Marino, a tragedy, part 2—
More fragments and dramatis personae

[Marino, uma tragédia, parte 2 – Mais fragmentos e dramatis personae]

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for Filipa de Freitas, who edited three giants & one mariner

Keywords
Fernando Pessoa, Marino, Verse drama, Tragedies, Types of paper, Critical edition.

Abstract
There seems to be a continuum between Fernando Pessoa’s metadrama of heteronyms and his strict-sense plays, but this is more hypothesis than theory, because Pessoa’s dramas—notwithstanding the editions of Teatro Estático (2017) and Fausto (2018)—are still largely unknown. Written between 1903–1908, the tragedy of Marino is the earliest of Pessoa’s English plays. Half of the corpus—comprising datable fragments and lists—appeared in Pessoa Plural 18 as “Part 1.” The remaining corpus is transcribed here, from 48 documents (45 of them entirely unpublished) with the passages that could not yet be dated with precision. The edition is organized according to types of papers and plot. The dossier is preceded by an introduction discussing paper typology, plot, dramatis personae, and open questions. An Annex includes short or unattributed fragments, as well as newfound witnesses and an Errata of fragments edited in Part 1.

Palavras-chave
Fernando Pessoa, Marino, Teatro em verso, Tragédias, Tipos de papel, Edição crítica.

Resumo
Parece haver um continuum entre o metadrama heteronímico de Fernando Pessoa e as suas peças teatrais em sentido estrito, mas isso é mais hipótese do que teoria, porque os dramas de Pessoa – apesar das edições do Teatro Estático (2017) e do Fausto (2018) – ainda são em grande parte desconhecidos. Escrita entre 1903–1908, a tragédia de Marino é a primeira das peças inglesas de Pessoa. Metade do corpus – compreendendo fragmentos e listas datáveis – apareceu na Pessoa Plural 18 como “Parte 1”. O corpus restante é transcrito aqui, a partir de 48 documentos (45 deles inteiramente inéditos) com as passagens que ainda não puderam ser datadas com precisão. A edição organiza-se segundo os tipos de papéis e o enredo. O dossiê é precedido por uma introdução que discute tipologia de papéis, enredo, dramatis personae e questões em aberto. Um Anexo inclui fragmentos curtos ou sem atribuição, bem como testemunhos recém-encontrados e Errata de fragmentos editados na Parte 1.

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I. INTRODUCTION

Background & Justification

Fernando Pessoa (1888–1935) is widely known as the poet of Mensagem, as the novelist behind the fictional writer(s) of the Livro do Desassossego, and as the godlike puppeteer above and within the trinity of heteronyms Alberto Caeiro, Álvaro de Campos, and Ricardo Reis. Yet Pessoa was—perhaps first and foremost—a dramatist; not a dramatist besides his major accomplishments, for even those are inseparable from what Pessoa himself called his essentially dramatic nature.¹

What does Mensagem, a paradigm of lyrical poetry, have to do with drama? In fact, at the very origin of Mensagem lies a project as much epic as dramatic, frequently invoking historical characters such as the Braganças, Marquês de Pombal, and Buíça. Titled Portugal, the first incarnation of Mensagem comprises about one hundred loose documents written as of 1910 (BARBOSA et al., 2020: 82). Even in its fragmentary state, Portugal displays the influence of two masters, one epic and one dramatic; its imitation of Camões is confessed (idem: 114) yet acerbic, with the acerbity coming from the impact Guerra Junqueiro’s Pátria had on the young Pessoa (idem: 80).² Junqueiro’s mordant 1896 play had itself dialogued with Camões, and portrayed verse-soliloquies of Portuguese kings—just as Pessoa’s 1934 Mensagem would feature persona poems in the voice of legendary figures of Portugal.

The two other aforementioned hallmarks of Pessoa are also dramatic. Bernardo Soares, the second fictional author of Livro do Desassossego,³ plus Pessoa himself and his three heteronyms form a complex metadrama in which the characters are liberated from a play, speaking in extended, analytical monologues. This explanation of playless characters comes from Pessoa, as well as the terminological distinction between heteronymous vs. orthonymous to designate writings outside or inside the poet’s personality.⁴ Pessoa’s heteronyms, semi-heteronym,⁵ and orthonym establish aesthetic, political, and philosophical debates,

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¹ “Desde que o crítico fixe, porém, que sou essencialmente poeta dramático, tem a chave da minha personalidade” (PESSOA, 1999: 255)—from a letter to Gaspar Simões, dated Dec. 11, 1931.
² “Guerra Junqueiro, the greatest of all Portuguese Poets (he drove Camoens from the first place when he published Patria in 1896” (PESSOA, 2009a: 402)—from a drafted letter to an English publisher, with the conjectural date of 1916.
³ The complete critical edition was translated to English as The Book of Disquiet (PESSOA, 2017b).
⁴ “Let’s suppose that a supreme depersonalizer like Shakespeare, instead of creating the character Hamlet as part of a play, created him simply as a character with no play. He would have written a drama, so to speak, for a single character, an extended, analytical monologue” (PESSOA, 2020a, tr. Jull Costa & Ferrari; for the original, see PESSOA, 2013: 17).
⁵ Pessoa complicates the heteronym/orthonym dichotomy by using “semi-heterynomo” to describe Soares, whose personality is not completely independent from his creator’s (PESSOA, 2013: 560).
agreeing and disagreeing with each other, but outside of a play—their stage being the real world.  

There seems to be a continuum between the heteronymic metadrama and Pessoa’s strict-sense plays, but this is more hypothesis than literary theory, because, notwithstanding the vast scholarship on Pessoa, his theater (i.e., the collection of his dramatic works) has only recently gained its first critical editions: the volumes of *Teatro Estático* and *Fausto* (Pessoa, 2017a & 2018), the digital databases of *Fausto* and *Trilogia dos Gigantes* (CET, 2018 & 2021), and the articles presenting “O Amor” (Freitas, 2017) and the datable fragments of *Marino* (Pittel, 2020). Many more plays and dramatic poems remain unpublished (*idem*: 594–595). Considering that these critical editions are still few and recent, we simply do not know Pessoa’s theater well enough—certainly not well enough to explore crucial intertextual ramifications and fully theorize the drama-metadrama continuum.

In spite of that, there are notable efforts to critically read Pessoa’s theater. For example, Penteado has recovered intertextual relationships between Pessoa and some of his contemporary playwrights, such as Victoriano Braga (Penteado, 2015: 98–113) and António Patrício (2021). This line of inquiry sheds light not only on Pessoa’s oeuvre but also on the modernist theater in Portugal by recovering a network of innovative dramatists overshadowed by Pessoa’s importance. Penteado has also written on theoretical landmarks of Pessoan studies that have either combatively ignored or taken at face value the poet’s assertion that there was a dramatic key to his body of work (Penteado, 2017 & 2018a).

Furthermore, the first critical edition of a Pessoan drama—that of *Teatro Estático*—has already revived academic interest in Pessoa’s theater, instigating, for example: intertextual studies with Maeterlinck (Brantschen Berclaz, 2018), Yeats (Silva, 2018), Strindberg (Penteado, 2018b), and Russian modernists (Barbosa, 2018); new readings of individual plays, such as “Salomé” (Braga, 2017), and “O Marinheiro” (Abbati, 2019; Galán, 2019; Penteado, 2020); and a renewed interest in stage adaptations of Pessoa’s work (Barbosa, 2019; Pizarro & Freitas, 2021).

If our understanding of *Mensagem*, heteronymism, etc. (the feats Pessoa is famous for) deepens when studied in relation to Pessoa’s theater, we need to study that theater; but in order to study it, we need to read it; and to read it, we need to edit it. Which brings us to the tragedy of *Marino*, written by a very young poet.

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6 The blurring of exterior and interior spaces is part of Pessoa’s metadrama, which “interiorizes the exterior and exteriorizes the interior”—as notes Miranda (2017: 150), who makes use of the concept of performance to approach Pessoa’s heteronymism anew as a theatrical phenomenon.

7 We could add the edition of Pessoa’s partial translations of Shakespearian plays (Filipe, 2018 & 2019), supported by Castro’s work on Pessoa’s relationship with Shakespeare (Castro, 2010 & 2016).

8 See Penteado’s essay on Pessoa and Patrício also in this issue of Pessoa Plural.
Dates & Types of Paper

Of all his dramatic projects, both published and unpublished, in English and in Portuguese, the tragedy of Marino is one of the earliest—if not the very first—written by Pessoa and preserved at the National Library of Portugal. The unequivocal determination of dates is somewhat unattainable in a body of work so fragmentary and still vastly unpublished as is Pessoa’s; however, the datable fragments of Marino (PITTELLA, 2020) reveal a drama likely developed between 1903 and 1908, with its earliest passages written when the poet was only 14 or 15 years old.

Comprising about half of the corpus, the edited fragments that could be dated are referred to here as “Part 1.” Part 2 includes 48 fragments (45 of them entirely unpublished), with the passages that could not yet be dated with greater precision than the interval 1903–1908. I write “not yet,” because critical editions lay the foundation for other critical editions: if the period of Marino’s composition is one of the least edited of Pessoa’s career (idem: 597), the more we edit documents from Pessoa’s archive, the easier it is to date, by comparison, other papers.

If half of Marino’s papers cannot yet be dated, how to order their edition? This dossier presents the Part-2 documents organized by types of papers, while ordering the categories of papers themselves (and the documents in each category) according to the plot of the tragedy (see the next section for notes on the plot).

In order to create a typology of papers, I considered attributes such as:

a) texture, if it is that of a wove paper, with a smooth unlined surface (Fig. 1, top), or laid, with a ribbed appearance due to the use of a wire sieve (Fig. 1, bottom);
b) types of ruling, i.e., if the paper is printed with a grid (graph paper), or if it is ruled; and, if ruled, how wide are the rows and the head above the first line—in other words, how many rows would equal the head space, which could be small (Fig. 2, right), large (Fig. 2, center), or very large (Fig. 2, left).

![Fig. 2. Types of ruled paper, with varying head sizes; BNP/E3, 11th MA-56v, 36r, & 42r, details.](image)

c) the paper color, which has as much to do with the material as with how that material ages, generating, for example, yellowed or orangey tones (Fig. 3, top), and different shades of brown (Fig. 3, middle & bottom).

![Fig. 3. Different paper colors due to materials & aging; BNP/E3, 11th MA-8v, 18v, & 47v, details.](image)

d) other characteristics such as dimensions, creases, perforated edges (Fig. 1, top), pink-colored edges (Fig. 2, right), and the presence of mold stains (Fig. 2, right);

e) besides the qualities of the paper itself, one may consider the types of writing utensils used (pen, pencil), the varied colors of ink/wax, as well as the sometimes careful and oftentimes rushed calligraphies—to facilitate the grouping of documents that may have been written more or less at the same time.
This dossier also contains an Annex, with: very short fragments; a loose list of personae; newfound witnesses of fragments edited in Part 1; and two texts left unattributed but probably destined to the project *Vincenzo*, which seems to have been absorbed by *Marino* (PITTELLA, 2020: 596–597). There is also an Errata of Part 1, in large part due to transcription lessons learned while editing Part 2.

**Plot, Personae, & Questions**

When editing Part 1 of *Marino*, I avoided making any assertions regarding its plot, besides presenting an outline of the play’s 5 acts as written by Pessoa circa 1906:

I. Up to flight of wife  
II. Up to death of daughter  
III. Up to esloin from home  
IV. Up to delirium of Marino  
V. *Conversation with Vincenzo. Learns daughter not pure, very ill spoken of. The great delirium. End.*

(BNP/E3, 1110 MA-10, cf. PITTELLA, 2020: 631)

From that brief outline, one learns that Marino’s fate is a story of progressive losses, which is also evident from the fragments edited in Part 1. But the outline becomes far richer—and more complex—in Part 2, which includes a minute plan of Act I, and a few crucial passages in which Marino summarizes his ill fortune.

Like the biblical Job, Marino loses his wealth, progeny, and health. Unlike Job, who is eventually blessed, Marino tragically dies—though there are variants on the cause of death. A fragment of Part 1 tells that, after being struck by leprosy, Marino himself requests a murderer to “kill him when he sleeps, since he finds that he fears not death, but its approach”—and the murderer obliges (BNP/E3, 13-1, cf. PITTELLA, 2020: 608). Another fragment in Part 1 suggests that Marino would have met his end at sea (rather etymologically, as Marino means “of the sea”), after climbing and falling off a cliff whilst cursing God (77-12, cf. *idem*: 615). But passages in Part 2 point to an even more terrible end in a torture chamber: after losing home/wife/child, having been “Driven from everywhere | Persecuted and stoned—barked at by dogs” (1110 MA-13), Marino is accused of witchcraft, brought before a thin-skinned King whom he offends, and sent to be tortured, “Till he know death ten thousand thousand times” [sic] (1110 MA-14).

One may also contrast the wives of Job and Marino: while Job’s advises her husband to curse God so he may finally die—advice which Job refuses—Marino’s wife leaves him for a lover at the onset of the play, and Marino does not need anyone’s advice to curse God. One passage also indicates that Marino had lost, not one, but two wives—one to death, another to adultery (1110 MA-6).

