



~~MESSAGE~~

MENSA GEM

~~MENSA GEM~~
~~PORTUGAL~~

~~mens agitat moles~~

MENS AGITAT MOLES

MENSA GEM MARUM

MENSA GEM

ENS GEMMA

~~AGMENA~~

~~MENSA GEM~~

MENSA GEM

~~MENSA GEM~~

~~AGMENA~~

MENSA GEM

GENS

~~MENSA GEM~~

ANAGRAMMATIC STUDIES OF MESSAGE

MADE IN THE FALL OF 1934 (17-51) — SEE: "ENS GEMMA" (ENTITY YOLK);

"MENS MEGA" (IMMENSE SOUL) AND "MEA GENS" (MY RACE)

MESSAGE

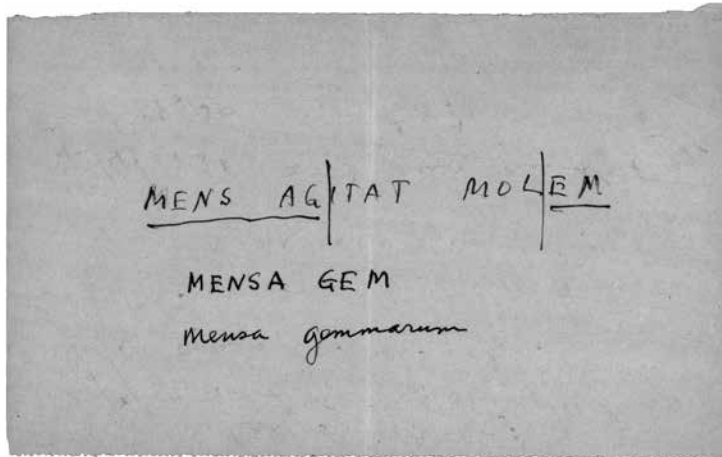


FERNANDO PESSOA

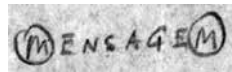
EDITED BY
JERÓNIMO PIZARRO

SHORT READING GUIDE BY
António Cirurgião

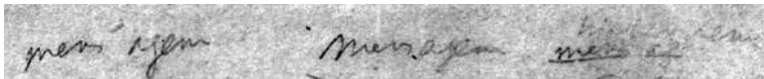
TRANSLATED BY
John Pedro Schwartz and Robert N. Schwartz



"MENS AGITAT MOLEM" (MIND MOVES MATTER; CF. VIRGIL, AENEID, VI, 727)
AND "MENSA GEMMARUM" (ALTAR OF PRECIOUS STONES) (90^s-83^v)



"MENSAGEM" WITH THE M'S CIRCLED,
ABOVE A POEM DATED 9-3-1934 (33-42^v)



"MENSAGEM" ON THE VERSO OF A POEM DATED 9-5-1934 (90^s-32^v)

LISBON
TINTA-DA-CHINA
M M X X I I

TABLE OF CONTENTS

INTRODUCTION	11
TRANSLATORS' PREFACE	33

MESSAGE

FIRST PART — COAT OF ARMS

I. The Fields

FIRST: <i>That of the Castles</i>	49
SEGUNDO: <i>That of the Shields</i>	50

II. The Castles

FIRST: <i>Ulysses</i>	53
SECOND: <i>Viriatus</i>	54
THIRD: <i>Count Henry</i>	55
FOURTH: <i>Countess Theresa</i>	56
FIFTH: <i>King Afonso the First</i>	57
SIXTH: <i>King Denis</i>	58
SEVENTH (I): <i>King John the First</i>	59
SEVENTH (II): <i>Philippa of Lancaster</i>	60

III. The Shields

FIRST: <i>King Edward of Portugal</i>	63
SECOND: <i>Prince Ferdinand of Portugal</i>	64
THIRD: <i>Peter, Regent of Portugal</i>	65
FOURTH: <i>Prince John of Portugal</i>	66
FIFTH: <i>King Sebastian of Portugal</i>	67

© Jerónimo Pizarro, 2022

All rights reserved to
Tinta-da-china
Palacete da Quinta dos Ulmeiros
Alameda das Linhas de Torres, 152 – E.10
1750-149 Lisboa – Portugal
Tels.: 21 726 90 28/9
E-mail: info@tintadachina.pt

www.tintadachina.pt

Title: *Message*
Original title: *Mensagem*
Author: Fernando Pessoa
Edited by: Jerónimo Pizarro
Translated by: John Pedro Schwartz and Robert N. Schwartz
Series directed by: Jerónimo Pizarro
Afterword: António Cirurgião
Proofread by: Jordan B. Jones
Layout: Tinta-da-china (P. Serpa)
Cover design: Tinta-da-china (V. Tavares)

First edition: August 2022

ISBN 978-989-671-695-0
LEGAL DEPOSIT n.º 502233/22

IV. The Crown				
<i>Nuno Álvares Pereira</i>		71		
V. The Crest				
THE HEAD OF THE GRIFFIN: <i>Prince Henry</i>		75		
ONE WING OF THE GRIFFIN: <i>King John the Second</i>		76		
THE OTHER WING OF THE GRIFFIN: <i>Afonso de Albuquerque</i>		77		
SECOND PART — PORTUGUESE SEA				
I. The Prince		83		
II. Horizon		84		
III. Pillar		85		
IV. The Sea Monster		86		
V. Epitaph of Bartolomeu Dias		88		
VI. The Columbus		89		
VII. The West		90		
VIII. Ferdinand Magellan		91		
IX. Ascension of Vasco da Gama		92		
X. Portuguese Sea		93		
XI. The Last Ship		94		
XII. Prayer		95		
THIRD PART — THE HIDDEN ONE				
I. The Symbols				
FIRST: <i>King Sebastian</i>		103		
SECOND: <i>The Fifth Empire</i>		104		
THIRD: <i>The Desired One</i>		106		
FOURTH: <i>The Blessed, Enchanted Isles</i>		107		
FIFTH: <i>The Hidden One</i>		108		
			II. The Signs	
			FIRST: <i>Bandarra</i>	111
			SECOND: <i>António Vieira</i>	112
			THIRD: <i>I write my book by bitter shore.</i>	113
			III. The Times	
			FIRST: <i>Night</i>	117
			SECOND: <i>Storm</i>	119
			THIRD: <i>Calm</i>	120
			FOURTH: <i>Predawn</i>	121
			FIFTH: <i>Fog</i>	122
			SHORT READING GUIDE TO <i>MESSAGE</i>	125
			<i>António Cirurgião</i>	
			GENERAL BIBLIOGRAPHY	175
			BIOGRAPHICAL NOTES	182

