que se encontram nas vitrinas da Casa Fernando Pessoa são “cadernos” numa acepção ampla – e foi precisamente essa acepção que permitiu à BNP reunir cadernetas e *cahiers* em três caixas; e também o é, naturalmente, o exemplar “com capa de pano e lombada e cantos de carneira” BLANCO (1985: 27), que a família de Pessoa vendeu à BNP, em Novembro de 2007 (cf. DIONÍSIO, 2008)<sup>a</sup>. Aliás, foi entre o espólio remanescente em poder da família que eu localizei a folha solta que hoje se encontra unida e numerada<sup>b</sup>. Foi por essa altura, enquanto estava a estudar e a transcrever o caderno de capa verde e cantos de carneira, que alertei o director da BNP sobre a sua existência e a importância da sua aquisição. O mesmo fiz em relação aos três cadernos de Mário de Sá-Carneiro, que a BNP adquiriu por 33,000€ no leilão da Galeria Potássio<sup>4</sup>, já que esses documentos também estavam na posse dos sobrinhos-herdeiros de Pessoa.<sup>c</sup>

Isto aconteceu em Novembro e Dezembro de 2007. Antes disso, em Junho, remeti ao Professor Fernando Cabral Martins um verbete sobre os cadernos pessoanos para o *Dicionário de Fernando Pessoa e do Modernismo Português*, e em Julho apareceu outro livro que, para além de novas transcrições de páginas de cadernos, reivindicava criticamente o valor deste tipo de documentos para o conhecimento e a compreensão da obra pessoana: *Fernando Pessoa: entre génio e loucura* (2007). No verbete indicava:

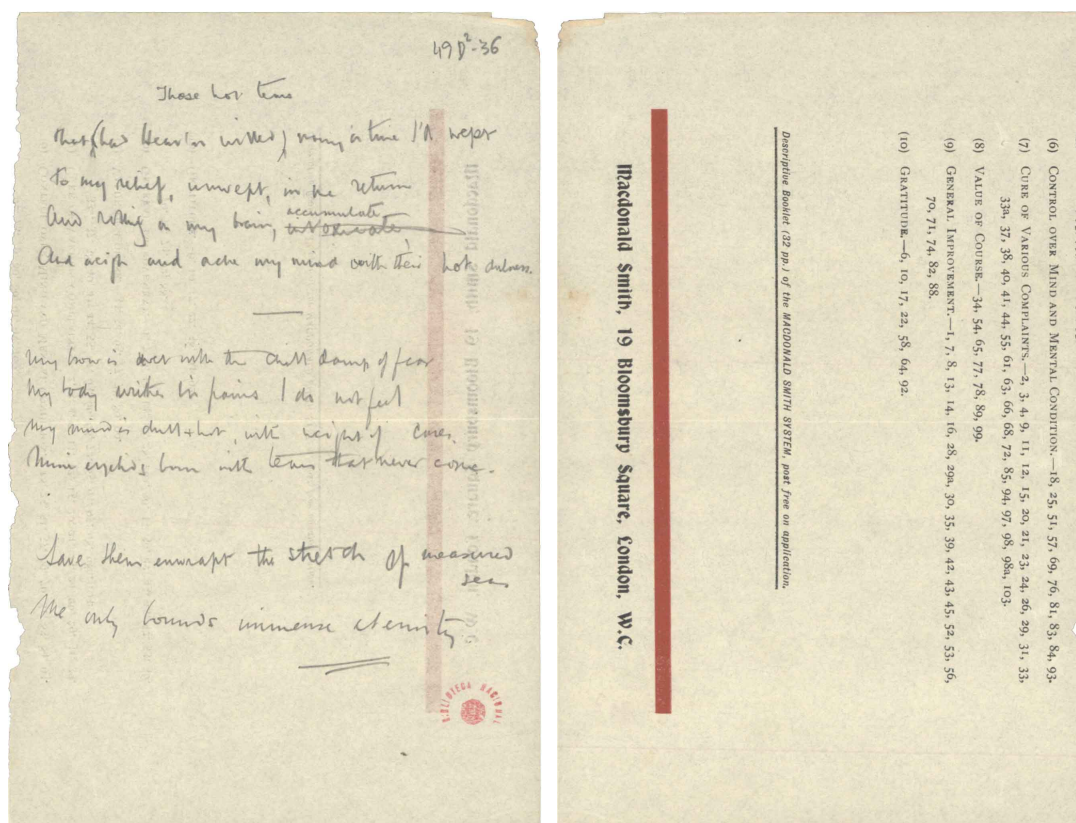
No espólio de Pessoa existem cerca de quarenta “cadernos”, duas terceiras partes integradas no núcleo (BNP/E3 144 “Cadernos”), uma terceira parte dispersa entre os outros muitos envelopes do arquivo. Estes suportes, de diversa natureza e número de páginas, abrangem um período de quase quatro décadas.

Se em 2006 falava em 28 cadernos, quase um ano mais tarde referia-me já não a 28, mas a “cerca de quarenta cadernos”. Hoje falaria facilmente em mais de quarenta. Os primeiros dez constituem o tomo 1 do volume XI da Edição Crítica de Fernando Pessoa, *Cadernos I* (2009). Desses dez cadernos, três não fazem parte do site da BNP Digital, porque não se encontram nas três caixas numeradas com o número 144.

<sup>a</sup> Ver também “Importante caderno manuscrito de Fernando Pessoa adquirido pela BNP”: [http://www.bnportugal.gov.pt/index.php?option=com\\_content&view=article&id=239%3Amanuscritofernandopessoa&catid=49%3Aaquisicoes&Itemid=259&lang=pt](http://www.bnportugal.gov.pt/index.php?option=com_content&view=article&id=239%3Amanuscritofernandopessoa&catid=49%3Aaquisicoes&Itemid=259&lang=pt)

<sup>b</sup> Em trabalho de restauro esta folha foi unida à folha 5, em 2008.

<sup>c</sup> Estes três cadernos hoje fazem parte de três dos últimos onze envelopes (BNP/E3, 154-156).



Figs. 1 e 2. Uma folha solta do caderno identificado pela cota 144B<sup>2</sup> (<https://purl.pt/13876>). Em 49D<sup>2</sup>-36<sup>r</sup> existe um poema em inglês, “Those hot tears”. Em 49D<sup>2</sup>-36<sup>v</sup>, informações importantes para perceber o conteúdo dos outros impressos publicitários, atados com um cordão verde, de 144B<sup>2</sup>.

Creio já ter avançado resposta para a primeira pergunta (“Onde estão os restantes?”). Esses cadernos, como o 153 (o de cantos de carneira) estão fora das três caixas principais. Ora, ocupar-me-ei, então, da segunda pergunta: que lição se depreende da incompletude de todas as áreas do espólio pessoano? Porventura apenas uma, que o *site* de Alberto Caeiro (<http://purl.pt/1000/1/>) voltou a confirmar há pouco tempo: que para oferecer um *corpus* o mais completo possível, é preciso ter um conhecimento exaustivo do espólio. Se a arca digital de Alberto Caeiro está completa, é porque o *site* foi preparado com recurso ao trabalho de numerosos investigadores, que durante anos contribuíram para a localização dos originais dessa sub-arca, os quais não se encontram todos reunidos nas áreas número 67 e 68 do espólio pessoano, correspondentes a Alberto Caeiro.

Um trabalho exaustivo foi o que permitiu a Ivo Castro afirmar, na sua apresentação do *site* de Caeiro, que em exibição virtual se encontra “a totalidade dos papéis sobre os quais um lápis, uma caneta ou uma máquina de dactilografar movidas pela mão de Fernando Pessoa traçaram em sucessivas aproximações o texto que hoje podemos ler”. A nenhum editor, e menos ainda a Ivo CASTRO (2006), escapou um facto decisivo: a saber, que os materiais recolhidos “não constituem um bloco no espólio, pelos acasos da inventariação inicial (e definitiva)”.



Esta inventariação que todos reconhecem como imperfeita nunca foi, no entanto, alterada. Tanto que quando entrou na BNP um caderno de 40 folhas de papel almaço, que contém a primeira passagem a limpo do ciclo *O Guardador de Rebanhos*, esse caderno foi integrado em caixa independente, com cota superior a 144 (BNP/E3, 145). Algo semelhante aconteceu com o caderno adquirido pela BNP em Novembro de 2008 (BNP/E3, 153).

A inventariação nunca foi alterada, nem precisará jamais de o ser, pois a mudança de cotas topográficas inutilizaria as identificações publicadas das peças do espólio, que o trabalho dos investigadores acumulou durante muitos anos.

Mas a topografia não é muito útil como critério classificatório: praticamente nenhuma edição de obras de Fernando Pessoa foi preparada com documentos provenientes de uma única área do espólio.

Enfim. Os desafios são muitos e ainda existe um relativo ao conceito, porque há cadernos e cadernos. Antes de editar ou disponibilizar online os cadernos pessoanos, é preciso definir o que se entende por “caderno” – ainda para mais no caso de um autor como Pessoa, que tanto escreveu também nos seus livros e em folhas de calendário. É preciso discutir uma tipologia e visitar a totalidade dos autógrafos de Pessoa, pensando nessa tipologia. Acaso é a função (o acto de encadernação) que engendra o objecto, como sugere Louis HAY (1990: 9)? E se o caderno depende da encadernação, que tipo de encadernações são possíveis? Essas folhas que Pessoa dobrou e intitulou “The Transformation Book | or Book of Tasks” (48C-1 a 5), por exemplo, são realmente um “pequeno caderno artesanal” ou “feito artesanalmente” (cf. PESSOA, 2006b: 7 e 96)?

A discussão tipológica acerca do que é um “caderno” é, pois, indissociável da reconstituição dos cadernos inventariados e dispersos. O grande interesse desta reconstituição – lembremos que hoje existem folhas soltas de cadernos existentes e folhas soltas de cadernos inexistentes ou “virtuais” – é que permite reordenar o espólio pessoano, isto é, reunir e estabelecer ligações entre documentos dispersos. Hoje considera-se impensável a mudança de cotas topográficas, mas a reordenação do espólio é assumidamente viável e necessária.

Neste sentido, convém salientar um rasgo fundamental dos cadernos: estes, mais do que outros documentos, não existem isolados, pelo contrário, costumam ser a “sede” das primeiras versões de textos posteriormente revistos, continuados ou passados a limpo. Assim, o caderno “com capa de pano e lombada e cantos de carneira”, já citado, contém 17 poemas interessantes para estudar a génese da produção poética de Alexander Search (cf. DIONÍSIO, 2008). Deste modo, alguns textos referidos em certos cadernos encontram-se dispersos pelo espólio (como “The Psychology of ‘Messianism’”, cf. 144Z-3<sup>v</sup> e 134-18) e alguns cadernos são referidos em certos papéis soltos (na folha 134A-71 o autor remete para o estudo sobre a pederastia “in little book”, isto é, no caderno 144T).

Editar cadernos implica assumir o desafio de mostrar como as folhas encadernadas dialogam com as folhas soltas do arquivo.

Os cadernos não são ilhas.

O que são os cadernos? – é com esta pequena reflexão que gostaria de encerrar esta texto. Os cadernos são uma síntese dessa grande miscelânea que foi a produção pessoana. Os textos redigidos em folhas de caderno estão marcados pelos mesmos rasgos que definem a produção pessoana: a heterogeneidade, a descontinuidade e a brevidade. Só que, à diferença dos restantes papéis do arquivo, as folhas de caderno estão encadernadas ou podem ser “re-encadernadas”, o que significa que mantêm relações contextuais com um determinado número de folhas, para além de relações de diversa índole com muitas outras. Os cadernos (e alguns estão identificados, como o “note-book Nº 1” e o “note-book Nº 2”) são autênticos microcosmos do espólio pessoano.

\*

De 2008 passo a 2021, mas é como se não passasse porque é para recuperar trabalho feito entre 2008 e 2010.

Mas é preciso voltar um momento a 2006. Os cadernos de Fernando Pessoa foram o meu projecto de pós-doutoramento. A sua dimensão, que já se antecipava em Julho de 2006, levou a uma série de conversas com o então director da BNP, Jorge Couto. Com autorização do remetente, cito uma carta datada do dia 5 de Julho de 2006, em que Ivo Castro propunha uma colaboração:

Verifica-se agora uma coincidência entre os projectos da BN e da equipa [Pessoa] na escolha dos cerca de 30 cadernos de Pessoa para trabalho imediato. Embora a nossa intenção seja a descrição dos cadernos e a sua edição integral em forma de livro, cremos que a maior parte da investigação que já realizámos e realizaremos recobre os aspectos que serão focados no site da BN. Por isso nos oferecemos para fornecer os dados de que dispomos para a elaboração desse site, evitando duplicação de esforços. O calendário que esta colaboração exigirá está acordado e será certamente mais curto que o previsto pelos serviços da BN para o caso de trabalharem separadamente. Até ao final do corrente ano, a descrição de pelo menos 10 cadernos será fornecida à BN, devendo todos os restantes estar descritos durante o ano de 2007.

Esta colaboração foi aceite e numerosas descrições (muitas mais de dez) foram atempadamente fornecidas, para além de abundantes ficheiros com informações bibliográficas, topográficas e cronológicas. Também foram proporcionadas cópias electrónicas de dois livros que a Imprensa Nacional-Casa da Moeda publicou depois: os volumes X e XI da Edição Crítica de Fernando Pessoa, sendo o undécimo intitulado precisamente *Cadernos I*.

O que aconteceu depois não foi feliz.

A colaboração com a BNP não teve continuidade – durou dois anos e interrompeu-se quando a BNP decidiu apresentar com urgência o núcleo que já tinha digitalizado com ocasião dos 120 anos do nascimento de Fernando Pessoa – e os documentos em linha não se transformaram num site estruturado, por exemplo de maneira cronológica, para tornar mais simples e produtiva a consulta. Hoje ainda faz sentido convidar à BNP a redimensionar e reestruturar a página dos cadernos, cujo fascínio parece-me indubitável: percorrer um caderno corresponde à possibilidade de vislumbrar, a partir de algumas páginas, o todo fantástico que é o espólio pessoano.

De 2008 passo a 2009. Nesse ano, a INCM publicou o tomo I dos *Cadernos* (PESSOA, 2009a), referente a 1900-1906, mas depois de 2011 Ivo Castro não admitiu já novos tomos. O trabalho ficou avançadíssimo, mas não concluído.

De 2011 passo a 2021. Tendo em conta estas circunstâncias e tendo arquivado durante dez anos os materiais que fazem parte deste contributo (e outros futuros), entendi que o projecto de publicação dos cadernos de Fernando Pessoa talvez devia ter continuidade noutros espaços, como este, para os leitores de Pessoa terem acesso a mais cadernos e poderem percorrem um conjunto mais vasto de páginas de forma cronológica. Afinal, publicar é tornar público. Editar é dar à luz. E Manuela Vasconcelos, a quem dedico estas páginas, tinha razão: devemos preservar os documentos; garantir o acesso universal aos materiais; e melhorar as condições de leitura dos textos.

Nesta parte publicam-se todos os textos pertencentes a sete cadernos de Fernando Pessoa. As cotas dos testemunhos usados para a edição de cada texto são indicadas entre colchetes.

Há dois tipos de chamadas para notas: as alfabéticas remetem para pé de página; as numéricas, para o fim (Aparato genético).

No Texto Crítico, para além dos colchetes que servem para desenvolver abreviaturas, podem ocorrer quatro símbolos, também usados no Aparato Genético, que têm o seguinte valor:

- espaço deixado em branco pelo autor
- \* leitura conjecturada
- // lição dubitada pelo autor
- † palavra ilegível

## XI. CADERNO 11 (1906)

**Localização:** BNP, E3 / 15<sup>1</sup>-1<sup>r</sup> a 25<sup>r</sup>.

**Materiais:** Vinte e oito folhas pautadas (16 × 10,5 cm), algo amareladas, vinte e cinco das quais se encontram manuscritas a tinta preta. A capa é um rectângulo de cartolina verde, em que é possível ler a palavra *Philosophia*, ao meio e ao centro. As folhas e a capa estiveram unidas provavelmente por um fio, já que em todas têm duas pequenas perfurações no canto superior esquerdo.



**Paginação:** Autógrafa: no rosto das folhas, de 1. até 25, a tinta preta (os números às vezes estão sublinhados). Alógrafa (inventário): de 15<sup>1</sup>-1 até 15<sup>1</sup>-25. A paginação é coincidente, porque o caderno se encontra no princípio de um envelope, o 15<sup>1</sup>.

**Datação:** Pessoa teve de repetir o primeiro ano do Curso Superior de Letras, 1905/1906, no ano académico seguinte, 1906/1907, porque, tendo estado doente, faltou aos exames; aproveitou então para fazer também a cadeira de filosofia, em suplemento do currículo do primeiro ano; ver Luís PRISTA (2001: 170-175). Uma grande parte dos “textos filosóficos” pessoanos tem sido datada, precisamente, entre 1906/1907. A aparência material e a temática deste caderno, permite conjecturar a data de 1906. Note-se que existe um diálogo constante com as categorias da lógica Aristotélica e lembre-se o diário de 1906 (cito duas entradas): March 15<sup>th</sup> [...] Bibliotheca Nacional; read Aristotle’s “Logic”, translated by J. B. Saint Hilaire [...] March 16. Bibliotheca closed of course, so could not go there to continue reading “Organon” (PESSOA, 2009a: 256; caderno 7; cota: 22-74<sup>r</sup>). Além disso, na página 15<sup>1</sup>-17<sup>r</sup> existem notas referentes ao livre-arbítrio, assunto sobre o qual Pessoa projectou ler alguns livros em Abril de 1906, para poder atacar com argumentos filosóficos a pena de morte, segundo se lê no diário já citado (PESSOA, 2009a: 259; caderno 7; cota: 13A-48<sup>r</sup>). O caderno 11 será de finais do primeiro semestre de 1906, tal como o caderno 12.

**Publicação:** Inédito.

11 [15<sup>1</sup>-1<sup>r</sup> a 25<sup>r</sup>]

## Philosophia

[1<sup>r</sup>]

1.

The Cause of Man is either Good, or evil, or good and evil, or neither good nor evil.

1. If it be good, we cannot explain the evil in the world.

2. If evil, we cannot explain the good.

3. If good and evil, it is composed; which is impossible, for the Cause must necessarily be simple

therefore, it is neither good nor evil.

Note. On 2. We could say if evil, it would give us good to contrast evil with. But some lives are happy; there is no evil which shall recall the past good.

15<sup>r</sup> 1.  
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[1<sup>v</sup>]

1 a)

Note on Page 1.

Before the beginning:

If we admit a First Cause of the universe, the Cause<sup>1</sup> must necessarily be omnipotent, must be capable of free-will, of creating whatever it like. Thus<sup>2</sup> much the Christian philosophy has of true; we allow it with great willingness.

But now we come across the evil of the world; if God be the Cause, free and responsible of the world, he must be answerable<sup>3</sup> for the world's evil.

Continue on page 2.

1 a)  
Note on Page 1.  
Before the beginning:  
If we admit a First Cause  
of the world (universe),  
it must necessarily be  
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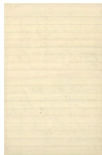
[2<sup>v</sup>]

2.

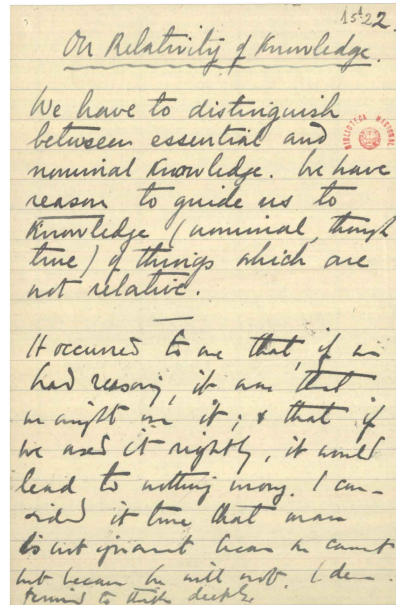
*On Relativity of Knowledge.*

We have to distinguish between essential and nominal knowledge. We have reason to guide us to knowledge (nominal, though true) of things which are not relative.

It occurred to me that, if we had reasoning, it was that we might use it; and that if we used it rightly, it would lead to nothing wrong. I considered it true that man is not ignorant because he cannot but because he will not. (determined to think deeply.<sup>1</sup>



[2<sup>v</sup>] □

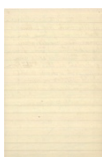


[3<sup>v</sup>]

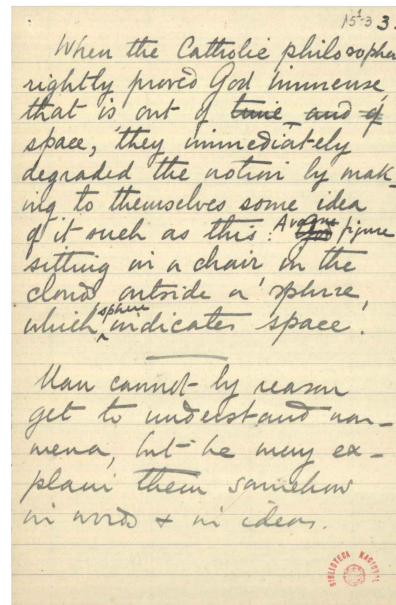
3.

When the Catholic philosophers rightly proved God immense, that is, out of space<sup>1</sup>, they immediately degraded the notion by making to themselves some idea of it such as this: A vague figure<sup>2</sup> sitting in a chair, in the clouds, outside a sphere, which sphere indicates space.<sup>3</sup>

Man cannot by reason get to understand noumena, but he may explain them somehow in words and in ideas.



[3<sup>v</sup>] □



[4<sup>v</sup>]

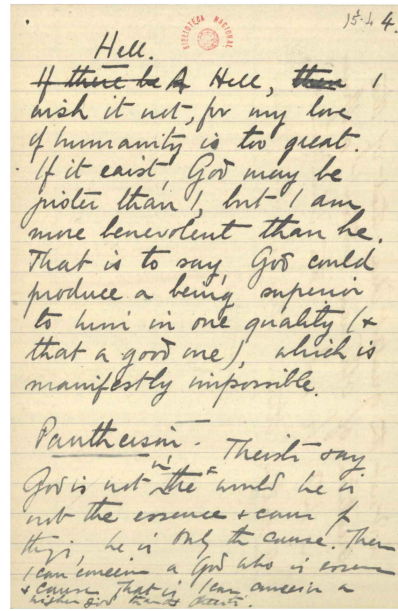
4.

Hell.

A Hell, I wish it not<sup>1</sup>, for my love of humanity is too great. If it exist, God may be juster than I, but I am, more benevolent than he. That is to say, God could produce a being superior to him in one quality (and that a good one), which is manifestly impossible.

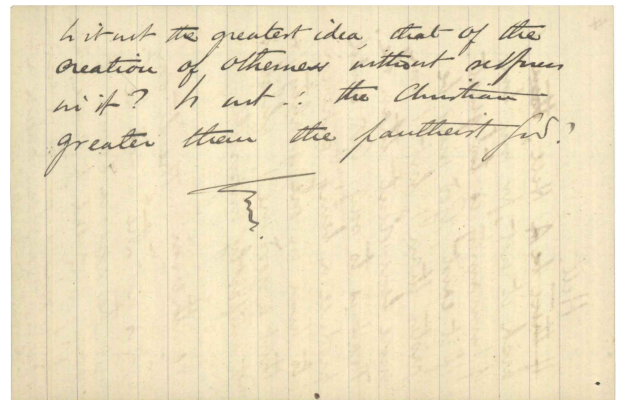
Pantheism.

Theists say God is not in the world,<sup>1</sup> he is not the essence and cause of things, he is only the cause. Then I can conceive a God who is essence and cause. That is, I can conceive a higher God than the theists.



[4<sup>v</sup>]

Is it not the greatest idea, that of the creation of otherness without selfness in it? Is not ∴ [because] the Christian greater than the pantheist God?<sup>1</sup>



[5<sup>v</sup>]

5.

On the triple nature of spiritual activity.

E.g. Reasoning:

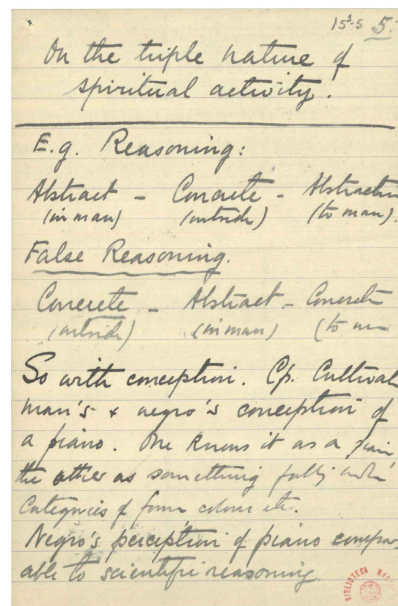
Abstract - Concrete - Abstraction  
(in man) (outside) (to man).

False Reasoning.

Concrete - Abstract - Concrete  
(outside) (in man) (to man)

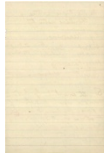
So with conception. Cp. Cultivate man's and negro conception of a piano. One knows it as a piano, the other as something falling under Categories of form, colour etc.

Negro's perception of piano comparable to scientific reasoning.





[5v] □

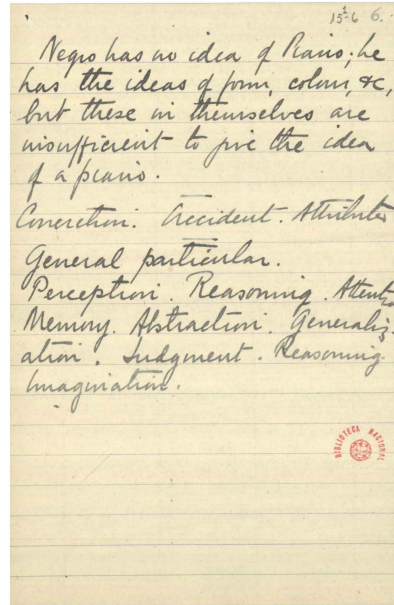


[6r]

6.

Negro has no idea of Piano; he has the ideas of form, colour, etc, but these in themselves are insufficient to give the idea of piano.

—  
Concretion. Accident. Attribute.  
General particular.  
Perception. Reasoning. Attention. Memory.  
Abstraction. Generalization. Judgment.  
Reasoning. Imagination.



[6v] □



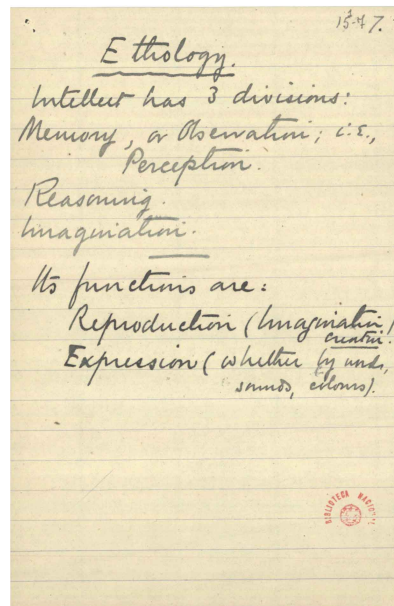
[7r]

7.

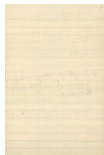
*Ethology.*

Intellect has 3 divisions:  
Memory, or Observation; i.e., Perception.  
Reasoning.  
Imagination.

—  
Its functions are:  
Reproduction (Imagination)  
creative.  
Expression (whether by words,  
sounds, colours).



[7v] □



[8<sup>v</sup>]

8.

Idea of Cause.Homogeneousness of Cause

Spirit can but produce Spirit.

Matter [can but produce] Matter.

Thus my spirit cannot give a football a kick; neither can my body imagine a work of literature. But, in the writing, both mind and body take part. Body in the writing proper, mind in what is expressed.

Matter and Spirit produces Matter and Spirit; Thus, in reproduction. It needs human frames and minds to produce a human<sup>1</sup> frame and mind, i. e. a child.

This is already a deeper consideration.

Therefore [8<sup>v</sup>] □ [9<sup>v</sup>] [9.] if God be a Spirit he could not have produced the world. More acceptable is the pantheistic hypothesis: \*a God<sup>2</sup> matter and spirit cause of matter and spirit, (i.e. cause of itself).

Likewise acceptable is the materialistic hypothesis: matter the cause of matter.

Also acceptable idealistic hypothesis: spirit cause of spirit, (i.e. of itself, all being spirit)

Is this based on the assertion that nothing can cease to be what it is? Is it a kind of Continuity? [9<sup>v</sup>] □

Idea of Cause. 15-8 8.  
Homogeneousness of Cause  
 Spirit can but produce Spirit.  
 Matter ————— Matter.  
 Thus my spirit cannot give a football a kick; neither can my body imagine a work of literature. But, in the writing, both mind & body take part. Body in the writing proper, mind in what is expressed.  
 Matter + Spirit produces Matter + Spirit; Thus, in reproduction. It needs human frames & minds to produce human frame & mind, i.e. a child. This is already a deeper consideration. — Therefore

if God be a spirit he could not have produced the world.  
 More acceptable is the pantheistic hypothesis: matter + spirit — cause of matter + spirit, (i.e. cause of itself).  
 Likewise acceptable is the materialistic hypothesis: matter the cause of matter.  
 Also acceptable idealistic hypothesis: spirit cause of spirit, (i.e. of itself, all being spirit)  
 Is this based on the assertion that nothing can cease to be what it is? Is it a kind of Continuity?  
 15-8 8.

[10<sup>v</sup>] [10.] Nothing can cease to be.  
Then, after death, matter and spirit  
neither of them disappear.

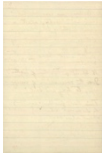
A thing cannot change to anything else.  
Matter must change to matter  
Spirit [must change] to Spirit.

Is Spirit a function of matter?

Does the conservation of energy apply  
to body and soul?

This last problem can only be discussed  
relatively; absolutely, spirit alone exists.

[10<sup>v</sup>] □



[11<sup>r</sup>]

11.

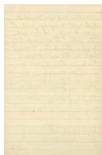
Mankind has ever searched, while not  
denying evil, to make it inferior to<sup>1</sup> and less  
lasting than good. Thus Zoroaster Ormuzd  
and Ahriman, Ormuzd shall in the end  
conquer.

(*Passim*, this is false argument. Time-  
save bound ought to terminate, at one  
stroke, both principles).

Similarly, the Christian theory of evil,  
as revolted from good.

Shelley's revolt – merely against  
Anthropomorphism.

[11<sup>v</sup>] □



15<sup>o</sup> 20 10.  
Nothing can cease to be.  
Then, after death, matter +  
spirit neither of them disappear.  
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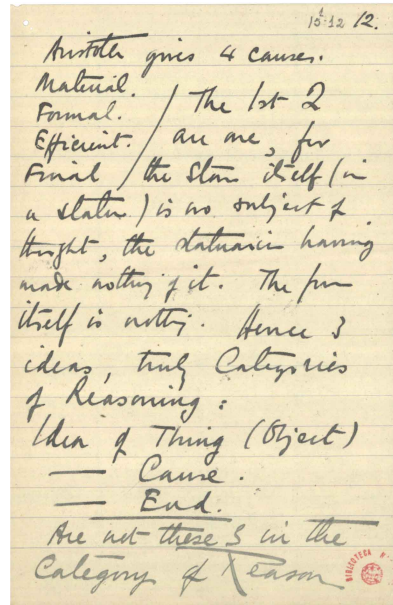
[12<sup>r</sup>]

12.

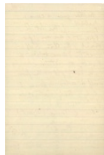
Aristotle gives 4 causes.  
 Material. /  
 Formal. / The 1st 2  
 Efficient. / are one, for  
 Final / the stone itself (in  
 a statue) is no subject of thought, the  
 statuary<sup>1</sup> having made nothing of it. The  
 form itself is nothing. Hence 3 ideas, truly  
 Categories of Reasoning:  
 Idea of Thing (Object)  
 [Idea of] Cause.  
 [Idea of] End.

---

Are not these 3 in the Category of Reason.



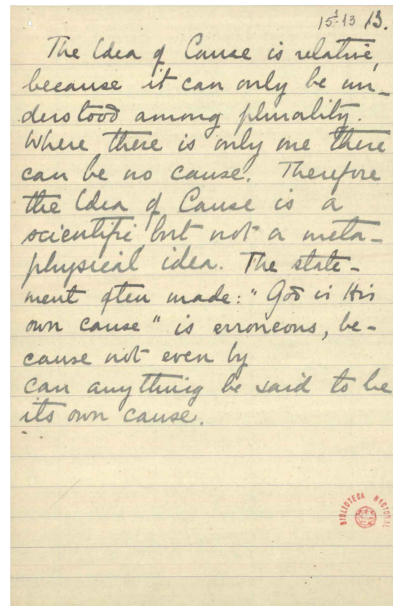
[12<sup>v</sup>] □



[13<sup>r</sup>]

13.

The Idea of Cause is relative, because it  
 can only be understood among plurality.  
 Where there is only one there can be no  
 cause. Therefore the Idea of Cause is a  
 scientific, but not a metaphysical idea. The  
 statement often made: "God is His own  
 cause" is erroneous, because not even by □  
 can anything be said to be its own cause.



[13<sup>v</sup>] □

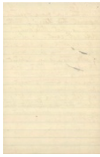


[14r]

14.

Now the most grave objection against this theory of duty<sup>1</sup> is that this "duty" does not exist. It never has existed, nor ever will exist. There is a sense of good, there is an instinct towards action, there is a sense of ridicule, but there is no sense of duty properly speaking. What we call a "sense of duty" is what I shall term<sup>2</sup> a sense of convention. Duty has never existed as a motive.

[14v] □



[15r]

15.

Ideas of Good, True and Beautiful.

Are these relative or absolute?

1. They are relative, for all things on earth are so.
2. Absolute, for though true has the contrary idea untrue or false, yet such an idea is itself false<sup>1</sup>, etc.
3. Relative: Beauty lies in the eye that scans.
4. (Reply to N.<sup>o</sup> 1)<sup>2</sup>. Yes, but these 3 are not of earth, they are abstractions. [15v] □

15<sup>o</sup> 14/4.  
Now the most grave objection against this theory of ~~truth~~ duty is that this "duty" does not exist. It never has existed, nor ever will exist. There is a sense of good, there is an instinct towards action, there is a sense of ridicule, but there is no sense of duty properly speaking. What we call a "sense of duty" is what the phrenologists term a sense of convention. Duty has never existed as a motive.

15<sup>o</sup> 15/5.  
Ideas of Good, True + Beautiful.  
Are these relative or absolute?  
1. They are relative, for all things on earth are so.  
2. Absolute, for though true has the contrary idea untrue or false yet such an idea is itself a pseudo-false idea.  
3. Relative: Beauty lies in the eye that scans.  
4. (Reply to ~~the~~ N.<sup>o</sup> 1). Yes, but these 3 are not of earth, they are abstractions.

[16<sup>v</sup>] [16.] There are good or bad actions, not good or bad in themselves.

Reply: So are there only coloured things; yet is colour an idea. (In Extension).

Good, True, Beautiful seem to me ideas of the likeness<sup>3</sup> of Colour.

Or, perchance, under the Category of Quality.

Passim Is colour under extension or under Relation.



[16<sup>v</sup>] □

[17<sup>v</sup>]

17.

On Free Will.

The Will is the Cause  
The Body is the Instrument  
The Act is the Effect.

Important.

The dynamists say that an impossibility of defining force proves that we are ourselves forces.

Can it not more surely be said that our impossibility to define the idea of Being which is our first idea, proves us parts of Being?



[17<sup>v</sup>] □

15<sup>v</sup>16 16.  
There are good or bad actions not good or bad in themselves.  
Reply: So are there only coloured things; yet is colour an idea (In Extension).  
Good, True, Beautiful seem to me ideas of the likeness<sup>3</sup> of Colour.  
Or, perchance, under the Category of Quality.  
Passim Is colour under extension or under Relation.

15<sup>v</sup>17 17.  
On Free Will.  
The Will is the Cause  
The Body is the Instrument  
The Act is the Effect.  
Important.  
The dynamists say that our impossibility of defining force proves that we are ourselves forces.  
Can it not more surely be said that our impossibility to define the idea of Being which is our first idea, proves us parts of Being?

[18<sup>v</sup>]

18.

Infant<sup>1</sup>

The child's first idea is its consciousness of itself. The second idea the rough perception. The third the idea of Comparison, relation. Oh for what the child knows when it is born, fresh from Being.

1<sup>st</sup> Idea – Being.

2<sup>nd</sup> Idea – Extension.

3<sup>rd</sup> Idea – Relation. [18<sup>v</sup>] □

[19<sup>v</sup>] [19] But, you will answer, we perceive the child's body – the child has a body. *Ay, but how* know ye what the child knows, feels? How can ye assert that the child has perception of its body... Oh for what the infant knows! Oh for the knowledge of the animal, oh for the wisdom of the madman! [19<sup>v</sup>] □

[20<sup>v</sup>] [20.] Why should not animals be higher than we? Why should man be not depraved, degraded by intellect? Why should not animals be nearer to the Unknown than we? Why should the dulness<sup>2</sup>, silence, unintellect<sup>3</sup> not be a half absorption in the Unknown. How do we know, what they think, what they feel? Here madness begins.

[20<sup>v</sup>] □

15420 20.  
Why should not animals be higher than we? Why should man be not depraved, degraded by intellect? Why should not animals be nearer to the Unknown than we? Why should the dulness, silence, unintellect not be a half absorption in the Unknown. How do we know, what they think, what they feel? Here madness begins.

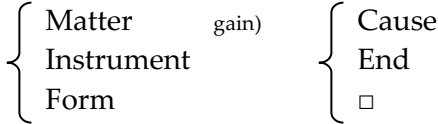
Infant 15418 18.  
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15419 19.  
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[21<sup>v</sup>]

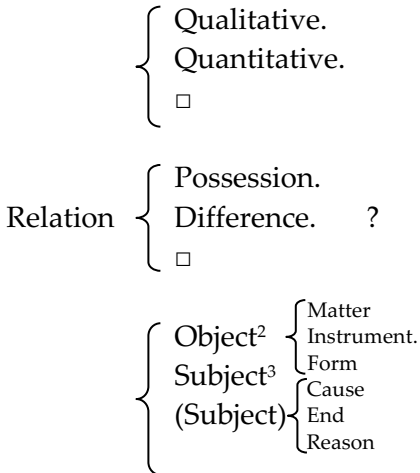
21.

Consider a Statue.<sup>1</sup>  
 There is the matter (stone, brass).  
 There is the instrument (brain)  
 There is the form (man, God, animal).  
 There is the Cause, (artist)  
 There is the End (glory, gain)  
 There is the Reason (the fact that an  
 artist had the power to \*execute  
 the statue - the end of glory or

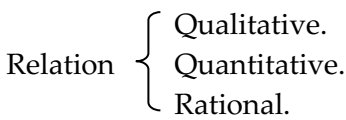


- 1. Quality
- 2. □
- 3. Reason. [21<sup>v</sup>] □

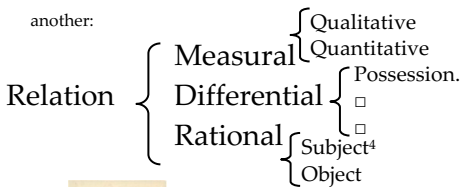
[22<sup>v</sup>] [22.]



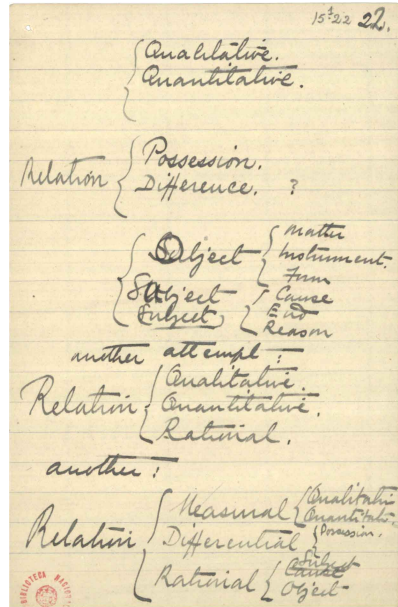
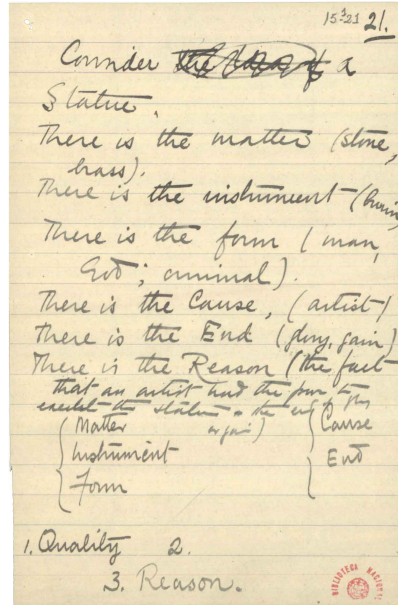
another attempt:



another:



[22<sup>v</sup>] □





[23<sup>r</sup>]

23.

Being is that which has consciousness<sup>1</sup> of itself.

Individuality is that which has consciousness of itself in extension. (Vid. Categ[ories])<sup>2</sup>

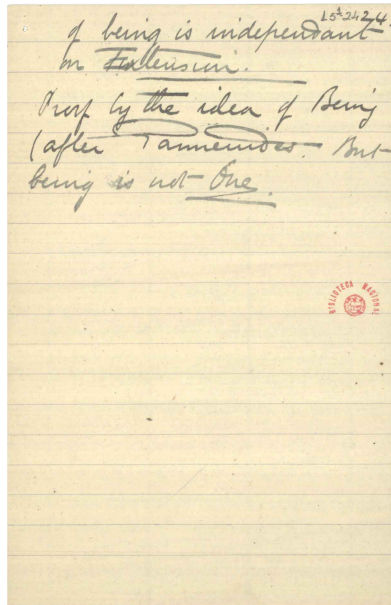
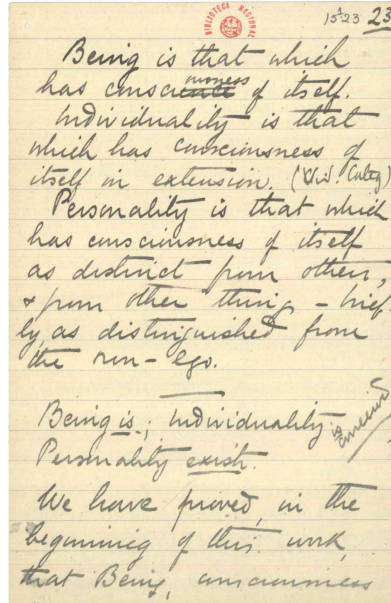
Personality is that which has consciousness of itself as distinct from others, and from other things – briefly, as distinguished from the non-ego.

Being is; Individuality is conceived;<sup>3</sup> Personality exists.

We have proved, in the beginning of this work, that Being, consciousness [23<sup>v</sup>] □ [24<sup>r</sup>] [24.] of being is independent on Extension.

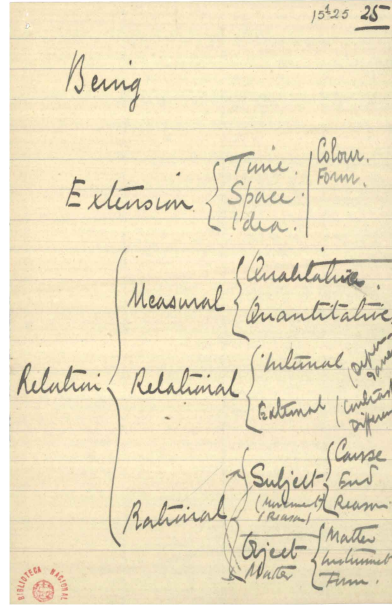
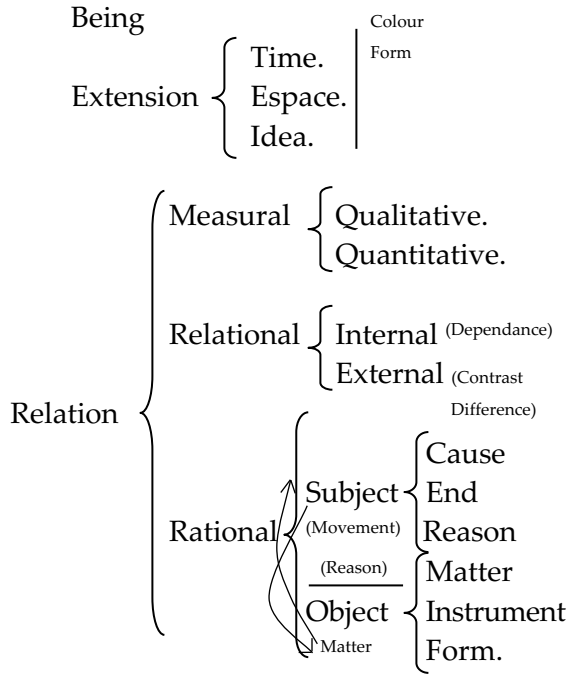
Proof by the idea of Being (after Parmenides.<sup>4</sup> But being is not One.

[24<sup>v</sup>] □



[25<sup>r</sup>]

25.



[25<sup>v</sup>] □



[Apêndice – três folhas sem cota arquivadas depois de 15<sup>1</sup>-25]



[Apêndice – outros fragmentos do espólio]

11.1 [15<sup>2</sup>-27]

Material Cause.  
 Formal Cause.  
 Instrumental Cause. =  
 Efficient Cause.  
 Final Cause.

Reason {  
 Object.  
 Cause  
 End.

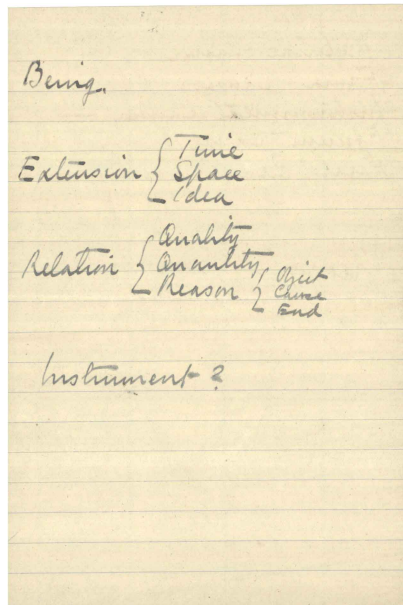
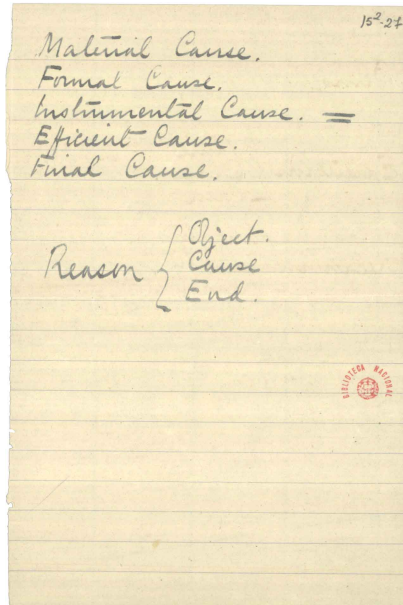
[27<sup>v</sup>]

Being.