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11 Part 1 had a typo here (“note” instead of “not”). See the Errata section at the end of this article.
The writing of *Marino*, like that of *Fausto* (PESSOA, 2018), seems to have been much more spiraled than linear, with Pessoa rewriting the same scenes several times, resulting in alternative but reverberating versions of parts of the drama.\(^{12}\) This reverberation is marked in crucial events, from which the plot emerges:

1. First, there’s the betrayal: Marino’s wife leaves him for a lover, right when Marino is buying a very expensive gift to demonstrate his love for her.\(^{13}\)
2. After losing wife/daughter/wealth and becoming a wanderer, Marino returns to what was once home to find everything sold save for his daughter’s shawl (also described as a mantle or muffler); always holding the shawl close when reciting his misfortunes, Marino ends up accused of being a sorcerer, the shawl perceived as a charm and compelling evidence of witchcraft.\(^{14}\)
3. From an encounter with a beggar—to whom Marino also must look like a beggar—the title character finds out that his daughter may not have been as “pure” as he believed; there is a tragicomic scene in which Marino tries to break a stick to make an analogy, but is too weak to do so.\(^{15}\)
4. After losing everything (ultimately, even the shawl), Marino is brought before a King: some passages display Marino as an unintentional fool that angers the monarch, others as the unwitting victim of a witch trial; in one vivid scene, Marino drops sand upon his head to make a rhetorical point.\(^{16}\)
5. Lastly, there is a mad/furious speech of Marino (“The great delirium” in the aforementioned outline), in which the protagonist curses God.\(^{17}\)

Besides those plot points, there is an abundance of philosophical dialogues; though all of them are more or less fragmentary, they manifest the recurrent presence of Vincenzo and Rodrigo, and in some cases surpass 50 verse lines, such as in the debates with the Pessimist and with the character referred to as “E.”

Some identities are rather unclear, raising questions that future studies may or may not settle. For example, the Pessimist and Rodrigo may be one and the same (11\(^{10}\) MA-16 to 18). In Part 1, Leonora seems to be Marino’s wife (11\(^{10}\) MA-21\(^{r}\)); but in Part 2, she goes to the King to request justice, stating that her husband has been bewitched—and Marino ends up being the one accused of doing the bewitching (it would be outlandish, but perfectly Pessoan, if Marino turned out to be both

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\(^{12}\) In comparison with *Fausto*, which displays a rhizomatic nature of irreconcilable projects, *Marino’s plot* seems more stable (a much more linear plot, even if the writing seems spiraled).

\(^{13}\) For the call numbers of scenes featuring Marino’s wife, see Table A.

\(^{14}\) Shawl in Part 1: BNP/E3, 11\(^{10}\) MA-10. In Part 2: BNP/E3, 11\(^{10}\) MA-9\(^{r}\), 13\(^{r}\), 15\(^{r}\), 47\(^{r}\), & 144H-3.

\(^{15}\) Stick in Part 2: BNP/E3, 11\(^{10}\) MA-23\(^v\) & 25\(^v\). For all scenes with the Beggar, see Table A.

\(^{16}\) Sand in Part 2: BNP/E3, 11\(^{10}\) MA-12\(^r\) & 13\(^r\). For all scenes with the King, see Table A.

\(^{17}\) Mad speech in Part 1: BNP/E3, 11\(^{10}\) MA-32\(^r\), 38\(^r\), 41\(^r\), & 77-12\(^r\). In Part 2: BNP/E3, 11\(^{10}\) MA-40\(^r\).
perpetrator and victim). Or would Vincenzo be the bewitched husband, having become an outcast after a contagious philosophical conversation with Marino?18

Table A displays a concordance of dramatis personae in Parts 1 and 2, with call numbers for all documents featuring the respective personae.19

<table>
<thead>
<tr>
<th>PERSONAE</th>
<th>PART 1</th>
<th>PART 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Antonio</td>
<td>13-1v</td>
<td>*144H-5r</td>
</tr>
<tr>
<td>Beggar (B)</td>
<td>1110 MA-2, 22, 25, 36, 45; 144H-4r</td>
<td></td>
</tr>
<tr>
<td>Bishop</td>
<td>1110 MA-45v, 46r</td>
<td></td>
</tr>
<tr>
<td>Captain</td>
<td>1110 MA-46r</td>
<td></td>
</tr>
<tr>
<td>Churlish Old Man</td>
<td>1110 MA-31r</td>
<td></td>
</tr>
<tr>
<td>Comadres</td>
<td>144H-4r</td>
<td></td>
</tr>
<tr>
<td>Courtiers / Servant</td>
<td>1110 MA-5r, 47r; 144H-5r</td>
<td></td>
</tr>
<tr>
<td>D.</td>
<td>1110 MA-59v</td>
<td></td>
</tr>
<tr>
<td>E.</td>
<td>1110 MA-53-55</td>
<td></td>
</tr>
<tr>
<td>King (K)</td>
<td>1110 MA-3, 5, 14, 45; 144H-5r</td>
<td></td>
</tr>
<tr>
<td>Leonora / Marino’s wife</td>
<td>1110 MA-21r</td>
<td></td>
</tr>
<tr>
<td>Lover of Marino’s wife</td>
<td>1110 MA-49, 30</td>
<td></td>
</tr>
<tr>
<td>Marino (Mar, Mº, M)</td>
<td>All but 1110 MA-27v</td>
<td></td>
</tr>
<tr>
<td>Merchant(s)</td>
<td>1110 MA-52</td>
<td></td>
</tr>
<tr>
<td>Pessimist (P)</td>
<td>1110 MA-40a, 48, 49v</td>
<td></td>
</tr>
<tr>
<td>Rodrigo (R)</td>
<td>1110 MA-21v, 24, 27v</td>
<td></td>
</tr>
<tr>
<td>Vincenzo (Vin, V)</td>
<td>1110 MA-10v, *33r, 50, 59; 49B1-78; 77-9v</td>
<td></td>
</tr>
<tr>
<td>Will.</td>
<td>1110 MA-28, 37, *7</td>
<td></td>
</tr>
<tr>
<td>Woman</td>
<td>77-18v</td>
<td></td>
</tr>
</tbody>
</table>

Table A: Dramatis personae of Marino

Other questions remain, concerning the intertextualities and readings that certainly inspired Pessoa, who singled out Byron as his primary influence in 1904–1905 (XAVIER et al., 2018: 96). Byron authored (in 1821) a tragedy titled after the historical Marino Faliero, Doge of Venice, which was retold by many, including Swinburne in 1885—the same year Walter Pater published his novel Marius the Epicurean. Pessoa was more than familiar with the three authors, and those mere titles would justify a comparative reading.20

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18 The Part-1 fragments titled “Vincenzo,” as well as some annexes in Part 2, present an unusually rhymed verse that contrasts with Marino’s blank lines. They suggest that Vincenzo may have been an offshoot-project of Marino—perhaps intended as a long dramatic poem in which Vincenzo, once a character in someone else’s tragedy, now gives his own testimonial of the events.

19 There are other characters, who don’t speak but are referred to: Beatrice (1110 MA-3), a woman who has the shawl (1110 MA-9v), Terentius (1110 MA-42v, 43r, 144S-13v), a Murderer (13-1v, 1110 MA-31v), a dear female friend (13-1v), and Marino’s own daughter (who is always already gone).

20 The earliest title of Pessoa’s Marino was “Marino, the Epicure” (PITTELLA, 2020: 597), closely resembling Pater’s title—an echo noted by Uribe (2015: 190) in his essay on Pessoa and Pater.
Perhaps even more intriguing are the questions raised by Pessoa’s stage directions and meta-notes concerning those directions. In one case, the poet offers an offhand explanation to his theatrical rubrics: “These frequent annotations of action are to enable the reader to realize full vividly the scene” (appendix to 11\textsuperscript{10} MA-13). How are we to interpret the stage directions, then: as instruction to potential actors, or as notes to a reader who must visualize a play never intended to be staged?

And there is, of course, the auguries of heteronymism, when Marino, going mad, starts referring to himself in the third person—thus exhibiting an early case of the self-alterity Pessoa would be famous for after the birth of his heteronyms. Pessoa himself anticipates the reaction of his readers, exposing our surprise through the mirror of another character: “How’s this? He speaks of himself as of another: he says ‘he’, ‘Marino’ of himself” (11\textsuperscript{10} MA-12v).

**Transcription**

I follow the general conventions of transcription as in the edition of Part 1 (PITTELLA, 2020: 600–601). There are few differences, such as the lack of sections dedicated to Dates & Attribution in the apparatus; this is because the Part-2 documents cannot be dated with more precision than the interval 1903–1908. Having no precise dates also means having no solid attribution arguments (to a Pessoan fictional author). In the transcription of documents, the following symbols are used:

- □ unfinished stanza / blank space left by the author
- * conjectural reading by the editor
- † illegible word
- // word/passage doubted by the author
- <> enclosed words were crossed out
- <+>/\ substitution by overwriting: <phrase replaced>/replacement\
- [↑ ] interlinear addition above
- [↓ ] interlinear addition below
- [→ ] addition to the right
- [← ] addition to the left
- [ ] transposition
- [ ] expansion of abbreviations and punctuation added by the editor appear within brackets in the apparatus; any editorial notes in the apparatus are given in italics.

Notes indicating scenes, dramatis personae, and stage directions are italicized (sometimes with added dashes between juxtaposed indications) for the sake of uniformity. Scene titles are left-aligned for consistency. In order to facilitate the indication of notes, I count the standalone stage directions as single verse lines, even when they exceed one typographic line.

I thank Jerónimo Pizarro and Nicolás Barbosa for reviewing multiple transcriptions of documents that, at first, seemed indecipherable.
II. MORE UNPUBLISHED FRAGMENTS OF MARINO (1903–1908)

1. Laid double-creased dun paper

Marino (A tragedy).\(^3\)

Act I

Scene 1. Marino & Pessimist discuss

Scene 2. Monologue by Marino, that when more he thinks on his happiness the greater he finds it the more he is thankful for it.

Scene 3. His wife entering, Marino in a moment of expansion\(^2\) praises her, communicates to her how thankful he is that he has her, how he loves her. She, wondering asks why he says that, does\(^3\) he suspect anything? He says—No, No.\(^4\) It is the fulness of his happiness that seeks words. Looking upon her, he feels how he loves her,\(^5\) how thankful he is for her love. How he is happy. He thanks God. “My heart burns... Let me go... I have a thought.”\(^6\) He has a thought (he says) Let him go. (It is the thought of making her presents.)\(^7\)

Scene 4. Lover & Wife (M’s)—irony of contrast, after what Marino has just said—She says she has some remorse after what M has just said. He pleads against her, speaks of love. Says sweet-speaking. (Lover ridicules Marino?)\(^8\) Depreciates quiet joy. Speaks of youth & □

She, reassured, so kisses him.\(^9\) He asks her if, after all, all things are ready, for their flight; he asks her to make it be *soon,\(^10\) that very day; at five o’clock. She consents. She will have all things ready.\(^11\) Let him go to a door of the house,\(^12\) with his coach. At five she will come to the door. In\(^13\) a moment they will *be *ridden & off. “At five o’clock!”\(^14\)

? Scene 5. □

? Scene 6. Marino re-enters & soliloquizes\(^15\)

Scene 7. Marino\(^16\) & a merchant of silks. Marino with extreme & *touching love chooses silks & buckles for his wife. “Trifles please women! innocent desires! harmless □ of attention. When it’s so easy to please, is there\(^17\) man who would as much as hesitate?”

The scene of the choosing of the silks.
At the end, as M has chosen the best (as he is contemplating a piece of silk with love for it is of a *lovely pink, the colour his wife likes so much) 5 hours\(^{18}\) strike on the clock.

_**Marino**_

I am myself a child\(^{19}\)
For this enraptured fulness of my joy
It is indeed a childish thing!\(^{20}\)
To make her presents in my *spell of joy.\(^{21}\)
Do I suppose she’ll love me more for this?
No, ‘tis a childish thing that pleases me!\(^{22}\)
Lovely!\(^{23}\) She will love it.
(The clock strikes five)\(^{24}\)
What hour\(^{25}\) is that that struck?

_**Merchant**_

‘Tis five o’clock sir.”\(^{26}\)

No sooner is this said then the very\(^{27}\) rapid & loud rattling of a coach that starts is heard\(^{28}\) to pass underneath the windows. The curtain falls slowly. Marino remains looking lovingly at the silks. The merchant closes up his boxes?\(^{29}\) The rattle of the coach grows gradually less in the distance.
five<of> o’clock
re-enters <with> <a> & soliloquizes
<†> Marino
please[,] is <†> there
so much[]] 5 <o’>/ho\urs
This and the following lines were added along the left margin, perpendicularly to the main text, with an arrow connecting the addition to the right edge of the persona-name “Marino.”
This and the following three lines were added along the right margin, as a continuation to the text on the opposite margin.
in [↑ my] "pull [↑ *spell]
m<e>/e\
<Tis> Lovely!
<four> [↑ five]
<time> [↑ <time>] [↑ hour]
<†>/sir\
<†>/ve\ry
<heard> [↑ heard]
<†>/his\ /boxes/?

Marino

How many childhood’s things survive its wreck?
Even as the planks of some □ shattered bark
That on the beach & o’er the sea remains!
How much we’re children! How fond we are of pretty things
But life’s pleasure is in them! Life’s chief pleasure
Rest from our toil & solace & content.
Look on these buckles, these silks, these ornaments
What are they but children’s things.
And yet they please her for whom they are bought
And they please me, both because her they please
And because I love pleasures that are such
She will be glad at this! Her eyes will shine
And she will kiss me in innocent *delight
A child & her things it is no more than this!
She’ll be all joy at this.

Pink silk is that?

Merchant  It is sir.

Mª  ‘Tis the colour that she loves.
It is a colour that has children in it
‘Tis very natural that she should love it.
Let me see more, I pray!