INTRODUCTION

JERÓNIMO PIZARRO

“I wish to be a creator of myths, which are the greatest mystery that a human being can weave” (Pessoa, 2010, vol. I, p. 446). Fernando Pessoa wrote this about the year 1918, when he began both planning a preface for the publication of his heteronymic works and sketching the first poems of the suite “Portuguese Sea.”^a In addition to having created authors as one creates myths, Pessoa imagined a book of poems with legendary figures before he sketched “Portuguese Sea.”^b Since 1912 he had understood that he could be his very own herald. In that same year, he announced “the coming appearance of a super-Camões in our country,” capable of “creating the super-Portugal of tomorrow” (Pessoa, 1980, pp. 22–23).^c He launched the sale of *Message* on December 1, 1934—the date marking the Restoration of Independence—“intentionally,” although the book had already been printed in October of the same year. Regarding this, it is fitting to recall that in 1925 Pessoa wrote that the first coming of King Sebastian had been “‘hidden’ [...] by fog. All past commentators had judged—using primitive symbology—that the Hidden One was King John IV,” so none had perceived that, “in truth, the Hidden One was the abstract fact of Independence.” Pessoa believed himself to be the representative spirit of the Second Coming of King Sebastian, an event dating to 1888, according to his calculations. In fact, the only untitled poem of

a This poetic cycle, published in 1922 in *Contemporânea*, would come to form the second part of *Message*, since, save for one text, the cycle migrated from the magazine to the book.

b I refer to the book “Legendas,” which Carlos Pittella discusses in the critical edition of *Faust* (2018), and which merits further study.

c The 1912 article “The New Portuguese Poetry Sociologically Considered” (no. 4, April 1912), and others by Pessoa in the magazine *A Águia*, such as “Revisiting...” (no. 5, May 1912), where he repeats his earlier conclusions, can also be consulted online (<http://purl.pt/12152>).

the section “The Signs” is a sign given by Pessoa himself, as a draft of the index to the book clearly reveals: It reads, “Third (mine).”^a As Eduardo Lourenço saw so well, Pessoa placed himself at the heart of the Fifth Empire that he dreamt of:

Once again, as if it were an imperative of our imagination as a lyric people, the poet identifies himself, under cover of epic poetry, with the object of his song. Camões, at the height of his glory, had already implicated and identified the heroic and tragic destiny of his fatherland in and with his own destiny. Pessoa—architect of the mythical Temple that was to supply the absence of that glorious fatherland—both hid himself and revealed himself in the plot of the poem as the figure of Ferdinand, prince and martyr of our aborted dream. The poem dedicated to him in *Message* was the first announcement of that. In truth, it was the “cornerstone” upon which the “Temple” of the New Revelation would be erected. Still, the foundational text, in its initial version, was called “Gladius,” and the addressee or ideal referent was not the prince that the Portuguese call the Holy Prince—example of fidelity to his fatherland and herald of the Catholic faith—but the Poet himself, invested in his messianic role and chosen by God to conduct his “holy war.”

(in Pessoa, 1993, p. xxiii; cf. Google Books)

Lourenço understood the importance of the poem that begins, “God gave His sword to me,” the oldest one of *Message*. He also understood the desire, on Pessoa’s part, “to build, through the power of dreams, a fatherland forever lost” (ibid.). *Message* is the announcement of that fatherland (cf. the final verse, “The Hour is here!”; t. 44), but it is also the self-announcement of one who dreams of that place: an abode that, “By not existing, came to live” (t. 3). Such is the meaning of the poem “Ulysses,” where Pessoa offers the best possible definition of

a The end of the chapter “Other Poems” reproduces the schema of c. 2-26-1934.

myth: “The myth is nothing, yet it’s all” (t. 3). Ulysses was a myth—the mythological founder of Lisbon. The other heroes, prophets, and saints—like King Sebastian, Bandarra, and Father António Vieira—were myths. Pessoa himself was, or could come to be, a myth—being “nothing,” yet he carried within himself “all the world’s dreams.”

FROM PORTUGAL TO MESSAGE

The Republican Revolution of October 5, 1910, had the effect of interrupting Pessoa’s work on a book in which he was formally imitating *The Lusians*. From one day to the next, that book, *Portugal*,^a arranged into various cantos, lost its currency and became an “untimely” poem (48E-9^r). Meanwhile, other projects, dedicated to pondering the waning monarchy and rising republicanism, were gaining primacy (namely, “The Oligarchy of Beasts”^b and various “Contemporary Studies”^c; cf. 48H-7^r and 48H-8^r). Pessoa, who was then dreaming of assembling various Portuguese poems into a book, still admitted that the title of that book was an expanded “‘Portugal,’ and Other Poems” (48G-4^r), though he did so with some hesitation, as can be seen in the following plan (48E-10^r):

Stagnant Water (or—Portugal and Other Poems)

I. Portugal.

a *Portugal* was brought to light in 2020 in the pages of the journal *Pessoa Plural* (Barbosa, Pizarro, Pittella, and Sousa, 2020). In this work’s verses it is possible to find the genesis of some of the poems of *Message*, such as “Gladius,” “Countess Theresa,” or “Philippa of Lancaster.”

b See *Da República (1910–1935)* (Pessoa, 1978a, pp. 135, 165–190). Some schemas can be found in *Sobre Portugal – Introdução ao Problema Nacional* (Pessoa, 1978b, pp. 16, 261, 267, 270–271). The dating is debated in *Escritos sobre Gênio e Loucura* (Pessoa, 2006a, vol. II, pp. 849–850).

c See *Obras de Jean Seul de Méuret* (Pessoa, 2006b, pp. 41 and 96–97).

