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Perception's Champion:
The Affirmation and Refinement of Value in the Poetry of Ezra Pound

by

Andrew John Keppel

A THESIS SUBMITTED IN
PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE OF

Doctor of Philosophy

[Signatures]

Thesis Director

Houston, Texas
May, 1978
for the renters of the Whyte house,
toward the multifoliate rose
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Berowne. What is the end of study, let me know?

King. Why, that to know which else we should not know.

Berowne. Things hid and barred, you mean, from common sense?

King. Ay, that is study's godlike recompense.

Berowne. Come on then, I will swear to study so,
To know the thing I am forbid to know:
As thus—to study where I well may dine
When I to feast expressly am forbid;
Or study where to meet some mistress fine
When mistresses from common sense are hid;
Or having sworn too hard—a—keeping oath,
Study to break it and not break my troth.
If study's gain be thus, and this be so,
Study knows that which yet it doth not know.
Swear me to this, and I will ne'er say no.
PART I

Pound, Venice and the Poetry of Perception

"Oh, I want to see Mont Blanc, and Amsterdam, and the Rhine, and a lot of places. Venice in particular. I've grand ideas for Venice."

-- Christopher Newman¹
I. i: The Venetian Sun

Toutes mes choses datent de quinze ans,
-- Constantin Brancusi

Ezra Pound's abortive tenure as instructor in French, Spanish and Italian at Wabash College, Crawfordsville, Indiana was his last serious attempt to pursue his literary interests along academic lines. When he resigned his post there in February 1908, as eager to leave as the town was to be rid of him, he was twenty-two and found himself suddenly abandoning the profession for which he had been preparing since his earliest college days. When he arrived in Venice several months later, in the early spring, he was uncertain what shape his literary career should or could take. His experience at Crawfordsville, as recorded in the famous early poem "In Durance," had revealed the unsuitability to his interests and temperament of the academic life in a mid-western town.

I am homesick after mine own kind,
Oh I know that there are folk about me,
        friendly faces,
But I am homesick after mine own kind. . . .
After mine own kind that know, and feel
And have some breath for beauty and the arts.

(P, 20)

In Venice his faltering hopes for an academic career lingered (interest in teaching and scholarship never left him) but no opportunities arose; at one point
he visited a Venetian employment agency; at another
he toyed rather seriously with the idea of becoming
impressario for the pianist Katherine Ruth Heyman, who
was performing in Venice during the spring of 1908.4
But this scheme and the desultory courtship of academia
were distractions from his true commitment, barriers
to it that might stand firm in a dry American environ-
ment of practicality but which dissolved rapidly upon
contact with the moist Venetian air.

The listlessness and the sense of aridity that
had come over him as he pursued an uncongenial career
in an unsympathetic setting are the subjects of a poem
he wrote at Gibraltar on his way to Venice.

The Rune
O heart o' me,
Heart o' all that is true in me,
Beat again.

O Love o' me,
Love out of all that is true in me,
Rise again.

(CEP, 242)

Another poem, "Frelude: Over the Ognisanti," which
opens Pound's San Trovaso notebook(a sketchbook of fair
copies of poems written by Pound in and of Venice during
his 1908 visit) continues this theme.

And I see much life below me,
In the garden, on the waters,
And hither float the shades of song they sing
To sound of wrinkled mandolin, and splash of
Which shades of song re-echoed
Within that somewhat barren hall, my heart,
Are found as I transcribe them following.

(CEP, 59)

As the last line and the title indicate, this poem stands as an introduction to poems which record the effect of Venice on the poet. The next poem in the San Trovaso notebook is the famous "Night Litany," in which the plea written in Gibraltar as "The Rune" is directed to a distinctively Venetian God.

O God of silence,
    Purifiez nos coeurs,
    Purifiez nos coeurs,
O God of waters,
    make clean our hearts within us
And our lips to show forth thy praise,
    For I have seen the
    shadow of this thy Venice
    floating upon the waters.

(CEP, 61)

Venice, "an excellent place to come to from Crawfordsville, Indiana," proved to be the cure for what ailed him and the poems that follow these in the notebook record his revival.

San Vio. June
Old powers rise and do return to me
Grace to thy bounty, O Venetian sun.
Weary I came to thee, my romery
A cloth of day-strands raveled and ill-spun,
My soul a swimmer weary of the sea,
The shore a desert place with flowers none.

Old powers rise and do return to me.
The strife of waves, their lusty harmony
A thundered thorough bass the rocks upon,
Makes strong forgotten chanteys, and anon
My heart's loud-shouted burden proves to thee
Old powers risen have returned to me.

(CEP, 233)

Alma Sol Veneziae
Thou hast given me back
Strength for the journey,
Thou hast given me back
Heart for the Tourney,

O Sun venezian,
Thou that thru all my veins
Hast bid the life-blood run,
Thou that hast called my soul
From out the far crevices,
Yea, the far dark crevices
And caves of ill-fearing.

Alma tu sole!
Cold, ah a-cold
Was my soul in the caves
Of ill-fearing.

(CEP, 246)

It seems that Pound may have planned a book of
fifteen poems, or a sequence of that number as part
of a book, that would trace his rebirth under Venetian
influences. In the table of contents of the San Trovasso
notebook he numbered from one to fifteen beside a se-
lection of poems from the volume, beginning with "Prelude:
Over the Ognisanti" and "Night Litany" as numbers one
and two, running through "San Vio. June"(number four)
and "Alma Sol Veneziae"(number eleven) and ending with
"Partenza di Venezia" as number fifteen.6

Ne'er felt I parting from a women loved
As feel I now my going forth from thee,
Yea, all thy waters cry out "Stay with me!"

(CEP, 65)

The poems of the remarkable San Trovasso notebook,
only recently made available to the general public,
also record the solidification of Pound's poetic
vocation. His poetic ambitions, germinating steadily
from his earliest adult days, burst forth in Venice.
For instance, in "Furveyors General"(number three of
the projected sequence of fifteen) the poet reveals
the purpose of his trip abroad, to find subjects for
poetry.

Praise to the lonely ones!
Give praise out of your ease
To them whom the farther seas
Bore out from amongst you.

We that through all the world
Have wandered seeking new things
And quaint tales, that your ease
May gather such dreams as please
you, the Home-stayers...

That new tales and strange peoples
Such as the further seas
Wash on the shores of,
The new mysteries and increase
Of sunlight be amongst you,
you, the Home-stayers.

(CEP, 61-62)

Several of the other poems, much like the individual
sonnets or an Elizabethan sonnet sequence, trace
the courtship of the poet's muse; they define, that is,
the contours of the gradually evolving poetic commit-
ment. In "Aube of the West Dawn. Venetian June" (number
six of the projected sequence), for instance, the poet
is helpless to resist his muse; the attraction is an
irresistible lust.

When svelte the dawn reflected in the west,
As did the sky slip off her robes of night,
I see to stand mine armoureSS confessed,
Then doth my spirit know himself aright,
And tremulous against her faint-flushed breast
Doth cast him quivering, her bondsman quite.

(CEP, 63)

In another poem entitled "Roundel" (slated to follow
"Aube of the West Dawn" in the sequence) the approach
is furtive, and the presence of the mistress-muse
intensely hoped for rather than intensely felt.

I come unto thee thru the hidden ways
Who art the soul of beauty, and whose praise
Or color, or light, or song championeth,
And of whom Time as but a herald saith,
"Trust thou sense not, spite of my delays,
Her whom I bring thee thru the hidden ways."

(CEP, 234)

And, to take a third example, in "To La Contessa
Bianzafior(Cent. XIV)"(number ten of the sequence) the
poet defends his poeticizing as an act befitting his
love and profiting his beloved.

Hath there a singer trod our dusty ways
And left not twice this hoard to weep her praise,
Whose name was made the glory of his song? . . .

Be not these other hearts, when his is cold,
That seek thy soul with ardor manifold,
A better thing than were the husk of his? . . .

Night and the wax wanes. Night, and the text
grows dim.
Who hath more love? Who brings more love?
Speak strait.
Sung? Or unsung?

(CEP, 64-65)

Though I have separated them to identify them, the
two major themes of the San Trovaso poetry—the poet's
renewed delight in consciousness and his dedication to
poetry—are throughout, as specifically in "Roundel for
Arms"(number six of the projected sequence), a single
affirmation.

All blood and body for the sun's delight,
Such be the forms, that in my song bid spring,
Should lead my lyric where the ways deight
With flowers fit for any garlanding
And bid the lustre of our arms be bright
Who do our haunting 'gainst the 'Lord Gloom" fling.

(CEP, 234)

Pound's dedication to poetry, that is, constituted his assertion of a belief in the vitality and importance of his own or any individual consciousness. His poetic commitment was a way of affirming his Venetian experience, an experience Venice routinely provides its visitors and which, I think, has never been more precisely described than by the sculptor Constantin Brancusi in a statement Pound quoted repeatedly in his prose and poetry.

"One of those days," said Brancusi,
"when I would not have given
"15 minutes of my time
for anything under heaven."
(LXXXV:559; see also SP, 283)

This Venetian-bred belief—that consciousness is a positive value and the poet its champion—is the polar star of Pound's sprawling work. "The function of literature," he wrote in How to Read(1929), "is precisely that it does incite humanity to continue living; that it eases the mind of strain, and feeds it, I mean definitely as nutrition of impulse"(LE, 20). His experience in Venice echoes again behind a formulation about art with which he begins the ABC of Reading(1934): "Gloom and solemnity are entirely out of place in even the more rigorous study of an art originally intended to make glad the heart of man"(p. 13).

The light of consciousness, haunting his poetry
in the figure of the sun, is, in its shifting colors and intensities, his endless subject. As we have seen, the celebration of the Venetian sun, as the agent of the young poet's revival, pervades the San Trovaso poetry, where it constitutes in essence a celebration of consciousness itself. The many literal dawns in these poems, in "Battle Dawn," for instance, metaphorically figure the re-awakening of the poet's drowsing senses.

Hail brother dawn that casteth light
athwart the world
And comest as a man aginst the night.
Unsheathe the sun-blade brand and smite
All owl-winged gloom and dred outright.

For this our phalanx is
at one with thee
Phoibei, Phoibei, Apollo.

(CEP, 253)

Though the key-note throughout his poetry, this theme—the celebration of the light of consciousness—is clearest and most dominant in the very earliest work and the very latest, in the San Trovaso notebook, that is, and in Drafts and Fragments (1969). The figure of the sun haunts the last poems as it does the first, though no longer as brother "Phoibei," the poet's comrade-in-arms, but as "Pater Helios," his benign father.

Thru the 12 Houses of Heaven
seeing the just and the unjust
tasting the sweet and the sorry,
Pater Helios turning.
... to walk with Mozart, Agassiz and Linnaeus 'neath overhanging air under sun-beat
Here take thy mind's space ... 

Canals, bridges, and house walls orange in sunlight
But to hitch sensibility to efficiency?

... 

And in thy mind beauty, O Artemis Daphne afoot in vain speed.
When the Syrian onyx is broken.
Out of dark, thou, Father Helios, leadest.

(CXIII: 786, 788, 790)

Decades of a poet's vigorous consciousness swing ponderously in the slow, unathering rhythms of these lines and throughout the verse of Drafts and Fragments; the economy of great age orchestrates a celebration of consciousness that is more stately than youth's boisterous festivities. In the lines above, the poet's energies seem to gather in the pauses between their efficient expense in image and phrase. The muscular and defiant sun-worship in the San Trovaso poetry has relaxed here to a quiet commitment that marks, however, no retreat from the vociferous avowal of consciousness embodied in the earlier poems but holds the line as perception's champion finely and with great resolve even to the edge of extinction.

Falling spiders and scorpions,
Give light against falling poison,
A wind of darkness falls against forest
the candle flickers is faint

Lux enim-- versus this tempest. 7

(CX:781)
God's eye art 'ou, do not surrender perception.
(CXIII:790)

The poems of Drafts and Fragments mark not only
a final reassertion in the Cantos of the great early
theme of the San Trovaso poetry; they mark as well
Pound's return to Venice. After his release from St.
Elizabeth's Hospital in 1958, he spent some time on
the American East Coast, some at Brunnenburg Castle in
the Tyrol, some in Rapallo, some travelling about Italy.
But in 1961 he choose Venice as his home, acknowledging
with more than just another short visit like the many
he had made over the years since 1908, a pull he had
felt first more than fifty years earlier.

Ne'er felt I parting from a woman loved
As feel I now my going forth from thee,
Yea, all thy waters cry out "Stay with me!"
(CEP, 65)

The city that cued his first and lifelong theme exerts
its presence in these as in the San Trovaso poems. The
part of the city that most fascinated him in his great
age was the outlying island of Torcello, the site of the
first Venetian settlements, long since abandoned. Only
the ruins of an ancient church and religious compound
remain, the subject of the first of the Drafts and
Fragments, Canto CX, where, amid defunct restaurants
and beside the tomb in Ravenna of the Roman Empress
Galla Placidia (388-450), they constitute an image of
peace in death.
La Tour, San Carlo gone,
and Dieudonné, Voisin
Byzance, a tomb, an end,
Galla's rest, and thy quiet house at Torcello
(CX: 780)

The natural landscape of the island also pleased
Pound's imagination, especially the salt-marsh grasses
that stretch from sea-edge to church-wall, as abundant
today as they were centuries ago as the source of the
first Venetian industry, growing high and golden where
no salt-pan remains nor salt-gatherer walks.

A blown husk that is finished
but the light sings eternal
a pale flare over marshes
where salt hay whispers to tide's change
(CX: 794)

They are there at the celebration of the mind's last
space.
I.iI: The Poetry of Perception I

The secret of genius is sensitiveness. The Genius or the Thunder who revealed himself to me could not call the thunder, but he could be called by it. He was more quick than other men to feel the changes of the atmosphere.

-- Allen Upward, The Divine Mystery (SP, 403)

For Pound the crucial act of consciousness was the act of direct, precise perception. In his theoretical prose on the nature and function of poetry, he pursued the argument for the importance of precise perception for several decades, through such preliminary pieces as the Imagist manifesto (1912), "The Serious Artist" (1913), "A Retrospect" (1918), and How to Read (1929) until, in 1934, he cornered and displayed his point definitively in the ABC of Reading. In it he gave full and cogent expression to his belief in precise perception, clarifying and unifying his earlier speculations.

To make his point sharply at the start, he told the famous anecdote of Agassiz, the post-graduate student and the fish.

A post-graduate student equipped with honors and diplomas went to Agassiz to receive the final and finishing touches. The great man offered him a small fish and told him to describe it.

Post-Graduate Student: "That's only a sunfish."
Agassiz: "I know that. Write a description of it."
After a few minutes the student returned with the description of the Ichthus Heliodiplokus, or whatever term is used to conceal the common sunfish from vulgar knowledge, the family of Heli-ichtherinkus, etc., as found in textbooks of the subject. Agassiz again told the student to describe the fish.

The student produced a four-page essay. Agassiz then told him to look at the fish. At the end of three weeks the fish was in an advanced state of decomposition, but the student knew something about it.

(ABC, 17-18)

Pound hoped to teach the same lesson to his own students in the second set of exercises he devised for the ABC.

If it can be done without breach of the peace, the pupil should write descriptions of some other pupil. The author suggests that the pupil should not describe the instructor, otherwise the description might become a vehicle of emotion, and subject to more complicated rules of composition than the class is yet ready to cope with.

In all these descriptions the test would be accuracy and vividness, the pupil receiving the other's paper would be the gauge. He would recognize or not recognize . . . the person described.

(ABC, 66)

The lesson in both cases is that the only good perception is direct perception.

The best perception, however, which is the most precise perception, requires in addition to directness, comparison. Alone, directness is only one-half of what Pound called the "How to Read thesis"(ABC, 23). "Careful first-hand examination of the matter" should be followed by "continual COMPARISON of . . . one specimen with another"(ABC, 17). In the ABC Pound explains that the concerts at Rapallo for which he served as impresario
were tests of the efficacy of this method of study. Juxtaposition of pieces by different composers helped to individuate them, to make apparent their distinctive characters and their relative weights. Pound's procedure in the ABC, of presenting what he calls "exhibits" of poetry—Mark Alexander Boyd's sonnet "Fra bank to bank, fra wood to wood I rin" is followed by an excerpt from Marlowe's translation of Ovid's Amores, followed by Donne's "The Ecstasy" followed by Herrick's short lyric "Violets"—is an application to poetry of the experiment in music at Rapallo. The goal in both cases, and of the How to Read method in general, is precise perception, defined as an awareness of the distinctive individuality of what the Imagist manifesto referred to as "the 'thing'," one's subject, "whether subjective or objective"(LE, 3).

Important to every man, direct perception is crucial to the artist. The artistic act begins with an act of perception. Before there can be the "direct treatment" or "presentation" of the poetic subject called for in the Imagist manifesto, there must be precise perception of that "'thing' whether subjective or objective." In Canto XXVI, the second of the two Venetian history cantos, Pound includes a translation of a letter from the painter Pisanello to Francesco Sforza, Duke of Milan.

ILLmo ac exmo(ecclestonissimo) princeps et dno
Lord, my lord in particular, Sforza:
In reply to 1st ltr of yr. ldshp
re mat of horses, there are some for sale here.
I said that I hadn't then seen 'em all thoroughly.
Now I may say that I have, and think
There are eleven good horses and almost that
number
Of hacks that might be used in necessity,
To be had at a reasonable price.
It is true that there are X or XI big horses
from 80 to 110 ducats
That seem to me dearer at the price
Than those for 80 ducats and under
And I think that if yr. Ldp wd. send from
1000 ducats to one thousand 5000 it cd. be
spent
On stuff that wd. suit yr. Ldp quite well.
Please Y.L. to answer quickly
As I want to take myself out of here,
And if you want me to buy them
Send the cash by Mr. Pitro the farrier
And have him tell me by mouth or letter
What yr. Ldp wants to buy.
Even from 80 ducats up there are certain
good horses.
I have nothing else to say to your Lordship
Save my salutations.
Given Bologna, 14th. of August 1453
Servant of yr. Illustrious Lordship
PISANELLUS
(XXVI:126)

In the ABC Pound explains that "Pisanello painted horses
so that one remembers the painting" because "the Duke
of Milan sent him to Bologna to BUY horses." "Pisanello,"
that is, "had to LOOK at the horses" (ABC, 30). The
lesson of Agassiz and the fish is one artists especially
must learn. Pound includes in the ABC a version of that
lesson designed particularly for artists.

It is said that Flaubert taught De Maupassant
to write. When De Maupassant returned from
a walk Flaubert would ask him to describe
someone, say a concierge whom they would
both pass in their next walk, and to describe
the person so that Flaubert would recognize,
say, the concierge and not mistake her for
some other concierge and not the one De
Maupassant had described.

(ABC, 65)
Pound conscientiously put himself through the exercises he recommended for others. The attention to color throughout the Cantos, especially the meticulous discriminations among similar shades, is an emblematic manifestation of Pound’s quest for precise perception. There are examples on every page of the poem but in Canto II the careful delineation of color achieves the status of a generating principle, a drama in the texture of the verse itself that rivals and parallels the story the verse tells.

And by the beach-run, Tyro,
Twisted arms of the sea-god,
Lithe sinews of water, gripping her cross-hold,
And the blue-grey glass of the wave tents them,
Glare azure of water, cold-welter, close cover.
Quiet sun-tawny sand-stretch, . . .

Black azure and hyaline,
glass wave over Tyro,
Close cover, unstillness,
bright welter of wave-cords,
Then quiet water,
quiet in the buff sands, . . .
Glass-glint of wave in the tide-rips against sunlight,
pallor of Hesperus,
Grey peak of the wave,
wave, colour of grape’s pulp,

Olive grey in the near,
far, smoke grey of the rock-slide,
Salmon-pink wings of the fish-hawk
cast grey shadows in water.

(II:6, 10)

"Artists," said Pound, "are watchers on the alert for color perceptions of the subtler sort" (SP, 361). The above passages from Canto II are an extrapolation from two lines of Homer (another literary colorist: the russet
dawn, the wine-dark sea, the green-grey eyes of Athena). In the eleventh book of the *Odyssey*, on the occasion of the appearance of Tyro's ghost before Odysseus in Hades, Homer tells the story of her meeting with Poseidon and includes in his account the detail that caught Pound's imagination (in Robert Fitzgerald's translation):

> their bower a purple billow, arching round to hide them in a sea vale.

Pound's belief in art's basis in perception gave him his definitions of art's social function and its morality. According to Pound, artists achieve their social function in their role as perceivers, as a "nervous system" (*ABC*, 32), "the antennae of the race" (*ABC*, 81), the "nostrils" of society. Drawing an analogy between the health of a society and the health of an animal, Pound concludes that "if an animal's nervous system does not transmit sensations and stimuli, the animal atrophies" (*ABC*, 32). So also society when artists cease working. Besides its social function art derives its morality as well from its nature as perception. "Bad art is inaccurate art. It is art that makes false reports... By good art I mean art that bears true witness, I mean art that is most precise" (*LE*, 43-44). As the diagnostician of evils of the spirit, the artist may foster health if he is accurate or abide and perhaps exacerbate sickness if he is not. Moral art, then, is art that successfully fulfills its
social function. Like Allen Upward's "Genius of the Thunder," the artist perfects his perceptive powers so that his perceptions are accurate, his art moral and his society healthy.

The secret of genius is sensitiveness. The Genius of the Thunder who revealed himself to me could not call the thunder, but he could be called by it. He was more quick than other men to feel the changes of the atmosphere; perhaps he had rendered his nervous system more sensitive still by fasting or mental abstraction; and he had learned to read his own symptoms as we read a barometer.

(SP, 403)

The artist's "reports" have a salubrious effect because they "free the intellect from leaning on terms, neither technical nor metaphysical, ... and from such encumbrances as set moods, set ideas, conventions"(SP, 360). The health the artist fosters, that is, is simply the state of growth; he stimulates with perceptions and prevents atrophy. He sees to it that society changes because change is its natural and healthful condition. In the long poem "L'Homme Moyen Sensuel," written in 1915 in Byron's Don Juan manner of light irony reinforced by hudibrastic rhyming—"pack her in" rhymes with "saccharine"—Pound presented a criticism of modern-day Americans, "nine out of every ten" of whom "have sold their souls for a quotation."10

Minds so wholly founded on quotations
Are not the best of pulse for infant nations.

(P, 239)

Souls not sold for a quotation are the vehicles of social
change; cultural advance, that is, is the composite acreage of new plots individually worked. Art, the exercise and stimulation of the powers of precise perception of the new, secures that advance in its practice and enjoyment, in its practitioners and its audience.

In the exchange of ideas among members of the London literary circles in which Pound moved, he no doubt contributed to and was supported by the notions of artistic creation that T. E. Hulme was promulgating in the name of Henri Bergson. As early as the end of 1911, in a lecture Pound may have heard entitled "Bergson's Theory of Art," Hulme was offering, as the following paraphrase of the lecture by Noel Stock shows, a Poundian formulation.

The great artist is able to see emotions and other things more clearly than his fellows and this vision breeds in him a dissatisfaction with the conventional means of expression which allow all the individualities of the things perceived to escape. By a certain tension of mind he is able to force the mechanism of expression out of the common rut in which it normally runs and into the way he wants.11

Pound explained the meaning of his campaign slogan in the fight to clean up language and take it out of the common rut (that poetry be at least as well written as prose) by quoting Stendhal.

La poésie, avec ses comparaisons obligées, sa mythologie que ne croit pas le poète, sa dignité de style à la Louis XIV, et tout l'attirail de ses ornements appelés poétiques,
est bien au-dessous de la prose dès qu'il s'agit de donner une idée claire et précise des mouvements du cœur; or, dans ce genre, on n'émeut que par la clarté.

(LE, 54)

"Poetic" language, writing it and reading it, keeps the mind in the chains of old perceptions, caught fast in "set moods, set ideas, conventions," because such worn language can express only yesterday's perceptions. And therefore it frustrates the artist in his social function of keeping the culture healthy by keeping it changing. Artistic prescriptions, unlike medical ones, cannot be indefinitely re-filled.

The danger of old language does not end with its expressive deficiencies; it can actually forestall new perception. In praising his friend Kitasono Katue's Vou Club of young poets Pound recognized the interference patterns that old language can set up for those interested in direct perception.

All the moss and fuzz that for twenty years we have been trying to scrape off our language, these men start without it. They see the crystal set, the chemical laboratory and the pine tree with untrammeled clearness. . . . I know that nowhere in Europe is there any such vortex of poetic alertness.12

Words function not merely after the fact, as a record of perception, but can be involved, positively or negatively, in the act of perception itself, either to promote or forestall it.

He understood that at its best language could be the very vehicle itself of perception. It achieved that
status regularly, Pound contended, in the hands of a philosopher like Anselm.

"Ugly? a bore, Pretty, a whore!" brother Anselm is pessimistic, digestion weak, but had a clear line on the Trinity, and

By sheer grammar: Essentia feminine Immaculata

Immaculabile.

(CV: 750)

This is a gratuitous instance of language leading to insight (that the gender of the Latin word for the concept of God should suggest its feminine sexuality and a basis for a whole metaphysical argument) but Pound's confidence in attentiveness to language as a means to new and precise perceptions did not depend on such serendipitous accidents. In "Donna mi prega," Pound believed, Cavalcanti's mastery of the technical terminology of medieval psychology not only recorded but produced insights into the subject, the nature of love. The request repeated in the opening lines of the poem, of which the poem is the fulfillment,

A lady asks me
I speak in season
She seeks reason for an affect, wild often
That is so proud he hath love for a name

(XXXVI:177),

was made to Cavalcanti in the form of a poem written in the persona of a lady by his friend Guido Orlandi; Orlandi's poem contained in its specific questions about
love, the terminology Cavalcanti was to use: *accidente*, *memore*, *somiglianza*, *stato*, *forma*¹⁴ He employed these terms as cues to inspire and guide his direct examination of his own experience, and then as the means of articulating the resultant perceptions. "Guido thought in accurate terms," Pound claimed, "the phrases correspond to exact emotions undergone" ([LE], 162). In the introduction to his *Sonnets and Ballate of Guido Cavalcanti* (1912), written in 1910, he remarked that "than Guido Cavalcanti no psychologist of the emotions is more keen in his understanding, more precise in his expression" ([Translations], 18). Pound's pages of detailed notes in his long essay "Cavalcanti" exhibit him as translator engaged in the same process of perception through language practiced by Cavalcanti; final decisions about Cavalcanti's meaning are based on a minute examination of the contemporary usage and historical underpinnings of Cavalcanti's terms, on manuscript variants, and on Pound's own experience.¹⁵ Poets can re-mint yesterday's words in the press of their experience and put them back into circulation with renewed purchase.

This attitude toward language, as a possible vehicle of perception, complicates the poet's role as perception's champion. His sponsorship and expertise must comprehend those perceptive faculties of the human
consciousness that operate in the empirical universe as well as those that operate in the non-empirical. The poetic embodied in "Vonna mi prega" suggested to Pound that Cavalcanti believed sufficiently in the latter to explore them extensively.

He [Cavalcanti] declines to limit his aesthetic to the impact of light on the eye. It would be misleading to reduce his aesthetic to terms of music. . . . The bird, the phonograph sing. . . . There is the residue of perception, perception of something which requires a human being to produce it. He declines, after a time, to limit reception to his solar plexus.

(LE, 151-152)

He expanded it to include his mind and showed "leanings toward not only the proof by experiment but toward the proof by reason" (LE, 149). He fits perfectly, and perhaps his case inspired Pound's formulation that "the poet is the advance guard of the psychologist on the watch for new emotions, new vibrations sensible to faculties as yet ill understood" (SP, 361). Like the Genius of the Thunder, his secret is sensitiveness; he brings to an atrophying culture the needed rain of new perceptions.

