

THREE LETTERS OF EZRA POUND

by

Bryant John James Knox

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APPROVAL

NAME: Bryant John James KNOX  
DEGREE: Master of Arts  
TITLE OF THESES: Three Letters of Ezra Pound

EXAMINING COMMITTEE:

Chairman: Prof. Jared Curtis, Associate Professor  
of English, Simon Fraser University.

---

Prof. Ralph Maud,  
Professor of English, S.F.U.

---

Prof. Jamila Ismail,  
Assistant Professor of English, S.F.U.

---

Prof. George Bowering,  
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---

Prof. Keith Alldritt,  
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THREE LETTERS OF EZRA POUND

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(name)

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## Abstract

Among the Ezra Pound letters held in the library of Simon Fraser University are three written from St. Elizabeths Hospital, Washington, D.C., to Wyndham Lewis in London after Pound had received a copy of Lewis' autobiography Rude Assignment (1950). This thesis is an edition of these three letters which have a unity in their retrospective purpose, which often succeeds in being also introspective.

This edition consists of a xerox facsimile and a typed transcription of each letter, with editorial commentary. The facsimiles are presented to ensure the fullest portrait of the original letters. The typed transcripts, with minimal emendation, provide improved clarity and easier reading of Pound's unique epistolary style. The commentary takes up, line by line as they arise, the parts of the letters which the editor feels are in need of elucidation.

To Andra Leanne

my daughter

born

17 July 1978

Wyndham Lewis always claimed that I never saw people because I never noticed how wicked they were, what S.O.B.s they were. I wasn't interested in the vices of my friends, but in the intelligence.

--Ezra Pound, The Paris Review (1962)

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## Introduction

In the autumn of 1908 Ezra Pound arrived in London with little more than his personal belongings and a few copies of A Lume Spento, his first book of poems. By mid 1909 he was well on his way to being a celebrity in London's world of letters. A Quinzaine for This Yule had been published in December 1908; Personae in April 1909. He had lectured at the British Polytechnic; made friends with T.E. Hulme and Hulme's circle of poets and writers; and in June 1909 his first contribution to Ford Madox (Hueffer) Ford's The English Review, "Sestina: Altaforte," was published in the company of such notables as Joseph Conrad, H.G. Wells and a promising writer named Wyndham Lewis. By now, Lewis had undoubtedly heard of the ebullient American poet, Ezra Pound.

They first met in 1909 in the Vienna Café, the hang-out of the British Museum set. Laurence Binyon, whom Pound had known for a number of months, introduced him to Lewis, who was in the company of Sturge Moore. Noel Stock recounts the meeting:

Binyon and Moore stood back and urged each his respective 'bulldog' into the fray, or at any rate stood back and watched. This was not a good start and although they knew one another occasionally during the next three years I know

of no evidence that they played any part in each other's career during this time.<sup>1</sup>

By 1913, however, Pound was perceiving "analogies to his own hard verse" in Lewis' Timon of Athens drawings.<sup>2</sup> But the crucial year in the development of their relationship was 1914, when Pound and Lewis combined forces under the artistic banner of Lewis' Rebel Art Centre. Although Lewis' institution was designed primarily to promote the principles of avant-garde painting, Pound was regarded as a comrade in spirit and contributed a sign for the Centre's walls which read "End of the Christian Era."<sup>3</sup>

Pound's friendship with Lewis strengthened at this time and the two men turned their attention to the founding of a new art and literary school, Vorticism, and its publication, Blast.<sup>4</sup> Lewis and Pound contributed generously

<sup>1</sup> Noel Stock, The Life of Ezra Pound (New York: Pantheon Books, 1970), p. 158.

<sup>2</sup> Hugh Kenner, The Pound Era (Berkeley and Los Angeles: University of California Press, 1971), p. 236.

<sup>3</sup> William C. Wees, Vorticism and the English Avant-Garde (Toronto and Buffalo: University of Toronto Press, 1972), p. 69. Pound was to use the concept in 1921 upon Joyce's completion of Ulysses--see commentary, "Letter Two," line 17.