II.	<ol style="list-style-type: none"> 1. <To> Political Sonnets ([João Franco]....) 2. To the Minister of Justice, A[fonso] C[osta] 3. To Theophilo Braga.^b 4. ◇ 5. ◇ 6. ◇ 	^a Political poems.
III.	<ol style="list-style-type: none"> 1. Nox, et preterea nihil. 2. To a Catholic philosopher.^c 3. ◇ 	^c Sociol[ogical] poems
IV.	Poem of Paganism.	

Água Estagnada (em Portugal e outros poemas.)

I. Portugal.

II. 1. Sonetos políticos (A.F.)
2. Ao ministro da justiça, A.C.
3. A Theophilo
4.
5.
6.

} *Poemas políticos.*

III. 1. Nox, et preterea nihil.
2. A um philosopho catholico.
3.

} *Poemas sociais*

IV. Poema do Paganismo.

a Perhaps it is the poem that begins, “Soul of a cuckold—that is, flinty as one” (36-10^r, 66C-46^r, 66C-46^r, and also 66B-11^r; in Pizarro and Pittella, 2013, p. 103). Cf. 56-46^r: “To do something | And not to spend eternity blankly, | [God] made João Franco.”

b See, in the magazine *Granta*, no. 1, the poem of April 30, 1910, which begins, “They say that the great Theophilo arrived” (56-60^r; in Pizarro and Pittella, 2013, p. 105).

c Perhaps it is “To a Christian Philosopher,” dated May 5, 1910 (56-53^r).

According to this sketch, the book would be divided into four parts. Even so, thus expanded, it did not encompass all the author’s poetic production up to 1910. For example, the poems from the suite “Symphonies” (48E-30^r) were missing, as were many lyrical compositions from 1909–1910, which remained uncollected, but of which a list of at least forty-six existed (cf. 48E-40). This would lead Pessoa, around 1913 or before, to plan the subdivision of “Stagnant Water” into more than four parts. He then imagined seven parts for it but sketched only five: “I. Portugal. | II. Political Poems. | III. At Road’s Edge. | IV. Symphonies. | V. Ash. | VI. ◇ | VII. ◇” (27³F-6^v). He also indicated that “At Road’s Edge” would be “Action poems” and that “Ash” could also be called “Stagnant Water.” At the same time, Pessoa began to conceive of other titles for other books of poetry, namely, “Exile,”^a “Gladius,”^b and “Aureole” (40-36^r). He also embarked on or dedicated more time to other projects, such as the *Book of Disquiet* (40-34^r); a discussion of the authorship of Shakespeare’s works; and a drama of Elizabethan inspiration, *The Duke of Parma* (48B-31^r), among others.

Around 1914, *Portugal* was practically dormant—for several reasons. The number of lyric poems in Portuguese was very large: Pessoa numbers them at 179, with the last one being “King Sebastian—Symphonic Poem” (144D²-5^r). The number of “Pamphlets and Opuscles” was also very large: Pessoa counts thirty-two of them, with the fourth one being “Camões: and the Camões Superstition” (144D²-6^r).^c The number of future books was significant: Pessoa puts their number at eleven—five in Portuguese and six in English—with the second one being “Stagnant Water” (144D²-7^r). The number of separate projects seemed endless: Pessoa lists at least twenty-five of them, with the

a In a list dated 1913, Pessoa numbers 120 poems under the title “Exile” (48B-83^r to 86^r).

b From the title of a poem dated 1910, “Gladius” became the hypothetical title of a book and then the title of a poem once more, “which had various avatars.” So Seabra and Galhoz explain, on the basis that “it was anticipated and was even composed for *Orpheu* 3 but was later published in the third issue of *Athena*” (in Pessoa, 1993, p. xlv).

c Text transcribed and presented in Bothe (2012; cf. <https://doi.org/10.7301/ZoZ6oMJF>).

fourteenth one being “The Bias of Great Nations” (144D²-9^r et seq.). Finally, so many creations, proposals, and movements—namely, the heteronyms, *Orpheu*, Sensationism, etc.—were yet to come.^a In a list of 226 items, for example, “Portugal—Poem in 6 Cantos” (48E-6^r) is but one more item, corresponding to number 194... Let us not forget that already at the beginning of 1913, in a letter to Mário Beirão, Pessoa expressed a certain anguish and compared his “poor head” to Arsenal Street, one of the era’s busiest streets:

My soul is seized by a frenzy of ideas so intense that I need to record them all in a notebook. Even so, there are so many pages to fill that some are lost because there are so many, and others cannot be read for having been recorded so quickly. The ideas that I lose cause me immense pain, while others survive obscurely amid that very pain. You can hardly imagine how like Arsenal Street, with its commotion, my poor head has been. English poems, Portuguese poems, reasonings, themes, projects, fragments of things I don’t recognize, letters that begin or end I don’t know how, flashes of criticism, murmurings of metaphysics... A whole literature, my dear Mário, that moves from fog—to fog—through fog...