These two modes of perception, that of the mind and that of the senses, are the two mutually supportive poles around which the later paradisal sections of the Cantos swing; in the absence of either, everything falls: "No science without clear definitions" (CIV: 743).
Even empiricists need abstractions. The inhabitants of Pound's paradise are aligned in either camp. Anselm, Erigena, Ambrose, Grosseteste, Richard of St. Victor, Edward Coke gather in one as those who think to know and use language as a perceptive tool.\textsuperscript{16} Agassiz, Linnaeus, and John Heydon occupy the other camp as those who taste, touch, smell, see, and feel to know, and who use language as an expressive tool. Pound's poetic energies are expended in these latter sections of his epic in both causes, in the attention to linguistic detail and in attention to physical detail, cultivating the mind's perceptions and the body's. Though he never relinquished either, in very great age, with both faculties failing, sensual perceptions seemed somehow more precious. "I might have done better," he speculated during the \textit{Paris Review} interview, "to put Agassiz on top instead of Confucius."\textsuperscript{17}

Hast 'ou seen boat's wake on sea-wall, how crests it?
What panache?
paw-flap, wave-tap, that is gaiety.

\begin{center}
CX:777
\end{center}

Do not move
Let the wind speak that is paradise.

\begin{center}
CX:803
\end{center}
I.iii: Venice in the Pisan Cantos

I sat on the Dogana's steps

(III:11)

Seated at a writing table in a much-too-expensive room at the Pilsen-Manin, with a "patent Italian inkwell designed to prevent satisfactory immersion of the pen" awaiting his use and the blank sheets of what was to become the manuscript of his one abortive effort at autobiography, Indiscretions, spread before him, Pound noted at the first touch of pen to paper how appropriate the Venetian setting was to the task at hand, the beginning of his life-story, saw his own half-hearted commitment to that task symbolized in the scanty ink supply and, looking out his window at the Venetian scene, at the figures opposite him in the windows of the Cavaletto and at others emerging from the Piazza San Marco and continuing along the Fondamenta Oseolo beneath him, wondered in 1918, a decade after the heady spring of 1908, whether "Venice could give one again and once more the old kick to the senses or any new perception."17a

The marvelous fragment he produced, in order, it seems, to ascertain the viability of Jamesian diction in a post-Ulysses world(it proved unviable) contains his fullest statement outside the Cantos on Venice.
The elaborate and circuitous opening, an imitation of James' late style and echo in particular of the Preface to *Portrait of a Lady*, emphasizes the stunning visual dimension of the city, the figures in the windows of the Cavaletto, the roof-tiles, sky-tones, mud-green tidal influx, cats perched on roofs like miniature stone lions. This face of Venice caught James' eye, too, as he noted in the Preface to *Portrait of a Lady*, in particular during the composition of that novel; and in the Preface he took the opportunity to assess the effect of the vivid Venetian surroundings on the writing of that novel and on the imaginative act in general.

I had rooms on Riva Schiavoni, at the top of a house near the passage leading off to San Zaccaria; the waterside life, the wondrous lagoon spread before me, and the ceaseless human chatter of Venice came in at my windows, to which I seem to myself to have been constantly driven, in the fruitless fidget of composition, as if to see whether, out in the blue channel, the ship of some right suggestion, of some better phrase, of the next happy twist of my subject, the next true touch for my canvas, mightn't come into sight. . . .

There are pages of the book which, in the reading over, have seemed to make me see again the bristling curve of the wide Riva, the large colour-spots of the balconied houses and the repeated undulation of the little hunchbacked bridges, marked by the rise and drop again, with the wave, of fore-shortened clicking pedestrians. 18.

For James, these surroundings, however stimulating, were more hindrance than help; they belittled with their magnificence the writer's own creations. The senses were delighted but the mind, in the act of creating, distracted
and frustrated. He found "the presence of the moderate and the neutral" more conducive to creation.

This is a pervasive preference of James, and an important clue to the nature of his imaginative life and his art. In the Preface to The Spoils of Poynton he relates a moment of dismay he had years earlier when, after a lady of his acquaintance had at a dinner party dropped the provocative germ of a possible fiction in an account she gave of a friend's situation, she proceeded to elaborate her brief word and rob her novelist-listener of the chance to let the germ sprout and flower in his own imagination. This relationship of imagination and life, as interfering worlds, so basic to James' art, is as different as possible from the relation of these realms in Pound's. For him, the imaginative life and day-to-day living were continuous, non-interfering and deeply supportive. The livelier and fuller the surrounding life, in fact, the more engaged the imagination. Set to work, his fancy did not turn aside but stood full face toward the world. The Venetian scene, as lively and full a one as he could hope for, never glutted him or interfered with his art, as it did with James', but activated and assisted. Consequently, the city is present in his art in full particular detail. We have already seen instances of this in the San Trovaso poetry and in Drafts and Fragments. Among the memories woven together by Pound at Pisa to make the Pisan Cantos, no threads are more striking to the senses than those of
Venetian make. His imaginative memory discharges itself fully in the simple naming of places and noting of objects.

by the soap-smooth stone posts where San Vio meets with il Canal Grande between Salviati and the house that was of Don Carlos shd/ I chuck the lot into the tide-water
le bozze "A Lume Spento"

(LXXVI:460)

A half-dozen stone posts, no longer smooth but severely pitted in recent years by the chemicals carried in the air from the mainland industries, with interconnecting iron rail, run along the Grand Canal side of the Campo San Vio, where Pound stood in 1908, the proof-sheets of his first book of poems in his hands, wondering about alternate careers like professor or impresario, the decision to try one of them a flick of the wrist away. The Campo San Vio, site of this affirmation of his poetic vocation, is bound on the left, as we face the Grand Canal, by a smaller canal, the Rio San Vio, connecting perpendicularly with the larger. The building across this smaller canal from the campo is the Palazzo Loredan, where the aged Don Carlos, Duke of Spain, lived in 1908. The Palazzo Salviati is located to the right of the Campo San Vio, again as we face the Grand Canal; it does not bound the campo proper but sits at the corner of the Grand Canal and the next tributary canal to the right of the Rio San Vio. Pound's verse traces Venetian topography as it is felt by an inhabitant not as mapped by a geographer, in the
tradition of the Carthaginian explorer Hanno's *periplum*,
recreated and celebrated by Pound in Canto XL.

periplum, not as land looks on a map
but as sea bord seen by men sailing

(LIX:324)

The Venetian memory continues.

the great ghetto, left standing
with the new bridge of the Era where was the
old eyesore
Vendramin, Contarini, Fonda, Fondecho
and Tullio Romano carved the sirenes
as the old custode says: so that since
then no one has been able to carve them
for the jewel box, Santa Maria Dei Miracoli,
Dei Greci, San Giorgio, the place of the skulls
in the Carpaccio
and in the font to the right as you enter
are all the gold domes of San Marco

(LXXVI:460-461)

The old Ponte Accademia, broadly in view looking up the
Grand Canal from beside the stone posts of the Campo
San Vio, was replaced in 1937, the 15th year of the
Era Fascista, with a handsome wooden structure. The
great ghetto, Guidecca, is visible after a short walk
across the parish of San Trovaso to the Zattere, the
sidewalk on the south side of the parish, along the
Canale della Guidecca. Tullio Romano(1435-1515) carved
small sirens into the pedestals of the two marble
columns marking the altar space in the Venetian church
Santa Maria Dei Miracoli, a particular visit to which
Pound remembers here. In San Giorgio Dei Schiavoni,
near Santa Maria Dei Miracoli on the Rialto, are several
paintings by Carpaccio; the one to which Pound refers
here, to the left as you enter, is entitled "St. George
and the Dragon."

The long memory of Venice from which I have been excerpting runs for several pages of Canto LXXVI and ends with a glimpse of Pound's residence during his stay in Venice in the spring of 1908, within which he composed the San Trovaso poetry while looking down "Over the Ognisanti."

well, my window
looked out on the Squero where Ogni Santi meets San Trovaso
things have ends and beginnings

(LXXVI:462)

The Rio Ogni Santi meets the Rio San Trovaso directly below what was the young poet's second story window, just before the Rio San Trovaso enters the Canale della Guidecca. On one corner of their intersection, across the Rio San Trovaso from Pound's window, stood, and still stands, the Squero or gondola repair-yard, a picture of which appears on the cover of the 1965 reprint by New Directions of A Lume Spento and Other Poems. Among the things that have ends and beginnings are posts (at Pisa, expecting execution any day, Pound remembered his Venetian beginning) and gondole.

In Canto LXXXIII, the great celebration of water, memories of Venice, the city wed to the sea—

Te fili Dux, tuoque successores
Aureo anulo, to wed the sea as a wife;
for beating the Emperor Manuel,
eleven hundred and seventy-six

(XXVI:124)
surface again.

Will I ever see the Guidecca again?
or the lights aginst it, Ca' Foscari, Ca'
Giustinian
or the Ca', as they say, of Desdemona
or the two towers where are the cypress no more
or the boats moored off le Zattere
or the north quai of the Sensaria DAKRUON

(LXXXIII:532)

A very short walk along the Rio San Trovaso from Pound's
room at the intersection of the Rio San Trovaso and the
Rio Ogni Santi brings one to the Zattere, the wide
sidewalk on the Canale della Guidecca. From there
Guidecca is in open view. Another short walk along
the Zattere towards the mainland, or to the right facing
Guidecca, brings one to the shipyards; even before
reaching the shipyards and in fact all along the Zattere
ocean-going vessels and smaller craft are moored.
Ca'(Casa) Foscari, Ca' Giustinian and the Contarini
Fasan(whch Venetian legend has it was Desdemona's
house) are palazzi on the Grand Canal. In this canto
celebrating water the poet's memory is careful to frame
Venetian pictures in which the city's waters stand out.

Venice, of course, is not the only city to which
Pound's memory returns at Pisa; London and Paris,
where he lived for twelve and three years respectively,
are also major foci for his Pisan memories. But
memories of London and Paris are memories, predominantly,
of people and occasions while Venetian memories are
memories of places and things.
Lordly men are to earth o'er given
these the companions
Fordie that wrote of giants
and William who dreamed of nobility
and Jim the comedian singing:
"Blarrny castle me darlin'
you're nothin' now but a stOWne"
and Flarr talking of mathematics
and Jepson lover of jade
Maurie who wrote historical novels
and Newbolt who looked twice bathed
are to earth o'er given.

... Huddy going out and taller than anyone present
ou sont les heures of that year
Mr James shielding himself with Mrs Hawkesby
as it were a bowl shielding itself with a walking stick
as he maneuvered his way to the door
(LXXIV:432-433)

Memories of London are memories of the men he met there:
Ford Madox Ford, William Butler Yeats, Victor Flarr,
Edgar Jepson, Maurice Hewlett, Henry Newbolt, W. H. Hudson,
Henry James. Rooted in people, the memories grow to include the things they say and do: T. E. Lawrence running over Edward VIII on a bicycle during their student days(LXXIV:444); Ernest Rhys telling stories of his days as an engineer in a coal mine(LXXIV:445); Allen Upward's suicide(LXXIV:437); and endless dinners and conversations. Parisian memories are of the same type, oblivious to the physical presence of the city.

and old André
preached vers libre with Isaiaic fury, and sent me to old Rousselot
who fished for sound in the Seine
and led to detectors
"an animal" he said "which seeks to conceal the sound of his foot-steps"
L'Abbe Rousselot
who wrapped up De Sousa's poems (fin oreille) and besought me to do likewise returning them lest his housekeeper know that he had them.

"Un curé déguisé" said Cocteau's or Maritain
"Me parait un curé déguisé" A la porte
"sais pas, Monsieur, il me parait un curé déguisé."

"Thought" said M. Cocteau "that I was among men of letters and then perceived a group of mechanics and garage assistants."

(LXXVII:472)

The idiosyncracies and wit of Parisian men—André Spire, poet, Jean Pierre Rousselot, phonetics expert, Robert De Sousa, poet, and Jean Cocteau, keep memory's eye's full attention; Paris itself is unregarded.

The only remembered landscape in the Pisan Cantos to rival the Venetian one in concentration on physical detail and the feel of the land is that of Provence.

Past Malmaison in field by the river the tables
Sirdar, Armenonville
Or at Ventadour the keys of the chateau;
rain, Ussel

(LXXIV:436)

and at Ventadour and at Aubeterre
or where they set tables down by small rivers,
and the stream's edge is lost in grass

(LXXX:508)

el triste pensier si volge
ad Ussel. A Ventadour
va il consire, el tempo rivolge
and at Limoges the young salesman
bowed with such French politeness "No that is impossible."

I have forgotten which city
But the caverns are less enchanting to the unskilled explorer than the Urochs as shown on the postals,
will we see those old roads again

(\text{LXXIV}: 428)

Of course there are in the \textit{Pisan Cantos} memories of London, Paris and other places that attend to their physical dimension—"Abelard's bridges" in Paris (\text{LXXX}: 512), Hyde Park in London (\text{LXXX}: 516), Spain (\text{LXXI}: 517-518)—but none are so predominantly memories of the senses as those of Provence and Venice.

Those memories are the serendipitous by-products of a heavily worked but inexhaustible resource of Pound's poetry, his instinctual and acute sensitivity to his physical surroundings. That instinct stands behind the years of theorizing on the relation of poetry to perception. It allowed Venice to work its magic on him and revive his lagging spirits in 1908. At Pisa it accomplished no less of a task, as the \textit{Pisan Cantos} record, actually securing his survival, not only through its memories but even more so in its creative and sustaining play with the camp itself and the surrounding countryside.

That interplay between a poet and his surroundings, Pound believed, was nowhere more vividly manifest than in Troubadour poetry; along with that literature's concern with craftsmanship and its investigations of courtly love, its use of landscape motivated Pound's lifelong interest. In his essay "Troubadours--Their Sorts and Conditions" he suggested the thesis that
A man may walk the hill roads and river roads from Limoges and Charente to Dordonne and Narbonne and learn a little, or more than a little, of what the country meant to the wandering singers, he may learn, or think he learns, why so many canzos open with speech of the weather; or why such a man made war on such and such castles. (LE, 95)

Several of Pound's poems are attempts to give poetic expression to this critical insight, the result of his walking tours of Provence, that the Provençal landscape itself is the key to Troubadour poetry and life. The poem entitled "Cino," and subtitled "Italian Compagna, 1309, the open road" (P, 6-7), written at Crawfordsville before he knew the landscape very well, is an early attempt but the real successes came a decade later, after the walking tours, with two poems, "Provincia Deserta" and "Near Perigord." The thesis of "Near Perigord" is that the references to various ladies in Bertran de Born's poem "Dompna Pois De Me No'us Cal," in which de Born chooses from each an exquisite feature with which to make a surrogate mistress to console him when his beloved as rejected him, are actually references to the castles at which the various ladies abided and the whole poem a disguised political missive.

He loved this lady in castle Montagnac?
The castle flanked him—he had need of it. (P, 152)

"Provincia Deserta" is a recreation of one of the walking tours and traces the Provençal landscape in
the same manner that the Venetian memories of the Pisan Cantos trace Venice; the poem is a Provençal periplum.

At Rochecart
Where the hills part
in three ways,
And three valleys, full of winding roads,
Fork out to south and north,
There is a place of trees . . . gray with lichen,

. . .
Eastward the road lies,
Aubeterre is eastward,
With a garrulous old man at the inn.
I know the roads in that place:
Mareuil to the northeast,
La Tour,
There are three keeps at Mareuil,
And an old woman,
glad to hear Arnaut,
Glad to lend one dry clothing.

(P, 122)

This mental tracing of the land generates a meditation in the poem, as did the actual walking itself, on the past life lived there. The poem concludes:

I have walked over these roads;
I have thought of them living.

(P, 122)

The landscape, whether Provençal, Venetian or Pisan, is not of interest in itself but rather as the locus of the human experience it provokes and shapes. These landscapes are interesting because of the quality of the life they sustained; they are habitated worlds. The Provence of "Provincia Deserta" is a Provence walked through and fought over; the Venice of the Pisan Cantos is a Venice visited in 1908; the Pisan camp is not
that of the man who drew up the blueprints but of one
imprisoned there. Landscape interests Pound because
men do; to recreate the Provencal landscape is, for
Pound, to recreate the Provencal mode of consciousness;
to recreate the Venetian landscape, miles and years
away from the Pisan camp, is to try to recapture his
Venetian experience. Any landscape is only as interesting
as the human experience it provides. Than that provided
by Venice Pound knew no better.

We have missed some of the urgency with which the
memory of the senses sought in these cantos to recapture
the precious Venetian feel. Contributing to its efforts,
there are, in the midst of the details of Venetian
landscape, individual lines consisting only of names
of places or things Venetian.

Vendramin, Contarini, Fonda, Fondevcho
(LXXVI:460)

Trovaso, Gregorio, Vio
(LXXVI:461)

San Gregorio, San Trovaso
(LXXXIII:532)

These lines, like the surrounding landscaping, are
spurs to move the poet's mind to a desired place; at
the same time, they compose an incantatory refrain of
loss, putting a note of anxiety into the re-iterations
in the Pisan Cantos of the motto of the imaginative
memory: "How is it far if you think of it?"(LXXVII:465, 473).
and as for the solidity of the white oxen in all this perhaps only Dr Williams (Bill Carlos) will understand its importance (LXXVII:483)

Landscapes as psychological spaces instance a principle—that there is a subjective significance behind an objective poetic surface—which holds true as a general rule throughout Pound's poetry and gives profundity to the apparently trivial. The roads and castles of Provence, the campos, churches and palazzi of Venice, the salt marshes and ruins of Torcello—all are objective poetic surfaces that embody, without relinquishing tangibility, non-literal significances. Pound's poetry of perception, that is, is not to be confused with a poetry of objects. Perceptions are not tangible; they are sparked by tangibles, but are themselves intangible and subjective in nature. The sight of the tree is not the tree. Narrow understanding of Pound's imagist poetic, so dependent on objects, is rooted in a failure to make this discrimination. When he said "the natural object is always the adequate symbol" (LE, 5), he was affirming not only a poetic language free of poeticsisms but also a poetic based on the possible subjective dimensions of objective facts.
The "importance" of "the solidity of the white oxen" that Pound feared, at the end of Canto LXXVII, only William Carlos Williams would understand, is not in the oxen themselves but in the poet whose psychological needs create the importance. Their "solidity" gives them a potential for importance that is realized when a human consciousness shores its sanity on its ability to perceive them.

Asserting that "the natural object is always the adequate symbol" is one thing; demonstrating it—entirely another. The problem Pound faced was how to embody psychological or subjective meanings in "natural objects" (or in complexes of them such as landscapes) without surrounding them with clues to their non-literal significances in the form of abstractions, as in the phrase "dim lands of peace," which he presented in "A Few Don't's" as an example of the wrong way to go about it. The abstraction, peace, "blurs the image" (LE, 5). The poem "Δωράκα," written after the imagist principles had been formulated but before they were practiced, commits this poetic sin repeatedly.

Be in me as the eternal moods of the bleak wind, and not
As transient things are—gaiety of flowers.
Have me in the strong loneliness of sunless cliffs
And of grey waters.

(P, 67)

The haiku-like poems of Lustra represent a partial
solution; in them the objective poetic surfaces bear most but not all of the burden of subjective significance. In each of the following two poems, for instance, a line of comment intrudes on the objective imagery to call attention to its psychological significance.

Liu Ch'ē

The rustling of the silk is discontinued,
Dust drifts over the courtyard,
There is no sound of footfall, and the leaves
Scurry into heaps and lie still,
And she the rejoicer of the heart is beneath them:

A wet leaf that clings to the threshold.

(F, 108)

Fan-Piece, For Her Imperial Lord

0 fan of white silk,
clear as frost on the grass-blade,
You also are laid aside.

(F, 108)

Though impure imagism and compromises on his statement that the "natural object is always the adequate symbol," these are successful poems and Pound thought enough of them to repeat the procedure with different materials in the Cantos. The passage in Canto II describing the beach-scape where Tyro met Poseidon is a good illustration. The subject is identified in a few words and then articulated almost exclusively in objective images.

This poetic procedure is a literary prototype of a common filmic technique in which the camera shifts from its literal subject(such as a pair of lovers, to
take a common example) to a metaphorical analogue in the form of an objective surface. In Bernardo Bertolucci's *The Conformist* (1970), as the newly wed lovers recline to make love on the seat of the train compartment, the camera shifts to the compartment window and observes at length the deepening colors of a sunset. The objective physical details of the alternate scene, whether Pound's wave-curl in Canto II, his deserted, leaf-strewn courtyard in "Liu Ch'e," or Bertolucci's sunset, always literally themselves, move toward a psychological significance and a figurative dimension. That is, the alternate materials gather an extra layer of significance from their context, as a result, in other words, of association by juxtaposition with some other materials; by themselves they have only a literal significance. Through this method of accretion of meaning through contextual associations the potential subject matter of a poetry of objects widens dramatically, without damaging the tangibility of its different surface materials, and becomes a poetry of perceptions.

Fully employed, this method of juxtaposing "natural objects" or complexes of them (such as a landscape) in order to imbue them with symbolic significance makes, at least in theory, even the least intrusion of commentary unnecessary. When Pound admitted no extraneous words of commentary into poems not employing this method, as in
Ts'ai Chi'h

The petals fall in the fountain,
the orange-coloured rose-leaves,
Their ochre clings to the stone.

(P, 108),

he achieved at best a minimal success. The poem has
emotional undertones and no abstractions or commentary
but its method of accruing those secondary significances
could not long please him. The emotional resonances
are the result of the connotations that usage has in-
stilled into the images he employs; he could express
with this method what traditional poetic language could
express, which is, yesterday's perceptions, and therefore
his urge and his poetic duty, to gather and articulate
new perceptions, were necessarily frustrated and unful-
filled. The method of juxtaposition, on the other hand,
without compromising the imagist poetic, permits the
precise expression of new perceptions. It is Pound's
famous ideogrammic method.

His favorite illustration of how it worked, an
illustration that emphasizes its integrity as an
imagist technique, never "blurring" empirical details
with abstractions, was the Chinese ideogram for red:
four objects, a rose, a cherry, iron rust and a flamingo
interact with one another to préciser a secondary sig-
nificance, red, whose actualization as a significance
is dependent on each object retaining its tangibility
during the interaction(ABC, 22). 20 "Fenollosa accented
the Western need of ideogrammic thinking. Get your 'red' down to rose, rust, cherry, if you want to know what you are talking about. We have too much of this talk about vibrations and infinites" (SP, 78). Agassiz strove to teach his post-graduate student how to think about a sunfish ideogrammically. In a repertoire of poetic techniques that includes, of course, many others, this method is the staple that Pound employs pervasively in the Cantos to instill secondary significances in his materials. We will see it hard at work in the Venetian history cantos, XXV and XXVI.
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UNIVERSITY MICROFILMS
I.v: The Venetian Paradise

On past the palazzi, in the stillness
The light now, not of the sun

(XVII:76)

For Pound, however, as for many, Venice is a Janus-faced city; what is at one moment vividly real evaporates in the next to dreamscape and in the next seems real again. Pound noted this shiftiness in the early San Trovaso poem "Partenza di Venezia."

O elf-tale land that I three months have known,
Venice of dreams, if where the storm-wrack drave
As some uncertain ghost upon the wave,
For cloud thou hidest and then fitfully
For light and half-light feign'st reality,
If first we fear the dim dread of the unknown
Then reassured for the calm clear tone
"I am no spirit. Fear not me!"

(CEP, 66)

The dreamy side of Venice recommended the city to Pound as a place to go to in order to escape the daily whirl of the London literary circles in which he moved from 1908 to 1920. In Indiscretions he figured "by elimination of possible years" that he had returned to Venice after his three-month stay in 1908 for visits in 1910, 1911, 1913 and, after several years' political quarantine in England because of the war, again in 1920. 21

This side of Venice, as its other, finds its way into the Cantos where it serves as the basis of a
recurring landscape of other-worldly serenity that punctuates and relieves the infernal episodes and settings of the first thirty cantos. After the Londonesque hell-scapes of Cantos XIV, XV, and XVI, for instance, a Venetian dreamscape appears in Canto XVII to offset the hideousness with beauty. (Pound contemplated sending to Thomas Hardy, then age eighty-four, a copy of A Draft of XVI Cantos when it came out in 1924 but on second thought decided against sending it because he feared that the "hell" cantos, unrelieved by "later chants" such as Canto XVII might have too strong an effect on the aged poet, Letters, 192.)

With the first pale-clear of the heaven And the cities set in their hills, And the goddesses of the fair knees Moving there, with the oak woods behind her, The green slope, with white hounds leaping about her; And thence down to the creek's mouth, until evening, Flat water before me, and the trees growing in water, Marble trunks out of stillness, On past the palazzi, in the stillness, The light now, not of the sun. Chrysophage, And the water green, clear, and blue clear. . . . And the waters richer than glass, Bronze gold, the blaze over the silver, Dye-pots in the torch-light, The flash of waves under prows, And the silver beaks rising and crossing. Stone, trees, white and rose-white in the darkness, Cypress there by the towers, Drift under hulls in the night.

(XVII:76, 78)
Where Venetian suggestion ends and imagination begins is impossible to tell; but the accumulation of detail is too great to mistake the basis of this dreamscape as anything but the Venetian harbor: the flat water of the lagoon separating the city from the mainland; the marble columns of the palazzi lining the water's edge along the Grand Canal; the particular pervanche tinge of the northern Adriatic; the glass-blowers' dye-pots; the prows of the gondole and, if there is any doubt, the cypress trees that are missed in the Pisan memories of Venice.

Will I ever see the Guidecca again?

... or the two towers where are the cypress no more or the boats moored off le Zattere
(LXXXIII:532)

Into this simulated Venetian dreamscape (re-iterated almost line by line in Canto XXIX) move gods and goddesses, nymphs and fauns.

Zagreus, feeding his panthers
the turf clear as on hills under light,
And under the almond trees, gods,
with them, choros nympharum. Gods
Hermes and Athene,
As shaft of compass,
Between them trembled --
To the left is the place of fauns,
sylva nymphaenum;
The low-wood, moor-scrub,
the doe, the young spotted deer,
leap up through the broom-plants,
as dry leaf amid yellow.
(XVII:77)

Thus suitably inhabited, this recurrent landscape defines what Pound called in a letter to his father the "divine
or permanent world" of the gods that was crucial, he explained, to his epic poem (Letters, 210).

This "permanent world" is not, however, with the Cantos new to Pound’s poetry. It constituted one half of the bifurcated universe of Lustra, a volume of lyrics published in 1916. In Lustra as in the Cantos this landscape stands in contrast to the Londonesque world of men, fruitful and divine against the human and barren.

Like a skein of loose silk blown against a wall
She walks by the railing of a path in Kensington Gardens,
And she is dying piecemeal
of a sort of emotional anaemia.

-- "The Garden" (P, 83)

Cydonian Spring with her attendant train,
Maelids and water-girls,
Stepped beneath a boisterous wind from Thrace,
Throughout this sylvan place
Spreads the bright tips,
And every vine-stock is
Glad in new brilliancies.

-- "The Spring" (P, 87)

The little Millwins attend the Russian ballet.
The mauve and greenish souls of the little Millwins Were seen lying along the upper seats
Like so many unused boas.

-- "Les Millwin" (P, 93)

The black panther treads at my side,
Aon above my fingsrs
There float the petal-like flames.
The milk-white girls
Unbend from the holly-trees,
And their snow-white leopard
Watches to follow our trace.

--"Heather" (P, 109)
At the table beyond us
With her little suede slippers off,
With her white-socketed feet
Carefully kept from the floor by a napkin,
She converses:

"Connaissz-vous Ostende?"

The gurgling Italian lady on the other side of
the restaurant
Replies with a certain hauteur,
But I await with patience,
To see how Celestine will re-enter her slippers.
She re-enters them with a groan.

"Black Slippers: Bellotti"
(P, 111)

The black panther lies under his rose tree
And the fauns come to sniff at his sides:

Evoe, Evoe, Evoe Baccho, O
ZAGREUS, Zagreus, Zagreus,
The black panther lies under his rose tree.

"Cantus Planus" (P, 231)

Pound regretted the effect of these glimpses of the
"divine or permanent" world on the tone of the Lustre
volume; such "pretty poems" affording momentary vision
of the realm of the gods "debilitated" the sharp snap
of the others (Letters, 81). In the Cantos, where the
godscapes appear only infrequently, this is not a danger.
There they serve as brief risings out of the infernal
world of men, early stirrings that anticipate the
general upswing of the poem in its latter parts. Pound
never intended, as he said, "an orderly Dantescan
rising" but instead a movement upward "as the winds
veer" (LXXIV: 443). The "walk upstairs," 22 as he once
referred to the action of the Divine Comedy, would not
be for him, as it was for Dante, a steady climbing but rather a faltering advance, two steps forward, one step back.

The Italian landscape unto which Pound grafted his godscape, it should be noted, included more than Venice. The green slopes, oak woods, cities nestled in hills and clear air, whatever they owe to a classical tradition of imagery, pastoral or divine, define as well a comprehensive sense of the Lombard landscape around the Po, Adige and Brenta rivers. In the poem "'Blandula, Tenulla, Vagula'," his earliest poetic evocation of a paradisal landscape, the Lombard countryside is specifically identified.

What hast thou, O my soul, with paradise? Will we not rather, when our freedom's won, Get us to some clear place wherein the sun Lets drift in on us through the olive leaves A liquid glory? If at Sirmio, My soul, I meet thee, when this life's outrun, Will we not find some headland consecrated By aery apostles of terrene delight, Will not our cult be founded on the waves, Clear sapphire, cobalt, cyanine, On triune azures?