<sup>4</sup> Quoted in Geoffrey Wagner, Wyndham Lewis: A Portrait of the Artist as the Enemy (New Haven: Yale University Press, 1957), p. 144. Edward Wadsworth was also instrumental in Blast's publication (Wees, pp. 159-60). Lewis, however, claimed sole responsibility for its existence. In 1949 he "sets the record straight" in a sardonic remark to the editor of the Partisan Review: "That Blast was my

to the two issues of the magazine (June 1914 and July 1915).<sup>1</sup> Lewis, however, was dissatisfied with Pound's contributions as he explained in Rude Assignment, thirty-six years after the event:

At this distance it is difficult to believe, but I thought of the inclusion of poems by Pound etc. in Blast as compromising. I wanted a battering ram that was all of one metal. A good deal of what got in seemed to me soft and highly impure.<sup>2</sup>

We will later see that Pound was annoyed with these remarks (p. 125), but at the time such criticism was not voiced and they were active collaborators.

By October 1914 Pound began preparing the prospectus for his interdisciplinary College of Arts in which Lewis was to function on faculty, along with Gaudier-Brzeska, John Cournos and others--"practising artists, not . . .

idea, that I was the editor, that in short the whole show was mine . . . need not worry you" (Wyndham Lewis, The Letters of Wyndham Lewis, ed. W.K. Rose, Norfolk: New Directions, 1963, p. 492).

<sup>1</sup> For their contributions see Wees, Vorticism and the English Avant-Garde, pp. 213-15. Lewis briefly recounts Pound's association with Blast in Time and Western Man (Boston: Beacon Press, 1957), pp. 38-40.

<sup>2</sup> Wyndham Lewis, Rude Assignment: A Narrative of My Career Up-to-date (London: Hutchinson & Co., 1950), pp. 128-9. Subsequent references to this work are cited parenthetically in the text.

sterile professors."<sup>1</sup>

By the end of 1914, then, Pound and Lewis had become good friends, and in characteristic fashion Pound began promoting Lewis' literary and artistic achievements--a campaign that was to last a lifetime. As well as writing numerous reviews and articles about Lewis' work, Pound introduced him to other artists and writers, such as T.S. Eliot who, as editor of The Egoist, later published Lewis' first novel Tarr (1916-1917), and The Caliph's Design (1919).<sup>2</sup> Lewis also credits Pound with introducing him to Gaudier-Brzeska, Arnold Dolmetsch, H.D. and Richard Aldington (Rude Assignment, p. 121). In March 1915 Pound began praising Lewis to the American art collector John Quinn,<sup>3</sup> in 1917 dispatched Lewis' Tarr to the American publisher Alfred Knopf,<sup>4</sup> and as London editor of The Little Review placed "Cattleman's Spring-Mate" in the 1917 October issue.<sup>5</sup>

By 1921 Pound was in Paris, and by 1925, Rapallo.

<sup>1</sup> Ezra Pound, The Selected Letters of Ezra Pound 1907-1941, ed. D.D. Paige (New York: New Directions, 1971), p. 47. Paige includes most of Pound's prospectus on pp. 41-43n.

<sup>2</sup> Wagner, Wyndham Lewis: Portrait of Artist as Enemy, p. 15.

<sup>3</sup> Pound, Selected Letters, p. 52.

<sup>4</sup> Ibid., p. 116.

<sup>5</sup> Rose, ed., Letters of Wyndham Lewis, p. 82n.

The two friends maintained only a sporadic correspondence, but Pound's campaign on Lewis' behalf continued. In 1925, for instance, hoping to elicit financial assistance for Lewis, as well as other artists and writers, Pound wrote to Simon Guggenheim regarding the possibility of grants from the latter's recently announced Memorial Foundation.<sup>1</sup> In 1927 Lewis publicly acknowledged Pound's efforts on his behalf:

Once toward the end of my long period of seclusion and work, hard-pressed, I turned to him for help, and found the same generous and graceful person there that I had always known; for a kinder heart never lurked beneath a portentous exterior than is to be found in Ezra Pound.<sup>2</sup>

When it came to Pound's literary and methodological talents Lewis was not as easily moved to kind remarks. He took pains to dissociate himself from what he called Pound's "scholasticism." To Lewis, it was a matter of artistic principle (and his harsh condemnations of Pound must be viewed in this regard): "It is the type of man that Pound is, or partly is, and the method that he advocates, and practises, that sooner or later has to be repudiated by

<sup>1</sup> See Pound, Selected Letters, pp. 196-7. To my knowledge no monies were granted to Lewis, nor to any of the people whom Pound recommended.