Extension {  
 Time  
 Space  
 Idea

Relation {  
 Quality  
 Quantity {  
 Reason {  
 Object  
 Cause  
 End

Instrument?



## XII. CADERNO 12 (1906)

**Localização:** *BNP, E3 / 15<sup>2</sup>-51<sup>r</sup> a 55<sup>r</sup>; 55<sup>a</sup>.*

**Materiais:** *Cinco bifólios (21,3 × 27,8 cm, abertos; ou 21,3 × 13,9 cm, fechados), que não foram cosidos nem agrafados, mas que foram reunidos numa espécie de caderno artesanal. Encontram-se manuscritos a tinta preta e estão ligeiramente amarelados.*

**Paginação:** *Autógrafa: apenas em duas páginas, a que correspondem os números 4. e 5. Alógrafa (inventário): de 15<sup>2</sup>-51 até 15<sup>2</sup>-55, e uma página final com a cota 15<sup>2</sup>-55a.*

**Datação:** *conjectural, atendendo à temática e às características materiais do suporte e da escrita; este caderno será contemporâneo do anterior.*

**Publicação:** *Inédito.*

12 [15<sup>2</sup>-51<sup>r</sup> a 55<sup>r</sup>; 55a<sup>r</sup>]

Determined Being is the same as indetermined Being.

Being determined is Being as Being; i.e. absolute Being.

Being indetermined is Being inconditioned, i.e. Being absolute.<sup>1</sup>

To say the world is finite and to say it is infinite is the same thing. For what is infinite has not begun nor will end; that is to say, begins in zero and ends<sup>2</sup> in zero. If the finite exist it proceeds from nothing, i.e. from zero and ends in nothing, i.e. in zero.

Does the unconscious exist? Does not all motion suppose consciousness? Expansion iron by heat is it not the iron striving to escape pressure.

(H[enrique] Rosa).<sup>a</sup>

[51<sup>v</sup>] Cause and effect identical in experience by the principle of the conservation of energy.

If the individual suffer, so must the cell suffer – so the atom, so the energy inter-atomic which is modernly<sup>3</sup> considered as the only reality. All is evil. Absolute repose would be happiness<sup>4</sup>, and it does not exist. Vain is the dream of the mystic: in repose I shall be happy. The principle is true, but there can be no application thereof. We may lie unmoving an eyelid, still in undreamful sleep beneath a tree; in us the constituents of the uni-  
[52<sup>r</sup>]verse are in perpetual and painful motion. All is evil; virtue and happiness are but alternations of the inexterminable suffering which pervades all things, finitely if they be finite, infinitely if they have no end.

Determined Being is the same as indetermined Being. <sup>15<sup>2</sup>-51</sup>  
Being determined is Being as Being, i.e. absolute Being.  
Being indetermined is Being inconditioned i.e. Being absolute.  
To say the world is finite and to say it is infinite is the same thing. For what is infinite has not begun nor will end; that is to say, ~~ends~~ begins in zero and ends in zero. If the finite exist it proceeds from nothing, i.e. from zero and ends in nothing, i.e. in zero.  
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<sup>a</sup> Irmão do padrasto de Fernando Pessoa, João Miguel Rosa; ver uma nota solta: “H[enrique] R[osa] não tem aquella loucura purificadora que caracteriza os grandes poetas” (14D-42<sup>r</sup>; cf. *Fernando Pessoa: entre génio e loucura*, PIZARRO, 2007: 210).

Consideration *à priori* of dualism.

The doctrine of Free-Will before popular opinion.

Indivisibility of the atom.

We can only know what we are; we are finite and know but the finite. To know the infinite we must be the infinite ourselves.

Infinitesimal Calculus.

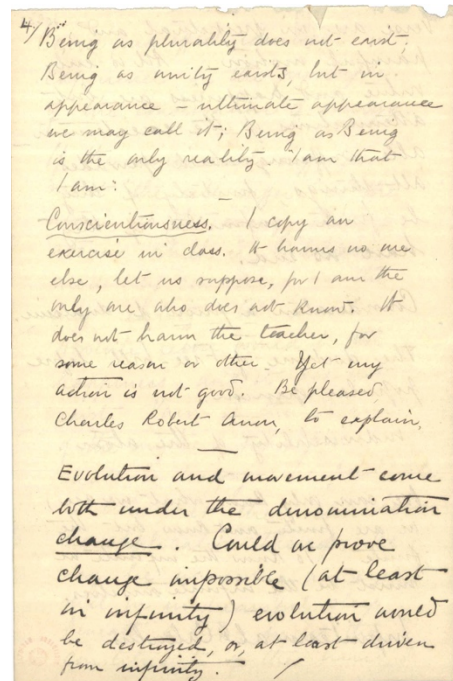
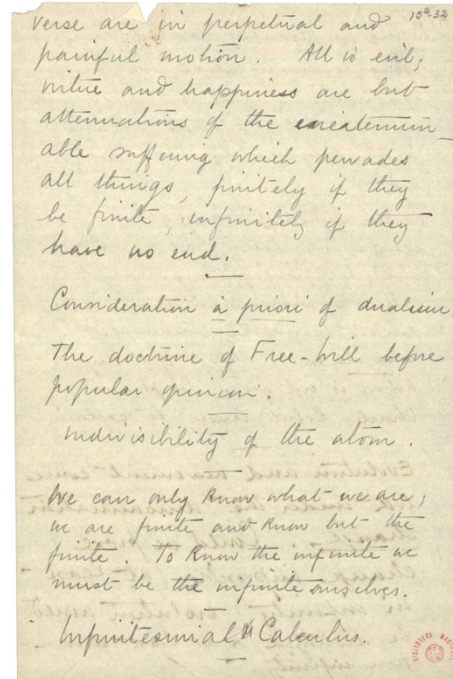
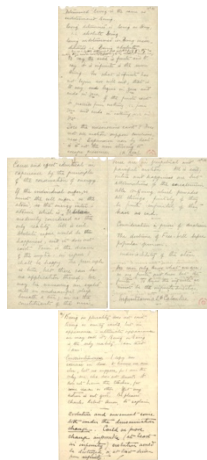
[52v]

4.

Being as plurality does not exist; Being as unity exists, but in appearance – ultimate appearance we may call it; Being as Being is the only reality. “I am that I am”.

*Conscientiousness.* I copy an exercise in class.<sup>a</sup> It harms no one else, let us suppose, for I am the only one who does not know. It does not harm the teacher, for some reason or other. Yet my action is not good. Be pleased, Charles Robert Anon, to explain.

Evolution and movement come both under the denomination *change*. Could we prove change impossible (at least in infinity) evolution would be destroyed, or, at least driven from infinity.



<sup>a</sup> Provavelmente numa das cadeiras do Curso Superior de Letras.

[53\*]

5.

Idea of Infinity cannot co-exist with the idea of evolution. The infinite cannot be evolved.

*Proof.* We have 2 ideas within the idea of space<sup>5</sup> – space and no-space.

What is the infinite? Space? No. No-space? No, likewise. Both together? No, for they would eliminate each other. The infinite therefore is neither space nor no-space.

(*Remark:* Supposing it impossible to prove the infinite to be as above, the: The infinite<sup>6</sup> is either both space and no-space, or neither. If both, this *evolution* takes place in space and in no-space at the same time □

if neither, evolution is impossible, for it can take place but in space.)

Needs deeper consideration.

Evolution and infinity. Anon<sup>7</sup>

Idea of Infinity cannot co-exist with the idea of evolution. The infinite cannot be evolved.  
*Proof.* We have 2 ideas within the idea of ~~space~~ space – space and no-space.  
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 if neither, evolution is impossible, for it can take place but in space.)  
 Needs deeper consideration.  
 Evolution and infinity.

[53\*]

Immanent Cause proved.

Then 3 Im[manent] Causes possible:

Matter Cause

Matter-Force Cause

Spirit (Force) Cause.

Matter Cause and M[atter] F[orce].

Causes are false before the doctrine of evolution.

For M[atter]-C[ause] and M[atter]-F[orce]-C[ause] would thus evolve themselves (in their cases). Now absolute Cause cannot evolve itself.

(*Remark:* Why? To evolve itself properly speaking, a thing has to cease to be itself in the transformation. Our only escape is by saying that

[54] transformation is appearance. But if transformation be appearance, Matter and Force, which are appearance, are no reality. We are therefore driven to this conclusion: Force alone exists (or spirit); the spiritual Immanent Cause is the only possible – upon condition that the apparent world is an illusion strange and complete.

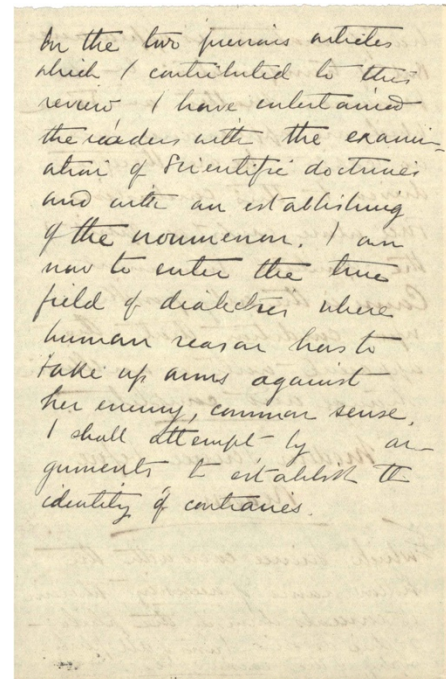
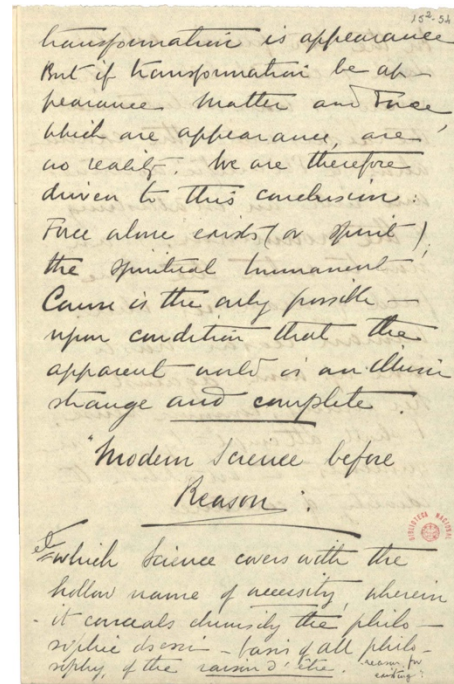
Immanent Cause proved.  
 Then 3 Im. Causes possible.  
 Matter Cause  
 Matter-Force Cause  
 Spirit (Force) Cause  
 Matter Cause + M.F. Cause are false before the doctrine of evolution.  
 For M-C, M-F-C would thus evolve themselves in their cases). Now absolute Cause cannot evolve itself.  
 (*Remark.* Why? To evolve itself properly speaking, a thing has to cease to be itself in the transformation. Our only escape is by saying that

“Modern Science before Reason”.

etc which Science covers with the hollow name of necessity, wherein it conceals obviously the philosophic obsession – basis of all philosophy, of the *raison d'être*. <sup>reason for</sup> existing?

[54v]

On the two previous articles which I contributed to this review, I have entertained the readers with the examination of scientific doctrines and with an establishing of the noumenon. I am now to enter the true field of dialectics where human reason has to take up arms against her enemy, common sense. I shall attempt by □ arguments, to establish the identity of contraries.





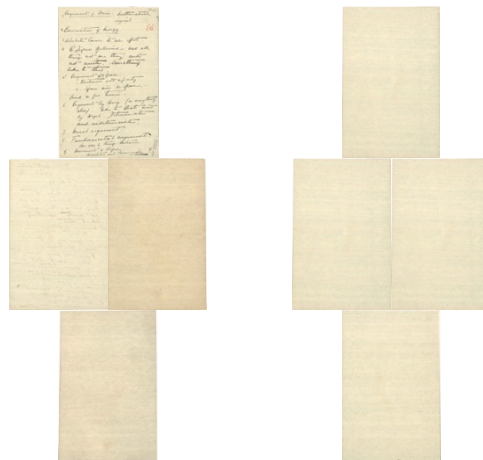
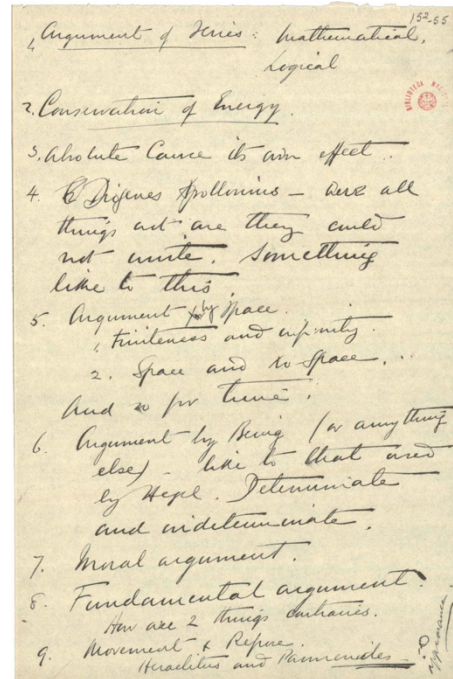
[55]<sup>a</sup>

1. *Argument of Series*: Mathematical. Logical
2. *Conservation of Energy*.
3. Absolute Cause its own effect.
4. Diogenes Apollonius – were all things not one they could not unite. Something like to this.
5. *Argument by<sup>1</sup> Space*.
  1. Finiteness and infinity.
  2. Space and No-Space.
 And so for time.
6. *Argument by Being* (or anything else) – like to that used by Hegel. Determinate and indeterminate.
7. Moral argument.
8. Fundamental argument.
 

How are 2 things contraries.
9. *Movement and Repose*.
 

Heraclitus and Parmenides. ?

appearance.



<sup>a</sup> Seguem-se, depois de esta página, sete em branco.

[55a<sup>r</sup>]

Movement can be but appearance. Reality can coexist with no change.

Conservation of Energy. What changes does not conserve itself. (H[enrique] Rosa). What does he mean by this?

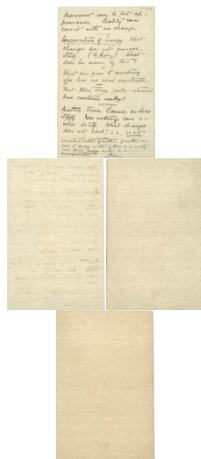
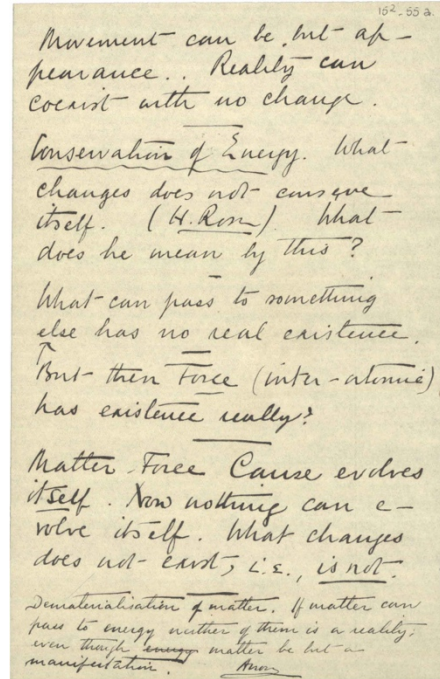
What can pass to something else has no real existence.

But then Force (inter-atomic) has existence really?

Matter-Force Cause evolves itself. Now nothing can evolve itself. What changes does not exist, i.e., is not.

Dematerialisation of Matter. If matter can pass to energy neither of them is a reality; even though matter<sup>1</sup> be but a manifestation.

Anon



### XIII. CADERNO 13 (post Agosto 1906)

**Localização:** BNP, E3 / 144H; <https://purl.pt/13884>.

**Materiais:** Caderno de endereços de capa preta com folhas quadriculadas (15,3 × 11 cm), manuscrito a tinta preta e a lápis. As pestanas do suporte (“A”, “B”, “C”, etc.) serviram para organizar alfabeticamente várias listas de autores e respectivas obras, copiadas seguramente do catálogo de uma ou mais editoras e organizações (como a Rationalist Press Association, por exemplo). A organização dessas listas e a letra arredondada do copista, contrastam com a aparente desorganização de outros apontamentos e com a caligrafia rápida do escritor; o primeiro, na horizontal e com o caderno direito, copiou as diversas informações bibliográficas; o segundo, em várias direções e com o suporte virado 180º, escreveu textos heterogêneos e descontínuos. Em geral, nos rostos de algumas folhas decorre um texto bem organizado e legível; nos versos de essas mesmas folhas, e em algumas outras do caderno, um texto algo caótico e de leitura difícil. No verso da capa deste caderno figura a eventual identificação do caderno com a letra “C”; (cf. 144J-1<sup>r</sup>, “A”; 144T-1<sup>v</sup>, “B”).

**Paginação:** Apenas alógrafa (inventário): de 144H-1 – a primeira folha quadriculada – até 144H-40 – e verso da contracapa. Não foram paginados o verso da capa nem as folhas de guarda iniciais. O caderno tem um total de 80 folhas quadriculadas, das quais 38 estão manuscritas.

**Datação:** No verso da folha de guarda lê-se: Alexander Search | Alexander Search | September, 1906 | Philosophy, etc. Cf. no caderno 144C<sup>2</sup>, de 1906, a indicação Catalogue R. P. A. (144C<sup>2</sup>-8<sup>v</sup>), embora esta talvez remeta para o caderno 13A-1 a 20 (Books on Science and on Philosophy, 13A-2<sup>r</sup>), que ostenta o nome de Charles Robert Anon na capa. Em 1906, tanto Anon como Search teriam recebido o “encargo” de elaborar listas de livros de carácter científico e filosófico. No caso do caderno 144H, parece que estamos novamente ante o reaproveitamento de um suporte, inicialmente destinado a um fim específico (a cópia de um catálogo estrangeiro), e depois destinado a outros fins (apontamentos soltos: humorismos do Dr. Nabos, poemas ingleses, ideias para contos e anedotas, etc.) Os apontamentos deste caderno não estão datados, mas algumas referências bibliográficas (como, por exemplo, Lindholm. El Anarquismo, 144H-37<sup>v</sup>) reaparecem citadas no caderno que alberga os diários de leituras de 1906 (cf. Lindholm: L’Anarquismo, 144N-17<sup>r</sup>; seguramente post 26 de Agosto). Todas estas informações permitem conjecturar que Pessoa começou a copiar as entradas bibliográficas entre finais de Agosto e princípios de Setembro de 1906. Outros cadernos de apontamentos também têm a indicação de terem pertencido a Alexander Search (por exemplo, o caderno 19, cota 144I).

**Publicação:** Praticamente inédito. Existe uma transcrição parcial de 144H-1<sup>v</sup>, em nota de rodapé, em PIZARRO (2007: 26). Nota: Transcrito em colaboração com Sabina Ashmore.

## 13 [144H-1 a 40]

[capa<sup>v</sup>]

C

[guarda<sup>a</sup>]

Alexander Search  
 Alexander Search.  
 September, 1906.  
 Philosophy etc.

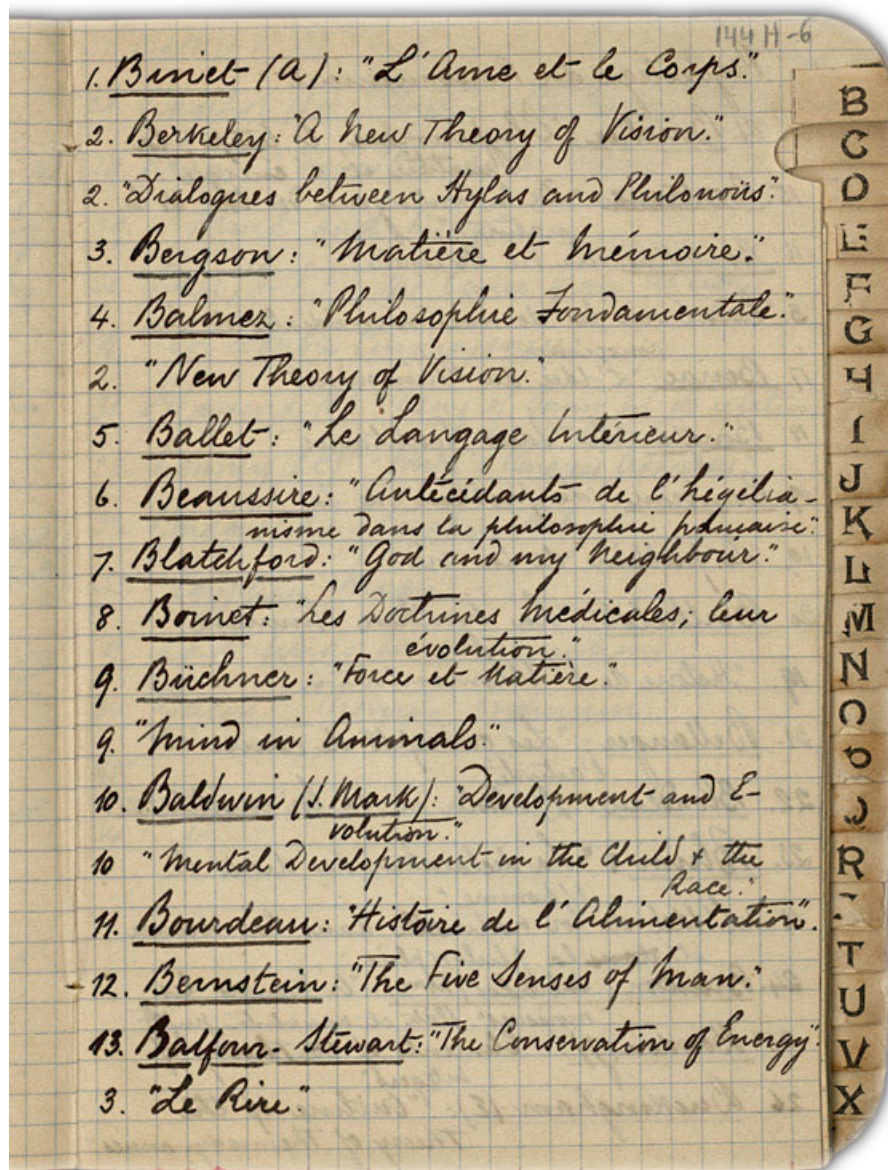
[1<sup>v</sup>]

1. *Aristotle*: "Metaphysica."<sup>1</sup>
1. "De Animâ."
1. "Organon."
2. *Arnold* (M[attheu]): Literature and Dogma."
2. "God and the Bible."
3. *Allier*: "Philosophie de Renan<sup>2</sup>."
4. *Arréat* (L[ucien]): "Mémoire et Imagination."
4. "Psychologie du Peintre."
5. *Alaux*: "Esquisse d'une philosophie de l'être."
6. *Azam*: "Hypnotisme et double conscience."
4. "Psychologie du peintre."
7. *Aubry* (Dr. P[aul]): "La Contagion du Meurtre."
5. "Théorie de l'Âme humaine."
5. "Dieu et le monde."
8. *Adams* (B[rooks]): "The Law of Civilisation<sup>3</sup> and Decay."
9. *Allen* (Grant): "The Colour-Sense: its Origin and Development."
10. Anonymous: "Supernatural Religion."

[6<sup>v</sup>]

1. *Binet* (A[lfred]): "L'Âme<sup>1</sup> et le Corps."
2. *Berkeley*: "A New Theory of Vision."
2. "Dialogues between Hylas and Philonöus."
3. *Bergson*: "Matière et Mémoire."
4. *Balmez*: "Philosophie Fondamentale."
2. "New Theory of Vision."
5. *Ballet*: "Le Langage Intérieur."
6. *Beaussire*: "Antécédants de l'hégélianisme dans la philosophie française."
7. *Blatchford*: "God and my Neighbour."
8. *Boinet*: Les Doctrines Médicales; leur évolution."

9. Büchner: "Force et Matière."
9. "Mind in Animals."
10. Baldwin (J[ames] Mark): "Development and Evolution."
10. "Mental Development in the Child and the Race."
11. Bourdeau: "Histoire de l'Alimentation."
12. Bernstein: "The Five Senses of Man."
13. Balfour-Stewart: "The Conservation of Energy."
3. "Le Rire."<sup>a</sup>



<sup>a</sup> Dado que este caderno e outros encontram-se online (<https://purl.pt/1000/1/cadernos/index.html>), mercê a um trabalho de Manuela Vasconcelos, do Arquivo de Cultura Portuguesa Contemporânea, com quem Jerónimo Pizarro colaborou, não se inserem, em fac-símile, as páginas todas.

- [6<sup>o</sup>]
1. "Psychologie du Raisonnement."
  14. *Boucher*: "L'hyperespace, le temps, la matière et l'énergie."
  15. *Boutroux*: "De la Contingence des lois de la nature."
  16. *Bazaillas*: "La Vie Personelle."
  3. "Essai sur les données immédiates de la conscience."
  17. *Boirac*: "L'Idée du Phénomène."
  18. *Bouglé*: "Les Idées Égalitaires."
  19. *Bourdeau*: "Le problème de la mort."
  19. "Le problème de la vie."
  20. *Berthelot*: "La Synthèse chimique."
  19. "Histoire de l'Alimentation."
  21. *Bellanger*: "Les concepts de cause et l'activité."
  22. *Blondeau*: "L'absolu et sa loi constitutive."
  23. *Blum*: "La déclaration<sup>2</sup> des droits de l'homme."
  15. "L'Idée de loi naturelle dans la science et la philosophie."<sup>3</sup>
  24. *Brandon-Salvador (M<sup>me</sup>)*: "À travers les moissons" (Poètes et moralistes juifs etc)
  25. *Bowden (J[oseph])*: "Elements of the Theory of Integers."
  26. *Buckingham (E[dgar])*: "Outline of the Theory of Thermodynamics."
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27. *Babbitt (E[dwin] D[wight])*: "The Principles of Light and Colour."
  28. *Bagehot (W[alter])*: "Physics and Politics."
  29. *Bain*: "Education as a Science."
  29. "Mind and Body."
  30. *Ball (Sir R[obert])*: "The Cause of an Ice Age."
  1. "On Double Consciousness."
  31. *Blaserna (P[ietro])*: "Theory of Sound in its relation to Music."
  32. *Bonney (C[harles] C[arroll])*: "World's Congress Adresses."
  33. *Budge (E[rnest] A[lfred])*: "Egyptian Religion."
  33. "Egyptian Magic."
  9. "Last Words on Materialism."
  34. *Bacon*: "Novum Organum."
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1. *Clodd (Edw[ard])*: "The Pioneers of Evolution."
  1. "The Story of Creation."
  2. *Charlton Bastian*: "Brain, the Organ of Mind."
  3. *Child (T[homas])*: "Root-Principles in Rational and Spiritual Things."
  4. *Condillac*: "Traité des Sensations."
  5. *Corra (Ém[ile])*: "La Philosophie Positive."
  6. *Chabot*: "Nature et Moralité."

7. Clay (R): "The Alternative."<sup>a</sup>
8. Conta (B[asilus]): "Théorie de l'ondulation universelle."
9. Crépieux-Jamin: "Écriture et Caractère."
10. Clamageran: "La lutte contre le mal."
11. Combarieu: "Les rapports de la musique et de la poésie considérés au point de vue de l'expression."
12. "Congrès (IV<sup>e</sup>) internacional de psychologie."
13. Couturat: "De l'infini mathématique."
14. Calkins (Gary N[athan]): "The Protozoa."
15. Campbell (D[onald] F[rancis]): "Differential and Integral Calculus."
16. Campbell (D[ouglas] H[oughton]): "Lectures on the Evolution of Plants."
17. Chandler (F[rank] W[adleigh]): "Romances of Roguery – Part I. The Picaresque Novel in Spain<sup>1</sup>."
- [9<sup>v</sup>] 18. Conant (L[evi] L[eonard]): "The Number Concept, its Origin and Development."
19. Calloway (C[harles]): "Does Determinism destroy Responsibility?"<sup>b</sup>
20. Cranbrook (J[ames]): "The Founders of Christianity."
21. Cattell (C[harles]): "Perils of Genius."<sup>c</sup>
22. Coit (Stanton): "Ethical Addresses."
23. Cullerre: "Traité des Maladies Mentales."
23. "Névroses et névrosisme."
23. "Les frontières de la Folie."
24. Charcot: "Lessons sur les maladies du système nerveux."
25. Châtelain: "La folie de Rouseau."

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Caen.

Goblot (E[dmund]): prof. à l'Université de Caen.

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1. Drummond (H[enry]): "Natural Law in the Spiritual World."
2. Darwin: "Origin of Species."<sup>1</sup>
2. "The Descent of Man."
3. Dunbar: "The Process of Creation discovered."
4. Draper: "History of the Conflict between Religion and Science."
5. Delage (Yves): "Les Problèmes de l'Évolution."
6. Descartes: "Discours sur<sup>2</sup> la Méthode."

<sup>a</sup> Trata-se do livro de Edmund R. Clay, *The Alternative; a study in psychology*. London: Macmillan & Co., 1882, traduzido por A. Burdeau (*L'alternative, contribution à la psychologie*) e publicado pela editora Félix Alcan em 1886 (1.<sup>a</sup> ed.) e em 1892 (2.<sup>a</sup> ed.), na sua "Bibliothèque de philosophie contemporaine".

<sup>b</sup> Referência ao panfleto de Charles Callaway (1838-1915), geólogo agnóstico que foi membro honorário da Rationalist Press Association.

<sup>c</sup> O título completo é *Perils of Genius: brief biographies of some illustrious men who suffered tribulation in the world in past times*. London: A. & H. B. Bonner, 1904.

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 8. *Danville*: "Psychologie de l'Amour."  
 9. *Duprat*: "Causes Sociales de la Folie."  
 9. "La<sup>3</sup> Mensonge."<sup>a</sup>  
 10. *Durkheim*: Les règles de la méthode sociologique."  
 9. "L'Instabilité Mentale."  
 11. *Dauriac*: "Essai sur l'esprit musical."  
 12. *Dumas*: "La Tristesse et la joie."  
 10. "Le Suicide."  
 10. "Année Sociologique."  
 11. "Le Réalisme de Reid."  
 7. "Sur les formes à priori de la sensibilité."  
 [12<sup>v</sup>] 13. *Despau*: "Genèse de la Matière et de l'énergie."  
 13. "Causes des énergies attractives."  
 13. "Explication mécanique de la matière, de l'électricité et du magnétisme."  
 14. *Dubuc*: "Essai sur la méthode en métaphysique."  
 7. "Zénon d'Élée."  
 15. *Dealey and Ward*: "A Text-Book of Sociology."  
 16. *Dadson* (A[rthur] J.): "Evolution and its Bearing on Religions."  
 5. "L'Hérédité et les grands problèmes de la biologie générale."  
 9. ~~"L'Instabilité Mentale."~~
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1. *Encausse* (Papus): "L'Occultisme et le Spiritualisme."
  2. *Egger*: "La parole intérieure."
  3. *Espinas*: "Les Origines de la technologie."
  4. *Edwards* (*Chilperic*): "The Hammurabi Code..."<sup>b</sup>
  4. "The Witness of Assyria."
- [13<sup>v</sup>] □
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1. *Fouillée*: "La Liberté et le Déterminisme."
  2. *Féré*: "Sensation et Mouvement."
  3. *Ferri*: "Les Criminels dans l'Art et la littérature."
  1. "Évolutionnisme des Idées-Forces."
  1. "Psychologie des Idées-Forces." (2 vol.)

<sup>a</sup> Trata-se do estudo de Guillaume Léonce Duprat, *Le mensonge. Étude de psycho-sociologique pathologique et normale*. Paris: Félix Alcan, 1903.

<sup>b</sup> Chilperic Edwards, *Hammurabi Code and the Sinaitic Legislation; with a complete translation of the great Babylonian inscription discovered at Susa*, 1904.



2. "Dégénérescence et Criminalité."
4. *Fleury*: "L'Âme<sup>1</sup> du Criminel."
5. *Fonsegrive*: "La Causalité Efficente."
6. *Ferrero*: "Lois psychologiques du symbolisme."
3. "La Sociologie Criminelle."
5. "Essai sur le libre arbitre."
7. *Foucault*: "La psychophysique."
7. "Le Rêve."
1. "Tempérament et Caractère."
1. "Nietzche<sup>2</sup> et l'Immoralisme."
1. "L'Avenir de la Métaphysique."
1. "Critique des Systèmes de morale contemporains."
1. "Les Éléments sociologiques de la morale."
- [14v] 1. "La Morale, l'Art, la Religion, d'après Guyau."
8. *Fournière*: "Les Théories Socialistes au XIX<sup>e</sup> siècle."
9. *Ferrière*: "L'Âme est la fonction du cerveau" – (2 vol.)
9. "La Matière et l'Énergie."
9. "L'Âme et la vie."
9. "La cause première<sup>3</sup> d'après les données expérimentales."
1. "Philosophie de Platon." (2 vols.)
10. *Funck-Brentano*: "Les Sophistes Grecs."
11. *Federici*: "Les lois du progrès."
12. *Fiske (John)*: "Man's Destiny."
12. "Outlines of Cosmic Philosophy."
12. "Through Nature to God."
12. "The Idea of God as affected by Modern Knowledge."
12. "Life Everlasting."
13. *Fillingham (Robert) C[harles]*: "Christ in London."
  
- [15v] 1. *Guyau*: "Esquisse d'une Morale sans obligation ni sanction."
1. "L'Irréligion de l'Avenir."
1. "Éducation et Hérité."
1. "Genèse de l'Idée de temps."
1. "L'Art au point de vue sociologique."
2. *Garofalo*: "La<sup>1</sup> Criminologie."
3. *Geley*: "L'être subconscient."
1. "Les Problèmes de L'esthétique contemporaine."
1. "La Morale anglaise contemporaine."
4. *Groos (Karl)*: "Les Jeux des Animaux."
5. *Gley (D<sup>e</sup> Eugène)*: "Études de psychologie physiologique et pathologique."
6. *Goblot (Edmond)*: "La Classification des Sciences."
7. *Greef (de)*: "Le transformisme social."

8. Greg (W[illiam] R[athbone]): "The Creed of Christendom."<sup>a</sup>
  7. "Évolution des Croyances et des doctrines politiques."
  7. "Introduction à la Sociologie." – (2 vol)
  9. Goblet d'Alviella: "L'Idée de Dieu, d'après l'anthropologie et l'histoire."
  10. Gourd: "Le phénomène."
  - [15v] 11. Gillet (M[artin]): "Du fondement intellectuel de la morale."
  12. Griveau: "Les éléments du beau."
  13. Glazebrook: "Laws and Properties of Matter."
  14. Giddings (F[ranklin] H[enry]): "The Principles of Sociology."
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  16. Godfrey (W[alter] S[cott]): "Theism found Wanting."
  17. Gorham: "The Transformation of Christianity."
  18. Gould (F[rederick] J[ames]²): "Concise History of Religion." 3v.
  18. "The Building of the Bible."
  18. "Plan of Moral Instruction."
  18. "The Religion that Fulfills"
  18. "Chats with Pioneers<sup>3</sup> of Modern Thought."
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  2. *Huxley*: "Man's Place in Nature."
  3. *Hartmann*: "Philosophie de l'Inconscient." (2vol.)
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  5. *Hume*: "Essays."
  6. *Hartenberg*: "Les Timides et la Timidité."
  7. *Höfding*: "Esquisse d'une Psychologie fondée sur l'expérience."
  3. "Religion de l'Avenir."
  3. "Le Darwinisme."
  8. *Harraca*: "Contribution à l'étude de l'Hérédité et des principes des formations des races."
  9. *Hannequin*: "L'hypothèse des atomes."
  10. *Hudson*: "Introduction to the philosophy of Herbert Spencer."
  1. "The Evolution of Man." (2 vols).
  1. "The Wonders of Life."
  2. "Possibilities and Impossibilities."
  11. *Harrison* (J[ohn] S[mith]): "Platonism in English Poetry of the 16<sup>th</sup> and 17<sup>th</sup> centuries."
  12. *Hill* (D[avid] J[ayne]<sup>1</sup>): "Genetic Philosophy."
  13. *Howison* (G[eorge] H[olmes]): "The Limits of Evolution."
  14. *Hird* (Dennis): "Easy Outline of Evolution."

<sup>a</sup> Pessoa leu este livro, que consta da sua biblioteca, em Janeiro de 1907. Ver o documento S [Sinais] 7-22r (apêndice, caderno 15).

<sup>b</sup> W. Glanville, *The Web Unwoven, or, the Dolus theory of the Book of Acts, as presented in a critique of chapters X., XI., and XII. of the same*. London: Watts & Co., 1900. "Issued for the Rationalist Press Association Limited".

15. Holyoake: "The Logic of Death."
2. "Possibilities and Impossibilities."
16. Hooper: "Anatomy of Knowledge."
  1. "The Pedigree of Man."
14. "Pulpit Science: Is Immortality a Physical Fact."
15. "New Ideas of the Day."
5. "Natural History of Religion."
16. Hardwicke (W[illiam] W[right]): "The Evolution of Man."
16. "The Rationalist's Manual."
17. Herbert (Lord) of Cherbury: "Works." (Scott).
18. Hazlitt: "English Comic Writers."

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1. *Icard*: "Paradoxes ou Vérités."
2. Ingersoll: "Lectures and Essays." (2 series)
3. Irvine (David): "Philosophy and Christianity." (□ parts)

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2. *James* (W[illiam]): "Theory of Emotion."
3. *Janet* (Paul)<sup>1</sup>: "Philosophie de Lamennais."
3. "Les Causes Finales."
4. *Janet* (Pierre): "L'Automatisme psychologique."
5. *Jacoby* (D<sup>e</sup> P[aul]). "Études sur la Selection chez l'homme."
6. *Jaurès* (J[ean]): "De la réalité du monde sensible."
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8. *Joyau*: "De l'invention dans les arts at dans les sciences."
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2. "The Principles of Psychology." – (2vols).
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<sup>a</sup> Edgar Janssens, *Le néo-criticisme de Charles Renouvier; théorie de la connaissance et de la certitude*. Louvain: Institut supérieur de philosophie, 1904.

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2. *Kaufmann*: “La Cause finale et son importance.”
3. *Kostyleff*: “Esquisse d’une évolution dans l’histoire de la philosophie.”

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2. *Le Bon* (G[ustave]): “L’Évolution de la Matière.”
3. *Lemaitre*: “Audition colorée et phénomènes connexes observés chez les écoliers.”
4. *Lombroso*: “L’Homme Criminel.” (2 vol.)
4. et *Ferrero*: “La Femme Criminelle et la Prostituée.”
4. et *Laschi*: “Le crime politique et les révolutions.” 2 vol.
5. *Liard*: “La Science positive et la Métaphysique.”
1. “L’Unité dans l’être vivant.”
1. “Les limites du connaissable.”
6. *Léchalas*: “Étude sur l’espace et le temps.”<sup>1</sup>
1. “Lamarckiens et Darwiniens.”
7. *Lange*: “Les Émotions.”
8. *Lichtenberger*: “Philosophie de Nietzsche.”
9. *Lampérière* (M<sup>me</sup>): “Role Social de la Femme.”
2. “Lois psychologiques de l’évolution des peuples.”
2. “Psychologie des Foules.”
1. “Le déterminisme biologique et la personnalité consciente.”
5. “Logiciens anglais contemporains.”
5. “Definitions géométriques et empiriques.”
- [20<sup>v</sup>] 4. “L’anthropologie criminelle et ses récents progrès.”
4. “Nouvelles recherches d’anthropologie criminelle et de psychiatrie.”
4. “Applications de l’Anthropologie criminelle.”
10. *Lalande*: “La dissolution opposée à l’évolution.”
11. *Lauvrière*: “Edgar Poe.”<sup>a</sup>
12. *Laveleye* (de): “De la propriété et des ses formes primitives.”

<sup>a</sup> Ver o capítulo XXI (“Subsídios para uma bibliografia”) de *Escritos sobre Génio e Loucura* (PESSOA, 2006a, II: 643).

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13. Léon (X): "Philosophie de Fichte."
14. Leroy: "Le Langage."
15. Lévy: "Philosophie de Feuerbach."
16. Lévy-Bruhl: "La Ph. de Jacobi."<sup>a</sup>
17. Lubac: "Esquisse d'une psychologie rationnelle."
4. "L'Homme de Génie."
1. "Traité de Biologie."
18. Lewes: "Science and Speculation."
8. "Le socialisme au XVIII<sup>e</sup> siècle."
19. Liesse: "La statistique."
1. "La Lutte Universelle."
1. "Les influences ancestrales."
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21. Laing (S[amuel]): "Problems of the Future."
20. "Nouveaux Essais sur l'entendement humain."
20. "Principes de la Nature et de la Grâce."
20. "Lethes" – Systema theologicum."
22. Locke: "On the Human Understanding."
22. "Essay on Civil Government."
22. "Letters on Tolerance."
23. Lambert (P[reston] A[lbert]): "Differential and Integral Calculus."
21. "A Modern Zoroastrian."
24. Lord (A. D). "What is Truth."
18. "Success in Literature."
25. Legrain: "Le Délire chez les Dégénérés."

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  2. Malebranche: "Recherche de la Vérité."
  3. Marguery: "L'Oeuvre d'art et l'évolution."
  4. Mariano: "La philosophie contemporaine en Italie."
  5. Milhaud: "Le Rationnel."
  5. "Essais sur les conditions et les limites de la certitude logique."
  6. Mosso: "La peur."
  7. Murisier: "Les Maladies du Sentiment religieux."

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<sup>a</sup> Lucien Lévy-Bruhl, *La philosophie de Jacobi*. Paris: Félix Alcan, 1894. "Bibliothèque de philosophie contemporaine".

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8. Malapert: "Les Éléments du caractère."
8. "Le Caractère." (O. Doin).
9. Marion: De la Solidarité Morale."
10. Mabileau: "Histoire de la philosophie Atomistique."
11. Marietan: "La classification des sciences d'Aristote à S. Thomas d'Aquin."
12. Matteuzzi: "Les facteurs de l'évolution des peuples."
13. Michotte: "Les signes régionaux" (répartition de la sensibilité tactile).
14. Mounier (Marcel): "Le Drame chinois."
15. Moriaud: "La liberté et la conduite humaine."
16. Marshall (H[enry] R[utgers]): "Instinct and Reason."
- [22v] 17. Morgan (T[homas] H[unt]): "Regeneration."
17. "The Development of the Frog's egg."
17. "Evolution and Adaptation."
18. Morris (C[harles]): "Man and his Ancestor."
19. McCabe (J[oseph]): "Secular Education." <sup>a</sup>
19. "The Origin of Life."
19. "The Religion of Women."
20. McCall (W[illiam]): "A Nirvana Trilogy."
21. Massey (G[erald]): "Ten Freethought Lectures."
22. Moebius: "Jean-Jacques Rousseau."
23. Moreau (de Tours): "Psych[ologie] morbide."
23. "Du haschich et de l'aliénation mentale."
24. Mill (J[ohn] S[tuart]): "Political economy."
24. "A System of Logic."
24. "Utilitarianism."
24. "On Representative Government."
24. "Exam[ination] of Sir W[illiam] Hamilton's Philosophy."

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Montpellier:

Sabatier: Doyen de la fac[ulté] des sciences de

Milhaud: prof. à L'université de M[ontpellier]

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2. Nordau: "Psycho-physiologie du génie et du talent."

<sup>a</sup> Joseph McCabe, *The Truth about Secular Education: its history and results*. London: Watts, 1906.

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1. "La logique de l'hypothèse."
1. "La définition de la philosophie"
1. "Le libre arbitre."
1. "Les philosophies négatives."
2. "Dégénérescence." (2vols)
2. "Vus du dehors."<sup>1</sup>
2. "Conventional Lies of our civilization."
3. *Novicow*: "Les luttes entre les sociétés humaines."
3. "L'affranchissement de la femme."
4. Nash (H[enry] S[ylvester]): "Genesis of the Social Conscience."
4. "Ethics and Revelation."
4. "History of the Higher Criticism of the New Testament."
5. Nisbet (J[ohn] F[erguson]<sup>2</sup>): "The Insanity of Genius."
6. Newman (Card[inal]): "Essays."

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1. *Ossip-Lourié*: "La Philosophie de Tolstoï."
2. *Oldenberg*: "Le Bouddha."
1. "La philosophie russe contemporaine."
3. *Ormond* (A[lexander] T[homas]) "Foundations of Knowledge."

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1. *Préaubert*: "La Vie, Mode de Movement<sup>1</sup>."
2. *Palante*: "Précis de Sociologie."
3. *Paulhan*: "Les Phénomènes Affectifs."
3. "Joseph de Maistre: sa philosophie."
3. "Psychologie de l'invention."
3. "Analystes et esprits synthetics."
3. "La fonction de la mémoire et le souvenir affectif."
4. *Phillipe*. "L'Image Mental."
5. *Pillon*: "La philosophie de Ch[arles] Secrétan."
2. "Le Combat pour l'Individu."
3. "Les Caractères."
3. "Les Mensonges du Caractère."
6. *Payot*: "La Croyance."
6. "Education de la volonté"

7. *Pérès*: "L'Art et le Réel."
8. *Pérès* (B[ernard]): "Les 3 premières années de l'enfant."
8. "L'Education morale dès le berceau."
8. "L'Education intellectuelle dès<sup>2</sup> le berceau."
- [26<sup>v</sup>] 9. *Picaret*: "Les Idéologues."
10. *Piderit*: "La Mimique et la physiognomie."
11. *Pillon*: "Anée philosophique" – in vols.
12. *Preyer*: "Éléments de pshysiologie."
13. *Proal*: "La criminalité politique."
13. "Le crime et la peine."
13. "Le Crime et le Suicide passionels."
14. *Plato*: = The Dialogues. =
15. *Paine*: "Rights of Man."
15. "The Age of Reason."
3. "Le nouveau mysticisme."
16. *Philbert* (Louis): "Le rire."
17. *Philippson*: "L'autonomie et la centralisation du système nerveux des animaux."
18. *Pictet* (Raoul): "Étude critique du materialisme et du spiritual[isme] par la physique expérimentale."
19. *Pinloche*: "Pestalozzi et l'éducation populaire moderne."
20. *Poincaré*: "Les nouvelles méthodes de la mécanique céleste."
21. *Patten* (S[imon] N[elson]): "Heredity and Social Progress."
22. *Parsons* (J[ohn] D[enham]): "Our Sun-God."