Mª:  This is the best, sir.
20 Mº Which?
Mº This, sir. ‘Twas consigned to me
By Belisario, brother to Ricardo
Who trades with honour in this very town.

25 Mº I know, ‘tis a good man.
Mº And very honest, sir.

See you how’t shines, sir. It is of the best
And rare. A ship that bore much of the kind
Was wrecked ‘tis now nine days. So it is rare.

Mº Good, rare & pink? I’ll have it.

[BNP/E3, 11th MA-48]
PAPER (172 × 228 mm) Same material as previous doc., written in black ink on both sides, with the last line added in purple pencil.
CORPUS Marino [as persona]
PUBL. Unpublished.
NOTES
remains<?>/!
fond [↑ we are] of
Thus see [↑ Look on]
you are [↑ are]
<bought> bought
<both> [↑ both]
city [↑ town]
Do you note how it shines. ’Tis [↑ See you how’t shines, sir. It is]
rare<>. A ship that <↑> [↑ bore]
<to-day> [↑ ‘tis now] <↑> [↑ ine days. So <tis> it is rare

2. Creased dun paper

Act I – Scene II

Marino Up to this day I have in life held men
Good—nay, not good, nor good nor evil—but
As men & showed to them, as indeed I think
In conscience all, that natural politeness
& true & sane brotherliness of minds
That behoves man unto his brother men:
Nor more nor less than this.

**Pessimist**

Worse than worst!

To be indifferent to what is bad
Is badness; to be naturally smiling

Unto perverseness, into vice, to crime
(& there is nought but crime, vice & perverseness,
For such is the low race of evil man)
Is ignorance & folly made a rule
Of life, which when the doer is

Nor ignorant nor fool is worst of all.

**Mº**

What wouldst thou have me do then? To this day
I have been careless of philosophy,
And of whatever things lie back of man,
In general conduct. I have not concerned

My soul in what men are or seem to be
But taken them all naturally as men,
Moved with them as one born to move with men,
Held friendly intercourse as one also man,
And questioned not *but I was living here

As one fulfilling a natural mission
(Though I thought not on life nor life as mission).
I lived and asked no more.

But to what end should I thus arm me with
A philosophic care? To arm me against men
Why? They have never done me any wrong.
To be hard to them? Never: ‘twere a crime
To me most evil & unpardonable
To use philosophy & studied thought
To make myself evil.

**Pt**

What argument has not unconsciousness?
I ache to think how men who reason not
Find in the moment for the □ defence
Of innate theories they see not e’en clearly
Arguments that seem pondered in the mind

Years upon years. ‘Tis falsehood in the blood
Making itself speech. Now this Marino
As he confesses never thought on this,
On nothing of the this kind, yet on the moment
Here flares he into argument & argument
As if... But this is proper to the world
And unremarkable where all’s a lie.
‘Tis thus that instinct becomes theory & men raise
Status to their own evil.

(alone) Dear my friend
I spoke but the result of earnest thought
By old experience everywhere confirmed.

Nay, thou wert ever thus, sad & distressed
With a great eye for darkness □

I have found men
False as are dreams in illness, hollow in,
And hollow out, hollow in thought & speech
Hollow in promise, hollower in keeping
(Since they keep not the promise).
Hollow in loving, hollow in believing
Save in their goodness, hollow in their tears,
Sighs, laughs, askings, replyings, endings, beginnings—
Hollow in all... Nay not in all; not in
Their vice & crime; not in their evilness.

If I had been unhappy, as men call it,
For little is to them their happiness
(Little & much, for who needs no more than little
Finds little much):
Eating, drinking & wenching & little more—
Little but much, since it is happiness;
If I had been unhappy, I repeat,

Thou hadst explained as feeling & no thought
My sentiment of evil in the world.
But having neither malady nor sadness
(Natural sadness, *mean I)
It follows—as thou see’st well—that it can be
But from my earnest thinking that I have
Put out a theory my life warrants not,
A theory all thought’s.

I see it not thus.
As I have said, thou wert ever thus bitter
And sad against the world;

It is the constitution of thy spirit
That makes the reason thus. 'Tis so, believe me.

Would it be good then that my spirit should
Predestine me to evil & to pain,
Issue of thought? Are men evil or not?

Suffer men or not? Are there crimes, vices,
Ignorances, false hopes & disillusions
Weaknesses & cruelties & despairs
Are there or are there not? Why one of these
Were enough to make ill the world; a cup

Of venom in the sea poisons it not
But makes it no more pure with its bitterness.
A pretty wine thou pourest out for me to drink
The world's health in!

Rodrigo □ up to now,
I have thought men some good, some evil,
Of many kinds & moods, but none I do confess
Such as to warrant hatred of the world,
Up to this day & I hope not but thus
I have not □ I believe

*Men to men; no more; what's bad is bad

And what is good is good. If we do good
Though with no thought on it,
However little, we do more against
The evil of the world of which thou speakest
Than by mere thinking on it.

Men, Rodrigo,
Are full of justice in their heart of hearts
And have deep sentiments which to be wakened
Resolves the clouds to tears. I've had for men
Nothing but more or less brotherliness

And human friendliness. Myself towards *them
Have been, as I have said, natural & true...
If they, Rodrigo, have not been thus to me,
While I see not, friend, reasons to suppose,
Why, God forgive them, for I will
[BNP/E3, 11th MA-16, 17 & 18r]
PAPER (170 × 223/222/221 mm) Three fragments of dun paper with a vertical quarter crease and slightly damaged upper margin, written in black ink on both sides (except by 18v, blank), with interventions in gray pencil on 16v and 18v. The text begins on 16v, under the Act/Scene indication; on the upper right corners, one reads the numbers 1 to 5. The last stanza contains a set of lines (96–111) almost identical to (likely a later version of) lines 1–16 in 11th MA-21v, which would date the later version a quo August 2, 1907.

CORPUS M[arin]o | P[essimis]t [as personae].

PUBL. Unpublished.

NOTES
2 evil [→ but] addition in gray pencil.
3 I hope [↑ I think]
4 Hesitation cross to the left of these lines.
6 beh<†>/ove\'s
7 Abbreviated as “Pt” in the ms.; cf. note 94.
10 perversion[↑seness]
11 perversion [↑ perverseness]
18 And [↑ <For>]
20 My <thought> [↓ soul] in what they [↑ <‡>/men\] are
22 Dealt [↑ Moved] with them as one born to deal [↑ move]
25 /mission/
26 on the mission [↓ life as mission]
29 philosophic /care/? To /arm/ [↑ arm me] against argument[<§>] editorial deletion.
37 <‡>/for\ /
38 /of the [↑ this] kind/
44 Here /comes/ he arguing & arguing [↑ flares he into argument & argument]
47 Thus [↑ ‘Tis thus that] instinct
54 False as their [↑ are] dreams
59 greatness [↑ goodness]
60 beginnings<,>/−
62 *pride & [↑ crime; not ] in
63 <Mº As I have said, thou wert one always thus...> [↓ If I had been unhappy, as men call it,]
66 Hesitation cross to the left of these lines.
Pessoa Plural: 19 (P./Spring 2021)

67 more<>/—

68 Hesitation cross to the left of this line.

69 <for> [↑ from]

70 To make [↑ That makes]

71 /despairs/

72 Are these [↑ there] or are they [↑ there] not?

73 less [↑ no more] pure in [↑ with] its bitterness

74 As of this line, Marino addresses Rodrigo, which makes one wonder: a) if the “Pessimist” and Rodrigo are one and the same; b) if Pessoa decided to change the identity of Marino’s interlocutor halfway through this ms.; or c) if Rodrigo would be a third persona in the scene.

76-111 Likely a later version of lines 1–16 in 11\textsuperscript{10} MA-21\textsuperscript{r}.

76 none I do confess [↑ from] this is a much more legible witness of line 1 in 11\textsuperscript{10} MA-21\textsuperscript{r}, published as “scorn do confess” in PITTELLA (2020: 624), which now stands corrected.

79 <†> Though [↑ crossed-out illegible word may have been a cancelled indication of persona.

80 /Rodrigo/

81 /heart of hearts/ [↑ in 11\textsuperscript{10} MA-21\textsuperscript{r}, one reads “the heart of hearts.”

82 [←?]/Resolves the clouds to tears/

84 And /human kindness [↑ fondness] [↓ naturalness [↓ friendliness]] / Myself towards *them. ] in 11\textsuperscript{10} MA-21\textsuperscript{r}, one reads “And human kindness. Myself towards *thou.”

86 pardon [↑ forgive]

105 Rodrigo

—This is fool & knave. The other is no *more *than a fool. There\textsuperscript{1} is fool\textsuperscript{2} simple & fool-knave, which is more fool than knave, as this was, & there\textsuperscript{3} is knave-fool, which is the *contrary & there is knave... there\textsuperscript{4} are many things.

= Shall I make thee my confessor.

= Let\textsuperscript{5} us dine first.

= It is but 2.

= Ay, but the nature of the case demands it.

This is a witty fool; yet he is witty *without knowing what is wit. The other reasoned *without knowing what is *reasoning. Ay this is the mark & character of the fool, he does things without\textsuperscript{6} knowing.\textsuperscript{7} The principle\textsuperscript{8} is that he lives without knowing it. That’s happiness. A fairly good thought this\textsuperscript{9} I like myself for having this thought.\textsuperscript{10}

[11\textsuperscript{10} MA-30\textsuperscript{v}]

I am the *affirmed & *confirmed lover of Marino’s wife\textsuperscript{11} the *past Leonora.\textsuperscript{12}

= Did I hear?

= Eh? Dost thou hear? I am Leonora’s lover. Dost thou not understand?

= Ay, ay; I understand well enough.
= I shall take her away from him.13
= His treasure?14
= Treasure? What was that?
= He calls her so. “My treasure” he says, speaking thus of Leonora.15
= My treasure? Does he, *cuckoo, think she is an article of his commerce, as an ear-ring, a bracelet! He is a fool *he. He is a16 *born cuckold. He was *he *is † *the Marino the cuckold.17
= I have *never heard that he *have the name.
= Ay, but he will soon have. I’ll tell thee how it was. One day, at mass, I saw her,—Leonora—and I noticed, in the way a man notices, that she was taken by me—dost thou understand it? Then after I asked: who is her husband & they *prodded at that *born, *cowardy *cuckoo—why □ —dost thou understand it18

=Re=19 Why a plague upon this man.20 “dost thou understand it?” Dost thou understand it?21 Why this is a greater fool than all. What speaks he that I should not understand.

[BNP/E3, 11<sup>th</sup> MA-30]

PAPER (172 × 222 mm) Fragment of dun paper, with medial horizontal and off-center vertical creases, written in black ink on both sides, with additions in gray pencil on the recto.

CORPUS Rodrigo [as persona]

PUBL. Unpublished.

NOTES
1 knave. [† The other is no *more *than a fool] There
2 <kn> fool
3 & <†> there
4 knave<—>[†...] there
5 <i accept the task. But> let things <not> without
6 A thin line goes from the right of the word “knowing” to a hardly legible note along the lower margin (“*formality perfectly at “Chatt””—perhaps a reference to the formalism of Thomas Chatt[erton].
7 <principle> [† principle]
8 [A fairly good thought this!] brackets in the ms.
9 I like myself for having this thought. ] addition in pencil.
10 of the <wife> Marino’s wife ] though “the” before “wife” is not crossed-out in the ms., we assume its implicit cancellation with the addition of “Marino’s.”
11 Leonora[.] editorial punctuation.
12 Though some dialogue lines appear to be introduced by a single-lined dash, almost all begin with a double-line (=), hence our standardized use to avoid confusion.
13 Marino calls his wife “my treasure” in a fragment of Part 1 (11<sup>th</sup> MA-21”; cf. PITTELLA, 2020: 624).
15 speaking <of> [↑ thus] <Leonora> [↑ of Leonora].
16 <was> [↑ is a]
17 Mar[ino] the cuck[old]
18 —dost thou understand it ] a thin line connects this line to the previous sentence.
19 =R= [↑*S.] (↑*another) ] this could be a reference to “another S[cene]”—edited in Part 1, in which Rodrigo complains about being contradicted by “a fool so acute,” in a soliloquy that begins “A plague upon those men!” (11\(^{10}\) MA-27\(^{+}\); cf. PITTELLA, 2020: 625–626).
20 upon this [↑ man].
21 “dost thou understand it[?]” Do[st thou understand] it? ] a long line indicates the repetition.

3. Perforated paper

[11\(^{10}\) MA-19\(^{+}\)]

R.

Still must I urge and urge thee, not alone
With sentiment but with laborious proof
Against all personal demand to accept
The high precepts of true philosophy.

Not only dost thou □
But hearing dost neglect to understand
Not of thyself but by thyself. I mean
That thou dost shovel undeceiving dust
On the known light of comprehension

But that thou mayest ignore what I do say.

Marino.

It is a useless question, dear my friend,
And a debate most useless. What comes of it?
To what wouldst thou resolve me? Or I arguing
Perchance, in answer at thee

I arguing to what end would I convince thee?
Or to what act?

[BNP/E3, 11\(^{10}\) MA-19\(^{+}\)]

PAPER (132 × 221 mm) Fragment of paper with one perforated lateral margin, slightly damaged upper and lower margins, and orangey mold stains near the edges, written in black ink (on the upper half) and in gray pencil (on the bottom half) of the recto. The debate between Marino and Rodrigo echoes a passage edited in Part 1, with Rodrigo lamenting being “contradicted in argument” (11\(^{10}\) MA-27\(^{+}\), cf. PITTELLA, 2020: 625).

