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PROVERBS IN FERNANDO PESSOA'S WORKS

Abstract: In the spring of 1914 Fernando Pessoa carefully gathered, selected and translated 300 Portuguese proverbs for the National Proverbs series edited by the London-based publisher Frank Palmer. In this study I intend to highlight one of the representative subject matters in Pessoa's compilation. Furthermore, I will endeavour to trace and discuss briefly a few national and foreign proverbs that emerge in Pessoa's literary writings. Working closely with the author's archive and private library, I will indicate the source texts of all the proverbs referred to in each section.

Keywords: Fernando Pessoa, anti-proverbs, proverbs, perverbs, archive, private library.

The mob strives for gain rather than honour.
Aristotle²

Fernando Pessoa's interest in *proverbs* ("a short, generally known sentence of the folk which contains wisdom, truth, morals, and traditional views in a metaphorical, fixed and memorable form and which is handed down from generation to generation" [Mieder 1993: 24]) may be attested in some of his writings, most of which were still unpublished when he died on 30 November 1935.³ Being an avid and heterogeneous reader, it is not surprising that he had a few books of proverbs in his private library and that he left bibliographical lists and preparatory notes for different projects.⁴

Pessoa turned to the "sentence of the folk" at various periods of his life and in two distinctive ways. In April 1914, only a month after the famous eruption of heteronyms,⁵ he gathered, selected and translated 300 Portuguese proverbs for the National Proverbs series edited by Frank Palmer. He had written to the London-based publisher on 26 September 1913 and suggested that Portuguese proverbs should be included in the series. After a few cordial letters and on reaching agreement, Pessoa sent the editor (later Frank Palmer and Cecil Palmer) the 300 Portuguese proverbs on 30 April 1914.

However, with the outbreak of World War I, Pessoa's anthology was only published posthumously (see *Provérbios Portugueses* 2010: 7-15).⁶

It should be noted that before and after this commercial undertaking, Pessoa had used Portuguese and foreign proverbs in his own writings. What is more, in around 1930 and in the voice of his modernist-decadent heteronym, Álvaro de Campos, he crafted six Portuguese *perverbs* ("parodied, twisted, or fractured proverbs that reveal humorous or satirical speech play with traditional proverbial wisdom" [Mieder 2004: 28]). Also attributed to Campos is a reproduction of a conversation between the two other members of the fictional coterie, Ricardo Reis and Alberto Caeiro, where one of Pessoa's favourite proverbs is quoted and commented upon.

The main scope of the present article is twofold: (1) to highlight one of the representative subject matters of Pessoa's 1914 proverb compilation; (2) to trace and discuss briefly some of the proverbs in Pessoa's literary writings (including those attributed to Campos) that touch upon the same subject matter as those in section (1). Relying on the author's archive and private library, I will also indicate the source texts of the proverbs referred to in each section. Two appendixes precede the bibliography: (I) the 24 Portuguese proverbs (with their respective English translation) from Pessoa's 1914 selection related to section (1); (II) 3 unpublished manuscripts from Pessoa's archive related to proverbs.

I. Representativeness in Pessoa's Provérbios Portugueses (2010)

We know from a copy of the letter Pessoa sent to Palmer on 30 April 1914 the criteria he followed in selecting his anthology:

I may observe that, in choosing them [the Portuguese proverbs], I had constantly in view that they should be representative, that is to say, that they should be such as to give the reader a clear idea of the character of the Portuguese and of their characteristic attitude towards life and men (114²-13^r; *Provérbios Portugueses* 2010: 131).⁷

One of the subject matters in Pessoa's selection is God (see Appendix 1).⁸ A quick look at every source he consulted while researching for this work (*A Época*, *Revista Lusitana*, *Feira dos Anxins* [Melo 1875], *Florilegio* [Pereira 1655], *Bibliotheca do*

Povo [Da Cunha 1902]; see *Provérbios Portugueses* 2010: 17-26) reveals that all of them contain proverbs about God and/or sacred/religious matters. However, the publication from which he drew almost a third of the 300 proverbs shows that the sub-section entitled *Deus* [God] is by no means the one with the most entries (see Da Cunha 1902). Yet among the various thematic lists in the second section of the article in the *Bibliotheca do Povo* ("Florilegio de provérbios, adágios, rifões, anexins, etc"), it was the one that mentioned [Deus] God that Pessoa privileged and extracted proverbs number 25, 36, 271, 276, 277 and 300. (None of the other thematic sub-sections⁹ furnished him with as many as six proverbs.)