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1. *Queyrat*: "L'Abstraction."
1. "L'Imagination et ses variétés chez l'enfant."
2. *Quatrefages* (de): "L'Espèce Humaine."
1. "Le caractère et l'éducation morale."
1. "La logique chez l'enfant et sa culture."
3. *Queensberry* (Lord): "Marriage and the Relation of the Sexes."

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1. *Renan*: "Vie de Jesus."
2. *Regnaud*: "Logique Évolutionniste."
3. *Réville*: "Histoire du dogme de la divinité de J[ésus]-C[hrist]"
4. *Ribot* (Th[éodule]): "Les Maladies de la Mémoire."
4. "Les Maladies de la Volonté."
4. "Les maladies de la personnalité."
4. "Psychologie de l'Attention."



5. Richet: "Psychologie générale."
6. Roberty: "Le Bien et le Mal."
7. Roussel-Despieres: "L'idéal esthétique<sup>1</sup>."<sup>a</sup>
8. Romanes: "Animal Intelligence."
4. "Essay sur l'Imagination Créatrice."
9. Renouvier: "Histoire et Solution des Problèmes Métaphysiques."
10. Reade (Winwood): "The Martyrdom of Man."
- 11.a Renard: "L'homme est-il libre?"
9. "Dilemmes de la Métaphysique Pure."
9. "Le personalisme."
9. "Critique<sup>2</sup> de la doctrine de Kant."
11. Ribéry: "Essai d'une classification naturelle des caractères."
- [28<sup>v</sup>] 4. "L'Hérédité psychologique."
4. "La psychologie des sentiments."
4. "L'Évolution des Idées générales."
4. "La logique des sentiments."
12. Ricardon: "De l'Idéal."
13. Richard: "L'idée d'évolution dans la nature et dans l'histoire."
14. Rignano: "De la transmissibilité des caractères acquis."
15. Ruysen: "Essai sur l'évolution psychologique du jugement."
2. "L'Origine des idées éclairée par la science du langage."
16. Romanes: "Animal Intelligence."
17. Righi (Augusto): "Physical Phenomena, Radioactivity etc."
18. Ross (E[dward] A[lsworth]): "Foundations of Sociology."
19. Robertson (John): "Courses of Study."
19. "Christianity and Mythology."
19. "Pagan Christs."
19. "A Short History of Christianity."
19. "Letters in Reasoning."
19. "Short-History of Freethought." (2 vols).
19. "What to Read."
- [29<sup>v</sup>] 20. Regnard (A[drien]): "Génie et Folie." <sup>b</sup>
21. Regnard (P[aul]): "Sorcellerie, Magnétisme, morphinisme, délire des grandeurs."
5. "Les poisons de l'intelligence."
22. Régis (E[mmanuel]): "Régicide dans l'Histoire."

[29<sup>v</sup>] □

<sup>a</sup> François Roussel-Despieres, *L'Idéal esthétique, esquisse d'une philosophie de la beauté*. Paris: Félix Alcan, 1904.

<sup>b</sup> Albert Adrien Regnard, *Génie et folie, refutation d'un paradoxe*. Paris: O. Doin, 1904.

[30<sup>v</sup>]

1. *Schopenhauer*: “Le monde comme idée et Répresentation.” (3 v.)
1. “Essai sur le Libre Arbitre.”
2. *Spencer*: “Principles of Biology.”
2. “First Principles.”
2. “Education.”
3. *Sutro (Émile)*: “The Basic Law of Vocal Utterance.”
4. *Sabatier*: “La Philosophie de l’Effort.”
1. “Le Fondement de la Morale.”
5. *Sully-Prudhomme et Ch[arles] Richet*: “Le Problème des causes finales.”
6. *Saigey (E[mile])*: “Les Sciences au XVIII<sup>e</sup> siècle.” (Physique de Voltaire)
7. *Saint-Paul (Dr. G)*: “Le langage intérieur et les paraphrasies.”
8. *Séailles*: “Essai sur le génie dans l’art.”
8. “La philosophie de Ch[arles] Renouvier.”
9. *Sighele (Scipio)*: “La foule criminelle.”
10. *Sollier*: “Le problème de la mémoire.”
10. “Psychologie de l’Idiot et de l’Imbecile.”
10. “Le Mécanisme des émotions.”
11. *Souriau*: “L’esthétique du mouvement.”
11. “La beauté rationnelle.”

[30<sup>v</sup>]

12. *Stein (L[udwig])*: “La question sociale au point vue philosophique.”
13. *Sage*: “Le sommeil naturel et l’hypnose.”
2. “Principles of Psychology.”
2. “Principles of Sociology.”
14. *Schelling*: “Bruno.”
15. *Spinoza*: “Ethica.”
15. “Tractatus Theologico-politicus.”
16. *Stallo*: “The Concepts and Theories of Modern Physics.”
3. “Duality of Voice and Speech.”
3. “Duality of thought and language.”
17. *Schultz (H[ermann])*: “Outlines of Christian apologetics for use in lectures.”
18. *Smith (Goldwin)*: “Guesses at the Riddle of Existence and other Essays.”
19. *Smith (W[illiam] B[enjamin])*: “Infinitesimal Analysis.”
20. *Stoddard (F[ran]cis H[ovey])*: “Evolution of the English Novel.”
21. *Strong (C[harles] A[ugustus])*: “Why the Mind has a Body.”
22. *Shelley*: “Necessity of Atheism” (ed. Wise and Vaughan).
23. *Salt (H[enry] S[tephens])*: “The Faith of Richard Jefferies.”
24. *Sharpe (Sam[uel])*: “An Inquiry into the Age of the Moabite Stone.”

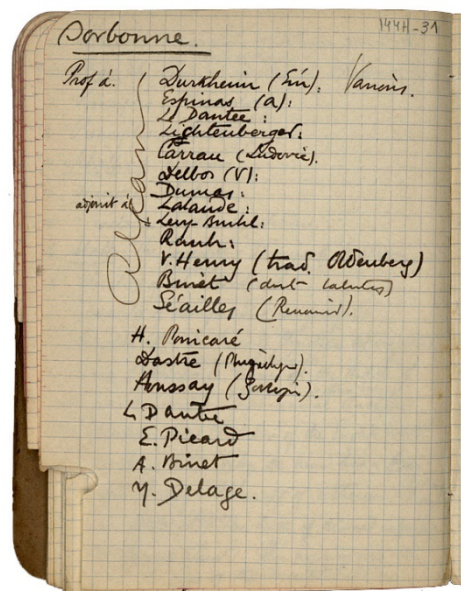
[31<sup>v</sup>] □

[31<sup>r</sup>]

Sorbonne.

Prof à **A I C A N** Durkheim (Ém[ile]): Various.  
 Espinas (A[lfred]):  
 Le Dantec:  
 Lichtenberger:  
 Carrau (Ludovic).  
 Delbos (V[ictor]):  
 Dumas:  
 adjoint à **A I C A N** Lalande:  
 Levy-Bruhl:  
 Rauh:  
**A I C A N** V[ictor] Henry (trad. Oldenberg)<sup>a</sup>  
 Binet (director laboratory)  
 Séailles (Renouvier).<sup>b</sup>

H[enri] Poincaré  
 Dastre (Physiologie).  
 Houssay (Zoologie).  
 Le Dantec  
 E[mile] Picard  
 A[lfred] Binet  
 Y[ves] Delage.

[32<sup>r</sup>]

1. Thomas Aquinas: "Summa Theologiae."
2. Tanon: "L'Évolution du droit et la conscience sociale."
3. Tarde: "Criminalité Comparée."
3. "Les Transformations du Droit."
3. "Les Lois Sociales."
4. Tissié: "Les Rêves."
5. Tardieu: "L'Ennui."
3. "La Logique Sociale."
3. "Les lois de l'imitation."
3. "L'opposition universelle."
3. "L'Opinion et la foule."
6. Thomas (P-F[élix]): "L'Éducation des sentiments."
6. "Pierre Leroux, sa philosophie."
7. Thouverez: "Le Réalisme Métaphysique."
3. "Les transformations du pouvoir."
3. "La philosophie pénale."

<sup>a</sup> Referência ao livro de Victor Henry, *La religion du Véda*. Paris: Félix Alcan, 1903.

<sup>b</sup> Gabriel Séailles, *La philosophie de Charles Renouvier, introduction à l'étude du neo-criticisme*. Paris: Félix Alcan, 1905.

3. "Études pénales et sociales."
3. "Études de psychologie pénale."
- [32<sup>v</sup>] 8. *Tisseraud*: "Traité de Mécanique céleste."
9. Titchener (E[dward] B[radford]) "Experimental Psychology." (2 vols).
10. Trimble (W[illiam] H[eywood]): "Walt Whitman and Leaves of Grass."

[33<sup>r</sup>]

Toulouse:

Univ. de prof. à: M. Émile Thouvenez (Le Réalisme Métaphysique).

Lycée de, [prof. à]: M. Jean Peres (Art et le Réel).

[Lycée de, prof. à]: M. Braunschvicg (Le Sentiment du Beau et le Sentiment poétique).<sup>a</sup>

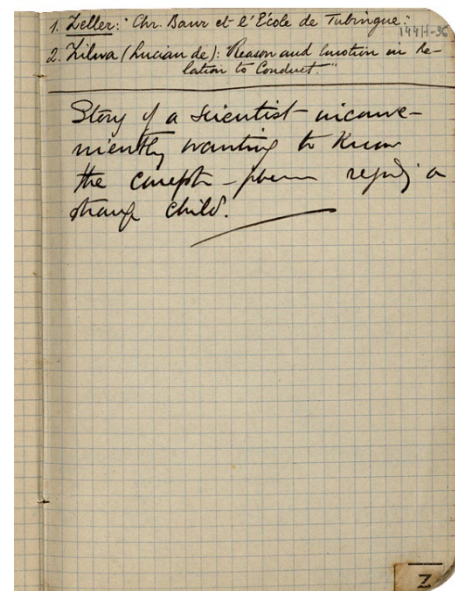
Univ. de, [prof. à]: M. Bouglé (Various).

[33<sup>v</sup>] □[34<sup>r</sup>]

1. *Vacherot*: "Essais de philosophie critique."
2. *Van Bierliet*: "La Mémoire."
3. *Von Naegeli*: "A Mechanico-physiological theory of organic evolution."
4. Vincent (M[arvin] R[ichardson]): "History of the Textual Criticism of the New Testament."
5. Vaughan (P[ercy]): "Early Shelley Pamphlets."

[34<sup>v</sup>] □[35<sup>r</sup>]

1. *Xenophanes*: "Fragmenta."
2. *Xenophon*: "Memorabilia."

[35<sup>v</sup>] □

<sup>a</sup> Marcel Braunschvicg (e não Braunschvicg), *Le Sentiment du Beau et le Sentiment poétique (essai sur l'esthétique du vers)*. Paris: Félix Alcan, 1904.

[36<sup>r</sup>]

1. Zeller: "Chr[istian] Baur et l'École de Tubingue."
  2. Zilwa (Lucian de): "Reason and Emotion in Relation to Conduct."
- 

Story of a scientist inconveniently wanting to know the conception-phenomenon regarding a strange child.

[37<sup>r</sup>]

1. Wechniakoff: "Savants, penseurs et Artistes."
2. Wundt: "Hypnotisme et Suggestion."
3. Wurtz: "La théorie atomique."
4. Weismann: "On Germinal Selection."
5. Wilson (Archdeacon): "Problems of Religion and of Science."
6. Whitney: "Life and growth of language."
7. Ward (L[ester] F[rank]): "Outlines of Sociology."
7. "Pure Sociology."
8. White (A[ndrew] D[ickson]): "A History of the Warfare of Science with Theology in Christendom." (2 v.).
9. Williams (C[ora] M[ay]): "Review of the Systems of Ethics founded on the theory of Evolution."
10. Wilson (E. B.): "An Atlas of the Fertilisation and Karyokinesis of the Ovum."
10. "The Cell in Development and Inheritance."
11. Whittaker (T[homas]): "The Origins of Christianity."
11. "A Critical Essay on the Philosophy of History."
12. Wollstonecraft (Mary): "Papers." (Scott).

[37<sup>v</sup>]

Dr. Cabanès (History Secrets).<sup>a</sup>  
 – Albin Michel, 59, Rue des Mathurins.

---

Lindholm, El Anarquismo<sup>b</sup>  
 –Madrid <sup>2,25 p[ese]tas.</sup>  
 Centro Editorial de Góngora.  
 Calle San Bernardo, 43.

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<sup>a</sup> Cf. Augustin Cabanès, *The Secret Cabinet of History Peeped Into by a Doctor*. Paris: C. Carrington, 1897.

<sup>b</sup> Cf. Fredrik Lindholm, *El anarquismo según las fuentes suecas y extranjeras*. Versión directa del sueco, prólogo y notas por Emilio Miñana. Madrid: Góngora, 1906.

Garnier Frères.

“Traité d’Économie Politique”

J[oseph] Garnier 1 Vol. 8 f. <sup>a</sup>

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Barcelona: Libreria Cientifico-Literaria de José Agusti, –

Elisabets, 4.

Dr. José E. Garcia Fraguas

“Nuevos Estudios de la Mecanica del Sistema Nervioso.” <sup>b</sup>

½ pesetas

---

Forel: “L’Âme et le Système nerveux.” <sup>c</sup>

[38<sup>v</sup>]

A Storck – & Cia –

Lyon – Paris.

Bibliothèque de Criminology.



Debièrre – Prof. à la Fac[ulté] de Méd[ecine] de Lille

“Le Crâne des Criminels.” <sup>d</sup>

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Paris Maloine Éditeur 23, Rue de l’École de Médecine, 23.

“La Surdi-Mutité” par Etienne St. Hilaire, Médecin Auriste de l’Institut de Sourds-Muets du Département de la Seine. <sup>e</sup>

[38<sup>v</sup>]

J[ean] B[aptiste] Séverac: Nietzsche et Socrates<sup>f</sup>

Paris. E. Cornély<sup>1</sup> & Cie

Edit., 101, Rue de Vaugirard.

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<sup>a</sup> Leitura conjectural: 1 Vol. 8 f. ou 1o ed. 8 f. Pode tratar-se de uma referência à Joseph Garnier, *Traité d’économie politique, social ou industrielle, expos édidactique de sprincipes et de sapplications de la science économique*. 10. éd., rev. et augm. par Robert Doucet. Avec les notes de la 9. éd. par André Liesse. Paris: Garnier frères, 1907. Se for assim, esta página e as seguintes – que se encontram manuscritas a lápis e não a tinta preta como as anteriores – terão sido redigidas post 1906, o que é muito provável. Dado que o verso da folha de guarda final (144H-39) o verso da contracapa (144H-40) estão manuscritos a tinta preta, é plausível que Pessoa tenha reutilizado post 1906 um caderno de 1906, aproveitando algumas folhas em branco e virando, muitas vezes, o suporte ao contrário (180<sup>o</sup>).

<sup>b</sup> Livro publicado em 1906.

<sup>c</sup> Auguste Forel, *L’âme et le système nerveux, hygiène et pathologie*. Paris: Steinheil, 1906.

<sup>d</sup> Livro publicado em 1895.

<sup>e</sup> Etienne Saint-Hilaire, *La surdi-mutité; étude médicale*. Paris: Maloine, 1900.

<sup>f</sup> O título do livro, publicado em 1906, é *Les opinions de Nietzsche sur Socrate*.

A[lp]h[on]se] Berget: Physique du Globe et Météorologie.  
Masson & Cie<sup>2</sup>

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E. Monier: "La Télégraphie sans fil et la telemecanique." <sup>a</sup>

ingénieur des  
arts et des ma-  
nufactures.

Dunod & Pinat  
49 Quai des Grandes Augustins  
Paris

[39<sup>v</sup>]

A[lexandre] Joannis                      Joannis.  
Prof[essé] à la Faculté des Sc[ience]s de l'Univ[ersité] de Paris.  
Cours Elem[entaire] de Chimie.  
1<sup>re</sup> fascicle.<sup>b</sup>  
Paris      Librairie Polytechnique Ch[arles] Béranger (Editeur)  
15, Rue des Saints Pères.

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Mercure de France

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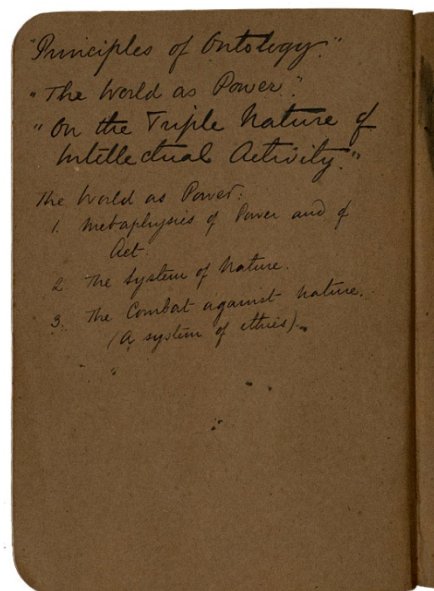
Belin Frères Rue Vaugirard 52. Paris <sup>c</sup>

[39<sup>v</sup>]

"Principles of Ontology."  
"The World as Power."  
"On the Triple Nature of the Intellectual Activity."<sup>d</sup>

The World as Power:

1. Metaphysics of Power and of Act.
2. The System of Nature
3. The Combat against Nature  
(A system of ethics).



<sup>a</sup> Primeira edição, 1906.

<sup>b</sup> Alexandre Joannis, *Cours élémentaire de chimie. Professé à la Faculté des sciences de Paris. Pour les candidats au certificat d'études physiques, chimiques et naturelles (P. C. N.)*. Paris: Baudry & Cie, 1897. 4 vol.

<sup>c</sup> Seguem-se duas páginas manuscritas a tinta preta.

<sup>d</sup> Ver 15<sup>1</sup>-5: "On the triple nature of spiritual activity".

[40<sup>r</sup>]

A System of Philosophy:

- II. Principles of Ontology.
- III. Hypothetical Metaphysics.
- IV. Metaphysics of Nature.
- V. The Ethics of Revolt.

I. A critique of Reason.

- 1. Critique.
- 2. Method.

[36<sup>v</sup>]<sup>a</sup>p. 207-’8: Absolutism of King in Carta (reality).<sup>b</sup>p. 221-3: Great expense of army and *waste*.

225 – Slight reference to L[ei] Contabilidade (Footnote)

[225] – Financial situation

228 – Anselmo d’Andrade: Financial Situation<sup>c</sup>[2<sup>r</sup>]

The P[ortu]g[uese] Const[ititutional] Ch[arter] Institutes 3 political powers<sup>1</sup>: the *legislative*, the executive, the judicial and the moderative. The moderative power, exclusively belonging to the King is by the Charter made out to watch over the harmony<sup>2</sup> and balance of the other political powers<sup>3</sup>. The balance<sup>4</sup> and harmony of pol[itical] powers consists in their independence, unsubordinates each to another.<sup>5</sup>

In the Constitutions<sup>6</sup> of 1822 and 1838 there existed no moderative power; [it is easy to see that this is an absolutely *true*]<sup>d</sup>

<sup>a</sup> Esta página e as seguintes encontram-se antes da anterior. Foram manuscritas anos mais tarde.

<sup>b</sup> Notas de leitura do *Manual Politico do Cidadão Portuguez*. Prefácio de Alberto d’Oliveira. Porto: Empresa Litterária e Typographica, 1908, 2.<sup>a</sup> edição actualizada e muito aumentada. Devo esta nota a José Barreto, que me escreveu: “Pessoa também cita essa obra de Trindade Coelho várias vezes em *History of a Dictatorship*. Ver p. ex. 92N-100<sup>r</sup> e 101<sup>r</sup>, onde a longa citação é remetida para as pp. 193-194 do livro. Ora, na edição de 1906, o trecho citado está nas pp. 202-203. A ed. de 1906, está acessível no Internet Archive, mas com falhas. Em <https://www.fd.unl.pt/Anexos/Investigacao/1496.pdf> há uma sem falhas. Não encontrei online a 2.<sup>a</sup> ed., de 1908; a Google digitalizou-a, mas não a disponibiliza. A obra também não está na Biblioteca Particular de Fernando Pessoa”. António Palma, da Livraria Santiago, enviou-me imagens da edição de 1908.

<sup>c</sup> Numa lista intitulada “*Books to study P[ortu]g[uese] politics for Da Dict[adura] á Rep[ublica]*”, de cerca de 14 de Março de 1911, Pessoa inclui: “Anselmo de Andrade’s future work on Portuguese finances”. Sobre Andrade, que figura como possível colaborador da revista *Lusitania*, num rascunho (PESSOA, 2009b: 28), ver um contributo de José BARRETO (2016: 682-683); <https://doi.org/10.7301/Z04X5600>.

<sup>d</sup> Constitucionalmente, isto é, dentro da Carta, explica Trindade Coelho (p. 207), existem quatro poderes: o legislativo, o moderador, o executivo e o judicial.



[11<sup>v</sup>]

No we will not. Not one cried the wise  
 Priest whose deep wisdom had discovered,  
 All the □

—

So they dragged back the coffin to its place,  
 The people came, adored, quiet as before  
 But – all the priests, alas – no one, no more  
 In their souls was of faith the smallest trace.  
 Priesthood<sup>1</sup> that first had been a mission, giving  
 Balsam to the human race  
 Became a comfortable and easy<sup>2</sup> living.

[11<sup>r</sup>]

Newer priests came and some did not get hold  
 Of the great scent of the \*arguments  
 Which the \*Prel's head to his intellect told  
 Those priests since and □<sup>1</sup>  
 This is one moral, my good Christian mother,  
 And there is one hope, and the whole tale  
 A great moral has □  
 And I might from it draw away another  
 Moral, but that could be an endless bother.

[10<sup>r</sup>]

So-ho! So ho!  
 Cried the High Priest – so, may my eyes be curst  
 Is that the miracle he has been admiring  
 With reverence fit a □ to burst  
 With deep confusion this sets me perspiring.  
 Do it, I say no more". At one another  
 The priests of the place, brother and brother  
 Looked and then \*at the \*office and then said  
 The faith is joy to shine a \*sunlit \*leak<sup>1</sup>  
 "That is" If any one knows, if we speak,  
 If by us these occurrences \*be betrayed."  
 The office of a priest, my revered souls  
 In \*God shall we abandon it, pure hearts,

[9<sup>v</sup>]

To floor or ceiling<sup>2</sup>, it kept ever  
 As you may know  
 In a half-way position, shifting never  
 Till \*Rev. \*Prel \*Priest Don gave it a blow.

[8<sup>v</sup>]

The \*priest said “Look”, the other[s] look[ed] and saw<sup>1</sup>  
 Then he trembled like<sup>2</sup> a reed, like a straw  
 Like anything that trembles and observed  
 What doth that \*mean? Has it for the reserved  
 So-and-so- (the \*priest \*man) to  
 Call on \*our \*brothers priests or what they are  
 They came and consultation giving for  
 Their sermons deceiving us to call<sup>3</sup>  
 As wise man for the □  
 He came and said: I see it all.

This is a \*regret here upon that floor  
 For<sup>4</sup> that a \*regret in a ceiling, so,  
 The coffin being between, not less, nor more

[8<sup>r</sup>]

The coffin was no \*longer \*our<sup>5</sup> half-way  
 Between heaven and earth, that is, to say  
 As I had said before  
 Between ceiling and floor.  
 No, but with a strange motion unforeseen  
 \*Box like a bird<sup>6</sup> that doth †  
 Up to the ceiling floor and there was seen.<sup>a</sup>  
 The priest then pondered in a wondrous fever:  
 Is this, oh God, a □ indication  
 Of the \*Height’s displeasure □ and clear?  
 Oh that it should be!, As this self-\*creation  
 The priest was nothing to his own ear<sup>7</sup>  
 A †† and before  
 The \*High Spirit (or high-something)<sup>8</sup> did appear.

[7<sup>v</sup>]

Swearingly, he said, \*D—  
 And bend a monstrous \*glance<sup>9</sup>  
 Upon the ceiling with □ \*hit  
 He looked up and his priestly □ wit  
 Reeled in himself not in a sound  
 Even \*merry like a merry-go-round  
 But like a drunkard \*being

---

The coffin was then \*clung to the ceiling<sup>10</sup>  
 The coffin \*where \*portents miracle  
 (□ or \*dull-dealing)  
 His priestly eyes \*know \*so \*well.

---

<sup>a</sup> Este verso foi manuscrito a tinta preta.

- [5<sup>v</sup>] *K[ing]* See that thou bring him here[,] sir.  
*Servant* Ay, your Highness.<sup>1</sup>  
*K[ing]* We will return here e'er<sup>2</sup> half-an hour is past.  
 See<sup>3</sup> that he is here.  
 Antonio Unless by strange acts he hath got away.  
 Or disjoined to an old \*hag  
 or to a \*horse or to anything more.

- [4<sup>v</sup>]  
 I cuckold, desolate and curst  
 Every day I sorrow more, my wife I've forgotten  
 But my child – every day I feel I have not my child  
 Lost for ever! The horror I feel in life  
 The more I sorrow for her, little and pure

---

And one stole my child's portrait  
 Had he asked me for the frame  
 I'd have given it him  
 Where can I escape from men<sup>a</sup>

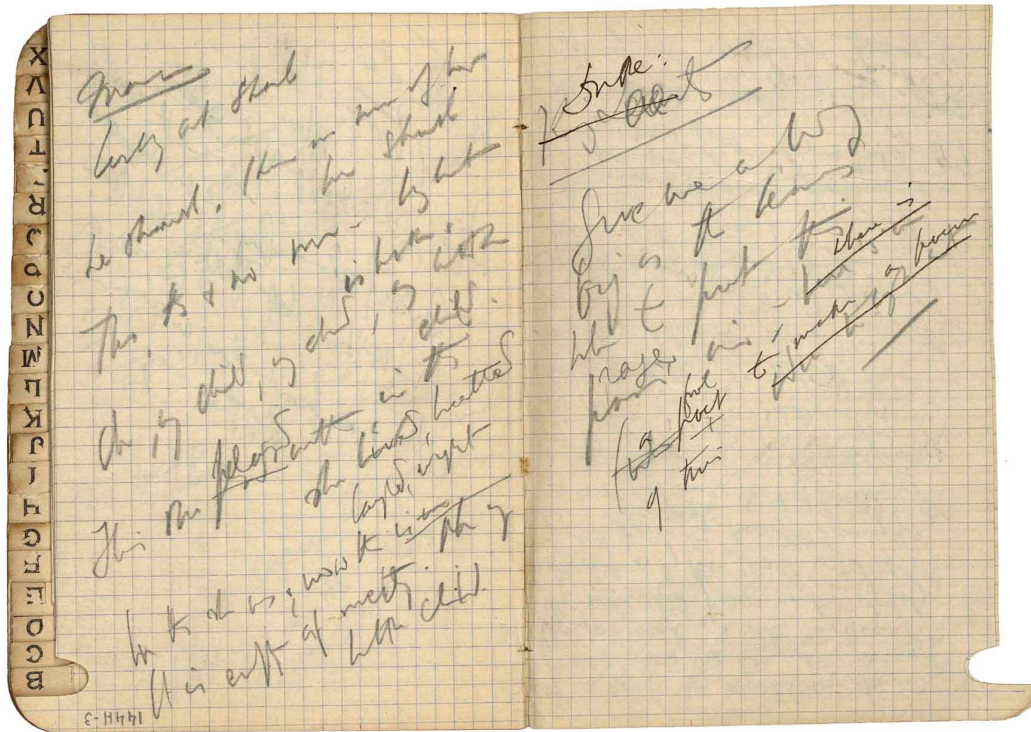
- [4<sup>r</sup>]  
*Scene of Comadres*  
 1. This day saw her going to the tryst  
 2. Ay, a fine strumpet, she!  
 1. And her father, getting old.<sup>1</sup>

The *beggar* hears the conversation  
 /  
 who comes in to tell Marino in the last act

- [3<sup>v</sup>] \_\_\_\_\_  
 Whither shall I turn, whither go[,] where stay  
 Wifeless, childless, foodless, me lost<sup>1</sup> in the world  
 Suddenly alone. Ay lost my little child.  
 I might have lost all – but lose her, no  
 No human heart can endure thus too long

---

<sup>a</sup> Estes últimos quatro versos foram manuscritos a tinta preta.

[3<sup>v</sup>]

Marino

Looking at shawl

Her shawl, I have no more of her—her shawl.

This, this and no more. My heart is broken.

Oh, my child, my child, my little child.

\*Its \*odour pleased<sup>1</sup> \*mother, in this she lived, breathed[,] laughed, wroughtIn this she was; now this is □<sup>2</sup>

It is empty of sweetly. Oh my little child

[2<sup>v</sup>]Duke:<sup>1</sup>

Give me a \*land big as the heavens

Where to put this rage in<sup>2</sup> — where is a fool to make a poem of this<sup>3</sup>[2<sup>v</sup>]

Intensity of fear, fear all things. &lt;sin&gt; death and life equally \*refreshed by tears.

[1<sup>v</sup>]

Desire of pleasing – no, but fear of displeasing – Dr. N[abos]

Dr. N. shuts window

\_\_\_\_\_

Arg[umen]t on good and bad.

\_\_\_\_\_

Tale: \*Blessed \*Virgin's portrait.

\_\_\_\_\_

Story of the Relation of Assass[inatio]n Cases Carnival

\_\_\_\_\_

Horrible Idea of *Teeth*.

Mr. Jones: a theatre clown who falls on the stage and kills himself ∴ [because] of the ridicule.

[guarda<sup>v</sup>]

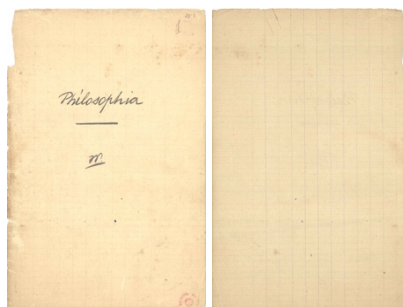
Anton  
Gaveston

A<sup>Search</sup><sup>1</sup>

## XIV. CADERNO 14 (1906)

**Localização:** BNP, E3 / 25-1<sup>r</sup> a 10<sup>v</sup>; 4<sup>a</sup> a 1<sup>a</sup>.

**Materiais:** Vinte e seis folhas quadriculadas (21 × 13,5 cm), sensivelmente amareladas, cosidas com um fio branco, sem marca de água. A primeira, com o título geral *Philosophia*, encontra-se descosida, tal como a última, que contém uma morada. Caderno manuscrito a tinta preta, com poucas intervenções de um lápis. Várias páginas estão em branco.



**Paginação:** Autógrafa: no rosto e no verso das folhas, de 1. até 17., a tinta preta. Alógrafa (inventário): limitada aos rostos, de 25-1 até 25-10, e de 25-4<sup>a</sup> até 25-1<sup>a</sup>. A página 25-7<sup>v</sup> encontra-se em branco, mas tem um número autógrafa (11.); entre 25-10<sup>v</sup> e 25-4<sup>a</sup> existem 25 folhas em branco, sem paginação.

**Datação:** Ver as notas de rodapé: Victor Cousin (25-6<sup>r</sup>) e Théodule-Armand Ribot (25-3<sup>a</sup><sup>v</sup>), dois autores citados neste caderno, figuram entre as leituras que Pessoa efectuou em Novembro de 1906. António de Pina Coelho já tinha proposto (com ponto de interrogação) a data de 1906.

**Publicação:** Foi publicado parcialmente, com algumas diferenças, em *Textos Filosóficos* (PESSOA, 1968: II, 155-163).

14 [25-1<sup>r</sup> a 10<sup>v</sup>; 4a<sup>r</sup> a 1a<sup>r</sup>][1<sup>a</sup>]

Philosophia

— — —  
FP.[2<sup>a</sup>]

1.

*Philosophia.*

Se ha um assumpto eminentemente philosophico é a classificação das sciencias. Pertence á philosophia e a nenhuma outra sciencia.

É só no ponto de vista mais generico que podêmos classificar as sciencias. Quando a classificação é para um certo fim, quér pratico, quér scientifico, ha-de ser necessariamente arbitraria (philosophicamente) e variavel com o fim<sup>1</sup> para que é feita. O botanico, o jardineiro precisam cada um<sup>2</sup> de uma classificação differente das plantas.

Ha a classificação<sup>3</sup> por differenciação, por ordem; e a classificação por hierarchia, em que não se trata só de ordem, mas em que as sciencias são classificadas de maneira que umas sejam filhas das outras. Assim a classificação mais hierarchica dos animaes seria a do darwinismo. Em história natural classificam-se as producções constantes da natureza.

[2<sup>a</sup>] [2.] Para classificar as sc[ienci]as é preciso primeiro procurar um criterio ou nas funções intellectuaes, na força das faculdades produtoras das sciencias<sup>4</sup>, ou na propria disposição das creações já feitas. A classificação é subjectiva ou objectiva. Se quizéssemos classificar as artes como já creadas seria diff[eren]te de as classificar segundo a imaginação que se assimila cousas externas e se identifica temporariamente com ellas.

Uma cousa é classificar cousas já feitas ou de as classificar como se ellas fôsem para fazer.

Até Aug[uste] Comte as classificações eram subjectivas. Até Comte limitaram-se a classificar □

*Philosophia.* 252

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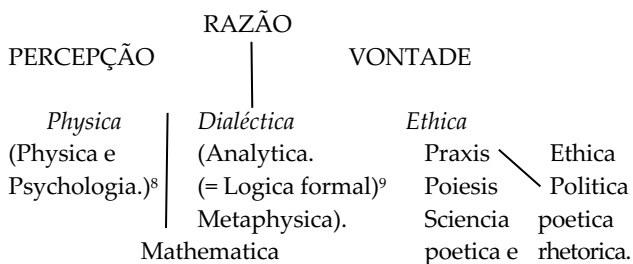
As classificações anteriores a Comte têm um interesse puramente historico, mas é bastante pois nos mostram [3<sup>a</sup>] [3.] as relações que a philosophia teve com as sciencias e que teve e continua a ter com a □. Há, primeiro, a escola platónica e aristotelica. Uma classificação impõe-se não só quando o numero de objectos augmenta □

Em toda<sup>5</sup> a classificação ha um trabalho que podemos chamar trabalho de historia natural, e outro de sciencia natural. A historia natural é puramente descriptiva (Botanica e Zoologia), põe por ordem os factos.

Em psychologia, por ex., uma cousa é a história natural da alma outra fazer a sciencia da alma. Quando muito pôde<sup>(1)</sup> = mostrar que uns factos nascem de outros.

Se, da ordem exposta se vê alguma cousa quanto [á] génese<sup>7</sup> dos sêres vivos (no exemplo mais acima), já deixa de haver historia natural. A sciencia [3<sup>a</sup>] [4.] natural começa onde acaba a historia natural.

Todas as classificações anteriores a Aug. Comte são historias naturaes. Ha, em primeiro lugar, as escolas platónica e aristotelica.

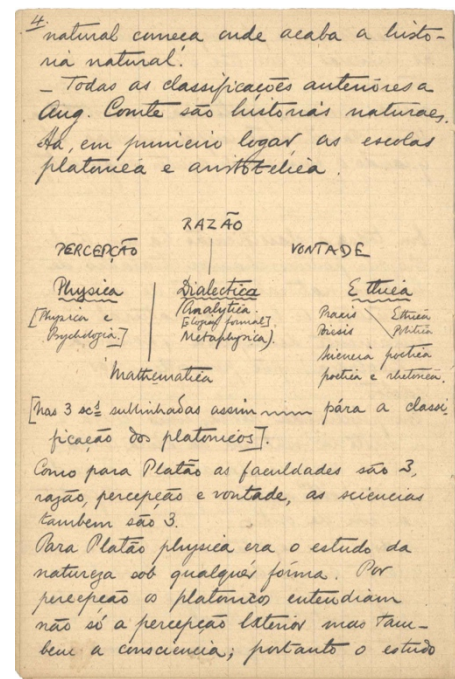
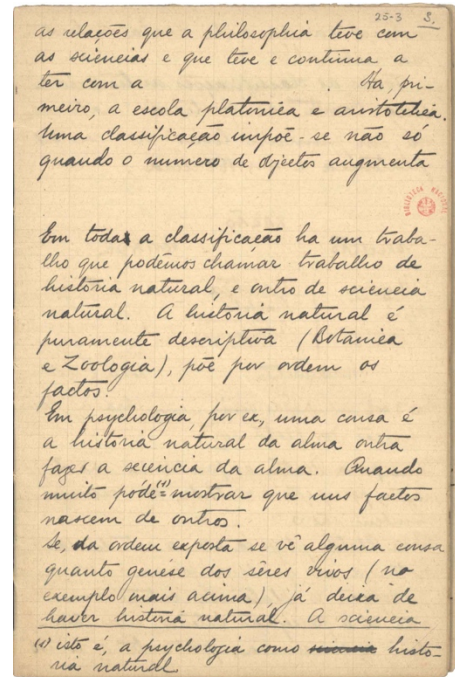


(Nas 3 sc[iencia]s sublinhadas assim ~~~~~ pára a classificação dos platonicos)<sup>10</sup>.

Como para Platão as faculdades são 3, razão, percepção e vontade, as sciencias tambem são 3.

Para Platão, physica era o estudo da natureza sob qualquér forma. Por percepção os platonicos entendiam não só a percepção exterior mas tambem a consciencia; portanto o estudo [4<sup>a</sup>] [5.] da alma entrava na physica.

[3<sup>a</sup>] \* (1) isto é, a psychologia como historia natural.<sup>6</sup>





Mas havia para os platonicos uma faculdade mais importante – a razão, faculdade de perceber as relações entre as cousas e de conceber o absoluto.

Para Platão as idéas são as realidades, ou, antes, os modos da realidade<sup>11</sup>. Para elle os conceitos geraes têm a sua verdadeira realidade anteriormente ás cousas, ao particular. (*Universale ante rem* F. P.).<sup>12</sup>

A sciencia que corresponde a esta faculdade é a *dialectica*.

Mas o homem tambem tem desejos, impulsos, vontades, etc.

São trez funcções do espirito, 3 principios das sciencias.

A sciencia que corresponde á vontade é a ethica. "Ethica" tinha, para os gregos, um sentido menos restrito<sup>13</sup> do que tem para nós. Para nós a moral refere-se simplesmente aos actos, ás intenções, aos motivos, etc. Para os antigos era mais, não era só<sup>14</sup> os [4<sup>a</sup>] [6.] actos com intenção, mas tambem outra qualidade de actos. A moral (ethica) dos antigos tratava tambem do estado, comprehendia o que nós chamamos politica. Para os antigos direito e moral entravam na ethica. Na "vontade" entrava tudo – impulsos, desejos, etc. A "ethica" considerava os actos de vontade do individuo como individuo e como sêr social.<sup>15</sup>

A physica grega<sup>16</sup> já dissemos comprehendia a physica e a psychologia. Os gregos dividiam a astronomia em 2 ramos: Elles fôram os primeiros que applicaram á astronomia os cálculos mathematicos. A astronomia era estudada em parte na physica, em parte na dialectica.

Já então havia a noção de lei, e de cálculo mathematico. Modernamente<sup>17</sup> a noção de lei é m[ui]to mais forte e os nossos calculos mais exactos. (Se assim não fosse estaríamos seguindo o progresso caranguejo.)<sup>18</sup>

A mathematica era estudada na physica e na dialectica.

A razão dá logar á dialectica. Hoje um dialectico é um homem que ar-[5<sup>a</sup>] [7.]gumenta bem. Para os antigos o dialectico era um homem que raciocinava bem. Não só isto<sup>19</sup>

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Assim em Hegel temos o desenvolvimento dialectico do λόγος; o λόγος segue uma logica, mas é transcendente.

A razão é a facultade de perceber o noumenon. Como tal tem um certo numero de idéas innatas.

A classificação dos platonicos pára nas 3 sciencias: physica, dialectica e ethica. O que vae por baixo é o desdo-[5v][8.]bramento déssa classificação feito pelos aristotelicos.

Não é certo dizer-se que a classificação mencionada é feita por Aristoteles e por Platão. Nem P[latão] nem A[ristoteles] fizeram uma classificação das sciencias, nem a podiam fazer. A philosophia, para elles, era o melhor do saber. Assim se a philosophia é todas as sciencias, se é o saber, como classificar?

Para Aristoteles ha a philosophia (ph[ilosophia] primeira, metaphysica) e as philosophias (ph[ilosophia]s segundas). O que deu origem a chamar-se a isto a classificação de Platão e de Aristoteles foi ser esta a divisão dos livros désses philosophos. Também contribuiu<sup>20</sup> para isto a divisão do trabalho escolar.

Esta classificação é subjectiva e segue um criterio de historia natural.

A mathematica occupa um logar equivoco<sup>21</sup>.

Para os gregos a [6v] [9.] mathematica era a geometria (a arithmetica veio depois). Para prova d'isto basta notar<sup>22</sup> algumas expressões que se usam ainda hoje na arithm[etico], por ex., raiz quadrada, elevar ao cubo. Estas expressões vieram

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As regras do syllogismo, os principios da logica formal, que, como disse Kant, não avançaram desde então, veem das mathematicas. Aristoteles tirou-as, (está hoje provado), do raciocinio dos geometras, da logica das mathematicas. Note-se, também, que, em grego, a palavra μάθεσις (mathesis) quer dizer sciencia. A [6<sup>o</sup>] [10.] mathematica entrava muito principalmente na metaphysica (dialectica).<sup>23</sup>

Á medida que as sciencias aumentam a philosophia vae com ellas e recebe o tom da sciencia predominante<sup>24</sup>. Ora a philosophia começa a ser cultivada quando a mathematica está em grande favôr e no seu brilho. Assim era quando Aristoteles fez a sua logica.

A Ethica considera o homem como activo, abrange tudo pelo qual o homem actúa ou tende a actuar. Platão não distingue o homem individual e o homem social. Aristóteles é o primeiro a notar que as leis individuaes e as leis sociaes nem sempre são as mesmas.

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<sup>a</sup> Ver o *Diary of Reading* (1906) que se encontra no Caderno 6 (144N-17<sup>v</sup>): “November 19<sup>th</sup>: Cousin: ‘Fragments Philosophiques’ (Xenophanes, Zeno)” (PESSOA, 2009a: 220). Victor Cousin (1792-1867), filósofo, político e historiador francês, escreveu, entre muitas outras obras, *Fragments philosophiques* (1826) e *Nouveaux fragments philosophiques. Cours de l’histoire de la philosophie* (1828).

[7:] [12.]

*Philosophia*. VIII.

Todas as classificações antigas se caracterizam pela sua feição subjectiva. Além d'isso confundiam 2 pontos de vista: □

De todas as classificações, e são muitas, as mais importantes, além da indicada são as de Bacon, □ Ampère, Comte, Spencer, Wundt. Há muitas mais, como as de Bentham e de Arnott. etc.<sup>1</sup>

As classificações dos platónicos e dos aristotelicos incluíam<sup>2</sup> a vontade, faculdade pratica. Aqui, em Bacon, desapareceu. Bacon separa a theoria da pratica. A classificação das artes fica excluída. Fica a classificação restringida, por um lado, á actividade intellectual. Temos que classificar sciencias e não artes. Domina aqui o *Logos intellectualis*. Ha por este lado uma vantagem – a divisão do trabalho. [8:] [13.] Fica a classificação restringida á parte theorica.

Bacon, se exclue as artes da classificação propriamente dita, não se esquece d'ellas e appende-as no fim. Elle suppõe que a cada sciencia theorica corresponde uma actividade pratica.

Esta classificação é: 1º Theorica. 2º subjectivo-objectiva; subjectiva no ponto de partida e nas divisões primordiaes, objectiva nas subdivisões. 3º puramente especulativa. As class[ificaçõe]s anteriores partiam de sciencias já feitas. Bacon inclue sciencias a concluir, a fazer, a crear de novo. Emprega neologismos a cada passo para designar um conjunto de estudos por constituir, procura fazer uma divisão inteiramente nova. A Razão parece ser a unica causa que fica da classificação de Platão.

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são para Kant, as segundas, as sc[ienci]as mathem[at]icas e a philosophia, as primeiras de *factos humanos* [8v] [14.] e de *factos physicos* – a hist[oria] natural em todos os s[eus] ramos).

*Philosophia*. VIII. 25-f

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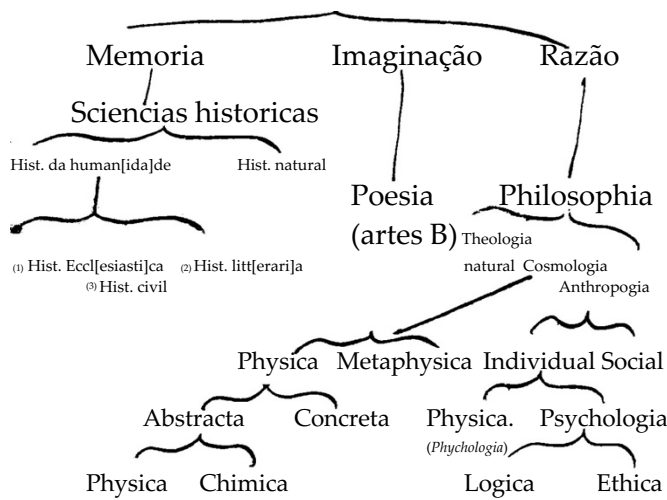
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Classificação de Bacon.



Bacon quiz encontrar conexões que não existem entre a historia da humanidade e a historia natural. (Para os allemães ha uma differença entre a historia do mundo e a historia da humanidade. Humanidade é um conceito muito abstracto. □ )

[9<sup>o</sup>] [15] O que ha aqui de interessante é a distincção entre a philosophia e as sciencias de factos, quando até aqui a phil[osophi]a comprehendia todas as sciencias.