CORPUS “Marino” as persona.

PUBL. Unpublished.
4. Laid ruled paper

Marino.

I have seen the sun
Rise clear & golden in the *chilling morn
And felt my heart grow warm with loveliness

E. It shone on misery greater than all wounds
It shone on those who died † *whose tears

M. All’s good I do *believe.

E. Out upon it. That’s the dog’s philosophy
When he’s fed—so long as he is fed.
Men need some difference from ape & beast.

All’s good? Alas the egotism of man
Who looks not outward for the good of □
Alas! Alas!

Plotinus, the great thinker, was ashamed
Of the most dirty way in which we’re born;

Had you searched further □ Plotinus
You would have found many other ills in us.

□ dying is as foul as birth
Save there’s more decency in it: for the rest
Marino, for the rest dirt, dirt, dirt.

□ And what is life? Pain,
Horror & grief & fear—unending woe
And all the ills of tyrant of slave
And all their crimes. Pain everywhere pain.
All suffers and has pain and grief.

M. At least

25 There’s hope in death.

E. Not even there.

To die is but to cease pain to express,
Not to forgo it. Pain is matter’s life
And there is nought but matter. Suffering
Is the coexistent essence, not of life,

30 Not but of life, but of existence all.
The atom suffers but □
In the dread silence of tremendous pain
Unspoken & unspeakable. The stars
The very stars that in the sleepless night

35 Keep solemn watch upon the sleepers, ay
The very stars, tranquil and blinking far,

Are but enormities of the dire pain
That man calls lord, the fair & distant stars,
They suffer even as I do.

40 M. Thou err’st methinks, for suffering and woe
Are man’s & beasts’ and lie in circumstance
Towards *war.

Circumstance hath not

E. Power but to start what the heart latent holds
Were evil not in man, nought could compel it.

45 We think and we know nothing and have pain
We love and lose or do forget. One’s woe
The other’s selfishness—no little evil
That carries ill to others. So that ill
Exists in all—and suffering awhile

50 Doth pass to others. Suffering fades not more
Than matter, *than *one truth.

M. What of God?

E. Nothing. I thought not on him. If he be
Let him solace himself with fear & woe
And such tremendous horrid suffering

55 No slave
Torturing who was once his master feels,
Finds such refinement of pain
As God has thrown upon the world. Ah, let him
Torture and torture, and still torture more

M. Ay but if God be bad whence cometh good?
E. By lessening of evil.
M. I mean that not.
But the good man’s love of mankind?

[BNP/E3, 11th MA-53, 54 & 55]

PAPER (166 x 220/224/220 mm) Three fragments of laid ruled off-white paper (head smaller than 3 rows), with irregular upper margins (including a torn fragment of another page on 55r) and slightly irregular lateral margins (left on 53r, right on 54r & 55r); the text is written in black ink on both sides of all three leaves, always perpendicularly to the printed lines, with interventions in a thinner black ink on 55r.

CORPUS Marino. [indication atop 53r]

PUBL. Unpublished.
NOTES

7  Out upon it. [exclamation of frustration or irritation, also employed by Shakespeare (e.g., “Out upon it, old carrion!” in The Merchant of Venice).]
9  beast[,] editorial period.
13  <The> [† Plotinus, the great thinker, was ashamed]
15  Had <he> [† you]
16  <He> [† You] Would have found many other ills to note [↓ in <†>/us\].
24-25 Pentameters divided into two segments each, due to the mid-line changes of speaker; idem for line #61.
28  <nought> [† nought]
29  Is <not> the coexistent
30  <†>/life\
36  far[,] editorial comma.
38  <ag> the fair
41  Are m<e>/<a\n’s
43  <The> Power [† but] to start
47  no<†> little
52  I thought not [† on] him
60  whence cometh <the> good[?] editorial question mark. There is a line connecting the end of this line to a late addition to the text, in thinner ink, that constitutes a variant ending to the passage:

   And is there good
   And if there be it is the good that’s *needed
To understand evil, so this good <is>
Is Evil, since to evil it concurs.

5. Creased off-white paper

[11^-MA-26^]

Rodrigo (after wife has left—II act)

How shall I speak to him?
Good Signor Marino!

   He hears not.

Good Signor Marino!

M.

Still my daughter’s left me

[BNP/E3, 11^-MA-26^]

PAPER  (100 × 134 mm) Fragment of off-white paper with two horizontal and one almost vertical creases and two irregular margins (upper & left), written in black ink on the recto.
CORPUS “Marino” mentioned.
PUBL. Unpublished.
NOTES 1 to him[?] editorial question mark.
Marino also addresses Rodrigo by “Signor” in a fragment edited in Part 1 (11\textsuperscript{10} MA-27\textsuperscript{r}, cf. Pittella, 2020: 626). In Much Ado About Nothing, Shakespeare uses the variant “Signior.”

Under the last line, one reads “etc etc”—suggesting that the writing of the scene continued (or would continue) elsewhere.

After expulsion from home (end of Act III)

I feel prodigious things in my brain.
I am afraid at them. Oh, oh, oh,
I do not know what I feel; so much,
So deep, so... so □. Give
My soul air!

*During the sale.

Marino enters
“My child’s bed *nor my *wife’s
(Says no more than this)
Afterward goes *within to look for things.

Wrenches at woman who has shawl.
She bargains with him.

Notes

1. In a passage edited in Part 1 (77-6\textsuperscript{r} & 77-7\textsuperscript{r}, cf. Pittella, 2020: 604), this “looking in my brain” also occurs—exploring a subjective dimension of the tragedy that would culminate in Fausto (Pessoa, 2018), which at some point Pessoa titled “Tragedia Subjektiva” (Subjective Tragedy).

2. afraid <†>/at\ them ] though unusual, “at” is a possible prepositional government with the verb “afraid” (e.g., “the night is afraid at his name” in Swinburne’s “Hymn of Man”).


4. *Wrenches at woman who has shawl. 

5. My soul air!

6. “My child’s bed” Pessoa seems to add end-quotes then extend Marino’s line.

7. The presence of the shawl in this supposed *sale points to a fragment edited in Part 1 (perhaps an alternative rendering of the same scene) in which Marino, upon returning home, finds all his daughter’s belongings sold, except for her shawl (11\textsuperscript{10} MA-52, cf. Pittella, 2020: 616–17).
6. Address book

Marino

(looking at shawl)
Her shawl, I have no more of her—her shawl.
This, this & no more. My heart is broken.
Oh, my child, my child, my little child.

*Its *odour pleased *mother, in this she lived, breathed, laughed, wrought
In this she was; now this is □
It is empty of *sweety. Oh my little child

Whither shall I turn, whither go, where stay
Wifeless, childless, foodless me lost 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

Scene of Comadres
1st This day saw her going to the tryst
2nd Ay, a fine strumpet, she!
15 1st And her father, getting old.

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

[Marino] I cuckold, desolate & 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 & 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

[King] See that thou bring him here, sir.
Servant Ay, your Highness.
K We will return here e’er half-an hour is past.
See that he is here.
30 *Antonio Unless by strange acts he hath got away.
Or disjoined to an old *hag
or to a *horse or to anything more.

[BNP/E3, 144H-3, 4 & 5]

PAPER (110 × 153 mm) Five pages of an address book with grid paper, written upside down (opposite to the orientation of the printed marginal alphabet) in gray pencil, with an addition in black ink on the lower part of 144H-4. The poet started using the address book as of 1906, given the signature of Alexander Search followed by the date “September, 1906” on the title page; but such is just an a quo date, as the medium was initially used as a reading or to-read list, with surnames of authors written in black ink according to the notebook’s alphabetic labels, and only later (with the notebook turned upside down) for drafting poems and notes in gray pencil. These passages were transcribed in collaboration with Jerónimo Pizarro, who first edited a number of Pessoa’s notebooks (see PESSOA, 2009b). The order of writing is merely conjectural.

CORPUS Marino [mentioned and as persona].

PUBL. Unpublished.

NOTES

1 This shawl (sometimes a “mantle”) appears in multiple other texts in this dossier (11 MA-9, 13 & 15), as well as in a passage edited in Part 1 (11 MA-52, cf. PITTELLA, 2020: 616–17).
5 <pleased> [↑ pleased] *mother, in this she lived, breathed[,] editorial comma.
6 no[→w] this is <mo>
8 go[,] editorial comma.
9 <t *man> [↑ me]
13-15 I[“"] | 2[“"] added ordinals to avoid confusing the different “Comadres” with the line numbers.
15 <old> getting old
16 The beggar ¶ who comes in to tell Marino in the last act] hears the conversation
22-25 Lines added in black ink.
26 here[,] sir ] editorial comma.
27 Ay, <my> your
28 <*in> [↑ e’er]
29 <Let> See

7. Laid gray paper

[11 MA-28]

M.

Was she not sweet, Vincenzo? Was she not sweet, boy?
Sweet & exceeding fair? Markedst thou not
(Nay, thou wert not her father) those fair eyes
So sweet & in kindness so shining true

While now... Oh hell, oh hell,
That I should think on what they must be now! Oh hell,
*Hell on earth *exists, boy! *Rotted, *quiet.
A father’s heart, boy, is a father’s heart.
She died. I shall not see her any more.
Know’st thou how that hurts, boy?

Nay, now I notice thou art nobly dressed
Good sir, I beg you to pardon my □
I’m ever in the past. Here all is madness
*Ay & there madness too, but it is sweet.

You’re angry, sir.

V. I?

M. Angered with me, a beggar. Yet you know, sir,
I was once rich & happy. You do not speak, sir.

(a pause)

V. Farewell.

M. Farewell, sir. (alone) I shall

20 Now *recall this. I am a beggar now.

The sight of him *put me *off a *jump in the past
And I looked onto *me, these rags.

[BNP/E3, 11^o MA-28]

PAPER (127 × 99 mm) Fragment of laid gray paper, with irregular right and lower margins, written in black ink on both sides. The paper resembles a medium later used in passages of Fausto datable to 1909 (cf. 29-88 & 30-92, described in Pessoa, 2018: 398). The conversation between Marino & Vincenzo is listed as the fifth and last part of the drama in a plan delineated by Pessoa (11^o MA-10^o, cf. Pittella, 2020: 631); moreover, Vincenzo appears in multiple fragments edited in Part 1 (e.g., Pittella, 2020: 610–614).

CORPUS M. | V. [as personae; ’Vincenzo’ mentioned]

PUBL. Unpublished.

NOTES
1 swee<ty>/t/, Vincenzo? Was she not sweet [↑ boy]? ] addition supra in thinner black ink.
2 exceeding ] archaic, literary use as adverb, meaning “extremely, exceedingly” (Oxford Dictionaries).
3 <th> those
4 in <the> kindness
5 <now> now
6 That I should think on what they must be now! ] added in the same ink used to amend line 1.

*off[...] editorial conjectural amendment.

*mel[,] editorial comma.

21-22 Written along the left margin, perpendicularly to previous lines on the verso, in the same ink used to amend lines 1 and 6; these two lines may actually be a single sentence in prose, instead of verse.

8. Ruled paper with large head

[11\textsuperscript{10} MA-37v]

Act V

Vincenzo

I should have liked to have given thee a *pay
But, in good truth, I have no money about me.
True, for I’m joyous...

[M] — God keep you so,
Signor Vincenzo, I know you & liked you.

[V] — Thou? Why, who art thou?
[M] — Marino, sir.

Now that my eyes have touched the sight
Of this □ *noble, now that I *recognize
What all my little pleasures *had.

Oh God!

My grief’s one with me now & I am cold
And even in its daily bearing,
Yet *as I *wander wretched, □

He is beside himself, I *think, my lord,
Ay, this *willing & pacting with the Devil
Sentence him to death.

(soldiers bear Marino off. Marino’s feet are dragging & he is as if half unconscious)

[BNP/E3, 11\textsuperscript{10} MA-37]

PAPER  (116 × 182 mm) Fragment of ruled off-white paper with large head (larger than 3 rows), with one irregular side margin, written in black ink on the recto and in gray pencil and purple ink on the verso. The strophic divisions are more indicative of loose fragments than stanzas per se.

CORPUS Vincenzo [as persona; and “Marino” mentioned]

PUBL. Unpublished.
NOTES

1 /*pay/ ] the paleography also admits the reading “goody,” but it is unlikely that Pessoa would have used it as a synonym of “gift”—much more common in American than in British English.

2 //have no money about me/.

3 <“Have Know you † †> ↓ True, for I’m joyous]

5 <You> [† Thou?] Why who art thou[†] editorial question mark at the end of the line.

15 & <pacting> pacting

17 M[arin]º[‘s] feet

Act V

M & Beggar

Didst thou know
A little—my *sweet little † girl
Now □
If thou knewst her talk to me of her, friend.

Before M. had said
Night’s like a virgin dead in purity
And whole whiteness of soul. For God’s own hand
*Stri k es to reclaim her to the sacred mansions
To which purity is native.

One impure & one dead in purity
Only that consoles me.

She, my white house of dreams

*Speaks

I would that I could not wish to hear thee.
Speak.

—Why, ‘tis a common thing
A strumpeting most usual

Why, ay, many women do it
Some little *won by it—but she
Ah that she should... Oh God.

[BNP/E3, 110 MA-36]
PAPER (116 × 182 mm) Fragment of the same ruled off-white paper as the previous doc., written in gray pencil on both sides, with additions in purple ink on the recto. The strophic divisions (sometimes given in the ms. by horizontal lines or different writing utensils) are more indicative of independent fragments than of stanzas per se.