It is also noteworthy that before the final selection, Pessoa had initially copied over 500 proverbs. Among those excluded, we also find several proverbs that mention God. This is the case of every single one that Pessoa copied from Francisco Manuel de Melo's *Feira dos Anexins: obra posthuma* (1875) as can be seen in the facsimile below:

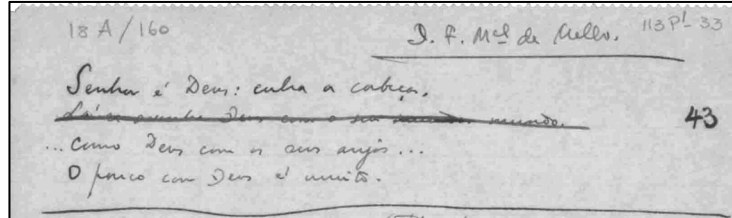


Fig. 1. Detail of 113P¹-33.

D[om] F[rancisco] M[anu]el de Mello.

Senhor é Deus: cubra a cabeça.
 <Lá se avenha Deus com o seu mundo [sic] mundo.>
 ...como Deus com os seus anjos...
 O pouco com Deus é muito.
 [God is our Lord: cover our heads.
 May God continue with His world.
 ...as God with his angels...
 What is little with God becomes plenty.]

These four proverbs are in the section entitled “Em metaphora de Deus” [“As metaphors for God”] and only the second (numbered 43)¹⁰ made it into the final selection.

Pessoa wanted his choice to be “representative” as he wrote to Palmer on 30 April 1914. Now, there is a common saying that “to be Portuguese is to be Catholic” (see *Público* 10 June 2008) and the percentages of two different censuses speak for themselves: while today 79.5% of the Portuguese are Catholic (see *Público* 16 April 2012) a decade prior to the first Portuguese Republic (1910-1926) the percentage was almost 100% (*i.e.*, 99.8%).¹¹

The fact that the opening and closing proverbs in Pessoa’s final selection have God (*i.e.*, a Christian god) as the subject matter is rather revealing. It is also interesting that the only literary proverb, as he described it in his letter to Palmer (see 114²-13¹; *Provérbios Portugueses* 2010: 131), that Pessoa included has God in it.¹² Extracting it from *Florilegio* (Pereira 1697: 56), he modernized the orthography and rendered it thus: “Deus te guarde de parrafo de Legista, e de Infra de Canonista, e de Etcoetera de Escrivão, e de Recipe de matasão” [“May God preserve you from the Legist’s paragraph, the Canonist’s Infra, the Notary’s Etcetera, and the quack’s Prescription”].¹³ The number inside the square in fig. 2 shows that Pessoa had initially intended to open the selection with this particular proverb:

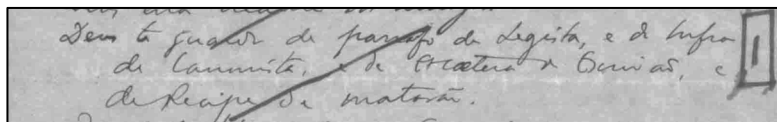


Fig. 2. Detail of 113P¹-35.

If the publication of the Portuguese proverbs had to be cancelled, which was a further blow to Pessoa’s finances, it certainly did not distance him from folk sayings. In the following years, both Portuguese and foreign proverbs crept into some of his literary writings, including those of his heteronym Álvaro de Campos. And in both cases God (re)appeared as the subject.

II. Proverbs around God in *Erostratus*, *Mensagem* and a *Heteronymic Dialogue*

While the selection sent to Palmer opened on an ironic note (“Deus é bom, mas o Diabo também não é mau” [“God is good, but the Devil is also not a bad fellow”]),¹⁴ Pessoa chose a more pious proverb to close:

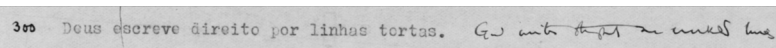


Fig. 3. Detail of 74-67.

300 Deus escreve direito por linhas tortas.

God writes straight on crooked lines.