(£, 39)

Pound travelled through Lombardy, frequently stopping at Sirmio on Lake Garda, on his frequent visits to and from Venice and naturally associated that land with the Venetian harbor in his imagination of paradise.

The movements in the Cantos, as I have been suggesting, from the London hell-scapes to the Venetian heaven-scapes, parallel Pound's geographical movements.
Not only geographical, this movement is psychological as well, a shift from the contaminating struggle in the public eye of the immoral metropolis to the private cleansing in anonymity. As always, landscape has a psychological dimension; in its entirety Pound's poetry articulates a psychological mapping of the European continent, in which the London-Venetian contrast is a crucial contour, and one that became well-defined personally after his many excursions between the two worlds. There is even, in Canto XVII, as the poem moves to a Venetian ontology, a glimpse of Pound himself making his favorite geographical-psychological shift. He comes into view sailing down the Grand Canal declaiming his poetry.

A boat came,

One man holding her sail,
Guiding her with oar caught over gunwale,
saying:

" There, in the forest of marble,
the stone trees --- out of water---
the arbours of stone ---
mable leaf, over leaf,
silver, steel over steel,
silver beaks rising and crossing
prow set against prow,
stone, ply over ply
the girt beams flare of an evening"

Borso, Carmagnola, the men of craft, i vitrei,
Thither, at one time, time after time.

(XVII:77-78)

Proud, and likely to number himself among the "men of craft," Pound, in these lines, fits his and his poem's movement to a Venetian calm into a context of similar movements in the careers of two other men, Borso d'Este
and Francesco Carmagnola and in the final lines of the canto adds a third, Sigismundo Malatesta.

Thither Borso, when they shot the barbed arrow at him,
And Carmagnola, between the two columns,
Sigismundo, after that wreck in Dalmatia.
Sunset like the grasshopper flying.

(XVII:79)

The parallel is fullest with Malatesta. In one of its other appearances in the first thirty cantos, in Canto XX specifically, the Italian heaven-scape includes in addition to its characteristic animals and gods, Sigismundo's son Salustio and his mistress (later to be his wife) Ixotta degli Atti, Salustio's mother.

And from the plain whence the water-shoot, Across, back, to the right, the roads, a way in the grass,
The Khan's hunting leopard, and young Salustio And Ixotta; the suave truf Ac ferae familiare, and the cars slowly, And the panthers soft-footed.

(XX:94)

The heaven-scape defines a psychological space in Sigismundo's life, the sphere of consciousness spinning on the axis of his relationship with Ixotta. We get a glimpse of this space in the second of the four Malatesta cantos, Canto IX, where Pound places, in the midst of evidence of the turmoil and corruption of Sigismundo's public career as condottiere, a translation of a letter to Sigismundo from Salustio, age six, to thank his father for the gift of a pony.

"Magnificent and Exalted Lord and Father in especial my lord with due recommendation: your letter has been pre-
"sent me by Gentilino de Gradara and with it the bay pony (ronzino baictino) the which you have sent me, and which appears in my eyes a fine caparison'd charger; upon which I intend to learn all this is to know about riding, in consideration of yr. paternal affection for which I thank your excellency thus briefly and pray you continue to hold me in this esteem notifying you by the bearer of this that we are all in good health, as I hope and desire your Exct "Lordship is also: with continued remembrance I remain "Your son and servant
MALATESTA DE MALATESTIS.

Given in Rimini, this the 22nd day of December
anno domino 1454" (in the sixth year of his age)

IX:39

Pound further fills out this space in Sigismundo's life by quoting at the end of Canto IX a Latin transcription concerning Ixotta.

"et perdutamente Ixotta degli Atti"
e "ne fu degna"
"constans in proposito"
"Placuit oculis principis"
"pulchra aspectu"
"populo grata (Italiaeque decus)

IX:41

Rimini was Sigismundo's Ithaca; Ixotta and Salustio, his Penelope and Telemachus; and his adventures as condottiere, a circuitous return. In 1462, after being shipwrecked on the Dalmatian coast(Pound chooses the Odysseyan detail), his fortunes at their lowest ebb, Sigismundo went directly to Venice where he persuaded the councilmen, we may surmise, to undertake the role they eventually played in his survival, his defender against the unscrupulous lust for land, money and power of Pope Pius II and others who sought his destruction. His career as condottiere ended, he retired to his private paradisal space with Ixotta and Salustio.
The entries of Borso d'este and Francesco Carmagnola into Venice referred to by Pound are, like Sigismundo's, historically verifiable and, again like Sigismundo's, marked the end of their public careers as condottiere. (In Carmagnola's case it meant the end of his life.) Elsewhere in the Cantos Pound gives additional details of these events.

(vide Venice, between the two columns where Carmagnola was executed.)

(X:42)

And they had a bow-shot at Borso
As he was going down the Grand Canal in his gondola
(the nice kind with 26 barbs on it)

(X:46)

Carmagnola was a condottiere in the service of Venice for several years, from 1426 til 1432, and had a stormy relationship with his employer from the start.24

In 1432 matters came to a head. The Venetian Council of Ten summoned him to Venice to have an audience with Doge Foscari. When inside the Ducal Palace he was captured and incarcerated. Two days later on 9 April his trial began. A confession was tortured out of him and on 5 May he was executed. "His hands were pinioned behind him according to the usage; and there between the Red Columns, in the sight of all Venice, his head was severed from his body at the third stroke of the axe."25

Borso d'Este, who reappears throughout the Cantos as a peacemaker ("Peace, keep the peace, Borso," says his
father Nicolo d'Este in Canto XX: 91), specifically between Sigismundo and his arch-enemy Federico d'Urbino, lived through the attempt on his life in Venice but after it retired from his peripatetic career as condottiere and returned to Ferrara and to the patronship of Ferrarese art and modernization of Ferrarese government. 26

In 1924 Pound also retired, from the public literary scenes of London and Paris to Rapallo and private life, a move for which he had been practicing for a decade and a half and which he commemorated in Canto XVII. This professional shift, like Sigismundo's, was a psychological transition, a dying out of one world and one self into others imaged in the metaphysical conceit that closes the canto: "Sunset like the grasshopper flying."
I.vi: The Nature of Paradise

The fourth; the dimension of stillness.

(XLIX:245)

The Italian landscape was not the only one
Pound extrapolated into a paradisal space. As early
as Lustra we can find his typical paradisal fixtures in
Chinese settings, as in the poem "After Ch'ü Yuan."

I will get me to the wood
Where the gods walk garlanded in wistaria,
By the silver blue flood
move others with ivory cars.
There come forth many maidens
to gather grapes for the leopards, my friend,
For there are leopards drawing the cars.

(P, 108)

The slow-moving and peaceful quality which is the sig-
nature of his early paradisal landscapes, although
hollowed with a sense of loss, distinguishes other of
the Chinese poems of Lustra and also parts of Cathay.

The rustling of the silk is discontinued,
Dust drifts over the court-yard,
There is no sound of foot-fall, and the leaves
Scurry into heaps and lie still.

— "Liu Ch'e"(P, 108)

Ko-jin goes west from Kō-kaku-ro,
The smoke-flowers are blurred over the river.
His lone sail blots the far sky,
And now I see only the river,
The long Kiang, reaching heaven.

— "Separation on the River
Kiang"(P, 137)

The phoenix are at play on their terrace.
The phoenix are gone, the river flows on alone.
Flowers and grass
Cover over the dark path
where lay the dynastic house of the Go.
The Chinese paradise is most fully articulated, however, and these preliminary sketches subsumed, in the "Seven Lakes" Canto, XLIX, a spectacular and uncompromising imagist performance and one of Pound's most memorable psychological landscapes.

The reeds are heavy; bent; and the bamboos speak as if weeping.

Autumn moon; hills rise above lakes against sunset
Evening is like a curtain of cloud, a blurr above ripples; and through it sharp long spikes of the cinnamon, a cold tune amid reeds. Behind hill the monk's bell borne on the wind.
Sail passed here in April; may return in October
Boat fades in silver; slowly;
Sun blaze alone on the river.

. . .
A light moves on the north sky line; where the young boys prod stones for shrimp.
In seventeen hundred came Tsing to these hills. A light moves on the south sky line.

. . .
Sun up; work sundown; to rest dig well and drink of the water dig field; eat of the grain
Imperial power is? and to us what is it?

The fourth; the dimension of stillness.
And the power over wild beasts.

(XLIX:244-245)

The similarities between the Italian and Chinese heaven-scapes are many and identification of them brings the essential qualities of Pound's first mature vision of paradise into focus. The peacefulness of the Italian heaven-scape, as we have seen, is the peacefulness of
a private world isolated from the turmoil of public events. In the "Seven Lakes" Cantos, similarly, the great world enacts its bustle elsewhere, touching the paradisal space only as a light on either horizon or as a centuries-old memory of an emperor's visit. "Imperial power is?" the anonymous paradisal chorus asks, "and to us what is it?"

The slow motion of this private space, Chinese or Italian, is its definitive feature. Within it, all moves slowly but inexorably, ever on the verge of cessation but never stopping, an infinitely decelerated motion smoothed out by an inevitability that, guaranteeing continuance, permits the infinitely close approach to cessation. In the Italian heaven-scape the panthers pace lazily about, the cars advance slowly and the boats drift imperceptibly. The Venetian tides embody the distinctive paradisal motion, imperceptible and inexorable, perfectly. In the Chinese heaven-scape the slow drift of the river matches the tidal movement in the Venetian lagoons. In the space about the Seven Lakes, the movements define a hierarchy of slowness. The horizon lights pass, perhaps, in several hours; the sun crosses the sky in twelve; crops germinate and ripen in months; hills rise above lakes in centuries. "'Slowness is beauty'," Pound quotes Laurence Binyon in Canto LXXXVII, "Only sequoias are slow enough"(LXXXVII:572).
This paradisal movement, like any detail in a Poundian landscape, like any imagist detail, means psychologically; it is an "image" of a mode of consciousness, the mode Pound chose to consider paradisal. Paradise is not a place but a state of mind triggered, perhaps, by a place. The "feel" of paradise, this strong slowness, is more important than the look of it.

Throughout the re-iterations of the Chinese and Italian versions of paradise, Pound turns to nature for instances of the paradisal motion: the gait of panthers, the Venetian tides, a river's flow, the sun's rise and set, crop-growth. Only nature characteristically achieves in its motions the great inevitability that permits infinite slowness. It unerringly achieves, that is, the "fourth" dimension, the paradisal "dimension of stillness," "the power," that is, "over wild beasts," over tides, the sun, seeds and hills. This stillness, the quality of consciousness in the Poundian paradise, is not inertness but harmony, the nature of the existence in a realm such as nature in which all parts are identically and inexorably impulsed into a harmonious whole. To share in this natural ontological mode was, Pound speculated, to experience paradise.

Sun up; work
sundown; to rest
dig well and drink of the water
dig field; eat of the grain

Man's sexual impulse seemed to Pound his deepest
purchase into the paradisal mode of nature. It alone, or most markedly, of human faculties embodied or could embody the inevitability, sureness of purpose and unconcerned slowness—confident of limitless reserves of impulse, that characterized the paradisal—natural ontology. The unhesitant purposefulness or inexorability that distinguishes sexual and natural movements is the subject of Canto XLVII.

The small lamps drift in the bay
And the sea's claw gathers them.
Neptunus drinks after neap-tide.

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This is a long way from the gentle suggestions of sex in the early Italian heaven-scapes, with their Dionysian panthers and chorus nymphaerum, not denying but solidifying that dimension of paradise by fusing it with the natural dimension also present from the start. In this latest version of paradise, wheat seeds are pulled into sprout, sap is pulled into shoot, red anemone are pulled seaward in the tide, moth is pulled over mountain, bull onto sword and Odysseus to the beds of Circe and Penelope, like so many unique weights in an inexorable universal gravitational pull.

Falleth.
Adonis falleth.
I.vii: The Dangers of Paradise

"I was
And I no more exist;
Here drifted
An hedonist."

(P, 203)

As Pound clarified the nature of his paradise, he grew suspicious of it. Seeds of his apprehension are buried in Lustra where the paradisal vision germinated. In the "pretty poems" of that volume which Pound felt "debilitated the tone," the poems, that is, articulating the earliest paradisal speculations, there is a recurrent strain of self-satisfaction in the cultivation of the exquisite paradisal sensations.

As cool as the pale wet lilies
of lily-of-the-valley
She lay beside me in the dawn.

-- "Alba"(P, 109)

We went forth gathering delicate thoughts,
Our "fantastikon" delighted to serve us.27

-- "The Condolence"(P, 82)

And I am near my desire.
Nor has life in it aught better
Than this hour of clear coolness.

-- "The Garret"(P, 83)

Go, little naked and impudent songs,
Go with a light foot! . . .
Say that you do no work
and that you will live forever.

-- "Salutation the Second"

(P, 85-86)

This posture is in part an exaggerated reaction against
the values and quality of life of the other half of the bifurcated universe of Lustra—the enervated, arid world of the woman who is "dying of a sort of emotional anaemia," of Les Millwin and of the groaning Celestine. Nevertheless, Pound recognized the incipient smugness and severe limitations of this attitude and criticized it within Lustra itself.

Ancient Wisdom, Rather Cosmic
Chuang-Tzu dreamed,
And having dreamed that he was a bird, a bee,
and a butterfly
He was uncertain why he should try to feel
like anything else,

Hence his contentment.

(P, 116)

Such an attitude toward experience, upon scrutiny, appeared to Pound as the stance of a beleaguered sensibility, an escapist hedonism or aestheticism to which artists were common prey. He parodied Yeats' poem "The Lake Isle of Innisfree" in Lustra, exposing what he took to be its defeatist retreat into selected perceptions and away from a harsher environment.

The Lake Isle
O God, O Venus, O Mercury, patron of thieves,
Give me in due time, I beseech you, a little tobacco-shop
With the little bright boxes
piled up neatly upon the shelves
And the loose fragrant cavendish
and the shag,
And the bright Virginia
loose under the bright glass cases,
And a pair of scales not to greasy,
And the whores dropping in for a word or two
in passing,
For a flip word, and to tidy their hair a bit.

(P, 117)
In order to clarify and express his gathering
distract of his speculative vision of paradise—as a
retreat to an exquisite, unbothered mode of consciousness—
Pound, employing a favorite poetic procedure, discovered
and elaborated a mythological equivalent to his modern
experience. This procedure is the one Eliot identified
in "Ulysses, Order, and Myth" as the staple of the modern
artist: the manipulation of a "continuous parallel
between contemporaneity and antiquity" as "a way of
controlling, or ordering, of giving a shape and a sig-
nificance to the immense panorama of futility and anarchy
which is contemporary history." As we have seen,
Pound does just this in Lustra (several years before
Eliot's formulation), alternating vivid scenes and
vivacious figures of antiquity with sordid scenes and
enervated figures of modernity. The third poem of Hugh
Selwyn Mauberley, a famous instance of the mythic method,
is a series of just such parallels.

The tea-rose tea-gown, etc.,
Supplants the mousseline of Cos,
The pianola "replaces"
Sappho's barbitos.

Christ follows Dionysius,
Phallic and ambrosial
Made way for macerations;
Caliban casts out Ariel.

Faun's flesh is not to us,
Nor the saint's vision.
We have the press for wafer;
Franchise for circumcision.

(F, 189)
Pound's nearly unique and equally frequent use of ancient mythology, however, was not to control modernity by belittling it against the classical world but to approve his own contemporary experience by suggesting through identification with a classical equivalent that this or that particular experience was the stuff of which mythologies were made.

No ancient text served him better as a mapping of his own experience than did the *Odyssey*. In the context at hand, his criticism of his paradise, the *Odyssey* provided him with a character contrast—that between Odysseus and his seaman Elpenor—that expressed his deepening understanding of the inadequacies of his paradise. When the paradisal landscape appears in Canto XXIX it has a new inhabitant, Elpenor, and an additional source—scape, Circe's island.

In hill path: "thkk, thkk"
   of the loom
"Thgk, thkk" and the sharp sound of a song
   under olives
When I lay in the ingle of Circe
I heard a song of that kind.
   Fat panther lay by me
Girls talked there of fucking, beasts talked
   there of eating,
All heavy with sleep, fucked girls and fat
   leopards,
Lions loggy with Circe's tisane,
Girls leery with Circe's tisane

   kaka pharmak edōken
The house of smooth stone that you can see from
   a distance.

lukoi oresteroi, ede leontes
   wolf to curry favor for food
--born to Helios and Perseis
That had Pasiphae for a twin
Venter venustus, cunni cultrix, of the velvet
marge
ver novum, canorum, ver novum
(XXXIX:193)

The natural and sexual dimensions of paradise fuse and
predominate here as in Canto XLVII but what activates
Odysseus there, here victimizes Elpenor. For him the
paradisal pull is destructive; his paradise is a drunken
oblivion that occasions his death.

"Ill fate and abundant wine. I slept in Circe's ingle.
"Going down the long ladder unguarded,
"I fell against the buttress,
"Shattered the nape-nerve, the soul sought Avernus."
(I:4)

Odysseus, enjoying "respite for a little" thanks to "molü,"
the drug Hermes gave him to protect against Circe's spell,
is activated not victimized by her pull. For Elpenor,
paradise is a dangerous place; paradisal modes of conscious-
ness are dangerous states of being which only the strong
or lucky survive.

This is no longer the carefree heaven-scape of Lustra
and the earlier cantos; this paradise has a problem.
Elpenor's case—that of the non-survivor of paradise--
instances that problem and embodies Pound's criticism of
his paradise. The nature of Elpenor's case is fully
explored in Hugh Selwyn Mauberley. The various figures
that appear in Mauberley, predominantly artists, Mauberley
himself chief among them, are Elpenor-figures. The man-
ner of Lionel Johnson's death, as reported in the poem, is uncannily Elpenoresque: "Johnson(Lionel) died/By falling from a high stool in a pub" (P, 193). The lives of these men are drunkenesses; perceptions intoxicate them and they retreat into themselves, suffering a narrowing of consciousness that amounts to extinction. Li Po's death is the emblem of their collective fate.

And Li Po also died drunk.
He tried to embrace a moon
In the Yellow River.

(P, 117)

Drunk on delightful perceptions, he drowned in them.

Mauberley's is the autopsy most meticulously conducted; his troubles stem from attitudes he might easily have picked up in Venice.

Invitation, mere invitation to perceptivity
Gradually led him to the isolation
Which these presents place
Under a more tolerant, perhaps, examination.

By constant elimination
The manifest universe
Yielded and armour
Against utter consternation. . . .

And his desire for survival,
Faint in the most strenuous moods,
Became an Olympian **apathein**
In the presence of **selected** perceptions.

(P, 201-202)

The characteristic movement of his consciousness is the now-suspect drift of paradise.

He had moved amid her phantasmagoria,
Amid her galaxies,
NUKTOS 'AGALIA

...drifted . . . drifted precipitate,
asking time to be rid of . . .
Of his bewilderment; to designate
His new found orchid.

To be certain... certain...
(And aerial flowers)... time for arrangements--
Drifted on
To the final estrangement.

(P, 199)

As an artist, he undertakes only half his task; he cultivates perceptions but does not relate them to his society. He is a Genius of the Thunder who senses but will not announce the approaching rain.

Thus, if her colour
Came against his gaze,
Tempered as if
It were through a perfect glaze
He made no immediate application
Of this to relation of the state
To the individual, the month was more temperate
Because this beauty had been.

(P, 201)

When Odysseus-Pound sets up Elpenor-Mauberley's oar, the epitaph inscribed thereon reads:

"I was
And I no more exist;
Here drifted
An hedonist."

(P, 203)

Thus "Come end, at last, to that Arcadia"(P, 199) fashioned of Venetian values.

The Venetian-bred delight in perception, the seed from which the paradisal vision grows, is finally a dangerous value which may lead to aestheticism and retreat. The Odysseus-Elpenor contrast maps that value's flexible potential, to delight and enliven or to intoxicate and deaden. But understanding is not safety; Pound did not
identity himself exclusively with Odysseus. As late as the Pisan Cantos he shares Elpenor's motto: "a man of no fortune and with a name to come" (LXXX:514), in his sixtieth year still, he felt, luckless and nameless. Hugh Selwyn Mauberley is not an academic exercise in psychological discriminations; there is an invigorating autobiographical significance which makes the poem more than a social critique and experiment in regular meters. It is as well the isolation and temporary exorcism by the Odysseyan Pound of the Elpenor in him, a chastisement of his incipient aestheticism. "E. P. buries Mauberley," Pound claimed, "in the first poem" of the sequence. Mauberley is the poetic recognition of a personal and professional fate narrowly escaped. Saved by Venetian values in 1908, he is almost alone in by them before 1920.
I.viii: The Venetian Ideogram: Cantos XXV and XXVI

leur ambience leur confert une existence
(LXXVII:471)

In Cantos XXV and XXVI, the Venetian history cantos, Pound gathers together an eclectic assortment of primary historical materials, predominantly letters and government documents, in order to present a comprehensive account of Venetian culture. The two cantos consist almost exclusively of these materials, arranged ideogrammically; the order, that is, is neither chronological, thematic or generic and there is no comment or abstract generalization. Instead, the separate items gather their significances from associations among themselves. Pound achieved a multifaceted ideogram defining Venetian culture. The following discussion is an explication of that ideogram, a tracing of the lines of interaction that lace the component materials together in the ideogram's spatial form.

Many separate units of the ideogram demonstrate specific instances of the infectious affirmation of life that Pound, listless and rudderless, caught from the Venetian air in 1908. On the first page of Canto XXV, for instance, Pound presents a translation of a document that has fascinated historians of Venice for centuries.31

In libro pactorum
To the things everlasting
memory both for live men and for the future et
quod publice innotescat
in the said date, dicto millesimo
of the illustrious lord, Lord John Soranzo
by god's grace doge of Venice in the Curia
of the Palace of the Doges,
neath the portico next the house of the dwelling of
the Castaldio and of the heralds of the Lord Doge.
being beneath same a penthouse or cages
or room timbered (trabesilis) like a cellar
one Lion male and one female simul commorantes
which beasts to the Lord Doge were transmitted small
by that serene Lord King Frederic of Sicily, the
said lion knew carnally and in nature the Lioness
aforesaid and impregnated in that manner that animals
leap on one another to know and impregmate
on the faith of several ocular witnesses
Which lioness bore pregnant for about three months
(as is said by those who saw her assaulted)
and in the said millesimo and month on a sunday
12th. of the month of September about sunrise on
St. Mark's day early but with the light already apparent
the said lioness as is the nature of animals
whelped per naturam three lion cubs vivos et pilosos
living and hairy which born at once began life and
motion
and to go gyring about their mother throughout the
aforesaid room as saw the aforesaid Lord Doga and as it
were all the Venetians and other folk who were in
Venice that day that concurred all for this as it ware
miraculous sight. And one of the animals is a male
and the other two female.
I John Marchesini Ducal notary of the
Venetians as eyewitness saw the
nativity of these animals thus by
mandate of the said Doga wrote this
and put it in file.

(XXV:115-116)

The innocent, wide-eyed awe surrounding the event infects
even the sober notary, animates his formal language and
undermines his honest effort to be factual and to the
point. The carefully chosen euphemism, "simul commorantes,"
(lingering together) is hardly employed before the wondrous
curiosity it repressed collapses the dignified pose into
half-voyeuristic, half-religious delight in the mating
and birth processes. As values, Ducal palace decurom and
secretarial objectivity are no match in Venice for the 
sight of "three lion cubs vivos et pilosos . . . gyring 
about their mother."

In Canto XXVI another ideogrammic unit instances 
another manifestation of the affirmative Venetian dé-
light in life: Pound's translation of an account of the 
festival that took place in the Piazza San Marco on the 
occasion of Doge(1268-75) Lorenzo Tiepolo's second mar-
rriage, an occurrence typical of its time.

And to greet the doge Lorenzo Tiepolo 
Barbers, heads covered with beads, 
Furriers, masters in rough, 
Master pelters for fine work, 
And the masters for lambskin 
With silver cups and their wine flasks 
And blacksmiths with the gonfalon 
et leur fioles chargies de vin,
The masters of wool cloth 
Glass makers in scarlet 
Carrying fabrefactions of glass; 
25th April the jousting, 
The Lord Nicolo Este 
Ugaccion dei Contarini, 
The Lord Francesco Gonzaga, and first 
The goldsmiths and jewelers' company 
Wearing pellande of scarlet, 
the horses in cendato --
And it cost three ducats to rent any horse 
For three hundred and fifty horses, in piazza, 
And the prize was a collar with jewels 
And these folk came on horses to the piazza. 
In the last fight fourteen on a side, 
And the prize went to a neger from Mantua 
That came with Messire Gonzaga.

(XXVI:122-123)
The individual affirmations of each trade guild make for 
a multiplicity of delights. As this exhibition shows, 
the Venetian tendency was to associate material opulence 
with the fullness of life; natural energies(three hun-
dred and fifty horses in the stately Piazza San Marco)
and material delights (silk clothing for man and beast) harmonize. The prize for the jousting—a detail embodying this harmony—was a collar with jewels.

The danger forecast here is the souring of the Venetian affirmation of vitality into materialism.

And hither came Selvo, doge, that first mosaic'd San Marco, And his wife that would touch food but with forks, Sed aureis furculis, that is, with small golden prongs Bringing in, thus, the vice of luxuria. (XXVI:122)

This ideogrammic unit appears immediately before the account of Lorenzo Tiepolo's wedding festival, interacting with it to dampen our approval of the festival's opulence. The Byzantine Emperor Michael's sister Theodora, who married Doge (1071-81) Domenico Selvo, stands in all chronicles of Venetian history as the symbol of wasteful opulence. Her luxuria, apparently a gesture too far but in the same direction as the guildsmen's proud displays of wares and the general Venetian affirmation of life through material delights, is in fact a denial of life, a retreat from it; like Mauberley the aesthete, she puts things of beauty, "selected perceptions" like the feel of gold, between herself and life, refusing, as Pound emphasizes, to touch food but with golden forks.

These ideogrammic units—the record of the birth of the lion cubs, the account of the wedding festivities for Lorenzo Tiepolo and the note on Theodora—associate with
one another and with several other minor ideogrammic units, with, specifically, a series of them that is strung together in Canto XXV to make a complex of specific instances of another manifestation of the Venetian affirmation of life through material delights: the government's constant and unhesitating expenditure of money on the beautification of the city.

Two column (a. d. 1323) for the church of St. Nicholas of the palace 12 lire gross.
To the procurators of St. Marc for the entrance to the palace, for gilding the images and the lion over the door
... to paid ...

1335: 3 lire 15 groats to stone for making a lion. 1340: Council of the lords noble, Marc Erizio Nic. Sernzego, Tomasso Gradonico: that the hall be new built over the room of the night watch and over the columns toward the canal where the walk is...

... because of the stink of the dungeons. 1344. 1409... since the most serene Doge can scarce stand upright in his bedroom...

Vadit pars, two gross lire stone stair, 1415, for pulchritude of the palace 254 da parte de non 23 4 non sincere

(XXV:116-117)

This manifestation of the impulse to affirm through material beauty has its excesses which, like Theodora's forks, seem antithetical to the root in vitality.

1462, 12th December: "and Vittor Capello Brought also the head of St. George the Martyr From the Island of Siesina. This head was covered with silver and Taken to San Giorgio Maggiore.

(XXVI:126)
The ideogrammic units discussed thus far constitute, in their interweaving associations, one of three large complexes of ideogrammic material in the Venetian ideogram; this first complex builds around the love of life and consequent love of beauty that partially defines Venice. A second complex into which other ideogrammic units gravitate—through like the components of the first complex, they are strung out throughout both cantos—presents the dimension of Shakespearean intrigue that permeates Venetian culture. The most elaborate ideogrammic unit in this complex involves Sigismundo Malatesta.

To Nicolo Segundino, the next year, 12th. October
"leave no... omen... as they say... volve lapidem...
"Stone unturned that he, Pio,
"Give peace to the Malatesta.
"Faithful sons(we are) of the church
(for two pages) ...
"And see all the cardinals and the nephew...
"And in any case get the job done.

"Our galleys are strictly neutral
"And sent there for neutrality.
"See Borso in Ferrara."

To Bernard Justinian, 28th. of October:
"Segundino is to come back with the news
"Two or three days after you get this."

(XXVI:121-122)

Nicolo Segundino was a special Venetian envoy at the Vatican to Pope Pius II("Pio"); Bernard Justinian was the regular Venetian ambassador to Pius II. The subject of this intrigue is the Venetian effort to salvage for Sigismundo after his military collapse some portion of
his wealth and domain, particularly to prevent Pius II from getting his hands on it. Their motives, however, were not altruistic; Pius II was a powerful political and economic rival of Venice whom the Council of Ten could not afford to let secure a stronghold so close to Venetian lands. These events follow immediately "that wreck in Dalmatia," mentioned at the end of Canto XVII, and were triggered, possibly, by Sigismundo's visit to Venice after the shipwreck in September 1462.