CORPUS M[arino] & Beggar [as personae]
PUBL. Unpublished.

NOTES
3 <*Now>/Now\  
tell me [↑ talk to me] about [↑ of] her, friend.
5 While this line looks like a rubric or a note, it could also be something said about Marino by another persona; given the uncertainty, we leave it among the verse lines without editorial distinctions.
6-8 “For God’s own hand” and the two subsequent lines were added in purple ink on the lower margin of the page; an arrow indicates that “For God’s own hand” should complement the first part of line 6; given the two parts complete a decasyllable, we edit them as a single line.
9 /proper/ [↓ /native/]
12 <*Thou> She
16 strumpeting ] though dictionaries (e.g. Merriam-Webster) define “strumpet” as an “old-fashioned, usually disparaging” noun meaning “a female prostitute,” Pessoa uses it as a verb-derivate, just as Shakespeare had used it in Sonnet 66 (“And maiden virtue rudely strumpeted”).
18 /*won/ for it [↑ by it]

Marino
... curses God as no man e’er hath done.
Wherefrom is this?
When I lay old & sickening in my soul
When all my love is turned *bare, then to nought
And I lay it all on my daughter, then
Then... then. □ then dies she
Ah, what I feel, □, what I feel!
’Tis something in my soul that strains to break
And breaking out is anguished. Hold me, hold me,
Speak to me, say something, □, *enough *pain,
Lest I go mad. Put thine arm around me
I feel a terror of something to *come
In me. Oh God, oh God, oh hell!
In my worst moments of most suffering

[110 MA-40r]
I never felt thus.

15  Dead, dead, dead
I *feel the sense that *within me takes *words
Asleep to hear this. I fear to understand it.

Heh! I want breath. Tear this
(tears open his collar)

Scene of “...*woman in pain”

20  I have lost all, all, all.

Begins to shriek loud

God hath taken her, sir.
—God, God hath taken her—what was she.

I take some comfort

25  In thinking that no purer being lived
Than she & nor more unsoiled of love’s dark things
Now—I know’t well—of the hush’d thoughts of love,
That flush the soul in the □ *dawn
Of an intemperate virginity:

30  Thou wert not thus, I think the better on thee
That thou wert pure as Mary, mother of God.

2 merchants

Things of this world, sir.
Life is thus.

—Ay, sir, it has been many times & shall be

35  Many others. □ What can we do?
Oh ’tis pity he was a good man
—Was—is he dead?
—Nay, *not... I know not... he’s not what he was
I know not what I meant.

How goes the market on silk?
—Bad, sir, bad.

Marino walking disguised near the *auction hears the unconcerned talk of all—*no
*one thinking of him—some talking of his wife, etc.
to Pessimist

If any man e’er tells *more* true than this 
Let him be hanged, for that he’s a devil.

[BNP/E3, 11⁰ MA-40 & 40a]

PAPER (231 × 182 mm) Bifolium of the same ruled off-white paper as the previous doc., written in black ink on the four pages, with additions in purple ink on the left side of the verso. Given the presumptive chronology of writing on a bifolium, we transcribe the pages in the following order: 11¹⁰ MA-40’, 40°, 40α’, 40α.

CORPUS Marino [titled]

PUBL. Unpublished.

NOTES
2 am [↑ was]
5 Then <dies>...
7 in me <now> [↑ now] [↑ <my>/my \ soul]
9 <hold>/hold \ me[,] editorial comma.
11 I f<el>/eel \ 
16 I fell the sense ] editorial correction of “fell” as presumed misspelling of “feel.”
17 I <can> fear
24 I know [↑ take]
26 unsoiled of [↓ love’s dark] things
28 been <↑ many [↑ many times]]
36 <↑/a \ good
41 M[arin]o
42 *no one thinking of him ] i.e., no one recognizing him, since the merchants are indeed talking about Marino; an alternative conjectural reading could be “*some are thinking of him.”
43 tells more *true ] sic (instead of “truth”), if our conjecture is correct — perhaps as a mark of orality.
43-44 Doc. 11¹⁰ MA-49° describes the first scene on the drama as a discussion between Marino & Pessimist.

9. Laid lighter dun paper, half page

[11¹⁰ MA-35°]

Marino & Pessimist — Act *III

Thine eyes saw darkness, but they saw aright
I love thee for it. Other men might hate thee—
Not I. And I—*how □ we *err—
Thought it was thy soul bitter □
5 Alas that it should be so, but it is so.
No more of it, then.

[BNP/E3, 11⁰ MA-35r]

PAPER  (171 × 112 mm) Fragment of laid, lighter dun paper with
irregular upper margin, written in black ink and gray pencil on
the recto.
CORPUS  [Marin]o & [Pessimis]t [as personae]
PUBL.  Unpublished.
NOTES
1  At the end of 11⁰ MA-16v, Marino tells the Pessimist that
he has “a great eye for darkness.”

[Marino] “Ay her memory is much *treasured, much loved!”
Beggar  “Whose memory?”
   “Nothing. ’Twas *noting with myself. A child I knew; *pure.
   It’s no matter.
5  “What didst thou know her?”
   “Ay; I was... Nay, I *mean I knew her. Not very well.”
   “Not carnally?”
   “What meanst thou? What dost thou say?
   — “Be not angry. She was a confused waster.
   — “What sayst thou ?“
   “A confused waster, she (strongly here).

Something is to happen in me! Some horror is coming. I grow sane to hear
thee!

What things I feel, what things I feel! Oh, my child!
Oh that thy memory shall not even console
But torture me! If thou wert impure all’s what is not so?
The world’s broken! (Here the trying to break the stick)
   Ha!
15 I *rave that I may not feel.
   (a pause)

20 (Threw himself on the ground howling & rolls across the scene from one side to the
   other.)
Holla—lo, lo who said ever any woman was pure
Who could have the consolation that purity kept till death
Not but all must die, but must rot before death,
But must be *had & then die. Hollow thing to be so!
Who will believe in purity? How much doth it *muster, you?
Give me thy tired hand—is it hot? Is it cold?
All is the same—thou art defiled
All’s dirt, dirt, dirt of earth
Dirt is being born, dirt is living, eating, defecating, begetting,

All of the taste of rot.
I *rave that I may not feel. Eyah! Keep back, my heart!
Let me shout at thee, that I may not bear thee!

[BNP/E3, 11\textsuperscript{10} MA-22\textsuperscript{r} & 23]

PAPER (171/172 × 115/114 mm) Two fragments of laid, lighter dun paper, with irregular upper margins, written in black ink, except by a cross in purple pencil on 23\textsuperscript{r} and an addition in gray pencil on 23\textsuperscript{v}. On the upper left corners of 22\textsuperscript{r} & 23\textsuperscript{v}, one reads “1” and “2” respectively, evincing the genetic order 22\textsuperscript{r}, 23\textsuperscript{v}, and 23\textsuperscript{r}.

CORPUS Beggar [as persona]

PUBL. Unpublished.

NOTES
1 <she was *me> her memory
5 <She? [↑ I knew her] A confused waster>[→ “What didst thou know her?”]
8 dost <*>say>/thou \ say
10 An arrow indicates the sequence of the dialogue, positioning lines 10–11 (on the left of the ms.) after lines 4–9 (on the right of the ms.).
13 things I feel, what things I fell! ] sic, the second “feel” written as “fell” likely due to a fast hand.
16 The note within parentheses refer to a scene developed in 11\textsuperscript{10} MA-25\textsuperscript{r}.
19 (a pause) [→ Note that pause]
20 Question mark to the left of this note.
24 Cross in purple pencil to the left of this line.
29 drinking [↑ defecating]

[11\textsuperscript{10} MA-34\textsuperscript{r}]

I, Marino, the cuckold, who had a daughter, dost thou remember? Nay, those 2 things go not together, for neither was she her mother who made me cuckold.
(Marino.)

Let me think on her when she was little.
Then called her no one whore,
Ay, whores all o’ them.
Witches at the smell of dogs.

Filth, filth, filth everwhere
What should all be but filth *hither
She was not pure,
Not ever pure, not ever pure, not ever pure.

But this of thee, oh that thou shouldst be so.
Oh this of thee, this of thee, this of thee!

---

Notes

1 A similar opening (“Let me think of her as a child”) appears in 11° MA-32e (PITTELLA, 2020: 606).
It is rather incongruous that, while the young Pessoa gives Marino these misogynistic lines, likely influenced by a series of anti-feministic readings of his youth (cf. Barreto, 2011), he also annotates, on the very same document, a reference to the tale of Hypatia retold by Annie Besant—two feministic icons—and that Hypatia’s tale includes a passage in which she is called “a witch” (Besant, 1885: 61).

10. Orangey paper

Marino.

I will not believe it, no I will not believe it. I feel my heart wishing to break. ‘Tis false I know it ere he speaks. My heart beats loud And makes me sane. How sane I am!

Eh, eh, eh, eh. Who said anything was pure Women are pure? None, it is false All false, all false, all false—eh, eh, eh!

11. Plain yellowed paper, half page

Last act. When a beggar reveals to Marino that his daughter was not pure.

And this Marino *heard *over daughter “Thou art a man of truth”

“Not pure? not pure” —”Ay, with these very eyes I saw her go to the *house of *mating.

They were a *fondling pair
“What thou sayest is hell. I *grow *sore, *sore, terribly *sore. I
Listen. Say on.

“Knewst thou her?”
“Ay, so, so. *Mostly well.

“Well, I will give thee such little *pity as thy mere observation
shall feel itself grow big upon.”

“Say not, say not—nay, nay, say on
I will not listen to thee, nay, speak, speak
Oh, hell, hell, hell, speak it. I will hear
Speak, oh speak!

They go out
[BNP/E3, 11° MA-3]
PAPER (172 × 111 mm) Fragment of plain yellowed paper, with irregular upper margin, written in black ink on both sides.
CORPUS K [as persona; mention of “Leonora,” who appears in a fragment in Part 1 (11° MA-21r, cf. PITTELLA, 2020: 624)]
PUBL. Unpublished.
NOTES
2 *com<es>/es] an alternative conjectural reading is “curses,” which Leonora does later in the scene, if we consider “a *mean witch, a sorcerer” as cursing.
4 cra<ve>/ve\
5 a [↑ *mean] witch
8 What sayst thou?] added in gray pencil.
9 <†>/do\
11 Speak, [↑ lady?], Beatrice

[11° MA-4r]

K = Know you Lord Vincenzo well?
  = As no other, my lord; I was in the wars with him, his companion ever; an excellent brave man, my lord, a fair man in all ways.
K = What may be this terror he is in?
  = Sorcery, my lord. ‘Tis the Devil’s hand. He was no man to fear. He did have, true, some fits of the melancholy, but they past, □ This is black work; □

[BNP/E3, 11° MA-4r]
PAPER (172 × 111 mm) Fragment of plain yellowed paper, with irregular lower margin, written in black ink on the recto.
CORPUS K [as persona; “Vincenzo” mentioned]
PUBL. Unpublished.
NOTES
1 w<↑ell
2 him, <we> [↑ his] companion ever; an excellent,<>
4 ’past, <my lord>

[11° MA-5r]

Last act
Almost last scene — brought before King
K. — Why what’s this
1st courtier A man, my lord
2nd courtier *Behind dirt. Dirt & a man, my lord
K What a creature. This is no one but the devil.
Then is the world *good, my lord, for the devil to turn to so base. A little further off, *swich. Thou art worse shalt thou see.

[BNP/E3, 11\textsuperscript{10} MA-5\textsuperscript{r}]

PAPER: (172 × 113 mm) Fragment of plain yellowed paper, with irregular upper margin, written in black ink on the recto.
CORPUS: “Marino” mentioned.
PUBL.: Unpublished.
NOTES:

2 <Dirt &> A man
3 <Dirt &><,>/.
4 This [% is] no [%
5 the <de>/de\`vil to /turn to/
6 *swich. Thou art <worst> [↑ worse] the conjectural “*swich” as a dialectal variant of “such.”

“To-day I am well, I see things aright. Fair she was & pure
“Alas, alas, alas!”
“But she died. I know what I say. Dead as a block of stone. When she was small dost thou know, she used to play\textsuperscript{2} on my knee. She had\textsuperscript{3} custom of playing with my beard, pulling it as children will. My beard\textsuperscript{4} was not then all dirty as now; somehow\textsuperscript{5} was I happy then. Now, now, oh now! (Weeps) I crave thy patience. I had a wife & she died in one year. Another wife, she left me & she wrote a letter where she said—what said she? I remember not. Then all laughed at me & said: “there goes the cuckold” Knowst thou what is a cuckold? Now, if thou shouldst not, \textsuperscript{6} but I was *not attentive that I spoke to thee,\textsuperscript{7} but I was thinking on my daughter.\textsuperscript{8}

[BNP/E3, 11\textsuperscript{10} MA-6\textsuperscript{r}]

PAPER: (172 × 113 mm) Fragment of plain yellowed paper, with irregular upper margin, written in black ink on the recto.
CORPUS: [reference to key events in Marino’s life, corroborating the outline in 11\textsuperscript{10} MA-10\textsuperscript{r}, cf. PITTELLA, 2020: 631]
PUBL.: Unpublished.
NOTES:

1 <Was> Alas,
2 <used> [% used] to <play> [% play]
3 She <*would> [% had]
4 <My beard> [% My beard]
5 <*someh> somehow
6 <as> if thou knowst<,> not,
7 I was *not <thinking of *th> [% attentive that I spoke to thee],
8 I <was> [% was] thinking <↓/o\n my /child./ [% daughter].
Act III or last
When Marino tells who he is

= “How to explain it
I feel a fear so great take hold of me
As I thought not within my manhood lay
No more, no more resistance. Chilled am I
And shake not *of* wild-eyedness □

“Dost thou know me, I am Marino, I think thou rememberst, the cuckold,
knowst thou not? So thou dost, so thou dost. Thou rememberst I had a daughter: she’s dead.”