(74-67; cf. *Provérbios Portugueses* 2010: 90)

The latter, which he probably found in the *Bibliotheca do Povo* (see Da Cunha 1902: 34), was quoted in English, fifteen years later, in a fragmentary passage meant for *Erostratus* – an unfinished prose work on posthumous celebrity. Below is a transcription of the last three paragraphs of the document in question:

A hope □ in a final – but not too final – justice, the “God writes straight on crooked lines” of the Portuguese proverb...

...unless by a practical development of Einstein it be possible to relay our talk into the past. But there is a linguistic brake to that: the ancients are spared more than our mere noise. When Caesar begin/s/ to have heard Mussolini, he will be no wiser than he now yet has been.¹⁵

end: The Gods will not tell us, nor¹⁶ will Fate. The Gods are dead and Fate is dumb. (19-78; cf. *Páginas de Estética* 1967: 226-227).

The paradoxical nature (*i.e.*, writing straight on crooked lines) of what Pessoa took to be a Portuguese proverb¹⁷ re-emerges in the passage quoted above (*i.e.*, Caesar talking to Mussolini). Placed in this new context, though, it loses its optimistic connotation.

On the other hand, there are two other proverbs used in *Erostratus*, whose meaning has not been affected. Discussing writers who have attained fortune, honour and celebrity during their life-

time, but who cannot long for immortality (*e.g.*, Shaw), Pessoa resorted to the often-cited proverb “You cannot eat your cake and have it too.” It is a proverb that he might have first come across almost thirty years earlier in one of Keats’s sonnets “On Fame,” where it appears as its incipit (see Keats 1894: 342).¹⁸ The earliest known reference to this proverb is recorded in the book of proverbs by John Heywood in 1546 (Mieder, Kingsbury and Harder 1992: 79). In fact, the author of *Endymion* was fond of proverbs and frequently mentioned them in his letters. In a 16 December 1818 letter to George and Georgiana Keats, for example, he wrote: “the common observations of the commonest people on death are as true as their proverbs” (Keats 2002: II, 4)¹⁹.

Pessoa’s use of proverbs in *Erostratus* is intended as an act of popular validation. Before concluding his argument humorously with an English proverb, he slipped in the following: “What the Gods give, they sell, the Greeks said” (19-59^v; *Páginas de Estética* 1967: 206). Humour and gravity, respectively, shift the spotlight of the argument onto a truism.

The latter was taken up in “O das Quinas,” a poem included in *Mensagem* [*Message*] (1934), the only Portuguese book Pessoa managed to publish in his lifetime. As if voicing a universal truth, the poem opens thus:

Os Deuses vendem quando dão
 Compra-se a glória com desgraça.
 (*Mensagem* [1941] 1993: 14)²⁰

The source text of these lines may be traced back to a book in the author’s private library, the *Dictionary of Foreign Phrases and Classical Quotations* (Jones 1923).²¹ Along with quotations in modern Romance languages, German, Latin and Greek, this book evinces one particular reading practice that demands particular attention. Selections for the first section of the book are in Latin, and while accompanied by English translations, Pessoa’s underlining suggests that he did not ignore the original:

<u>Dii laboribus omnia vendunt.</u>	(The gods sell everything for labour.) Without pains, no gains. No mill, no meal.
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Fig. 4. Jones (ed.). *Dictionary of Foreign Phrases and Classical Quotations*, 1923. Detail of page 31.

Although aware of its Greek origin,²² in view of what he wrote in the passage referred to above for *Erostratus*, it seems rather unlikely that Jones's edition is not the source for these lines. Interestingly, the rhythm of the opening line (stressed syllables underlined and given in bold by me) (positions 2-4-6-8):

Os **Deuses** **vendem** **quando** **dão**
Compra-s^c a **glória** com **desgraça**.

[The Gods sell when they give
 Glory is bought with misery.]

echoes the iambic poetic rhythm of the English translation in Jones (I have written the iambic tetrameter template below the line):²³

The gods sell everything for labour
 w s w s w s w s

The Greek saying was underlined in 1924 and employed in poetry and prose about five years later. It also appeared in a dialogue between Ricardo Reis and Alberto Caeiro (*ca.* October of 1931), which Álvaro de Campos reproduced thus:

O meu mestre C[aeiro] era incapaz de pessimismo.
 uma “lei da composição” que é clara scientificamente,
 nem é lei nem nada.
 O R[icardo] R[eis] citou desoladamente:
 – O que os Deuses dão, vendem-o.
 – Vendem mas entregam, disse o meu mestre Caeiro.
 (4-14^v; *cf. Prosa de Álvaro de Campos* 2012: 114-115)

[My master Caeiro was incapable of pessimism.
 A “law of composition” that is scientifically clear is neither a law nor anything else.
 Ricardo Reis quoted in a desolate manner:
 – What the Gods give, they sell.
 – They sell but they hand over, said my master Caeiro.]