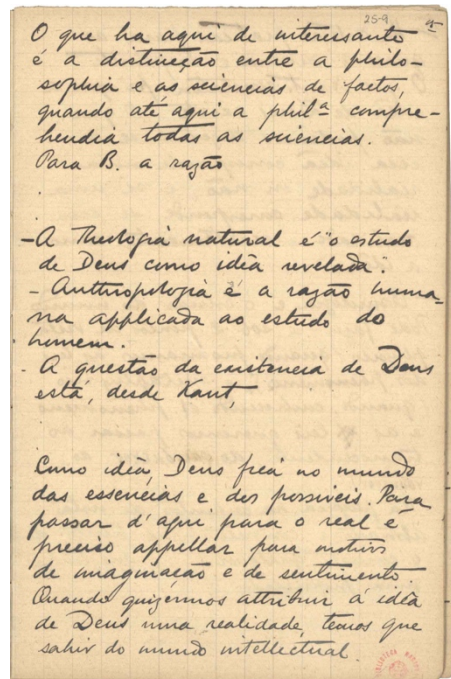
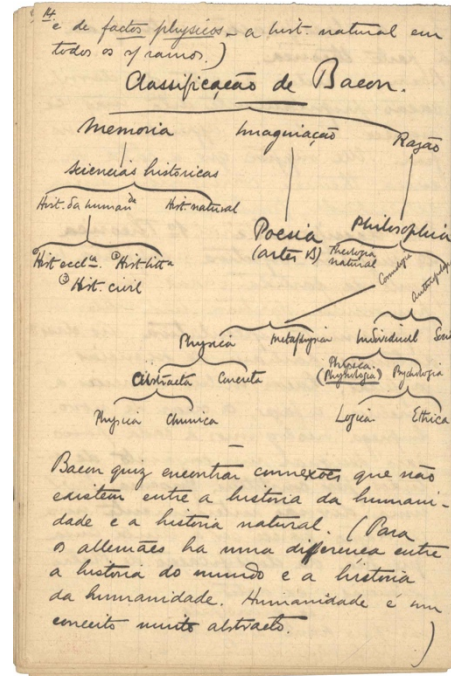
Para B[acon] a razão □

A Theologia natural é “o estudo de Deus como idêa revelada”.

Anthropologia é a razão humana applicada ao estudo do homem.

A questão da existencia de Deus está, desde Kant, □

Como idêa, Deus fica no mundo das essencias e dos possiveis. Para passar d’aqui para o real é preciso apellar para motivos de imaginação e de sentimento. Quando quizérmos attribuir á idêa de Deus uma realidade, temos que sahir do mundo intellectual.



[9<sup>v</sup>] [15.]<sup>a</sup> Ha certas praticas para as quaes a sciencia é impotente. O que Kant constatou foi que a idêa de Deus existe. O que não podêmos dizer é se a essa idêa corresponde uma realidade ou não, e se uma realidade corresponde, se essa realidade é exactamente como a idêa.

Cosmologia é o estudo do mundo. Póde fazer-se sob 2 pontos de vista: physico (quando procuramos as leis dos phenomenos)<sup>3</sup> e metaphysico (quando, conhecendo o fenómeno e as leis<sup>4</sup> queremos passar ao transcendente, do φαινόμενον ao νοούμενον).

Na physica ha os pontos de vista abstracto e concreto. No ponto de v[ista] concreto qualquér □ que tenha uma propriedade □

[10<sup>v</sup>] [186] que<sup>5</sup> a materia era só transformação e oppunha-lhe uma materia primeira e fundamental.

A idêa fundamental de materia e de transformação era a idêa<sup>6</sup> que B[acon] ligava á chimica. Foi uma lembrança genial approximar a physica e a chimica.

Resta-nos a anthropologia. O objecto da philosophia é raciocinar sobre factos e principios. Póde fazer-se sobre 3 cousas: Deus, o mundo, o homem.

A palavra anthropologia emprega-se hoje para designar o estudo do homem natural; é o contrario da sociologia, é uma subdivisão da biologia. No tempo de Bacon esta palavra tinha por significação o estudo do homem sob todo e qualquér aspecto.

Na subdivisão da "anthropologia individual" nota-se a palavra "physica". Esta palavra tem aqui [10<sup>v</sup>] [17.] um sentido differente do que mais<sup>7</sup> atrás vimos que tinha. Aqui quér dizer physiologia, *physica* do corpo humano.

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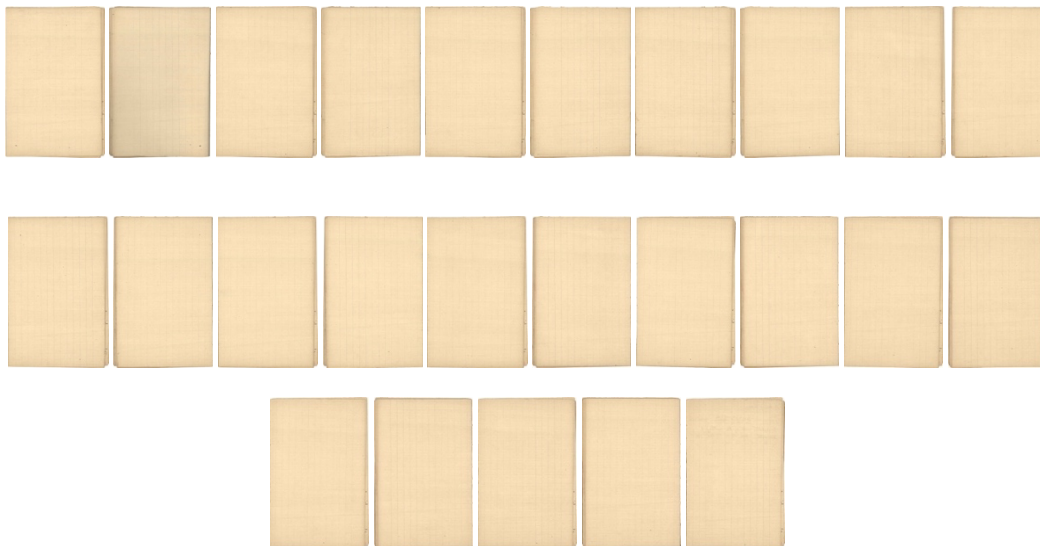
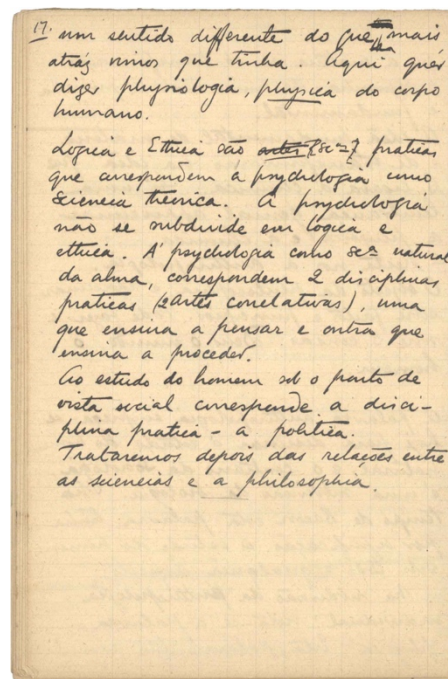
- Na subdivisão da "anthropologia individual" nota-se a palavra "physica". Esta palavra tem aqui

<sup>a</sup> Por lapso, repete-se o número 15 na paginação autógrafa.

Logica e Ethica são sc[ienci]as praticas<sup>8</sup> que correspondem a psychologia como sciencia theorica. A psychologia não se subdivide em logica e ethica. Á psychologia como sc[ienci]a natural da alma, correspondem 2 disciplinas praticas (2 artes correlativas), uma que ensina a pensar e outra que ensina a proceder.

Ao estudo do homem sob o ponto de vista social corresponde a disciplina pratica – a politica.

Trataremos depois das relações entre as sciencias e a philosophia.<sup>a</sup>



<sup>a</sup> Seguem-se 25 páginas em branco, as quais não se encontram numeradas.

[4a<sup>r</sup>]

*Systems of Ontology.*

Thales. Substance of the world: water.  
 Anaximander. An<sup>1</sup> infinite, indetermined, ἄπειρου  
 = W. Sult.  
 Anaximenes. Air infinite and animated.

Heraclitus entirely the contrary of Descartes. One all in the object (H[eraclitus]); the other all in the subject (D[escartes]).<sup>a</sup>

Physica. sc[iencia] da medição    Mathematica. sc[iencia] do numero  
 Chimica. sc[iencia] da □    Logica. sc[iencia] □  
 Biologia sc[iencia] da vida    Psychologia.  
    Sociologia

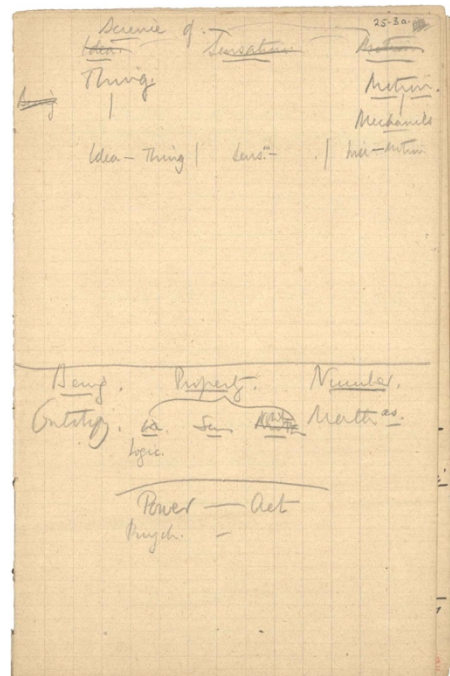
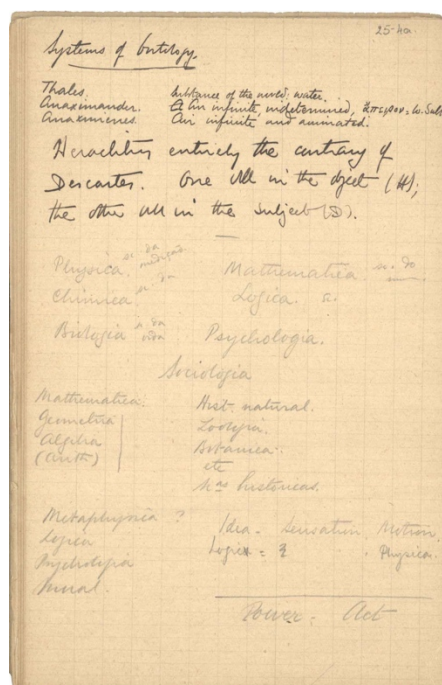
Mathematica.	Hist[oria] natural.
Geometria	Zoologia.
Algebra	Botanica.
(Arith[metica])	etc
	Sc[ienci]as historicas.

Metaphysica?	
Logica	Idea. Sensation. Motion.
Psychologia	Logic = □ <sup>1</sup> . Physica
Moral	
	<hr/>
	Power – Act

[3a<sup>r</sup>]

Science of :  
 □<sup>1</sup>                      □<sup>2</sup>                      □<sup>3</sup>  
 Thing.<sup>4</sup>                      Motion  
    Mechanics  
 Idea – Thing | Sens[ati]on | Will – Motion

Being.	Property.		Number.
	Id.	Sens.	Volition <sup>1</sup> Math[ematic]as
Ontology.	Logic.		
	<hr/>		
	Power – Act		
	Psych.		



<sup>a</sup> Estas são as últimas linhas manuscritas a tinta preta; os trechos seguintes (4a<sup>r</sup> a 1a<sup>r</sup>) foram manuscritos a lápis.



[3a<sup>v</sup>]

Ribot.

“L’observation intérieure est sans doute un premier pas (in psychol.); elle reste toujours un procédé nécessaire<sup>2</sup> de vérification<sup>3</sup> et d’interprétation<sup>4</sup>; mais elle ne peut pas être une méthode”. p. IV – Next § on the spirit of finesse. “Il ne saisit pas le général; il n’explique pas.”.

p. V extreme simplicity of old psychology. “Cet esprit solitaire.....qui s’étudie les yeux fermés.” (p. VI.)

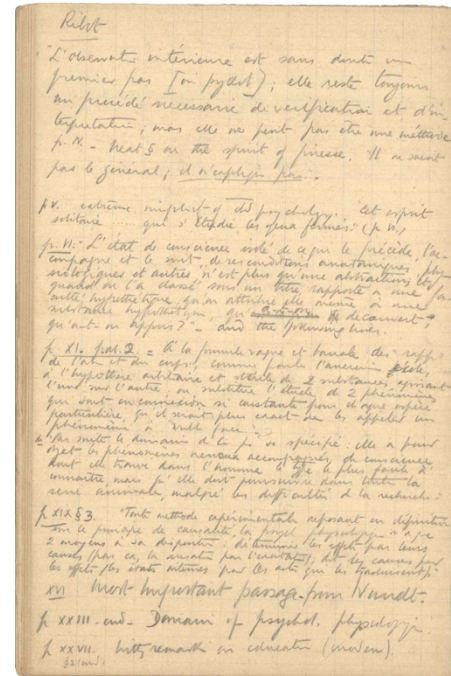
p. VI: “L’état de conscience isolé de ce qui le précède, l’accompagne et le suit, de ses conditions anatomiques, physiologiques et autres, n’est plus qu’une abstraction; et quand on l’a classé sous un titre rapporté à une faculté hypothétique qu’on attribue elle même<sup>5</sup> à une substance hypothétique, qu’a-t-on découvert<sup>6</sup>, qu’a-t-on appris?” – and the following lines.

p. xi. par. 2. = Á la formule vague et banale des “rapp[ort]s de l’âme et du corps”, comme parle l’ancienne école, à l’hypothèse arbitraire et stérile de 2 substances, agissant l’une sur l’autre; on substitue l’étude de 2 phénomènes qui sont en connexion si constante pour chaque espèce particulière, qu’il serait plus exact de les appeler un phénomène à double face”.

do. “Par suite<sup>7</sup> le domaine de la p[sychologie] se spécifie: elle a pour objet les phénomènes nerveux accompagnés de conscience, dont elle trouve dans l’homme le type le plus facile à connaître, mais qu’elle doit poursuivre dans toute la serie<sup>8</sup> animale, malgré les difficultés de la recherche.”

p. XIX § 3. “Toute methode<sup>9</sup> expérimentale reposant en définitive sur le principe de causalité, la psych[ologie] physiologique n’a que 2 moyens à sa disposition: déterminer les effets par leurs causes (par ex[emple], la sensation par l’excitation); dét[erminer] les causes par les effets (les états internes par les actes qui les traduisent).”

XVI Most Important passage from Wundt.



p. XXIII – end – Domain of psychol[ogie] physiologique.

p. XXVII. Witty remark on education (modern).<sup>a</sup>  
§ 2 (end)

[2a<sup>r</sup>]

Consciousness often seeing a simple fact where there are many and complex, as experience shows. Helmholtz and sound.

For Herbart the task of psychologie is to establish a statics and a mechanics of the spirit.

p. 9. Note from Herbart. Examples from language.

Does this mean that the spirit, as memory, cannot remain empty? Yet its capacity, if it be so, compared to an empty thing is limited, for unlimited<sup>10</sup> things are not susceptible of emptiness or of falseness.<sup>11</sup>

Consider this.

Let A and B be representations and m + n their intensive quality.

$$A : B = m : n$$

Resistance is expressed by m/n

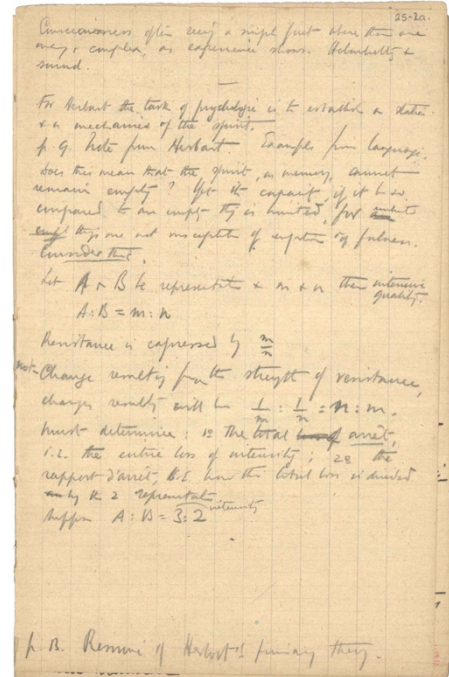
Not-Change<sup>12</sup> resulting from the strength of resistance, charges resulting will be  $1/m : 1/n = n : m$ .

Must determine: 1<sup>o</sup> The total *arrêt*<sup>13</sup>, i.e. the entire loss of intensity; 2<sup>o</sup> the rapport d'arrêt, i.e. how the total loss is divided by<sup>14</sup> the 2 representations.

Suppose  $A : B = \overbrace{3 : 2}^{\text{intensity}}$

p. 13 Resumé of Herbart's primary theory.

[2a<sup>v</sup>] □

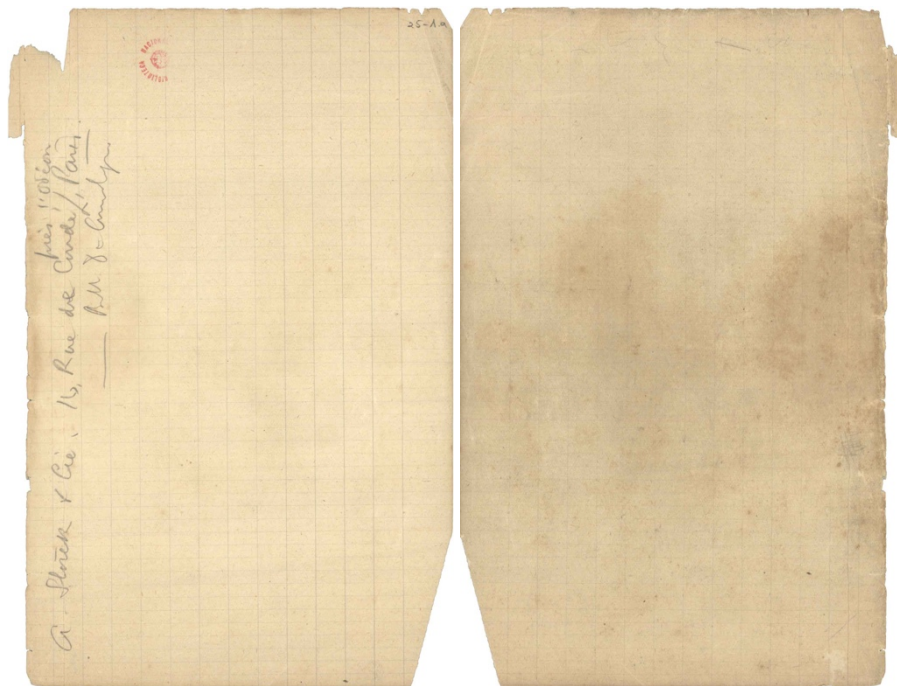


<sup>a</sup> “En France surtout, grâce aux idées courantes dont notre éducation première nous a imbus et aux mauvaises habitudes d’esprit qu’elle nous a fait contracter, la seconde moitié de notre vie se passe à désapprendre ce que nous avons appris dans l’autre”. *La psychologie allemande contemporaine (école expérimentale)*, par Th. Ribot, Agrégé de philosophie, docteur ès lettres. Paris : Librairie Germer Baillière et C<sup>ie</sup>, 1879, p. XXVII. Cf. o Caderno 6 (144N-18<sup>v</sup>) [1906]: “Nov. 26<sup>th</sup>: Ribot: ‘Psychologie Allemande Contemporaine’ (Introduction and Chapter 2)” (PESSOA, 2009a: 221). Em 15<sup>3</sup>-26 (inédito) existe outra referência ao livro de Ribot.

[1a<sup>r</sup>]

A. Storck & Cie. 16, Rue de Conde près l'Odéon<sup>1</sup>,  
Paris.

Bibl[iothèque] de Criminologie



[Apêndice – outros fragmentos do espólio]

## 14.1[15<sup>2</sup>-18]

*Herbart.*

German Psychology

[18<sup>r</sup>] *Herbart.*

Being is absolutely simple. Only a *quale*. *Plurality* of things arises from a struggle for conservatism.

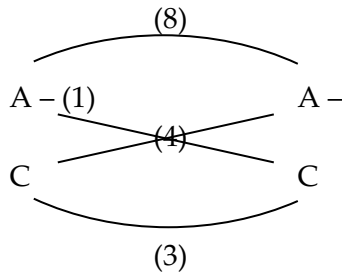
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Statics of the spirit, Dynamics of the spirit

A representation is not a force. It becomes a force by opposition. Becoming a force, a greatness, it becomes susceptible of calculation. Comparison generates quantity.

Let there be 2 rep[resentation]s A and B and let their relative intensive quality be 3: 2. It is required to determine □

[18v]



We call opposite things only those which we can oppose in thought. Thus: 2 and 15, colour and form, blue and red. There is no opposition, for instance, between blue and a triangle or blue and Form; these are not opposite ideas, but heterogeneous or disparate.

15-2-48

Herbart. Being is absolutely simple. Only a qual.  
 Plurality of things arises from a struggle for conservation.

Statics of the spirit, Dynamics of the spirit

A representation is not a force. It becomes a force by opposition. Becoming a force, a greatness, it becomes susceptible of calculation. Comparison generates quantity.

Let there be 2 repr. A + B and let their relative intensity quality be 3:2. It is required to determine

Herbart's Formen Psychologie.

We call opposite things only those which we can oppose in thought. Thus: 2 + 15 colour + form, blue + red. There is no opposition, for instance, between blue + a triangle or blue + Form; these are not opposite ideas, but heterogeneous or disparate.

## XV. CADERNO 15 (1907)

**Localização:** BNP, E3 / 128C<sup>1</sup>-53<sup>r</sup> a 58<sup>r</sup>; 55a<sup>r</sup> a 53a<sup>v</sup>.

**Materiais:** Trinta e duas folhas (11,5 × 17,4 cm, abertas; ou 11,5 × 8,7 cm, dobradas) sensivelmente amareladas, cosidas com um fio branco. A primeira ostenta o título geral English Shorthand. Caderno manuscrito a tinta preta, com algumas intervenções de um lápis e de uma caneta vermelha (ver Aparato Genético). Quarenta e sete páginas estão em branco.

**Paginação:** Autógrafo: dentro de círculo, em apenas três páginas (ver as imagens), de 1. até 3., a tinta preta. Alógrafa (inventário): de 128C<sup>1</sup>-53<sup>r</sup> até 128C-58<sup>r</sup>, e de 128C-55a<sup>r</sup> até 53a<sup>v</sup>, a lápis; a página anterior a 55a<sup>r</sup> não foi numerada.

**Datação:** Existem poucos elementos para datar este caderno, que dialoga com algumas páginas do caderno 6. Pessoa esteve interessado pela estenografia durante muitos anos. Contudo, a presença do nome de Alexander Search, o tipo de letra, o documento que se encontra em apêndice (sinais 7-22) e algumas marginalia presentes no livro Pitman's Shorthand Instructor, induzem-nos a considerar que se trata de um caderno que foi ocupado pelos textos aqui editados cerca de 1907.

**Publicação:** Inédito. Várias imagens em alto contraste.

15 [128C<sup>1</sup>-53<sup>r</sup> a 58<sup>r</sup>; 59<sup>v</sup> a 62<sup>r</sup>][53<sup>r</sup>]

128C-53

English Shorthand?


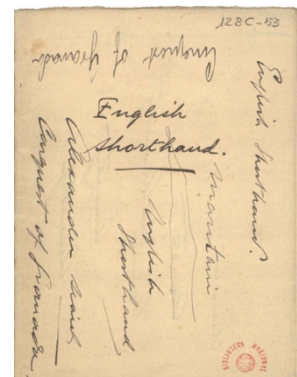
Conquest of Granada

English Shorthand.

Alexander Search

Conquest of Granada.

MOUNTAIN

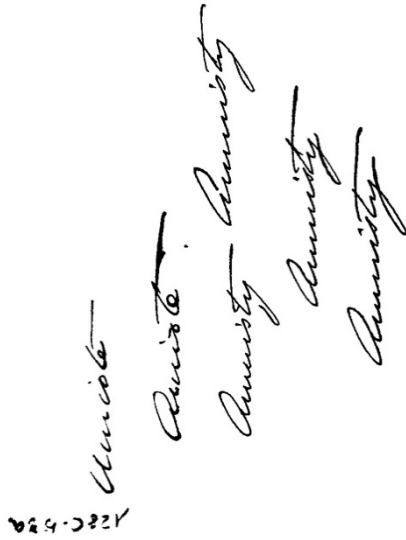
English Shorthand. |  
 English Shorthand. |  
 Mountain. | English Shorthand.<sup>a</sup> |  
 Alexander Search<sup>b</sup> |  
 Conquest of Granada. |  
 Conquest of Granada<sup>c</sup>

<sup>a</sup> Ver o caderno 6 (144N).

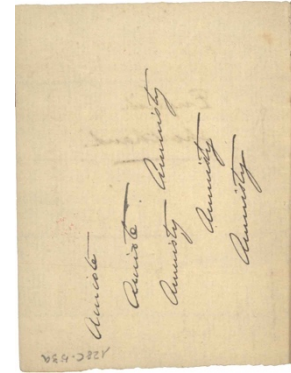
<sup>b</sup> Este projecto de taquigrafia (do Gr. tachýs, rápido + gráphein, escrever) ou estenografia (do Gr. stenós, breve + graph, r. de graphein, escrever) terá estado associado à figura de A. Search.

<sup>c</sup> Possível referência à tragedia *The Conquest of Granada*, de John Dryden.

[53a<sup>r</sup>]



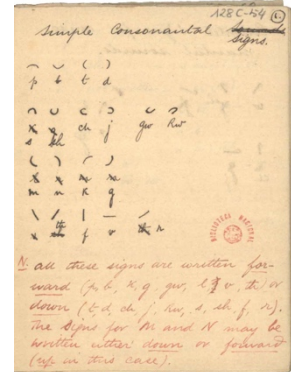
Amiste | Amiste. |  
Annisty | Annisty | Annisty | Annisty



[54<sup>r</sup>]

Simple Consonantal Signs.<sup>1</sup> 128C-54 ①

( )  
 p b t d  
 ^ u c o    u o  
 s<sup>2</sup> sh<sup>3</sup> ch j    gw Rw  
 ( ) ( )  
 m<sup>4</sup> n<sup>5</sup> k<sup>6</sup> g<sup>7</sup>  
 \ / | — /  
 □<sup>8</sup> th<sup>9</sup> f v r<sup>10</sup>



N. all these signs are written *forward* (p, b, k, g, gw, l, v, th)<sup>11</sup> or *down* /t, d, ch, j, kw, s, sh, f, r). The signs for M and N may be written either *down* or *forward* (up in this case).<sup>12</sup>

[54v]

2.

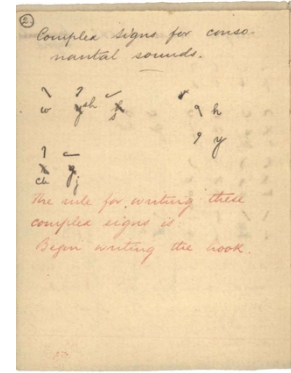
②

Complex Signs for consonantal sounds.

↘ w    ↗ sh<sup>1</sup>    ✓ s<sup>2</sup>    ✗ q h  
       ↘        ↗        ↘        ↗ y  
 ↘ ch<sup>3</sup>    ↗ j<sup>4</sup>

The rule for writing these complex signs is:

Begin writing the book.

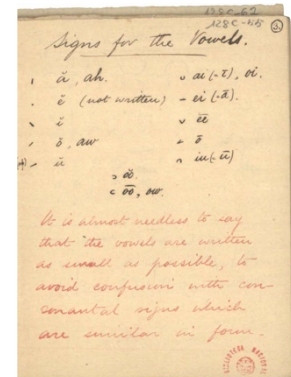


[55r]

128c-45 3. ③

Signs for the Vowels.

' ä, ah.	u ai (= ī), oi.
• ě (not written)	- ei (= ā).
↘ ĭ	✓ ēī
↘ ō, aw	↘ ō
(up) ↘ ŭ	↘ iu (= ū)
	oō
	< oō, ow.



It is almost needless to say that the vowels are written as small as possible, to avoid confusion with consonantal signs which are similar in form.

[55v]

□





[56<sup>r</sup>]

System - another attempt. 128C-48

System - another attempt.

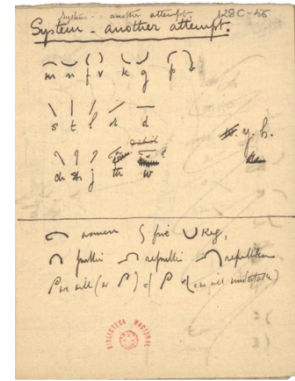
~ ~ ~ ~ ~  
 m n f v k g p b

\ | / / -  
 s t l r d

∩ ∩ ∩ <sup>2</sup>which <sup>2</sup>  
 or or

ch sh j th w

w, y, h



~ women } five U Keg,  
 ~ public ~ republic ~ republican  
 P we will (or P) = P (we will undertake)



[56<sup>v</sup>]

m n sh<sup>1</sup> j<sup>2</sup> l r lh<sup>3</sup> nh<sup>4</sup> s<sup>5</sup> z<sup>6</sup>

p b t d f v k g

for to multi-  
 pron

This system



[57<sup>r</sup>]

One system. ~~One~~ 45

(because to these neither  
l nor r can be fixed)

l r m(n) l r ch j  
m n w s l r ch j

z

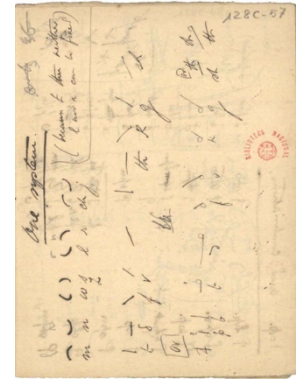
t z f v th k g sh

or

p b t d f v k g sh th

BIBLIOTECA NACIONAL

128C-57

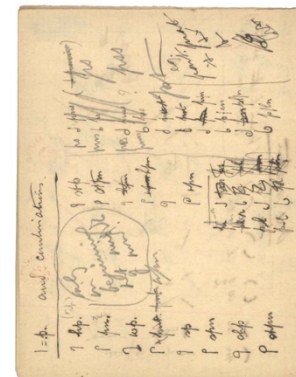


[57<sup>v</sup>]

l=p. and combinations.

only in beginning not middle of word.

hp. <sup>(or sp)</sup>	stp	ps <sup>10</sup>	□ <sup>11</sup>
pn.	stpn	pns <sup>12</sup>	
wp.	□ <sup>2</sup>	pss <sup>13</sup>	
wpn <sup>1</sup>	hpn <sup>3</sup>	pns <sup>14</sup>	
sp	□	prst	
spn	wpn	pst	eg. prat
shp	p-r <sup>4</sup>	pr/n <sup>15</sup>	part.
shpn	□ <sup>5</sup>	p/rn	
	pr <sup>6</sup>	pl/n <sup>16</sup>	
	□ <sup>7</sup>	p/l <sup>n</sup>	
	pl		
	□ <sup>8</sup>		
	p-l		
	□ <sup>9</sup>		



[58r]

= m || and some combinations.

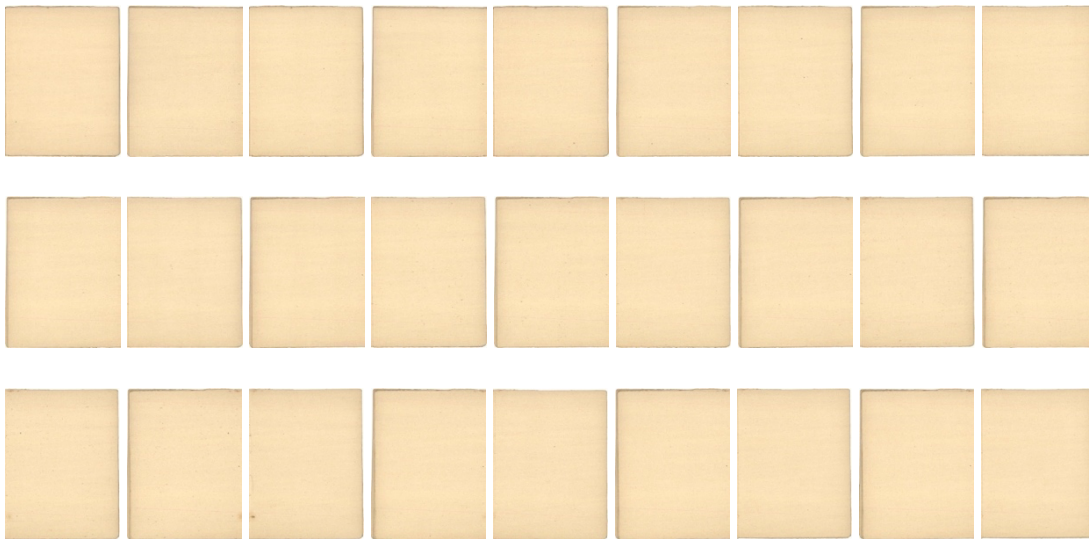
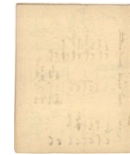
hm (\*en) ms  
 mn mns  
 wm (ln) mss  
 wmn mnss<sup>6</sup>  
 sm<sup>1</sup> mst  
 smn mnst

128C-68

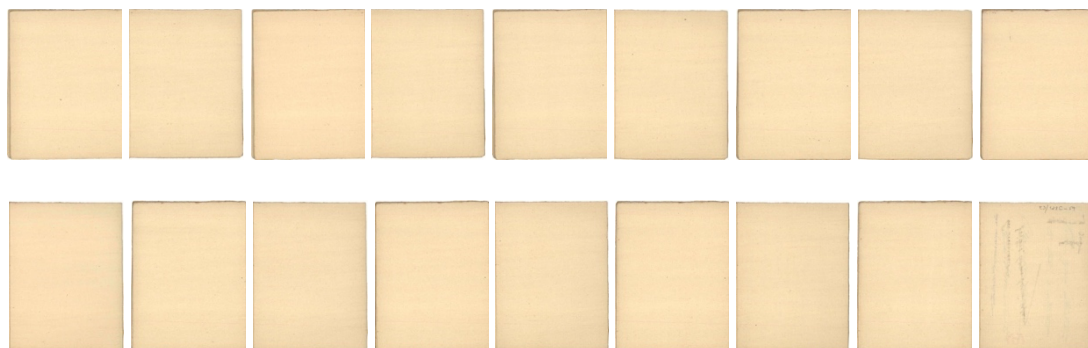
\*carter pensar  
 and not possuir



[58v] □<sup>a</sup>



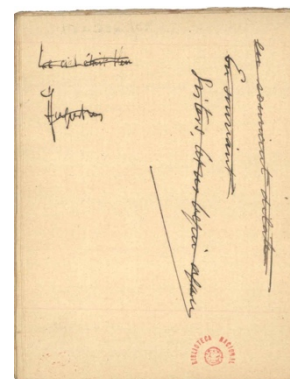
<sup>a</sup> Seguem-se quarenta e cinco páginas em branco, não numeradas.



[s/n] ---> [59<sup>v</sup>]<sup>a</sup>

~~Le ciel était bleu~~  
 C  
 Equestres

~~En souriant dilate~~  
 En souriant  
 Sisters, let us begin again



Le ciel était bleu | \*Equestres |  
 en souriant dilate | En souriant |  
 Sisters, let us begin again

<sup>a</sup> A Biblioteca Nacional de Portugal fez uma revisão desta cota e das seguintes depois de 2010.

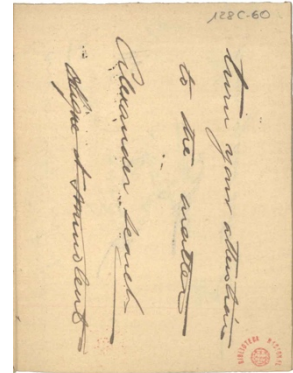
[55a<sup>r</sup>] ---> [60<sup>r</sup>]

128 C. 555 a



turn your attention  
to the matter  
Alexander Search  
~~oblique et somnolent~~

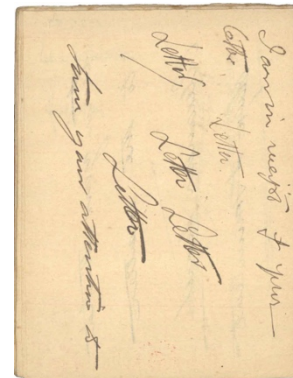
turn your attention | to the matter | Alexander Search  
oblique et somnolent



[55a<sup>v</sup>] ---> [60<sup>v</sup>]

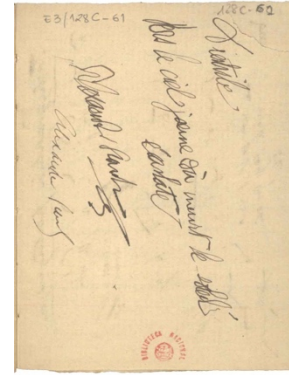
I am in receipt of your  
letter Letter  
Letter Letter Letter  
Letter  
turn your attention to

I am in receipt of your | letter |  
Letter | Letter | Letter |  
Letter | Letter |  
turn your attention to



[54a<sup>r</sup>] --> [61<sup>r</sup>]

128C-54a  
 Diatribe,  
 Vers le ciel jaune où meurt le soleil  
 écarlate  
 Alexander Search  
 Alexandre Search



Diatribe. |

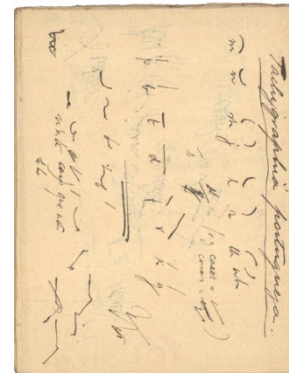
Vers le ciel jaune où meurt le soleil  
écarlate

Alexander Search | Alexandre Search

[54a<sup>v</sup>] --> [61<sup>v</sup>]

Tachigraphia portugueza.

m n sh j l r lh nh  
 s ss e.g. casos  
 casas  
 p b t d f v k g  
 n'este caso que não  
 46



[53a<sup>r</sup>] ---> [62<sup>r</sup>]

128C-539

English shorthand  
 Shorthand  
 Shorthand  
 English Short-  
 hand  
 Shorthand  
 English Shorthand  
 Shorthand  
 English shorthand  
 Shorthand  
 English shorthand

128C-62

English shorthand  
 Shorthand  
 Shorthand  
 English Short-  
 hand  
 Shorthand  
 English Shorthand  
 Shorthand  
 English shorthand  
 Shorthand

English shorthand | Shorthand | Shorthand |  
 English Short-hand |  
 Shorthand | English Shorthand | Shorthand |  
 English Shorthand | Shorthand |  
 English | Shorthand | Shorthand |  
 English Shorthand | repub.

[53a<sup>v</sup>] ---> [62<sup>v</sup>]

Anniste.  
 Shorthand.  
 Shorthand.  
 English  
 Shorthand.  
 Shorthand  
 Shorthand  
 Shorthand  
 Shorthand  
 Shorthand  
 Shorthand

70  
 500  
 500  
 500

30  
 500  
 500  
 500

Anniste.  
 Shorthand.  
 Shorthand.  
 Shorthand.  
 Shorthand.  
 Shorthand.  
 Shorthand.  
 Shorthand.  
 Shorthand.  
 Shorthand.  
 Shorthand.

English Shorthand. |  
 Shorthand | Shorthand | | Shorthand |  
 My heart in | Oh, frias, frias! |  
 Estas mãos que eu  
 Anniste.  
 30 | 5000 | 500 | 30 | 15000 | 6000  
 70 | 300 | 21000

[Apêndice – outros fragmentos do espólio]

15.1 [Sinais 7-22<sup>r</sup>]

January, 1907: *Study:*

1-10: Greek philosophy: Ionian School. Heraclitus. General Zoology. Principles of Chemistry.

11-20: Study of the Christian Religion. Bible. "Creed of Christendom".<sup>a</sup>

21-31: □

Portuguez

( ) ( ) ( ) ( ) ( ) ( ) ( ) ( )

f v m n p b k g

l / / / / / / /


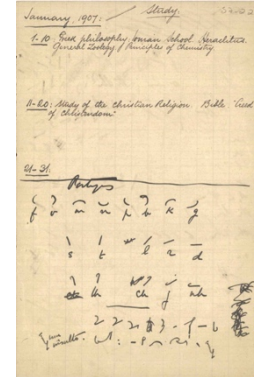
s t l r d

q ? / / / / /

□<sup>1</sup> lh \_\_\_\_\_ ch j nh

um insulto . 2 2 2 2 3 - 1 - 6

W: - p - r - i - y

<sup>a</sup> Referência ao livro de William Rathbone Greg, *The Creed of Christendom: its foundations contrasted with its superstructures*. London: Watts and Co., 1905. 128 p. Existe um exemplar na biblioteca de Fernando Pessoa. <http://bibliotecaparticular.casafernandopessoa.pt/2-22>



15.2 [128C-31 a 32<sup>r</sup>]

Um systema qualquer de tachygraphia que tenha pretensões a pratico deve □ as seguintes condições:

1.º Deve ser facil de escrever, 2.º Deve ser facil de aprender, 3.º Deve ser f□

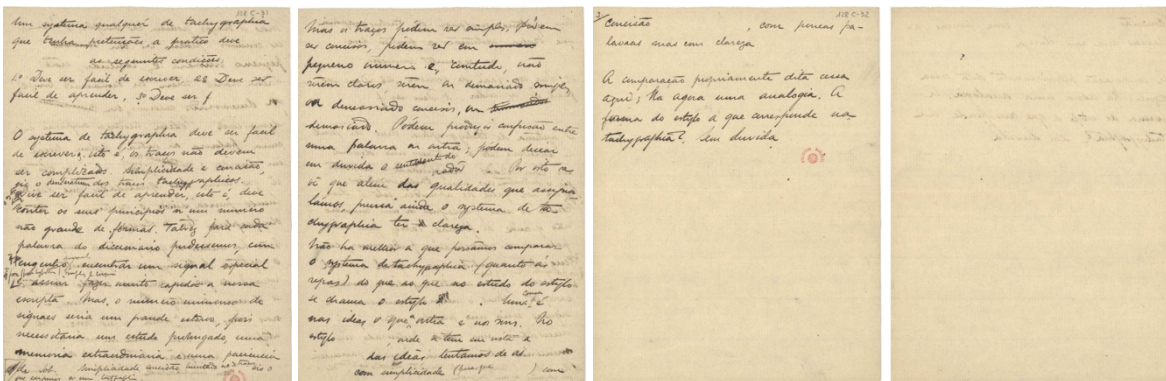
O systema de tachygraphia deve ser facil de escrever, isto é, os traços não devem ser complicados. Simplicidade e concisão, eis o desideratum dos traços tachygraphicos.

O systema de tachy[graphia] deve<sup>1</sup> ser facil de aprender, isto é, deve conter os seus principios n'um numero não grande de fórmãs. Talvez para cada palavra do dictionario pudessemos, com q[ual]quer engenho anormal<sup>2</sup>, encontrar um signal especial q[ue] fosse (pura hypothese) simples e conciso<sup>3</sup> e assim fazer muito rapida a nossa escripta. Mas o numero immenso de signaes seria um grande estorvo, pois necessitaria um estudo prolongado, uma memoria extraordinaria e uma paciencia de Job. Simplicidade, concisão, limitado n.º de traços, eis o que exigimos a uma tachygraphia.

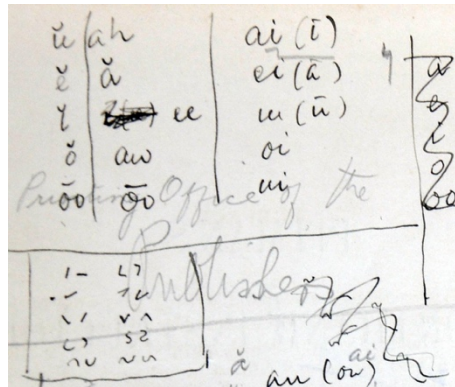
[31<sup>v</sup>] Mas os traços pôdem ser simples, pôdem ser concisos, pôdem ser em pequeno numero<sup>4</sup> e, comtudo, não sêrem claros, sêrem ou demasiado simples, ou demasiado concisos, ou □ demasiado<sup>5</sup>. Pôdem produzir confusão entre uma palavra ou outra; pôdem deixar em duvida o sentimento do oradôr<sup>6</sup>. Por isto se vê que além das qualidades que assignalámos, precisa ainda o systema de tachygraphia ter clareza.<sup>7</sup>

Não ha melhor a que possâmos comparar o systema de tachygraphia (quanto às regras) do que ao que no estudo do estylo se chama o estylo □. Uma cousa é nas ideas o que a outra é nos sons<sup>8</sup>. No estylo □, onde se tem em vista a □ das idêas, tentamos de as □ com simplicidade (para que □), com [32<sup>v</sup>] concisão □, com poucas palavras mas com clareza.

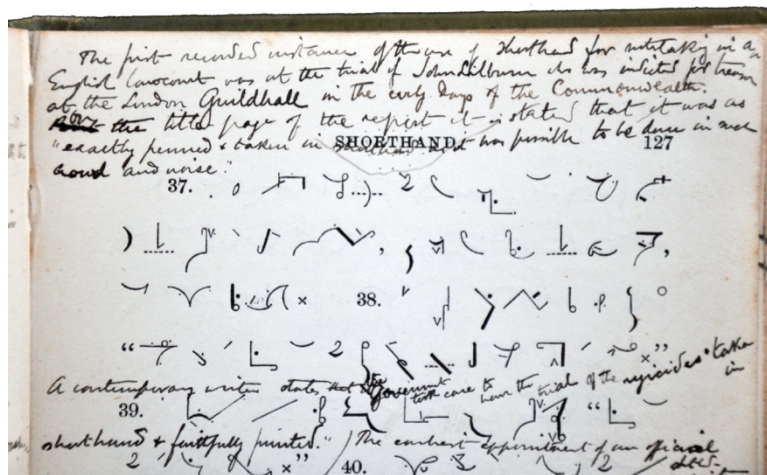
A comparação propriamente dita cessa aqui; ha agora uma analogia. A fórmula do estylo a que corresponde na tachygraphia? Sem duvida □



Detalhe das páginas ii e 127 do livro de Pitman's Shorthand Instructor.  
 A complete exposition of Sir Isaac Pitman's system of phonography.  
 Twentieth Century Edition. London: Sir Isaac Pitman & Sons, [1901?], 248 p.  
<http://bibliotecaparticular.casafernandopessoa.pt/6-10>



Escrito a lápis: Printing Office of the Publishers



The first recorded instance of the use of Shorthand for notetaking in an English Lawcourt was at the trial of John Lilburne who was indicted for treason at the London Guildhall in the early days of the Commonwealth. <\*But> [↑ On] the title page of the report it is stated that it was as "exactly penned and taken in shorthand as it was possible to be done in such a crowd and noise."

## XVI. CADERNO 16

(c. 1907)

**Localização:** BNP, E3 / 144Z; <https://purl.pt/13900>

**Materiais:** Caderno oblongo de folhas pautadas (15,6 × 21,6 cm), manuscrito a tinta preta e a lápis, com poucos acrescentos e emendas utilizando mais de um instrumentos de escrita. Alguns textos encontram-se manuscritos no sentido oposto às linhas do caderno, cruzando com as mesmas; outros no sentido usual, sobre o pautado. A capa em cartolina forrada a papel de fantasia azul e preta tem colada uma etiqueta, abaixo descrita. A capa posterior foi arrancada, mas encontra-se no espólio e é o suporte de dois poemas inéditos em inglês, não datados (cotas 49B<sup>6</sup>-20 e 20a).