“I pray thee, no more. I have no more feeling to match thy grieving of □
—”Dead, quite dead.
—”No more of it, no more.”
—”I think I know thee. Thou wert kind to me once, and my daughter loved thee, I remember. Ay thou wert good. Ay. I forgot *how thou wert, I crave thy pardon but I am very old, very old, old & mad. The dogs bark at me & men beat me from road to road, & on me spat upon like this (spits). Ever so. My daughter is dead”

—“Can *one *hear this & live on, *dreading oneself the cause. Cease, I pray thee, cease! Cease, ‘cause it is I that am vile.”

—”None is vile but Marino. He lives on the road & there beggars say ‘Get out of my way’. They kick him & they laugh out: he is a cuckold they say & he’s but his daughter. It is true, very true. Dost thou not remember my daughter. She is fair. Fair & pure. Woe, woe, woe, fair & pure & dead. Alas, alas, alas (of rage)."

= “Curse, remember, all, all things but a kind word from thee.”

[BNP/E3, 110 MA-7]

PAPER (172 × 113 mm) Fragment of plain yellowed paper, with irregular lower margin, written in black ink on both sides. While the first lines are in verse (iambic pentameters, when complete), the writing curiously shifts to prose as of the middle of the recto and throughout the verso (therefore, we indicate any genetic notes with superscript numbers, as we do for prose). This passage seems to correspond to Marino’s “mad speech” referred to in 110 MA-32 (PITTELLA, 2020: 606).
CORPUS “Marino” mentioned.

PUBL. Unpublished.

NOTES
1  Act <III> [↑ or (last)] though the “III” seems crossed out, the addition of “or” conveys hesitation—hence we edit the crossed-out element.
2  Marino tells <*Vinc> who he is □
3  <†>/“of”
4  Dos[t] amendment to match the 2nd-person elsewhere.
5  <cuckold> [↑ cuckold].
6  As of this point, the text seems to shift from verse to prose, leaving meter aside.
7  <“thy”>/thy 
8  <kind> [↑ kind]
9  I remember. [↑ Ay thou wert good] Ay.
10 very old, [↑ very] old, <old> [↑ old & mad.]
11 Question mark to the left of this line.
12 [“]Can ] editorial open-quotes.
13 *dreading oneself ] we have also considered the reading “Rodrigo, oneself”—but the sequence of the dialogue makes one believe that this line is spoken to (and not by) Marino; note Pessoa left blank the name of Marino’s interlocutor in this scene, after canceling “*Vinc[enzo]” (see note 2).
14 <“himself”> [↑ oneself]
15 This sentence is written along the right margin, perpendicularly to the previous ones.
16 [“]Curse, ] editorial open-quotes; this line resembles the fragment 11° MA-42° (edited as annex).
17 Written along the right margin, above the previous one, with a line indicating the sequence.

[11° MA-25°]

Here; this stick is the world: see how I break it. (Bends it several times across¹
his knee but cannot break it). I am weak & old, no matter; it is as if it were broken.

He shows² the other beggar the medallion with daughter’s portrait;³ the other steals it afterwards.

[BNP/E3, 11° MA-25°]

PAPER (108 x 172 mm) Fragment of plain yellowed paper with irregular left margin, written in black ink on the recto. This seems to be the same paper type of 11° MA-2 through 7, only torn a bit more (becoming narrower) and written in portrait (instead of landscape) orientation.

CORPUS “Beggar” & “daughter” mentioned.

PUBL. Unpublished.

NOTES
1  Bends it [↑ several times] across
2  [←He] Shows
3  *w[ith] daughter’s portrait; ] the stealing of the daughter’s portrait is referred to in 11° MA-13°.
12. Laid darker dun paper

But what is this?
Whom bringst thou there?
Sir, is she dead?
Dead, who is dead?
Who is dead? Friend, thy too uncertain words
Awake in me, I know not how, in spite
Of my conception an uncertain fear.
Speak, friend. Who is dead?
Sir, I mean nothing. Sir I mean but this.
I meant sir not to give you pain or sorrow.

M
Speak, *man speak.
If that’s my servant *Thomaz that you *heard
Say so, I know him dead. I’ve wept his death.
Ay ere it be my servant say so!
I have suffered *worse
My dreadful thought *ere it were my daughter
Thy hesitation I could comprehend
Nevertheless speak.

I’ll make me humble; I’ll eat dirt i’ th’ ways.
I’ll beg, I will forfeit all happiness,
I’ll make me a slave, I’ll lie down
For men to tread upon me. I desire
To suffer more.

All deaths I can suffer all—*ills ay all
Save—God haste away the thought—my daughter
—Oh, *woe, woe.

Leave me alone, † *fool, stone  the knave

I call thee to witness
That I curse God as no man e’er hath done.

[BNP/E3, 11⁰ MA-39]

PAPER  (167 × 222 mm) Fragment of laid, darker dun paper with a horizontal medial fold and three irregular margins, written in two different black inks (thicker and thinner) on both sides, with additions in gray pencil on the verso. It is difficult to conjecture the exact order of writing on this
document, which comprises two different campaigns on the recto (thicker ink followed by a rushed hand in a thinner ink), plus three on the verso (thicker black ink above the fold, and a thinner ink plus a gray pencil separated by a line below the fold).

CORPUS M [persona]
PUBL. Unpublished.

NOTES
15 <s>t\hought <t>/ere \ it <were>/were \[I could comprehend] [thy hesitation]
13-17 Written in a thinner black ink with a much more rushed hand.
18-22 The masochism of this stanza (e.g. lying down for others to tread upon) resembles the images in fragment 11\textsuperscript{10} MA-15\textsuperscript{v}.
23-25 Written in a thinner black ink in a much smaller hand below the fold.
26 alone, [↓ ↑] *fool
26-28 Written in gray pencil, separated from the thinner black ink by a penciled line.
27-28 To the left of these lines, one reads the note "elsewhere also"—and in fact the scene of Marino cursing god is developed in other fragments, such as 11\textsuperscript{10} MA-40\textsuperscript{v}.

[11\textsuperscript{10} MA-47\textsuperscript{v}]

Mº

I cannot think of thee but my thoughts *soil thee,

At the end, after taking shawl.

*Courtier:\textsuperscript{1} He smiles\textsuperscript{2} my lord, his eyes gleam.

[47\textsuperscript{v}]

Will. What is your pleasure, sir?
M. My pleasure, sir, is women.
Will. I mean, sir, what will you please?
M. At all occasion,\textsuperscript{3} friend, I shall\textsuperscript{4} please myself, being indeed the man I know best and know best therefore how to please. (Aside) I lie for the joking, I lie, for, by Hell, I know myself ill enough, & outside all illness what pleases me best.

[BNP/E3, 11\textsuperscript{10} MA-47]
PAPER (167 × 221 mm) Fragment of laid, darker dun paper with a horizontal medial fold and three irregular margins, written in black ink on the recto, and in gray pencil on the verso.

CORPUS M[arin]o [as persona in 47\textsuperscript{v}; together with the “shawl,” the abbreviation “Mº” makes the attribution of the recto text indisputable. However, the verso (written in gray pencil instead of black ink), displays “M” (not “Mº”) in dialogue with a “Will,” persona that does not appear anywhere else in Marino; therefore, one should approach it as a weaker attribution, although the verso text was edited unreservedly as part of Marino by LOPES (1990: 178).
NOTES

1. <Sold>[*Courtier]
2. <*smiles> smiles
3. At<,> all occasion,] LOPES (1990: 178) transcribed it as “At all reasons.”
4. <w>/shall\ all ] LOPES (idem) transcribed it as “would” (sic).

13. Laid lighter dun paper

M^o

When she was small she would come to me.
How questioned she! □
She would play with my beard & pull my ears
And laugh at this chastisement, □
And work sums with her & extol her; which I did

Let me step over years. I cannot follow
The full course of that life so sweet & mine
Knowing that death is not its early top...
I think upon her as she was when yet

An infant, then I track her through all years
Of childhood & of youth □
And I say: thus she was when she was little
Now she is dead! □
Thus was she □: now she’s dead!

Thus was she *older □: now she’s dead!

At every sight of her I conjure up
Within me, a voice cries: “& now she’s dead”

Dost thou remember her?

I do remember

And feelst thou not. Nay, thou wert not her father

Yet surely feelst thou—a □ pain
At knowing that *she was no longer is.
Bear with me. I *spoke not *sooner.
My soul is sick with grief. I am too lost in it
To find myself in words.

[BNP/E3, 110 MA-20]

PAPER (170 × 221 mm) Fragment of
laid, lighter dun paper with a
horizontal medial fold, written in gray
pencil on both sides, with
interventions in a think black ink on
the verso (the verso is written in the
opposite direction and below the fold).

CORPUS M[arin]o [as persona]

PUBL. Unpublished.

NOTES
2 † ] the illegible is but a
fragment of a letter.
3 <lips> [↑ beard] doc. 110 MA-6\(^\circ\) also refers to Marino’s daughter playing with her father’s beard.
21 <\*what> [↑ *she]
23 [←[too]] lost in it ] penned addition within brackets.
24 Last line added in black ink.

[110 MA-45\(^\circ\)]

[Leonora] = Have justice done, have justice done, my lord!
[King] — How, child, thus to me?
[Leonora] — Dear my lord, forgive me.
    It was my care that spoke, oh grant me justice
    ’Gainst who with evil arts and witcheries foul
    Haveth stolen my husband’s soul into despair.
    Justice, my lord, forgive that I repeat
    Justice, oh rapid justice, good my lord!

Beggar. He would caress the mantle...
    I have heard
    Of charms & □ in clothes, in mantles therefore,
    It may be that this mantle is of those,
    Or it may be that it be not of those
    But I know not if it be so, my lord.
    But I know nought of it (I know not, I mean,
    As to him, for that of charms I know it true
    And oft I thought his might be one—I thought idly,
I do not say that it is so.

K[ing] — Enough
The 20 words of this man are one word.

[Beggar] Fingering that mantle & saying low words
(While I heard not, but thought strange, being low,
And spoken to the mantle, so it did appear
And haply was not, for he might be praying

Though he knelt not, of a truth.

Of □ witch’s habiliments
(Though whether this be of them I know not)

25 K. Sirrah, the truth.
Hast thou seen aught in this man which might look
Towards witchery and arts black & unallowable
Or communings with the Devil.
B. So, so, your sovereign Highness.
30 K. So, so? Speak out & say:
Hast thou not noticed in him aught of witch
Hast thou not words, sirrah, or thou sufferest for it...

K. Foolish he looks
And hard of mind.

Bishop. My lord, ‘tis not unnatural
For dealings with the Devil, while they feed
With an exterior & unnatural cunning
Yet do defile the natural & bright
The *minor & Godgiven intellect of man.
It is no wonder nor no □

40 But rather a most clear & severe proof.
K. Thou hast resolved me to it, when I found
My rage might be speaking through my reason
And calling itself justice. What says he?

Captain Naught, your highness, he mutters things
The nearest ear can catch not.
K. You have it
The *swans recoiling lastly in the dark
*Never of them have dulled the scheming mind
While nowise bates the crime nor justice' hand,
Nor makes a surety for the future year
The mantle from him. Burn it... Nay, my lord,
What, my lord Bishop, shall be done with it?

*B[ishop] With holy water & the curse of God
Worked by the priest. The church is nearby. Let them
Carry it there & leave it. The rest I’ll see to.

55 K. I thank thee for it. Take it from him.
And as fit punishment for his vile arts
And □ dealings with the Devil, and show
Of penalty lest others do the same.
Let him be carried to the torture □

Mº.

60 I am a man of simple thoughts. I know’t
And men may laugh at me, but I care not
*Leonora I *mock not evil with them.

Mº. —What have I done to suffer thus?
—Thou findest eloquence, oh suffering heart.

65 I would I know how I could pity thee.

Mº. Men that smile at her, laugh at me. Yet I
Have done no evil, ought no harm. & yet ‘tis on me
That all the burden of □ falls
When crime is done

70 Men praise not the assassin or the thief
Nor □ with sneers the sufferer.

[BNP/E3, 11º MA-45 & 46]
PAPER (171 × 222 mm) Two fragments of laid, lighter dun paper with horizontal medial folds, written in black ink on both sides, with additions in gray pencil on all pages except 45v. On the upper left corners of 45v and 46r, one reads the page numbers “2” and “3,” respectively.
CORPUS “Marino” mentioned.
PUBL. Unpublished.
NOTES

1. The conjecture of Leonora being the first to speak in this scene comes from 11\textsuperscript{10} MA-3, which develops a similar accusation of a supposedly bewitched husband; Leonora also appears in a passage in Part 1 (11\textsuperscript{10} MA-21\textsuperscript{1}, cf. PITTELLA, 2020: 624).

2. Good \[↑ Dear\] my lord

3. It is \[↑ was\] my care that speaks \[↑ spoke\]. \[←(Oh)\] Grant me justice \[↑ though\] the line seems split on the ms. \(↑\) (with its second part indented), there seems to be no change in speaker; \(↑\) thus we edit it as a continuous line apparently spoken by Leonora.