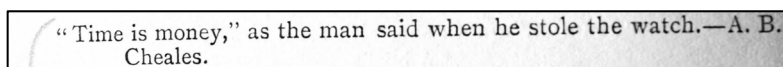
While Reis dramatizes the conditions contained in what the gods give, Caeiro matter-of-factly assures his disciple that although a godly gift may require a price, its delivery is guaranteed. Thus by

inverting the gravity of Reis' statement, the master's lightness displaces the pessimistic tone of the original proverb.

III. *Perverbs, or Álvaro de Campos' Crooked Lines*

If there was one author who provided Fernando Pessoa the pleasure of reading from an early age on, it was Charles Dickens. References to him are not numerous, yet they are often traversed with a hint of nostalgic tenderness. From loose notes (7-41'; *Livro de Desasocego* 2010: II, 698) and literary criticism (19-97; *Apreciações literárias* [in press]) to underlined passages in his private library (e.g., "J'étais plus ému que je ne puis dire. Il me semblait lire un roman de Dickens") (see Amiel 1911: I, 225), the author of *The Pickwick Papers*²⁴ stands out as one of Pessoa's dearest companions.

A particular stylistic trait in Dickens that must have attracted him became known as a *Wellerism*, named after Sam Weller, a fictional character in Dickens's *The Pickwick Papers*. His satirical remarks were characteristically quoted as follows: '____,' as ____ said, when (as, and) (s)he ____ (i.e., "a quotation, speaker named or otherwise identified, and a clause or phrase which puts the quotation in a new light or within an incongruous setting" (Baer 1983: 173, Mieder and Kingsbury 1994: ix-xi). In short, the first part is a harmless cliché or [proverb](#) that is then undermined by a mocking or vulgar addition. Examples of various Wellerisms (see Fig. 5) were marked by Pessoa in his copy of *Lean's Collectanea*, a collection of proverbs and proverbial phrases, among other things:



"Time is money," as the man said when he stole the watch.—A. B. Cheales.

Fig. 5. Lean. *Lean's Collectanea: collections of proverbs (English and foreign), folk lore, and superstitions, also compilations towards dictionaries of proverbial phrases and words, old and disused, 1902-1904. Vol II, part II, detail of page 750.*

Wellerisms fall into the category of proverbs generally known as anti-proverbs. While Pessoa had encountered this type of anti-proverb in his Durban years, it is different from the sort he came to practice in the voice of one of his heteronyms. In around 1930, he twisted the wording of six proverbs and attributed them to Álvaro

varo de Campos (see 71A-33^r and 21-119^r; *Prosa de Álvaro de Campos* 2012: 58) (see Monteiro 2012: 337). Below I quote the last one in the list of the first document (71A-33^r), one that the reader will recognize from Pessoa's 1914 compilation:

Deus escreve os tortos por linhas direitas.
[God writes the crooked on straight lines.]

Known as a *perverb* (see Mieder and Litovkina 2002), it is the manipulation of an established proverb. Conscious of metaphorical language, the alteration:

Deus escreve direito por linhas tortas > Deus escreve os
tortos por linhas direitas

results in a change in meaning which allowed Campos to talk about himself.

Tradition is the passing down of a given belief and/or behaviour, that is, the preservation of meanings and practices. While tradition is in itself a conservative practice, it is also a condition for innovation (see Schuback 2011: 63-64). Campos' perverted version of the proverb is an evasion and emancipation from a given tradition: his linguistic innovation is the coinage of a new meaning. What is handed down is transformed. The 'we' of tradition becomes an 'I' in a literary text. The familiar becomes estranged. And those acquainted with Campos' writings may read this perverted proverb as a proverbial aphorism that is at the core of his rebel-like character (*e.g.*, see "Ultimatum"²⁵ in *Prosa de Álvaro de Campos* 2012: 143-161).