<sup>2</sup> Lewis, Time and Western Man, p. 38. The book was first published in London by Chatto & Windus, 1927.

the artist."<sup>1</sup> And earlier in the same passage:

It is disturbance that Pound requires; that is the form his parasitism takes. He is never happy if he is not sniffing the dust and glitter of action kicked up by other, more natively 'active' men. . . . The particular stimulation that Pound requires for what he does all comes from without.<sup>2</sup>

Seven years later Lewis still holds the same view and asserts that Pound is "mainly a translator--an adapter, an arranger, a pasticheur . . . ."<sup>3</sup> For Lewis, Pound's "creator-as-scholar"<sup>4</sup> methodology is an emasculation of the artistic spirit (see also p. 11).

Although Pound and Lewis saw less and less of each other as the years went by, they came together again, briefly, when Pound visited London in late 1938 to organize the estate of his mother-in-law, Olivia Shakespeare. It was at this time that Pound sat for the oil portrait executed by Lewis and now in the Tate Gallery.<sup>5</sup> After Lewis left for America in 1939 he and Pound were seldom in touch.<sup>6</sup>

<sup>1</sup> Ibid., p. 41.

<sup>2</sup> Ibid., p. 40.

<sup>3</sup> Lewis, Letters of Wyndham Lewis, p. 224.

<sup>4</sup> Lewis' term. Ibid.

<sup>5</sup> See Walter Michel, Wyndham Lewis: Paintings and Drawings (Toronto: McClelland and Stewart, 1971), Plate VII.

<sup>6</sup> Curiously, C. David Heymann, Ezra Pound: The Last Rower: A Political Profile (New York: Viking, 1976), p. 87,

Pound, however, did make an effort to correspond with Lewis. In January 1940 he enquired of T.S. Eliot: "Have you got Wyndham's Buffalo address? Why the hell don't the blighter write?"<sup>1</sup> And in March he wrote to Lewis through Geoffrey Stone. Lewis' reply, if any, has not come to light. During the course of the war they were completely out of touch.

Late in April 1946 Wyndham Lewis read the following words from a letter addressed to T.S. Eliot:

Now as to ole Wyndham whose address I have not, to thee and him these presents. While I yet cohere, he once sd/ a facefull. & apart from 3 dead and one aged [word indecipherable] who gave me 3 useful hints. ole W is my only critic - you have eulogized and some minors have analysis'd or dissected -  
 all of which please tell the old ruffian if you can unearth him.<sup>2</sup>

and Charles Norman, Ezra Pound (New York: Funk & Wagnall's, 1969), p. 362, both state that Pound and Lewis saw each other in New York during Pound's visit to the States in 1939. Lewis, however, left for America "at the end of August" (Michel, Wyndham Lewis: Paintings and Drawings, p. 133), and as we know from The Selected Letters of Ezra Pound, p. 323, Pound was back in Rapallo by the third of August and writing to Lewis in London. Furthermore, Noel Stock, in his six page account of the people whom Pound saw in the States, makes no mention of Lewis (Life of Ezra Pound, pp. 360-7).

<sup>1</sup> Pound, Selected Letters, p. 335.

<sup>2</sup> Lewis, Letters of Wyndham Lewis, p. 394.