Another component of the second large ideogrammic complex—that centered on the element of intrigue in Venetian culture—is the translation of the documents giving Doge (1312-1328) Giovanni Soranza's daughter permission to return to Venice from her exile in order to see her dying father.

Be it enacted:

to Donna Soranzia Soranzo that she come for the feast of the Ascension by night in a covered boat & alight at the ripa del Palazzo, and when first sees Christblood go at once up into the Palace and may stay in the Palace VIII days to visit the Doge her father not in that time leaving the palace. nor descending the palace stair and when she descends it that she return by night the boat in the like manner being covered. To be revoked at the council's pleasure accepted by five of the council

(XXV:116-117)

She was exiled because married to Nicolo Querini, a prominent insurgent during the Querini-Tiepolo uprising against the Venetian government (armed men stormed but did not take the Ducal Palace) in 1310. In 1320, four years
after her father's notary eyewitnessed and recorded the birth of three lion cubs, she returned in this covert manner and lived in Venice in seclusion until her death. 33

Pound's Venetian ideogram completes itself with a third theme and a third complex of ideogrammic units. In the Venetian setting, amid its love of life and of beauty and its political intrigues lived the Venetian artists; their careers, bearing the marks of their environment, constitute the third of three Venetian dimensions. Pound presents four individual cases.

One artist, an innocent victim of a political intrigue, lands in jail.

"Relaxetur!"
11th December 1461: that Pasti be let out with a caveat "caveat ire ad Turcium, that he stay out of Constantinoplie "if he hold near our government's pleasure. "The book will be retained by the council (the book being Valturio's "Re Militari").

(XXVI:121)

Earlier in the Cantos there is a glimpse of this incident from the prisoner's point of view. Pound's source is the Cronaca of Gaspare Broglio, a soldier who served under Sigismundo and later chronicled his exploits.

and they caught poor old Pasti
In Venice, and were like to pull all his teeth out.

(X:46)

"Poor old Pasti" is Matteo de Pasti(d. 1468), an artist in Sigismundo's employ whom he commissioned in 1461 to travel through Venice to Candia where he was to make a
portrait of the Turkish Emperor Mohammed II. Venetian relations with this emperor were strained and their suspicions, always volatile, caught fire at the sight of "Re Militari," a book on warfare written by Sigismundo's chief military engineer, Ricardo Valturio, which Pasti apparently had been carrying with him.

The arbitrary and ruthless land-grabbing of the condottieri and their Italian city-state employers embodied an attitude toward ownership that infiltrated the artistic world.

To the Marquis of Mantova, Franço Gonzaga Illustrious my Lord, during the past few days An unknown man was brought to me by some others To see a Jerusalem I have made, and as soon as he saw it he insisted that I sell it him, saying it gave him the greatest content and satisfaction. Finally the deal was made and he took it away, without paying and hasn't since then appeared. I went to tell the people who had brought him, one of whom is a priest with a beard that wears a grey berettino whom I have often seen with you in the hall of the great council and I asked him the fellow's name, and it is Messire Lorenzo, the painter to your Lordship, from which I have easily understood what he was up to, and on that account I am writing to you, to furnish you my name and the work's. In the first place illustrious my lord, I am that painter to the Seignory, commissioned to paint the grand hall where Your Lordship deigns to mount on the scaffold to see our work, the history of Ancona, and my name is Victor Carpatio. As to the Jerusalem I dare say there is not another in our time as good and completely perfect, or as large. It is 25 feet long by 5 1/2, and I know Zuane Zamberti has often spoken of it to yr. Sublimity; I know certainly that this painter of yours has carried off a piece, not the whole of it. I can send you a small sketch in aquarelle on a roll, or have it seen by good judges and leave the price to your Lordship.

XV. Aug 1511, Venetijs.

I have sent a copy of this letter by another way to be sure you get one or the other.
Carpaccio deals effectively, almost matter-of-factly with this duplicity. In sixteenth-century Venice the relationship between the political powers and the artists was intimate; in some cases, like Pasti's, as an interference; in others, such as this in Carpaccio's career, supportive. He readily assumes that Francesco Gonzaga is and will be responsible for the acts of the artist in his employ, though his anger puts a tinge of defiant presumptuousness in his assurance.

A third instance of the artist at work, or trying to work in the Venetian environment involves Carpaccio's contemporary Titian. Taking advantage of the Venetian government's commitment to the beautification of their city, he submitted, when the Privy Council (or Council of Ten) announced the intention of commissioning a painting for a wall in the Hall of the Greater Council, the winning bid.

... side toward the piazza, the worst side of the room that no one has been willing to tackle, and do it as cheap or much cheaper...

(signed) Tician, 31 May 1513

(XXV:119)

But he suffered from an artist's infirmity prevalent throughout all ages. Found records Brancusi complaining of it.
"Not difficult to make" said Brancusi;
"mais nous, de nous mettre en etat DE les faire;"
"je peux commencer une chose tous les jours,
mais fi= - -nir!"

(XCVII:677)

After twenty-five years of waiting for Titian to finish the painting, the Privy Councilmen lost their patience and revoked the commission, a full fifteen years after they had first threatened to do so.

...it being fitting that as he has not worked he should not have the said profits WHEREFORE be it moved that the said Tician de Cadore, pictor, be by authority of this Council obliged and constrained to restore to our government all the moneys that he has had from the agency during the time he has not worked on the painting in the said hall as is reasonable.

Ayes 102, noes 38, 37 undecided

Register of the Senate Terra 1537, Carta 136

(XXV:120)

Though the councilmen can hardly be accused of impatience, they valued getting their money's worth of beauty over the well-being of a native artist. The habitual outlay of money for the purpose of beautification, so off-handedly enacted by the council, contains in it the seeds of this commercialistic attitude toward art. Sigismondo Malatesta, on the other hand, who spent as much money and energy hiring artists as soldiers, had an understanding of the psychology of creation that the Venetian councilmen lacked. His contract with the painter Piero de
Francheschi (1420-1492) was a very different deal than Titian's with the Privy Council.

And tell the Maestro di pentore... I want to arrange with him to give him so much per year.
And to assure him that he will get the sum agreed on.
You may say that I will deposit security
For him wherever he likes...
So that he may come to live the rest
Of his life in my lands...
And for this I mean to make due provision,
So that he can work if he likes,
Or waste his time as he likes
(aftaritigandose per suo piacere o non
non gli manchera la provivon)
never lacking provision.

(VIII:29)

During his years in London Pound expended a great deal of energy trying to find such situations for his contemporary artists, most notably Eliot and Joyce. Venice had taught him in 1908 the need for simple, selfish laziness and the out-right enjoyment of pleasurable perceptions: signs of a certain healthy self-respect, and the dangerous basis of his paradisal speculations. He opened the second of the Venetian history cantos with a record of that lesson learned.

And
I came here in my young youth
and lay there under the crocodile
By the column, looking East on the Friday,
And I said: Tomorrow I will lie on the South side
And the day after, south west.
And at night they sang in the gondolas
And in the barche with lantnors;
The prows rose silver on silver
taking light in the darkness.

(XXVI:121)

A fourth artist's case examined in the ideogram is Pisanello's, presented in the form of his letter to
Francesco Sforza, Duke of Milan, on the prospects of buying horses in Bologna. His case, like Carpaccio's and Faschi's, attests to the intimacy of the political and artistic worlds in Renaissance Venice.

These, then, are some of the ideogrammic associations that constitute Pound's definition of Venetian culture. Clearly, those associations are not solely within the large complexes of material but act centrifugally as well, relating materials of one complex with those of another, or with materials outside the ideogram altogether. In discussing the cases of the four artists at work in Venice, we referred repeatedly to the materials of the other complexes, understanding those cases in the lights of the Venetian beautification ethic and the element of intrigue permeating Venetian culture, as well as to such external items as Sigismundo's contract with Piero dei Francheschis and Brancusi's anecdote about finishing.

Throughout the Cantos, centrifugal and centripetal associations weave and unweave blocks of material of all sizes in just this way.

The materials of Cantos XXV and XXVI which I have sorted out and ordered into three major complexes for the sake of discussion, Pound, in his effort to define Venice without using commentary or abstract generalization, mixed up ruthlessly but purposefully and programmatically in his presentation of them. He wanted to avoid just the
epistemological mode I have employed here: learning through generalized statement as, for instance, such and such is the effect of Venetian intrigue on Venetian artists. This is abstracting generalizations from specifics. By mixing his materials so finely Pound avoids this and makes his points concretely by juxtaposing, for instance, Pasti's abduction with the Venetian intrigues in Rome in Sigismundo's cause, a specific artist's fate and a specific intrigue interacting to create a meaning, to characterize Venetian culture. To take another example of this technique, Pound does not talk about love of beauty souring into materialism; he juxtaposes a note on Theodora's forks with the opulent wedding festival for Doge Lorenzo Tiepolo. This is the ideogrammatic method at work. Without saying "red" or generalizing about it abstractly (it is a vibration of light of a certain frequency), as Agassiz' post-graduate student did about the sunfish, the Chinese ideogram conveys "red" exactly by using only specific instances. "Red" is, in fact, like Pound's Venice, merely that: the composite of its different specific manifestations.

The Venetian ideogram, as it describes Venetian culture in this relatively objective way, evaluates it as well. The measuring stick Pound used on Venice was the one he regularly used to evaluate individual cultures: the lives and art of that culture's artists, not the great artists who may have inhabited that culture but the
good native artists who are recognizably products of their cultures. Great artists enjoy an independence from their specific times and places that men of lesser genius do not. These lean on their cultures for values of every sort. Their art bears their time's signature as well as their own and is as good or as bad as their culture permits. In the early critical work "I Gather the Limbs of Osiris," written in installments for the *New Age* during the winter of 1911-1912, Pound made this discrimination between the merely good artist and the best by using the terms "symptomatic" and "donative."

Interesting works are of two sorts, the "symptomatic" and the "donative"; thus a ses-tina by Pico della Mirandola, concerned for the most part with Jove and Phoebus, shows us a Provençal form stuffed with revived classicism. Camoens' "Os Lusiadas" has a similar value. In them we find a reflection of tendencies and modes of a time. They mirror obvious and apparent thought movements. They are what one might have expected in such and such a year and place. They register.

But the "donative" author seems to draw down into the art something which was not in the art of his predecessors. If he also draw from the air about him, he draws latent forces, or things present but unnoticed, or things perhaps taken for granted but never examined.

*(SP, 25)*

Pound made subtler discriminations among artists using the same principle a decade and a half later in *How to Read*. Great artists are of two sorts: "inventors" who discover something new (Cavalcanti, "advance guard of the psychologist on the watch for . . . new vibrations
sensible to faculties as yet ill understood") and "masters" who consolidate the inventors' discoveries and their own (Dante). Both types are independent of specific times and places. On the other hand, he refined his definition of "symptomatic" writers to "men who do more or less good work in the more or less good style of a period. Of these the delightful anthologies, the song books, are full, and choice among them is a matter of taste, for you may prefer Wyatt to Donne, Donne to Herrick, Drummond of Hawthorne to Browne, in response to some purely personal sympathy. . . . 'Ils n'existent pas, leur ambiance leur confert une existence' "(LE, 23-24).

As an attempt to evaluate a culture through its effects on its artists, Cantos XXV and XXVI share a purpose with Hugh Selwyn Mauberley; they seek to ascertain the effects of Renaissance Venetian culture on its painters while Mauberley chronicles the artistic fates suffered by writers at the hands of modern British culture. In both evaluations artists of the highest order are excluded, only "symptomatic" artists matter: for Venice, Pasti, Carpaccio, Pisanello and Titian; for London, Victor Plarr, Ernest Dowson, Lionel Johnson, Ford Madox Ford and Max Beerbohm (the last two in disguise), and finally the semi-autobiographical figure of Mauberley himself. The difference in the collective fates of these two sets of artists reinforces the London-Venice polarization, one
axis of value in Pound's poetry. While the modern British artists, committed like the Venetian to perception as the basis of their art, retreat with those perceptions away from the world, Renaissance artists face their world directly, fully engaged in its affairs—horse-dealing in Bologna, jailed in Venice, writing an ultimatum about a stolen painting to the Duke of Milan. Their perceptions are serviceable in life as well as in art. Carpaccio, of whom Flaubert, who taught De Maupassant to look at concierges and describe them distinctively, would have been proud, leaves no doubt in Duke Gonzaga's mind as to whom he refers to in his ultimatum: "one ... is a priest with a beard who wears a grey berettino whom I have often seen with you in the hall of the gtr. council." The British writers are pale cousins who have maintained an interest in perceptions but have selected only the pleasant, exquisite and socially useless("the glow of porcelain"), narrowing their artistic as well as their human possibilities and weakening their powers. During Mauberley's autopsy, his artist's case is diagnosed as

\[
\begin{align*}
\text{Colourless} \\
\text{Pier Francesco,} \\
\text{Pisanello lacking the skill} \\
\text{To forge Achaia.}
\end{align*}
\]

(P, 198)

On 30 April 1958, enjoying the cocktail hour at the elegant Rotunda Club in Richmond, Virginia on his
twelfth day of freedom after thirteen years of imprisonment, Pound remembered back in the midst of the polite conversation to the first days of those long thirteen years and to the surroundings he knew then—the "gorilla cage" exposed to rain and dust. The polite conversation touched on Pisa. "Few men of letters," he said lightly, "have those opportunities."
I.ix: The Venetian as Doer

But in Venice more affirmations of individual men From Selvo to Franchetti, than any elsewhere. (CIV:743)

Both the Mauberleyan aesthete and the Venetian Renaissance painter begin their work as artists with the act of receiving impressions—notice, for instance, the glow of porcelain or the musculature of horses—but the aesthetes end there, half-finished. "The conception of poetry," Pound discriminated, "is a process more intense than the reception of an impression."[^35] The two famous essays on Vorticism,[^36] written in 1914 and 1915, are efforts to define the intensity that separates conception from reception; they are an important corollary to the more extensive theorizing on the place of perception in the artistic act. In them he argued that the imagist poetic was not merely Mauberleyan impressionism. The terminology of imagism, conceiving of the artist as a "nervous system" or an "antenna" or "voltage meter," is just so many "bad expressions" to be regretted if it leads one "to think of the artist as wholly passive, as a mere receiver of impressions."[^37] Such receptivity or Upwardian "sensitiveness" is the important beginning but only the beginning of the artistic act. What follows the reception is the conception or creative act proper.
The mysterious nature of this act is a vexed critical issue and Pound has no miraculous clarifications. Facing the difficult subject squarely, however, he offers a cogent and workable model of the process. He emphasizes that during the creative act proper, when the artist is working with his materials (the received impressions), a quality he identifies as "energy" creates the form or order that the materials take, shaping them into a work of art. This "energy," those familiar with the Vorticist aesthetic know, is the staple of the Vorticist artist; the word pervades Pound's formulations. Almost fifty years later, during the famous Paris Review interview in 1961, he described the artistic act in exactly these terms. Asked what a poet's best quality could be, he replied

I don't know that you can put the needed qualities in hierarchic order, but he must have a continuous curiosity, which of course does not make him a writer, but if he hasn't got that he will wither. And the question about doing anything about it depends on a persistent energy. A man like Agassiz is never bored, never tired. The transit from the reception of stimuli to the recording, to the correlation, that is what takes the whole energy of a lifetime. 38

As Pound understood it, then, the artistic act consisted of two stages, both necessary, neither sufficient, one passive and one active. The latter, however, was the crucial stage, separating the artists from the Mauberleyan aesthetes. Perceptions are not art; ordered perceptions may be. That added order or form, the ele-
ment of the finished piece which the artist "adds to the subject from himself," as Hugh Witemeyer says, is what matters most. In this sense Pound's poetry of perceptions is deeply self-expressive.

Blue dun; number 2 in most rivers for dark days, when it is cold
A starling's wing will give you the colour or duck widgeon, if you take feather from under the wing
Let the body be of blue fox fur, or a water rat's or grey squirrel's. Take this with a portion of mohair
and a cock's hackle for legs.
12th of March to 2nd of April
Hen pheasant's feather does for a fly, green tail, the wings flat on the body a green shaded partridge feather
grizzled yellow cock's hackle
green wax; harl from a peacock's tail bright lower body; about the size of pin the head should be. can be fished from seven a.m. till eleven; at which time the brown marsh fly comes on.
As long as the brown continues, no fish will take Granham

That hath the light of the doer, as it were a form cleaving to it.

(LI:251)

The Vorticist "energy" that shapes or orders the received impressions of the artistic sensibility is the "light of the doer, as it were/a form cleaving to" them. The "that" which "hath" this light above is an excerpt from The Art of Angling, a nineteenth-century fishing manual by Charles Bowdler. The fly itself or the hardly less splendid instructions are a work of art manifesting both the essential Poundian traits: precise, direct perception and energized order. The precise
perceptions, careful color discriminations, are even of a type distinctively Poundian. As this instance shows, the imagist-Vorticist poetic is a craftsman's poetic. The imagist's precise perceptions or acute sensitiveness and the Vorticist's form-creating energy animate this simple fishing fly as well as the signed column in San Zeno's in Verona, "St Trophime its cloisters," "St Hilaire its proportions" (LI:250), the intricate ryhmes of Arnaut Daniel's poems, to list the most famous in Pound's hierarchy of artistic accomplishments. The craftsman's art is an affirmation of himself. Both stages of Pound's imagist-Vorticist act of creation are opportunitites for such an affirmation. The second, the Vorticist impulse or the "doing," is obviously so; it is the expression of what the artist "is capable of adding to the subject from himself." The earlier, passive stage of reception is also a self-affirmation, as Pound learned in Venice in 1908 and reasserted in 1968 in Drafts and Fragments. Simply to perceive, widely and precisely, was a powerful affirmation of self, enough even to ground a conviction of one's existence and sanity in, as Pound did when he saw the solid "white oxen" at Pisa. The great failing of the Wauberleyan aesthete is not that he is too interested in himself but that he is insufficiently interested, using only half of his powers of self-affirmation. The Venetian "doer," on the other hand,
uses them all.

The famous instances of craftsmen or "doers" in Cantos XLV and LI are not the only ones in the Cantos. There is a whole family of Venetian "doers" who have left their signatures in their acts as indelibly as the column-maker of San Zeno. Tullio Romano, for instance, who is mentioned among the craftsmen of Canto XLV under another name—Pietro Lombardo (what's in a name? the thing done identifies)—carved the sirens in Santa Maria dei Miracoli "so that since/then no one has been able to carve them" (LXXVI:460). The majority of the Venetian "doers," in fact, are anonymous; their "things" are neither famous nor accomplished but are none-the-less gestures crucial to themselves and unmistakeable evidence of their Venetian belief in the worth of their consciousness. Pisan memories of Venice include, for instance, this "doer."

Old Ziovan raced at seventy after his glories and came in long last  
(LXXXIII:532)

The universe of the "doer" is an absolute space in which the gesture of self-affirmation is made and seems to the world a near-nothing. A spider descending to its prey knows nothing of Dresden or Guernica.

Falling Mars in the air  
bough to bough, to the stone bench  
where was an ox in smith's sling hoisted for shoeing

where was spire-top a-level the grass yard  
Then the towers, high over chateau—
Fell with stroke after stroke, jet avenger
bent, rolled, severed and then swallowed limb
after limb
Hauled off the butt of that carcass, 20 feet
up a tree trunk,
Here three ants have killed a great worm. There
mars in the air, fell, flew.
Employed, past tense; at the Lido, Venezia
an old man with a basket of stones,
that was, said the elderly lady, when the beach
costumes
were longer,
and if the wind was, the old man placed a stone.
(XLVIII:244)
The spider rules his world and the old man his.

One whole side of the Venetian family of "doers"
are singers. Like the many singers in the Cantos, they
sing as does the fair lady of the "Envoi" in Nauberley--
for themselves, "recking naught else but that" their
music "give/Life to the moment"(F, 197). They build
no monuments but fashion evanescent pleasure and beauty
and in that sense are the quintessential doers the products of
whose "doing" are only the discardable results of the
experience of "doing."

I sat on the Dogana's steps
For the gondolas cost too much, that year,
And there were not "those girls," there was
one face,
And the Buccentoro twenty yards off, howling
"Stretti."
(III:11)
The Buccentoro is a large boat that drifts the Venetian
lagoon at night and contains several men who serenade the
riders in the gondolas; "Stretti" is the catch-word of
a popular song of 1908. A fine performance is not im-
portant; what matters is the intensity of the "light of
the doer" that shines through the singing.

The Buccentoro sang it

howling,

in that year,

1908, 1909, 1910, and there was
An old woman beating her washboard,
That would be 1920, with a cracked voice,
Singing "Stretti!" and that was the last
Till this year, '27, Hotel Angioli, in Milan,
With an air Clara d'Ellebeuse, . . .
With an air Clara d'Ellebeuse, singing "Stretti."

(XXVII:129-130)

Howling, in a cracked voice, with an air clara d'Ellebeuse,
even neighing is good enough.

some minds take pleasure in counterpoint
pleasure in counterpoint
. . . in the Piazza S. Marco for example . . .
can that be the papal sweatin' it out to the bumm drum?
. . . as the young horse whinnies against the tubas
in contending for certain values

(LXXIX:485)

Unheard perhaps, as the old man at the Lido placing a
stone was unseen (except by the perspicacious poet), but
satisfied "to have done instead of not doing"(LXXXI:521),
the young horse in the Piazza San Marco is another Venetian
"doer" like the guildsmen who, centuries earlier, had
displayed their "doings" where he, whinnying, contends, as they,
for the value of his own individual existence.

That "il miglior fabbro" could value so highly
the technically uncrafted, self-expressive gestures of
these singers is an indication of the depth of his
Venetian belief in the value of individual vitality as
well as a chastisement to those who characterize him as
an impersonal craftsman. "The whole fight," he said in the *Paris Review* interview, "is the conservation of the individual." Craft, of course, has everything to do with the individual; the individual artist's craftsmanship is the animating of his subject with himself, the imbuing of it with the "light" of its "doer." "Impersonal craftsman" is an impossible term.

In Pound's universe of Venetian-bred values to do rightly is simply to do "instead of not doing" and the "error" in that universe "is all in the not done,/ all in the diffidence that faltered" (*LXXI*: 522). The wrongness of inaction—effective self-erasure—is the theme of the elegy of tovarisch, the type of the modern revolutionary, that closes Canto XXVII. Earlier in the canto Pound applauds the singers of "Stretti," the signers of columns and another more famous "doer," Pierre Curie.

"Nothing I build

And I reap
Nothing; with the thirtieth autumn
I sleep, I sleep not, I rot
And I build no wall.
Where was the wall of Eblis
At Ventadour, there now are bees,
And in that court, wild grass for their pleasure
That they carry back to the crevice
Where loose stone hangs upon stone.
I sailed never with Cadmus,
lifted never stone upon stone."

(*XXVII*: 132)

The wall at Ventadour rebuke tovarisch; a favorite item in Pound's Provençal landscape, it evidences a Venetian "doer's" impulse to make, an impulse man shares with
nature; the bees continue in his absence, building as did the original men—"for their pleasure." "All things fall and are built again," said Yeats in "Lapis Lazuli," "and those that build them again are gay."

To trace the extent of Venetian influence on Pound is an endless and endlessly fruitful task. The city and its culture suggested the enduring theme of his poetry—the celebration of the light of consciousness—and gave him, in that theme, a value than which none is more crucial in his work—the positive belief in consciousness. Out of that value grew the biases of his theorizing on the nature, morality and function of poetry, where so much emphasis is put on the simple act of perception. Venice gave him nothing less than the terms in which he comprehended his world: perceiver and perceived. We have discussed here two general instances of that model in operation: Pound’s interest in the interplay between a poet and his surroundings (the tension and rewards of that relationship are staples of his poetry) and secondly, his way of evaluating cultures—according to the effects on individual artists of their cultural environments. We have identified several specific cases of both general instances: of the first, Pound at Pisa; of the second, Mauberley in London. The powerful Venetian effect on the senses which in 1908 launched his career and gave him a lifelong theme,
determined the unique nature of the Pisan memories of the city; unlike those of London and Paris, they are predominantly memories of the senses. His characteristic psychologizing of landscape was an instinct that Venice promoted into a poetic procedure. The imagist poetic was an effort to formulate that procedure: how to give poetic landscapes or other "natural objects" in poems a psychological or subjective significance without damaging the empirical poetic surface. The ideogrammic method was the successful culmination of that search for a procedure. Additionally, Venice served as the model for his early paradises, suggesting the lines along which he was, for a lifetime, to speculate on the nature of that place. It also, of course, led in wrong directions, when in the wrong hands its vital pleasure principle atrophied into aestheticism. This trap, the subject of Hugh Selwyn Mauberley, animates the important Odysseus-Elpenor contrast that appears in the first canto and elsewhere in the poem as an important mapping of value and a rectification of misused Venetian-bred impulses. Venetian history gave him the materials for one of his most successful ideogrammic poems, the Venetian ideogram, Cantos XXV and XXVI.

What was its greatest gift? The gift it gave to Selvo and Franchetti, to the old man who placed a stone, to old Ziovan, to the singers of "Stretti,"—the great gift art gives: "nutrition of impulse."

"There is no substitute for a lifetime"(XCVIII:691).
PART II

Writing Paradise

it coheres all right
  even if my notes do not cohere
(CXVI:797)
II.i: Rock-Drill, Thrones and the Poetics of Epic Autobiography

What part ob yu iz deh poem??

(CIV:741)

At a time when younger American poets such as Robert Lowell, Theodore Roethke and Anne Sexton were making poetry out of their experiences in madhouses, Ezra Pound, the self-styled "gram'pah" of them all, was assiduously insulating his sprawling autobiographical epic from the scenes and settings of madness that surrounded him from 1945 to 1958 as an inmate of St. Elizabeth's Hospital for the insane. During those thirteen years he composed the last two complete sections of his epic: Section: Rock-Drill De Los Cantares, LXXV-XCV and Thrones de los Cantares, XCVI-CIX. These twenty-five cantos constitute the bulk of his paradiso and in length amount to almost one-third of the whole poem. In them there is hardly a trace of the extraordinary setting of their composition; St. Elizabeth's Hospital is unique as the one place Pound knew well (and in thirteen years he came to know it very well indeed) that does not find its way into his autobiographical poem. The other major settings of his life—Venice, London, Paris, Rapallo, Tuscany, Provence, the DTC at
Pisa—are each evoked in detail. As environments, they solicited strong responses from the master of poetic response to environment and were incorporated into his autobiographical epic as part of the record of his life. The interaction between the curious and perspicacious poetic consciousness and its provocative surroundings, the characteristic poetic action throughout the autobiographical sections of the Cantos, most famously enacted in the Pisan Cantos, is conspicuously missing from Rock-Drill and Thrones. If, like Lowell, Roethke and Sexton he recognized the poetic possibilities of his experiences in a madhouse, where, as poems like Lowell's "Waking in the Blue" and Sexton's "The Ringing of the Bells" show unmistakably, life was stripped to its essence as interaction between individual mind and environment, he chose, having just capitalized on such a situation at Pisa, to leave this next infernal chapter of his life unwritten. Rock-Drill and Thrones were not intended to be the record of a poet's stay in a mental institution; what his epic needed at this point was a paradiso. "The beauty is not the madness"(CXVI:795). The irony of his predicament did not escape him. "It is difficult to write a paradiso," he explained to Donald Hall during the Paris Review interview in 1962, "when all the superficial indications are that one ought to write an apocalypse."¹ Nevertheless, he did try "to
write Paradise" (CXX: 803) and what follows here is an account of the problems in poetics posed by that labor.

In the early Forties, with the Chinese History Cantos and the John Adams Cantos written and published, and with his economic work done "in the main" (Letters, 328), Pound set out on the final leg of his ambitious literary odyssey: "from 72 on we will enter the empyrean."² He had been training himself for forty years, he claimed in the opening paragraph of An Introduction to the Economic History of the United States, written in 1944, "to write an epic poem which begins 'In the Dark Forest' crosses the Purgatory of human error, and ends in the light" (SP, 167). In seventy-one cantos he elaborately documented the error and flux of infernal and purgatorial ontologies; now timeless principles of order and enduring values were needed for the paradisal climax "in the light." In writing his paradise, he told George Santayana, who was also living in Italy during these years, he was out "to tackle philosophy" and hoped Santayana himself would answer his desire "to talk with someone who has thought a little about it" (Letters, 331). He set out, that is, on a profound rethinking of his ideas, hoping to transform what was, he felt, little more than a "disposition" (Letters, 333) communicable only fragmentarily into a mosaic of belief.