Future Research

The transmission of tradition relies to a great extent on language. And proverbs are one of its most eloquent mediums. Although Pessoa used proverbs less extensively than some writers that he read (*e.g.*, Dickens and Shaw), establishing a complete inventory may set the basis for a systematic study of the uses he gave to the "sentence of the folk." While the index could begin with proverbs used in the published texts, his archive should not be ignored. In this regard, preparatory notes intended for still unpublished projects (*e.g.*, "History of a Dictatorship") are an example that Pessoa's interest in proverbs went beyond the realm of literature (see Appendix 2). Last but not least, a critical transcription of all proverbs excluded

from the 1914 selection may contribute to a better understanding of Pessoa's view vis-à-vis the character of the Portuguese and of their distinctive outlook towards life and men.

Appendix 1

Each proverb below preserves the original number, as well as the original Portuguese orthography in Pessoa's selection (see *Provérbios Portugueses* 2010):

1. Deus é bom, mas o Diabo também não é mau.
God is good, but the Devil is also not a bad fellow.
5. A três homens deu Deus má mulher – a meu sogro, a mim, e a qualquér.
To three men God gave a bad wife – to my father-in-law, to me, and to any other man.
25. A cada qual dá Deus o frio conforme anda vestido.
God gives each one cold according to his clothing.
36. Deixei fazer a Deus, que é santo velho.
Let God do, for he is an old saint.
60. Prometeu Deus á terra que nada se fizera que se não soubera.
God promised the earth that nothing would be done that would not be known.
65. Bom é Deus e está fechado no sacrário.
God is good, and he is locked up in the altar.
73. Dá Deus nozes a quem não tem dentes.
God gives nuts to those who have no teeth.
79. Sabe Deus as linhas com que cada um se cose.
God knows the threads each one sews himself with.
85. Furtar o porco e dar os pés a Deus.
Steel the pig and give God the feet.
102. Ainda Deus está onde estava.
God is still where He was.

136. A quem Deus quiere bem, o vento lhe apanha a lenha.
He whom God loves – the wind picks up his wood.
143. Lá se avenha Deus com o seu mundo.
Let God and His world get on as they can.
171. Com agua e sol Deus é creador.
With water and sun God is the creator.
184. Quem não falla, não o ouve Deus.
If you don't speak, God can't hear you.
208. Deus te guarde de párrafo de Legista, e de Infra de Canonista, e de Etcoetera de Escrivão, e de Recipe de Matasão.
May God preserve you from the Legist's Paragraph, the Canonist's Infra, the Notary's Etcetera, and the Quack's Prescription.
209. Dá Deus azas á formiga para se perder mais azinha.
God gave the ant wings so that it might be more easily killed.
236. Vão á missa os sapateiros; rogam a Deus que morram os carneiros.
Shoemakers go to Mass to pray to God that butchers die.
241. Para seres pobre sem Deus querer, mette trabalhadores e não os vás ver.
To become poor without God's willing it, employ workmen and don't go and watch them.
247. A verdade, deixe-m'a Deus dizer.
God lets me to tell the truth.
255. Deus está deante dos amigos.
God comes before friends.
271. Não fez Deus quem desamparasse.
God did not make him to be forsaken.
276. Quando Deus não quiere, santos não rogam.
Saints don't pray when God doesn't want it.
277. A mãos lavadas Deus lhes dá que comam.
To clean hands God gives food.

300. Deus escreve direito por linhas tortas.
God writes straight on crooked lines.

Appendix 2

The documents transcribed below from the author's archive are organized chronologically.

1 [108B-30] [ca. 1910]

J[eshua]-bem-P[andira] or H[istory] of a D[ictatorship]

Lean's Collectanea.

“On ne doit pas cracher dans l'eau;¹ celui qui crache dans l'eau crache dans les yeux au bon Dieu.”² Swiss (Rothenbach) (Lean. 2. 177). – Explanation: Water is the lakes (common in Switzerland); as they, like eyes, reflect & seem thus to have some sort of life, large eyes, God's eyes therefore;³ hence the /legend/.

Theoria: que a idea de □ é a idea de vêr em uma cousa uma realidade qualquer; como no caso acima, o lago *contém* a imagem do céu. A água, reflectindo, parece conter⁴ outra cousa do que é.