**Paginação:** Autógrafa: apenas na primeira página (1.). Alógrafa (inventário): de 144Z-1 até 144Z-26.

**Datação:** Na etiqueta da capa figuram as seguintes indicações manuscritas: 1906 | Traducções | M. N. de Freitas. Mário Nogueira de Freitas (1891-1932), primo de Pessoa, colaborou com ele na criação de dois jornais juvenis e conviveu muito com ele nos primeiros anos. Em *Escritos Autobiográficos, Automáticos e de Reflexão Pessoal* (PESSOA, 2003: 447), Richard Zenith explica que “após o seu regresso a Lisboa, com apenas 17 anos, Pessoa parece ter iniciado a sua carreira de tradutor e redactor de cartas ‘trabalhando’ para o primo, talvez só na brincadeira”. A informação na capa deste caderno (144Z) sugere que, provavelmente, este iria ser destinado a tais traduções, mas acabou por servir a outros fins. O facto de aparecer citado o livro *Demifous et Demiresponsables* (1.<sup>a</sup> ed., 1907; 2.<sup>a</sup> ed., 1908), de Joseph Grasset, sugere que a redacção deste caderno não é anterior a 1907, tratando-se, portanto, do reaproveitamento de um caderno inicialmente destinado a outros fins.

**Publicação:** Publicado pela primeira vez no volume VII da *Edição Crítica de Fernando Pessoa, Escritos sobre Génio e Loucura* (PESSOA, 2006a: I, 175-198; com alguns anexos que faltam aqui). Oferece-se uma transcrição revista e mais figurativa. Consulte-se o apêndice do capítulo IV do volume VIII (“Caderno Z”, “outros fragmentos do espólio”) e *Obras de Jean Seul de Méluret* (PESSOA, 2006b: 87-88). Ver também PIZARRO (2007: 50-57).

16 [144Z-1<sup>r</sup> a 26<sup>v</sup>][capa<sup>a</sup>]

1906 | Traduções | M[ário] N[ogueira] de Freitas  
[carimbo: "M. de Freitas"]<sup>a</sup>

[1<sup>r</sup>]

Degeneracy is distinct from illness<sup>1</sup> (physically) and madness (mentally). Illness and madness are absolute a-versions. Deg[enera]cy is<sup>2</sup> at the same time, complexedly, a reversion and an a-version.

What is the nature, the process of evolution? It is (Spencer has determined it) differentiation with integration.<sup>3</sup>

Illness is differentiation without concomitant integration. Degeneracy is reversion, i.e. integration backwards and /interdependence/<sup>4</sup> dissolution.

Ev[olution] leads (Spencer) to a<sup>5</sup> definite, coherent heterogeneity, reversion to def[inite], coh[erent] homog[enit]y<sup>6</sup>, dissolution to ind[efinite], inc[oh[erent]] heterogeneity, degeneration to /ind[efinite], incoh[erent] homogeneity/ ?

Criticize Spencer's starting point.

//Nature of Evolution and of Degeneration.//<sup>7</sup>

<sup>a</sup> Dado que este caderno e outros encontram-se online (<https://purl.pt/1000/1/cadernos/index.html>), mercê a um trabalho de Manuela Vasconcelos, do Arquivo de Cultura Portuguesa Contemporânea, com quem Jerónimo Pizarro colaborou, não se inserem, em fac-símile, as páginas todas.

[1v]

All study of life must have its basis on the □ characteristics structure, function and development.

evolut[ion] of s[tructure] of f[unction] and of dev[elopmen]t arg.

Bio-\*diagnosis

Bio-States

(space)	Ev. of structure:	simple to complex.	homog[eneity] to heterog[enety]
(time)	[Ev. of] function:	□ <sup>1</sup> ?	non-depend[ant] to inter-dep[endan]t
(time and space)	[Ev. of] development:	(one to many) to (one to otherness)	homogeniz[ing] to heterogenizing
		pure differentiation (cell division)      different[ia]tio[n] with transmutation	diff[erentia]tio[n]      diff[erentia]tio[n]

[Fundamentally structure and f[unction] and d[ev]elopment] must be one. Ev[ol]ution of Matter. } change (matter) to □<sup>2</sup> (cell) differentiation (organs)

Le Bon<sup>a</sup> etc. to be read.<sup>3</sup>

Ev[ol]ution: a change for □ differentiating homog[en]ity to □ transmutating heterogeneity.

[2']

In the process generally<sup>1</sup> called thought there are 3 distinct operations: perception, conception, □; in the process generally called<sup>2</sup> feeling, also 3: sensation, □, □; in the [process generally called] will, there are 3 likewise: impulse, inhibition, volition.

(action)      (reaction)

Dominating the whole is<sup>3</sup> the conflict of Power.

Character.

Character is a<sup>4</sup> differentiated manifestation of Power.

Now what are the characteristics of power common to its 3 forms: thought, feeling, will? Perception, sensation, impulse – these are the 1st states: common to these, expressing the inmost character is spontaneity, “naturalness”, inevitableness, they are primitive: their basis is excitation.

General functions.

excitation, vibration, reaction.	matter:	} (1) a semi-superficial change (2) a deep change (3) a deepest change in reaction.
(?) irritation, alteration, □	life:	
□ □ , inhibition.	character:	

Madness is an alteration of inhibition.

[2v]

Genius and madness

Their common characteristic: they are /augmentations/ of consciousness (and sive: exasperations, extensions, intensifications, □ ).

Take for instance under consideration the dangers that beset you walking in the street, commonly on<sup>1</sup> any day. They are infinite. You may slip and fall. Some one coming out from a door □

<sup>a</sup> Na biblioteca de Fernando Pessoa (entrada 1-81) figura o livro de Gustave Le Bon, *L'évolution de la matière*. Paris: Flammarion, 1908. <http://bibliotecaparticular.casafernandopessoa.pt/1-81>

Things may fall on you □

A man may be loading a rifle in a room somewhere on to the street and then shot many.

All these things are possible. We are lost \*without dangers, really, our life is every moment a miracle to the moment gone before.

Now if I take<sup>2</sup> conscience of this, so as to make it a presentation to myself □ , I shall be mad. That is my madness? Superconsciousness; no more.

[3<sup>v</sup>] Fundamental character of insanity is the morbid alteration<sup>3</sup> of the consciousness<sup>4</sup> of external relations, (delirium)<sup>5</sup>, of external-internal relations (aberration *(of sentiment)*), of int[ernal]-ext[ernal] relations, (diseases of the will).

Since C[onscious]ness is not susceptible of more nor of less, it is obvious that the alteration is in the faculty of perception<sup>6</sup> of etc. etc. etc. Real alteration, is alt[eratio]n of the brain or of that it represents – ? – Alteration of function ≠ Alteration of development ≠ Hyper and para.

Every hyperexcitation renders unfit the organism for its *adaptation*, i.e., as Prof. Grasset<sup>7</sup> very well remarks, *hyper- – para-...*<sup>a</sup>

*Adaptation*

An element not contained in the *series*, external to it, the one element that splits the series.

Organism and environment

Mankind<sup>8</sup> as environment in characters.

"Il y a qq chose de *para* dans les troubles hyper."

[3<sup>v</sup>]

– V. my arguments on the Psychology of *Messianism*<sup>b</sup> –

Genius, to begin with, being<sup>1</sup> a predominance of brain is<sup>2</sup> consequently a predominance of nervous system, the man of g[enius] is born extremely nervous =cf. Grasset's theory= and at the same time fitted and made for a kind of work which more and more shatters his nervous constitution. Thus we see that that by which genius exists – extreme nervousity of temperament<sup>3</sup> – is that by which genius is tortured, reacting upon itself. A war of nerves and brain, or, indeed, of nerves and nerves.

But there is more. Linked to this there is the genius itself – not its conditions – but mental superiority. With mental superiority comes a consciousness thereof; genius here reacts on itself. For the nature of genius is excitation, exaltation, superconscious and superconsciousness and exalted faculties talking consciousness of their own superiority, the result is obvious. Greatness taking [4<sup>r</sup>] consciousness of greatness produces often a latent megalomania.

Yet<sup>4</sup> let us make no mistake. Megalomania is, within certain limits, justified in a man of g[enius]. To think himself a genius, in a man of ordinary intellect, could be megalomania;

<sup>a</sup> Cf. "je crois qu'il a toujours un peu de para dans tous les troubles hyper". *Demifous et Demiresponsables*, par J. Grasset, Professeur à la Faculté de Médecine de Montpellier, Associé national de l'Académie de Médecine. Paris: Felix Alcan, 3.<sup>a</sup> ed., 1914, p. 186 Esta edição mantém a paginação das duas anteriores (1907, 1908). Vid. também os documentos 144Z-4<sup>r</sup> e 144J-24<sup>v</sup>.

<sup>b</sup> Cf. 134-18, em *Escritos sobre Génio e Loucura* (PESSOA, 2006a, I: 89).

but a true man of g[eniu]s' mere thinking that he is a genius is not this. It is therefore of the species of megalomania that I am talking.

But there is more. Though the self-knowledge<sup>5</sup> of the m[an] of g[eniu]s cannot be styled false □ The megalom[ania] of common intellects is /false/, that is unjustified<sup>6</sup>. Genius is a /real/ megalomania. For indeed the m[an] of g[eniu]s presents most often the other psychic aberrations that do indeed follow on the usual, /false/ megalomania; for example, /mania of persecutions/, ego-lucid<sup>7</sup> malevolence and so on.

Genius is a disease of the personality – an “exasperation of self”. (Baudelaire but not applied to genius) English term (Temerity in undertakings)

True megalomania is false genius.

“Il y a beaucoup - para- hyper-” says Prof.<sup>8</sup> Grasset.

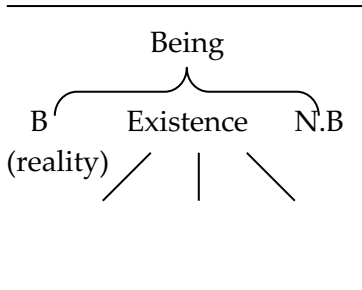
[4v] Now genius is a “trouble hyper-”

Before all things health and illness, saneness of end and insanity must be defined.

Notion of series correct but insufficient.

All life an adaptation; in all life sub[jectivity] and obj[ectivity].

Life is essentially Sub[jec]t Obj[ect] and Relation between these.



- Matter has no environment but its own self ∴ [therefore] it may be given as<sup>9</sup> eternal
- Life has matter for environment.
- Mind has life for environment.

“Form” in a material physical sense Life: Health and illness. Mind: Saneness and insanity.

Law of adaptation: □

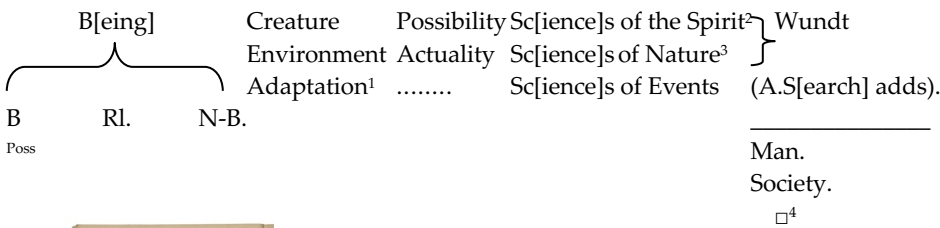
What is adaptation? : “Surrendering of power of expansion and of development of life<sup>10</sup> to □

What is conversion? : [“Surrendering of power of expansion and of development] of self to □

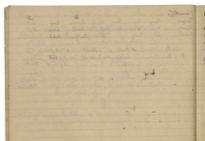
[5]

Trinities

				S		S	
Subject.	Being.	Being.	Power.	Infinity.	Structure.	Being.	Matter.
Object.	N[on]-B[eing].	Exist[ence].	Act.	Zero.	Function.	Extension.	Life.
Relation.	Exist[ence].	Reality.	□	Series.	Development.	Relation.	Mind.



[5] □



[6<sup>o</sup>]

*Creative Imagination*

Imagination is the name<sup>1</sup> given to the mind's power of producing images which do not<sup>2</sup> correspond to an external excitation.

– Evocative<sup>3</sup> Im[agination]n is the name given to the mind's power of surrounding<sup>4</sup> images which<sup>5</sup> in their conceived state were the result of an external excitation.

– Creative Imag[inatio]n is the [name given to the mind's] power of producing images which, as they appear to the mind, were<sup>6</sup> never given to the senses.

Laws of creative Imag[ination].

Cr[reative] Im[agination]n must depart from self. I cannot describe anger, love, pity in its highest forms if I have not felt them in those however low manifestations. My little and passing sent[imen]t of pity makes me comprehend Christ. My transient [sentiment] of power makes me comprehend Napoleon. My □ makes me see into the character.<sup>7</sup>

[6<sup>o</sup>]

However the man who imagines<sup>8</sup> very well and who (in characters) must have an extraordinary power of extending over states of mind an extraordinary versatility of mind, whence a hysticism of temperament.

Shakespeare.

But linked to this hysticism must be an enormous power of exteriorizing<sup>9</sup> that □ and this is \*major hysticism.

[7<sup>o</sup>]

*Species of genius.*

- 2. *Hysteric*: Shakspeare. <sup>no</sup>
- 3. *Hystero-neurasthenic*: — Shakspeare<sup>1</sup>
- 1. *Neurasthenic*: □
- 4. *Neuro-epileptic*: □
- 5. *Epileptic*: Napoleon, Caesar
- 6. *Hysteroepileptic*: Edgar Poe. Flaubert (?)

7. General Psychopathy: □

Geniuses of ambition (will): Napoleon.

[Geniuses of] sentiment<sup>2</sup>: Christ

[Geniuses of] thought □

Mode of expression

1. *Thought*: Philosophers, thinkers, scientists. id Prose.

3. *Th-feeling*: (e.g. Carlyle): ~~Literar[ly] Men of letters. Poets.~~

2. *Feeling*: ~~Poets.~~ <sup>Mystics.<sup>3</sup></sup> Religious reformers <sup>prophets</sup> mat. **7. Th-F-Will: □** Poetry.

4. *Thought-will*: Statesmen, etc. <sup>panth.</sup>

5. *Will*: Conquerors etc. explorers, discoverers. (mat.) <sup>Where there is will is action; where there is feeling is □.</sup>

6. *Will-feeling*: ~~Reformers etc. (Christ etc)<sup>4</sup>~~ (mat)

Compare w[ith] other list. See whether the \*concepts diverges as to +



[7<sup>v</sup>]

Thought	{	1. Practical men. <sup>1</sup>
		2. Scientists.
		3. Philosophers.
Feeling	{	1. Poets of □
		2. □
		3. □
Will	{	1. Men of action.
		2. Men of ambition.
		3. Dominators. <sup>2</sup>

---

Th[ought]	Philosophers.
F[eeling]	Mystics (?) <sup>1</sup>
W[ill]	Conquerors, etc.
Th[ought]-F[eeling]	Poets.
Th[ought]-Will	Statesmen.
F[eeling]-W[ill]	Religious reformers.

[8<sup>v</sup>]

*Relations betw[een] Nerv[ous] Dis[orders].*

! Epilepsia larvata the (only) true epilepsy  
 ! Declared, convulsive epilepsy is but hysteroepilepsy.  
 true • Epileptic attack a mixture of hysteric attack and epileptic state of mind.

[8<sup>v</sup>]

*Forms of egoism.*

Insociability.

Exasperation of self.

---

In all things here we have to consider the subj[ectivity] the obj[ectivity] and the relation subj[ec]t obj[ec]t.

[9<sup>v</sup>]

Characteristics common to Neurasth[enia] to Hyst[eria] to Epil[epsy]: *épuisement*, organic depression.

Hysterism is a disease of inhibition, where inhibition is weakened. *Épuisement* manifests itself by *épuisement* of cerebral action.

Neurasthenia (too much inhibition here)

Epilepsy is the mental state characterized by the absence of inhibition. A tendency over-inhibited: this the absence. Sensibility over-inhibited, this makes erotic dreams, presences, beauty, and so on.

Lack of *warmness* of general □

Hysterics not warm, neither N[eurasthenics] nor E[pileptics]

Warmness = expansion of individuality

The characteristic which gives<sup>1</sup> the human note, the warmness, the social charm to the character is<sup>2</sup> *sociability*, the entire aptness to live in a group. The faces and forms of sociability are: gregariousness, friendliness, conventiveness<sup>3</sup> / meaning by the last word the subordination of the individual intellect to the collective one, subserviency to custom and to institutions.

[9<sup>v</sup>] Thus we may gather the most prominent<sup>4</sup> character of anormality will be: inability to live in a group.

Now inability to live in a group is not an atavism, for all generations have been able to live gregariously<sup>5</sup>. It may be said that deg[eneration]<sup>6</sup> is tendency to live in a group, *but not in the present-day group* – hence being<sup>7</sup> an atavism.

[10<sup>r</sup>]

What is there in genius of greatness? We have seen the deg[eneration] in genius, now what is there in it that is not degenerative? At 1st what is its greatness.

Genius is by nature unconscious / PASSIM

What is, in better<sup>1</sup> words, the nature of greatness?

A genius can be of thought, of feeling, or of will, great in either of them (or in their combinations<sup>2</sup>) genius is not limited to intellect etc. etc.

Genius is then a general state.

Genius, next, is an excitation. (particular excitation)<sup>3</sup> Cf. Goethe

[Genius, next, is] an augmentation of consciousness. ? is it. Napoleon

[Genius, next, is an] excitation of consciousness.

Collaterally what is the nature of madness: excitation of consciousness.

[Collaterally what is the nature of] criminalness<sup>4</sup>: excitation of □

Now genius is madness  
∴ [because] excitation is  
general.<sup>5</sup>

[10<sup>v</sup>]

*Essay on Cerebralisation*

All the process<sup>1</sup> of evolution are of cerebralization, so to speak. Love cerebralised becomes the “pure love” of common expression.

Cerebralisation = pure inhibition.

*Degree of faculties*: faculties of impulse (primitive faculties); faculties of suspension (secondary faculties); faculties of inhibition (or of control).

[11<sup>r</sup>]

Pantheism is the philosophy of artists, i.e. to say the state of mind that produces pantheism produces also a lofty sentiment of beauty.

(No arg[umen]t that Spinoza was no *poet*: he was a philosopher)

Pantheism and sense of beauty are one optimistic, the other joyful; the characteristic is the same. Pantheism is the *impulsive* philosophy of poets; it is observed by intellectual □ such as the creeds learned, believed in. Cowper<sup>a</sup> was a pantheist: but he never says<sup>1</sup> it, nor shows it except by showing that he is a lover of beauty.

By its deep sense of things we perceive P[antheism] is linked to Idealism – and hence pathologically to mania of doubt and similar neurasthenic states – and by its optimism that it is in relation with Materialism – hence partaking of the /unselfconscious/<sup>2</sup>, epileptoid character.

Objects<sup>3</sup>, they have both for the P[antheis]t and for the I[dealis]t a deep meaning; to both they betray spirit, to one as cloak<sup>4</sup> or collected □, to the other as manifestations<sup>5</sup>. The Materialist<sup>6</sup> does not wonder at things; for him they are, and no more.

When Akenside included the Odd among the Beautiful he did not [11v] err. || Perception of beauty is linked to an asking oneself<sup>7</sup> what objects mean, what they signify;<sup>8</sup> wonderment and admiration<sup>9</sup> sense of the beautiful are linked.

Akenside is right: the Odd also is a thing which comes of wonderment.

More or less:		Again: Note: Before we had found that
Neurasth[enia]	Idealism.	intensity of feeling was hysteric, poetry was
N[euro]-Ep[ilepsy]	Pantheism <sup>10</sup> .	a product of hysteria; but <sup>14</sup> here the poet could
Hyster[ia]	Dualism <sup>11</sup> .	be <i>Neuro-Epileptic</i> which assuredly is
H[istero]-N[eurasthenia]	Spiritualism <sup>12</sup>	stigma.
H[istero]-E[pilepsy]	/Sensualism/ <sup>13</sup>	→ the Answer
Epil[epsy]	Materialism.	Poets are <i>hysteroneurasthenics</i> .

Shakespeare great H[istero]-N[eurasthenic]

[12r]

Just as there is<sup>1</sup> *epilepsia larvata*, there are also *hysteria larvata* and *neurasthenia larvata*.

H[ysteria] N[eurasthenia] E[pilepsy] in their declared states are diseases half of the mind (brain) half of the body; in their /larvate/ state they become mental diseases. “L’état mental h[ystérique], n[eurasthénique], é[pileptique]” (such<sup>2</sup> are the French expressions) is the larvate state of h[ysteria], n[eurasthenia], e[pilepsy].

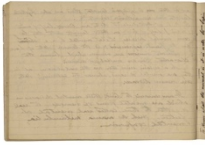
Larvate neuroses are neuroses which become the character. They are *cerebralized* diseases.

In a certain sense they are the real diseases – at least they are mental diseases, whereas the exteriorizing states are nervous diseases.

<sup>a</sup> Pessoa possuía de William Cowper, *The Poetical Works of William Cowper*. Ed. Robert Aris Willmot. London: George Routledge, [1851] (BpFP, entrada 8-126), e a sua tradução da Odisseia (BpFP, entrada 8-260). O livro de Augustine Birrel, *Selected Essays*, London: Thomas Nelson and Sons, 1908 (BpFP, entrada 8-42), têm sublinhados nos ensaios sobre Milton, Edward Gibbon, Dr. Johnson, William Cowper, Browning, Matthew Arnold e Walter Bagehot. Veja-se, por último, Stopford A. Brooke, *Theology in the English Poets: Cowper, Coleridge, Wordsworth and Burns*. London: J.M. Dent and Sons; New York: E.P. Dutton, 1915 (BpFP, entrada 8-70).

It now remains to link these mental diseases – which are mental forms of neuroses – to real or rather to those called real mental affections, such as mania, melancholia, mental confusion.

[12<sup>v</sup>] □



[13<sup>r</sup>]

To know what the normal is it is well to begin by asking what is the abnormal, for this must be, e /propria natura/, more striking to observation.

In the world of physics and of chemistry there is no abnormality. The idea of abnormality begins with the idea of life, of living matter. This is the 1st thing to be determined.

Next thing to be established<sup>1</sup> is that the more complex the nature of living matter, of the animated being, as it is said<sup>2</sup>, becomes, the more abnormality there is proportionally<sup>3</sup>. Abnormality<sup>4</sup> grows with complexity: this is the second thing<sup>5</sup> to be noticed.

The third /determination/ to be made is that abnormality grows with differentiation.

The use of these notions will appear later on. We may remain with this determination: abnormality is a product of complexity.

We proceed now to examine these things with greater attention.

[13<sup>v</sup>] We see, in the 1st place, that no abnormality existing in “pure” matter and existing in “live” matter, the only certain and sure reason is in the fact that pure matter has no environment (unless metaphysically —  $\text{---}_{(\text{What?})} \text{---}$ )<sup>6</sup> and live matter has pure matter for environment. We see then that the notions of environment and of abnormality are linked.

And at once we see what has not been seen clearly by many, if seen clearly at all<sup>7</sup>, that in the notion of abnormal (comprehend, the ill, the □) we have to take into consideration not, as is usual, the isolated object<sup>8</sup>, but the object<sup>9</sup> and its relations with its environment.

Where there is no environment, have seen, there is no abnormality.<sup>10</sup>

Abnormality is then a product of the relations of organism and environment.

[14<sup>r</sup>] Considering the object<sup>11</sup> in itself there is little possibility, if any at all, of understanding the normal. For of objects<sup>12</sup> there can be made series; all becomes a question of degree. We can no more say this is normal<sup>13</sup> and that abnormal, than we can establish a diff[erence] in nature between<sup>14</sup> any two numbers (of the<sup>15</sup> series).

Obviously to attain a notion of normality consideration of the object<sup>16</sup> (organic, etc.) is not sufficient. We have to examine the relations of the object<sup>17</sup> with<sup>18</sup> environment.

And, since abnormality is most patent, in most complex<sup>19</sup> organisms, it becomes obvious that we have also to consider the interdependence<sup>20</sup> of the elements of the organism.

Pure matter, we have seen, is perfect, non susceptible of abnormality. The Cell is susceptible of very little □; it is not perfect, but it cannot be said fundamentally to be really ? abnormal (are there not *diseased* cells?)<sup>21</sup>. True capacity for abnormality is in the complex object<sup>22</sup> in relation with an environment. We have now the necessary notions to solve or to attempt to solve the question of normality abnormality.<sup>23</sup>

[14<sup>v</sup>]Skip<sup>a</sup>

The problem of abnormality, normality may be represented, symbolized in<sup>1</sup> the following manner. Take a double series  $\infty - 0 - \infty$  and in this series let the point (let it be so called) *Zero* be the normal which *does not exist*.

but we are just  
trying to find out  
the normal)

$\infty$ ... numbers -5, -4, -3, -2, -1, 0, 1, 2, 3, 4, 5 numbers to  $\infty$

No ( $\because$  [because] there is no above or below the normal)

Yes: of temperature. Abnormal is either subnormal or supernormal. *No* there is no *supernormal* or *subnormal*; what there is is *abnormal*. There is no *up* or *down* in normality, but there is an *away-from*.

How do the diff[erent] elements of the organism act on one another and how do environment act on the organism itself? This is \*now the question.

The last point we take 1st for it is simpler. All action on the part of the object<sup>2</sup> towards the environment must be to adapt itself to its variations, to vary with it: else the organism is no more – that is death – cutting off of correspondence with the environment. Now death is the supreme abnormality – when life is considered; the most ab-[15<sup>v</sup>]normal point of a life is its final, its end. It follows then that abnormality in its 1st characteristic, is inadaptation or maladaptation to environment.<sup>3</sup>

Organism and environment are like 2 wheels of a cart<sup>4</sup> on the same stick

? But what is adaptation to environment? Is it the “adapting of internal to external relations”? (as Sp[encer] defined *Life*<sup>b</sup>), i.e.<sup>5</sup> the adapting of internal to external alteration<sup>6</sup> (or <sup>sense</sup> internal alteration to external change)?<sup>7</sup>

or Making the organism a type, a copy in its own way, of the environment; i.e. if the env[ironmen]t be for rapid change, so the organ[is]m be.

This last def[initio]n needs to be pondered<sup>8</sup>. ( $\because$  [because] of its clearness when used in sociology – adap[tation] of individual ideas to common sense.)<sup>9</sup>

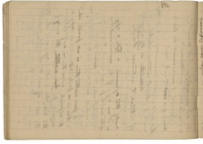
In pure matter there is no possible abn[ormali]ty  $\because$  [because] there is no possible diff[erence] between the copy and the original, since there is nothing but the original. In the unit of the cell, or simple unicellular protozoon amoeba – e.g., there is little change,<sup>10</sup> which shows that the cell is very<sup>11</sup> near the chemical compound.

What is new in the cell is *life*. <sup>not made to decay</sup> For the rest it possesses unity,  $\square$  of structure and of function so that it changes with all external \*organs which prove it very near external things, rather appearing to change as part of them than to them.<sup>12</sup>

<sup>a</sup> A indicação “Skip” (correspondente a “passar adiante”, “não ter em conta”) figura no cabeçalho.

<sup>b</sup> Cf. o documento 15<sup>2</sup>-57 (inédito), intitulado “Def[inition]s of Life (de Aristoteles a Beaunis): H. Spencer: Life is the definite combination of heterog[eneous] changes, both simultaneous and successive, in correspondence to external co-existences and sequences, or more briefly, life is the continuous adaptation of internal to external relations”.

[15v] □



[16r]

*Absences*  
*epileptic*  
*hysteric*

/are sudden nervous depressions comparable to<sup>1</sup>  
sudden weaknesses of the body,  
as failing of legs, dimming of eyes, for instance/

*neurasthenic*: (or intellectual vertigo, phase of the mania of doubt).

Metaphysics of perfection in non-living matter.

also simile of Angel in \*Addison: ← how – simile then \*metaphysics \*dissembled –

\*for Jonhson's \*vertigo.

*Degeneracy.*

Fatty /degeneration/ of the heart. Heart reverts to /former material/ but does not abdicate its *function*; ∴ [therefore] deg[enera]cy is reversion in structure but not in function.

? Similarly, the vice-versâ is deg[enera]cy.<sup>1</sup> Similarly in case of paederasty, the sen[timen]t of beauty (= here the heart) reverts<sup>1</sup> in *structure* (i.e. as composed of the pure element of spiritual element) to retry its function (i.e. the appreciation of beauty)

Reversion of function not structure is *disease*.

Yes, *misdirection*

*Misdirection* of function, structure being constant = disease??

not alteration.

structure, function [being constant] = deg[enera]cy.

is it not that, \*not function that is  
in deg[enera]cy – No (see above).

What of *development*

Is not D[egeneracy] an alteration of development, mostly from simple to complex??

[16v]

Both disease and degeneration are *misdirections*. In fatty deg[eneratio]n of the heart, the heart maintains its function: such is *altered*, true, but that is only ∴ [because] the heart continues to have circulation<sup>2</sup> as an end and by its structure is prevented so doing.

But, for instance, there are diseases where the structure is altered similarly.

[17r]

– Imagination linked to dreams  
– In dreams there is a, e naturâ, an absence, supression<sup>1</sup> of attention to the external world. Consequently the most prominent characteristic of hysteric states, states of dreams, etc. will be – and so it is – an absence of attention (and of will.) – most noticeably an absence of attention.

Imagination

As the essence of life<sup>2</sup> is action, when the will is in check, impulses arises.<sup>3</sup>

[17v]

= Woman less sensitive at least physically<sup>1</sup> than man (sc[ience] has proved<sup>(?)</sup>); woman easily hysterisable – hence her immorality, for hysteria is the condition immorality (\*foncière).

Is there not a “neurasthenia larvata”[?] What is the exterior manifestation of neur[asthenia]? Vital depression. Mental depression may be either great or □ Neurasthenic character; impossible save in a certain limited manner, to purest sight and sense □

[18<sup>r</sup>]

/Neurasthenia/ and the characteristic of genius that is linked to it are co-functions.

Now what are co-functions?

In every thing that acts we notice, in its analysis and on the analysis of its work, 3 things: cause, means, and effect.

Genius and /neurasthenia/ are both states of the function of the nerves. Genius is *hyper-* and /neur[asthenia]/ is *para-*. (Grasset’s phrase)

*A function cannot become other than itself.*

A state of hyperexcitation is not a normal state, i.e. it is a state *para-*.

Hyper- of a function means that that function □

The aim of fear is to make the organism shake off something, get clear of danger; in its high state fear paralyses, i.e. neutralizes its original function. Too much pleasure, it is common to say, is painful; too much joy kills us with awe. Hence we see that all *hyperexcitation* is also *paraexcitation*. How? Every sentiment has an end, as, for instance, fear the withdrawing of the organism from danger. Now what is the nature of thing [18<sup>v</sup>] that has an end in relation to that end?

An end is an Adaptation<sup>1</sup>. For a thing to have an end means that □

[19<sup>r</sup>]

Hysteria is the<sup>1</sup> nervous state generally produced by the strain of over-active<sup>2</sup> living and neurasthenia idem idem of over-active thinking. Epilepsy is the consequence very often of exhaustion of purely egotistic sentiments; there are many (?) cases of epilepsy (convulsive, be it noted) come on by fright.

- Mankind is more hysterisable than liable to any other nervous diseases; it is true, in accordance w[ith] this, that mankind feels more than it thinks or wills.
- The whole end of the evolution (of the nervous system) has been the creation of the brain.

Cerebralisation: this is the key-word to all.

The so-called ep[ileptic], hyst[erical], n[eurasthenic] mental state is the cerebral-reflexion of the respective nerve-disease. Now a nerve-reflexion in the brain has always 2 sides: one regarding the brain as organ of mind, the other regarding the brain as summit of the nervous system, /as an organ of the body/.

[19<sup>v</sup>]

In one case the brain is that which receives the impressions of the nerves<sup>3</sup>, in the other it is that which produces ideas<sup>4</sup>.

In the nerves<sup>5</sup> there is only their *quality*; in the brain there are 3, there is first the quality<sup>6</sup>, then<sup>7</sup> the quantity, so to speak, and finally<sup>8</sup> the extent (of thought). The quality – saneness

or morbidity – of thought depends on the state of the *brain-cells*, i.e. on the state of the nerve-cells ultimately<sup>9</sup>. The quantity and extension are proper to the brain; one is the capacity for *deep*, the other the capacity for *wide* thought.

Hence we will see, more or less, the relation of genius and neurosis. Genius depends on the capacity for *deep*;<sup>10</sup> the quality of the brain refers only to the<sup>11</sup> clearness of thought.

Thought here = mental activity, so I do not talk of persistence or not, since mental activity must persist as long as life lasts.

Quality – Clearness  
 Quantity – Power<sup>12</sup>  
 Extension – Comprehension.

[20<sup>v</sup>]

The idea that as life is a composition<sup>1</sup> (surpassing its elements) of chemical components, so society is a composition ([surpassing its elements]) of individuals – the zoologic inequality of these being striven to be compensated by the social equality (Sentiment of justice)

(Roberty: “Nietzsche”<sup>a</sup>).<sup>2</sup>

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(from last page)

Regarding Nietzsche, we may notice, for instance, that the greatest genius is *clear*; the nearer genius is to madness the less clear it is.

Clearness, intensity, extension – these are the 3 characteristics of the mind. Intensity of thought without clearness and without extension (or comprehension) is madness. Intensity and extension w[ith] or without clearness are inspiration<sup>3</sup>. Extension and clearness (or int[ensity] and cl[earness]??)<sup>4</sup> talent. Clearness alone is normality, i.e. clearness, weakness and limitation of thought. Clearness depends on the state of the nerve-cells. When clearness is weakened intensity grows. *Reason*: clearness is inhibition, intensity is of non-inhibition, its nature is expansion.<sup>5</sup> (Note well!!!) – hence madness. In so far as men of genius are intense they are mad. Too much inspiration takes away clearness, inevitably so<sup>6</sup>; great inspirés are mad, ipsâ inspiratione. (Does this intensity [20<sup>v</sup>] does it not equal the hyperexcitation of consciousness spoke of faculties back – is this hyp[erexcitation] of c[onsciousness] really an intensification thereof?).<sup>7</sup>

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<sup>a</sup> Referência ao livro *Frédéric Nietzsche: contribution à l'histoire des idées philosophiques et sociales à la fin du XIX<sup>e</sup> siècle*, par Eugène de Roberty. Paris: F. Alcan, 1902.



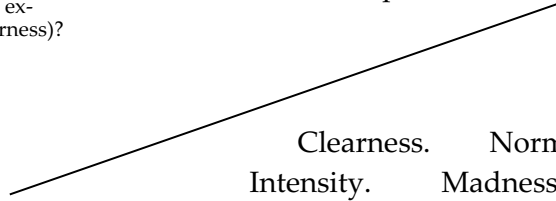
Great poetic power<sup>12</sup> of observation does not of necessity means clearness of mind. V. Hugo was *intense*, but far from clear, not a penseur.

Clearness  
Intensity  
Extension

Excited  
(there is no excess of clearness)?

Normal

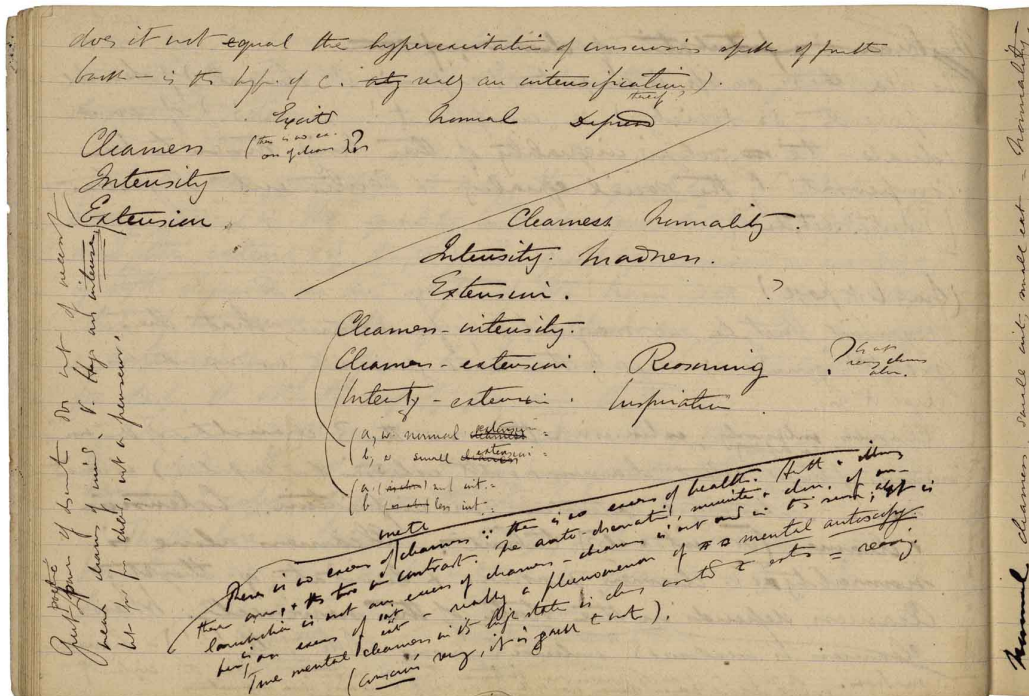
Depressed



Clearness. Normality.  
Intensity. Madness.  
Extension. ?

Clearness - intensity.  
Clearness - extension. Reasoning ? Is not reasoning clearness above.  
Intensity - extension. Inspiration.  
a, w[ith] normal extension: □<sup>8</sup>  
b, w[ith] small extension: □<sup>9</sup>  
a, normal int[ensity]: □<sup>10</sup>  
b, less int[ensity]: □<sup>11</sup>

There is no excess of clearness ∴ [because] there is no excess of health. Health and illness, these are 1 and thus two in contrast. The auto-observation, succincte<sup>13</sup> and clear of melancholia is not an excess of clearness – clearness is not used in this sense; what is here is an excess<sup>14</sup> of int[ensity] or ext[ension] – really a phenomenon of *mental autoscopy*. True mental clearness in its higher state is clearness connected to extension: reasoning. (*Conscious reasoning, it is well to note*).



[21<sup>r</sup>]

Normal clearness, small int[ensity], small ext[ension]: Normality (higher<sup>1</sup> poets).  
 [Normal clearness], large int[ensity], large ext[ension]: inspiration (naïve: Schiller)  
 [Normal clearness,] small int[ensity], large ext[ension]: thinker  
 [Normal clearness,] large int[ensity], small ext[ension]: □  
 Abated [clearness,] small int[ensity], small ext[ension]: idiocy (higher poets)  
 [Abated clearness,] large int[ensity], large ext[ension]: inspiration (sentimental: Schiller)  
 [Abated clearness,] small int[ensity], large ext[ension]: □  
 [Abated clearness,] large int[ensity], small ext[ension]: madness

What is here equal to consciousness? to knowledge of self, for instance?  
 What is the precise meaning of the words “intensity” and “extension”?

*Clearness* comes of state of nerve-cells.

*Intensity* comes of quality (quick or not to feel) of brain (mind).

*Extension* comes of power of brain.

clearness and extension = reasoning (or here)  
 [clearness and] intensity =(criticism?)  
 extension and intensity = inspiration.<sup>2</sup>

These apply to the general constitution of mind □ or the *thought* above.

[21<sup>v</sup>]

W[ith] regard to feeling becomes:

{ intensity.  
 extension.  
 normality.

Will { intensity  
 extension  
 □<sup>3</sup>

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1. Idea } in  
 Sensation } Simple sentiment  
 Volition } (general constitution of mind)

2. Thought  
 Feeling  
 Volition

General const[itution] mind: □<sup>1</sup>

Subdivisions of mind: *Thought, Sentiment, Will.*

Subdivisions of *these*: Notion

Feeling

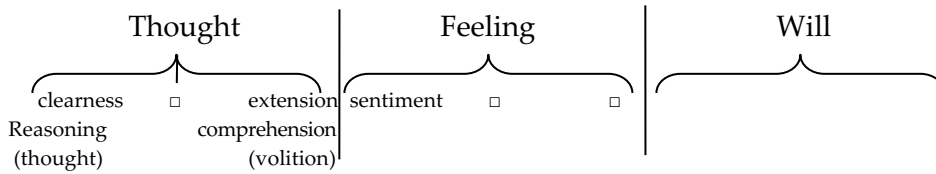
Volition

of each sentiment: ideas

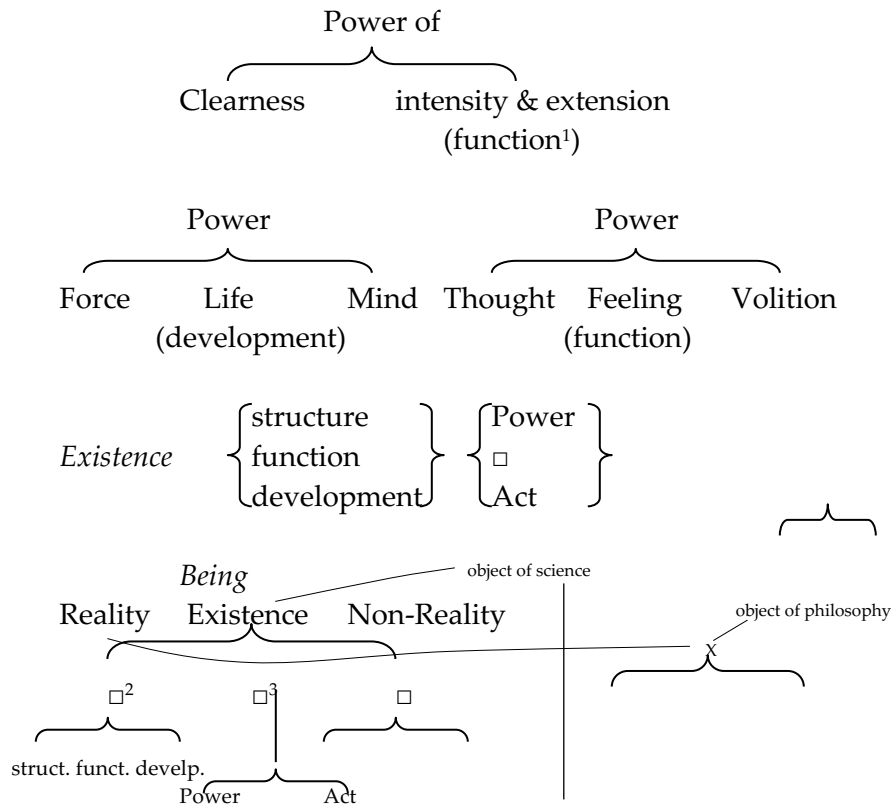
sent[iment]

volition<sup>2</sup>

[22<sup>r</sup>]

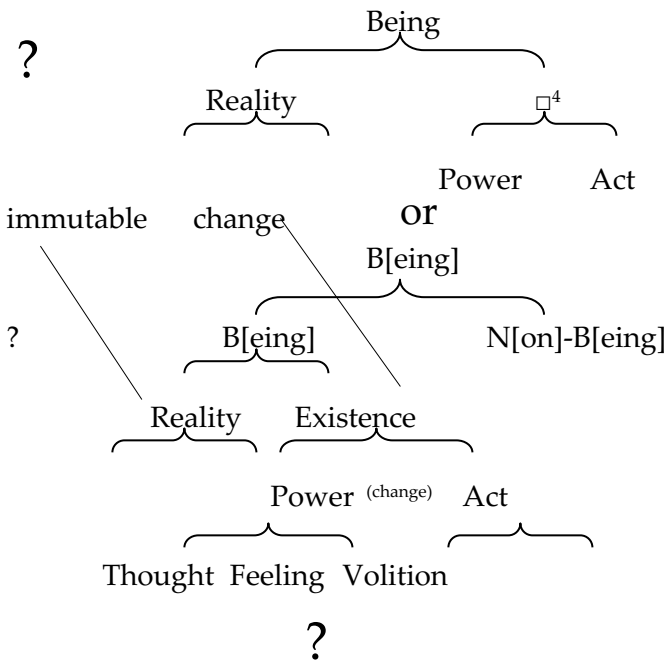


*each faculty in itself* has an idea, a sentiment and an impulse; idea of what it is, sentiment, a special one, impulse towards one kind of action.



[22<sup>v</sup>]

Another



[23<sup>r</sup>]

Between strong repugnance for an action and strong inclination to do it, there is the interval of nothing, there is a link too natural. The proof is very simple.

Strong repugnance for an action is obviously accompanied, to be real and strong, by a strong mental image of that action. But the strong mental<sup>1</sup> image of an action runs<sup>2</sup> naturally and is normally<sup>3</sup> followed by a strong impulse to action. Thus the case is proved.

In hysterism the oscillation is the result of □ about a *strong mental image*, proper indeed to the hysterical mind which lies all in dreams.

The hysterical state of mind is prominently characterized by the over-activity of the brain, by its intense imaging. It becomes at once quite obvious that hysterism is needed in inspiration. Hysterism is the basis of inspiration.

[23<sup>v</sup>]

What is the array of *clearness*?

Perfect adaptation to the □ of the faculties of mind.

In the simpler state it has simply attention and memory †.<sup>1</sup>

The question of clearness is one of health.

~~Genius~~ Genius and deg[eneratio]n: Diseases of develop[men]t.  
 Deg[eneratio]n = structure beyond function<sup>1</sup> } in development.  
 ? Genius: function beyond structure.  
 NO Atavism, regression of structure (e.g. fatty deg[eneration] heart).  
 [Atavism, regression of] function □ — of course function<sup>2</sup> is altered  
 but it does not go back

J'ai été anarchiste, aux 17 ans, et je sais bien quelle est<sup>1</sup> dans son essence la théorie de l'amour libre : c'est celle de ce qu'on peut aimer aujourd'hui une femme, demain une autre, si l'on veut. On peut aussi, si l'on veut, aimer une femme toute sa vie, tout à fait comme<sup>2</sup> dans le mariage.<sup>3</sup>

[24<sup>r</sup>] L'anarchisme est le /faisant théorie/ l'impulsion malade et non sujette au /contrôle/ de la volonté consciente et raisonnée. En général l'état intellectuel du dégénéré supérieur (meneur) et du d[égénéré] inf[érieur] (mené<sup>4</sup>) est l'intellectualisation de l'impulsion et de l'obsession. Les théories anarchistes en sont un bon, sinon, le meilleur exemple<sup>5</sup>. Elles incluent toutes la suppression du pouvoir, l'élimination du mariage, par exemple □. Tant une chose que l'autre sont absolument contraires à la science; seuls les idiots et les dégénérés peuvent penser le contraire. Le but de l'évolution n'est autre chose que la /concrétisation/ de l'ordre, son affirmation (strengthening). Le mariage est le moyen par lequel la nature dans<sup>6</sup> la société fait la sélection du plus pur. Mais me dit-on, le mariage actuellement n'est pas ainsi; il est fait en vue de l'argent, de la \*position. Vous argumentez donc, non contre le mariage en soi, mais contre son état actuel, contre les imperfections qu'une *société dégén[érée]* (sentez-le bien) lui impose. Vous êtes donc avec moi; nous sommes d'accord.