These intentions, like how many other private ambitions, were lost in the chaos of World War II. From
1940 to 1945 Europe was not an environment to advance his plans. He read newspapers not philosophical tracts, produced no paradisal poetry but day after day pounded out on his typewriter the infamous Rome Radio speeches and other political propaganda, mad warnings to a maddened world. In September 1943 he fled from a chaotic Rome on the advent of the Allied occupation and travelled in borrowed hiking boots through the dangerous anarchy of collapsing governments to the seclusion of the small town of Gais in the Tyrol and to the safety of his daughter's foster-family. Within only a few weeks, nettled by inaction, he returned to Rapallo and for the next year and a half worked feverishly to reconcile the fracturing antagonisms of beleaguered Italian fascists into the teetering, short-lived Saló Republic. Everywhere about him old orders in death-throes faced new orders powerless to be born; not only public and governmental systems were shifting but private and personal arrangements as well. Until these years he inhabited two residences, his wife's amid his mistress'; now he shared a single apartment with the two women he loved. They hated one another. Paradisal speculations during these years could have been only pointless self-mockeries.

When the two gunmen led him on 2 May 1945 from his Rapallo apartment to the DTC at Pisa, they delivered
him up from the desperation of his politics (he had been typing at a translation of Henciús slated for immediate public consumption, so the story goes, when they arrived ³) and the tensions of his personal life to the simpler, lonelier hell at Pisa. Worlds had been stripped from him and with them the motives for action.

But in the caged panther's eyes:

"Nothing. Nothing that you can do..."

green pool, under green of the jungle,
caged: "Nothing, nothing that you can do."

(LXXIII:530)

He was left alone with himself and in the empty hours the private ambitions he had misplaced in the clutter of war returned to animate him: "from 72 on we will enter the empyrean." But the Pisan Cantos were not part of the program he envisioned in 1940; they were an unexpected, precipitous first flight into the light, chronicling a crueler and less considered testing of his principles and beliefs than he had proposed. Death skirted his life on every side for several years and at Pisa walked directly up to him. The frayed ends of the wire mesh of his cage were, he thought, an invitation to suicide. ⁴ If declined, more official forms of execution seemed imminent: "They had been shooting them, and I thought I was finished there and then." ⁵ Events forced his hand; if paradise weren't written soon it might never be.

Miraculously, he lived to continue his climax "in the light," surviving the war and its hardly less horrid
aftermath: his imprisonment at Pisa, the nervous breakdown, transportation under military guard to the U.S., indictment for treason, charges of insanity, denial of bail and commitment to Howard Hall, the "hell-hole" of St. Elizabeth's, an underground gymnasium-like room containing hundreds of violently and helplessly insane. From within he sent the following letter to his lawyer.

Dungeon
Dementia

mental torture
constitution a religion
a world lost
grey mist barrier impassible
ignorance absolute
anonyme
futility of might have been
coherent areas
constantly invaded
aiuto
Pound.

Suddenly it was over and he found himself amid the spacious calm and order of Chestnut Ward, with a mind somehow still healthy and at ease again, with endless time on his hands at last in which to undertake the leisurely and orderly revision of his beliefs to which he had committed himself six years earlier when he lived in a world in which a poet might meet with a philosopher in an upper-story room of the Hotel Danieli on Venice's Riva Schiavoni, lagoon water lapping, as James noticed a whole half century earlier than that, beyond the open window, all in order that they might discuss the nature of paradise. "A lost kind of experience?"(XCI: 617).
He was unlikely to find among the inmates or staff of St. Elizabeth’s another George Santayana or anyone with whom he could discuss the components of paradise. There were few to answer his "questions of belief" (Letters, 328), even among his visitors, who could rarely come regularly and frequently and could never stay long. Fortuitously, for the first time since he had left Paris to take up residence at Rapallo he had at his day-to-day disposal the resources of a major library. Friends toted volume after volume from the Library of Congress, a short bus ride away, to his *cellula* in Chestnut Ward, and for thirteen years, he told Donald Hall, he lived "more with ideas than with persons." At Pisa he had been forced to tip his hand early in the game. Now in the long hours of confinement he could leisurely gather from the shelves of the Library of Congress the cards that would turn the trick against the apocalyptic notices surrounding and opposing him and displayed at the proper moment they might win him his paradisal vision.

Since its inception in 1972 *Paideuma*, the major forum of Pound studies, has given over many of its pages to the identification, presentation and discussion of the books of Pound’s paradise. Pound scholars Carroll F. Terrell and David Gordon have been the prime movers in this important cause. Due to the idiosyncrasy and wide range of Pound’s sources, what many readers know
about the significant bookishness of Pound's paradise they learned from the pages of Paideuma. Articles devoted to the explication by annotation of many pages of Rock-Drill and Thrones appear regularly and have undoubtedly helped to familiarize readers with the ideas of the later cantos. This task is now largely accomplished and standing amid the impressive body of detailed annotation, we naturally ask ourselves, why so bookish a paradise? That realm, Pound had given us to understand, was to be a place of timeless principles of value and order where the rarified truths embodied within the gritty particulars amassed in the preceding sections of the poem would emerge under the pressure of a thorough revision and find for themselves an ideal order. Circumstances at St. Elizabeth's, as we have seen, necessitated the use of books as guides in this last stage of his literary odyssey. For that reason at least they earn a place in the later cantos. But why are the books themselves, rather than simply the ideas they contain—which it seems would be the crucial items—so prevalent in the poem? Why are these books, the supposed means to the end, so large a part of the end, a once but no longer detachable scaffolding inextricably bound into the finished mosaic?

Hugh Kenner most notably, but other of Pound's critics as well, have pointed out that Pound's purpose
in including page, chapter, section and volume references as well as other paraphernalia of documentation in Rock-Drill and Thrones is to drive the reader back to the source materials. Such a purpose is consistent with his famous championship of neglected but meritorious authors and works; more importantly, it aligns with his belief in the efficacy of the study of the proper curricula, curricula so often in Pound's opinion very different from the traditional ones. To define such curricula is an endlessly recurrent concern of his criticism. "I Gather the Limbs of Osiris" (1911), The Spirit of Romance (1912), How to Read (1929), The ABC of Reading (1934), Guide to Culture (1937), Confucius to Cummings (1964)—many of his major critical statements present, explicitly or implicitly, a curriculum for study. In fact, his criticism as a whole may be seen as a vast programmatic shuffling and sifting of world literature into a usable selective order. Rock-Drill and Thrones define his last suggested course of study, the paradisal curriculum, the study of which, he hoped, might do no less than enlighten a benighted world and provide the means for more than just his own personal climax "in the light." Such an advancement of learning was a way, Confucian in its practicality, of trying "to build the city of Dioce" (LXXIV:425). It was an extraordinary dream, perhaps a profound or childish naivete, bred of Pound's
uniquely boundless optimism. In 1940 Santayana, among other things a theorist of modern pessimism, politely but flatly refused Pound's invitation to collaborate with him and Eliot on a textbook that would define an essential curriculum. He told Pound: "you and Eliot are reformers, . . . whereas I am cynically content to let people educate or neglect themselves as they may prefer."\textsuperscript{10} Rock-Drill and Thrones accomplish, among other things, the task that Santayana's cynicism and the events of 1940-45 delayed. If the pages of Paideuma are any measure, his efforts to drive his readers to the study of a potentially saving curriculum have met with success.

In his late poetic style, as in his social prejudices, Pound was particularly unfortunate; with them he wrote his ticket to unpopularity and neglect. Anti-semitism and highly referential poetry were the bugbears of poet-World War II ethics and aesthetics respectively. The infamous unreadability of Rock-Drill and Thrones is a foregone conclusion when the tastes of potential readers have been formed by New Critical standards, which would exorcize from the accepted canon of poetic strategies all techniques but the self-reflexive. To such a literary taste, the referentiality of the later cantos can be neither admitted nor appreciated as a poetic technique. It must be seen in other, non-poetic terms and the poetry it articulates it as something other than poetry. Rock-Drill and Thrones, consequently, are valued
not as poetry but as a syllabus for study. Their paraphernalia of referentiality not as a poetic technique but as a rather haphazard, desultory annotation to guide us through the syllabus. By distorting in this way the aims and nature of Rock-Drill and Thrones, readers inevitably discover apparent inconsistencies and inadequacies, bothersome weeds sprouted from seeds of our own planting. For instance, if Pound's purpose was to drive readers back to his sources, the annotation, one might naturally require, should be orderly and complete; it is chaotic and fragmentary instead, elaborate in one place and missing in another. Further, because his mechanics of annotation are not self-consistent, even when they are present they are difficult to use. He might better have accomplished his task—to get people to read certain books—some other way, by writing a series of critical essays. Ingeniously enforcing aesthetic prejudices, we preclude appreciation of the new and self-servingly discover in poetry we don't want and don't know how to read, reason not to, pointing to the author's own apparent directive within his poetry to read something else. "Can you tell the down from the up?" (XXVII:132). To conceive of Rock-Drill and Thrones as a syllabus for study is, and this is the crucial failing, to forestall appreciation of them as poetry, which is manifestly what they were intended to be.
Studies of the formal principles of the later cantos that go beyond this preliminary explanation of their chief stylistic tactic are for the most part cursory and tentative. Fears of the possible unfruitfulness of such a study, rooted in a suspicion of Pound's poetic capabilities during the Forties and Fifties, a suspicion bred of a misunderstanding of his intentions, are essentially unfounded. All the important indications are that during his imprisonment at St. Elizabeth's Pound was still a masterful poetical craftsman. The composition of the Pisan Cantos immediately preceded and the translations from the Confucian Classic Anthology were simultaneous with the planning and writing of Rock-Drill and Thrones. The former two works are staggering displays of his technical expertise; they are, in Donald Davie's opinion, in fact, prosodic to use de force. Because less experimental technically than Rock-Drill and Thrones, however, they are more readily appreciated. To understand the formal principles of these two later sections we must not ignore the possibility of conscious craftsmanship, however uncongenial, and become more closely attentive to the actual experience of reading the poetry.

Quotations from books are certainly not new to the Cantos with Rock-Drill and Thrones. Written documents
of all sorts—books, letters, poems, legislative proceedings, historical chronicles, speeches—constitute shaping sources throughout the preceding cantos, sometimes informing vast stretches of the poem, sometimes only a line or two. The Chinese History Cantos, LIII-LXI, for instance, follow closely the historical narrative of Père Joseph-Anne-Marie de Moyriac de Mailla's Histoire générale de la Chine, 12 vols. (Paris, 1777-83), incorporating its orderings, its details and its Confucian prejudices; the record of Chinese history in these cantos begins where de Mailla's account begins, with the "Great Emperors" of the mythological period, and ends where he ends, with the reign of Yong Tching, the fifth Ch'ing Emperor, from 1723-1736), and frequently quotes directly from the French source (e.g. LVI:310). The John Adams Cantos, LXII-LXXI, to take a second example of a vast stretch of the poem informed in shape and substance by a book, consists almost exclusively of excerpts from Charles Francis Adams' edition of The Works of John Adams. There are hundreds of increasingly shorter and shorter sections of the poem that are translated or quoted from some external literary source. Among the most famous are the translation of Guido Cavalcanti's "Donna me prega" that constitutes the bulk of Canto XXXVI and the translation from Book Eleven of the Odyssey with which the poem opens. Finally,
there are dozens of individual lines.

"Ma questo," said the Boss, "è divertente."

(XLI:202)

"Si pulvis nullus" said Ovid, "Erit, nullum tamen excute."

(VII:24)

"Trade, trade, trade..." sang Lanier

(LXXVII:471)

'Mr. Cummings wants Farley's job' headline in current paper.

(XLVI:235)

'Revolution' said Mr Adams 'took place in the minds of the people in the fifteen years before Lexington'

(L:246)

yet say this to the Possum: a bang, not a whimper, with a bang not with a whimper

(LXXIV:425)

In almost all instances Pound is programmatically careful to indicate that external materials are being incorporated into the poem. As in Rock-Drill and Thrones so throughout the poem, rather than hiding he regularly reveals his sources, though often obliquely and off-handedly.

Underlying this continuity of technique, however, there is an important difference between the use of external materials in Rock-Drill and Thrones and their function elsewhere in the Cantos. Though never concerned to disguise his sources anywhere, in Rock-Drill and Thrones the revelation of them is crucial. For the
most part, in earlier sections of the poem the passages extracted from some external source and incorporated into Pound's poem are comprehensible without reference to the original source. Though these sources are usually apparent, identification of them is not crucial because the extracted passages have been lifted clear of their sources and chosen so as to exhibit intrinsic integrity in their new context provided by Pound's poem. This characteristic procedure is nowhere more assiduously and successfully employed than in the Venetian History Cantos, XXV and XXVI. In these cantos, as we have seen, various letters and government documents, translated from Italian to English, constitute the individual pieces of a mosaic whose overall pattern depicts Renaissance Venice. Each item is complete in itself, comprehensible without reference to its original source. The same may be said of the materials of Cantos VIII through XI which employ the ideogrammic method of the Venetian History Cantos to construct a portrait of Sigismundo Malatesta. Even the quotation from Ovid included above—

"Si pulvis nullus" said Ovid
"Erit, nullum tamen excute."

(VII:24)—

is sufficiently complete in itself so that in its context in Pound's poem, as one in a collection of snippets from narrative modes of different literary ages, it signifies, as George Dekker has shown, precisely and
deeply. Our understanding does not depend on, though
it may be enriched by knowledge of the exact source,
*Artis Amatoriae*, I, 151.

In *Rock-Drill* and *Thrones*, on the other hand, the
moorings holding quoted materials to their original
sources, though loosed, remain intact. In these
sections quotations require their original contexts in
order to mean in any precise and secure way because they
are so fragmentary as to fail to achieve, even with a
new context, an intrinsic integrity. Because the old
contexts are so crucial Pound provides the infamous para-
phernalia of documentation: page, column, section,
chapter, and volume numbers, etc. Nothing more than an
increase in the degree of fragmentation necessitates
this fuller annotation. Compare:

....was in the minds of the people, and this was
effected from
1760 to 1775 in the course of fifteen years.
before Lex-
ington.....

removal wd. be necessary to more able commissaries
rather than
to a more plentiful country. (T.J. on provisions.)

Bonaparte, Poor Devil! what has and what will become
of him
.... Cromwell, Wat Tyler, Jack Cade, i.e. to a
bad end.
And Wellington, envied, despised by all the barons,
earls,
viscounts, as an upstart, a parvenue elated over
their heads
(Mr Adams to Thomas Jefferson.)

Litterae nihil sanantes...whether serpents' teeth
sprang up men.
cannot appease my melancholy commiseration for our
armies in this furious storm (Quincy, November
15th.)
But two things I did learn from him (Plato): That Franklin's idea of exempting husbandmen and mariners etc. from the depredations of war was borrowed from him and (secondly) that sneezing is a cure for the hickups. (XXXIII:161-162)

the third séu


Nor by vain disputations nor sitting down on a job that is done i jênn iuên


whereby, in the long run,


as the pivot perceived by Y Yin quam simplex animus Imperatoris that the different clans say: Bigob! He said it. (LXXXV:546-547)

Canto XXXIII, from which the first of the above two excerpts is taken, is composed entirely of quotations from six different books. It is possible to locate every reference precisely and William Chace, who has
nearly done so, insists that to do as he does is the only way to go about reading the canto. Further, he believes that the only efficacious and sincere mode of Pound criticism is explication by source annotation; without it, he claims, "all criticism of the Cantos seems a series of mental exercises whose very brilliance and panache are a function of ignorance adroitly maintained and disguised."\textsuperscript{15} Knowledge of the sources of the quotations of Canto XXXIII is indeed a valuable knowledge to have about the poem, though it is not the only knowledge, and contentment with it alone is itself a cultivation of a certain ignorance, specifically, ignorance of what interests us here: the different natures and degrees of the dependence of the various sections of Pound's poem on their sources. One need only compare Canto XXXIII with Canto LXXXV, an excerpt from which follows the excerpt from Canto XXXIII above, to see the relevance of this question.

Like the first, the second excerpt is composed exclusively of quotations, sometimes translated into English, sometimes not. Clearly, our relative helplessness in face of the second is a function of more than a possible ignorance of Chinese, and the sobering experience of facing it can restore to us a sense of our competence to comprehend without reference to sources a canto like Canto XXXIII. Chace's attitude toward the
poem tends to obscure this competence. In fact, the degree of comprehensibility of the above-excerpted quotations of Canto XXXIII, once we have become accustomed to not yearning for what isn't there and appreciating what is, becomes quite high. When the excerpt is returned to its context, not in its source, but in Canto XXXIII specifically and in the Cantos as a whole, most, though not all, of its apparent obscurities disappear and source annotation, though often illuminating, seems largely extraneous. For instance, the missing subject of the first of the excerpted quotations, "revolution," if not immediately suggested by the details of the quotation itself, is supplied in an earlier and prominent appearance in the Cantos of the same quotation. It opens the immediately preceding canto, Canto XXXII.

"The revolution," said Mr Adams, "took place in the minds of the people."

(XXXII:157)

The second of the above-excerpted quotations also clarifies when put in context; it refers to a problem, the suffering of captured foreign troops in a prison camp run by an incompetent commissary, described more fully elsewhere in Canto XXXIII and before this second reference to it.

If the troops cd. be fed upon long letters, I believe the head of that dept. (in this country) wd. be the best commissary on earth. But till I see him determined not to write; to sacrifice his domestic ease to the duties of his appointment, and apply the resources of this
wheresoever they are to be had, I must entertain a different opinion of him.

T.J. to P. Henry, March '79 (XXXIII:160)

In fact, the only item in this excerpted passage that seems to require knowledge of its source is the phrase "whether serpents' teeth sprang up man." William Chace refers us to a letter in The Works of John Adams, Second President of the United States, ed. Charles Francis Adams, 12 vols. (Boston: Little, Brown and Company, 1856), X, p.17:

Whether serpents' teeth were sown here and sprung up men; whether men and women dropped from the clouds upon this Atlantic island; whether the Almighty created them here, or whether they migrated from Europe, are questions of no moment to the present or future happiness of men. Neither agriculture, commerce, manufactures, fisheries, science, literature, taste, religion, morals, nor any other good will be promoted, or any evil averted, by any discoveries that can be made in answer to these questions.

Even in this case, however, there is a question of the importance of the source. Knowledge of the above letter might help us to understand, if we had not guessed it already, the relation between the phrase about serpents' teeth and the phrase that directly precedes it in the canto: "Litterae nihil sanantes." "Whether serpents' teeth sprang up men" is an example of a literary speculation that apparently cures nothing. A more crucial connection than that between this phrase and its source, however, is that between the phrase and the story of Cadmus. After slaying the serpent of Mars that had killed
his men, Cadmus, under Apollo's instructions, sows the serpent's teeth in the earth and men spring up from them. They fight among themselves until there are only five left; these are the five warriors who join Cadmus to found Thebes.¹⁶ This story acts as a mythic model at several points in the preceding cantos, most notably at the end of Canto XXVII, that orders and evaluates the historical particulars amassing in the poem. The appearance of the phrase about serpents' teeth in Canto XXXIII, as part of an excerpt from a letter by John Adams (a fact apparent in the poetic text itself) suggests the kind of coincidence precious to comparative mythographers, a remarkable similarity of details from myths of apparently mutually isolated cultures, in this case, classical tradition and native North American. For that reason alone it is pertinent to the cantos, a consciously culturally pluralistic poem among whose purposes is the identification of universal cultural patterns (myths). The poem is full of such interlocking details between separate cultures. For this reason it is preferable to the alternate explanations of the origins of native Americans listed by Adams in his letter. Additionally, as the most fantastic explanation in the list, it makes the point of Pound's constellated excerpts from that letter—that Adams was a practical man—all the more crisply. Further, though Adams dismisses the notion as a useless speculation, he becomes, in that very gesture,
a Cadmus-figure, a champion, that is, according to Pound's interpretation of the mythical figure at the end of Canto XXVII in the song of tovarisch, of action over inaction.

These are the labours of tovarisch,
That tovarisch wrecked the house of the tyrants,
And rose, and talked folly on folly,
And walked forth and lay in the earth . . .

Saying:
"Me Cadmus sowed in the earth
And with the thirtieth autumn
I return to the earth that made me.
Let the last five build the wall;

I neither build nor reap.
That he came with the gold ships, Cadmus,
That he fought with the wisdom,
Cadmus, of the gilded prows. Nothing I build
And I reap
Nothing; . . .

I never sailed with Cadmus,
lifted never stone above stone."

(XXVII:131-132)

Pound uses the myth here as a critique of modern revolutionaries. With a single phrase shrewdly culled he connects John Adams as a revolutionary with modern revolutionaries, and sticking to the terms of his mythic critique, identifies the crucial distinguishing feature, the builder versus the destroyer.

If source annotation neglects insights of this sort, it must be rectified to prepare for and promote them. Failure to go beyond the noting of sources leads to a sense that the poem falls apart, when in fact, if we only bother to connect its parts to one another
rather than to something extraneous, it holds tightly together. We will never appreciate this if, at the first sight of quotation marks, we retreat to the sources. That natural impulse, bred of a New Critical uneasiness with external referentiality, threatens to prevent us from applying New Critical exegetical procedures to poetry that can, in fact, easily accommodate them. If that impulse is aborted or at least held in abeyance, we can begin to discover how much of the poetry of quotations we can understand without source material. Judiciously and with common sense, we must maximize that sort of knowledge about the poem.

When Pound wants us to refer to sources during the actual reading of his poem, rather than merely recognizing that they exist, he makes that sort of knowledge so small and speculative as to leave us no alternative but to seek sources. As in the above excerpt from Canto LXXXV, he makes the quotations so finely fragmented that even an approach to comprehension is impossible and he increases, as he does in Canto LXXXV, the amount and specificity of his documentation in order to show us how to nourish that impoverishment. Passages impenetrable without reference to sources denote straightforwardly with them. For instance, if we have been following Pound's numerical references to the chapters and paragraphs of Séraphin Couvreur's edition of the Chou King:
Les Annales de la Chine (1897), the source of most of the French, Latin and Chinese of Canto LXXXV, we will know when we come to the particular passage I have excerpted above that the speaker of these words is the minister Y Yin, his audience the young Shang emperor Tai-kai (reign: B.C. 1753–B.C. 1720) and his purpose to rectify the young ruler's immorality and irresponsibility.

What he says to Tai-kai is simple: if the king is bad, the people will be bad; the "simplex animus Imperatoris" is "the pivot perceived by Y Yin" on which hinges the virtue of the whole people. For this reason, when Y Yin felt that Tai-kai's attitude had been rectified, he returned the government, which he had taken over in the interim, to the young emperor and gave only advice.

reddidit gubernium imperatori

陳 ch' en
戒 chiai

Roughly: "having returned the government to the emperor, he merely gives advice." The context in the source provides the missing links that make the passage intelligible; the apparent impenetrability has nothing to do with a possible ignorance of one of the languages quoted. The passage, for instance,

i jênn iuên
whereby, in the long run,

\[ \text{chên}, \]

is a configuration of fragments from a single Chinese sentence in the original Chou King which reads in its entirety (in Couvreur's French translation) as "Lorsque l'unigue soverain de tout l'empire est très vertueux, tous les peuples imitent son exemple." 17 Pound gives us only pieces: "i jenn iuen" meaning "the one man" (implying the emperor); the ideogram \( \text{V} \text{X} \) meaning "whereby"; and the ideogram \( \text{E} \text{I} \) (transliterated "chên") meaning "virtuous." The two ideograms, one transliterated, and transliterations of three other---i, jenn, iuen---are parts of a sentence the meaning of which does not inhere in the fragments of it Pound quotes. In short, then, he drives us to the sources, guiding with references and allowing us no illusion of comprehension without them.

The difference between the two above-excerpted passages, from Canto XXXIII and Canto LXXXV respectively, a difference so strikingly manifest during the actual experience of reading them, reflects an essential difference in the underlying poetics, the difference, specifically between a poetry of objects and a poetry of perceptions.

In the Venetian History Cantos, XXV and XXVI, the
Chinese History Cantos, LIII through LXI, the Malatesta Cantos, VIII through XI, this excerpt from Canto XXXIII and many other passages in the infernal and purgatorial sections of the Cantos, the poet's aim is to present objectively certain items: a letter, a quotation from a letter, a segment of a historical narrative, a government decree, etc. In such passages as these, the "image" in the poem of the object existing outside the poem is fashioned so as to maintain the shape and character of the "imaged " item. Pound is ingeniously resourceful in accomplishing this verisimilitude. Government decrees in the Venetian History Cantos, always carefully dated, are translated into awkward English legalese.

... be it moved that the said Tician de Cadore, pictor, be by authority of this Council obliged and restrained to restore to our government all the moneys that he has had from the agency during the time he has not worked on the painting in the said hall as is reasonable

  ayes 102, noes 38, 37 undecided
  register of the senate
  terra 1537, carta 136.

(XXV:120)

Translations of letters typify Pound's efforts to create undistorted poetic "images" of originals. He seeks always to capture the personality and present state of the letter-writer: Pisanello's business-like brusqueness, as if slightly put upon, in his letter to the Duke of Milan(XXVI:125-126); Carpaccio's tightened anger in
his letter to Francesco Sforza (XXVI:127); or the mixture of a tutor's strictly correct formality and a six-year-old son's breathless excitement and impatience that doubly animate Salustio Malatesta's letter, written no doubt with the aid of his tutor, to his father (IX:39). Whenever translating letters Pound is careful to retain their abbreviations of the obvious and their awkward enjambments, making a poetic form out of the exigencies and mannerisms of a non-poetic literary form.

"Ex sheets DNO et DNO Sigismundum Pandolfi Filium
"Malatestis Capitan General

"Magnificent and Exalted Lord and Father in especial my lord with due recommendations: your letter has been presented to me by Gentilino da Gradara and with it the bay pony (ronzino balectino) the which you have sent me, and which appears in my eyes a fine caparison'd charger, upon which I intend to learn all there is to know about riding in consideration of yr. paternal affection for which I thank your excellency thus briefly and pray you continue to hold me in this esteem notifying you by the bearer of this that we are all in good health, as I hope and desire your Exst Lordship is also; with continued remembrance I remain Your son and servant Malatesta de Malatestis.

(IX:39)

The manner of presentation of these poetic "images" of letters and other items, as well as their construction, is designed to reveal and emphasize the fact that there is an object outside the poem with an existence separate from the "image" of the object in the poem. In all, the poetic method is imagist and ideogrammic: the "image" of the object is directly presented unblurred by authorial intervention and in a context of other such "images." Each "image" has an intrinsic integrity or coherent completeness
because the object outside of the poem of which it is a reflection is itself complete in itself.

In Rock-Drill and Thrones, on the other hand, the integrity of the "image" and the objectivity of the poetic presentation are sacrificed. The "images" are highly fragmentary reflections, as if in a cracked mirror, of the complete objects outside the poem, as for instance, the "image" in Canto LXXXV of the sentence from the Chou King translated by Couvrour as "Lorsque l'unique soverain de tout l'empire est très vertueux, tous les peuples imitent son exemple":

i jènn iuên

\( yx \)

whereby, in the long run,

\( \text{chen} \)

(LXXXV:547)

The integrity of the "image" on an objective level is sacrificed, in these later cantos, to an integrity on a subjective level. That is to say, what is being "imaged" in the poem is not a physical object but the reflection of a physical object in a consciousness. The integrity that is maintained is not that of each individual "imaged" item but rather the integrity of the poetic consciousness that is aware of them all. The result is a poetry not of objects but of objects observed;
a poetry, that is, of perceptions.

Although the level of reality of the "imaged" item has shifted from objective (a sentence, a book, a letter) to subjective, the tangibility and otherness of the objects that provoked the subjective experience are, in the poetry of perceptions, neither relinquished nor obscured. The reader of Rock-Drill and Thrones is acutely aware that external materials, tangible ones, are being incorporated into the poem; indeed, amid the paraphernalia of documentation he can hardly be unaware. One important effect of the annotative apparatus, in fact, at the same time that it drives us to the books, is to bring them vividly before us in the poem as physical objects. As the reader proceeds through these sections of cantos, noting, as he does, numerical references to the pages, paragraphs, sections, sub-sections, chapters, volumes and columns of certain books; and catching as well references to the modern editors and translators of the ancient texts of some of these books—a quotation from an introduction:

no full trans/ till 1811,
remar ks F. C. Cony beare, the prelector,
who says it is (sic): "lightly written"

(XCIV:637),
or an appreciation and critique of a translation:

And no one to be brought into the guild without notice
(aveu du prefect). What was the Greek for aveu in this instance? ἐνδιαφέρως τοῦ ἑπεξεργαστήριου
rather nice use of aveu, Professor,
though you were looking at ἀγευ .