[108B-30]

A sheet of graph paper written in black ink. The two fragments are divided by a horizontal line, also in black ink. Datable from ca. 1910. The source text is found in Lean (1902-1904: II, part I, 177); all the volumes of the Collectanea are extant in Pessoa's private library (Casa Fernando Pessoa 3-38). In the author's archive there are various scattered documents for the projects indicated on the top of the ms.: Jeshua-bem-Pandira (also written Ieshu-ben-Pandira and Jesus bem Pandira) (26C-25, 108-19, 108-48 and 108B-25) and History of a Dictatorship (see envelops 108, 108A, 108B, 108C, and docs. 48H-49 and 93-87').

GENETIC NOTES

- 1 Thus written in the original; the original proverb in French has a comma instead of a semicolon.
- 2 les yeux <de> au bon Dieu.”
- 3 God's <> eyes therefore;
- 4 parec/e\ conter

2 [93A-27]**[ca. March 1914]**

Leite de Vasconcellos:
 Ensaios Ethnographicos.

. I.¹
 p. 255

Tausend Portugies[ische]

Carolina Michaelis de Vasconcellos:

[93A-27]

A sheet of paper written in black ink folded in the middle horizontally. The two bibliographical references are as follow: J. Leite de Vasconcellos. Ensaios Ethnographicos. 4 vols. Collecção Silva Vieira. Espozende: [s.n.], 1891-1896; Carolina Michaëlis de Vasconcellos. "Tausend portugiesische Sprichwörter." Festschrift zum siebzigsten Geburtstage Adolf Toblers, Braunschweig (1905): 13-48. In the latter article, the author referred to the first two tomes of Leite de Vasconcellos's Ensaios Ethnographicos. The relevant pages in tome I are from 115-190 and 245-256, respectively (see 1905: 14, n. 4). On page 255 (the one Pessoa wrote from) we read the following: Ha-de haver ainda collecções geraes estrangeiras de proverbios, em que entrem portugueses. Nos nossos repertorios, almanachs, dictionarios, grammaticas, selectas escolares, jornaes, vêem tambem proverbios frequentemente: por exemplo, no Almanach Popular para o anno de 1852 publica-se, a pag. 58-60, [p. 256] em separado, uma collecção de Maximas agricolas populares [...]. Carolina Michaëlis de Vasconcellos' article may be consulted on-line at <http://www.archive.org/stream/festschriftadolfo0brauuoft#page/12/model/2up>. (Accessed on 17 November 2012).

GENETIC NOTES

1 <2> . I .] *there is a horizontal line in black ink before this reference which may have originally served to separate the references.*

3 [144A-38^v]**[ca. November 1914-July 1915]**

Behar Proverbs – John Christian
 Macedonian Folklore – G[eorge] F[rederick] Abbot

Fables of Bidpai – Keith-Falconer.

Greek Votive Offerings – W[illiam] H[enry] D[enham] Rouse

[144A-38^v]

*Written in blue ink. Notebook used between November 1914 and July 1915. Above the four titles (none of them extant in Pessoa's private library), there are two numbers written in black ink: 4270 / 4126. A blue horizontal line separates the numbers from the titles below. The complete bibliographical references listed are as follows: John Christian (ed.), *Behar Proverbs classified and arranged according to their subject matter. Edited and translated into English with notes by John Christian, London, Routledge, 1891; George Frederick Abbott, Macedonian Folklore, Cambridge, University Press, 1903; Kalilah and Dimnah: or, The Fables of Bidpai: being an account of their literary history. With an English translation of the later Syriac version of the same, and notes, by I. G. N. Keith-Falconer, Cambridge, University Press, 1885; William Henry Denham Rouse, Greek Votive Offerings. An essay in the history of Greek religion, Cambridge, University Press, 1902. The name of Frank Palmer appears in 144A-35^v, 37^r, 38^r and 38^v, respectively (in the first and third instances, it is accompanied by the amount Pessoa expected to receive for his work).**

Notes

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² The English translation was marked by Pessoa in his *Dictionary of Foreign Phrases* (see Jones 1923: 157). Copy extant in Pessoa's private library available on-line since October 2010 (<http://casafernandopessoa.cm-lisboa.pt/bdigital/index/index.htm>). *A Biblioteca Particular de Fernando Pessoa* (Pizarro, Ferrari and Cardello 2010), a paper publication that accompanies the site gathers in one volume a list of the majority of the books, magazines and newspapers that were in Pessoa's possession at the time of his death on 30 November 1935.