4. Have\[↑th\]/stolen/

5. Under line \#7, a note with a question mark: \(↑\) (here she \*tilts)[→?] that it is \[↑ be\] not

6. I do not say that it is so, my lord. \[↑ But I know not if it be so, my lord.] \(↑\) with the meta-note “either” to the left of the alternative lines.

7. \(↑\) the parentheses are never closed but rather interrupted by the King’s “Enough.”

8. \(↑\) oft

9. For \[↑ Though\] I know \[↑ knew\] not if it be so \[↓ I do not say that it is so.] \(↑\) with the meta-note “choose” to the left. The 20 things \[↑ words\] of this man are one thing \[↑ word\]. \[←(And)\] Said \[↑ Spoken\] /of a truth/

10. not words, sirrah \[↑\] the underline indicates the repetition of “Hast thou” from line \#31.

11. /hard/

12. For /dealings/ \[↑ ↑\] with the Devil, while they fill \[↓ feed\] the illegible mark above “dealings” could be a variant (“one”) or a meta-note (“no”); \(↑\) but “one” breaks the meter and the agreement between “dealings” and “they”; \(↑\) thus, we leave the initial word. \(↑\) brig\lt

13. \[↑\] The minds & Godlike\[↓ given\] \(↑\) the horizontal lines suggest a space initially left blank.

14. Soldier \[↑ Captain\]

15. Thou ha\(<\>/s\t \[↑ \] You have\] it

16. /dulled the scheming mind/

17. justice’ hand \[↑ no extra “s” after the apostrophe (like in the expression “for justice’ sake”).\]

18. f\(<\rom>/rom\)

19. Spoken \[↑ Worked\] <of> by the priest. The church \[↑ is\] near\[↑(by)\].

20. Of /punishment/ \[↑ penalty\] <to>

21. torture etc. \(↑\) we read “etc.” as a meta-note and hence omit it from the main text.

22. shallow \[↑ simple\] thoughts. \[←I Know’t\]

23. <\all/> \[↑ evil\]

24. thus? \[↑\] we read “etc.” as a meta-note and hence omit it from the main text.

25. Men that smile at her \[↑ wife\] we read “wife” as a clarifying meta-note and not as variant. \[←&↓\] Yet
14. Plain yellowed paper

(end of 2nd act.)

Marino (alone)

No home, no wife, no child.
Ay me! ay me! Driven from everywhere
Persecuted and stoned—barked at by dogs

Oh, oh, oh, oh—how much unhappiness
All in one man & one man *bears it all
And dies no, *nor goes mad of it. Oh!

(lies down & sobs)

(*Laid his hands in his neck & they catch in the “muffler”; he takes it off and looks at it)

“My child’s shawl
She had since she was little. My little *child
My dead child. Oh for her little *arms
For her kiss—alas, oh, oh, alas
(Lies down & rolls along round & round in pain)
My little child—‘tis all I have of hers
(Embraces the muffler & *kisses it)
My pain *grows into rage. I rage to be alone
Alone, alone, alone. No one with me

Not a dog, not a *beast, not a *woman

Ah no, I have also her portrait
Her portrait in *fact (draws it further)
(Bites his own hand I *note) this is too much,
Too much, too much pain—too much pain for a man

Beginning of III act
Enter Marino

“They stole her portrait for me, the frame was gold
I might have known it, but they might have left
The portrait to me. Give it back to me.
’Tis no one to thee, and to me ‘tis life
Pity me, I am mad. Yet have I come to be so.
Ho, ho, I see the Heaven's *tribe. I'm mad
To think, but not to feel.

[BNP/E3, 11\textsuperscript{th} MA-13]

PAPER (172 × 224 mm) Fragment of plain yellowed paper, with a horizontal medial fold, written in black ink on both sides. The verso includes a sentence spoken by Marino and a few notes on the drama which have been apparently crossed out—a line connects a segment above to a segment below a text we edit as APPENDIX 1.

CORPUS Marino [as persona]

PUBL. Unpublished.

NOTES
Rubric <sobs> [↑ alone]
3 <barked at> [↑ stoned]
7 <“pours”> [↑ sobs to] lies down & sobs
8 “muffler”[
9 The shawl also appears in 11\textsuperscript{th} MA-9 and in a passage edited in Part 1, in which Marino finds all his daughter’s belongings sold, except for her shawl (11\textsuperscript{th} MA-52, cf. PITTELLA, 2020: 616–617).
13 (Rolls about the <floor> ground [↓ Lies down & rolls along round & round] in pain)
18-19 These two lines linked across an apparently cancelled segment (edited as APPENDIX 1).
26-27 Lines written on the lower right corner of the page, diagonally to the preceding text.
28-29 Lines written along the right margin of the page, almost perpendicularly to the rest of the text.

APPENDIX 1 (BNP/E3, 11\textsuperscript{th} MA-13\textsuperscript{v}; unpublished, apparently crossed out by a diagonal line; the parenthesis and the meta-note are by Pessoa; in the note, “full” is used as an adverb, as in “they know full well”):

Marino is unhappy, M[arino] is unhappy, M[arin]o is unhappy
M[arino] is unhappy. (pours sand upon his head)

(The act ends by his *plunging his hand into sand & filling it as if it were water & *rubbing it on his head.)

Note. These frequent <annotations> [↑ *annotations of action] are to enable the reader to realize full *vividly the scene).

Who art thou?
= “Marino, who laughs not at the impotent man, nor at the eunuch,\textsuperscript{1} nor at the cuckold, nor at the bastard neither. He is wiser than laughter. He knows who *weeps. Marino who lies on the *ways that dogs may piss on him, *that they

[11\textsuperscript{th} MA-12\textsuperscript{v}]
think him low, that travellers\textsuperscript{2} may kick him, who is driven from □. I know of *their *laughter.\textsuperscript{3} Marino is a cuckold. Vile, vile, vile, very vile.\textsuperscript{4}

= Thou art Marino\textsuperscript{6} the merchant?
= No, Marino the cuckold.\textsuperscript{6}

\textit{pouring sand upon his head} Rain sand, rain dung on this vile head. Dirt, □ Marino is not happy.\textsuperscript{7}
Do not harm Marino.
Pity poor Marino.\textsuperscript{8} Pray for his soul.
= How evilly his smells! (\textit{this the first remark made by one janitor — not bad man — present & hitherto silent})
= He is made of dung, Marino is. Pray for his soul.

\textit{Enter Marino, all soiled in face & all ragged; his face full of mud lies hid in. He enters with a handful of sand which he drops.)}
= “Dirt,\textsuperscript{9} nothing but dirt.”

“Had you not a daughter”
—Dead, sir, dead, deader than any thing

Dirt & tears make Marino\textsuperscript{10}

How’s this? He speaks of himself as of another: he says “he,” “Marino” of himself.
= “Marino\textsuperscript{11} is no *person *than it which say I.
= “Oh, sad aptness of expression, this,\textsuperscript{12} this is sense not tears.

\textbf{[BNP/E3, 11\textsuperscript{10} MA-12]}

\textbf{PAPER} (172 × 224 mm) Fragment of plain yellowed paper, with a horizontal medial fold, written in black ink on both sides, with interventions in gray pencil on the recto. It is unclear which side of the doc. should appear first.

\textbf{CORPUS} “Marino” mentioned.

\textbf{PUBL.} Unpublished.

\textbf{NOTES}

\textsuperscript{1} eunuch[\textsuperscript{,}]
\textsuperscript{2} on him, [↓ *that they think him low], [↑ that] travellers
\textsuperscript{3} I know of [↓ *their *laughter.]
\textsuperscript{4} Marino is a cuckold[\textsuperscript{,}] [↓ Vile, oh very] [↓ (Vile, vile, vile, very vile)[,]] \textit{editorial periods.}
Marino.

I’ll tell thee what. I’ll lie me down i’ th’ way
For men to tread upon me & *for dogs
To wreak their refuse on me. I was born for it.
I’ll bear to lick their feet.

Taking mantle—

No, not that mantle; it was my child’s mantle
My little child’s; ’tis all I have of hers
No, no, leave me the mantle, let me keep it
(They take it again)
Now I have nothing, nothing in the world
Kill me
All is ended, is all ended, all is ended!
No more.

—Dost thou glory in being a cuckold?
—Ay, I laugh at it. Hear me: ha, ha!
—I would thou hadst not laughed.
I would thou wouldst not laugh, friend; I like not thy laughter.
—Do I laugh well?
—No, thou dost not; I prithee laugh no more.
(Marino weeps)
—He weeps.
—Ay, make *none laugh as he did, make *many *thus weep. Let us go.
NOTES

1 I’ll lie m<y>/e\ 
2 & to [↑*for] <†*me> dogs] there is another way to transcribe this line: the conjectured “for” may just be the cancellation of “my” in line #1, and “dogs” may be a supra-variant of “it” in line #3 (“I was born for it [↑ dogs]”)—with line #2 then left incomplete after “& to.”
3 This “mantle” appears as a “shawl” in 11¹⁰ MA-9 & 13 and in a passage in Part 1, when Marino finds his daughter’s shawl (11¹⁰ MA-52, PITTELLA, 2020: 616–617).
4 <I’ll be humble>] [↑ I was born for it] leave [↑ me] the mantle
5 All is gone [↑ ended], is all gone [↑ ended], is all gone [↑ ended]!
6 Line added in gray pencil.
7 “ ‘t he wouldst ] the quotes indicate the repetition of “I would” from line #15.
8 No[,] editorial comma.

[11¹⁰ MA-14v]

King = Who art thou?
M = Marino.
King = How, not a highness to me?
      = Marino, your Royal Highness.
5 = What *art thou? A *witch they say, what is thy trade sir?
    = Tears, my lord.
    = *Crocodile’s I imagine.
This is a faker
Who *tricks with vague expressions & strange words
To put our judgement around—‘tis even so
= Marino is unhappy.
= What says he?
= That Marino, this, he, is unhappy.
= But who asked him of it?
= No one, my lord; he of himself said it.

[14v]

My lord.

Your Royal Highness.

See that he is taken
Onto the torture chamber, limb for limb
And bone for bone be he *dissevered then
’Till he know death ten thousand thousand times,
Be this example to all † that
Like trouble □ *with the †.

= It shall be done, My Highness
= Mark ye *file

With strict exactness, make him live to know
Me royal *venger for the dirty *mock
See that no bone escapes.

As shadow to object

Shall the deed to your will,

= I know it will

Take him away. Go we in. Sweetest daughter
The cloud is past that was upon our joy
Let us go in, strike drum, beaters □
Let us go in, □ this, fifers, strike up drums, beaters

― end ―

[BNP/E3, 110 MA-14]

PAPER (171 × 223 mm) Fragment of plain yellowed paper, with a horizontal medial fold, written in black ink on both sides.

CORPUS King | M[arino] [as personae; and “Marino” mentioned]

PUBL. Unpublished.

NOTES
5 <What is thy trade sir?> [† What are thou?] A *witch ] though “*witch” is only a conjectural reading. Marino is referred to as “a witch” in 110 MA-3r and 45.
6 †/ears
7 Thou *laughest of *me *then. [†Crocodile[’]s I imagine]
8 <vague> [† vague]
15 Yo[ur] Roy[al] Highness | <See> □ [→ See that he is taken]
21 <my>[My] Highness
22 <†>/him
23 <The> Me
24 <All shall be in the justest measure done> [↓ <As shadow onto object all shall <†>/be \\ done>] [↑ As shadow to object]
25 Shall the accomplishment be to you] [↓ deed to your will]
under this line, one reads the note “(up at top)” indicating that the scene continues with what is written atop the page.
26 <Now †> [† Go we in].
27 (This is a <cloud> passing cloud in <our>/>all \ our joy) [↓ The cloud is past that was upon our joy]
28 <Str> Let us
29 this[,] fifers, ] editorial comma; the note ― end ― suggests a tentative end for the play.
III. ANNEXES

Marino. Marino  
Stella. Stella.  
Terentius. Terentius.

Spirit of Time  
Spirit of Space.

Terentius  
Terentius  
Terentius

[BNP/E3, 11\textsuperscript{10} MA-43\textsuperscript{r}]

PAPER (109 × 172 mm) Fragment of ruled off-white paper with mold stains (head of about 2 rows), with evidence of being torn on the side margins, written in black ink and gray pencil on both sides. The recto presents the names Marino, Terentius, and Stella; given that Terentius also appears on 11\textsuperscript{10} MA-42\textsuperscript{r} (and in Part 1, cf. PITTELLA, 2020: 611–612), one wonders if “Stella” was another persona connected to the tragedy of Marino. The verso, featuring different personae indicated by abbreviated names, is likely extraneous to Marino (see APPENDIX 1).

CORPUS “Marino” mentioned.

PUBL. Unpublished.

APPENDIX 1 (BNP/E3, 11\textsuperscript{10} MA-43\textsuperscript{v}; unpublished dialogue between two characters indicated by “Abr” and “Or,” standing perhaps for the Old Testament patriarch Abr[aham] and for the word for Light in Hebrew—romanized as Aur/Ohr/Or—a central Kabbalistic term in the Jewish mystical tradition):

\begin{quote}
<A beauteous>

*Or
I live throbbing through all things

*Abr[aham]
I am things themselves.

*Or.
I am the shadow of the Unknown

Abr[aham]
I am that where<ver> it [↑ doth] fall<≤>.

*Or.
<Yet> [↑ Though] we are [↑ yet] all is one

Abr[aham]
Though we live yet one is all.
\end{quote}
M.