(XCVI:667);
as he gathers all these details he irresistibly becomes aware of the books as physical objects. He comes to know that Pound read not just any account of Apollonius' life but the bilingual (English-Greek) edition of Philostratus' *Life of Apollonius of Tyana*, edited by F.C. Conybeare; not just any edition of Deacon Paul's *History of the Lombards* but J. P. Migne's edition in *Patrologiae Latinae*; not just any edition of The Eparch's Book but Jules Nicole's trilingual (French--Latin--Greek) edition entitled *Le Livre du préfet*. The books of *Rock-Drill* and *Thrones*, that is, are not merely compendia of paradisal ideas; they are provocative objects that are to be read, of course, but may as well be looked at, held in one's hand, leafed through, carried; they could be grasped by mind, heart and hand.

Like the reader of the *Pisan Cantos* who gathers, as he reads along, the details of the Pisan setting—the clouds, white oxen, configurations of birds on wires, the words of soldiers and prisoners, the antics of wasp and lizard, the play of sun and shadow in the tent, the shifting fortunes of the eucalyptus pip—and as he gathers them, enjoys a growing sense of the poet's environment, so also the reader of *Rock-Drill* and *Thrones*, as he gathers the equivalent details of these later sections—the quotations and numerical references—he too becomes richly aware of the setting of the composition of the
poetry. Even more importantly he becomes aware, as does the reader of the Pisan Cantos, of the interplay between the poetic consciousness and the objects of its environment.

And no one to be brought into the guild without notice (aveu du prefet). What was the greek for aveu in this instance? ἐγκρέως τοὺς ἐκάρπου rather nice use of aveu, Professor, though you were looking at ἀνευ. (XCVI:667)

As the Pisan Cantos are the record of the poet's life at Pisa, Rock-Drill and Thrones are the record of his life at St. Elizabeth's. My earlier speculation that they were not, that he excluded this episode of his life from his autobiographical poem, was based on a false conception of what that experience consisted of. As he told Donald Hall, he lived "more with ideas than with people" and, I would add, with the vehicles of ideas: words(aveu), ideograms, phrases, sentences, paragraphs, page numbers, chapter headings—with books. With them he constructed a complete private world to eclipse the maddening institutional setting. Their physical details, like those of the Pisan setting, were precisely other, constituting something against which the mind and the senses could push to exert their existence. A French-Greek cognate (aveu-ἀνευ) could serve as well for fulcrum as the weightier white oxen of Pisa when there were no white oxen but only words to be seen.19
Donald Hall: "When you write a Canto now, how do you plan it? Do you follow a special course of reading for each one?"

Pound: "One isn't necessarily reading. One is working on the life vouchsafed, I should think."

In formulating and enacting the epic poetics of the _Cantos_ Pound unravelled one thread in a plexus of epistemological dilemmas at the very heart of modern literature. Faced with the apparent inevitability of subjectivity in all human visions of reality and preferring objectivity because of its promise of universal significance, modern writers wondered how to achieve, in each of the literary genres, forms that would convert subjective knowledge, significant perhaps only to the self, into sharable if not universally valid knowledge and thereby retain a reason for pursuing artistic endeavors at all. The widespread experimentation with point of view that characterizes modern prose fiction is a direct response to this epistemological predicament. Those experiments, results of the embarrassment of earlier authorial postures of objectivity, replaced them with what seemed more honest postures: first-person narration or the interior monologue. _Ulysses, The Good Soldier, The Alexandria Quartet, The Sound and the Fury, Malone Dies, The Waves, The Great Gatsby_—a list of instances reads like a survey of the masterpieces of modernism. In these works there is no objective reality; in its place is a subjective reality or several subjective realities.
Equivalent to this novelistic technique is the poetic technique of persona. Browning is so important an influence on modern poets, especially on Pound, because he provided in his dramatic monologues a poetic form that avoided the embarrassments of objective postures. Even in drama, a generic form especially resistant to subjective expressiveness, experiments (August Strindberg's *A Dream Play*, Arthur Miller's *After the Fall*, Eugene O'Neill's *Emperor Jones*) were enacted to transform the fourth wall of representational theatre into a window into the self, to make the dramatic action explicitly psychological rather than objective in nature.

The ability of earlier writers to assume the posture of authorial omniscience was not necessarily based on their belief in an objective reality or on a belief in their ability to perceive such an objective reality. Merely as subscribers to a worldview in which an individual's perspective on reality could have claims to universality, they held their ticket out of the epistemological dilemma facing moderns. They felt no need, as later writers did, to announce through their mode of narration that the following words were only one man's version of things and that readers should therefore be on the lookout for eccentricities and inadequacies. Englishman, Frenchman, courtier, cleric, prince, pauper, man, woman—they were all creatures of God and as such shared certain experiences. The collapse of the Judeo-Christian
worldview and with it a universally accepted definition of the self produced (was produced by) an accelerating awareness of differences over similarities in visions of reality and bred, in the next moment, a yearning for new mutualities. First-person narration and the interior monologue in prose fiction and the technique of persona in poetry were admissions of the relativity of reality, or at least of perspective on it, and at the same time represent attempts by writers to get beyond their own individual perspectives. Myth has been so useful to modern artists because it promises an escape from the merely personal; as a being animated by myths, any man could claim, as any Christian could, for instance, in earlier epochs, to share (perhaps only unwittingly) in a universally valid vision of reality. "Man can embody truth," said Yeats, "but he cannot know it." In the Cantos myths such as the myth of Cadmus function in precisely this way, as timeless patterns of reality to which separate and particular historical circumstances conform. Incorporating myths into his poem, however, was only one way among many Pound sought in order to escape the limitations of a purely personal perspective. He included a multiplicity of foreign materials of all sorts, carefully maintaining and advertising their separateness from himself, in the hope that by so doing he would be including knowledges other than his own. The programmatic inclusion of so many "others" into his poem
and the pervasive insistence on their "otherness," most movingly instanced in the white oxen at Pisa (LXXVII:483), is the result of the modern nostalgia for shared realities. Eliot's doctrine of impersonality and Yeats' concept of the anti-self, whatever purely personal needs they answered, initiated poetic programs aimed at nourishing the modern impoverishment of perspective and easing a certain loneliness.

The man set on writing an epic had more reason than any other to throw up his hands in despair. Lyric poetry, traditionally the mode of the self-expressive poetic impulse, countenanced subjectivity easily. This capacity, which accounts for its pre-eminence in the Romantic hierarchy of poetic forms, has inspired a modern devaluation. Triviality of subject matter in a modern lyric poem may at least have the virtue of the author's honesty about his understanding of the possibilities of the form. The technique of persona, an admission of the limits of those possibilities, was an attempt to salvage the lyric's usefulness and respectability. Pound's lifelong assimilation of traditional lyrical strategies into his poems, the end-product and evidence of his mastery of the prosodic devices of other ages, was another program to escape to perspectives other than one's own. But these gestures were only fingers in a dam cracked beyond repair. Following his classical and
Renaissance counterparts, the ambitious modern poet naturally turned to the epic, seductively dressed in the robes of objectivity and universality. More congenial to modern aspirations than the subjective lyric, the epic's problems of procedure were immensely greater. The question was how to achieve the traditional epic objectivity in a world that, when not denying the existence of objective reality, argued the impossibility of ever attaining it. If the epic was, as Pound defined it, catching in a disarmingly simple formulation the crux of the problem, "a poem including history" (LE, 86), the dilemma was not only how to contain it but simply how to know it in the first place. If present objective reality was beyond our grasp, what could we ever expect to know of past reality? Here Browning was no help.

Hang it all, Robert Browning,
there can be but the one "Sordello."
But Sordello, and my Sordello?
Lo Sordels si fo di Mantovana.

(II:6)

Sordello had a single existence as a man living in Mantua; he was not a series of possibilities speculated on by Browning's historical imagination. To gather such speculations together into a poem and call it "Sordello" was an honest admission of the limits of knowledge but a severe distortion of the truth. Epistemological incapacities must not distort the natures of the objects of knowledge. Pound's portraits of Sigis-
mundo Malatesta and Renaissance Venice in the *Cantos* were efforts to avoid this distortion.

Accepting the inevitability of subjectivity, there was only one solution for the man who wanted to write an epic poem: he would have to lead an epic life, a life the poetic record of which constituted an epic. As Yeats said, "man can embody truth but he cannot know it." The modern epic poet's task was, as Kenner has described Pound's, "to experience the poem as he wrote it, . . . himself actually Odysseus *en route*."

What help could the epic tradition be in the accomplishment of this task? With their poet-heros, the *Divine Comedy* and the *Prelude* might serve as procedural models whereas the Homeric, Virgilian and Miltonic poems, lacking that figure, were unserviceable—although the *Odyssey* provided Pound throughout his poem with a guiding metaphor for his experiment in selfhood. The *Divine Comedy*, further, was preferable to the *Prelude*, not merely because of Pound's aesthetic prejudices in favor of the Dantescan *mot juste* over "the real language of men" (*LE*, 7). Dante's poem is the record of an attempt to lead a life along a preconceived scheme; the *Prelude*, on the other hand, is the record of a life that has not been deliberately shaped for poetic purposes. Pound's closer affinity is with the former: "For forty years I have schooled myself . . . to write an epic poem which begins 'In the Dark Forest' crosses the Purgatory of
human error and ends in the light" (SP, 167). That schooling was not merely poetic apprenticeship in technique; it was the inner perfecting of the self. Practitioners of the twentieth-century confessional poetic, such poets as Robert Lowell, Theodore Roethke and Anne Sexton, are nearer the Wordsworthian position. Their autobiographical poetry could accommodate any turn their lives took; in fact, its sincerity and worth as confessional poetry depended on its ability to do just this. They could, for instance, make poetry out of their experiences in madhouses. Pound could not. He was committed to a poem and a life whose self-reflective shapes could not accommodate that contingency. Like Dante he had a program to perform. As Rock-Drill and Thrones show so vividly in their exclusion of the institutional setting of St. Elizabeth's and their inclusion of a paradisal curriculum, Pound's modern poetic of epic autobiography was a poetic of will. One wasn't simply taking, one was "working on [my italics] the life vouchsafed," giving it a shape it might not otherwise have. "The mere registering of belly ache and the mere dumping of the ashcan is not enough." 23

As it is recorded in the Cantos, that "working on" one's life consists primarily of the continual effort to embrace perspectives other than one's own. Even the most apparently objective sections of the poem, the
Venetian History Cantos, perhaps, or the Malatesta Cantos, are in essence autobiographical episodes in the life of a poet who is engaged, in these moments, in the act of accommodating alien perspectives and thereby deliberately shaping to a certain plan himself and his poem. As we have seen in detail, Rock-Drill and Thrones make manifest the autobiographical dimension of the act of assimilating other minds.

When the great Renaissance historian Jacob Burckhardt remarked of Dante, "What power of will the steady, unbroken elaboration of the 'Divine Comedy' must have required," he recognized the evidence of a lifetime's directed energies aimed toward a climax "in the light" of virtue.

Richard of St. Victor: Anima formosa est aut deformis ex voluntate sua.

Pound, translating: The soul is beautiful or deformed from its own will.

(SP, '11)
II.ii: Confucian Individualism

And Kung said, and wrote on the bo leaves:
   If a man have not order within him
   He cannot spread order about him;
   And if a man have not order within him
   His family will not act with due order;
   And if the prince have not order within him
   He cannot put order in his dominions.
   (XIII:59)

Amid the largely dark, violent, bloody and infernal beginnings of the Cantos, the serene paradisal affirmations of the Confucian Canto XIII stand out a luminous anomaly. When they first appeared in that fractious context, as part of A Draft of XVI Cantos published in 1929, Canto XIII's Confucian affirmations of value constituted a promise of escape from Pound's modern inferno made good only over thirty years and five hundred pages later. With the publications in 1955 and 1959 respectively of Rock-Drill and Thrones the Confucian values propounded anecdotally in the thirteenth canto were elaborately and publically reasserted; in Cantos LXXXV and LXXXVI of Rock-Drill and Cantos XC VIII and XC IX of Thrones Pound formally resurrected these values from beneath the historical clutter of the long intervening sections of the poem. The vast panorama of American, European and Chinese history spread out through the middle cantos substantiates in multidudinous detail the Confucian principles proposed in Canto XIII and therefore permitted
in the 1950's the confident re-affirmations of Rock-Drill and Thrones. In those cantos Confucianism attains its promised status as, in Pound's words describing Canto XIII, the "moral backbone" of the poem.

Confucian values assume their forecast place in Pound's mosaic of timeless values largely in the form of quotations and translations from two books—Séraphim Couvreur's edition of the Chou King which informs Cantos LXXXV and LXXXV, and F. W. Baller's edition of the Emperor Kang Hsi's Sacred Edict, the source for Cantos XC VIII and XC IX. The reading of these books and the poetic record in Rock-Drill and Thrones of that reading are parts of the program of revision and refinement of belief that Pound undertook as the essence of the task of writing paradise. To trace in detail the essential seminal line of that refinement, to follow, that is, the development in the Cantos of Pound's deepening Confucianism is the foremost purpose of the following discussion; its fuller ambition is to include in the process of that tracing some consideration of the non-Confucian materials in Rock-Drill and Thrones, to show how the American and European cultural values affirmed in Pound's paradiso are consonant with the Confucian values and ultimately, then, to approach a comprehensive account of the entire mosaic of paradisal values. As a study of the substance of Pound's paradise,
as a consideration, that is, of the actual paradisal values themselves, the following pages properly complement the immediately preceding ones in which interest centered on the formal properties and the poetics of Pound's *paradiso*. The essential paradisal values, it will be shown, determined both the formal features as well as the underlying poetic of the climactic conclusion of the poem.

In the opening section of this study I showed how Venetian culture served Pound throughout his career—though most especially in its earlier stages—as a focal point for his affirmations of value. The story of those affirmations was, it was also shown, a story of refinements—of discovered inadequacies, rectifying elaborations, qualified retensions. Canto XIII is a product of the years when Pound's interest in Venice was greatest and not surprisingly, therefore, the Confucian values affirmed in it are consistent with, some are identical to the Venetian values affirmed elsewhere in the poem. Consequently, to trace the apotheosis of the propositions of Canto XIII into the elaborate affirmations of Rock-Drill's Cantos LXXXV and LXXXVI and Thrones' Cantos XCIII and XCIX is to trace the continuing transformation of Venetian values, in this latest refinement under the aegis of Confucius. Pound's Venetianism was a stable, lifelong but not inflexible commitment; his Confucianism
no eleventh-hour conversion but a matured version of the earlier allegiance.

When Pound, responding to Eliot's question as to "What Mr. P. believes" (LE, 85), said that "belief is not a word for our time" he was not side-stepping a problem (he said in addition that he "believed" the Ta Hio and Ovid's Metamorphoses) but formulating one. His literary career as a whole and the Cantos most formally and elaborately are enactments of a search for a solution to a problem he understood to be more than merely his own. Temperamentally inclined to be a believer, in fact, deeply needful of confidence in some absolute that orders, completes, gives significance to and justifies the experienced world of shifting historical realities and at the same time trapped in a cultural environment ill-supporting, ever undermining endeavors to indulge that inclination and satisfy that need, how does one manage, to use the words with which Yeats formulated the predicament after enacting his own solution in A Vision, how does one manage "to hold in a single thought reality and justice," to see chance as providence?

In their pervasive revisionism the Cantos admit and display the inevitably tentative and dynamic nature of modern believing; in their obsessive seeking out of proofs and tests of proposed values, they employ the only modern means of validation, they accept, that is, the only modern signs of validity—efficacy and practicality;
and in their ambitious program of making affirmations they take a boldly optimistic view of the chances for rightness and security. My subject here, the great late act of revision enacted in Pound's *paradiso*, catches the poet striking the pose in which he characteristically faced the modern believer's predicament: accommodating the new and the other and testing the old and the familiar against them. When, near the very end of his life, with the bald fact of imminent death darkly blocking the vista of endless rectification, Pound despaired, in a moment of lagging optimism, of having gotten anywhere and dismissed his work as worthless, he was only recognizing what he had been granting all along—the tentativeness of belief; and even in the act of despair he affirmed the one unwavering, un tarnished value: openness to the new, a commitment to revisionism, a programmatic willingness, even an intuitive eagerness to discover how yesterday one had been wrong and might tomorrow be right.

The high value placed on the individual which enspits Venetian culture animates as well the Confucian anecdotes of Canto XIII. Individualism is a foremost affirmation of the canto as it is, Pound believed, of Venetian culture. In the first of the canto's anecdotes, for instance, Confucius poses to several disciples the question "How shall we unknowns become known?" and after
they have given their different answers one among them asks "Which had answered correctly?" Confucius "smiled upon them all equally" and said

"They have all answered correctly, "That is to say, each in his nature."

(XIII:58)

The Confucian validation of self-expression is secure and flexible enough to comprehend the military("I would put the defenses in order"), the political("If I were lord of a province/I would put it in better order than this is"), the religious("I would prefer a small mountain temple/With order in the observances") and the artistic ("sitting in the underbrush playing mandolins") aspirations of the Confucian disciples. As in the cases of the singers of the Venetian theme-song, "Stretti," what matters most, what validates human action is the suitability and congeniality of that action for its doer. The Buccentoro singers howl(III:11), the old washerwoman sings in her cracked voice, another woman with "an air Clara d'Ellebeuse"(XXVII:129-130), and a young horse in the Piazza San Marco, "in his nature" as the others in theirs, whinnies(LXXIX:485). The famous gesture with which Canto XIII closes takes its place alongside the other self-affirming, otherwise senseless and glaringly futile gestures characteristic of Venetians, gestures epitomized in the gesture of the old man at the Venetian Lido who "when the wind was . . . placed a stone"(XLVIII:244).
"The blossoms of the apricot
    blow from the east to the west,
And I have tried to keep them from falling."

(XIII:60)

The Confucian anecdotes of Canto XIII embody in conjunction with the high valuation of individualism characteristic of Venetianism, the equally characteristic Venetian preference for action over inaction. The Confucian, that is, is also a "doer." This preference, implicit in the lines from Canto XII already discussed, is explicit in the second of the canto's anecdotes.

And Kung raised his cane against Yuan Jang,
    Yuan Jang being his elder,
For Yuan Jang sat by the roadside pretending to be receiving wisdom.
And Kung said
    "You old fool, come out of it,
Get up and do something useful."

(XIII:58-59)

Despite this Venetian preference, the tension between the values of activeness and passivity is never resolved in either framework. Despite such preference, that is, Pound could affirm passivity as a Venetian value.

And
    I came here in my young youth
        and lay there under the crocodile
    By the column, looking East on the Friday,
    And I said: Tomorrow I will lie on the South side
And the day after, south west.
And at night they sang in the gondolas.

(XXVI:121)

So also in Canto XIII Kung, although chastising the elder Yuan Jang in the second anecdote for his behavior, can in the first anecdote approve the reply of his disciple Tian to the question "How will we unknowns become known?,
a reply that does not answer but rejects at least for
this particular disciple, the validity of the question.

And Tian said, with his hand on the strings of his lute
The low sounds continuing
after his hand left the strings,
And the sound went up like smoke, under the leaves,
And he looked after the sound:
"The old swimming hole,
"And the boys flopping off the planks,
"Or sitting in the underbrush playing mandolins."

(XIII:58)

Tian's ambitions, nakedly escapist, are anomalous among
the pragmatic and conventional ambitions of the other
disciples. Yet his ambitions affirm most directly that
value which underlies and validates the ambitions of
his fellows, the seminal Venetian value: vitality.
Activeness over passivity and individualism over regi-
mentation are preferences bred of a belief in the pos-
itive worth of consciousness. Passivity like Yuan Jang's
or like that of the Mauberleyan aesthete, passivity that
is a minimalizing of consciousness rather than a deli-
berate exploration of its perceptual possibilities, is
in the Venetian scheme of values properly chastised.
Just such values motivate Confucius' reprimand of Yuan
Jang, after which he continues:

"Respect a child's faculties
"From the moment it inhales the clear air,
"But a man of fifty who knows nothing
Is worthy of no respect."

(XIII:59)

Consciousness is the value affirmed; forfeiture of it
the crime for which Yuan Jang merits scorn. The artist's
passivity---Tian's or the young Pound's---escapes scorn; he enjoys a special dispensation because his passivity is a luxuriating rather than an anesthetization; he is innocent of any sin against vitalism. As Pound learned in Venice during the spring of 1908, an artist not so innocent has perforce mistaken his calling.

These affirmations, of vivacity over torpidity, action over inaction, and individualism over regimentation, common to Canto XIII and the larger context of Pound's Venetianism, are among the important ungathered "dispositions" to which Pound referred while discussing his paradiso in one of his letters to George Santayana in the early 1940's (Letters, 333), "dispositions" he hoped to clarify, elaborate and solidify in his paradise. As he discovered during his long program of reading at St. Elizabeth's Hospital much of his work had already been done for him; there was waiting for him in Confucianism a fully developed and articulated philosophy among whose intricate affirmations he could find the refined versions of his Venetian "dispositions."

Individualists are among the most celebrated inhabitants of Pound's paradise. American, European and Chinese, historical and fictional instances abound and they are all subsumed under the Confucian ideal of the "chuntze" who epitomizes individualism.

Nothing on which he leans, the chuntze, under heaven should have nothing on which he leans.

(LXXXVIII:580)
Specific instances of this ideal, elaborately defined in the translations and quotations from the Chou King that comprise so large a part of Cantos LXXXV and LXXXVI, include Pound's favorite hero, Odysseus.

Waiving no jot of the arcane
(having his own mind to stand by him)
As the sea-gull Kαδμων Θυγατέρι said to Odysseus
KADMOU THUGATER
"get rid of paraphernalia"

(XCI:615; see also XClIII:623)

Odysseus is "OIOS TELESAI ERGON"(CII:728): alone to accomplish the deed. To select from the abundance of other instances a very different specific case, there is the figure of "Stink" Saunders, an American who appears more than once in Pound's paradiso as both proponent and exemplum of individualism.

"That fine old word"
sd/ "Stink" Saunders
"An independence."
The nomignolo not reflecting on character
but at that time, 1900 or thereabouts,
applied to all professors of chemistry.

(LXXXVII:575)

Professor of Chemistry A. P. Saunders was a dean at
Hamilton College in Clinton, New York while Pound was
an undergraduate there(fall 1903-spring 1905). Independence, the ability to stand alone is one definitive characteristic of the heroes of Pound's paradise. Thomas
Hart Benton, the nineteenth-century American statesman,
and Apollonius of Tyana, the Greek sage and contemporary
of Christ, so different in most ways, share this distin-
guishing feature and through it earn their pre-eminent places in Pound's paradise. Like Dante Pound displays his poem's human figures in attitudes or predicaments that reveal their essential selves. He catches Benton standing alone in an antagonistic Senate chamber delivering his speech against renewal of the charter of Nicholas Biddle's monopolistic National Bank. Excerpted and paraphrased from Benton's own account and from the reprint of the speech in his autobiography, Thirty Years' View, Pound's account of the event and of Benton's argument extends over the last four pages of Canto LXXXVIII.

The Vice President directed that Mr Benton proceed.
Direct power prodigious . . . boundless emissions,
To whom is this power granted?
in a remote corner, a company.
By whom directed?
By seven, by four, none by the people elected
Nor responsible to them.
Encroaching on power of States,
monopoly absolute.

(LXXXVIII:586)

Pound's account of Apollonius' life covers several pages in Canto XCIV and consists almost exclusively of translations and quotations from Philostratus' Life, culled to suggest the Odysseyan nature of his character and adventures and to reveal his ability to stand alone. This kinship as historical instances of the Confucian ideal of the chuntze, who leans on nothing, is made most explicit, however, not in the extended account of his life in Canto XCIV but in Canto XCI where by the juxta-
position of one particular episode of that life with a thematically parallel episode out of the *Odyssey*, the kinship is underlined.

Waiving no jot of the arcanum  
(having his own mind to stand by him)  
As the sea-gull Κάδμου Θυγατέρη said to Odysseus  
KADMOU THUGATER  
"get rid of paraphernalia"  
TEMOUSUNE  
And that even in the time of Domitian  
one young man declined to be buggar'd.  
"Is this a bath-house?"  
CALLOΣ ΣΑΥΣ ΕΥΡΟΣ ΖΕΦΥΡΥΣ ΕΙ ΕΣΟΣΚΕ ΣΩΚΕΙΝ  
"Or a Court House?"  
Asked Apollonius  
who spoke to the lion.  

(XCI:615-616)

As Hugh Kenner first noted, the two episodes constitutes a Poundian subject-rhyme.²⁸ Philostratus tells the story of Apollonius' confrontation with the tyrannical Roman Emperor Domitian(51-96) in Book Eight, Chapter Thirty-One. Upon entering the court Apollonius is asked to appear naked (that is, without books or documents) and therefore defenceless before the suspicious and cowardly emperor. The point is that Apollonius, "who spoke with the lion," leans upon nothing under heaven, has no need of props, having as he does, his own self-reliant mind to stand by him. He has mastered the lesson of self-reliance that the sea-nymph Leucothea sought to teach Odysseus as he floundered on his raft ("CALLOΣ ΣΑΥΣ ΕΥΡΟΣ ΖΕΦΥΡΥΣ ΕΙ ΕΣΟΣΚΕ ΣΩΚΕΙΝ": and now again Eurus would yield it to Zephyrus to drive). She besought him to "get rid of paraphernalia" in order to be saved, to abandon
his raft for her scarf (kredemnon): "my bikini is worth your raft" (XCI:616).

Although Pound transformed "Stink" Saunders' notion of independence into a paradisal principle, embodied by Odysseus, Apollonius, Thomas Hart Benton and other important paradisal figures, the Hamilton Professor of Chemistry had something less momentous in mind; he defined "that fine old word" as "sufficient income to live on, so that a man might do as he liked." What one did with such an independence was, of course, Henry James' vast subject: what intelligent people did when they were free to do what they liked. Pound was the first to identify this Jamesian theme—he did so in his long essay on James published in the Little Review in August 1910—and set one course criticism of James has taken since then. In that sprawling essay—Pound called it a "baedeker to a continent" (LE, 295)—he characterized James as the champion of "the rights of the individual against all sorts of bondage." James' art, he claimed, embodied "respect for the peripheries of the individual" and concern for the impinging of one personality on another (LE, 296). As the champion of the enormous possibilities of the individual consciousness, as the creator of the so-finely sensitized consciousnesses of his late novels, James takes his place among the heroes of Pound's paradise. Near the end of Canto CI Pound quotes James' remark in defense of these
heightened consciousnesses and in defense, ultimately, of his entire artistic endeavor.

"Should," said H. J., "for humanity's credit feign their existence."

(CI:726)

Pound's interest in economics, specifically in social credit programs, was an interest in securing for the individual the financial "independence" applauded by "Stink" Saunders that is precedent to the greater moral, intellectual or psychological freedom enjoyed by Benton, Apollonius, Odysseus and the great Jamesian consciousnesses, a freedom in which the individual may explore and realize his possibilities, the possibilities of human consciousness. The first Shang emperor, Tching Tang(1766B.C.--1753B.C.), for instance, earns a place in Pound's paradise as the initiator of the first social credit program. As Pound explains in the section entitled Social Credit in his essay "What is Money For?"

If you don't believe the Emperor Tching Tang issued the first national dividend in 1763B.C. you can call it something else. . . . The emperor opened a copper mine and issued round coins and gave them to the poor "and this money allowed them to buy grain from the rich."

(SP, 295)

Thus Tching Tang appears in Canto LXXXVIII as, like "Stink" Saunders, another instance of the Confucian ideal of the chuntze.

That T'ang opened the copper mine (distributive function of money). Nothing on which he leans, the chuntze, under heaven should have nothing on which he leans, Or monopoly.

(LXXXVIII:580)
One source of Biddle's National Bank's "monopoly "absolute" (LXXXVIII:586), a condition antithetical to the goals of social credit, was, as Benton pointed out, its hoarding of the resources of American mines, of riches rightly belonging to the populace. Pound quotes from Benton's speech to the Senate.

Filled France with metals,
    having neither mines in her land, nor yet exports
Which command others' specie.
    Ours yield have a million per annum,
Our mines do,
    And above mines we have exports.

(LXXXVIII:585)

The condition of individual independence that social credit programs sought to achieve, usury precluded. Pound's lifelong harangue against usurious financial practices, that is, was a campaign to remedy a situation which precluded the exercise of selfhood, which prevented the craftsman, engaged in a Venetian celebration of self through the medium of his craft, from that self-fulfillment.

With usury the stone cutter is kept from his stone
the weaver is kept from his loom by usura . . .
It destroys the craftsman destroying craft.