³ Lisbon-born Fernando Pessoa (1888-1935) lived in Durban, South Africa, from February 1896 to August 1905. In August 1901 he returned to Portugal where he remained until September of the following year before embarking again

for Durban. In December 1904, he completed his studies at Durban High School (Form VI). For detailed information regarding his British education, see Severino ([1969/1970] 1983) and Jennings (1984). When not quoting from a first edition, I will provide the year in which the work was first published before the publication that I use. This will only be done in the first occurrence.

⁴ While his archive is housed at the National Library of Portugal [Espólio 3 /Archive 3] the private library is in Casa Fernando Pessoa. Both these institutions are in Lisbon.

⁵ Pessoa's own definition of orthonymic and heteronymic works was published in 1928: "O que Fernando Pessoa escreve pertence a duas categorias de obras, a que poderemos chamar orthónymas e heterónymas. Não se poderá dizer que são autónymas e pseudónymas, porque de veras o não são. A obra pseudónyma é do auctor em sua pessoa, salvo no nome que assina; a heterónyma é do auctor fóra de sua pessoa, é de uma individualidade completa fabricada por êlle, como o seriam os dizeres de qualquer personagem de qualquer drama seu." ["What Fernando Pessoa writes falls into two categories of works, which we could call orthonymic works and heteronymic works. It is not possible to say that they are autonomous works and pseudonymous works because they are in fact neither. While the pseudonymous work was written by the author in his own person (the only difference being the name he chose as the signature), the heteronymic work is done by the author outside his personality. This is to say, it is the work of an individuality that he has completely crafted himself as would be the sayings of characters in any of his dramas"] (*Presença* 1928: 10). Unless indicated the translations are my own. For further information regarding the coinage of Pessoa's terminology referring to the fictional poets and prose writers he created himself, see Sepulveda (2012) and Pizarro (2012).

⁶ This edition is entirely based on the extant documents in Pessoa's archive. There are no documents by Fernando Pessoa in Cecil Palmer's archive (*i.e.*, his correspondence for the years 1905-1930) housed at the Harry Ransom Center in the University of Texas.

⁷ Citations will be preceded by the archive number and, when applicable, by its first publication. If a critical edition exists, this will be the one referred to. Due to the numerous posthumous Pessoa editions of a single work, I will always refer to the title of the book instead of the author's name. For unpublished documents or documents that have never been critically published, I will transcribe them according to the symbols used by the Fernando Pessoa Critical Edition published by the Imprensa Nacional-Casa da Moeda (INCM) under the coordination of Ivo Castro: □ blank space; * conjectural reading; // passage doubted by author; † illegible word; < > enclose word(s) that have been crossed out; < > / \ substitution by overwriting (<substitution> /substitute\); < > [↑] substitution by crossing out and addition in the in-between line above; [↑] addition in the in-between line above; [↓] addition in the in-between line below; [→] addition in the same line; [] word/phrase completed by editor. When Pessoa underlines a word/phrase he writes, this will be reproduced in italics. Where my transcription differs, I will write *cf.* before the title of the edition in question.

⁸ The 24 Portuguese proverbs selected by Pessoa along with the translations are given in Appendix 1. Except for the translations of proverbs 208, 236, 241, 247, 255, 271, 276, 277 (done by the editors of *Provérbios Portugueses* 2010) all the rest of the translations are Pessoa's (see *Provérbios Portugueses* 2010). In this article I offer new translations for proverbs 208, 236, 241, 247, 271 and 276.

⁹ The complete thematic list is as follows: Agriculture and rural economy, Excessive ambition, Friendship and friendships, Love and relationships, Masters and servants, Appearance and reality, Parsimony and prodigality, Good and evil, Marriage, Caution and distrust, Certain and uncertain, Circumspection, Choice of companionship, Buying and selling, Correlations in practical life, God, Diligence and laziness, Influence of money, Domestic economy, Egotism, Experience and practice, Expertise and sagacity, Fame, Cruelties and arrogance, Beauty, Danger of greatness, Gratitude, Precepts of hygiene, Deep-rooted habits, Honour and honours, Ignorance and bragging, Against improvidence and negligence, Independence and lack of interest, Against indiscretion, Ingratitude, Against immoderation, Intrepidity and perplexity, Envy, Gambling, Liberality, Lesser of two evils, Slander and gossip, Advantages of gentleness, Advantages of moderation, Medicine and doctors, Aphorisms related to Weather, Death, Need, Chance, Opportunity, Influence of origins, Cursing, Savings badly employed, Pedagogy, Perseverance, Poverty and wealth, Influence of beginnings, Promises, Reason, Nonsense and prudence, Secrets, Pride, Work, Everything requires its skill, Everything needs its time, Everything has its middle way, Fortune and misfortune, Truth and lie, Human life, Villainy).