Could not evil go, be driven
From the fair earth

[BNP/E3, 11º MA-56r]

PAPER (165 × 145 mm) Fragment of laid ruled off-white paper, with very large head (larger than 4 rows), presenting an irregular upper margin and a very irregular lower margin, written in black ink on the recto, perpendicularly to the printed lines.

CORPUS M. [personae]

PUBL. Unpublished.

Marino.

† explained me
*How—I know no more,
Madness knows the rest.

[BNP/E3, 11º MA-29r]

PAPER (173 × 117 mm) Fragment of creased paper with torn upper and lower margins, written in gray pencil on both sides. The verso displays a series of arithmetic calculations inside and outside a partially visible table.

CORPUS Marino.

PUBL. Unpublished.

I could hear
The harshest curses rather than a kind word from thee
(Marino on *beach on being addressed as a friend by Terentius)

[BNP/E3, 11º MA-42r]

PAPER (89 × 116 mm) Fragment of wove paper, gray RULED and stained (perhaps due to mold), with two pink-edged sides (probably torn from a notebook) and two irregular margins, written in black ink on the recto and in gray pencil on the verso; the fragments on the verso are likely extraneous to Marino (see APPENDIX 1).


PUBL. Unpublished.

NOTES

3 Marino on †/beach on being addressed as †friend
APPENDIX 1 (BNP/E3, 11th MA-42; unpublished):

Chances
Which like the warring waves of some rough sea
That seem in wrath in different ways to part
Yet bear their raging to a destined shore

Or like sounds of music

Or at eve
Th’ unnatural night premature <†-clouds> [↑ in *hell-clouds]
Casts light unmirrored on the hushed plains
And shadeless horror on th’ unmountained crags.

Vincenzo.

And died in tears, for now he understood

[BNP/E3, 11th MA-11']

PAPER (165 × 111 mm) Fragment of laid, darker dun paper with three irregular margins, written in black ink on the recto. On the verso, in black ink except by a variant in purple pencil, but entirely crossed out with a gray pencil, one finds an early partial witness of typescript 49B1-78', comprising a draft of lines 1–7 (published in PITTELLA, 2020: 627); see APPENDIX 1 for a transcription of this early witness (A) with a comparative critical apparatus in relation to the corresponding lines in 49B1-78' (X).

CORPUS Vincenzo [title]

PUBL. Unpublished.

APPENDIX 1 (BNP/E3, 11th MA-11'; entirely crossed out; witness A of lines 1–7 of doc. 49B1-78'):

Though he was young, yet health and strength had gone
And all the happiness he built thereon
And thereon only like a dream was past,
Or like a mote by our slow sight not placed
But lost in all the spaciousness of day.
His youth had all his youthfulness disgraced
And all his joy like winds was passed away

APPENDIX GENETIC NOTES (compared to 49B1-78')

2 A thereon X thereon,
3 A only like a dream was past, X only, like a dream [↓ winds] was <fled,> past,
4 A mote in [↑ by] our slow [↑ sight] X mote in (by) our slow sight
5 A in nothingness and in the day. [↓ in all the spaciousness of day.] X in all the spaciousness of day.
7 A joy like dreams was passed away X joy<> like dreams [↓ winds] had passed away.
With a voice stricken by a nameless woe
He said to her: “To-morrow I shall go
Unto another land. Men thou shall not tell
I once were ill.” —“Oh if you sure be well
I’m very glad, oh, very glad indeed.”

□ oh my nobleness!
How little good I have done to mankind
And now □ I can still do less

□ it is too late
Now in the hour of death my pain is great
& yet ‘tis nobler than all joy I had.
It is not pleasure that I feel for sad
My spirit is & sunk in deep despair.

And with a look & with a smile hast shown
The spirit and the essence of all good
He drew his dagger & □ with might
Driven into his heart its □ bright
He died in tears, for now he understood.

□ □ Myself in self □ keep
□ □ to leap
Outside the world into the heart of man
And without pleasure, without heart nor soul
Losing the being that my thought doth span
*Becomes a thing to love & to console

□ □ □ □ A sentiment, a feeling incarnate
Beyond extension & perfection great
Against the might of God a wild & living hate.

[BNP/E3, 11\textsuperscript{0} MA-57\textsuperscript{r}]

PAPER (170 × 227 mm) Fragment of laid dun paper with medial folds (horizontal and vertical) and irregular
upper and right margins, written in black ink and gray pencil on both sides. The verso is completely crossed
out; it constitutes an early witness of lines 45–64 & 70–72 of the typescript 49B\textsuperscript{3}-78\textsuperscript{c}, containing rhymed
fragments of verse under the title “VINCENZO (Fragments)”; cf. PITTELLA, 2020: 628–629. See APPENDIX 1 for
a transcription of this early witness (A) with a comparative critical apparatus in relation to the corresponding
lines in 49B\textsuperscript{3}-78\textsuperscript{c} (X). Given the meter/rhyme scheme similar to the copied verso, the recto is likely a text also
destined to “Vincenzo” that was not copy-typed for some reason.

CORPUS Vincenzo [mentioned in 57\textsuperscript{c}]
PUBL.  Unpublished.

NOTES

1  [“]To-morrow [ editorial open-quotes (which close in l. #4).

3  <& I shall> [† Men thou shall not] tell

5  indeed. [”] editorial end-quotes (as they open in line 4).

10 <Unto> [† Now in]

11  [←&] Yet ] the added “&” probably to adjust the meter;

12  editorial period at the end of the line.

9-11  Added in gray pencil in a space initially left blank, between

12 two penned fragmentary stanzas.

12-13  Written in gray pencil along the right margin; the placement

of these two lines here comes from the rhyme scheme (“sad”

in l. 12 rhymes with “had” in l. 11), and from the fact that

the penciled addition on the lower right corner goes around

lines 12–13, which thus seem to have been written before.

16  <A>/H\e

18 <And> [† He] died in tears, for now he understood. ] there is an earlier witness of this line, loose

but attributed to Vincenzo in 11^10 MA-11^r.

19  <As if> [† Myself in self]

24-25  An arrow connects the end of l. 24 to the beginning of l. 25.

APPENDIX 1 (BNP/E3, 11^10 MA-57^v; entirely crossed out)

[in gray pencil, witness A of lines 45–64 of doc. 49B1-78^d]

45  □ by his noble act

46  Oh fear! oh pain! Vincenzo did contract

47  The same disease. It is a horrid thing,

48  Past all inexperient imagining.

49  It shuts man out from his own fellow men.

50  ’Tis of those horrors, of those ills the worst

51  Which on the earth has traced with dreadful ken

52  The damned finger of a God most curst.

53  Diseases, woes, irreparable as the past,

54  Which make the nature of humanity

55  Is there a day which shall be called your last?

56  Have you no end, as have things that are bright?

57  Oh plagues that load our spirit & it waste

58  Ev’n as the day do you not have a night?

59  Nay, as our spirit doth augment its measure

60  Of human things, human things become less,

61  And all that lives transcends birth & the grave.

62  We live and think, to find that all our treasure

63  Is a □ limit that makes our distress

64  And that each man is evermore a slave.)

[in black ink, witness A of lines 70–72 of doc. 49B1-78^d]

70  □ there was a certain pleasure

71  In being despised, the □ measure

72  Of his most noble deed’s □
APPENDIX GENETIC NOTES (compared to 49B1-78v)

45 A by X By
46 A fear<,>/!\ oh pain<,>/!\ Vincenzo X fear! oh pain!—Vincenzo
47 A thing,<†> X thing,
49 A <That> [† It] shuts man out from his own fellow men X It shuts man out from his own fellow-men
54 A make<ss> the nature of humanity X make the nature of humanity.
58 A which □ shall be [† called] your ] a line connects the two words across the space initially left blank X which shall be called your
56 A Do [† Have] you not [† no] end, as do [† have] things which X Do [† Have] you not [† no] end, as do [† have] things that
60 A & X and
68 AX Is there not for ye as for day a night [↓ Ev’n as the day do you not have a night?] A & X and
70 A that all X [all] □ [that] A Is <that> a □ limit X Is a □ limit
71 A the □ measure X the □ external measure
72 A noble deed’s <*credibly> X noble deed’s unselfish worth

Oh, beings as this child must tread the air
With other *motive than things which *endear
Fair & no more. □
There is an inner beauty that appals
5 A loveliness of human sentiment
That ‘tis scarce human. On my soul it falls
Like the sweet rain which by the winds is sent
Upon the buds that waken to the spring.
Oh ‘tis a lovely & a sacred thing.
10 When *firstly he felt weak & he awoke
Unto the pleasance of o’er-sodden’d tears
And he, the strong, as thus his spirit spoke,
Felt his frame shaken by □ fears

Now my heart is torn
15 Oh for my □ oh for my nobleness!
Why was not I unto such a love born
E’en now I can but by imagining
Conceive a living in other’s distress
I did not suffer for men’s suffering

20 And now, alas! □ but less!

□ to live
In other’s hearts and to their weary breasts
A comfort and pleasure e’er to give!
Oh □ to suffer for another’s woe!
To give heart, life, □ & repute
Our very sentiment of dignity
That others may regain their pleasure’s glow.
To yield ourselves with an unpleasure mute
Unto the good of friend or enemy!
Oh this is love and yet, oh, love is more.
These are but words. Not thoughts have power t’ express
With a profound & a sufficient lore
Love’s soul-appalling loveliness,
And how in love all things do become one.
Did I but live that I might this ignore
Do I now wake to see that I have done
Mankind an evil I cannot deplore.

[BNP/E3, 11th MA-58]
PAPER (170 × 227 mm) Fragment of the same laid dun paper as the previous doc., written in black ink and gray pencil on both sides. Given the medium and meter/rhyme scheme similar to 11th MA-57’s, this document is likely a text also destined to “Vincenzo.”

CORPUS [same medium and rhyme scheme of 11th MA-57’s]
PUBL. Unpublished.

NOTES
2 With <a>/o\ther *motive than things which are fair [/ than things which *endear]
4 that | appals [→ extent] to the right, Pessoa penciled the word “extent”—perhaps a note for a possible rhyme with “sentiment” on l. #5 (an idea apparently abandoned, since “extent” does not complete any meaning or meter, and “sentiment” ends up rhyming with “sent” on l. #7).
9 [← Oh] <I>[←’t]ris
10 <And he felt fear, he> [† When *firstly he felt weak] & he (a)woke
11 pleasance ] perhaps misspelled “pleassance” (sic) in the ms.
15 oh (for)
17 E<e>[†’]en
19 I <could> did
22 <h>/br\<e><r>/s\ts
23 <t> A
30 <a>/y\ et
31 Th<i>e\s→e] are but words. (Not)
32 □ [←With] an arrow cancels the indentation of the line.
33 sight[†soull]-appalling
35 And [† Did] I but live these [† that] /to/ [←I might this] ignore
IV. ERRATA OF PART 1

[49B1-78r] Vincenzo (Fragments) (PITTELLA, 2020: 627)
Line 3 reads:
And there only, like winds was past,
Should read:
And thereon only, like winds was past,

[1110-21r] “Of many kinds & moods” (PITTELLA, 2020: 624)
The end of line 1 reads:
but scorn do confess
Should read:
but none I do confess

[1110-10r] [Outline] (PITTELLA, 2020: 631)
Item V reads:
Learns daughter note pure
Should read:
Learns daughter not pure

V. TOPOGRAPHICAL INDEX

Documents Transcribed from Fernando Pessoa’s Archive (BNP/E3)

1110 MA-2 1110 MA-19r 1110 MA-43r
1110 MA-3 1110 MA-20 1110 MA-44r
1110 MA-4r 1110 MA-22r 1110 MA-45
1110 MA-5r 1110 MA-23 1110 MA-46
1110 MA-6r 1110 MA-25r 1110 MA-47
1110 MA-7 1110 MA-26r 1110 MA-48
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1110 MA-9 1110 MA-29r 1110 MA-53
1110 MA-11 1110 MA-30 1110 MA-54
1110 MA-12 1110 MA-34r 1110 MA-55
1110 MA-13 1110 MA-35r 1110 MA-56r
1110 MA-14 1110 MA-36 1110 MA-57
1110 MA-15 1110 MA-37 1110 MA-58
1110 MA-16 1110 MA-39 144H-3
1110 MA-17 1110 MA-40 & 40a 144H-4
1110 MA-18r 1110 MA-42 144H-5r
References


Swinburne, Algernon Charles (1885). *Marino Faliero; A tragedy*. Chatto & Windus. [https://hdl.handle.net/2027/mdp.39015031390977](https://hdl.handle.net/2027/mdp.39015031390977)


* This bibliography is formatted following APA7 guidelines, though without abbreviating names.
CARLOS PITTELLA is a Latinx Brazilian poet and researcher, with Italian-Lebanese-Portuguese roots. He authored the poetry collection *Civilizações Volume Dois* (Palimage, 2005), and co-authored (with Jerónimo Pizarro) *Como Fernando Pessoa Pode Mudar a Sua Vida* (Tinta-da-china, 2017). Holding a doctorate in literary studies from PUC-Rio (2012) with a thesis on the sonnets of Pessoa, he has edited works by and about the poet, including *Fausto* (Tinta-da-china, 2018) and Hubert Jennings’s biography of Pessoa, titled *The Poet with Many Faces* (Tinta-da-china, 2019). Since July 2020, he has worked as an assistant researcher for the Centre for Theatre Studies of the University of Lisbon (CET/FLUL).