(Letter of February 1, 1913, in *Diário Popular*, 11-28-1957)^b

It was in such a notebook, dated 1915, that Pessoa imagined how to divide his “Songbook”—that is, his lyrical production in Portuguese—into five books. He also organized three more books of verse, a volume of heteronymic works, and still another volume of three dramatic works:

1. Songbook — Books 1 to 5.
2. Gladius — (I. Portugal — II. Gladius)
3. Aureole — (Part I — Part II — Part III)
4. Episodes — (Part I — Part II).
5. A Whole Literature — (Alb[erto] Caeiro — R[icardo] Reis — Álv[aro] de Campos)
6. Trilogy of Giants — (Briareu, Encelado, Livôr).
7. ♦
8. ♦
9. ♦
10. ♦

(144C-11^r; cf. Pessoa, 2009, p. 576)^a

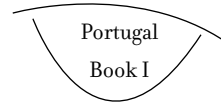
a The notebook 144D² was partially transcribed and studied in *Sensacionismo e Outros Ismos* (Pessoa, 2009, pp. 335–346) and, like other notebooks, appears online at: <http://purl.pt/1000/1/cadernos/index.html>.

b Letter published in *Páginas Íntimas e de Auto-Interpretação* (Pessoa, 1966, pp. 29–32).

a The above note (“Art is essentially”) has already been published (cf. Pessoa, 2009, p. 281); the same goes for the poem below (“The Room with the Black Curtains”; cf. Pessoa, 2005, pp. 88–89). Regarding the project “The Seven Rooms of the Abandoned Palace,” see Pessoa, 2018b, pp. 8–10, 19–24.

<The surge of the people>
 Alfarrobeira. King John the Second
 Triumphed, and the people. The Prince succumbed.
 Both were right, both noble. The world
 Is too small for justice.
 Two great men

Clarion sounding in the infinite.



(44-53; regarding “Legends,” cf. Pizarro
 and Vizcaino, 2018, pp. 266-270)

What is clear is that certain legends of the fatherland were destined for the book that was then called *Portugal*, and that in 1922 Pessoa brought out the twelve poems of the poetic suite “Portuguese Sea,” cited above, in the pages of the magazine *Contemporânea*. Now, the schema “Before the Kingdom,” “1st Dynasty,” “2nd Dynasty,” and “The Hidden One” recalls, in part, the structure of *Message*: “The Castles,” “The Shields,” “The Crest,” and “The Hidden One.” This fact confirms that Pessoa already had, in 1922: (1) the oldest poem of the cycle, “Gladius”; (2) an idea of the structure of the book; and (3) the second part of the book, “Portuguese Sea,” which basically dates to 1918–1922.

Of the many schemas that could be cited here, there is one dated c. 1928 and crossed out. It reveals that Pessoa continued to outline different ways of arranging the “major poems” (the same problem that he had with the major fragments of the *Book of Disquiet*), although he already had an idea for the structure of *Message*. In fact, he came to consider, as a possible title for the book, “Poems of the Fatherland,” which would have included: “1. The Hidden One. | 2. Songs of Defeat. | 3. Portugal” (133F-30^r). But after 1928, following

some research into prophecy and Sebastianism, and after the emergence of a draft of the poem “Bandarra,” *Portugal* returned to prominence as the title of a suite of patriotic poems on lists of that year or later years (cf. 48B-13^r, for example; reproduced in Pessoa, 2014b, p. 397). Still, Pessoa had some hesitation. On a list dated 1932, he imagines these books, among others:

Ficções do Interlúdio: 1. Alberto Gaeiro.
 2. Ricardo Reis (I-II). et seq.
 (ou primeiro em volumes individuais).
 Cancioneiro* Liv. I (48 pp.).
 Liv. II (idem).
 Liv. III (idem).
 Canções da Derrota (Mar Português - Cântico-Real - Elegia
 Heroica).
 Theoria da Nação Portuguesa. (ou Portugal, ou Introdução
 ao Portugal Futuro).

(without a call number; complete facsimile in Pizarro, 2009, p. 369)

“Songs of Defeat” ended up as the title of a series of lengthy poems (cf. 48E-38^r and 133F-26^r; cf. Pessoa, 2000, pp. 451–452), and *Portugal*, in 1934, wound up being called *Message*. Still, it is important to understand that *Message* is a book in which certain decisions were taken over the course of the final composition (like the title) and that parts of the book—namely, “Portuguese Sea”—could have been included in other books. Therefore, since it is not impossible to consider *Message* as a single poem, a question arises: In considering it as a single poem, do we not confer on the work an exaggerated unity—just as Pessoa, in utopian, Aristotelian fashion, did with all his works? And do we not forget a certain mobility? After all, as Seabra and Galhoz write, “In the constant mobility of Pessoa’s projects—the result, as Pessoa said, of his ‘frenzy of ideas’—there is a shuttling between his plans for publication of his books and the poems that would eventually constitute them. Such was the tension that, just as a poem potentially contains a book, so a book can stimulate the writing or rewriting of a poem or

poems, if not their actual displacement from one project to another” (in Pessoa, 1993, p. xlvi).

PORTUGAL
Mensagem

(146 — TITLE PAGE)

INTERNAL CHRONOLOGY

In his letter dated July 28, 1932, addressed to João Gaspar Simões, Pessoa stated that *Portugal* was “a small book of poems (it contains 41 in all).” According to this statement, forty-one of the book’s forty-four poems had already been written by 1932. Let us see what Pessoa says in the referenced letter and the chronology that it is possible to reconstruct:

At an early stage, it was my intention to begin my publications with three books, in the following order: (1) “Portugal,” which is a small book of poems (it contains 41 in all), of which “Portuguese Sea” (“Contemporânea” 4) is the second part; (2) “Book of Disquiet” (Bernardo Soares, but of a secondary status, since B.S. is not a heteronym but a literary character); (3) “Complete Poems of Alberto Caeiro” (with a Preface by Ricardo Reis and, as a postface, the “Notes in Memory” of Álvaro de Campos). Later, “Songbook” (or some other equally inexpressive title), alone or included in some other book, would follow. In “Songbook” I would bring together (in “Books I to III” or “I to V”) several of the loose poems that I have and which are essentially unclassifiable, except in this inexpressive way. [...]

I don’t know if I ever told you that the heteronyms (according to my latest plan for them) should be published by me under my own name (it’s too late and, therefore, absurd to keep up the disguise

entirely). They’ll form a series entitled “Fictions of the Interlude,” or some better thing that might occur to me. [...]