¹⁰ It was placed as proverb number 143 in the final selection. See appendix 1.

¹¹ http://pt.wikipedia.org/wiki/Religi%C3%A3o_em_Portugal (consulted on 1 April 2013). The proclamation of the Republic provoked a crisis in the relations between Church and State. Only in 1918 were good relations re-established under Sidónio Pais. It should be added that the apparition of the Virgin Mary in Fatima in 1917 resulted in a religious renaissance in Portugal.

¹² Pessoa never explained why he considered this proverb to be literary.

¹³ In Pereira's first (and subsequent) edition(s) each entry is given in both Portuguese and Latin. For the proverb in question, we read "Causidicos, scribas, medicos vitare memento" (1697: 56).

¹⁴ This proverb was probably noted down before Pessoa began his thorough research; on the same loose sheet of paper, he jotted down both the proverb in question and the name of the person who supposedly could provide him with useful information concerning Portuguese proverbs (see *Livro do Desasocego* 2010: II, 618).

¹⁵ than he now has always been [→ than he now yet has been].

¹⁶ neither [→ nor]

¹⁷ "Tradition had long attributed this proverb to the Portuguese, but the discussion of it centred on the possibility that its ultimate source was St. Augustine. The controversy ended inconclusively since no one succeeded in locating it in Augustine's writings" (Monteiro [unpublished]; see also Monteiro 1976).

¹⁸ In the Erostratus passage Pessoa referred to this proverb thus: "[...] English children are told that they cannot <keep> [↓ have] the cake they eat" (19-59v;

cf. *Páginas de Estética* 1967: 206). He also employed it in another prose work entitled *Impermanence* datable from ca. 1916-1920: "It is a child's proverb that you cannot eat your cake and have it too [...]" (19-81v; cf. *Páginas de Estética* 1967: 283). Around this period, it appears in a passage for the *Livro do Desasocego* but in Portuguese.: "Não se pode comer um bolo sem o perder" (7-16; 2010: I, 153). The literal translation is as follows: "One cannot eat a cake without losing it."

¹⁹ Keats's sonnet "On Fame" with the reference "You cannot eat your cake and have it too" was transcribed into his letter to George and Georgiana on 30 April 1819. Hyder Rollins's edition of Keats's letters has a section in the index that lists all the proverbs Keats used (see Keats 2002: II, 425-426).

²⁰ *Mensagem [Message]* was published in December of 1934. The first edition to include Pessoa's emendations to the copy extant in his private library dates from 1941. The poem "O das Quinas" (with Pessoa's emendations) was facsimiled in (Pizarro, Ferrari and Cardiello 2010: 322).

²¹ On 5 December 1924 Pessoa ordered the *Dictionary of Foreign Phrases* (114³-67; *Correspondência 1923-1935* 1999: II, 62-63).

²² This saying, for instance, may be found in *Επίχαρμος* (Epicharmo; 530-440 A.C.): "Τῶν πόνων πολούσιν ἡμῖν πάντα τα ἀγαθὰ οἱ θεοί" (<http://www.gnomikologikon.gr/authquotes.php?auth=1583> consulted on 1 April 2013). A possible English literal translation is "The gods give us the goods we need only after we have made the effort".

²³ This line may be read as an iambic tetrameter with no tensions. Parametric theory states that weak positions (except the first) may not be occupied by the strong syllables of polysyllabic words; "everything" [Sws], the only polysyllabic word, has the primary and secondary stress in strong positions. Also, lexical monosyllables are allowed in weak positions, as in the verb *sell*. (For a detailed scansion of this line see Ferrari 2012: 203-204).

²⁴ The *Pickwick Papers* is no longer extant in Pessoa's private library (see Pizarro, Ferrari and Cardiello 2010: 13, 19 and 421).

²⁵ ["This old anguish"].

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