Mais, me dites vous<sup>7</sup>, croyez vous donc que [24<sup>v</sup>] la cér □ the ceremonial can make the love, that the fact of being called *Mrs.* can make a woman purer? No, if I thought that I □ je serais<sup>8</sup> sot ou fou. Personne ne le croit. Mais le mariage n'est pas une cérémonie, ni □; ces choses-là ne sont que des conventions. *Le mariage est l'amour constant et fidèle d'un homme pour une femme*; il n'est plus que ça. Un homme qui s'unit à une femme sans rien de cérémonie; c'est-à-dire qui vit toute sa vie en concubinage (comme l'on dit) avec *cette* femme-là, est marié.

Mais, donc, répondez vous, vous donnez dans notre théorie. Je me permets /de/ répondre q[ue] je ne comprends pas comment. Ou bien vous êtes contre le mariage en soi, ou bien vous êtes contre *le cérémoniel*<sup>9</sup>, le □ du mariage; si vous vous /tenez/ seulement à ce dernier, pourquoi ne le dites vous pas?

[25<sup>r</sup>] La vérité est que votre "amour libre"<sup>10</sup> n'est pas une chose dont vous ayez une idée quelconque. C'est purement une impulsion qui se transforme en idée mi-consciente et que v[ous] croyez tout naturellement avoir produit par v[otre] raison, par v[otre] raisonnement (même le vôtre)<sup>11</sup>. En tant que phénomène<sup>12</sup> psychologique cela suffit à ce que je comprenne v[otre] théorie: c'est une impulsion dégénérée.

En avez une idée claire? Eh, bien que veulent dire ces mots "amour libre"? De deux choses possibles ils font<sup>13</sup> qu'ils signifient l'un ou l'autre: un "am[our] l[ibre]" veut dire pouvoir d'aimer indistinctement, cette femme aujourd'hui, celle-là demain, l'après demain

cette autre etc.; ou, différemment, “am[our] l[ibre]” signifie se lier avec une femme pour la vie mais sans cérémonie extérieure, sans changement de M<sup>lle</sup> en Madame, sans registre, sans fête etc. Dans le 2<sup>nd</sup> cas, vous attaquez les imperfections du mariage.

Mais enfin – me dites-vous – vous donnez encore dans notre théorie. Car en faisant le mariage non-cérémonial, non-extérieur, en donnant à l’homme et à la femme le libre droit de se séparer<sup>14</sup> vous dites la même chose que nous. Pas tout à fait la même chose, je l’aurais dit si j’eusse fini, mais j’ai encore quelque chose à ajouter.

[25v] Actuellement le mariage conventionnel est la forme de sélection et le faiseur de respectabilité. Mais la société moderne, tout en admettant le mariage, ne le respecte pas trop; c’est vrai, c’est la dégénérescence, c’est la décadence de cette même société. Si argumenter contre les défauts d’une chose était argumenter contre elle ce serait terrible. Par exemple, si je vous prouve que la religion catholique est mauvaise je ne me vois plus à l’Inquisition car ce serait l’attaquer par le côté le plus noir.

Mais, peut-on répondre, ce qui produit, ce qui devient mauvais est en soi pas bien. Si par conséq[ue]nce le mariage venait à être comme il est, il avait en soi la possibilité de le devenir, il était imparfait.

Oui, c’est vrai, mais il y a \*certes une grande réponse: ce n’est pas seulement le mariage, mais la fin qui dégénérerait, c’est *tout*, c’est une loi générale de l’évolution.

[26r] Ce qu’il faut déterminer est si le mariage avec toute sa possibilité de devenir mauvais est inférieur à l’état d’amour libre. Dans l’amour libre évidemment on ne peut dégénérer ni être immoral.

La réponse à cela frappe de mort la théorie entière.

Note/ !!/ La perfection étant impossible dans le monde, le seul état dont on ne peut dégénérer, le seul □, est la *dégénérescence en soi*. L’amour libre est dans la dégénérescence pure.

(Deg[eneratio]n is actual state; pure love is pure atavism. Is it so?)

On ne peut pas être anarch[iste] sans être malade ou<sup>15</sup> inconscient.

# Sentimental triade against anarch[ism] at end.

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Reason hence on deg[eneratio]n. Next page.

# (Logical basis of anarchism: pessimism which is linked to and is true, which anarchism is only taking pessimism out of its sphere).

[26v]

Is D[e]g[eneratio]n not development with alteration of function. E.g. state of society is for order and I am a revolt against law and order: I am degenerate<sup>1</sup>. How?

Living in my time I am atavic. But if I lived then I /had not been able to live/. Society admits marriage, has no \*respect therefore: degeneracy. Impulse. D[egenerac]y= persistence of an old state in a new. Man w[ith] a *tail* like a monkey. State of evolut[ion] admits of no tail; persistence of structure beyond function (?). Development of function, retrocess of structure

Develop[ment] of structure and function should be together<sup>2</sup>. Otherwise D[egeneratio]n. Function beyond structure = progenerate: genius.

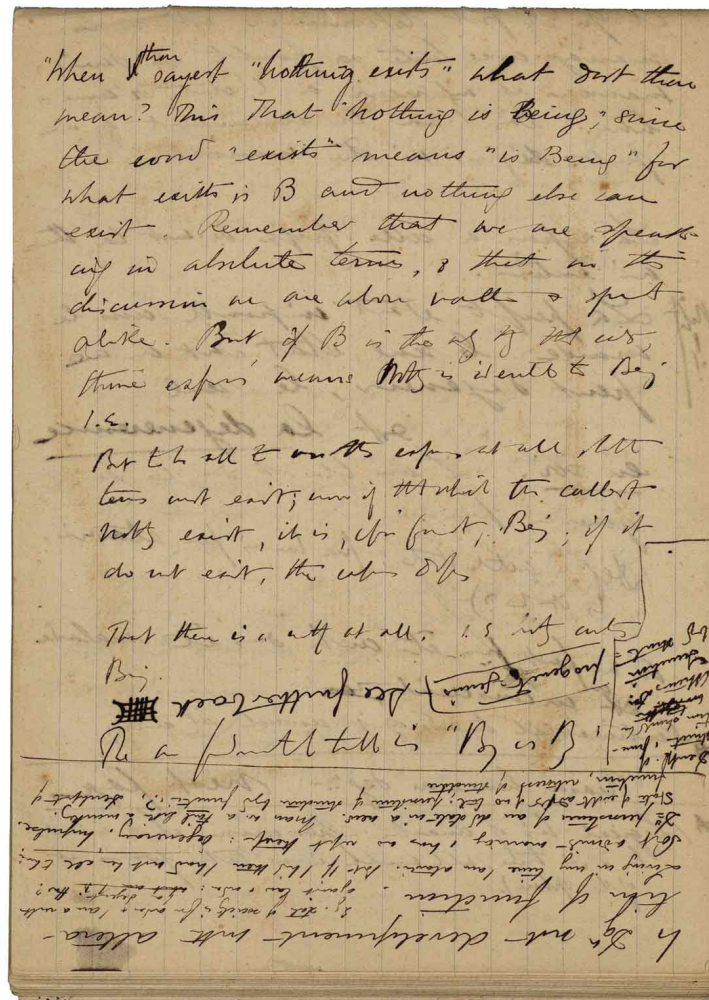
See further back<sup>a</sup> ~~###~~<sup>3</sup>

When thou sayest "Nothing exists" what dost thou mean? This: That "Nothing is Being", since the word "exists" means "is Being" for what exists is B[eing] and nothing else can exist. Remember that we are speaking in absolute terms, and that in this discussion we are above matter and spirit alike. But if B[eing] is the only thing that exists, thine expression means nothing is identical to Being, i.e. □

But to be able to use this expression at all, both terms must exist; now if that which thou callest Nothing exist, it is, ipso facto, Being; if it do not exist, the expression defers.

That then is as nothing at all, i.e. Nothing cuts Being.

Then a fundamental trouble is "Being or Being".



<sup>a</sup> Ver 144Z-23v.

## XVII. CADERNO 17 (Ag.-Set. 1907)

**Localização:** BNP, E3 / 144T; <https://purl.pt/13895>.

**Materiais:** Caderno de apontamentos, de folhas lisas (17,2 × 11,2 cm), cosido, manuscrito a tinta e a lápis, com acrescentos e emendas utilizando vários instrumentos de escrita. Capa em cartolina parcialmente recoberta por papel de fantasia roxo e vermelho. Ao centro da capa o caderno é identificado por um B maiúsculo, aparentemente escrito com a mesma caneta que escreveu uma letra A na capa interior do caderno J. Na rosto da capa lêem-se ainda vários exercícios caligráficos com o nome Gaveston, que reaparece no verso da mesma, juntamente com outros nomes.



**Paginação:** Há duas paginações. A autógrafa é descontínua, de 1 a 123 (1-34; 36-37; 39; 41-43; 45; 47-59; 75; 80-81; 91; 113; 117; 123). A alógrafa, feita pelas inventariadoras da Biblioteca Nacional, é contínua, de 144T-1 – o verso da capa – até 144T-61 – o verso da contracapa. Apesar destas numerações o total de páginas é de 120 (correspondentes a 59 folhas, mais 1 folha solta, que se encontra inserida entre as páginas 144T-25 e 144T-27). No interior três folhas foram cortadas, deixando pestanas nas quais é possível ler o início dos versos de um poema inglês, identificado como Mnemonics. A este respeito, veja-se o índice que enceta o caderno e no qual, depois da linha em que se lê 25. Crown of Flowers, figura um título riscado 27. Mnemonics 28, 29, 30, 31 (144T-2<sup>v</sup>). Segundo João Dionísio, “A eliminação das [três] folhas significa que o poema terá sido copiado” (cf. Edição Crítica de Fernando Pessoa, vol. V, tomo II, Poemas de Alexander Search, PESSOA, 1997: 510).



**Datação:** Sobre a datação deste caderno, veja-se uma nota do artigo “Pessoa e o Curso Superior de Letras”, de Luís PRISTA (2001: 166<sup>n</sup>): “A primeira folha [...] começa com verbete relativo a Sunday-August 4, 1907; em 144T-8<sup>r</sup>, poema em inglês com a data de 16-8-07; a mesma data, em 144T-9; outras datas, de 15-8-07, de 16-8-07 (vários textos), de 24-8-07; em 144T-30, nota de cartas enviadas: Aug 15; Aug 20th; Aug 25th; Aug 26; 144T-32, 26-8-07; 29-8-07, em 144T-33<sup>v</sup>; 2-9-07, em 144T-35<sup>v</sup>; 4-9-07, em 144T-39<sup>v</sup> e 144T-40<sup>r</sup>; 3-9-07, em 40<sup>v</sup>; 4-9-07, em 41<sup>r</sup>; 4-9-7, em 41<sup>v</sup>; 3-9-07, 42<sup>v</sup>; 7-9-07, 43<sup>r</sup>; Essay on Pascal é 144T-43<sup>v</sup>-44<sup>v</sup>; 14-9-07, em 45<sup>r</sup> e em 45<sup>v</sup>; 24-9-07, em 47<sup>v</sup>; Note on Latino Coelho s/ a palavra em 48<sup>r</sup>; 24-8-07, em 60<sup>r</sup>. É isto sinal de que Pessoa mantém por esta altura. No princípio do verão, ao menos, algum interesse escolar? Frequentou as aulas suplementares de Apell, dadas como curso livre?”.

**Publicação:** Este caderno contém vários testemunhos de poemas de Alexander Search, publicados no volume *Poemas de Alexander Search* (1997), editado por João Dionísio. Alguns trechos em prosa foram publicados em *Escritos sobre Génio e Loucura* (PESSOA, 2006a: 207-214; 799-801), edição de Jerónimo Pizarro. O poema *Pourriture psychique* (144T-40<sup>v</sup>-41<sup>v</sup>) figura no volume VIII da *Edição Crítica de Fernando Pessoa: Obras de Jean Seul de Méluret* (PESSOA, 2006b: 89). Pedro Teixeira da Mota incluiu o texto *Art and Morality em Moral, Regras de Vida, Condições de Iniciação* (1988: 33). Ver ainda o capítulo II de *Fernando Pessoa: entre génio e loucura* (2007).

17 [144T-1<sup>r</sup> a 61<sup>r</sup>]

[capa<sup>r</sup>]

Question.

Question.

Question

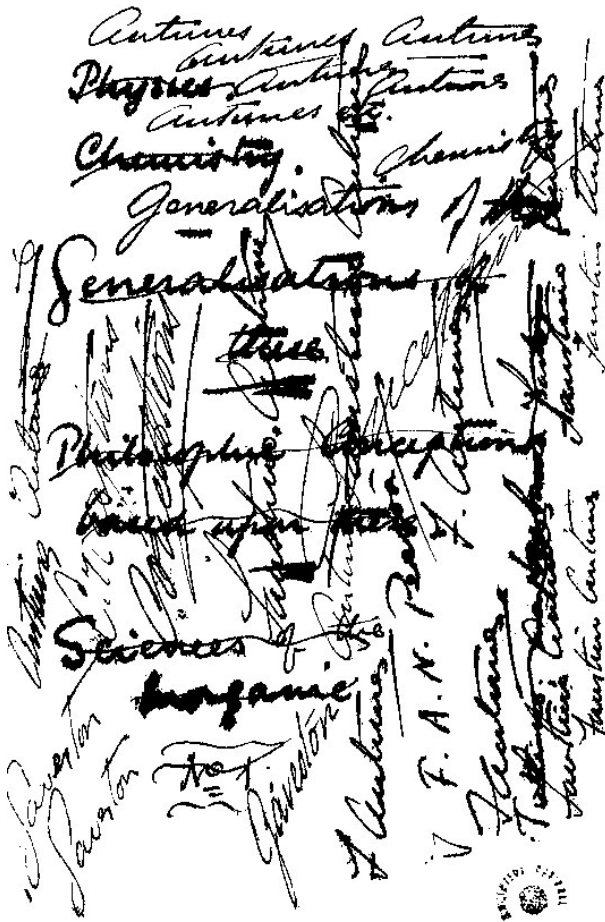
B.

Gaveston

Gaveston.

Gaveston

[1<sup>a</sup>]



Antunes | Antunes Antunes |  
 Antunes | Antunes | Antunes, |  
 Physies. | Chemistry. | etc. | Chemistry |  
 Generalisations of these |  
 Generalisations of these. |  
 Philosophic Conceptions | based upon  
 these. | Sciences of the | Inorganic | N° 1. |  
 Gaveston | Gaveston |  
 Antunes Antunes | Conceptions |  
 Conceptions | Faustino Antunes |  
 Gaveston | Antunes  
 Faustino Antunes | F Antunes |  
 F. A. N. Pessôa |  
 F Antunes | F. Antunes | \*Tutti na ## |  
 Faustino Antunes | Faustino Antunes |  
 Faustino Antunes Faustino Antunes |  
 Philosophy | Conceptions<sup>a</sup>

<sup>a</sup> Dado que este caderno e outros encontram-se online (<https://purl.pt/1000/1/cadernos/index.html>), mercê a um trabalho de Manuela Vasconcelos, do Arquivo de Cultura Portuguesa Contemporânea, com quem Jerónimo Pizarro colaborou, não se inserem, em fac-símile, as páginas todas.

[2<sup>v</sup>]

1

Sunday – August 4, 1907.

Fine day, though rather warm. Spent part of the day, up to 4 p.m. in putting my papers in order. Preparing verses for “Delirium”

During the week sent off

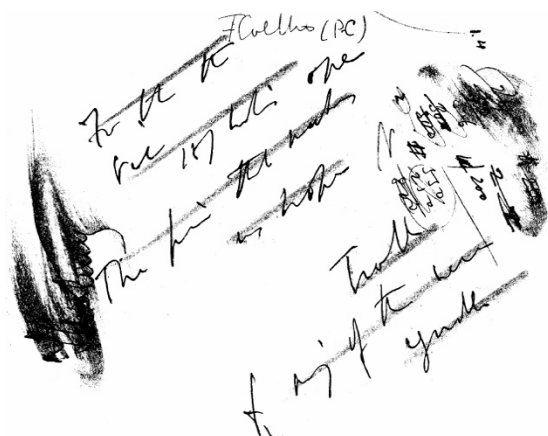
Aug.<sup>1</sup> 13th. Letter Natal

Aug. 15th. Jackson. Norton. George.

L[etter]

P[ost] C[ard]

P[ost] C[ard]

F. Coelho<sup>a</sup> (PC)

FANTUNES |

For thee the | veil | holy holies ope |

The pain that makes | us hope<sup>b</sup> |

Trouble |

And many of them were | ignoble<sup>c</sup> |

1.4 | 2.6. | 3.0 | 5.6 | 300 | 300 | 2 | 11 |

11 | 250 | 2 | 2 | 11 | 200 | 550 | 250 | 800

[2<sup>v</sup>]

2

5. King Hopdidop.

7. Frag[ment]s for Creation.

11. Indolence. – 14 – 15 – 16.

<sup>a</sup> Pode tratar-se de Luís Furtado Coelho, professor de ginástica sueca de Pessoa. A este respeito, ver PIZARRO (2007: 57, 79, 199 e 207).

<sup>b</sup> Cf. o poema “Requiescat”, que começa: “For thee the veil of the temple is rent | And the holy of holies laid bare...”; em *Poemas de Alexander Search* (PESSOA, 1997: 137, 413) n.º 84. Datado de Agosto 26 de 1907 em 144T-32<sup>r</sup> e 78-57<sup>r</sup>.

<sup>c</sup> Cf. os seguintes versos do poema “Epitaph”: “Useless was all his toilless trouble | Empty of sense his fears and pains | And many of them were ignoble”; em *Poemas de Alexander Search* (PESSOA, 1997: 109, 393), n.º 61. Datado de Julho de 1907 em 77-48<sup>r</sup>.

- 12-13 A Thief.  
 16. A Poet and His Lady.  
 17. Flirt  
 19. Feast of Life. – 20 – 21 – 22.  
 22. A Land of Fear  
 23. Morning  
 25. Crown of Flowers.<sup>2</sup>  
~~27. Mnemonics 28, 29, 30, 31~~  
 33. Life is a nothingness  
 34. Why dost thou weep  
 36. □  
 41. Precious vase broken.  
 42. Woman in Black; 43  
 43. Temple out of space.  
 47. Simple as our kindness etc.  
 48. This is all.<sup>a</sup>

[3<sup>r</sup>]

3

Useless was his toil and trouble<sup>1</sup>  
 3<sup>2</sup> □ were \*his his fears and pains<sup>3</sup>  
 /And many of them were ignoble  
*Epitaph.*

---

 O/C

Hope for the best and for the worst prepare.  
 Proverbs nor parables can give one sense  
 The<sup>1</sup> whole of human wisdom is in this<sup>b</sup>

[3<sup>v</sup>]

4

Letter Belcher.
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Letter Geerds. <sup>c</sup>
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<sup>a</sup> Índice de dezanove poemas ingleses incluídos no caderno 17, de “King Hopdidop”, na pág. 144T-4<sup>r</sup> [= 5], a “This is all”, na pág. 144-22<sup>v</sup> [= 48].

<sup>b</sup> Como se indica na página web dos cadernos da BNP, “variantes do poema de Inscriptions, ‘Hope for the best and for the worst prepare.’, em 3<sup>r</sup>, foram referidas em DIONÍSIO (1993, p. 177) [Poemas Ingleses, tomo I, *Antinous, Inscriptions, Epithalamium, 35 Sonnets*].”

<sup>c</sup> Pessoa pediu a Ernest Belcher e a Clifford Geerds informações sobre o seu carácter sob o nome de Faustino Antunes. Ver PIZARRO (2007: 74-76).

[4<sup>r</sup>]

5

P[oem]  
D[eath] G[od]

King Hopdidop who reigned alone  
□  
Once saw a □ of dung  
    Upon his throne  
King Hopd[idop] in<sup>1</sup> anger swore  
For I suppose Kings also swear  
He swore by saint and devil and whore  
He shouted<sup>2</sup> □ you there  
What the □ d'ye call this?<sup>3</sup>  
Which of you blithering fools let fall this  
Upon the steps of my King's seat?  
Then he with anger saw  
That he brought it on his feet<sup>4</sup>  
Most probably from off<sup>5</sup> the street.

[4<sup>v</sup>]

6

Here is the danger, quoth the King  
Of walking coarsely on the ways  
Which were of course made for each thing  
Which of my subject the part plays,  
That's it, or words to this effect  
Muttered the King  
And the effect of all these words.

K. Edward  
/ \*drafted<sup>6</sup>

[5<sup>r</sup>]

7

Fr[agments]  
D[eath] G[od]

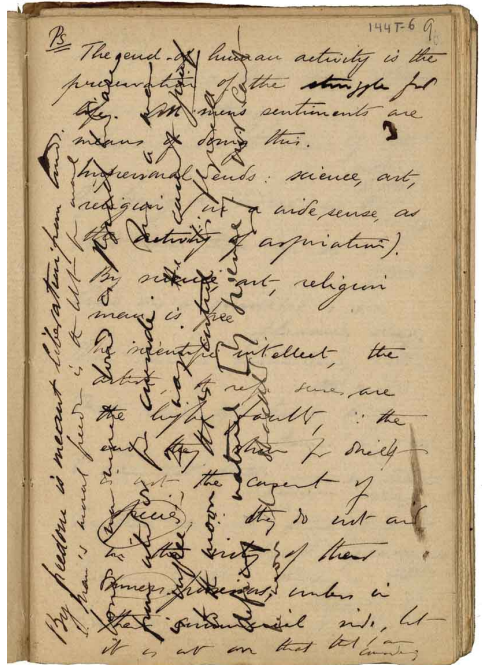
But Lucifer<sup>1</sup> is the sustain that had lasted  
Several years has fled he who to us  
Was a □ sock<sup>2</sup> – May the sock be blasted!  
—————  
Look here, what the thunder do you are  
But sun, correctly this God said, *My stars!*  
Since there is no world yet there can be no evening  
Then why □ are!<sup>3</sup>  
It is an awkward anachronism.  
—————

[5v] □  8

[6r] □ 9

By freedom is meant liberation from bonds. Man's moral freedom is the liberation from moral bonds; now moral bond as physical bond are from outside or from inside. Thus a man is unfree in 2 ways. He cannot jump to the moon, that is control his physical movement, natural (by science)<sup>3</sup>, as he can in Ps. The end of human activity is the preservation of the struggle for life. All man's sentiments are means of doing this. Impersonal ends: science, art, religion (in a wide sense, as the activity of aspiration).

By science, art, religion man is free. The scientific intellect, the artistic, the religious senses, are the higher faculties :: [because] the end they strive for directly is not the conservation of the species<sup>1</sup> :: [because] they do not aid in the history of their possessors<sup>2</sup>, unless in their commercial side, but it is not on that that I am considering



[6v] □  10.

[7r] □ 11

*A Story<sup>a</sup>*

There was a land where idleness  
 Was everything;<sup>1</sup>  
 No one was touched by the intense distress  
 Of being as 'twere on the wing.  
 But ever all were<sup>2</sup> in a quiet  
 And in a slumber and in pleasures deep  
 That had a somnolence within the riot  
 That round the heart their dance did keep  
 As men<sup>3</sup> that talk delirious<sup>4</sup> in their sleep;  
 No, there was nothing there but heath's peace

<sup>a</sup> Poema referido como "Indolence" em 144T-2v, tal como o seguinte ("A Story", 144T-7v e 8r), também listado com um nome diferente ("A Thief", 144T-2v).

Perhaps ignoble, there was the release  
From all the cases of action and of trouble

(Cont. on page 14)

[7<sup>v</sup>]

12

[8<sup>r</sup>]

13

*A Story*

This is the tale of a conversion  
Which is not meant for rude diversion.

“ A man who was a thief” reports  
A paper of religious bent,

“ He was a thief no more; he sports  
At present vista like a tent

Covering his up” They are not quite  
The words the paper uses but<sup>1</sup>

’ Tis true he is no more a thief  
Has he turned ever a new leaf?

Has he (oh droll suspicious<sup>2</sup>) died?  
No that atrocious joke □

Were not to □ to crook  
’ Tis merely this he’ s now too rich

To steal, this is the case by which  
At the same time he steals no more

And the more he’ s virtuous □  
And why the papers speak □

16/8/07.

NONSENSE?

[8<sup>v</sup>]

14

They for hours slept and for hours ate and drank<sup>1</sup>  
Hours did they spend in blowing a soap-bubble  
And so deep into listlessness they sank.  
They forgot business, offices and marts  
Railways and cars<sup>2</sup> and carts,  
They forgot dances, for they were too violent  
And as to speak meant spending force,<sup>3</sup>  
Unless to swear they usually were silent.  
Soon – however – □ even swearing grew  
Soft and by this any one knew<sup>4</sup>  
And \*also \*cared to know  
That the country was lost or nearly so.<sup>5</sup>  
They forgot all in their □ coarse  
They forgot □<sup>6</sup>  
Duty and □ they remembered not  
And gradually thus all things they forgot.  
No one could tell what their \*sight give  
Of strong of weird before the world, thus rot  
But they \*soon □

[9<sup>v</sup>] 15  
 They had forgotten □ speech<sup>7</sup>  
 Although now and again □ they swore  
 They had forgotten □  
 And I don't know how † this world has gone  
 For<sup>8</sup> on a certain day □  
 16/8/07 That lazy people forgot to live  
 They woke up to find at this with a strange fright<sup>9</sup>  
 That they had died during the night

This story is meant, of course, to show<sup>10</sup>  
 What ills from idleness do flow<sup>11</sup>  
 And, further that, if a man reaches  
 The state of mind which this tale teaches  
 He must have mind to tie a knot<sup>12</sup>  
 In his handkerchief to mind  
 That he must live, on the next day!  
 But, what is this, what not say<sup>13</sup>  
 Of course the knot made be forgot

[9<sup>v</sup>] 16.  
 A poet once did kiss his lady  
 He laid his lips upon her lips<sup>1</sup>  
 And in the bower □ and shady  
  
 The \*common lady □ and smiled  
 He wondered at \*her \*poetry □  
 Since this is so it is<sup>1</sup> not \*he  
 That was the father of her child.  
 15/8/07<sup>2</sup> A[lexander] S[earch]<sup>a</sup>

[10<sup>v</sup>] 17.  
 16-8-07  
 Oh dear! A lady was a flirt  
 A very great flirt, I hear,<sup>1</sup>  
 She broke full many a heart, I fear  
 And made her kiss cheap as dirt  
 So easy was it her to blurt  
 If such a word his lips ear

<sup>a</sup> Cf. o tomo II, do volume V da Edição Crítica de Fernando Pessoa: *Poemas de Alexander Search* (PESSOA, 1997: 285).



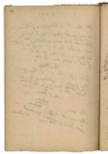
Oh, Dear!

Soon after this she did desert  
 The paths of righteousness □  
 Her favours were † in †<sup>2</sup>  
 But these unlike her kisses were □  
 (Oh) Dear<sup>3</sup>.

A.S.

The reader, □, \*sneere  
 Who may at \*this her<sup>4</sup> eyes \*meet  
 \*Will please to tell me □ and clear<sup>a</sup>

[10<sup>v</sup>]



18.

[11<sup>r</sup>]

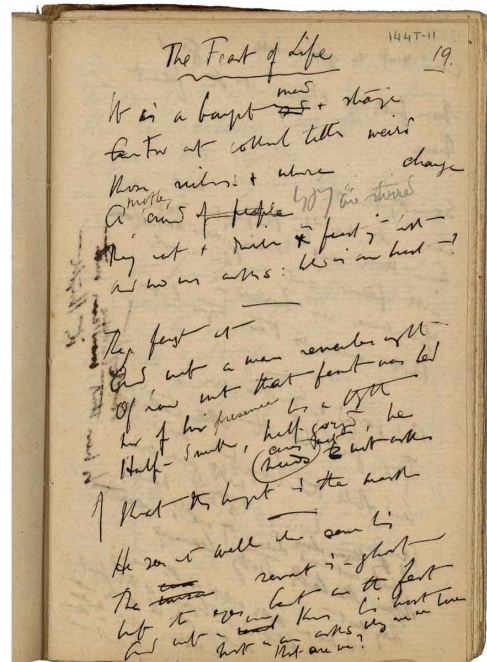
*The Feast of Life*

It is a banquet mad<sup>1</sup> and strange  
 For<sup>2</sup> at colossal tables weird  
 Whose richness and whose □ change  
 A motley crowd by joy is stirred<sup>3</sup>  
 They eat and drink in<sup>4</sup> feasting lost  
 And no one asks: Who is our host?

They feast at □  
 And not a man remembers aught  
 Of how into that feast was led  
 Nor of his presence<sup>5</sup> has a thought  
 Half-drunk, half-gorged, he cares not [to] ask<sup>6</sup>  
 Of what<sup>7</sup> that banquet is the mask.

He sees it well who seems his □  
 The □ servant is a ghost<sup>8</sup>  
 \*But the eyes bent on the feast  
 And not a man<sup>9</sup> knows his host  
 Not a man asks why are we here  
 What are we?

19.



<sup>a</sup> Cf. o tomo II, do volume V da Edição Crítica de Fernando Pessoa: *Poemas de Alexander Search* (PESSOA, 1997: 304).

[11v]

20

And not a □ guest<sup>10</sup>  
 Nor feels a stranger at the feast  
 None □

Some think the □ most  
 Care not but for the first dish  
 Some think that dancing, some that shows  
 Will follow, each one has a wish  
 Yet none see – horror –  
 That unseen is their † host

—  
 And gorged and drunk, one by one,  
 They fall beneath the table board  
 And still the banquet wild goes on  
 Unconscious like a swayèd horde<sup>11</sup>  
 and they themselves, □ absurd  
 Know not how dread they are and weird.  
 Upon the tables dully leaning  
 They eat, □  
 and no one asks what is the meaning  
 What is the logic of that feast?  
 What is there in it is not lost  
 In madness, and who is the host

But aught  
 Is here that sickens<sup>12</sup> with  
 its thought

[12r]

21

And some who sit where lager is  
 For equal is not the □ fare  
 Have time to look with pain<sup>13</sup> on this  
 The feast that spends □  
 And their eyes see<sup>14</sup> that all are mad  
 And all have joy and none are glad.

—  
 And they have pains of other kind  
 And sorrow and their endings inquire<sup>15</sup>  
 What is this banquet  
 They look with pain intense and dire  
 And see each *servant* is a ghost  
 And when they ask<sup>16</sup> who is the Host?  
 16/8/07 And mad with terror they cry out  
 Oh Mystery oh mystery  
 Desert your feasting! But the rot<sup>17</sup>  
 Round at the tempestuous glee<sup>18</sup>  
 And none conceives that he knows not  
 How to the banquet he is brought

And having at their mad heart vein  
 A fear more terrible than fear.

[12<sup>v</sup>]

22

Both the table drunkard, eater  
 And beyond soul trouble and roll  
 And others come; the feast grows greater<sup>19</sup>  
 Yet suffering eyes the scene control<sup>20</sup>  
 They see<sup>21</sup> each soul is a ghost  
 And who – they ask – who is the Host?<sup>22</sup>  
 16/8/07      A[l exander] S[earch]<sup>a</sup>

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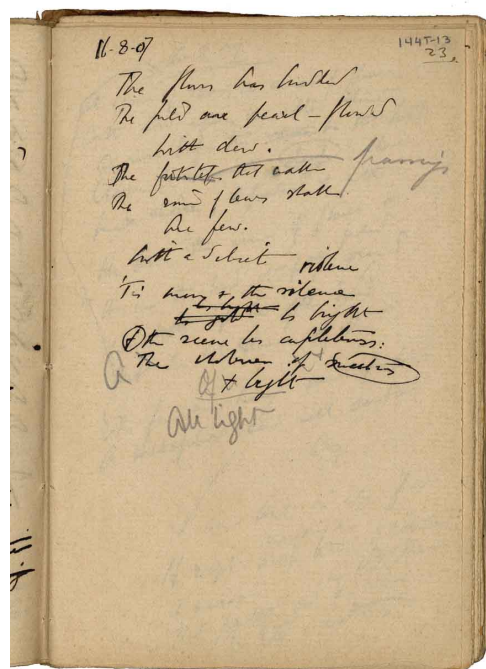
It is a land where loneliness  
 Her speech □ sings  
 Where silence and where nothingness  
 Have the<sup>1</sup> appearances of things  
 Knowest thou where that land is?

It is a land where fear and pain  
 Are outward and extended things  
 Horror a horror where the stain  
 Of sorrows is a □ with □<sup>2</sup>  
 Knowest [thou where that land is?]

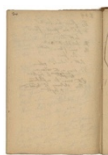
[13<sup>r</sup>]

23.

16-8-07  
 The flower has budded  
 The folds are pearl-flooded  
     With dew.  
 The passings<sup>1</sup> that waken  
 The sound of leaves shaken  
     Are few.  
 With a delicate violence  
 'Tis morn and the silence  
     Is bright<sup>2</sup>  
 The scene has completeness  
 And wholeness and /sweetness/<sup>3</sup>  
     All light<sup>4</sup>

[13<sup>v</sup>]

24



<sup>a</sup> Cf. o tomo II, do volume V da Edição Crítica de Fernando Pessoa: *Poemas de Alexander Search* (PESSOA, 1997: 475).

[14r]

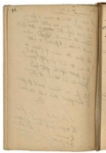
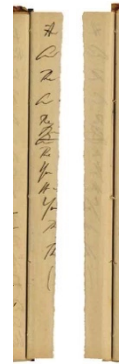
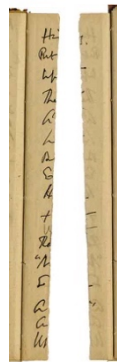
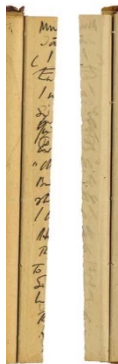
25

16-8-07

A crown of thorns, a crux of flowers,<sup>1</sup>  
 Both stood upon an altar<sup>2</sup> stone  
 A \*monk before the □ on that towers<sup>3</sup>  
 Above the normal, /deep/, alone  
 Made choice; he pondered and with □  
 He took the crown of flowers and placed  
 It over the head it \*fitly graced.  
 Yet throughout life he often desired  
 That he had chosen the other

Also from a Crown \*made of pain  
 A metaphor can well contain  
 A[lexander] S[earch]  
 And that is why for evermore  
 He wept deep tears of bitterness  
 A marooned □ on the sea shore<sup>4</sup>  
 That † good from loveliness  
 The lotus-eater<sup>5</sup> a

[14v]

26<sup>b</sup>

<sup>a</sup> Cf. o tomo II, do volume V da Edição Crítica de Fernando Pessoa: *Poemas de Alexander Search* (PESSOA, 1997: 287, 516). No índice de 144T-2<sup>v</sup> este poema é chamado “Crown of Flowers”.

<sup>b</sup> As seguintes três folhas foram retiradas do caderno. Em cinco das seis páginas seguintes terá sido manuscrito o poema “Mnemonics”. No índice de 144T-2<sup>v</sup>, depois da linha em que se lê 25. “Crown of Flowers”, segue-se um título riscado: “27. Mnemonics 28, 29, 30, 31”. O testemunho de “Mnemonics” publicado por João Dionísio, manuscrito no verso de cinco meias folhas da firma R. G. Dun & C.<sup>a</sup>, tem data de 16/08/1907 e ostenta a assinatura de A. Search.

[15<sup>r</sup>]

33

16/8/07 wrought  
 Life is nothingness, a vision  
 A perpetual derision  
 Of our deepest thought.  
 How can will and mind and feeling  
 From eternal atoms' wheeling  
 By nought  
 Nor how – science and \*false religion  
 Nothingness<sup>1</sup> all – all things derision!

I do not know what soul derides us<sup>2</sup>  
 With will and purpose do<sup>3</sup> both tide us  
 On the way of pain  
 I know but this that \*fear and \*sorrow  
 Nothingness, nothing and vanity  
 This is what is the world's inanity.

[15<sup>v</sup>]

34.

16/8/07

Why dost thou weep; I thought that tears  
 Because but those \*alone pain and fears  
 Oppress and render mad and mute  
 Why dost thou weep? Love is not thus  
 Not even the winds passing  
 Take in \*this \*route.

Why dost thou weep? Leave tears to me  
 For whom the earth is nor sun  
 Nor light with the world of mind  
 Leave tears to me, love should e'er show<sup>1</sup>  
 Leave tears to me, thy weep \*alone know<sup>2</sup>  
 Why love is blind<sup>3</sup>

[16<sup>r</sup>]

□

Leave tears to me who love not ought  
 No one<sup>4</sup> e'er looked in sensual thought  
 And in the □ of □ will  
 Leave to weep my pain and thine.<sup>5</sup>

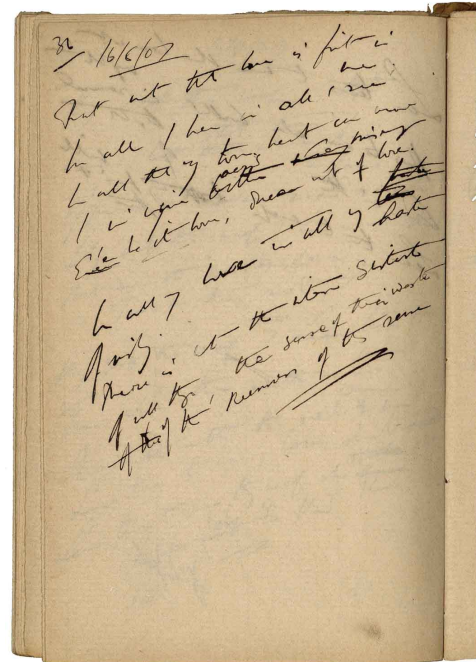
[16<sup>v</sup>]

36

16/8/07

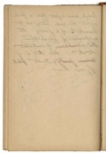
That not that love is fit in me;  
 In all I hear in all I see  
 In all that my true heart can move  
 I in vain acrid □ misery<sup>1</sup>  
 E'er<sup>2</sup> be it love, dream not of love.

In all my love in all my haste<sup>3</sup>  
 Of \*wishing □  
 There is but the intense sentiment  
 Of all things, the sense of their waste  
 Of the<sup>4</sup> keenness of this sense.

[17<sup>r</sup>]

37.

Carlyle more a poet than a philosopher. His works betray all the characteristics of poetry<sup>1</sup>: the incoherence of presentation, the abundance of sentiment, etc etc. All this is of course poetry;<sup>2</sup> neither philosophy nor science.

[17<sup>v</sup>] □[18<sup>r</sup>]

39

First Steps in a System of Metaphysics:

- I. Critique of Sensation
- /II. Cr[itique] Of Reasoning/.  
 Since by Sensation we attain but this, let us see by Reasoning what is attained<sup>1</sup>
- III. Limitation (not finiteness nor infinity) of<sup>2</sup> sensation.
- IV. Consideration of Infinity in numerical series.  
 Consequences for<sup>3</sup> metaphysics. (N[umber]s basis of all; the Pythagorean thruth)

[18<sup>v</sup>]

Conclusion:

Sensation: Infinity of Metaphysics  
 Ideality of the World<sup>4</sup>

[19<sup>v</sup>]

41

O/S

The precious vase is broken

And □ jot

The flower that bloomed /as/ a token

In dust now but \*winds \*as of rot.

Useless

Better

That a mystery above thinking done

The whole and its death do contain

All life and all death □<sup>1</sup>

That in living and in dying

A mystery surpasses our thought

[19<sup>v</sup>]

42

There all has changed to forms of fear

Each shape, and forms and □ and thing<sup>1</sup>Horribly past imagining<sup>2</sup>

Tremendous wings □ly violent Elsewhere

Were felt to pass (I know not how,

For peacelessly all things were silent)

Tremendous hints that carved more

Than cold foreboding

It had (this land) a dreadful rest

As when behind faces<sup>3</sup> of calm

Hearts, worn hearts, are unquietest

Tremendous dream, for all we know,

Who know not aught and see

Ought with a certain certainty

May bait the dead in them<sup>4</sup>

[20<sup>r</sup>]

43

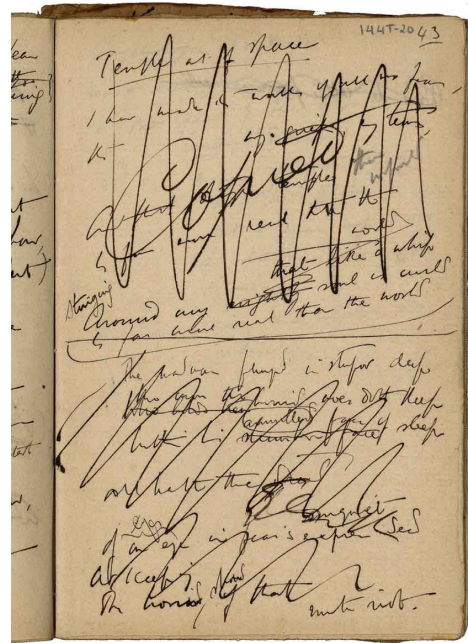
The madman plunged in stupor deep  
 Who \*crowns the horrid over dost keep<sup>5</sup>  
 With his annulled face of sleep<sup>6</sup>

all halt the dread □

Elsewh[ere]

□ unquiet  
 of eyes<sup>7</sup> in fear's expression dead  
 At keeping □  
 The horrid show of that mute riot.<sup>8 a</sup>

*Temple out of Space*  
 I have made its walls of all our fears,  
 Its □ my grief, my tears,  
 And that strange temple thus unfurled<sup>1</sup> Copied  
 Is far more real than the world  
 □ that like a whip  
 Stinging around my soul is curled<sup>2</sup>  
 Is far more real than the world<sup>b</sup>

[20<sup>v</sup>]

□

Près de cette pauvre cel □

[21<sup>r</sup>]

45

*Psychologic Contrast*

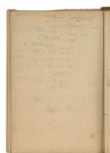
*Fear and Temerity*

1. Both speak of Fear always
2. [Both] boast, (D. Sebastião)
3. [Both] dream perpetually of have deeds. (Here we see that a man aspires both to what he is and to what he is not.)<sup>1</sup>
4. [Both] carry these impulses over ridicule.

<sup>a</sup> Em 20<sup>r</sup> continua o texto de 19<sup>v</sup>. Cf. o tomo II, do volume V da Edição Crítica de Fernando Pessoa: *Poemas de Alexander Search* (PESSOA, 1997: 103, 388). No índice de 144T-2<sup>v</sup> este poema é denominado "Woman in Black". Sobre a parte final do mesmo, na segunda página (144T-20<sup>r</sup>), está um testemunho do poema "Temple out of space", que se transcreve a seguir.

<sup>b</sup> Testemunho do poema "A Temple". Cf. o tomo II, do volume V da Edição Crítica de Fernando Pessoa: *Poemas de Alexander Search* (PESSOA, 1997: 350).



[21<sup>v</sup>] □[22<sup>r</sup>]

47

24/8/07.

~~Simple as the kindness<sup>a</sup>~~~~Sweet is it and simple~~~~Beyond □ fair~~~~Like a maiden's dimple~~~~Like her golden hair~~~~Sweet as human kindness~~Elsewhere<sup>b</sup>~~When it repays hate~~~~Simple as our blindness~~~~To the work of Fate.~~

Older.

□ being

~~The sublime agreeing<sup>1</sup>~~~~Of two hearts that love<sup>2</sup>~~~~Their sublime deep seeing<sup>3</sup>~~~~Whom doth Beauty move.<sup>4</sup>~~[22<sup>v</sup>]

48

24/8/07

She spoke to him one day

She had<sup>not</sup> much □ to say

That's all.

She gave him a kiss On the next day

A kiss which is bliss She spoke \*and she \*kissed

That's all.

\*And on the next day,

That had better be all

On the day after She gave her hand

She spoke to him<sup>1</sup> She \*kissed him mad

That had better be all

That is *not* all.

<sup>a</sup> Poema referido como "Simple as our kindness etc." em 144T-2<sup>v</sup>.

<sup>b</sup> Ver 49A<sup>1</sup>-58<sup>r</sup> (no Apêndice).

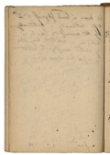
Not

That's not all  
 Not she had to say  
 A small part did play  
 That be better be all.

[23<sup>r</sup>]

49.

A man is bound physically in 2 ways, internally and externally, (1) by the necessity of love he is under as a mortal being, (2) by whatever physical restraint<sup>1</sup> is imposed [to] him socially<sup>2</sup>.

[23<sup>v</sup>]

50.

[24<sup>r</sup>]

51.

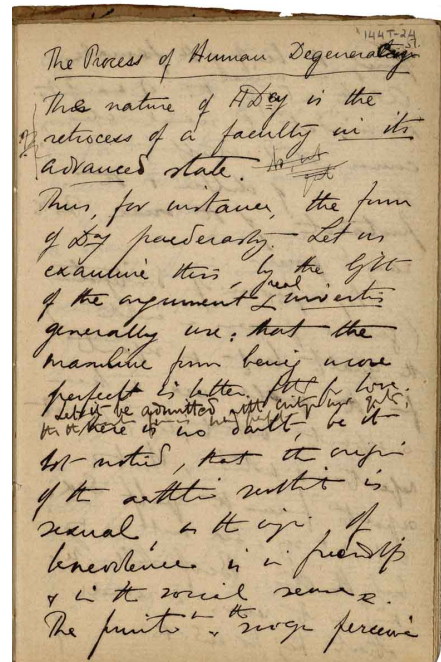
*The Process of Human Degeneracy*<sup>1 a</sup>

The<sup>2</sup> nature of H[uman] D[egenera]cy<sup>3</sup> is the retrocess of a faculty <sup>no, not</sup> *in its advanced state*.<sup>yet</sup>

Thus, for instance, the form of D[egenera]cy paederasty. Let us examine this, by the light of the argument real *invertis*<sup>4</sup> generally use: that the masculine form being more perfect is better fitted for love. Let it be admitted without critique nor question, that the masculine form is more perfect.<sup>5</sup>

There is no doubt, be it 1st noticed, that the origin of the aesthetic sentiment is sexual, as the origin of benevolence is in friendship and in the social sense. The puritan as the<sup>6</sup> virgin perceive [24<sup>v</sup>] [52] purely the beauty also animal<sup>7</sup> of the female. And the end of this is manifest: the incitation to sexual intercourse, which itself has an end: the □ of children and the protraction of the race. This is easy to perceive.