(LI:250)

In this last line cause and effect are indistinguishable. With no craftsman there is, of course, no craft but reflexively with no craft, there is no self-expression; the craftsman dies. The converse of this infernal predicament, where the craftsman is free to practice his craft, is called for again and again in Rock-Drill and
Thrones as an essential part of the paradisal condition.

In Canto LXXXV, for instance, Pound quotes fragments of a sentence from the Chou King which he understands as the equivalent of the American Bill of Rights.

III.6.xi Right here is the Bill of Rights

(LXXXV:547)

In Couvreur's French translation the full sentence reads: "Si un homme ou une femme du peuple n'a pas liberté de s'appliquer de toutes ses forces (à faire le bien), le maître du peuple aura un secours se moins, et le bien qu'il doit faire ne sera pas complet." Among the several saying of Apollonius which Pound includes as paradisal principles is one that affirms this same right.

\[ \pi\hat{a}\acute{t}e\acute{i}n \varepsilon\kappa\alpha\omicron\omicron\nu \ldots \ddot{o}\omicron \iota \delta\nu\nu\alpha\gamma\alpha\iota \nu \ldots \]  

(XCIV:638)

The full Greek phrase and its English translation read, in the edition of Philostratus' Life that Pound used, as follows: "... πραγματεύειν εκαστόν, δι' εὐδεξία καὶ 
δύναμα: "... but to me it seems best that
each man should do what he understands best and what he best can do." A third version of this principle occurs in Kang Hsi's Sacred Edict. In the tenth of the sixteen rules comprising the edict, the emperor includes the concept of pen $^3(5015)$ yeh $^4(7321)$, 本業, a "Proper Calling" or more literally, "Root Occupation," that is, one best expressive of the doer. The tenth rules reads (in Baller's translation): "Let the people Attend to their Proper Callings, that they may have Settled Determination." These several versions of the same principle constitute an instance of a Venetian disposition—towards a craftsman's ethic—that has been given a philosophical respectability and a wide multi-cultural purchase. Two versions come together towards the end of Canto CIV with an urgent relevance to the poet's contemporary world.

That fine old word (Stink Saunders' word) "an Independence"

本業

Homestead versus kolschoz advice to farms, not control.

(CIV:744-745)

Unlike Communist Russian collective farming, American homesteading is a distributive, anti-monopolistic program of social credit that has not forsaken its sole
justification, the freedom of the individual. Pound translates the tenth of Kang Hsi's dicta as "Let a man do a good job at his trade" (XCIX:700). In a world in which a man cannot do so, in which governmentally supported or tolerated financial slavery precludes self-fulfillment, there is simply no life at all.

Mencius: "Is there any difference between killing a man with a sword or with a system of government?"

(Sp, 86-87)

questioner: "What do you think of usury?"
the Elder Cato, replying: "What do you think of murder?"

(LXXXVI:565) 36

Like the Venetian individualism out of which it grows, the Confucian individualism of Pound's paradise is also derivative of a more basic affirmation of vitality. That underlying bias in favor of life led naturally to the Venetian emphasis on the act of perception ahead of all other possible human actions as the one most baldly enacting and affirming the fact of vitality, as the seminal act of consciousness from which all other capacities grow. Sharing that vitalistic bias, Confucianism also identifies perception as the essential act of individualism. The foremost characteristic of the chun tze, a characteristic that allows him to be identified as the true emperor, is according to the Chou King his lin 2 (4071) or "great sensibility." The centrality of this concept to Pound's paradise is suggested by
the placement of the enlarged ideogram ling\(^2\) at the head of the first Rock-Drill canto.

LING\(^2\)

Our dynasty came in because of a great sensibility. (LXXXV:543)

The outsize ideogram is repeated several times.

Our Dynasty came in because of great Ling\(^2\)

sensibility

(LXXXV:555)

Perseption is so prominent a Venetian value because it constitutes the individual's foremost mode of exercising consciousness and of affirming his vitality. The Venetian, that is, achieves his individuality by cultivating his perceptual powers. Precise perception of the new fosters escape from orthodoxy, as in the case of Cavalcanti, and heightens the sense of self as it differentiates the self in touch with the new from a mass of others caught in the suffocating embraces of the old and inapplicable. The individual's independence, that is, his ability to stand alone, is a condition not of impermiability but of openness; it is a resiliency of accommodation. This openness is as much a paradisal and Confucian as Venetian value. Franklin Delano Roosevelt represented for Pound
the wrong kind of independence.

"Don't write me any more things to tell him
(scripsit Woodward, W. E.)
"on these occasions

HE

talks." (End quote)

(LXXXVI:565)

Noel Stock clarifies these lines succinctly:

Pound was in touch [with] W. E. Woodward, a journalist and historian who sat on several of Roosevelt's advisory boards dealing with business and insurance. Pound sent Woodward items on economics to pass on to the president. In apologizing for his failure to do so, Woodward explained, according to Pound, that it was Roosevelt who did all the talking.37

Thomas Hart Benton and the Emperor Wu Wang (1122 B.C. - 1115 B.C.)
two heroes of Pound's paradise, are rulers who maintain the proper sort of independence, who are open rather than closed to the words and ideas of the men around them.

Privilege to serve with King and Macon & John Taylor of Caroline.

(LXXXIX:590)

Pound is quoting here from remarks, included by Benton in his autobiography, on the occasions of the deaths of Rufus King (1755-1827), Senator from New York, Nathaniel Macon (1758?-1837), Senator from North Carolina, and Senator Taylor (1753-1824) of Virginia. 38

King Owen had men about him:
Prince of Kouo,
Houng Ieo, San I Cheng

(LXXXV:559)

King Owen is Wu Wang. The best ruler listens to his
ministers because "not all things [are] from one man" (LXXXV:558). "Our ancestors thought that closed minds do no good to the Empire" (XCIX:700). From "L'Homme Moyen Sensuel": "Minds so wholly founded on quotations / Are not the best of pulse for infant nations" (P, ).

The proper ambition is an impartiality of perception, an ability to hear all that is said without distorting it. Such impartiality is a Confucian and Odysseyan quality. Pound quotes fragments of a passage from the Chou King in which Wu Wang warns his son against the dangers of partiality or favoritism because they are, in effect, a sort of perceptual blindness.

XIII, 9 k'i p'eng

Odysseus "to no man"

The passage reads in full in Couvreur's French translation as "Mon cher fils, pourriez-vous user de partialité? Si vous, mon cher fils, usez de partialité (tous vos officiers vous imiteront; prenez garde que) ce se soit comme un feu, qui donne d'abord une faible flamme, grandit peu à peu, et enfin ne peut plus être éteint." The three ideograms Pound extracts catch the meaning deftly. The first is ch'i2(525)—Pound's "k'i", a personal pronoun: his, hers, one's; the second, p'eng2(5054), means friend
or companion; and the third, 
cho ².⁵(1256)—Pound's "tcho", means fire or flame. Together the three spell out the essential message telegraphically: "favoritism a fire." Odysseus, partial "to no man,"⁴⁰ maintained the proper poise between trust and skepticism that allowed him to see clearly each different situation—each city, man and custom—and with that knowledge manipulate each to bring him one step closer to home.

The Confucian, then, like the Venetian cultivates his perceptual capacities, maintains openness and impartiality in order to achieve true individuality, which is born of a knowledge of others from whom the self is distinguishable. Yet his motivation for that cultivation is not the advancement merely of his own vitality but more broadly the vitalities of others. That is to say, though Confucianism affirms vitality through and in the individual as does Venetianism, what is the Venetian end is the Confucian means to an end. The man with ling²or with "great sensibility" not only exemplifies but more importantly instigates vitality. Such an individual is the "pivot perceived by Y Yin"(LXXXV:547), a man whose condition within determines the social condition without him.

If those in high place respect the aged, the people will bring filial piety to a high level; if those in high place show deference to their elders, the people will bring their fraternal deference to a high level; if those in high place pity orphans, the people will not do otherwise; it is by this that the great gentlemen have a guide to conduct.

(Confucius, 66-67)
The Sage Emperor's heart is our heart.

(XCIX:695)

The principle of this influence of the chuntze is expounded throughout the Confucian paradisal cantos. In the following passage, for instance, Pound quotes fragments of a sentence from the Chou King which expresses the general principle.

亦
尚
人

(LXXXV:563)

These four ideograms—which means respectively: "and" or "however"; "yet" or "to add"; "one"; and "man"
—are parts of a sentence Couvreur translates as: "Parfois l'état est ébranlé et ruiné à cause d'un seul homme. Parfois aussi il est prospère et tranquille parce qu'un homme s'est heureusement rencontré." The latter two of these four ideograms, transliterated i\(^1\)+\(^5\)(3016) and jen\(^2\)(3097), appear elsewhere in Cantos LXXXV, in a passage we have seen in another context.

i jênn iuên

whereby, in the long run,

(LXXXV:547)
These are fragments of a Chinese sentence the import of which is identical to that of the sentence fragmented in the passage quoted just above. In Couvreur's French it reads: "Lorsque l'unique soverain de tout l'empire est tres vertueux, tous les peuples imitent son exemple." 43 The fragmentation here and throughout Rock-Drill and Thrones, no matter what the original language of the source, is a means of emphasizing what is important; it signals, that is, not merely the presence of a mind intervening between the reader and the source materials, an intervention unique, in its pervasiveness, to Rock-Drill and Thrones among the sections of cantos, but the presence of a mind intervening with a didactic purpose, to separate wheat from chaff, in these cases to emphasize the ideograms expressing the crucial concepts of the "one man" and his influence. There is a certain urgency in this verbal manner; the fragmentation often approaches the cryptic and the decoded messages with which the English reader finds himself confronted are strangely electric: "favoritism a fire"; "and yet one man."

The ideograms that spell out that last message are followed by a specific case instancing the general principle of the single man's influence.
It may depend on one man
. . . as in the case of Edvardus
and von Hoesch on the telephone:
to good for three years
or to evil
Eva's pa heard that on the telephone.

(LXXXVI:563)

The incident alluded to in these lines is narrated in
detail by Fritz Hesse (father of the prominent German
critic and translator of Pound, Eva Hesse) in a book
of memoirs entitled Hitler and the English. Hesse,
working in London as a public relations man for the
German government, was party to a telephone conversation
in 1936 between Leopold von Hoesch, the German Ambassador
to Great Britain, and Edward VIII in which von Hoesch,
who was alienated, according to Hesse, from Hitlerian
belligerency and land-lust, wondered if the king could
or would do anything to keep the peace. Edward replied,
so Hesse reports, that if Britain, in the figure of
the Prime Minister, Stanley Baldwin, were to consider
making a declaration of war, he, Edward would threaten
to abdicate in that event, hopeful that such a threat
would forestall the declaration (the abdication presumably
would throw the country into turmoil and therefore put it
in a condition ill-suited to war-making). According to
Hesse, the declaration was considered, the threat made
(and made good), the declaration forestalled and the peace preserved for three years.

And to young Windsor we owe three years' peace.

(LXXXV:601)

& the three years peace we owe Windsor '36 - '39

(XCV:645)

afraid he will balk and not sign mobilization got, said Monro, to get rid of him (Eddie)

(CIX:773)

Like Odysseus, Apollonius and Benton, Edward embodied the chuntze's ability to stand alone. His—in Pound's opinion—extraordinary effect on the course and well-being of his culture is the result of that ability, of an act of independence and defiance in the tradition of Apollonius' remarks to the Emperor Domitian and Benton's speech against the National Bank. Yet the source of the self-reliant man's powerful social influence lies deeper than his individuality; it is ultimately rooted in that which establishes his individuality: his perceptual prowess or perspicacity.

The notion of the social influence of the highly perspicacious individual is not new to Pound's work with his paradisal Confucianism. As already noted, in such works as "The Serious Artist" (1913), How to Read (1929) and The ABC of Reading (1934) Pound formulated for himself the dynamics of such an influence: acutely sensitive to the new in his environment, an artist communicates that
sense to his society and in that act of sharing stimulates with the new a condition of growth and therefore of health in his society. Guido Cavalcanti and Allen Upward's Genius of the Thunder, sharing the secret of sensitiveness, recognized the new and promoted awareness of it, promoting change.

The \[\text{i}^{1.5} \text{jen}^2\] 's influence is rooted in his "great sensibility" in much the same way. His perspicacity is the source of his influence and the nature of his influence is change: "Our dynasty came in because of a great sensibility"(LIxxxv:543). Dynastic history, that is, turns on the fulcrum of an individual's \[\text{ling}^2\]. Yet in the transformation of these closely related Venetian values—individualism, perspicacity and their social effects—into corresponding Confucian values—chuntze-ism, \[\text{ling}^2\], and the influence of the \[\text{i}^{1.5} \text{jen}^2\]—there are notable paradisal refinements. The difference between the Upward-ian sensitiveness of the Genius of the Thunder and the Confucian sensibility of the Emperor Wu Wang (who overthrew the degenerate Shang dynasty to found the Chou and appears in the Chou King as one of the foremost examples of the \[\text{i}^{1.5} \text{jen}^2\]), for instance, is that Upward's witchdoctor is in touch with the new whereas Wu Wang perceives the timeless. The political revolution he precipitates, that is, is in essence the reactivation of timeless principles fallen into desuetude among men. He "makes new" in history timeless principles that are ever present potentially.
One dynasty replaces another because the earlier has become insensitive to principles whose operancy cannot long be denied. "We flop if we cannot maintain the awareness" (LXXXV:557), awareness, that is, of those principles. The man like Wu Wang who has a "great sensibility," who can identify the timeless principles, becomes the agent of change riding on the crest of their inevitable reassertion.

Our dynasty came in because of a great sensibility.  
All there by the time of I Yin. 
All roots by the time of I Yin.  

(LXXXV:543)

I Yin (or Y Yin) was minister to the first few Shang emperors whose dynasty, like Wu Wang's Chou dynasty as well as, according to the Confucian view of Chinese history, like every dynasty, came in because of an awareness of timeless principles. As minister his job is to preserve this awareness from one emperor to another.

"Wishing to bring back T'ang's state of awareness" (LXXXV:549), the awareness, that is, of Tching T'ang, the first Shang dynasty emperor (reign: 1766 B. C. - 1753 B. C.), the emperor who opened the copper mines,

Y Yin sent the young king into seclusion by T'ang tomb to think things over.  

(LXXXV:546)

Y Yin is concerned that the young emperor continue the apostolic line of 1.5 jen 2 sensitive to the timeless. This is a concern he shares with the mythological emperor
Yao (reign: began 2357 B.C.).

YAO's worry: to find a successor

& the three years' peace we owe Windsor '36-'39

Edward VIII takes his place in the long apostolic line of 1.5 jen² willing to stand alone on principles of eternal currency apparent to him however obscured by his historical surroundings.

Another Venetian value, verbal precision, a value closely aligned with perceptual precision as a means both of expressing and of achieving perceptual precision, undergoes a similar translation to a level of greater significance in light of the new effects of perspicacity, and is vigorously affirmed in Rock-Drill and Thrones as a Confucian and paradisal value. Without it the laws of the land, through which the timeless principles are communicated, will be imprecise, the principles themselves unimplemented and the health of the society threatened. The eighth dictum of Kang Hsi's Sacred Edict is "State the laws in clear language" (XCVIII:692; see also XCIX:698). The verbal accuracy of this edict, of the edict of the Byzantine Emperor Leo that forms a large part of the first canto of Thrones, XCVI, and the verbal precision of Coke's Institutes, displayed throughout the three concluding cantos of Thrones, CVII-CIX,
are offered as instances of that important dictum put into practice. "Here, surely, is a refinement of language" (XCVI:659). Without it rectification cannot begin: "Precise terminology is the first implement, dish and container" (XCIX:711). Without it there is chaos:
"Words that go a-wry, pettishly, will return as turmoil" (Confucius, 73). Memories of those days long ago when he championed the Imagist program for clarity and directness in diction surface in Rock-Drill and Thrones in this context. Ford Madox Ford, whose importance as the proponent of verbal precision was greater, Pound took pains to stress, than Hulme's or any other's, finds a place in paradise caught in the gesture that earned him it: "And as old Ford said: get a dictionary and learn the meaning of words" (XCVIII:689; see also C:719). The practitioner of free verse finds his place too, revealed in his true nature, not as the spoiler of order and tradition but as the advocate of verbal precision: "and as for those who deform thought with iambics..." (XCVIII:687) their punishment is their absence. This principle is inflexible and even the "greatest minor [read non-epic] poet who ever lived" might be chastened.

and for all that old Ford's conversation was better, consisting in res non verba, despite William's anecdotes, in that Fordie never dented an idea for a phrase's sake.

(LXXXII:525)

A single word can be as crucial as a single man: "One
word will ruin the business, one man can bring the state to an orderly course" (Confucius, 61).

Confucian culture depends for its vitality, as Venetian culture depends for its, on the vitality of individuals, specifically on their perceptual vitality or perspicacity. Yet to reveal the profoundest parallel between the two cultural dynamics, it is necessary to recognize that both depend ultimately on the individual's perspicacity towards himself. Upward's Genius of the Thunder "could not call the thunder, but he could be called by it. He was more quick than other men to feel the changes of the atmosphere" (SP, 403). His responses were sharper and he more conscious of them. Cavalcanti's precise abstract psychological terminology was always more than internally consistent; it "corresponded to exact emotions undergone" (LE, 162). Their secret is sensitiveness to themselves. Like perceptual precision and verbal precision, self-awareness is a third Venetian value given a new dimension of importance in the Confucian framework where a society's not merely an individual's vitality depends on it. Because the Confucian universe is holistic and its timeless principles present in its every element, the man in search of them need look no farther than himself. The young emperor sent by the minister Y Yin to the tombs of his fathers "to think things over" was engaged in an act of becoming sensitive to impulses within himself, impulses shared by all, recog-
nized only by the great, by those with "a great sensibility." His task was an examination of conscience designed to effect a straightening of the will, his goal: "that the heart should be straight" (XCIX:702). It is straightened along the lines of the timeless.

The meaning of the Emperor, ten thousand years heart's-tone-think-say.

(XCVIII:693)

The "Emperor" is a set of universal timeless truths endlessly rediscovered in the act of self-examination and when discovered articulated: precise perception and precise verbalization in every moment of what is true at all moments. The quality that distinguishes the emperor is his ability to look "straight into the heart" (Confucius, 21), a commitment to and a mastery of the Socratic principle of self-knowledge. The man rightly disposed "missing the bull's eye seeks the cause in himself" (LXXVI:468). Pound contrasts such a man with Aegisthus who blamed the gods rather than himself for his misfortunes (Confucius, 23).

Such distraction away from the self, a shirking of responsibility, is part of a larger distraction away from this world when searching for the timeless that Pound repeatedly condemns within the Confucian ethical code of Rock–Drill and Thrones. Taoists are eminently guilty with their "lusting for farness/Blind to the olive leaf,/ not seeking the oak's veins" (CVII:762–763). They want to "bust out of the cosmos" (CV:750; CII:731) yet they can
get all the heaven they want so badly if they achieve and maintain sensitivity to the timeless within. Attendance on this world, on the human and the natural, is for Pound's paradisal Confucian an act of divine worship and a sharing in a divine ontology. "There is worship in plowing" (XCIX:709); "the Empress tends trees with reverence" (XCIX:709). The rectification of natural and human processes is the discovery of their harmony and the establishment in that harmony of the "divine or permanent" realm of the gods of which Pound spoke in the famous letter to his father (Letters, 210). The preliminary paradisal landscapes of the earlier cantos, most notably that of Canto XLIX, imagine a world proceeding harmoniously about its business along guidelines of timeless principles, the natural and the human enjoying a sense of serenity and inevitability as they enact their mutual purchase on the permanent.

Sun up; to work
sundown; to rest
dig well and drink of the water
dig field; eat of the grain.

(XLIX:245)

In this sense "qui laborat, orat" (XCI:610): who labors, prays. The best act of labor is the one in which the divine or timeless in the actor and in the acted upon is discovered and activated. This is the craftsman's goal: to release the "god in the stone" ( ; ; see also XCI:623) and the god in himself.

Their prayer shall be in the work of their craft [whereby,] applying their soul and searching in the law of the most High, [they] shall strengthen
the state of the world.

(Ecclesiasticus 38:39)

The Confucian assertion of the existence of timeless principles, an assertion not to be found among Pound's Venetian affirmations, is the seminal distinction between the two complexes of values out of which grows the most important paradisal refinement: the transformation of Venetian vitality into Confucian order. Venetianism, the epistemological goal of whose perceptual precision is the new, properly defines cultural health or vitality as the state of change. Confucianism, whose cultivation of sensibility is in hopes of discovering the permanent, defines cultural health or vitality as the condition of order, the condition produced by the embodiment of those principles. For the Confucian the state of vitality is the state of order; the Confucian universe's timeless principles not only animate but as they animate order the universe. The vital world is orderly; chaos is the sign of torpidity. The timeless principles order because they are principles of interrelationship among the parts of the Confucian universe, ordering and animating each and every part into an organic and holistic cosmos, holding it together and keeping it alive.

and the whole family suffers.
The whole tribe is from one man's body, what other way can you think of it? . . .
The father's word is compassion;
The son's, filiality.
The brother's word: mutuality;
The younger's word: deference.
Small birds sing in chorus,
Harmony is in the proportion of the branches.

(XCIX:708)

The self-expressive ambitions of the Confucian disciples of Canto XIII were ambitions to rectify into order: "I would put the defenses in order"; "If I were lord of a province/I would put it in better order than this is"; "I would prefer a small mountain temple/With order in the observances"(XIII:58).

Although Confucianism defines the individual contextually and generically, that is, in terms of his relationships— as son or father, prince or minister, younger or older("the organization is functional"(XCIX:695))—it maintains the Venetian affirmation of multiplicity.

The sages of Han had a saying:
Manners are from earth and from water
They arise out of hills and streams
The spirit of air is of the country
Men's manners cannot be one
(same, identical)

(XCIX:698)

Han . . . believed in the peoples,
Different each, different customs
but one root in the equities.

(XCIX:699)

Though neatly ordered on the abstract level, empirically the Confucian universe is multitudinously diverse; every locale harbors unique individuals. The vital Confucian order is a condition of diversity. Pound affirmed this
pluralism and deplored regimentation in the Paris Review interview.

Another struggle has been the struggle to keep a local and particular character, of a particular culture in this awful maelstrom, this awful avalanche toward uniformity.46

Flourishing trade guilds always signalled for found a healthy multiplicity of individual affirmations. In the second of the Venetian History Cantos, XXVI, guildsmen display their diverse wares, make their individual affirmations, as part of the wedding festivities for the second (a nice Venetian detail) marriage of Doge Lorenzo Tiepolo (1268-1275).

And to greet the Doge Lorenzo Tiepolo, Barbers, heads covered with beads, Furriers, masters in rough, Master pelters for fine work, And the masters for lambskin With silver cups and their wine flasks And blacksmith's with the gonfaron et leur fioles chargies de vin The masters of wool cloth Glass makers in scarlet Carrying fabrefactions of glass.

(XXVI:122)

The detailed discriminations of the Byzantine Emperor Leo's edict order an imperial city's flourishing culture by defining the distinctiveness of each of its trades or guilds, "different each, different customs" (XCIX:699).

Under Leo ΕΠΑΡΧΙΚΟΝ ΒΙΒΛΙΟΝ "Following God's example Our Serenity (γαληνός, as of the sea) to stop trampling by one on another have codified πολιτειών σύμμαχείων (XCVI:664)
The goal of Leo's edict or Eparch's Book (Ἐπαρχικὸν Βιβλίον) is to achieve an order and tranquillity (γαληνούσης) in his city like God's divine order of the universe by separating from one another the duties and interests of the at-that-moment confusedly and chaotically overlapping trades, to order, that is, by individuation so that though diverse like the Confucian order on the outside, inwardly "the organization is functional" (XCIX:696).

Despite the profound continuities between the Venetian and the Confucian dispensations, there are refinements that approach reversals. In affirming the individual, Confucianism champions the cause of every individual whereas Venetianism champions any individual. Venetianism is the celebration of isolated individualism; Confucianism the celebration of communal individualism. Cultivation of the self, the end in Venetianism, is only the means to an end in Confucianism. The task of the Venetian is to develop and express a powerful sensibility; the larger task of the Confucian is, upon achieving the Venetian goal, "to hitch sensibility to efficiency" (CXIII:788) in accomplishing the rejuvenation of a culture. In the Paris Review interview Pound enlikened the thrones of his paradiso to those of Dante's: both are "for the spirits of the people who have been responsible for good government, . . . people responsible for something more than their personal conduct."47
Confucian communal individualism is the ideal which Pound in his controversial political involvements sought to affirm and realize. It is a concept that includes, as Pound's political affiliations do, democratic, communistic and fascist elements, and so can help to reveal the essential unity of his apparently mutually contradictory political affirmations. It can help us to see how his collectivism, rooted in his Confucianism, is not, as William Chace thinks it is, "antithetical to the individualism he celebrates." To begin with, behind the shift effected in Pound's paradise from Venetian isolated individualism to Confucian communal individualism lies the age-old controversy between the good-of-the-one and the good-of-the-many. Pound addresses this notoriously slippery political and moral issue elsewhere in the Cantos by the contrastive pairing of Jefferson (states' rights) and John Adams (federalism). Confucian communal individualism represents Pound's resolution of this conflict of values. The communistic and fascist dimensions of Confucian politics, as well as the communistic and fascist aspects of Pound's politics, are meant to advance the cause of every individual. There is in a crowded world a certain naivete to Venetian isolated individualism. Pound found that despite its regrettable negativism, the French definition of liberty was the best available: doing that which "does not harm others" (J/M, 43; SP, 253, 298). Government is necessary because
the lives of individuals impinge on upon the other. To make that pattern fruitful and harmonious rather than repressive and disruptive men make laws: Kang Hsi's Sacred Edict, Leo's Eparch's Book, Coke's Institutes. The men whose actions harm others, whether actively and aggressively (as, in Pound's opinion, Roosevelt) or passively and retiringly (as did the elder Yuan Jang who sat in the road), these men, in minimizing their own lives, minimize others. The government's task is the rectification of this situation. On the other hand, "if a man knows how to do anything," Pound claimed, "it's the essence of Fascism to leave him alone." "Fascism only regiments those who can't do anything without it." Among those of Mussolini's programs Pound admired most was his support of the Italian trade and craft guilds. The communistic and fascistic elements of Pound's politics and of Confucianism are bred of the recognition that individualism is a problematic value when there are two individuals around; but the first value is still the individual. In Pound's Confucian paradise individual and statal values are indistinguishable, for when the state is defined as a community of individuals to affirm a statal value is to affirm an individual value. Two self-affirming individuals, that is, are simply better than one.

So it is in paradise; elsewhere, out in the field
of modern history there are so many disasterous excesses and distortions in application that such theoretical clarifications as these seem to count for little. Guilty of such excesses himself, Pound was acutely aware of the difficulties of application and one of the qualities of the heroes of his paradise is their practicality. Apollonius was "not particular about theoretical organizations" (XCIV:639). When Mussolini wrote a law he wrote it not "as a law for an ideal republic but as an arrangement possible in Italy in the year VIII or IX of the Era Fascista" (J/M, 57). "Officials exist in time" (XCIX:706).

Rock-Drill and Thrones, then, accomplish a Confucian refinement of Venetian values, solidifying into a formal philosophical system those intuitive "dispositions" and lending each value a greater significance by virtue of its place in that new context. Additionally, they demonstrate with many examples, some noted here, the multi-cultural currency of those values. Yet not only the fact but the process of that refinement is set before us in these cantos. Because the refinement of value and belief was an act of self-perfection the paradisal cantos constitute a crucial chapter of intellectual biography; within them the poet enacts a Confucian self-analysis as part of an effort to discover timeless values, and having discovered them communicates them. These cantos are the record of a search for order, of the self and
the world—for the order that animates both.
"Perché," said the Boss, "vuol mettere le sue idee in ordine?"
"Per mio poema."
(XCIII:626)

The condition of vital order proceeds from the self to the poem to others: self-rectification turning to cultural rectification on the hinge of verbal precision. The autobiographical poetic of rectifying will embodied in the paradisal cantos, the conception of the poem as the arena of the poet's willed recovery from vice to virtue, from chaos to order is, then, not only Dantescan but deeply Confucian as well. The poet is the "one man," the "pivot perceived by Y Yin," whose sensibility is so great, so meticulously cultivated and expressed, whose influence is so penetrating and whose words are so salutary. To embody this ideal and achieve such needed effects, the poet reveals his private process of rectification. The first canto of Rock-Drill ends
aperiens tibi animum:
(LXXXV:559).

What follows that colon, the rest of Pound's paradise, is that self-exposure, the poet's opening of his soul. He presents himself "formando di disio nuova persona" (XXVII:129), forming out of desire a new self.