My current plan, which may change, is to publish, if possible this year, or at the turn of the year, both “Portugal” and “Songbook.” The first is almost ready—it’s a book that has the potential for success that none of the others has. The second is ready—all that’s needed is to select and arrange.

(114²-15⁵; in Pessoa, 1998, pp. 198-200)

Of the book that was “almost ready,” which poems were also almost ready? Going by the actual order of *Message*, we can reply as follows: the two poems of “The Fields”; perhaps five of “The Castles”; three of “The Shields”; the sole poem of “The Crown”; the three of “The Crest”; the twelve of “Portuguese Sea” (still containing “Irony”); perhaps “King Sebastian,” of “The Symbols”; the three of “The Signs”; and one or two of “The Times”—that is, a total of thirty-one or thirty-two. Might Pessoa have imagined “41 in all,” because he already had that number of poems ready or because that was the number he had in mind? It is impossible to know. The book of 1934 contains forty-four pieces. In 1932, had Pessoa already penned at least a first version of some poems that known records only show appearing later? It is possible. Or did he have other poems as candidates for inclusion in the book? That, too, is possible. We do not know how the author reckoned his numbers nor which compositions he counted. These are the dates that we know or can guess. Perhaps many of the poems “without a date,” such as “Ulysses,” already existed by July 28, 1932.

FIRST PART—COAT OF ARMS

	I. THE FIELDS
12-8-1928	That of the Castles
12-8-1928	That of the Shields

	II. THE CASTLES
[undated]	Ulysses
1-22-1934	Viriatius
[undated]	Count Henry
8-24-1928	Countess Theresa ^a
[undated]	King Afonso the First
2-9-1934	King Denis
2-12-1934	King John the First
9-26-1928	Philippa of Lancaster

	III. THE SHIELDS
9-26-1928	King Edward of Portugal
7-21-1913	Prince Ferdinand of Portugal ^b
2-15-1934	Peter, Regent of Portugal
3-28-1930	Prince John of Portugal
2-20-1933	King Sebastian of Portugal

	IV. THE CROWN
12-8-1928	Nuno Álvares Pereira

	V. THE CREST ^c
9-26-1928	Prince Henry
9-26-1928	King John the Second
9-26-1928	Afonso de Albuquerque ^d

SEGUNDA PARTE — MAR PORTUGUÊS^e

[1921-1922?]	The Prince
[1921-1922?]	Horizon
9-13-1918	Pillar

a The final verses date to 1934 (cf. 17-56).

b Initially entitled "Gladius."

c The three poems of this section were published as a "Triptych" in *O Mundo Português*, no. 7-8, July-August, 1934.

d The second version dates to sometime after July 10, 1934.

e The twelve poems of this cycle were published in the magazine *Contemporânea* in 1922 and in the journal *Revolução* in 1933.

9-9-1918	The Sea Monster ^a
[undated]	Epitaph of Bartolomeu Dias
4-2-1934	The Columbuses ^b
[undated]	The West ^c
[c. 1-10-1922]	Ferdinand Magellan ^d
1-10-1922	Ascension of Vasco da Gama ^e
[1921-1922?]	Portuguese Sea
[undated]	The Last Ship
12-31-1921/1-1-1922	Prayer

THIRD PART—THE HIDDEN ONE

	I. THE SYMBOLS
[undated]	King Sebastian
2-21-1933	The Fifth Empire
1-18-1934	The Desired One
3-26-1934	The Blessed, Enchanted Isles
2-21-1933/2-11-1934	The Hidden One

	II. THE SIGNS
3-28-1930	OBandarra ^f
7-31-1929	António Vieira
12-10-1928	I write my book by bitter shore.

III. THE TIMES

[c. 2-26-1934]	Night ^g
----------------	--------------------

a Its initial title was "The Bat." This description is contained in 48E-11^r: "Gil rounds Bojador."

b It replaced the poem "Irony" (or "False Irony," 121-4^v), the dating of which is unknown.

c It was mentioned in one plan as "The Boatswain" (121-5^v) and was published in 1922 and 1933 under the title "The Discoverers of the West."

d Its initial title was "Dance of the Titans."

e It appears in one plan as "Epitaph of Vasco da Gama" (121-5^v) and again in a manuscript as "Death of Vasco da Gama" (121-4^v).

f The oldest witness, contained in the notebook 144Q, dates to December 1928.

g The same poem is listed in some autographs as "Cortes Reaes" (121-5^v), "The Brothers Corte Real" (48E-11^r), and "Cörte-Real" (Távora Collection). Perhaps, beyond the title, a draft of this text already existed prior to 1934.

2-26-1934	Storm
2-15-1934	Calm
7-8-1934	Predawn
12-10-1928	Fog

To organize these poems by date can be very revealing. This allows us to visualize which were the first poems (“Prince Ferdinand,” “The Sea Monster,” and “Pillar”); to conjecture that the three undated ones in “Coat of Arms” (“Ulysses,” “Prince Henry,” and “King Afonso the First”) are from 1928–1934; to suggest that the three undated ones in “Portuguese Sea” (“Epitaph of Bartolomeu Dias,” “The West,” and “The Last Ship”) are from 1918–1922; and finally, to propose that the only undated one in “The Symbols” is from 1933–1934. This assumes that each section had a precise time frame.