By a process of disintegration (general process in evolution) the quality beauty was separated from the quality sex and became a separate instinct, but, be it repeated and noticed, it was separated from the quality *sex*. That is to say, sex went one way,



<sup>a</sup> Existe uma referência a este texto na folha 134A-71; ver *Escritos sobre Génio e Loucura* (PESSOA, 2006a: I, 215).

beauty the other. Beauty still remained as it remains a sexual attraction having for end the □ of [25<sup>v</sup>] [53] copulation, as in ultimate end the continuation of the race. This did not cease; no. A new element was found for this, seen in this, perceived therein in addition<sup>8</sup> to this.

If ∴ [therefore] in the □ a man say that superior masculine perfection entitles him to sexual intercourse with *men* (if such an expression may be used) he makes a statement which is pure madness. It is easily refuted.

Be it granted that *in the eyes of pure beauty* the physical beauty of man is superior to the same beauty in woman; be this granted, allowed (as it may very well be without any harm to anyone, for it is □ )<sup>9</sup> be this granted, I say, what<sup>10</sup> comes of it? [25<sup>v</sup>] [54.] Nothing but the fact itself. It is before the eye of pure beauty, not before the eye of sex. Sex and beauty have, as I had said, been separated. Beauty is no longer purely an aim to sexual intercourse. When it is an aim to sexual intercourse it is obvious that the sexual intercourse it is intended to provoke should have itself an aim, as it has indeed, the propagation of the species, the continuation of the race. #<sup>11</sup>

[26<sup>r</sup>] [p. 54] never  
# A thing has either an end ~~in itself~~, or another end, and if it have another end that end has still another until the ultimate end of all cosmic things is reached: the adaptation to the environment and the conservation of the race. There may be another end beyond this one, but that we are condemned ever to ignore; it is metaphysical and therefore unknowable and unknown. This is normalness.

some directly, others indirectly

Nay, better all things have an end: the development of the race, also – what is the race? of the world?

OVER

[25<sup>v</sup>] [54.] Beauty continues to be, and will ever be, the attraction for sexual relations, tending to the fecundation of the female; this cannot ever end. But besides this [27<sup>r</sup>] [55] beauty is a thing in itself, quite apart from sexuality, □<sup>12</sup>

Therefore the argument of the superior physical beauty<sup>13</sup> of man over woman leads nowhere but to what it<sup>14</sup> says, that man is superior in physical beauty to woman and no more, that a statue of a man should give more pleasure in<sup>15</sup> the \*artefact, since it is perfect, than that of a woman. But that a statue of a man for instance should excite more sexual sentiment than the statue of a woman: this was never meant and is degenerate rot and nonsense. The moment a sexual standpoint is introduced in the consideration of beauty, the *criterium* of pure beauty is abandoned; and since it is abandoned and since it<sup>16</sup> is only by this criterium that [27v] [56] /the/ man is physically superior in beauty to /the/ woman, man ceases to be so superior. Since beauty is rendered subordinate to sexuality and made to excite sexual sentiments, it ceases to be artistic beauty, but becomes beauty as<sup>17</sup> a means for an end, that end as I have said is sexual intercourse with the opposite sex and the ultimate end the continuation of<sup>18</sup> the human race.

Paederasts commit not only a crime against sex, but also a crime against beauty ∴ [because] sex admits no □ of this kind ∴ [because] beauty admits no sentiment alien to that of itself, no feeling before it other than that it is *fair*.

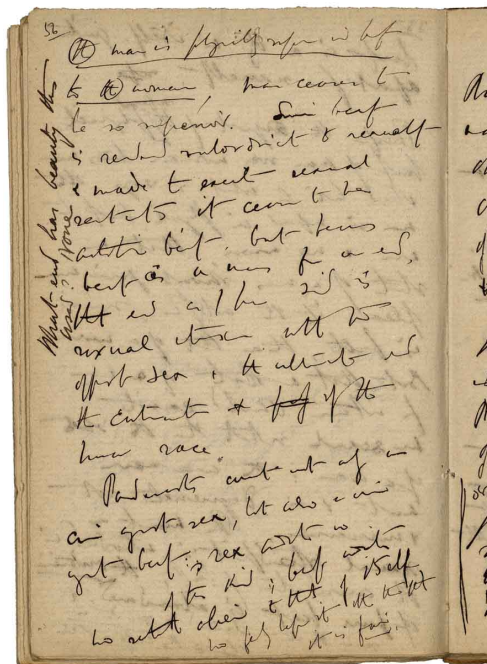
What end has beauty thus used? None.

[26v] [p.56.] Man by understanding beauty only as sexual retrocedes; by applying it to an object not intended there, does not merely retrocedes but deviates.

[28r] [57.] Such the process in this case. Now let us gather from it the nature of D[egenera]cy. I might give other examples. (Fear of harmless objects. From the primitive idea of fear, idea of mystery evolved, etc.). (Féré)<sup>19</sup>

It is seen at once that the process is not atavism; it is no return to past ages and their sentiments (Féré). Nevertheless it is a kind of retrocess, of physical incomprehension of ideal or lofty beauty.

Even as the<sup>20</sup> process of evolution is a process of spiritualization; even so the process of deg[enera]cy is one of degradation of the spiritual. § The process of evolution, I repeat, is a process of spiritualization.



[28<sup>v</sup>] [58.] Love grows purer and more ideal, without loving, for it cannot love its material basis. etc. etc.

On the other hand D[egenera]cy is not a simple retrocession, it is an *inversion* of the *process*. It is not the same process *backwards*; it is the *contrary process*.<sup>21</sup>

Let us examine 1st the normal process – *evolution*.

Ev[olution] is a process by which things undergo<sup>22</sup> a change.

---

By evolution things are disintegrated as, above, beauty and sexuality. By atavism<sup>23</sup> things are reunited: love and sexuality brought back to sexuality. By D[egenera]cy □

[29<sup>r</sup>] (Ideal interpretation of material things?). (Art).  
 (In religion the fundamental is the moral and not the metaphysical part).  
 (Nature of relation between D[egenera]cy and Normalness. Perhaps. Law of Contrast.)<sup>24</sup>

Consideration of disease. What is disease? – 1. Function, activity of the cell is *one* ∴ [therefore] disease and health are relative terms, there is really no such thing as health – since<sup>25</sup> health = perfection – but only degrees of disease. This *fundamentally* be it remembered, w[ith] regard to the cell. But w[ith] reference to the organism, health and dis[ease] have another meaning (??).

---

Diff[erence] between health and disease is adaptation or inadaptation.

[29<sup>v</sup>] Basis of the world is evil and imperfection.  
 On the surface are good-evil also. But with these it is diff[erence].

---

Concerning Paederasty:

Though we may often think<sup>1</sup> a beautiful landscape more beautiful than a woman, as a beauty, a man<sup>2</sup> does not for that desire sexual relations<sup>3</sup> with a landscape.

This example shows well the absurdity of which paederasty is a form.

[30<sup>v</sup>]

Letters sent out:

Aug. 15: Jackson

Norton (P[ost] C[ard]) – Repl.

George (P.C.)

F. Coelho (P.C.)

Aug. 20th: Letter Natal.

Aug. 25th: Letter Trafaria

P.C. Maria

Trafaria

Aug. 26 - Macfadden,

(Verse)  
address,

Verses – Farewell

Letters sent out:

Letters sent out:

Letters sent out:

Letters sent out:

Letters sent out:

[30<sup>v</sup>]

V. page 58.<sup>a</sup>

We have to distinguish the faculties in themselves selective and those which are means of selection.

Of the 1<sup>st</sup> one for instance combativeness, amativeness, vitativeness.

Of the 3<sup>rd</sup> aesthetic sense, religious sense, moral sense, that put the others in eliminatory action.

By the aesthetic sense<sup>1</sup> the animal (and man<sup>2</sup>) puts in selective action<sup>3</sup> amativeness.

What happens when the<sup>4</sup> latter are separated from the former? What is the value of the moral sense etc. in man?

<sup>a</sup> Esta indicação remeterá para a distinção entre evolução, atavismo e degenerescência.

A thing by itself.<sup>5</sup>

[31<sup>r</sup>]

Old Castle. Old Castle.<sup>1</sup>

Order of matter. ~~Old Castle~~

Story of lovers.

Consideration of moral of this. Man a weak creature... etc. etc. born to die.

What, to die! Can we die? Can this frame that feels and aches cease?... etc. etc.<sup>2</sup>

I. Introduction. Preliminary reflections. Extent of these reflections: –

[31<sup>v</sup>]

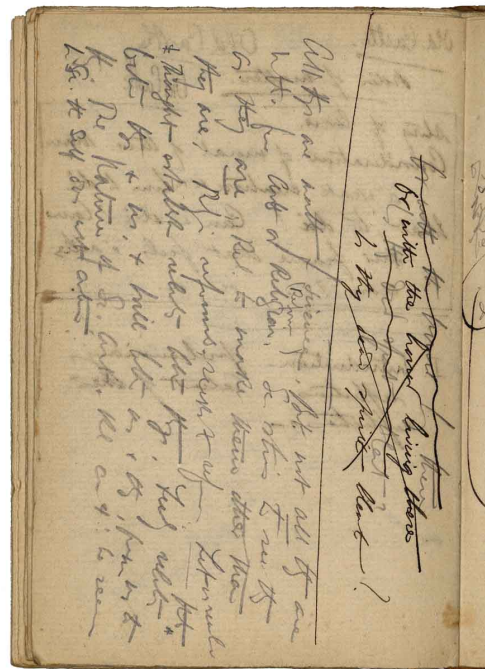
~~Or with the horror living there<sup>1</sup>~~

Or with the horror living there

~~Is thy dead spirit blent?<sup>2</sup>~~

Is thy dead spirit blent?

All things are matter for science. But not all things are matt. for Art and Religion. Sc[ience] strives to see things as they are; Rel[igion] to make them other than they are; Religion reformers seek to reform. Let us realise that Thought establishes relations between things, Feeling relations between things and us, and Will between us and things, from us to things. The Nature of Sc[ience], Art and Rel[igion] can't ∴ [therefore] be seen. In Sc[ience] the Self does not \*enter.



a  
b  
a  
a  
b  
a

[32r]

26/8/07

For thee the veil of the temple is rent  
And the holy of holies laid bare  
Is there for thy soul a vision unspent

Is this for thy

ope  
ad  
ope  
ope  
ad  
ope

□<sup>1</sup>

gropo

The pleasure that doth make us sad

✕ The pain that makes us hope<sup>2</sup>

Whate'er □ ope

Howe'er it be, that cannot be mad

At mystery † from which we grope<sup>3</sup>

✕ \*Or thy heart together<sup>4</sup> did<sup>5</sup> fade

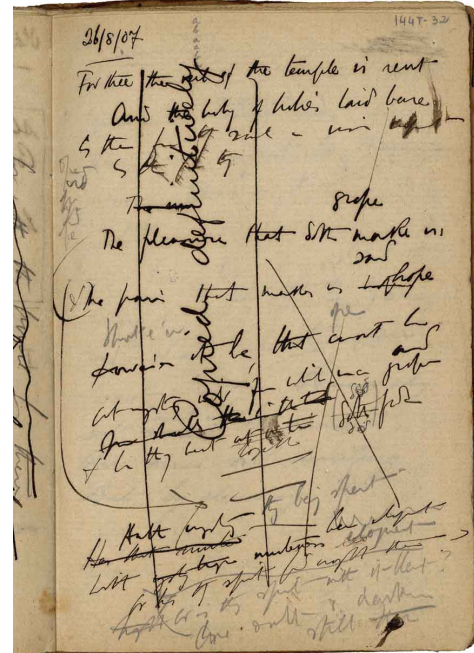
Hath mystery thy being spent<sup>6</sup>

With tragic muteness eloquent<sup>7</sup>

Or is thy spirit with it blent?<sup>8</sup>

Are doubt and darkness still there<sup>a</sup>

copied definitively



[32v]

Letter

[33r]

*Art and Morality.*

Three forms of evil in Nature. Ignorance, coarseness and vice<sup>1</sup>. These have respect to Science, Art<sup>2</sup> and Morality respectively. The forms of education from bad to good (there is no education otherwise) are instruction, elevation, and moralization. Reason why art must not be unmoral. Art aims at elevating. But by elevating.<sup>3</sup> It is obvious that the art which makes pleasant or strives to, bad and coarse things □

All vice is coarse. There is no sensual aspect<sup>4</sup> of love which may be call artistic.

<sup>a</sup> Testemunho do poema "Requiescat". Cf. o tomo II, do volume V da Edição Crítica de Fernando Pessoa: *Poemas de Alexander Search* (PESSOA, 1997: 413).



[33<sup>v</sup>]~~Letters to be sent off.~~~~29/8/07<sup>1</sup> Harper's<sup>2</sup>~~~~Editor some Magazine.~~~~Letter Geerds.~~~~Letter Belcher.~~~~Letter Haggart.~~~~Letter Gordon.~~~~Letter Gould~~Espronceda, translation.<sup>3</sup>

Espronceda.

Copy letters \*old – to † –

to † etc

Paede	Que
□	tu
□	es
□	bonne
□	!

[34<sup>r</sup>]*Ode à la Mort*

Le mal de quel nom qu'on l'appelle

Ou main de Dieu, ou Loi<sup>1</sup> ou Sort,

Soit qu'impotent on le repelle

Soit qu'on l'accepte en faible ou fort

Soft are the winds that blow through

The valleys □

But on their soul they have a riot

Unlike is the sky's □ blue

Yet heaven's face is all unquiet<sup>1</sup>

With □ strict

All things the paled soul afflict

Themselves in<sup>2</sup> themselves contradict[34<sup>v</sup>]

It seems that folly reignth here

And all the □ of insanity

And □ fear,

It is a reign of paradox

When ceaselessly, without a change

Horror the tortured spirit locks<sup>3</sup>

□

Thus life and death are terrible

As visions and as things tremendous

Their without cease horrors offend us

Their without cease □ us doth quell.

[35<sup>v</sup>]

## The Feast of Empty

Cups and Plates

t's house where the crowd feast on nothing.

Dresses nothing

[35<sup>v</sup>]

2/9/07

TAR

I saw in a stupendous<sup>1</sup> dream

Ev'n that appearance was forgot  
 And less than bones and less than rot  
 They turned and less than anything.  
 They seemed to fade into the air

And something horribler than fear  
 Was in the madness of that feast  
 And aught<sup>2</sup> to madness more than near.

The *empty* cup each lifted up  
 And drank a wine *he* only saw  
 From<sup>3</sup> *empty* dishes did they sup  
 As if obeying a dread Law  
 Of silence and of emptiness  
 Each one a visionary maw.

Soon empty air the scene □  
 And still the feasters – dreadful scene –  
 And handled things that were not seen<sup>4</sup>

[36<sup>r</sup>]

They made the gestures of □  
 Of speaking not one another  
 They<sup>5</sup> made their life – nor more nor less  
 No more  
 Though they were naked more than beasts<sup>6</sup>  
 Each<sup>7</sup> bared with pride a dress and robe  
 Then the men changed in visionary □  
 No change in place nor time but dead  
 The manner of its clay /I did see/<sup>8</sup>  
 All skeletons the guests became  
 And still they ate of empty<sup>9</sup> things  
 Their way<sup>10</sup> and gestures were the same

[36<sup>v</sup>]

Their converse was the same, as kings  
 They gazed on robes that they had not<sup>11</sup>  
 More bare<sup>12</sup> now than birds without<sup>13</sup> wings.

They lacked the eyes – ah happy lot –  
 To peer into appearances  
 Less noble they than worms and rot<sup>14</sup>

It seemed the scene<sup>15</sup> would change again  
 But that with fear \*instant cold  
 Even in sleep I woke with pain  
 Things that are deep and untold  
 I might have seen had ever I dreamed<sup>16</sup>  
 It had been<sup>17</sup> death there to behold  
 But ev'n as all grew dim it seemed  
 The bodied potent mystery took  
 The place of that which \*till now pan  
 And e'en the man \*and e'en a \*crook  
 A † as had that is no man.

[37<sup>r</sup>]

75

They kissed and † with caress  
 And never one there could perceive  
 That everything was emptiness.

We see what's life, we see what's rot  
 A thought we live □  
 The world is comprehended not<sup>18</sup>

---

From ghosts to shadows then they turned<sup>19</sup>  
 Those visions, which with \*pleasure \*made<sup>20</sup>  
 Whose feeble flames □<sup>21</sup>  
 Like Jack-o-Lanterns dimly burned<sup>22</sup>

Then less than less and horror more  
 Then like a †, for a word  
 With that □ †  
 † and \*throatless and abhorred  
 A \*longish ray out of † the hell  
 I slept no more □ <sup>a</sup>

---

<sup>a</sup> Cf. o tomo II, do volume V da Edição Crítica de Fernando Pessoa: *Poemas de Alexander Search* (PESSOA, 1997: 227-229, 477-478).

[37v]  
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 1000 - 99000 110 etc 18358  
 006 1148

[38r] 50|000  
 250|000  
 300|000  
 1 2 3 4 5 6 7 8 9 2500

1 Capital  
 17 Capital  
 17 Capital Stock  
 1 Capital Quality. 1st N<sup>o</sup>  
 \*my  
 1 Capital Capital

Nature. Money.  
 1. 1 Frs  
 2. 2 £  
 3. Mks  
 4. Reis.  
 5. Pesetas  
 6. Lire  
 7. Dollars  
 8. Roubles  
 9.

Name of firm: initials:  
 never use  $\emptyset$  or  $t$   
 eet

J. A Nunes = Jack Nunes. B. T. Jameson Boto Jameson  
 Name. - Shop' s name if any - Partners. - Business  
 Time established - succession of + - Former business  
 since when

555.000  
 15553  
 136

Suff. Moura & C<sup>a</sup>  
 166 José de Moura  
 Augusto Castro

Mouracie atdet Moura  
 abcastro Cap. inic 185 100.000 francos  
 1852 1  
 Cap in 8500 Cap in 800: 000 francos.

[38v]

[39r]

Handwritten notes and a vertical list of numbers (1-24) with various markings and scribbles.

Exact Capital +  
 1. But though sufficient for business  
 " " " limited  
 2. yet suff[icien]t  
 " " " very lt  
 3. yet insuff[icien]t  
 origin  
 originate  
 Good but insufficient  
 Lim " "  
 VLim " "

Thousands table  
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 Hundreds 100 - 9900 3.  
 Tens 10 - 990 2  
 Units 1 - 99 1.  
 4 14 99  
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 to make exactly 890000

1007806  
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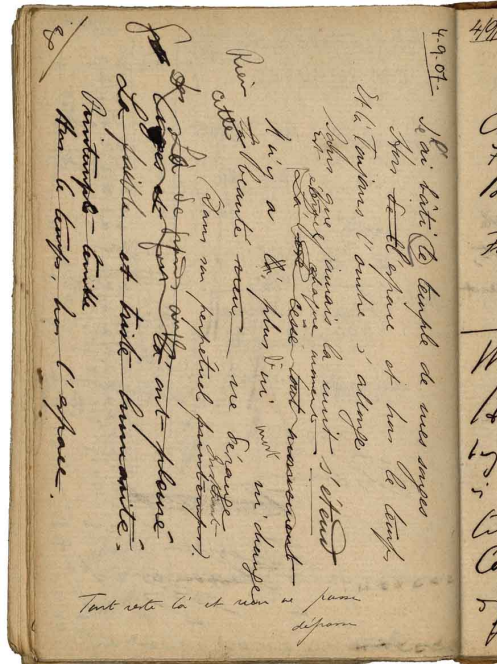
[39<sup>v</sup>]

4-9-07.

J'ai bâti /le/ temple de mes songes<sup>1</sup>  
 Hors l'espace<sup>2</sup> et hors le temps  
 Et là toujours<sup>3</sup> l'ombre s'allonge  
 Sans que jamais la nuit s'étend<sup>4</sup>  
 Est éternel chaque mouvement <sup>5</sup>  
 Il n'y a plus là n imort ni change<sup>6</sup>  
 Rien cette beauté  ne dérange<sup>7</sup>  
 (Dans son perpétuel Instant).<sup>8</sup>  
 Là de grands anges ont pleuré<sup>9</sup>  
 La faible et triste humanité.  
 Printemps terrible  
 Hors le temps, hors l'espace.

Tout reste là et rien ne passe  
 dépasse

80.

[40<sup>r</sup>]

4/9/07

transfused

And horror at itself amused,  
 For there is also laughter there  
 But that such laughter

From thy mind do thou wish away.

---

What has \*Metaphysics given us? Hopes and no more.<sup>1</sup> And those very hopes it gives so easily it is quite as easy for it to take away. \*Metaphysics is like Cameades, the sophist, who some day made a speech for Justice and the other day one against it. Cameades did it consciously; \*small \*honour then to Cameades.

[40<sup>v</sup>]

3-9-07

Pourriture  
 psychique.

Quand la matière a fait son rôle,  
 /Eternisé/ dans un moment  
 Dans le /passage/ court et drôle  
 Un être qui n'est q[ue] néant,  
 Et dans l'éternel mouvement

Qui est sans □  
 (Et la matière vide et nue)  
 Par où la beauté a /passé/<sup>1</sup>  
 Dans la matière est /dissolue/<sup>2</sup>

[41<sup>r</sup>]

Et l'esprit – oh, je n'en sais rien  
 Était-il appui ou soutien?  
 Était-il forme ou apparence?  
 N'a-t il □  
 Et la pensée dissolue  
 Mais (oh! miracle pas d'un Dieu)  
 Dans chaque lieu entière et □

Et cette pourriture de l'âme  
 Est moins laide que la Beauté.

---

*Epitaphe.*      4-9-07  
                          □ il a chanté

La □  
 Il peut pourrir; il n'a jamais aimé,  
 Ni les enfants, ni les  
                          malheureux.

[41<sup>v</sup>]

4-9-7  
 Tout est douleur, tout est mystère  
                          *Parlez plus bas!*

---

Dit-elle, est-elle morte?

Parlez plus bas! Elle était belle  
 Ce qu'elle aimait parle encor' d'elle<sup>1</sup>  
 Je crois      □      pas  
 Oh vou qui □  
                  Parlez plus bas!  
 Parlez plus bas! La nuit qui tombe  
 Fait elle perdre la couleur  
 À l'herbe □ à la fleure?  
 On n'est qu'apparence?  
 La mort n'y trouvez vous pas?  
 Dans dix citoyens et □  
                  Parlez plu bas

Notre savoir ne le sait pas!  
Parlez plus bas!<sup>2</sup>

[42<sup>r</sup>]

85

~~Declara, n'esta data o abaixo assignado que  
na casa da R. B \_\_\_\_\_ 1<sup>o</sup> se encontram os  
seguintes moveis pertencentes a s[ua] avó, D.  
Dionisia S[cabra] P[erestrelo]~~

1 Leito de madeira,  
1 Commoda,  
1 Guarda-vestidos  
1 mesa → 1 Lavatório de ferro,  
1 Bahú

sendo

sendo a restante mobilia das suas tias, uma das  
quais viuva que □ casa, e do abaixo-assignado,  
d'este ultimo, 1 leito de ferro uma commoda, uma  
secretaria, um lavatorio de ferro e 2 malas)

é tãnt

[42<sup>v</sup>]

?-9-07 \_\_\_\_\_

Le fou est mort dans sa cellule

Nul ne l'a pleuré

~~Tout est comme il était~~

Sans cesse la vie circule

Pas de temps d'y penser<sup>2</sup>

Un pas □ casse une libellule

Et le pas de la mort annule

Le fou, mort là dans sa cellule

Nonsense

Pas de temps d'y penser

De la folie pure.

[43<sup>r</sup>]

7-9-07

CELL

For ever and for ever

In an eternal motion

Perfectly hurled

Like the mighty river

Like a tremendous ocean

Moves as the \*man the □ world.  
Orbs and systems, men and laws,  
And governments, made with applause.

---

[43<sup>v</sup>]

*Essay on Pascal.*

Influence of Cath[olic] Church on thought  
(Bad).

For me, when it is said of Pascal that he *lost*, by converting to a nun, a certain girl, this is more \*fearful than, \*for I had rather \*had it so, that Pascal had lost her by seducing her. In some of its aspects even frustration is better than murder, (enclosure in a nunnery).<sup>1</sup>

That denying of all happiness to mankind is the worst thing that can be done; the worst crime that can be wreaked upon poor humanity.<sup>2</sup>

[44<sup>r</sup>]

Why that cold hate in the name of God? why that torture of soul in the name of Christ? The tortures of the Inquisition were<sup>3</sup> bad, horrible, unspeakable, but worse, horribler, less speakable<sup>4</sup> the tortures of soul that in Christian and in all the Catholic Church has wreaked<sup>5</sup> upon the world. All that talk<sup>6</sup> of a state of chastity being a state of perfection is the most outrageous nonsense. It is an insult to intellect.

The history of lust is a history of lust<sup>7</sup> and \*reason. The history of chastity is a history of *lust and madness*. What man □

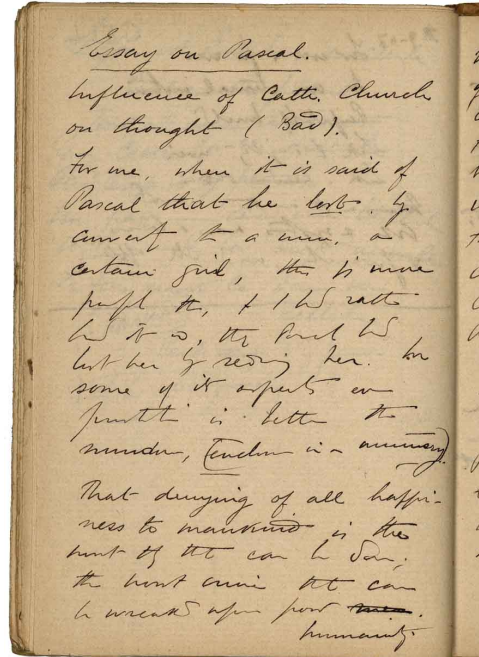
[44<sup>v</sup>]

I feel a coldness at heart at thinking of those men, cold, womanless, having no love<sup>8</sup>, no □, no noble □<sup>9</sup>, for whose a woman was a thing to be avoided and a desire a thing to be pent<sup>10</sup>. Ignorance testing itself, extinction<sup>11</sup> before the ghost not even of succession, not that.

The<sup>12</sup> bad passions that may rise from sexual intercourse are small to those that may rise from lack of it.

Examine

Attentively<sup>13</sup>





[45<sup>v</sup>]

91

Essay on Genius.	Nails
Essay on Disease.	Waistcoat
Essay on Madness.	

14-9-07

Reverence I have not for anything.  
 All things, all men<sup>1</sup> I love, yet reverence none.  
 Reverence is but thought<sup>2</sup> of fear...  
 The mask of known □ fear<sup>3</sup> betrays his glamour  
 Reverence is the first crude artefact of Fear  
 To become love and greatness in the mind.

[45<sup>v</sup>]

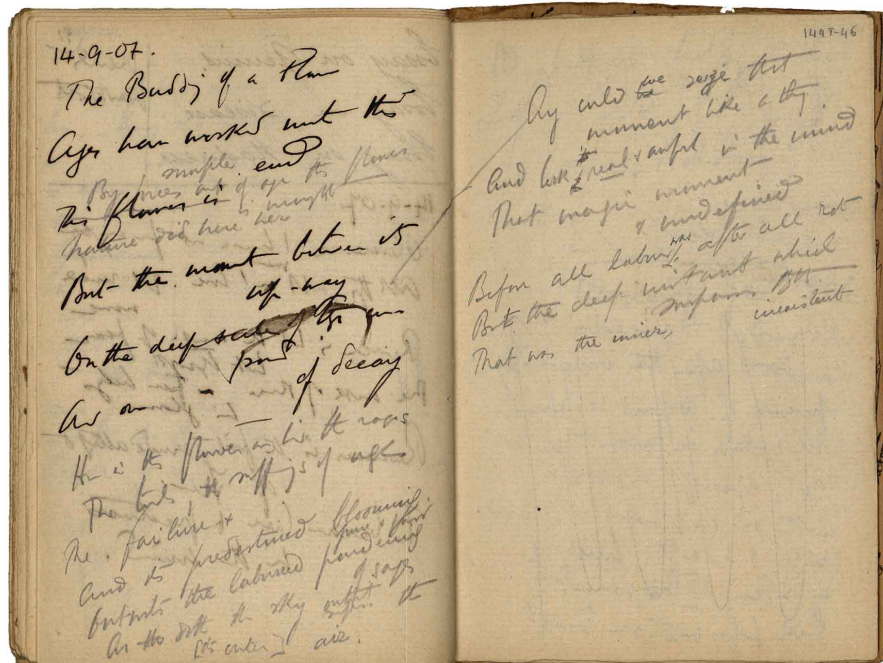
[46<sup>r</sup>]

14-9-07

The Budding of a Plan  
 Ages have worked not this simple end<sup>1</sup>  
 By forces out of age this flower is wrought<sup>2</sup>  
 Nature did here her □<sup>3</sup>  
 But the moment between its up-way  
 On the deep scale of things \*composed  
 And on □ of decay

Ay could we seize<sup>6</sup> that moment like a thing  
 And look *real* and awful in the mind  
 That magic moment and undefined  
 Before all labour was after all rot<sup>7</sup>  
 But the deep instant which surpasses thought  
 That was the inner, □ inexistent

How in this flower we \*hide the rages<sup>4</sup>  
 The toils, the suffering of ages  
 The failure and □  
 And its predestined blooming pure and fair  
 Outwits the laboured pondering of sages  
 As doth the sky surpass /its outer/ air.<sup>5</sup>



[46<sup>v</sup>]*Espronceda.*

Opal tinted cloud of morn

And of pomegranate tint

□ and †

The precursor

Of the Morning \*clearly<sup>a</sup>


---

“Comedy” I remember to have written after the usual (then) poems of despair and horror. Must then be about Jan[uar]y 1906, especially as it is written in common half-bad ink, i.e. after breaking of my S Pen. (But was not Circle Life<sup>b</sup> written same time? [47<sup>v</sup>] No, both in holiday. Circle Life in Easter Holiday). Towards end – Holiday. Christmas ∴ [therefore] Jan[uary] before Jan[uary] 15 – –  
Comedy Jan’ 1906.

[47<sup>v</sup>]

24/9/07

Though men think that fear can die

And that sorrow often can fly

Yet poor men! alas for them!

Sorrow dies not<sup>1</sup>Evil flies not<sup>2</sup>

There is no end to misery.

---

The interior world is known directly, the exterior world indirectly, through our sensations of it.

[48<sup>r</sup>]

Note on Latino Coelho s[obre] a palavra:

Yes, speech is more than all, the art that is manifested through words the greatest of all arts. Sculpture, painting, reproduce indeed the object of their thought but in a limited manner, in a

---

<sup>a</sup> Parece ser uma variação da estrofe que começa “White cloud of morn | Dyed with opal tint and | Rising light thee doth adorn” (74A-91<sup>v</sup>); ver: “The Student of Salamanca: an English translation” (BARBOSA LÓPEZ, 2016), <https://doi.org/10.7301/Z07P8WKJ>

<sup>b</sup> Em princípio, uma referência abreviada a “The Circle of Life”; ver: “Marino, a tragedy, part I— Datable fragments and lists” (PITTELLA, 2020: 632-633 e 640), <https://doi.org/10.26300/kmse-nv38>

circumscribed fashion. Sculpture, painting express thoughts; literature bodies them forth. Sculpture, painting, music are as *shadows* of an object; literature is as a reflection<sup>1</sup> of it in a mirror.<sup>a</sup>

[48<sup>v</sup>]

*Book on Art.*

1st §.

Nature of Th[ought], Feeling and Will.

Nature of these as relations.

Nat[ure] of Sc[ience], Art and Religion (reform) deduced.

[49<sup>r</sup>]

The Sentiment of Fear basis of depressive sentiments. As in Self \*expl., there are man almost apathetic whose only strong sentimental state is a state of acute terror.

What first exaltation state?

*Rage or Love.*      *Love* \*wholly \*fluent

*Rage* not – is only

\*Studo. \*Man.  
+ P-Cards

a vague \*fluentness

*Joy and sadness* are general states  
of mind

Rage manifest itself as a joy, the body expands, etc.  
etc.

Can there be an *exalta[tio]n* of Fear, such is a depression.

[49<sup>v</sup>]

100

Diff[erence] bet[ween] Expansion and Exaltation.

Expansion. Depression.

*Exaltation.* □      (Alteration)<sup>1</sup>

~~Expan~~

*Pure exaltation:* Rage

*Pure depression:* Fear (excited)

Exaltation and excitation<sup>2</sup>

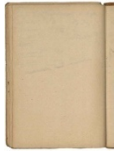
<sup>a</sup> “De todas as artes a mais bella, a mais expressiva, a mais difficil, é sem duvida a arte da palavra”. Ver o estudo de José Maria Latino Coelho sobre *A Oração da Coroa*, de DEMÓSTENES (1877: ix).

[50r]

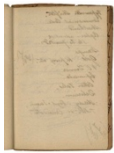
Deg[enera]cy as expressed by Algebra

$$a^2 - b^2 \qquad a^2 b^2$$

$$a^2 b^2$$



[50v] □



[51v] □

[51r]

Typewriter Shifter.

Commercial Code.

Shorthand.

Cipher – advertise

(to be printed) .

Stamps.

Gold. W[ater]-proof etc.  $\left[ \begin{array}{l} \text{Sell for} \\ \text{H}^{\text{ty}} \end{array} \right]$ 

V[ery] O[riginal] Dinner.

Espronceda.

Other Tales.

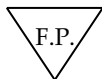
Delirium.

Study. Psych[ology] and Science.

T[it]-Bits etc. Anecdote.

Kuhne Book<sup>1 a</sup>

[52r]



S

~~Mario. Data poema.~~

– L. Kuhne Book.

– □

Key to

House

Ultimus Joculatorum.

/ a kind of Sartor Resartus – instead

or of Book of Friar Maurice.

another good title

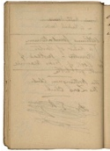
<sup>a</sup> Provavelmente, *A Nova Sciencia de Curar baseada no principio da Unidade de todas as Doenças... Manual e Conselheiro das pessoas sãs e doentes*, por Luiz Kunhe, trad. Alfredo Chaves. Lisboa: Typographia da Companhia Nacional Editora, 1896.

The Nothingness Club.  
The Zero Club. \_\_\_\_\_



Dr. E. Moniz

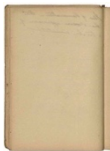
[52<sup>v</sup>] □



[53<sup>r</sup>]

Idea of Ressurrection<sup>1</sup> – the sham and coarse appearance of a timeless immortality.

[53<sup>v</sup>] □



[54<sup>r</sup>]

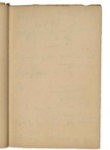
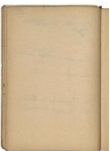
109

Dans ma triste tableau<sup>1</sup>  
J'ai vu □

Un soupir lui est vent<sup>2</sup>  
Un soupir □ soulève

Sur le grand lac du Rêve  
Dans le pays du Mal

[54<sup>v</sup>] □<sup>a</sup>



---

<sup>a</sup> Segue-se uma folha em branco (nem o recto nem o verso estão paginados).

[55<sup>v</sup>]

113

More horrid \*face than thoughts of horrid things  
Dreadfully bad as<sup>1</sup> vice linked with old age.

Experience of the world did not corrupt  
That fearless soul and □  
And □ he remained innocent  
pollute<sup>2</sup>

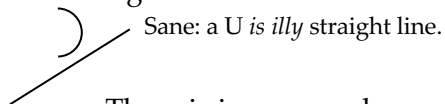
So he was \*sunk all through life and wronged  
Better thus wronged than otherwise.<sup>3</sup>

[55<sup>v</sup>]

'Tis not the bitterness the world doth give  
To those who know it, 'tis the coarseness and  
The adaptation to its evilness

[56<sup>r</sup>]

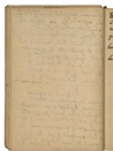
Human complete sanity and health, quite an ideal – may<sup>1</sup> be expressed by a straight line which does not exist, as a *traced* straight line does not. All are curved lines: now in a curved line the greater the *convexity*, the great, equally, the *concavity*. This gives in an admirable manner the close link of exaltation and depression<sup>2</sup> in genius. Both are aspects of the same thing.



There is in a general manner compensation in Nature. Even idiocy, even though<sup>3</sup> lodged in an unhealthy body, has, as a general paralysis, still more (for it has plenty delirium, mania) the compensation of unconsciousness. This is not exculpation of evil. No evil remains the same. Compensation by itself is bad. Idiocy is entirely bad, a being deprived of his moral rights.

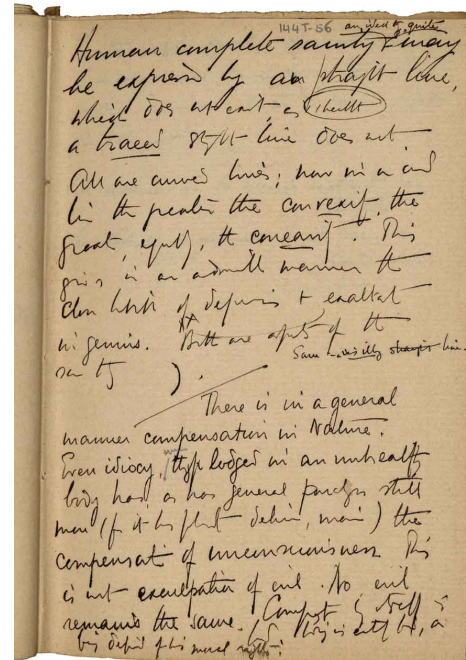
[56<sup>v</sup>]

□

[57<sup>r</sup>]

117

Toute votre clarté consiste dans l'inconscience de  
l'obscurité. Toute notre science est là – pauvre  
science qu'elle est !



Un homme de la science englouti par les flots  
 Un Apell professeur perdu dans les grands mots.<sup>a</sup>

[57<sup>v</sup>]

[58<sup>r</sup>]

① No. of \_\_\_\_\_ } Partners Full #

Names of partners. }

② Ages and \*Co \*States } Partners

Former business }

Business ② H long established } Firm

8587 T. when succeeded }

---

partners Fullaber

2 \*Advs | 123425+=

2 2 partners names names (By ref. to private Part.)

1 About firm

2 { Cap.  
 Ref.

No. partners: -

1

2

3

4 (several

---

5 as y say

[58<sup>v</sup>]

B | 3 Capital of their \*own Still ind. | 3

4 " not " " not " | 4 5

5 their \*own Not ind | If same firm, s. busi-  
ness etc. Nothing  
is said

6 not their \*own ind | 1

7. † Bankrupt, well, } on<sup>1</sup> moral side. 1

8. " " bad } firm<sup>2</sup>

9. New Bankrupt, as far as known Establish 2.

1. Firm as you say a b c d e f g

2. □ 1

2

being succeeded matter  
business known.

<sup>a</sup> Alfredo Apell foi professor de Pessoa no Curso Superior de Letras; professor de Inglês (“i.e. Línguas e literaturas alemã e inglesa”, como frisa Luís PRISTA (2001: 166).

[59<sup>v</sup>]

Geschichte

Nariz de carvão de jaboticaba. O velha de casca de abacate. Geschichte

Geschichte  $a^2b^2$   $a^2 + (a^2 - b^2)$   
 $a^2b^2$   $(a + b)(a - b)$

$e^3 + d^3 = \text{Horas} = \text{Beja}$

But  $(a + b)(a + b) = a^2 + 2ab + b^2$

Degeneracy by Algebra<sup>1</sup>

$(a^2 - b^2)$  original complex sentiment.

lust beauty

$(a - b)(a + b)$  splits into 2 where one  $(a - b)$  meets the appearance of the original.



Degeneracy as expressed

By Algebra

123235
--------



[59<sup>v</sup>]

Normalness and Psicose<sup>1</sup> (Mental)

Relation between, establish[men]t of degree.

Selfishness in normal man; prolongation of this in mental diseases.

[60<sup>r</sup>]

(123)

24/8/07

For all our conceptions  
 The world is too small  
 And<sup>1</sup> our soul's deceptions  
 For our spirit's gall  
 This our life □ all.

Life is

Things do not participate in perfection in no sense of this word. Various degrees of diseased activity of the cell cannot be said to participate in an ideal normal activity.



[60<sup>v</sup>]

~~Pourriture psychique~~

D[eath] G[od]

All were determined a great motion's waves

Of combatants and hosts<sup>1</sup>

The child, the tyrant and the irresponsible priest<sup>2 a</sup>

*Handwritten scribbles and signatures, including "Gaveston" and "Soap 1<sup>00</sup> rs".*

[61<sup>r</sup>]

*Extensive handwritten scribbles and repeated words like "Geschichte" and "Mr. Jones".*

Geschichte Geschichte Geschichte |  
 Mr. Jones Mr Jones Mr Jones  
 Geschichte | Geschichte | Geschichte |  
 Geschichte | Geschichte | Geschichte |  
 Geschichte | Geschichte |  
 Geschichte Geschichte |  
 ab a b | Geschichte |  $a^2b^2$   $a^2/b^2$  |  
 Geschichte Geschichte Geschichte<sup>b</sup>

<sup>a</sup> Nesta página já figura a palavra "Geschichte", que se encontra na sobrecapa, e outros itens, tal como o título "Pourriture psychique", o nome "Gaveston", a indicação "Soap 1<sup>00</sup> rs" e duas linhas praticamente ilegíveis.

<sup>b</sup> Nesta página também existem símbolos estenográficos, palavras em grego e operações aritméticas. No canto superior direito, na vertical e riscado, lê-se: Buonaparte.

## [Apêndice – outros fragmentos do espólio]

17.1 [49B<sup>4</sup>-51<sup>r</sup>]

It is<sup>1</sup> a banquet mad and strange

For at colossal tables weird

Whose richness and whose fare do change

A motley crowd by joy are stirred;

They eat and drink, in feasting lost,<sup>2</sup>

And no one asks: Who is the host?

The feast fantastic gleams<sup>3</sup> and dread

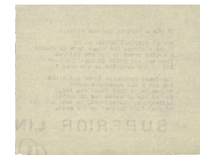
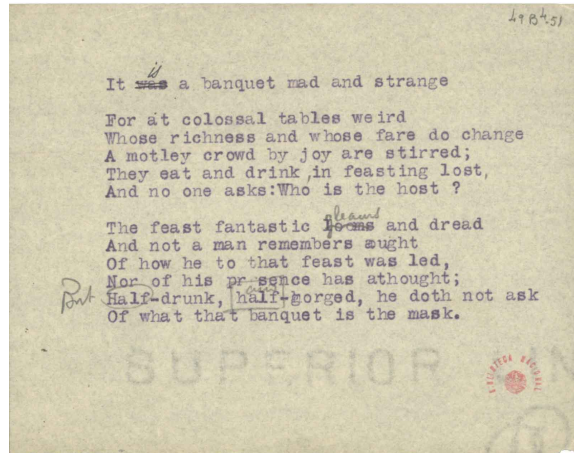
And not a man remembers aught<sup>4</sup>

Of how he to that feast was led,

Nor of his presence has a thought;<sup>5</sup>

But drunk, and gorged<sup>6</sup>, he doth not ask

Of what that banquet is the mask.

17.2 [49A<sup>1</sup>-58<sup>r</sup>]

24-8-07.

Sweet is it and simple

Beyond □ fair,

Like a maiden's dimple,

Like her golden hair;

Sweet as human kindness

When it repays hate,

Simple as our blindness

To the work of Fate.

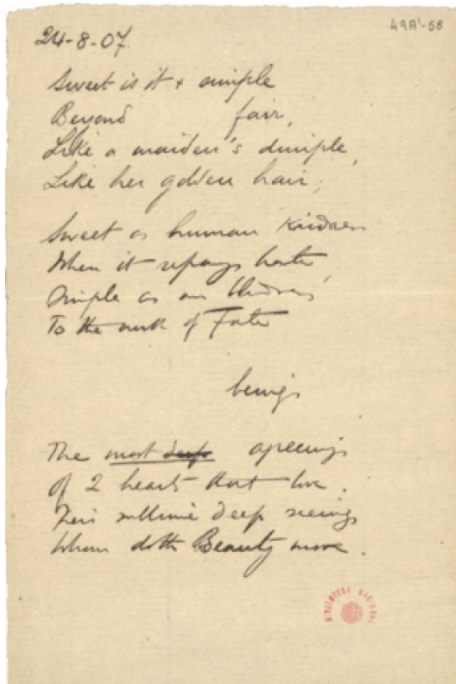
□ beings

The most □ agreeings<sup>1</sup>

Of 2 hearts that love:

Their sublime deep seeings

Whom doth Beauty move.



## APARATO GENÉTICO

Esta parte constitui o complemento natural daquela que a antecede, dedicada ao texto dos vários fragmentos. Aqui, são reunidas outras informações sobre os testemunhos (manuscritos, dactiloscritos, impressos) consultados para o estabelecimento do texto. Essas informações têm dois objectivos: descrever a forma física dos testemunhos, para permitir a sua identificação em eventual consulta (ou para tornar esta consulta dispensável), e revelar como interpretámos a diacronia da escrita do texto dentro de cada testemunho (ou através dos existentes, se forem múltiplos). Cada fragmento é identificado pelo número de ordem que lhe foi atribuído na edição.

O Aparato Genético pretende dar conta da cronologia e da topografia (na página) dos gestos do autor, por meio de notas formalizadas e unívocas. Para tal, estabelecemos um conjunto de símbolos que marcam, lugar a lugar e lição a lição, cada uma das intervenções do autor. Mais do que apresentar um panorama do aspecto de cada papel no que respeita àquilo que contém e à forma como o contém, têm por objectivo fornecer ao leitor, de um modo sistematizado, todos os argumentos que o editor ponderou ao tomar as suas decisões críticas: com efeito, a localização de uma dada intervenção autógrafa no espaço do suporte pode, se devidamente interpretada, fornecer indicações quanto à respectiva cronologia no processo genético da obra, e tornar-se assim em argumento da fundamentação das decisões editoriais.

### *Chave dos símbolos*

□	espaço deixado em branco pelo autor
*	leitura conjecturada
/ /	lição dubitada pelo autor.
†	palavra ilegível
< >	segmento autógrafo riscado
< >/ \	substituição por superposição, na relação <substituído>/substituto\
< >[↑ ]	substituição por riscado e acrescento na entrelinha superior
[↑ ]	acrescento na entrelinha superior
[↓ ]	acrescento na entrelinha inferior
[→ ]	acrescento na margem direita
[← ]	acrescento na margem esquerda
<†>	riscado autógrafo ilegível

11 [15<sup>1</sup>-1<sup>r</sup> a 15<sup>r</sup>]

## Aparato Genético

[1<sup>v</sup>]

- 1 If we admit a First Cause of the world (universe), it [↑ the Cause] must ] *variante de world entre parênteses; retiramos o pronome it.*
- 2 <This> [↑ Thus]
- 3 he must be <the> answerable

[2<sup>r</sup>]

- 1 (determined to think deeply. ] *falta o parênteses final; este segmento pode ser uma variante do final da frase imediatamente anterior.*

[3<sup>r</sup>]

- 1 out of <time and of> space ] *as três palavras riscadas têm um sinal de hesitação por baixo (um traço cortado).*
- 2 <God> [↑ A vague figure]
- 3 which [↑ sphere] indicates space.