This underlying autobiographical poetic manifests itself stylistically in the greater degree of fragment-
ation and in the pervasive if irregular documentation that distinguish Rock-Drill and Thrones in general from most of the earlier sections of the poem. With these stylistic devices he makes explicit what is implicit in the poetry of quotations that constitutes so much of the Cantos: the drama of the poet's accommodation of something outside himself in order to effect a change within. He does not hide behind his books, he is no longer creating Browningesque masks out of quotations but is demonstrating his Venetian and Confucian openness to alien visions, his Odysseyan impartiality, using his books as Wu Wang his ministers. He maintains the fact of their otherness, objectively quoting to minimize distortion, and at the same time makes his presence, as the reader of those books, powerfully felt through the devices of comment and documentation. The distinctive stylistic features of Rock-Drill and Thrones help to reveal the entire artistic act of these last cantos as the Confucian enter-prize they aspire to be. The poem and the man are open, impartial and engaged in the act of momentous self-rec-tification.
II.iii: Paradisal Communalism: "towards a greater limpidity"

It adds a precious seeing to the eye:
A lover's eye will gaze an eagle blind.
A lover's ear will hear the lowest sound,
When the suspicious head of theft is stopped.
Love's feeling is more soft and sensible
Than are the tender horns of cockled snails.

(Love's Labor's Lost IV.iii.332-337)

O Love, what monstrous tricks doest thou play.
... Thou puttest out our eyes, stoppest up our
ears, and takest away the power of our nostrils;
so that we can neither see the largest object,
hear the loudest noise, nor smell the most
poignant perfume.

(Joseph Andrews, I, 7)

The heart of Berowne's logically bankrupt but
notoriously seductive defense in Shakespeare's Love's
Labor's Lost of his oath-breaking for love's sake is
the perceptual intensification he insists love promotes.
To fall in love, he argues, is to come alive, ultimately,
through the process of that quickening, to become and know
oneself. Love, that is, promotes perceptual vitality
and confers identity.

Let us once lose our oaths to find ourselves.
Or else we lose ourselves to keep our oaths.

(IV.iii.36-361)

Henry Fielding, on the other hand, as the narrator of
Joseph Andrews, addresses an extended apostrophe to love
in which he counters Berowne's argument; to love, argues
Fielding, is to relinquish perception, to lose oneself.
Both comic masterpieces, Shakespeare's play and Fielding's novel, achieve in their respective full visions of this issue (the effects of love on perception and identity) a more temperate comprehension than is expressed in the self-consciously extreme statements made in these two brief passages. That the effect is profound both fervently agree; that it is exhilarating and not easeful they are certain; but that it is an assimilable modality continuous with rather than detached from its before and after, an illumination or revelation of the real rather than a hallucination of the unreal—in the face of that vexed distinction they are bemusedly dumb. Both comic visions, Shakespeare's in *Love's Labor's Lost* and Fielding's in *Joseph Andrews*, postulate two worlds, one animated by love, one not; which is real? which unreal? These are questions the answers to which are obvious only to the impatient Berowne on the joy-ride of his own ardent arguments.

And to Pound in the exhilaration of his paradise. In that special space there is on this issue no ambiguity or uncertainty; love is the celebrated invigorator and sharpener of perception. "Love is all eyes." 50

Where there is no love there is no perception, no vision of the real. "There is no sight without fire"("Amare videre est" [SP, 71]. "UBI AMOR IBI OCULUS EST" is the capitalized statement to which the lyrical
self-transformations of Canto XC lead and the principle on which they operate. For where there is no love there is not only no sight; there is as well no self. "Amo ergo sum" (LXXX:493). Berowne's vision obtains without qualification in Pound's paradise; there love activates and as it activates creates the self. The ontological transformations of the self achieved in Pound's paradiso, most famously in Canto XC, are, like the similar translations to another order of being sought and won by Keats in "Ode to a Nightingale," sensual invigorations, perceptual ravishments powered, in Pound's poem, by love.

As the invigorator of perception and the creator of the self, love is a force advancing the causes of Venetian individualism. Its pre-eminent place in Pound's paradise, however, is earned not only by its power to individuate but as well by its power to communize; it creates individuals and brings them together. In the metaphysics of Pound's paradise the binding power of love achieves the status of a cosmic principle. Among the extracts from Philostratus' Life of Apollonius Pound pieces together in Canto XCIV as an account of Apollonius' life and thought are the following fragments of Apollonian metaphysics.

ζων... τον κόσμον ἀκρό ζωογονεῖ τάνα τα

ἐρωτε ὑπερ... καὶ ξυνιστήσεω

III 34 F.P. (XCIV:637)
These are parts of a sentence which in Conybeare's translation reads: "the universe is possessed by a love for itself more intense than any separate being has for its fellow, a passion which knits it together in harmony." The lyrical evocation of the divine achieved in Canto XC begins and ends with a quotation from Richard of St. Victor in which the basis of the soul's self-delight is identified as its capacity to love, a capacity, so the quotation defines it, to exert a force moving outward from the self to some other.

Animus humanus amor non est, 
sed ab ipso amor procedit, et 
ideo seipso non diligit, sed amore 
qui seipso procedit

(XC:605)

Not love but that love flows from it 
ex animo 
& cannot ergo delight in itself 
but only in the love flowing from it.

(XC:609)

Among the precedents for love's flowing and binding with which Pound primes the poetic consciousness in the opening lines of Canto XC in preparation for its love-induced flights and the cosmic unifications of the latter parts of the canto, among such precedents are the Ovidian figures of Baucis and Philemon whose human love so humanly binding becomes in Pound's poem, as in Ovid's, a cosmic love holding together a universe.

Beatific spirits welding together as in one ash-tree in Ygdrasail. 
Baucis, Philemon.

(XC:605)
Wedded themselves in love, this "god-feasting couple old/That grew elm-oak amid the wold," as Pound called them in the first of his collected poems, "The Tree" (P, 3), when transformed into the ash-tree wed as well the disparate ontologies of a universe, connecting, as the ash-tree Ygdrasail of Norse mythology connects, the human, the natural and the divine.

The fertile tension, then, between individualism and communalism that animates Pound's work and which is, we have seen, elaborately and profoundly resolved as his Confucianism, flexes again and is again resolved in his paradisal affirmations of love. As the sharpener and intensifier of perceptual experience love enriches the life of any individual consciousness animated by it. As Apollonius' cosmic glue, it makes a whole of parts, a society of individuals. Thus, love's double qualification as the quickening force of Pound's paradise comprehends the crucial tension between individual and communal values; it eases the tension with disarmingly simple insight. Love's individualistic invigorations are the manifold roots of its communalizing power. What it invigorates in the individual is his capacity to socialize. To perceive, that is, is to begin to create a community. Love's invigoration of perception is the basis of society. The crucial items of the poetic psychology of so much of Pound's poetry,
perceiver and perceived, a psychology fully explored and disclosed in the Pisan Cantos, constitute a community quickened into being in the act of perception. Pound's tenacious and lifelong pursuit of clarity and directness of perception, admirably commonsensical at the very least, is at the very most a ruthless eschewal of solipsism and of the concomitant foreclosure of the possibilities for community. The inaccurate perceiver bullies the objects of his perception into submissive reflectors of his own forfeited, disintegrated self. The white oxen at Pisa, representative of the multiplicity of "other"—of books, ideas, people, things—with which Pound seeks contact in his poem are important in their solid otherness as a fulcrum against which the mind pushes and in that act experiences a renewed sense of self. The soul delights, Pound read in Richard of St. Victor, not in itself but in its capacity to exert a force outward from itself, experiencing in that act recognition of self and of other, and establishing selfhood and community simultaneously. The acts of perception and love communalize and individuate at once. In Pound's paradise selfless love is a nonsensical concept.

That modern paradise, as love's community, is a state of dynamic interchange. Fittingly, road-builders, practical promoters of such unifying interchange among parts, constitute a distinctive breed of paradisal heroes.
Cozzaglio, Dino Cozzaglio made the road here
(Gradesana)

Cypress versus rock-slide,
Cozzaglio, the tracciolino
Riccardo Cozzaglio.

(CX:778-779)

But some Hapsburg or other
ploughed his Imperial furrow,
And old Theresa's road is still there in Belgium.

(LXXXVI:565; see also LXXXIX:601)

Riccardo Cozzaglio, an Italian army officer of the Second
World War and a man of little public repute, and the
famous Austro-Hungarian Empress Maris Theresa (1717-1780),
along with Pound's grandfather Thaddeus Coleman Pound
who built a railroad for "the fun of constructing and
the play of outwitting and overcoming obstruction" (SP, 239)
and "So Shu, king of Soku, who built roads" (J/M, 100) and
who cryptically appears churning the sea in Canto II (II:6);
these very different figures and many others mentioned
here and there in the Cantos and throughout Pound's works
are the celebrated affirmer of their communizing im-
pulses to connect. Similarly motivated, merchants are
also applauded in Pound's paradise; their profession
ties the disparate parts of a world together by est-
ablishing among them a web of interactions. "Transport-
tation is civilization!" was," according to Pound, "Mr.
Kipling's last intelligible remark" (SP, 128).

"Trade,

trade,
Sang Lanier.

(LXXXIX:597)

Sang, that is, Sidne: Lanier(1842-1881) in his poetic hymn to love entitled "Symphony." Pound's distributionist economics are another manifestation of this pursuit of a condition of dynamic interchange. "Prosperity comes from exchanging"(J/M, 80). The Emperor Tching-Tang (1766 B.C.-1753 B.C.) is, as we have seen, celebrated in Pound's paradiso as the first distributionist economist, passing out copper coins among the people(LXXXVIII:580; SP, 295).

This condition of free flow and mutual interchange, the condition of love's community, is the definitive condition of Pound's paradise. It is the antithesis of the clogged stagnancy of his infernal landscapes: his "Erebus/Where no mind moves at all"(C:716). "The order of ascension in the Paradiso," Pound explained to Donald Hall in the Paris Review interview, "will be toward a greater limpidity," to a condition where "all is transparent, nothing dark, nothing resistant, every being is lucid to every other," a condition imaged in Pound's paradiso by "the room in Poitiers where one stand casting no shadow"(XC:605; LXXXVII:572-573).

This reference to a real place, a room in the Tour Maubergeon, Palais de Justice in Poitiers, takes its
place alongside the reference to Ovid's mythical "god-
feasting couple old," Baucis and Philemon, as another
priming precedent at the start of Canto XC for the
poetic consciousness's pursuit in the remainder of that
canto of the state of cosmic unity and permeability
embodied in these precedents. The condition to which
the poetic consciousness aspires, in Canto X most form-
ally and elaborately but elsewhere as well in Pound's
paradise, in other passages of sensuous lyricism(e.g.
XCI:610-613; XCIII:628-630; CII:730-731), is the mode
of consciousness identified by Richard of St. Victor as
contemplatio and defined by him, in Pound's words, as
"the identification of the consciousness WITH the object"
of its perception during which "it is unified with the
object"(GK, 328, 77). The two other modes of conscious-
ness which Richard of St. Victor identifies—cogitatio
and meditatio—fail to achieve this unity; "in the first
the mind flits aimlessly about its object, in the second
it circles about it in a methodical manner"(GK, 77).
Contemplatio is the paradisal state of mind in which
subject and object, perceiver and perceived are inseparable,
transformed into a state of communion. The exquisite
sensuousness with which the poetic consciousness enrap-
tures itself in its efforts to achieve a sense of cosmic
community is a means to that end suggested not only by
the dynamics of loving subscribed to in these closing
movements of the poem or by the commitment to the empirical, to the values of Agassiz and Linnaeus which are also important at the close, but also by Richard of St. Victor's own instructions for the achievement of this highest modality of consciousness, for the achievement of what Pound called "the top flights of the mind." 57

The intelligence, Richard states in *Benjamin Major*, is the faculty that achieves *contemplatio* and "it is intelligence," he continues, "that keeps the mind's eye fixed on corporeal things" so that "through intelligence . . . the mind, while looking on corporeal things only, expands so as to understand the infinite" as it achieves the state of *contemplatio*. 58

Much of the characteristic imagery of Pound's *paradiso* is an effort to communicate through the poetry of tangibles the paradisal condition of limpidity and dynamism. There are, for instance, the paradisal rivers of Canto XC, symbolic of paradisal communion.

   Wei and Han rushing together
   two rivers together
   bright fish and flotsam
   torn bough in the flood
   and the waters clear with the flowing
   Out of heaviness where no mind moves at all.

   (XC:607)

Water imagery pervades.

   Crystal waves weaving together toward the gt/ healing

   (XCl:611)

   Light & the flowing crystal
   never gin in cut glass had such clarity

   (XCl:611)
Hast 'ou seen boat's wake on sea-wall
how crests it?
What panache?
paw-flap, wave-tap,
that is gaiety,
Toba Sojo,
toward limpidity,
that is exultance.

(CX:777)

The paradisal quest for communion informs, as well as the imagery of the lyrical passages of Pound's paradiso, the stylistics of the non-lyrical passages. The intimacy between poet and reader in Rock-Drill and Thrones, established, as we have seen in detail, by the distinctive referentiality and pervasive quoting of those sections, is a paradisal communion. The poet, as writer, puts the reader of his poem through the paces which he, as a reader, has already negotiated. The lively and elaborate documentation of Rock-Drill and Thrones allows the reader to share both the physical and intellectual experiences of the poet as the reader of the books of paradise. This marriage of minds is an instance of the limpidity Pound strove to generate, a paradisal phenomenon Keats would find in his own imagined paradise where "the only commerce between spirits will be their intelligence of each other--when they will completely understand each another."

The many direct addresses to the reader of Rock-Drill and Thrones (a stylistic device largely unused in the earlier sections of the poem) warmly personalize this communion, as do the frequent authorial interventions.
Patience, I will come to the Commissioner of the Salt Works in due course.

(XCVII:685)

And there is something decent in the universe if I can feel all this, dicto millesimo At the age of whatever.

(XCV:647)

All ov which may be a little slow for the reader or seem platitudinous.

(XCIII:627)

I shall have to learn a little Greek to keep up with this but so will you, drratt you

(CV:751)

You in the dinghy(piccioletta) astern there!

(CIX:774; see also VII:26 and XCIII:631)

In this last Pound is translating Dante's address to his own reader in Paradiso II.i: "O voi che siete in piccioletta barca,/desiderosi d'ascoltar."

Dante's enterprise in the Divine Comedy, the performance of willed self-rectification, is the most important precedent for Pound's achievement in his autobiographical epic. Again and again in the Cantos (LXXVII:457; LXXXVII:576) and in his prose(SP, 78, 84, 88) Pound stresses the importance both in itself and to his own work and life of the Dantesque concept of directio voluntatis, 60 direction of the will. When he mentions it, he programmatically associates it with the Confucian concept of willed rectification, as for instance in his
annotation at the beginning of his translation of the Confucian canon, of the ideogram 心.

The will, the direction of the will, directio voluntatis, the officer standing over the heart. (Confucius, 22)

Burckhardt intimates in the course of his discussion of Dante in the Civilization of the Renaissance that the extraordinary power of will manifest in the Divine Comedy, the relentless self-rectification, seems historically unprecedented, a newly-discovered and newly exercised human capacity discovered and exercised at Dante's particular historical moment as a consequence of the emergent individualism of that day.

At the close of the thirteenth century Italy began to swarm with individuality; the ban laid upon human personality was dissolved; and a thousand figures meet us, each in his own special shape and dress. Dante's great poem would have been impossible in any other country of Europe, if only for the reason that they still lay under the spell of race. For Italy, the august poet, through the wealth of individuality which he set forth, was the most national herald of his time.

Directio voluntatis is a flexing, at the beck of a new understanding of the cosmic significance of the self and a new sense of moral self-responsibility, of the self's self-rectificative musculature. A life is an opportunity for an experiment in selfhood and an autobiographical poem, as the record of that experiment, announces the author's commitment to the task. In Dante's case as in Pound's the experiment as it is re-
corded is conducted as a search for virtue, as a programmatic escaping from other states of being, from purgatorial and infernal ontologies, to rest at the end in paradisal goodness. In both cases, the nature of that rectification is a socialization; that is, the socialization of the individual constitutes in part his rectification, his emparadising. That contextualizing is in Pound's poem the completion of a partial value. Because of this similarity between the natures of the rectifications embodied in the two epics, Dante's example is crucial to Pound's own paradisal resolution of individual and communal values, as crucial to this resolution as is Confucian philosophy.

Dante appears at one point in Pound's paradiso as the champion of Aristotle's definition of man as a social animal, as "compagnevole animale" (XCIII:626). 63

and that men are naturally friendly at any rate from his(Dant's) point of view (XCIII:626)

Pound enlists Emmanuel Swedenborg's support of this view of human nature at several points throughout his paradiso, seeking here as in so many other instances to exhibit the multi-cultural validity of his paradisal values, as for instance in the following passage in which, quoting from Dante's Paradiso V, 105, he identifies love as the socializing—and individuating force.
E "chi crescerà" they would be individuals. Swedenborg said "of societies" by attraction.  
(XCIII:631)

The phrase "chi crescerà"—who will increase—refers to Dante himself and is spoken by the souls who greet him in one of the lower reaches of his paradise, the Sphere of Mercury. They say in full "Ecco chi crescerà li nostri amori": Look, here is one who will increase our loves. Each soul seeks in its intensified loving, pro-founder incorporation into the heavenly community and sharper individuality: "they would be individuals."

E si come ciascuno a noi venia,  
vedeasi l'ombra piena di letizia  
nel fulgor chiaro che di lei uscia.  
(Para. V. 106-108)

Each of these souls, like every soul in Dante's heaven, glows in the gladdening light of his nique love. There is, for instance, "the light that was Sigier"(CVII:756), a heretical medieval theologian. Pound is translating Dante's "la luce etterna di Sigieri"(Paradiso X. 136).

Dante's metaphorical visualization of love as light, so pervasive in his own paradiso, obtains in Pound's as well. Dante's light animates and harmonizes, individuates and communalizes, his medieval cosmos; it knows different colors as distinct individual manifestations of itself, yet "eternalmente rimanendosi una"(Paradiso XIII. 60). "This light," that is, "does not dis-unify"(XCVIII:692), translated from Paradiso XIII. 55-57: "ché quella viva
luce che si mea/dal suo lucente, che non si disuna/da lui." Dante's love, like Pound's instigates and maintains the limpidity of paradise.

Pound borrows as well Dante's astronomy of the heavens, an astronomy set in motion by love: it is "love moving the stars"( ). This cosmological map elegantly embodies the resolution of individualism and communalism that animates both poet's visions of paradise. The realm of the fixed stars acts as an interface between the crystalline sphere with its single white light and the sublunar variety of color; that sphere is, as one critic of Dante points out, "the individuating principle of all life."64

The 8th being natural science, 9th moral
8th the concrete, 9th the agenda,
Agassiz with the fixed stars, Kung to the crystalline
(XCIII:625)

Delineating in the Convivio(Book II, Chapter #, 13) the different arenas of human philosophizing and associating these movements of the mind with the spheres of his cosmological map—making it a map of the human psyche, Dante locates empirical study, concerned with specifics (this sunfish on this table) in the 8th realm, the realm of the fixed stars, and locates abstract study in the 9th realm, the crystalline, whose white light of timeless truths is given a different color by each particularized manifestation of those truths in the world of time. Pound
assigns to their proper places two foremost paradisal heroes, Agassiz the empiricist and Confucius the moralist.

The Dantescan symbol most sensuously embodying the concept of a community of individuals, however, is not celebrated by Pound but has achieved a currency in the modern mind through the poetic affirmations of the man whom Pound, paying a compliment than which he, aspirant to the same distinction, could imagine no greater, called "the true Dantescan voice" (SP, 464). Eliot's celebration in the Four Quartets of Dante's multifoliate rose, each member petal shining distinctively and in unison to create a sensuous image of the community of individuals, was an affirmation Pound most certainly would have confirmed.

*vid' io piu mille angeli festanti,*
*ciascun distinto di fulgore e d'arte*

*(Par. XXXI. 131-132)*

"I saw more than a thousand angels with outspread wings making festival, each distinct in brightness and in function." The multifoliate rose is love's light-riddled community. Pound noted with regret the different rewards, on the one hand, of his "gunning around" for individual religious thinkers whose ideas he could affirm and, on the other, of Eliot's Anglicanism, of communal affirmations rather than individual (SP, 465). The vision of the multifoliate rose is properly Eliot's celebration.
The community of that rose is the idealization of the many earthly cities whose civilizations Pound celebrates in the Cantos. There is Byzantium, a discordia concors whose guildsmen's diverse individual affirmations flourish in the organized, closely textured chaos of Leo's edict. There is London, however disparaged elsewhere by Pound, richly and enthusiastically remembered in the Pisan Cantos. And there is, first and last, Venice, the cultural community whose history, topography and people unwaveringly announce the city's championship of the individual. As early as the heady spring of 1908 Pound, with the Venetian example before him, recognized the "city" as the arena of the individual affirmation and in that recognition established the tension, between individual and communal values, at the heart of his poetry. The Venetian sun, like the white light of Dante's crystalline sphere, makes a rainbow of colors out of the objects in its ken: the Bucentoro singers, the guildsmen at Doge Tiepolo's wedding, the indignant Carpaccio, the listless young American who thought he might, in the uncertain spring of 1908, become a poet and the restless old American who had, seduced by Venice to become perception's champion. Delighted with the continuing flickerings of his own light of consciousness, he could dream of "the mind come to that High City"(XCI:616) that was its paradise.
NOTES

All references to the Cantos are to the New Directions edition and appear in the form: (canto number: page number), e.g. (XX:90). Other references within the text are abbreviated as follows:


CEP: Collected Early Poems of Ezra Pound, ed. Michael King (New Directions, 1976)


GK: Guide to Kulchur (New Directions, 1970)

J/M: Jefferson and/or Mussolini, L'idea Statale, Fascism As I Have Seen It (Liveright, 1970).

All transliterations of Chinese ideograms are followed in the text by the number under which they are entered in Mathews' Chinese-English Dictionary, rev. ed. (Cambridge, 1972).
Part I: Pound, Venice and the Poetry of Perception

1 Henry James, *The American*, Chap. 3.

2 *LE*, 78.


4 Stock, *Life*, pp. 77-79.

5 *Pavannes and Divagations* (New Directions, 1974), p. 5.

6 There is a photostat of the table of contents reproduced in *CEP*, 317.

7 "Lux enim" is a quotation from Robert Grosseteste's thesis on light, reprinted in *Paideuma*, II, iii, pp. 449-470. Pound quotes the sentence containing this phrase, and several other excerpts, in his essay "Cavalcanti," *LE*, 161: "Lux enim per se in omnem partem se ipsam diffundit."


discussion of this detail.


15 For instance, Pound's remarks on the term "bianco":

**Bianco**

I think my translation is forced. [He translated it "the spike of the target." ] I doubt very much if *bianco* can here have the highly particularized meaning of the 'bull's eye' or centre of the target. The reader must chose for himself among medieval doctrines of color, of diaphana, of all colours united in the white, of (I think less likely) ideas of katharsis, and balance this or bring it into relation with the "ultra-violet" three lines further on; 'colores fiat ex complexione bianco cum corpore dyaphano.' My final opinion is that *compriso bianco* means understood as a whole. Cf. Paradiso VIII, 112, 42 and x.

(*LE*, 189-190)

16 Pound's belief in language as a cognitive tool, especially abstract language, was sorely tested in his economic studies. Faced with economic thinkers who used the same term to mean different things, and wanting to make sense of the mess, he again and again implored economists to define their terms and had little patience with the "boiled stew of professional scribblers" who refused "all healthful exercise in terminology" and "suddenly ignore[d] the whole discipline of dialectic as it existed vigorously from Scotus Erigena through Grosseteste to Albertus Magnus" (*Stock, Life*, p. 440). Good economic thinkers, however, gave him heart and supported with results his belief in the efficacy of the mind as perceiver. The work of Berkeley, Hume, Lar-
ranaga and Butchcart was, Pound said, "overwhelming evidence that honest thought about money has come time and again, independently and without collusion, to certain sane and clear perceptions" (Stock, Life, pp. 432-433). His many years of work devoted to economics are rooted in his belief not only in the crucial importance of the subject but a belief as well in a Cavalcanti-like use of language.

17 Paris Review, 28 (Summer-Fall 1962), p. 47.

17a Pavannes and Divagations, p. 3.


19 Art of the Novel, pp. 119-120.

20 Actually, the Chinese word for "red" is "ch'ih" and has a different ideogrammic constitution altogether. See Christine Brooke-Rose, A ZBC of Ezra Pound (Berkeley: University of California Press, 1971), p. 109.

21 Pavannes and Divagations, p. 6.

22 Stock, Life, p. 464.


24 Michael Mallett, Mercenaries and their Masters, Warfare in Renaissance Italy (New Jersey: Rowman and Littlefirel, 1974), pp. 98-100. W. C. Hazlitt, The


27 Pound defines his "fantastikon" in the abortive first canto as "the filmy shell" of imagination "that circumscribes me." Poetry, X, iii, p. 120.

28 The Dial, 1923.


30


33 There are conflicting accounts of her movements.


37 "As for Imagisme," *Modern Literary Criticism*, p. 28.


40 (London: Proctor and Jones, 1829).

41 *Paris Review*, 28, p. 43.
Part II: Writing Paradise

1 Paris Review, 28, p. 47.

2 Stock, Life, p. 486.


4 Pound Era, p. 461.

5 Paris Review, 28, p. 45.


7 Paris Review, 28, p. 49.

8 Wilhelm, Later Cantos.


10 Stock, Life, p. 484.

11 Kenner's essay in Gnomon cited above and John Peck, "Pound's Lexical Mythography," Paideuma, 1, 1 (Spring-Summer 1972), 3-36 are starts.


14 See George Dekker, Sailing After Knowledge (London:


16 Ovid, *Metamorphoses*, III.

17 Couvreur's text is available in part in Thomas Grieve, "Annotations to the Chinese in Section: Rock-Drill," *Paideuma*, 4, 2 and 3 (Fall-Winter 1975), pp. 362-508.


22 *Pound Era*, p. 379.


25 Parts of both of these books have been reprinted in Paideuma; The Sacred Edict in Paideuma 2, 1, pp. 83-112 and the Chou King in Paideuma 4, 2-3, pp. 361-508.


28 Kenner, Gnomon, p. 296.

29 Stock, Life, p. 40.


33 Apollonius, Vol. 1, Book IV, Chap. 8, p. 360.

34 See Baller, Sacred Edict, p. 110.

35 Wilhelm, Later Cantos, p. 143.

36 The source of the quotation is Cicero's De Officiis,
Vol. II, section 89, as Pound makes clear in the following passage:

> iustitiae . . . nihil antiquius
> "Honest feathers" says Dante, or: "What about murder?"
> De Officiis, TWO, 89: "Quid occidere?"
> (XCVI:664)


38 Benton, Vol. I, Chap. XXIII, p. 57, col. 2. Though Senator Taylor was from Virginia, he was known as "John Taylor of Caroline."

39 *Chou King*, IV, xiii, 9, pp. 272-273.

40 The source is *Odyssey* IV, l.693. See *Paideuma* 4, 2-3, p. 429.

41 The respective transliterations and M thews' numbers are $i_{4\cdot5}^{1}(3021)$, $shang_{4}^{1}(5670)$, $i_{1\cdot5}^{1}(3016)$ and $jen_{2}^{1}(3097)$.

42 *Chou King*, IV, xxx, 8, p. 399.

43 *Chou King*, III, v, 8-9, p. 127.

44 Fritz Hesse, *Hitler and the English*, ed. and trans. by F. A. Voigt (London: Allan Wingate Ltd., 1954), p. 22. Pound's copy of this book is at Brunneberg Castle, Italy. In the margin next this passage is a red-pencil mark that may be Pound's but looks more like his wife Dorothy's hand. That this book is the source of the lines about Edward seems likely. To my knowledge, it has not heretofore been noted.


46 *Paris Review*, 28, p. 43.


49 *Stock, Life*, p. 471.


51 *Apollonius*, p. 308.


53 Actually, Lanier argues the bad effects of capitalistic trade.

54 *Paris Review*, 28, p. 49.


56 There is a reprint of a photograph of this room in *Pound Era*, p. 331.

58 Contained in the edition of the Benjamin Minor cited above.


60 See De Vulgari Eloquentia II, 2.

61 The last phrase of the annotation is an ideogrammic reading of the character, the upper half of which, 亙, signifies an officer or official, and the lower half, 心, the heart.

62 Burckhardt, p. 70.

63 See Wilhelm, Later Cantos, pp. 53-54 for a fuller discussion of this term.