7-21-1913	Prince Ferdinand of Portugal
9-9-1918	The Sea Monster
9-13-1918	Pillar
[1921-1922?]	The Prince
[1921-1922?]	Horizon
[1921-1922?]	Portuguese Sea
12-31-1921/1-1-1922	Prayer
1-10-1922	Ascension of Vasco da Gama
[c. 1-10-1922]	Ferdinand Magellan
8-24-1928	Countess Theresa
9-26-1928	Philippa of Lancaster
9-26-1928	King Edward of Portugal
9-26-1928	Prince Henry
9-26-1928	King John the Second
9-26-1928	Afonso de Albuquerque
12-8-1928	That of the Castles
12-8-1928	That of the Shields

12-8-1928	Nuno Álvares Pereira
12-10-1928	I write my book by bitter shore.
12-10-1928	Fog
7-31-1929	António Vieira
3-28-1930	Prince John of Portugal
3-28-1930	Bandarra
2-20-1933	King Sebastian of Portugal
2-21-1933	The Fifth Empire
2-21-1933/2-11-1934	The Hidden One
1-22-1934	Viriatus
2-9-1934	King Denis
2-12-1934	King John the First
2-15-1934	Peter, Regent of Portugal
1-18-1934	The Desired One
2-15-1934	Calm
2-26-1934	Storm
[c. 2-26-1934]	Night
3-26-1934	The Blessed, Enchanted Isles
4-2-1934	The Columbuses
7-8-1934	Predawn
[undated]	Ulysses
[undated]	Count Henry
[undated]	King Afonso the First
[undated]	Epitaph of Bartolomeu Dias
[undated]	The West
[undated]	The Last Ship
[undated]	King Sebastian

What was *Portugal* and ended up as *Message* appears to have had important moments of consolidation between 1921 and 1922 (perhaps nine poems, or rather, ten with “Irony”); in the last quarter of 1928 (perhaps thirteen poems, if we include “António Vieira,” already

recorded in a plan dated 1928, and “Bandarra,” written in 1928; cf. 144Q-42’); and between 1933 and 1934 (perhaps fifteen poems). This means that the study of Pessoa’s writings can be very productive for scholars, and not just in terms of contextualization. These writings are (1) those prior to the publication of “Portuguese Sea,” in October of 1922 in *Contemporânea*; (2) those dated 1928, which mark the importance of Notebook 144Q; and (3) those of the years 1933–1934, which show that the book that was supposedly “almost ready” in 1932 was still not so close to being done. One reason for its incompleteness is that some texts, more esoteric or Sebastianist, were composed later (“King Sebastian of Portugal,” “The Fifth Empire,” and “The Hidden One”). We have yet to grasp the fact that Pessoa resumed work on *Portugal* in 1928, after research at the National Library in Lisbon on Bandarra and some prophecies about the future of the Portuguese fatherland.

The seven undated texts, and the many texts for which dating can still be disputed, suggest that *Message* remains an open work, the genesis and construction of which will be understood better if new materials are unearthed.

THIS EDITION

Message was published in an impeccable critical edition in 1993—although widely ignored in both Portugal and Brazil—and in another edition, also noteworthy, in 2018. The first edition included a series of esoteric poems; the second, all the poems and translations published by Fernando Pessoa during his lifetime. Paradoxically, neither of the two limited their scope to the book published in 1934, and both positioned the reading of that book as being inseparable from other groups of texts. José Augusto Seabra, who coordinated the first edition (with the invaluable aid of Maria Aliete Galhoz), believed that, armed with an esoteric key, he could slowly unravel all the mysteries of

expression in the work. Luiz Fagundes Duarte, who prepared the second edition, understood that *Message* was not an island. He believed that it should be read within the archipelago of poetic production published between 1902 and 1935, that is, together with ninety-nine other poems and thirty-four translations. The present edition, which can be considered the third critical edition of the work’s forty-four poems (*Tinta-da-china*, 2020), considers it unnecessary to publish the work alongside texts that neither illuminate nor relate directly to it. This edition does not regard esotericism as a master key—even if *Message* is “a book thoroughly immersed in Templar and Rosicrucian symbolism.”

Because *Message* is a work that does not immediately reveal its many meanings, and because there are many aspects of it and references within it that are still little or poorly understood, the present edition includes a series of commentaries on each poem by António Cirurgião, to whom we are indebted for his monumental work, *O “Olhar Esfíngico” da Mensagem de Pessoa* (1990). Without this work, later scholars, not always scrupulous, could not have written their own commentaries, both on each poem and on the book as a whole.

The credits are many, and they bring together both the author of the text cited above (namely, Cirurgião) and previous editors of *Message*, as well as all those who have written on the work. I owe a special debt of gratitude to Carlos Pittella, with whom I began the study of the cantos of *Portugal*, that is, the very genesis of *Message*. I am equally indebted to Nicolás Barbosa for his splendid translation of *Message* into Spanish in 2018, published by Tragaluz in Colombia. This book would not have been possible without a galaxy of friends, without the support of my family, and without the courageous publishing company that is *Tinta-da-china*. Its book-argosies still thread both the Clashing Rocks and the Strait of Scylla and Charybdis. May this book find many reader-argonauts.

TRANSLATORS' PREFACE

This edition carries the major distinction of being the only existing English translation of Fernando Pessoa's *Message* to recreate both the rhyme and the metrical schemes of the original.

So why take the trouble to pair up sounds and pattern out stresses? We do this for the same reasons of sound and sense that Pessoa did. In the ordered repetition of sounds, as in the regular distribution of beats, there is music. Where those sounds and stresses, in both their harmonies and dissonances, reinforce the sense of what is said, there is meaning. The comparison of words can reveal an unexpected likeness or unlikeness. A change in rhythm can signal a shift in mood. A rhyme scheme that straddles stanzas can strengthen their thematic links. Both the type of rhyme scheme (paired, crossed, closed, intricate, sparse, dense) and that of metrical scheme (unconventional, complex, varied) can reflect the character of the referent. In short, rhythm and rhyme are both aesthetically pleasing and inescapably metaphoric.

Rhythm and rhyme are essential to translation in proportion as they are to the original, and Pessoa considered these elements essential indeed. He wrote, "Poetry is emotion expressed in rhythm through thought. If it were expressed directly it would be music." For his notion that poetry would be music but for the mediation of thought he found support in Walter Pater's dictum that "All art constantly aspires towards the condition of music." Just as Pater held that art strives to obliterate the distinction between matter and form, so Pessoa believed that poetry aims at a oneness of rhythm and thought. Now, if form and content are inseparable, then translating verses into versified form must be crucial to conveying their meaning. Indeed, both

Pessoa's Portuguese translations of English poems and his English translations of Portuguese poems carefully preserved the rhyme and the metrical schemes of the original.