[4<sup>r</sup>]

- 1 <If there be> <a>/A \ Hell, <then> I wish it not

[4<sup>r</sup>]

- 1 say God is not [↑ in] the world[,] *acrescenta-se uma vírgula.*

[4<sup>v</sup>]

- 1 *As duas perguntas em 4v foram redigidas com o caderno pautado na vertical, no sentido posto às linhas do mesmo.*

[8<sup>r</sup> a 10<sup>r</sup>]

- 1 to produce [↑ a] human
- 2 [↑ \*a God] *o acrescento obscurece o sentido da frase.*

[11<sup>r</sup>]

- 1 inferior [↑ to] *acrescento a lápis.*

[12<sup>r</sup>]

- 1 statuaries ] *poderia ser também statuarics; seria um neologismo (cf. o substantivo masculino estatuário).*

[14<sup>r</sup>]

- 1 <truth> duty
- 2 is what <the phrenologists> [↑ I shall] term

[15<sup>r</sup> a 16<sup>r</sup>]

- 1 is itself <a pseudo-i> false
- 2 (Reply to <\*on> N.º 1)
- 3 <Category> [↑ likeness]

[18<sup>r</sup> a 20<sup>r</sup>]

- 1 Infant ] *consideramos que não se trata de uma variante de child (com minúscula), mas de uma indicação inicial, escrita num momento posterior (note-se que a tinta está mais diluída).*
- 2 dulness ] *sem um segundo "l" no original.*
- 3 <un>/in \ intellect ] *parece existir uma hesitação; mantemos unintellect.*

[21<sup>r</sup> a 22<sup>r</sup>]

- 1 Consider <the Idea of> a Statue.
- 2 <Su>/O \ bject
- 3 s<u>/u \ bject
- 4 <Cause> [↑ Subject]

[23<sup>r</sup> a 24<sup>r</sup>]

- 1 consci<ence>[↑ousness]
- 2 (<C>/V \ id. Categ.)
- 3 Individuality <□>/is conceived \ ; ] *no espaço em branco, na transversal, o autor acrescentou is conceived.*
- 4 (after Parmenides. ] *o autor não fechou os parênteses.*

11.1 [15<sup>2</sup>-27]

Materiais: *folha de papel pautada, semelhante as que constituem o caderno 11, manuscrita a tinta preta. Ver também*

15<sup>2</sup>-41 (fragmento de folha afim). Em 15<sup>2</sup>-85 e 86 encontram-se algumas notas antigas sobre as categorias de Aristóteles.

12 [15<sup>2</sup>-51<sup>r</sup> a 55<sup>r</sup>; 55a<sup>r</sup>]

## Aparato Genético

[51<sup>r</sup> a 53<sup>r</sup>]

- 1 *Optámos por retirar um acrescento tardio entre esta linha e a seguinte:*  
[∴ [therefore] B[eing] in se is neither determined nor indet [ermined]; for if B[eing] a thing 2 contrary things can be asserted (and proved) it is neither (above both),
- 2 <end> begins in zero and ends
- 3 which is<,> <I believe> modernly
- 4 would be <the> happiness
- 5 <time> space
- 6 <If the> The infinite
- 7 Anon ] escrito na diagonal, no canto inferior direito da página.

[55<sup>r</sup>]

- 1 <for> [↑ by]

[55a<sup>r</sup>]

- 1 <energy> matter

## 13 [144H-1 a 40]

## Aparato Genético

[1<sup>r</sup>]

- 1 <1.> | 1. Aristotle: "Metaphysica."
- 2 Renan ] o autor riscou um acento agudo sobre a letra "e".
- 3 Civilisation ] com "s", no original.

[6<sup>r</sup> a 7<sup>r</sup>]

- 1 Ame ] no original. Nas notas de leitura do livro de Alfred Binet (Notes on "l'Ame et le Corps", 15<sup>5</sup>-81<sup>r</sup>) também falta o acento circunflexo.

- 2 declaration ] no original.
- 3 et <dans> la philosophie."

[9<sup>r</sup> e 9<sup>v</sup>]

- 1 spain ] no original.

[12<sup>r</sup> e 12<sup>v</sup>]

- 1 <2.> | 2. Darwin: "Origin of Species."
- 2 sur ] e não de, no original.
- 3 La ] e não Le, no original.
- 4 <14>/15\.

[14<sup>r</sup> e 14<sup>v</sup>]

- 1 Ame ] no original.
- 2 Nietzsche ] no original.
- 3 première ] o autor riscou um acento agudo no primeiro "e".

[15<sup>r</sup> e 15<sup>v</sup>]

- 1 <l>/L\
- 2 G ] substituo por J, para completar o nome de "J[ames]".
- 3 with <the> Pioneers

[16<sup>r</sup>]

- 1 H. ] substituo por J, para completar o nome de "J[ayne]".

[18<sup>r</sup>]

- 1 (P[aul]) ] existe um acrescento (aul) na diagonal, em letra mais pequena.

[19<sup>r</sup>]

- 1 <logique> [↑ métaphysique]

[20<sup>r</sup> a 21<sup>r</sup>]

- 1 et le<s> temp<s>/s\."

[24<sup>r</sup>]

- 1 déhors." ] no original.
- 2 A. ] substituo por F, para completar o nome de "F[erguson]".

[26<sup>r</sup> e 26<sup>v</sup>]

- 1 Movement ] no original ; o título do livro é: La vie mode de mouvement.
- 2 <chez> dès

[28<sup>r</sup> a 29<sup>r</sup>]

- 1 esthetique ] *sem acento, no original.*
- 2 Critique ] *o autor riscou o traço horizontal do sublinhado.*

[38<sup>v</sup>]

- 1 Cornél<l>y
- 2 Masson & Cie ] *acrescento a tinta preta.*

[2<sup>r</sup>]

- 1 <3>/4 \ political powers
- 2 to watch <\*of>/over \ the <†> harmony
- 3 of [† the] other political powers
- 4 The <equal> balance
- 5 [† each] to another.
- 6 <\*const> Constitutions

[11<sup>v</sup>]

- 1 That [† Priesthood]
- 2 <easy> [↓ easy]

[11<sup>r</sup>]

- 1 and <\*egoist>

[10<sup>r</sup> e 9<sup>v</sup>]

- 1 The faith is joy to <\*light> [† shine] a <†> [† \*sunlit] \*leak
- 2 <\*Upon> | <To ceiling or to> | To floor or ceiling

[8<sup>v</sup> a 7<sup>v</sup>]

- 1 <†>/saw \
- 2 <\*like> [† like]
- 3 <the> to call
- 4 <†> [† For]
- 5 no \*longer [† \*our]
- 6 <\*The \*pale> \*Box <\*had> like a bird
- 7 <†> to his own ear
- 8 (or <sp> [† high-something])
- 9 <†> [† monstrous \*glance]
- 10 <\*then to top> [† the ceiling]

[5<sup>r</sup>]

- 1 Ay, <my> your Highness.
- 2 <\*in> [† e'er]
- 3 <Let> See

[4<sup>r</sup>]

- 1 <old> getting old.

[3<sup>v</sup>]

- 1 foodless. <A man> [† me] lost

[3<sup>r</sup>]

- 1 <pleased> [† pleased]
- 2 no[→w] this is <mo> □

[2<sup>v</sup>]

- 1 <KingLaertes> [† Duke:]
- 2 passion [† rage] in
- 3 <here is an idea to laugh at> [† where is a /poet/ {† fool} to make a poem of this] †

[guarda<sup>v</sup>]

- 1 *As palavras que figuram nesta página, e em várias das anteriores (diferentes da lista de livros) foram escritas com o caderno virado 180°.*

14 [25-1<sup>r</sup> a 10<sup>v</sup>; 4a<sup>r</sup> a 1a<sup>r</sup>]

## Aparato Genético

[2<sup>r</sup> a 6<sup>v</sup>]

- 1 o<s> fin<s>
- 2 precisam [† cada um]
- 3 Ha <uma> [† a] classificação
- 4 creadoras [† produtoras das ciencias] *variante acrescentada a lápis.*
- 5 Em toda<s>
- 6 <sciencia> historia natural.
- 7 quanto génese ] *no original.*
- 8 [Physica e Psychologia] *entre parênteses rectos no original; possível marca de hesitação.*
- 9 [= Logica formal] *entre parênteses rectos no original.*

- 10 [Nas 3 sc<sup>s</sup> sublinhadas assim ~~~~~ pára a classificação dos platonicos] *entre parênteses rectos no original.*
- 11 <a rel> os modos da realidade
- 12 F.P.). ] *antes do parêntese final existe um pequeno acrescento manuscrito a lápis, com as iniciais do autor.*
- 13 restrit<os>/o\
- 14 Para os antigos [↑ era mais], não [↑ era] só
- 15 Na “vontade” entrava tudo – impulsos, desejos, etc. A “ethica” considerava os actos de vontade do individuo como individuo e como sêr social. ] *acrescento a tinta preta, depois do primeiro ponto final do parágrafo.*
- 16 physica [↑ grega]
- 17 <O o> Modernamente
- 18 (Se assim não fosse estaríamos seguindo o progresso caranguejo.) ] *acrescento a lápis, em letra de tamanho mais reduzido.*
- 19 Não só isto ] *nova adição a lápis; esta e outras adições são comentários de leitura, semelhantes às anotações nas margens e nos entrelinhados de um livro.*
- 20 contribuiu ] *no original.*
- 21 equivoc<a>/o\
- 22 basta <rep> notar
- 23 (dialectica). ] *acrescento a lápis.*
- 24 [↑pre]dominante

[7<sup>r</sup> a 10<sup>v</sup>]

- 1 etc. ] *a lápis*
- 2 inclui[↑a]m ] *emenda a lápis.*
- 3 phenomenos)<,>
- 4 o<s> fenómeno e as <s/> leis
- 5 que ] *sem maiúscula inicial.*
- 6 era [↑ a] idêa ] *acrescento a lápis.*
- 7 do que [↑ <tem> ↓ <na>] mais
- 8 Logica e Ethica são <artes> <[>sc<sup>as</sup><]> praticas

[4a<sup>r</sup>]

- 1 <A> An

[4a<sup>r</sup>]

- 1 Logic<a> = <I>

[3a<sup>r</sup>]

- 1 <Idea.>
- 2 <Sensation.>
- 3 <Motion.>
- 4 <Being> *na margem esquerda, antes de Thing.*

[3a<sup>r</sup>]

- 1 <Motion> [↑ Volition]

[3a<sup>v</sup> a 2a<sup>r</sup>]

- 1 [in psychol.] *entre parênteses rectos no manuscrito; este acrescento não figura no livro de Ribot.*
- 2 necessaire ] *sem acento (nécessaire) no manuscrito.*
- 3 verification ] *no livro: vérification.*
- 4 interpretation ] *com acento no livro: interprétation.*
- 5 elle même ] *no livro: elle-même.*
- 6 qu’<est-ce qu’ou> [↑ a-t-on] decouvert<?> ] *no livro: découvert, com acento.*
- 7 Par suite ] *no livro: Par suite, (com vírgula).*
- 8 serie ] *no livro: série.*
- 9 methode ] *no livro: méthode*
- 10 for <an empty> [↑ unlimited]
- 11 [↑ or] of falseness
- 12 [↑Not-]Change
- 13 The total <loss of> arrêt
- 14 is divided <an> by

[1a<sup>r</sup>]

- 1 Rue d<u>/e\ Conde [↑ près l’Odéon]

14.1 [15<sup>2</sup>-18]

Materiais: *meia folha de papel pautada, com marca de água ALMASSO, manuscrita a tinta preta.*

15 [128C<sup>1</sup>-53<sup>r</sup> a 58<sup>r</sup>; 59<sup>v</sup> a 62<sup>r</sup>]

## Aparato Genético

[54<sup>r</sup>]

- 1 <Sounds> Signs.
- 2 <r> [↓ s]
- 3 <g> [↓ sh]
- 4 <l> [↓ m]
- 5 <r> [↓ n]
- 6 <m> [↓ k]
- 7 <n> [↓ g]
- 8 <s>
- 9 <sh> [↓ th]
- 10 <th> r
- 11 l[, ] <> v, th)
- 12 *Este parágrafo e as linhas finais de 54<sup>v</sup> e 55<sup>r</sup> (depois dos símbolos estenográficos, manuscritos a tinta preta) encontram-se manuscritos a tinta vermelha. O resto do caderno está manuscrito a tinta preta, com acrescentos e emendas a lápis. A utilização de uma caneta vermelha é muito invulgar. Estas três páginas (54<sup>r</sup>, 54<sup>v</sup> e 55<sup>r</sup>) serão contemporâneas de outras do caderno 6 144N (33<sup>r</sup>, 33<sup>v</sup> e 34<sup>r</sup>), também manuscritas a tinta preta e vermelha, talvez com os mesmos instrumentos de escrita. A caneta vermelha foi utilizada para deixar algumas marcas no catálogo anexo ao exemplar de Pitman's Shorthand Instructor, que se encontra na biblioteca de F. Pessoa. Também para redigir o documento 128C-35.*

[54<sup>v</sup>]

- 1 <y> [↑ sh]
- 2 <h> [↓ s]

3 &lt;k&gt; [↓ ch]

4 &lt;g&gt; [↓ j]

[56<sup>v</sup>]

1 &lt;lh&gt; [↓ sh]

2 &lt;s&gt; &lt;\*h&gt; [↓ j]

3 &lt;sh&gt; [↓ lh]

4 &lt;j&gt; [↑ nh]

5 &lt;s&gt; [↑ s]

6 &lt;z&gt; &lt;\*ser&gt; [↑ z]

[56<sup>v</sup>]

1 &lt;pnt.&gt; &lt;pnt&gt; upn

2 &lt;hpn&gt;

3 &lt;wpn&gt; hpn

4 &lt;pr&gt; [↑ p-r]

5 &lt;pnr&gt; &lt;pr&gt;

6 &lt;\*pR-n&gt; [↑ pr]

7 &lt;pr&gt; &lt;pl&gt;

8 &lt;pln&gt; &lt;pn&gt;

9 &lt;pl&gt; &lt;pln&gt;

10 &lt;pns&gt; [← ps]

11 &lt;↓pain&gt;

12 &lt;ps&gt; [← pns]

13 &lt;pnss&gt; [← pss]

14 &lt;pss&gt; [← pnss]

15 &lt;pr&gt; pr/n

16 &lt;pn&gt; pl/n

[58<sup>r</sup>]

1 &lt;sp&gt; sm

2 &lt;p&gt;/mr\

3 &lt;pm&gt; [↑ mn]

4 &lt;pl&gt; ml

5 &lt;pln&gt; mln

6 *À direita, riscado, duas vezes, <master>*15.1 [Sinais 7-22<sup>r</sup>]

Materiais: *meia folha quadriculada manuscrita a tinta preta com duas canetas diferentes (antes e depois do traço divisório, respectivamente). No verso figuram muitos mais símbolos, que ocupam de maneira algo caótica a página 22<sup>v</sup>.*



15.2 [128C-31 a 32<sup>r</sup>]

Materiais: *duas folhas manuscritas a tinta preta.*

## Aparato Genético

- 1 [←O systema de tachy.] Deve
- 2 com [↑ qquer] engenho [↑ anormal]
- 3 um signal especial [↑ q fosse (pura hypothese) simples e conciso]
- 4 <numero> pequeno numero
- 5 ou <diminuidos> demasiado
- 6 o <□>/sentimento do oradôr\
- 7 ter <a> clareza.
- 8 Uma [↑ cousa] é nas ideas o que [↑ a] outra é nos sons

16 [144Z-1<sup>r</sup> a 26<sup>v</sup>]

## Aparato Genético

[1<sup>r</sup>]

- 1 <dis> illness
- 2 as [↑ is] *emenda a lápis.*
- 3 integration<sup>2</sup> with differentiation<sup>1</sup>. ] *os exponentes no original indicam troca de posição.*
- 4 interdependence ] *entre parênteses rectos, que indicam hesitação, no original.*
- 5 a<n>
- 6 ind., incoh. homog<sup>y</sup> [↑ def. coh. homog<sup>y</sup>?] *existe um ponto de interrogação depois da variante.*
- 7 *Esta linha final, separada por uma pauta do resto, parece corresponder ao título deste primeiro escrito.*

[1<sup>v</sup>]

- 1 <homog to heterog>
- 2 <alterate>

[2<sup>r</sup>]

- 1 In the process <of the> generally
- 2 in the process [↑ generally] called
- 3 whole <character of the> is

4 &lt;an&gt; a

[2<sup>v</sup> e 3<sup>r</sup>]

- 1 <i>/o\ n
- 2 Now if I<,> <taking> [↑ take]
- 3 *loss* [↑ morbid alteration]
- 4 <perceptions> [↑ consciousness]
- 5 of [↑ external] relations, of (delirium)
- 6 in [↑ the faculty] of perception
- 7 as [↑ Prof.] Grasset
- 8 <La> Mankind

[3<sup>v</sup> a 4<sup>v</sup>]

- 1 <is> being
- 2 <\*and> [↑ is]
- 3 <charac> temperament
- 4 megalomania. § <Poss> [↑ Yet]
- 5 /self-consciousness/[↑knowledge]
- 6 The megalom of common [↑ intellects is] /false/ [↑ that is unjustified]
- 7 ego-centric[↑lucid]
- 8 <Dr> Prof.
- 9 is practically [↑ may be given as]
- 10 development [↑ of life]

[5<sup>r</sup>]

- 1 (Life) [↑ Adaptation]
- 2 <Ps> Sc<sup>s</sup> of the Spirit
- 3 <Matter> [↑ Nature]
- 4 <Universe>

[6<sup>r</sup> e 6<sup>v</sup>]

- 1 the <faculty that prod> name
- 2 which <are not> do not
- 3 <Evocat> Evocative
- 4 *surrounding ] surrounding e não surrounding ou surrendering.*
- 5 <whose> which
- 6 were [↓ were] *reescrito, de maneira mais legível, a lápis.*
- 7 *Na margem, à esquerda da última linha (makes me see into the character), existe um ponto de interrogação manuscrito a lápis. Indica a existência de um espaço em branco antes de makes me...*
- 8 <sees> imagines

9 <exteriorized> exteriorizing

*pareça estar no plural (geniuses), por lapso.*

[7<sup>r</sup>]

1 Shakspeare ] *reescrito pela mesma caneta preta com a que o autor riscou Shakspeare na linha anterior, deixou a indicação "não" (no) na entrelinha superior e traçou uma seta remissiva.*

2 <altru> sentiment

3 <Poets> [↑ Mystics] *substituto a lápis.*

4 <Reformers etc. (Christ etc.)> <Mat> [↑ Religious reformers, prophets (Mat., panth.)] *uma seta a lápis remete o segmento escrito inicialmente na linha de feeling, para este linha (Will-feeling).*

[7<sup>v</sup>]

1 Practical men. <Common Sense> *o segmento riscado foi ms. a lápis.*

2 <Conq> Dominators ] *segue-se, na metade inferior de 7<sup>v</sup>, um esquema manuscrito a lápis.*

[7<sup>v</sup>]

1 Mystics (?) <(Madmen generally?)>

[9<sup>r</sup> e 9<sup>v</sup>]

1 The <kind of> characteristic<s> which give[s]

2 <are:> [↑ is]

3 conventiveness ] *no original, e não conventionness ou outro termo.*

4 1st [↑ most prominent]

5 <soc> gregariously

6 <atavism> [↑ deg<sup>n</sup>]

7 <is> [↑ being]

[10<sup>r</sup>]

1 <truer> better

2 combinations ] *imbrications em Escritos sobre Génio e Loucura.*

3 (particular excitation) ] *parênteses rectos no original.*

4 criminalnes ] *em Escritos sobre Génio e Loucura figura animalness.*

5 *Segmento manuscrito na diagonal, no canto inferior esquerdo; oferecemos uma leitura diferente, embora genius*

[10<sup>v</sup>]

1 process ] *no original.*

[11<sup>r</sup> e 11<sup>v</sup>]

1 <shows> [↑ says]

2 unselfconscious ] *miscellaneous em Escritos sobre Génio e Loucura.*

3 <Both for the> Objects

4 cloak [↑ cloak]

5 <idea> manifestations

6 [↑ The] Materialist

7 <ourselves> [↑ oneself]

8 signify<:>/;\ ] *talvez existe um ponto de interrogação por cima da emenda.*

9 wonderment and <sense of> [↑ admiration] *depois de admiration reaparece sense of; talvez deva ler-se wonderment and sense of the beautiful e esquecer a correcção.*

10 Pantheism] *na entrelinha superior: \*Materialistic.*

11 <Idealism> [↑ Dualism]

12 pantheism [↑ Spiritualism]

13 Sensualism ] *dentro de um círculo, indicando hesitação. Na entrelinha inferior, em letra pequena, existe um acrescento: \*or Heraclitism???*

14 <T the> but

[12<sup>r</sup>]

1 <are> is

2 <means> [↑ (such)]

[13<sup>r</sup> a 14<sup>r</sup>]

1 determined [↑ established]

2 anima<l>/ted \<, in a gen> [↑ being, as it is said]

3 proportionally is ] *existe um traço que indica troca de posição.*

4 <The idea of> <a>/A \ bnormality

5 <first> second <th> thing

6 [unless metaphysically — — — <sup>(What?)</sup> — ] *entre parênteses rectos no original.*

7 has not been seen [↑ clearly] by many, if [↑ seen clearly] at all

- 8 su[↑o]bject  
 9 su[↑o]bject  
 10 Where there is no environment, we see [↑ have seen], there is no abnormality. ] *esta frase falta em Escritos sobre Génio e Loucura, por lapso.*  
 11 su[↑o]bject  
 12 su[↑o]bjects  
 13 ab <normal>  
 14 a diff<sup>ce</sup> [↑ in nature] between  
 15 a [↑ the]  
 16 su[↑o]bject  
 17 su[↑o]bject  
 18 <and of its> [↑ with]  
 19 is [↑ most] patent, in [↑ most] complex  
 20 the <re> interdependa[↑e]nce  
 21 [are there not *diseased* cells?] *entre parênteses rectos no original.*  
 22 su[↑o]bject  
 23 <idea> [↑ question] of [↑ab]normality.

[14<sup>v</sup> e 15<sup>r</sup>]

- 1 <by> [↑ in]  
 2 su[↑o]bject  
 3 [↑ or maladaptation] to environment.  
 4 <cart> [↑ cart]  
 5 <better, the> <or> [↑ i.e.]  
 6 change [↑ alteration]  
 7 [or internal alteration to external change]? ] *entre parênteses rectos no original.*  
 8 <pondered> pondered  
 9 [∴ of its clearness when used in sociology – adap. of individuality to environment [↑ individual ideas to common sense.]] *entre parênteses rectos no original.*  
 10 In <live matter> the unit<y> of the cell, [↑ or simple unicellular protozoon amoeba – e.g.,] there is little change,  
 11 <very> [↑ very]  
 12 than <parallel> to them.

[16<sup>r</sup>]

- 1 <like> [↑ comparable to]

[16<sup>r</sup> e 16<sup>v</sup>]

- 1 <degenerates> [↑ reverts]  
 2 <circularity> [↑ circulation]

[17<sup>r</sup>]

- 1 supression ] *versus* suppression, *no original.*  
 2 <wil> life  
 3 impulses arises ] *versus* impulses arise, *no original.*

[17<sup>v</sup>]

- 1 [↑ at least physically]

[18<sup>r</sup> e 18<sup>v</sup>]

- 1 <The general> [↑ An end is an] <a>/A \daptation

[19<sup>r</sup> e 19<sup>v</sup>]

- 1 Hysteria is <generally produced> the  
 2 <action> over-active  
 3 /nervous state/ [↓ system] [↑ nerves]  
 4 <impressions> ideas  
 5 <brai> [↑ nerves] nerves  
 6 there [↑ are 3, there] is <the> [↑ first the] quality  
 7 <and> [↑ then]  
 8 and [↑ finally]  
 9 finally (ultimately) ] *variante entre parênteses.*  
 10 deep <persistent>;  
 11 <its> the  
 12 <Comprehension> [↑ Power]

[20<sup>r</sup> e 20<sup>v</sup>]

- 1 <The dream is a perturbation of clearness, of con> | The idea that as life is [↑ a] composition  
 2 [Roberty: “Nietzsche”]. *no original entre parênteses rectos.*  
 3 [↑ w. or without clearness] are inspiration  
 4 [or int. and cl.??] *entre parênteses rectos no original.*  
 5 *Reason:* clearness is inhibition, intensity is of non-inhibition, its nature is expansion. ] *trecho manuscrito na margem esquerda, na*

*vertical, e remetido para este lugar por um traço.*

- 6 takes away clearness, inevitably so ] *em Escritos sobre Génio e Loucura lê-se: takes any clearness, mentally so.*
- 7 <only> really an intensification [↓ thereof?].
- 8 <clearness> [↑ extension]:
- 9 <clearness> [↑ extension]:
- 10 a, <(as above)> normal int.:
- 11 b, <(as above)> less int.:
- 12 Great [↑ poetic] power
- 13 succincte ] *em vez de succinct, no original.*
- 14 what is here [↑ is] an excess

[21<sup>r</sup> e 21<sup>v</sup>]

- 1 <higher>/higher\ ] *consideramos que higher pode estar escrito duas vezes; em Escritos sobre Génio e Loucura lê-se a nota seguinte: <higher> /lower\*
- 2 *Segue-se uma linha riscada: <clearness and extension =>*
- 3 *Segue-se um traço horizontal separador, ao centro, seguido de três palavras riscadas, provavelmente os títulos de três colunas: <Thought> <Feeling> <Will>.*

[21<sup>v</sup>]

- 1 General const. mind: <Th., F., Will>
- 2 <will> [↓ volition]

[22<sup>r</sup> e 22<sup>v</sup>]

- 1 <structure> [↑ function]
- 2 <structure> [↓ <function>]
- 3 <Power> [↓ <Act>]
- 4 <Existence>

[23<sup>r</sup>]

- 1 [↑ strong] mental
- 2 <is> runs
- 3 naturally (normally) ] *provável variante entre parênteses.*

[23<sup>v</sup>]

- 1 <\*strong> [↑ †].

[23<sup>v</sup>]

- 1 <structure remains function> [↑ structure beyond function]
- 2 function ] *fat em Escritos sobre Génio e Loucura.*

[23<sup>v</sup> a 26<sup>r</sup>]

- 1 je sais [↑ bien] quelle est
- 2 [↑ tout à fait] comme
- 3 *Este primeiro paragrafo esta escrito na metade inferior da página 23<sup>v</sup>, com o caderno virado a 180<sup>o</sup>.*
- 4 <\*serviteur> [↑ mené]
- 5 [↑ un bon, sinon,] le meilleur exemple ] *o acento do primeiro “e” de exemple está dentro dum círculo, o que indica hesitação.*
- 6 <à travers> [↑ dans]
- 7 <vous me> me dites vous
- 8 I <would be> je serais
- 9 <la> /le\ cérémonie[l]
- 10 “amour li<v>/b\ re”
- 11 même (<\*pass> le vôtre) ] *uma seta remete o primeiro parêntese curvo para antes de même.*
- 12 <théorie> phénomène
- 13 <ils veulen> ils font
- 14 <révolter> [↑ séparer]
- 15 <et> [↑ ou]

[26<sup>v</sup>]

- 1 <which one??> [↑ I am degenerate.]
- 2 <†> [↑ together]
- 3 *O autor terá aproveitado primeiro um pequeno espaço em branco nesta página (26<sup>v</sup>) e depois terá continuado a escrever na página 23<sup>v</sup>, onde também restava ainda algum espaço para a escrita. Portanto, o trecho seguinte (When thou sayest...) terá sido escrito com anterioridade.*

17 [144T-1<sup>r</sup> a 61<sup>r</sup>]

## Aparato Genético

[2<sup>r</sup>]

1 &lt;July&gt; [↑ Aug.]

[3<sup>r</sup>]

1 &lt;Relentless&gt; [↑ Useless] was &lt;the&gt; [↑ his] toil and trouble

2 &lt;1&gt;/3\

3 &lt;And of&gt; &lt;And many&gt; [↑ He spent \*in \*right] were \*his his fears and pains

[3<sup>r</sup>]

1 &lt;This&gt; The

[4<sup>r</sup> e 4<sup>v</sup>]

1 with [↑ in]

2 &lt;sh&gt;outed

3 What <on> [↑ the] (several things) d'ye call this? ] *na diagonal figura um acrescento que consideramos uma nota: (several things).*4 That he brought it <fr> [↑ on] <the>/his\ feet ] *sobre <the>/his\ talvez exista um sinal de hesitação.*

5 out [↑ off]

6 *Estas duas linhas finais encontram-se mss. a lápis.*[5<sup>r</sup>]

1 &lt;Gabriel&gt; [↑ Lucifer]

2 Was a □ sock [↑ He was \*an \*old] *existe uma intervenção a lápis, de difícil leitura e interpretação, que optámos por excluir.*

3 Then why &lt;on&gt; [↑ the] &lt;\*My&gt; □ are!

[6<sup>r</sup>]1 species ] *dentro de um círculo no original.*2 owners possessors ] *a primeira palavra (owners, aparente variante de possessors), dentro de círculo.*[6<sup>r</sup>]1 [by science] *dentro de parênteses rectos no original.*[7<sup>r</sup>]1 Was everything[:] *acrescento manuscrito a lápis.*2 <there> [↑ all were] *emenda a lápis.*

3 m&lt;a&gt;/e\n

4 &lt;□&gt;/delirious\

[7<sup>v</sup> e 8<sup>r</sup>]

1 &lt;but&gt; [↑ but]

2 &lt;\*song&gt; [↑ suspicious]

[8<sup>v</sup> e 9<sup>r</sup>]

1 &lt;dra&gt; ate and drank

2 <cars> [↑ cars] *intervenção a lápis.*

3 And as to speak [↑ meant] &lt;†&gt; [↑ spending] force,

4 Soon – however – □ even swearing grew | Soft and by this any one knew ] *versos foram acrescentados na entrelinha inferior de Unless to swear...*5 And \*also \*cared to know | That the country was lost or nearly so. ] *dentro de caixa rectangular, em 9<sup>r</sup>, e remetidos para este lugar por um traço.*

6 They forgot &lt;home and wife&gt;

7 They had forgotten &lt;spea&gt; □ &lt;speaking&gt; [↑ speech]

8 &lt;\*If&gt; [↑ For]

9 They woke up to find at this [↑ with a strange fright]

10 This &lt;\*was&gt;/story\ &lt;is&gt;/s\ &lt;but&gt; meant, of course, to show

11 &lt;†&gt; [↑ do flow]

12 He &lt;\*must forgot not&gt; [↑ mustt have mind] to tie a knot

13 But, what is this say, what not ] *uma seta manuscrita a lápis remete say para depois de not.*[9<sup>v</sup>]

1 &lt;\*is&gt; [↑ is]

2 &lt;16&gt; 15/8/07

[10<sup>r</sup>]

- 1 <as> I hear,
- 2 <kisses> [↑ favours] <are>/were\ †  
in †
- 3 <d>/D\ ear
- 4 his [↓ her]

[11<sup>r</sup> a 12<sup>v</sup>]

- 1 <sad> [↑ mad]
- 2 <An> For
- 3 A [↑ motley] crowd <of people>  
[↑ by joy are[↑ is] stirred]
- 4 <and> [↑ in]
- 5 <□>/presence\  
6 he needs <to> [↑ cares not] not ask  
7 [↑ Of] What
- 8 The <\*unseen> [↑ †] servant is a  
ghost
- 9 <\*soul> [↑ man]
- 10 And not a <guest doth> □ guest ]  
*como indica João Dionísio, este verso  
inicia um sexteto que não chegou a  
ser concluído.*
- 11 Unconscious like<,>a <†> [↑ swayèd]  
horde
- 12 † [↑ sickens]
- 13 <pain> [↑ pain]
- 14 <say> see
- 15 And sorrow and the<y>/ir\  
end a> [↑ endings inquire]
- 16 ask [↑ they ask]
- 17 <□>/But\  
the rot ] *acrescento a lapis  
no espaço em branco.*
- 18 <\*Some> [↑ Round] at the <at the>  
in a <tempestuous> [↓ tempestous]  
glee
- 19 And others come; <†?> and [↑ the  
feast grows] greater
- 20 <This feast is. Yet fearing eyes>  
[↑Yet <□>/suffering\  
eyes the  
scene control]
- 21 <The scene> [↑ They see]
- 22 And <where> [↑ who] – they ask  
– <do> [↑ what ↑ who] is the  
Host?

[12<sup>v</sup>]

- 1 <eyes> [↑ the]
- 2 with <wings>

[13<sup>r</sup>]

- 1 <footsteps> [→ passings] *alteração  
a lapis, na margem direita.*
- 2 <Is gold> [↑ Is \*light] Is bright
- 3 <The> [← A] [↑ And] wholeness  
<of> [↑ and] /sweetness/
- 4 <And> [← Of] light [↓ All light]

[14<sup>r</sup>]

- 1 A crown of <thorns>/thorns\  
a cr<own>/ux\  
of flowers,
- 2 a[n] altar
- 3 A \*monk before the <\*chorus> on  
that towers ] towers *parece estar  
no plural.*
- 4 on the [↑ \*the sea] shore ] *acrescento  
a lapis.*
- 5 The lotus-eater ] *acrescento a lapis.*

[15<sup>r</sup>]

- 1 <D> Nothingness
- 2 <\*m> [↑ soul derides us]
- 3 <to> do

[15<sup>v</sup> e 16<sup>r</sup>]

- 1 Leave tears to me, love should  
<ever> [↑ e'er] <smile> show
- 2 <†> know
- 3 <Leave not be> [↑ Why love is]  
blind
- 4 No <to> one
- 5 Leave <tears> to weep <\*both>  
my pain and thine.

[16<sup>v</sup>]

- 1 I in vain \*bother [↑ acrid] <and †>  
misery
- 2 E<ver>[↑'er]
- 3 <tears> [↑ <haste>] [↓ haste]
- 4 <Of the> [↑ Of] the

[17<sup>r</sup>]

- 1 all the characteristics of <a>  
poet[ry]
- 2 poe<sy:>/try;\

[18<sup>r</sup> e 18<sup>v</sup>]

- 1 Since by Sensation we attain but this, let us see by Reasoning what is attained ] *acrescento a lápis.*
- 2 infinity<>> <of> of
- 3 <not> for
- 4 *Estas últimas anotações (Conclusion), na página 18<sup>r</sup>, encontram-se a lápis.*

[19<sup>r</sup>]

- 1 Our [↓ All] life and our [↓ all] death □

[19<sup>v</sup> e 20<sup>r</sup>]

- 1 Each [↑ <all>] shape[↑s], and forms and □ and thing [↑ <all things>]
- 2 imagining[↑<s>]
- 3 upon a face [↑ behind faces]
- 4 <Might> May bait the <li> dead in them
- 5 <Who holds then> [↑ Who \*crowns the horrid over doth keep]
- 6 With his <slumber face> [↑ annulled face of sleep]
- 7 of one eye[↑ eyes]
- 8 The horr<or>/id\ [↑ show] of that <□>/mute riot.\

[20<sup>r</sup>]

- 1 And that strange temple <□>/thus unfurled\
- 2 [↑ Stinging] Around my <nightly> soul is curled

[21<sup>r</sup>]

- 1 [Here we see that a man aspires both to what he is and to what he is not.] *entre parênteses rectos no original.*

[22<sup>r</sup>]

- 1 The sublime <agreeys> <ag> agreeing<s>
- 2 Of <a> two hearts that love
- 3 <The □ seeing> [↑ Their sublime deep seeing<s>]
- 4 <Of them Beauty <moves> move> [↑ Whom doth Beauty move.]

[22<sup>v</sup>]

- 1 <She spoke> [↑ She spoke to him]

[23<sup>r</sup>]

- 1 <res> physical restraint
- 2 <na> socially

[24<sup>r</sup> a 29<sup>r</sup>]

- 1 *Degenera<tion>/cy\*
- 2 Th<is>/e\
- 3 D<n>/cy\
- 4 [↑ real] *invertis*
- 5 for love. [↓ Let it be admitted without critique nor question, that the masculine form is more perfect.] *acrescento na entrelinha inferior, entre os dois parágrafos.*
- 6 puritan [↑ as the]
- 7 beauty [↓ also animal]
- 8 <addition> [↑ addition]
- 9 [as it may very well be without any harm to anyone, for it is □] *entre parênteses rectos no original.*
- 10 <and> what
- 11 *Este cardinal (#) indica a continuação do texto na página seguinte (144T-26), onde se repete o símbolo.*
- 12 sexuality, <sepa>
- 13 the [↑ superior] physical beauty
- 14 is ] *no original.*
- 15 <to> [↑ in]
- 16 <the> it
- 17 <i>/a\s
- 18 continuation <and perf> of
- 19 [Fear of harmless objects. From the primitive idea of fear, idea of mystery evolved, etc.]. [Féré] *entre parênteses rectos no original.*
- 20 <by> the
- 21 is the <contrary> *contrary process.*
- 22 suffer [↑ undergo]
- 23 <degeneration> [↑ atavism]
- 24 [Nature of relation between D<sup>ey</sup> and Normalness. Perhaps. Law of Contrast.] *entre parênteses rectos no original.*
- 25 <so> [↑ since]

[29<sup>v</sup>]

- 1 <It is as if, seeing> [↑ Though we may often think]
- 2 a woman, [↑ as a <beauty> beauty] <↓> a man
- 3 sexual relations ] *ou* sexual reality; *a leitura é conjectural.*

[30<sup>v</sup>]

- 1 <sensation> [↑ sense]
- 2 <and men> [and man]
- 3 <act> selective action
- 4 the[se]
- 5 *Segue-se um começo de linha riscado: <(\*Refer to>*

[31<sup>r</sup>]

- 1 – <\*Old> Old Castle ] *existe um traço e um item riscado (manuscritos a lápis) antes de Old Castle (a tinta preta).*
- 2 *Segue-se, entre a caixa e I. Introduction, uma linha riscada: <Family Part. History.> (manuscrita a lápis).*

[31<sup>v</sup>]

- 1 <Or with the horror living there> ] *verso manuscrito a lápis; riscado a tinta preta, com a caneta com que o autor o reescreveu a seguir. Esta página (31<sup>v</sup>) foi manuscrita na vertical, com o caderno virado a 90°.*
- 2 <Is thy dead spirit blent?> ] *verso manuscrito a lápis; riscado a tinta preta, com a caneta com que o autor o reescreveu a seguir.*

[32<sup>r</sup>]

- 1 <The †>
- 2 <hope> [↑ hope]
- 3 *Segue-se um verso riscado: <Now shall the> <in the †>*
- 4 at \*one \*time [↓ together]
- 5 (doth) [↑d<o>/did\ ↓ d<id>/o\ ↑ did]
- 6 <Has that mute> [↑Hath mystery thy being spent]
- 7 With <mystery> tragic muteness <been eloquent> [↓ eloquent]

- 8 <Or Is thy spirit \*found nought the> [↓ <Nought> Or is thy spirit with it blent?]

[33<sup>r</sup>]

- 1 <vice> [↑ coarseness] and vice
- 2 <Thought> Science, <T>/A\rt
- 3 Reason why art <cannot> [↑ must not] be unmoral. Art aims at elevating. But by elevating. ] *acrescento manuscrito a tinta preta.*
- 4 <asp> sensual aspect

[33<sup>v</sup>]

- 1 29/8/07 ] *acrescento a lápis azul.*
- 2 Harper's ] *acrescento a lápis.*
- 3 Espronceda, translation. ] *a lápis.*

[34<sup>r</sup>]

- 1 <↓> Loi

[34<sup>r</sup> e 34<sup>v</sup>]

- 1 <yet> [↑ all] unquiet
- 2 in [↑ by ↓ in]
- 3 Horror<s> the <□>/tortured\ spirit lock[s]

[35<sup>v</sup>]

- 1 <stupendous> [↑ stupendous]

[35<sup>v</sup> a 37<sup>r</sup>]

- 1 <Of bones, of rot> | And less than bones and less than rot
- 2 <†> <And of> And aught
- 3 <An> [↑ From]
- 4 And handled things that were not seen ] *este verso encontra-se em 36<sup>r</sup>.*
- 5 <But> They
- 6 naked <as are> [↑ more than] beasts
- 7 <Yet> <e>/E\ach
- 8 The <manner was> [↑ manner of] its clay I did see ] *as últimas palavras (I did see) estão dentro de um círculo.*
- 9 empt<iness>/y\
- 10 <And \*shadows> [↑ Their way]
- 11 [↑ that] they had not



- 12 naked [↑ nude ↓ bare]  
 13 sans [↑ without]  
 14 *Este terceto foi acrescentado num espaço deixado em branco na redacção inicial, como indica João Dionísio.*  
 15 <change> [↑ scene]  
 16 I might have seen <□>/had ever I dreamed\  
 17 It would be [↑ had been]  
 18 *Este terceto foi acrescentado na margem superior da página.*  
 19 shadows <then they turned> /<then did turn>\ [↑ then they turned]  
 20 *Verso acrescentado a tinta.*  
 21 Whose feeble flames <did †>  
 22 Like Jack-o-Lanterns <did> [↑ dimly] burn[ed] a palavra Lanterns poderá ter um segundo “t” no original.

[39<sup>v</sup>]

- 1 ][e]’[↑]’ai bâti le temple de mes songes ] *uma palavra (le) está dentro de um círculo. Esta página (39<sup>v</sup>) foi manuscrita na vertical, com o caderno virado a 90<sup>o</sup>.*  
 2 Hors <de l> l’espace  
 3 [← Et là] <T>/t\ oujours  
 4 <□>/s’étend\ ] *acrescento com uma segunda caneta preta.*  
 5 <Là est cessé tout mouvement> [↑ Est éternel chaque mouvement □]  
 6 Il n’y a <là> plus [↑ là] ni <□>/mort\ ni change  
 7 <Sa> [← Rien] [↓ cette] beauté <rien> □ ne dérange  
 8 (Dans son perpétuel <printemps> [↑ Instant]).  
 9 <[← Gra] [↑ Des] <Ange et fous lá> [↑ <Là de grands anges>] <ont pleuré>

[40<sup>r</sup>]

- 1 more[.]<?>

[41<sup>v</sup>]

- 1 <Les oiseaux parlent> [↑ <Son absence parle>] [↑ Ce qu’elle aimait] parle encor’ d<†>’elle  
 2 Notre savoir ne le sait pas! | Parlez plus bas! ] *acrescento a lápis no canto inferior esquerdo.*

[43<sup>v</sup> a 44<sup>v</sup>]

- 1 [enclosure in a nunnery]. *entre parênteses rectos no original.*  
 2 <men.> humanity.  
 3 <are> were  
 4 more unspeakable [↑ less speakable]  
 5 has <wreaked> [↑ wreaked]  
 6 <of> <and> <nonsense> [↑ talk]  
 7 <lust> lust  
 8 <desires> love  
 9 <\*say>  
 10 <pent> pent  
 11 <†> extinction  
 12 <Wh> The  
 13 Examine attentively ] *acrescento a lápis.*

[45<sup>r</sup>]

- 1 <m> [↑ men]  
 2 but the mask [↓ but thought]  
 3 <or> <f>/F\ ear

[45<sup>v</sup> e 46<sup>r</sup>]

- 1 Ages have worked not this [↑ simple] end ] *acrescento a lápis.*  
 2 <This flower is> [↑ By forces out of age this flower is wrought] *o verso na entrelinha superior foi manuscrito a lápis.*  
 3 Nature did here her ] *verso incompleto acrescentado a lápis.*  
 4 *Este verso e os seguintes foram manuscritos a lápis.*  
 5 As <the> doth the sky outwit [↓ surpass] the [↓ /its outer/] air.  
 6 <we> [↑ we] <seize>/ seize\  
 7 [↑ was] after all rot

[47<sup>v</sup>]

- 1 <\*Poor> Sorrow dies not  
 2 and \*fear [↑ Evil]

[48r]

- 1 literature is [↑ as] a reflection

[49v]

- 1 (Alteration) ] *entre parênteses rectos*.
- 2 *Esta última linha foi acrescentada a tinta preta.*

[51r]

- 1 Kuhne Book ] *na diagonal, no canto inferior esquerdo de 51r.*

[53r]

- 1 Resurrection ] *e não Resurrection, com um "s", no original.*

[54r]

- 1 Dans <mon> [↑ ma] triste <\*bate> [↑ tableau]
- 2 Un soupir <est son> [↑ lui est] vent ] *acrescento manuscrito com um lápis azul.*

[55r]

- 1 <i>/a\s
- 2 innocent [↓ pollute] *pode tratar-se de uma variante de innocent ou só de uma parte (nocent = [in]pollute); mas não é claro.*
- 3 But he so wronged than otherw. [↓ Better thus wronged than othermanner{↓ wise}.] *uma parte, com o caderno virado a 180º.*

[56r]

- 1 sanity [↓ and health] [↑ an ideal<sup>2</sup>, quite<sup>1</sup>] – may
- 2 close link of depression and exaltation ] *a seta remete exaltation para a posição actual (depois de of).*
- 3 [↑ even] though ] *acrescento a lápis.*

[58v]

- 1 <by> [↑ on]
- 2 <business> [↑ firm]

[59r]

- 1 Degenera<t>/cy\ by Algebra

[59v]

- 1 *Psicose ] no original.*

[60r]

- 1 <For t> [↑ And]

[60v]

- 1 and <t>kings [↑ hosts]
- 2 the □ <king> [↑ irresponsible priest]

17.1 [49B<sup>4</sup>-51r]

Materiais: *pequena folha de papel com marca de água incompleta, SUPERIOR LIN; suporte dactilografado a tinta roxa; uma caneta preta e um lápis foram utilizados para efectuar revisões.*

## Aparato Genético

- 1 <was> [↑ is] *emenda a tinta preta.*
- 2 They eat and drink[,] in feasting lost[,] *pontuação acrescentada a lapis.*
- 3 <looms> [↑ gleams] *emenda a lapis.*
- 4 <o>/a\ught
- 5 Nor of his pr sence has athought; ] *no original.*
- 6 Half- [←But] drunk, half- [↑and] gorged ] *Half está dentro de um círculo; half dentro de um rectângulo. Alterações a lápis.*

17.2 [49A<sup>1</sup>-58r]

Materiais: *um pequeno fragmento de papel manuscrito a tinta preta, talvez com a mesma caneta que riscou o testemunho deste poema no caderno 144T.*

## Aparato Genético

- 1 The most <deep> agreeings ] *duas palavras estão sublinhadas; indicam uma hesitação?*

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