Rhythm and rhyme communicate meaning in concert with all the other elements of a poem. Consider the significant form of the poetry of *Message*. In Pessoa's mixture, often within the same poem, of elite and popular verse forms—lines of seven or eight syllables intercalated with lines of eleven syllables—critics have seen a rhythm that evokes both the movement of a ship and a national spirit that blends nobility of race with love of popular legend. Translation that eschews the alternating rhythms afforded by rhyme and meter can hardly hope to limn this nautical and spiritual oscillation.

Whether conveying through rhyme and meter what Pessoa so conveyed warrants the minimal license taken in our wording is for readers to decide. Translation involves a calculus of gains and losses, weighed according to criteria generally agreed upon but differently ranked. Suffice it to say—as Pessoa said of his own work of translation—even when we have changed the expression, we have not altered it.^a

Our translations preserve the rhyme schemes of the original. The two exceptions are “The Sea Monster” and “Predawn,” in which the rhyme scheme is slightly modified.

Metrical equivalents between Pessoa's poetry and our translation are bound to be inexact, since Portuguese meter is determined by the number of syllables per line (and their arrangement in a pattern of stresses), English meter by the number and alternation of stressed and unstressed syllables, organized into feet. Still, rough equivalents are not difficult to find, using proportionate line length as the general principle. Where the line lengths vary in the original—and they do so in nearly every poem—they vary in our translation. Where Pessoa's

a To read more about rhyme, rhythm, and related issues in translation, see John Pedro Schwartz's article “Problems in Translating Pessoa's Poetry into English,” in *Pessoa Plural* 17, and the “Interview with Robert N. Schwartz” in *Pessoa Plural* 19.

lines contain six, eight, ten, or twelve syllables, our lines comprise three, four, five, or six feet, respectively. Since we employ a disyllabic foot (the iamb), the number of syllables in the original and the translated lines is generally the same.

Where Pessoa's lines contain an odd number of syllables, we try our best to round down the number of feet. One reason is that conciseness is an aid to clarity. Another reason is that English words, many of them monosyllables, tend to be shorter than Portuguese words; all things being equal, line lengths should follow suit. At the same time, Portuguese verse length can often be more compact than English verse length, since Portuguese poetry makes regular use of both synalepha and extrametrical feminine line endings, resulting in a lower syllable count. Then, too, English is poor in rhyme-words, compared with Portuguese. In consequence, at times we were forced to lengthen the line.

We omit the initial unstressed syllable in the opening verse of “King Sebastian of Portugal” for the same reason that Pessoa begins the line with a stressed syllable—to emphasize the poem's keyword *Mad* [*Louco*]. To draw attention to the opening word, the first and third lines of “The Columbus,” as well as the ninth line of “The Desired One” and the final line of “Storm,” begin with a trochee. A scattering of feminine endings and modulated lines lends further variety to the iambic verse.

In *Message*, Pessoa exploits the looseness of Portuguese word order to create a baroque syntax that combines frequently inverted sentence structures with strictly poetic transpositions of normal word order. As usual with him, he also employs an antiquated orthography that lays bare the Greco-Latin roots of Portuguese words. To give a sense of Pessoa's archaizing style in *Message*, we make sparing use of hyperbaton, archaisms, syncopes, and *do* as an auxiliary verb.

Where the syllables in a word vary with pronunciation, the reader should follow the demands of the rhythm. For example, in “Viriatius,”

being should be pronounced with one syllable; in “Peter, Regent of Portugal,” with two syllables. All instances of *power* and *blessed* should be pronounced with one syllable, and of *history* and *mystery* with two syllables.

Where the stress in a word varies with pronunciation, the reader should again follow the established pattern of beats. In “King John the Second,” *frontier* should be pronounced with the stress on the first syllable; in “The Sea Monster,” with the stress on the second syllable. In “The Fifth Empire,” the second syllable of *forecast* bears the stress, as does the second syllable of *assay* in “Predawn.”

In “King John the First,” *Joanine* refers to the Joanine Dynasty, founded by the eponymous hero of the poem.

In “The Desired One,” we retain the Portuguese name *Galaaz* [Galahad] to underscore the difference the verse establishes—even as it draws an analogy—between King Sebastian and the hero of British legend. In “The Prince,” we use the term *Portus Cale*, the Roman-Celtic place-name at the root of *Portugal*, to evoke *Message*’s concern with the founding of the nation.

We translated all poems into American English.

John Pedro Schwartz
Robert N. Schwartz

MAR PORTUGUÊS, 1936

.....
MESSAGE
.....

36



MAR PORTU GUEZ

FERNANDO PESSOA

5/6
FERNANDO PESSOA - E.N. 1^o vol.

12
Nov. 1934
4/12/34

~~PORTUGAL~~ - Ashiezy
~~Beneditus Dominus Deus noster~~
Mensagem

LISBOA 1934
PARCERIA ANTONIO MARIA PEREIRA
RUA AUGUSTA 44-54

FIRST VERSION OF THE TITLE, PORTUGAL,
CROSSED OUT AND REPLACED BY THE TITLE INFRA, MESSAGE,
IN PENCIL. (146 FRONTISPIECE; ONLINE: [HTTP://PURL.PT/13965](http://purl.pt/13965))



*BENEDICTUS DOMINUS DEUS
NOSTER QUI DEDIT NOBIS
SIGNUM.^a*

^a “Blessed be the Lord God Who gave us the Word,” or more literally: “Blessed [be] the Lord God Who gave us the Sign.”

FIRST PART

COAT OF ARMS

BELLUM SINE BELLO.^a

a "War without war."

I.

THE FIELDS

FIRST
THAT OF THE CASTLES

On elbows propped Europa couchant lies:
From East to West she lies, intense her gaze,
And, sheltered by romantic hair, her eyes,
Greek eyes, recalling, glaze.

To left, the elbow's slightly backward cast;
To right, it's flung straight out to form a base.
The one marks Italy, where firmly massed;
The other, England, there where, planted fast,
It yet supports the hand that holds the face.

She stares, with sphinx's gaze of fate unknown—
Out West, where lies the future of the past.

The face that stares is Portugal alone.

SECOND
THAT OF THE SHIELDS

2

12-8-1928

The Gods sell all they seem to give.
Why, glory's paid for with disgrace.
Oh, pity hearts their loosened sieve:
What's lost they'll not replace!

Let it suffice, what one's amassed—
Amassed of what's sufficed to date!
This life is short, our soul is vast:
To have's to have too late.

In lowest, meanest, basest role
Did God cast Christ, our Promised One:
He set Him down as Nature's pole,
Anointed Him His Son.

II.
THE CASTLES

FIRST
ULYSSES

The myth is nothing, yet it's all.
The very sun that crowns the sky,
A muted myth too bright to pall—
It's God's dead body hung on high,
Alive and bared for all.

The one who wandered here ashore,
By not existing, came to live.
His nonexistence served us more.
Not having come, he came to give—
To form the nation's core.

Just so, the flowing legend tends
To penetrate the real and so
Enrich it as it onward wends,
While human life, down here below,
But half of nothing, ends.

3

[undated]

BIOGRAPHICAL NOTES

THE AUTHOR

FERNANDO PESSOA (1888–1935) is today Portugal's principal literary link with the world. His work in verse and prose is the most multifarious imaginable, for it has multiple facets, materializes innumerable interests, and represents an authentic collective patrimony: of the author, of the diverse authorial figures invented by him, and of the readers. Some of those personae—Alberto Caeiro, Ricardo Reis, and Álvaro de Campos—Pessoa called

THE EDITOR

Professor, translator, critic, and editor, Jerónimo Pizarro bears credit for the majority of the new editions and new series of texts by Fernando Pessoa published in Portugal since 2006. Professor at the University of the Andes, Chair of Portuguese Studies at the Camões Institute in Colombia, and Eduardo Lourenço laureate (2013), Pizarro reopened the Pessoa arks. There he rediscovered “The Private Library of Fernando Pessoa,” to use the title of one of the books in his bibliography. He supervised Portugal's participation in the International Book Fair of Bogotá, and for the past several years he has coordinated the visit of Portuguese-language authors to Colombia. He is the co-editor of the journal *Pessoa Plural* and is an assiduous organizer of colloquia and

“heteronyms,” reserving the designation “oronym” for himself. The director of and a collaborator on various literary magazines, the author of *The Book of Disquiet*, and, in everyday life, a “foreign correspondent in commercial houses,” Pessoa left a universal oeuvre in three languages, one that has been edited and studied ever since he wrote, before dying, in Lisbon. “I know not what tomorrow will bring.”

exhibitions. With Carlos Pittella, he wrote the book *Como Fernando Pessoa Pode Mudar a Sua Vida [How Fernando Pessoa Can Change your Life]* (2017), also published in Brazil. Since 2013 he has directed the Pessoa Collection, in both Portugal and Brazil. The Collection includes new editions of the complete works of Alberto Caeiro, Álvaro de Campos, and Ricardo Reis, of *The Book of Disquiet*, of *Faust*, and of the dramatic works and political writings of Pessoa, in addition to various essays on the Pessoaan literary universe. *Ler Pessoa [How to Read Pessoa]*, a book-length synthesis of the poet, is Pizarro's most recent title. He also edited the “Minimal Anthologies” of Fernando Pessoa's poetry and prose.

THE TRANSLATORS

JOHN PEDRO SCHWARTZ is Associate Professor of English at the American University of Malta. He sits on the Editorial Board of the journal *Pessoa Plural*. He has published scholarly articles on James Joyce, Henry James, Virginia Woolf, Jorge Luis Borges, and Fernando Pessoa, as well as on the intersections of composition, media, and museum studies. He has co-edited two books, *Archives, Museums and Collecting Practices in the Modern Arab World* (Ashgate 2012) and *TransLatin Joyce: Global Transmissions in Ibero-American Literature* (Palgrave 2014). While teaching at

ROBERT N. SCHWARTZ studied philosophy at a Catholic seminary in Ohio, with the beginnings of his scholarly work on the Roman Empire at the American Academy in Rome through a Rockefeller Foreign Language Fellowship. An Arthur Patch McKinley grant from the American Classical League allowed him to complete the chapters. Before that, he studied sociology at Calumet College of St. Joseph, with doctoral studies in Latin American history at Indiana University and at the University of California (UCLA), taking the Ph.D. at the University of Houston. An ardent student of the past, Dr. Schwartz published on the Roman and Incan Empires for both the general public and students. He lived, studied, taught, and explored

the American University of Beirut, he freelanced for *Foreign Policy*, filing two comprehensive reports on the Syrian civil war in 2011 and 2012. In a further journalistic venture, he published a three-part investigative series in *Warscapes* in April 2015, on the vigilante uprising against the Knights Templar drug cartel in Michoacán, Mexico. With his late father, he translated four books of poetry and prose by Fernando Pessoa, poems by Augusto de Campos and Décio Pignatari, and an essay by Eduardo Lourenço.

in both of these bygone empires and taught on these subjects at all levels. In addition, he dedicated many summers to the progress of the developing world through teaching adult literacy in Peru, where he contributed articles to the *Peruvian Times* that reflect Peru's Incan past. He also did developmental work with Helping Hands Medical Missions in the Brazilian Amazon. Toward the end of his life, Dr. Schwartz published commentary on contemporary issues in the United States and abroad through popular media, both digitally and in print. His dedication to historical and contemporary Peru never ceased to draw his attention.



MESSAGE
BY FERNANDO PESSOA
WAS SET IN FILOSOFIA AND VERLAG,
PRINTED BY RAINHO&NEVES
ON CORAL BOOK, 90 GSM,
IN JULY 2022.