Pound's greeting, care of T.S. Eliot, posted from St. Elizabeths Hospital in Washington D.C., marked the renewal of their correspondence. On June 30, 1946, Lewis replied. His letter opened with a tongue-in-cheek jibe at Pound's predicament: "I am told that you believe yourself to be Napoleon—or is it Mussolini? What a pity you did not choose Buddha while you were about it, instead of a politician."<sup>1</sup> Lewis continued in a more serious vein and commented upon the brisk sale of Pound's books in London, the potential of the artist in America and Pound's concern over personal finances. All in all the letter was chatty and somewhat mundane, and in subsequent letters to Pound it becomes apparent that Lewis frequently suffers from an inability to incorporate matters of substance: "I never know what to say to you when I sit down to write you as I am now doing."<sup>2</sup>

Pound was happy enough with the renewed correspondence, which afforded him the opportunity to campaign for publication of Lewis' work, to promote the kind of intelligence which Lewis represented and to deluge him with a myriad books, pamphlets and articles which he hoped he would read. Such men as Brooks Adams, Agassiz, Benton, Blackstone, Confucius, Del Mar, Frobenius, Kitson and Morgenthau, to name

<sup>1</sup> Ibid.

<sup>2</sup> Ibid., p. 403.



only a few, were recommended by Pound. He also encouraged Lewis to write articles on some of these men and hoped that he would countenance this formidable array of intelligence. Lewis did contribute, at Pound's insistence, to Dallam Simpson's Four Pages--this we know from a letter which Lewis sent Pound early in 1948.<sup>1</sup> But by July of that year, Lewis was obliged to set Pound straight: "My dear Ezz. The writing (and reading) you would have me do is impossible. It takes me all my time to keep alive. I have none on my hands at all."<sup>2</sup> By the end of 1948 Lewis was exasperated with Pound's persistence and complained to D.D. Paige, who was then editing Pound's letters: "Have no wish to read more economics--have something better to do. However many times I may say this he [Pound] returns to the charge."<sup>3</sup>

The pace picked up in 1951 when Pound heard through his son, Omar, that Agnes Bedford had renewed her acquaintance with Lewis.<sup>4</sup> Bedford was Pound's lifelong friend and musical amanuensis who arranged many of Pound's musical

<sup>1</sup> Ibid., p. 436.

<sup>2</sup> Ibid., p. 453.

<sup>3</sup> Ibid., p. 462.

<sup>4</sup> The letters under discussion in this paper are part of the Ezra Pound-Agnes Bedford collection held by Simon Fraser University Library, Burnaby, B.C. See page 19.

endeavors, including the Five Troubadour Songs of 1920<sup>1</sup> and his operas Le Testament (1921) and Cavalcanti (1932). When Lewis was beginning to go blind Bedford sometimes acted as his secretary, and after his death assisted Anne Lewis in arranging his papers (a herculean task for which Pound thought Bedford might be able to secure a Full-bright).<sup>2</sup> D.G. Bridson, the B.B.C. writer and producer and close friend of Lewis, has spoken of the latter's friendship with Bedford:

[She] was seeing a lot of Lewis when we [Bridson and Lewis] became friendly. That, of course, was shortly after he had gone blind--and she was helping with his correspondence &c. I gathered from him that at one time there had been talk of his marrying her (in the late twenties) but he had decided against it, and married Anne W.L. instead. I think you may presume that there was a break between him and Agnes at that time--though whether it lasted until his departure for America in 1939, I don't know. I should not be surprised if it was not his going blind in 1950-51 which brought them together again. Anyhow, from then on they worked together a lot. Relations between her and Mrs. Lewis, for the most part, were very good. I attended Lewis'

<sup>1</sup> Not to be confused with the Walter Morse Rummel troubadour songs arranged in 1912 by Pound and Rummel. For Pound's musical affiliations with Bedford see R. Murray Schafer, Ezra Pound and Music: The Complete Criticism (New York: New Directions, 1977), pp. 28n, 60, 195, 265.

<sup>2</sup> Ezra Pound, Letter to Agnes Bedford, 13 April 1957, Simon Fraser University Library, Burnaby, B.C. The chore was more of love than labour and to my knowledge Bedford never did receive any substantial assistance. Subsequent references to the Pound-Bedford correspondence are cited by date, parenthetically, in the text.

funeral with both of them.<sup>1</sup>

Pound wrote to Bedford regretting his lack of close contact with Lewis: "Had to leave Sodom [i.e. England and France] in the 1920s/ but possibly cd/ hv/ maintained closer connections. However, no retrospects/ its whaar do we go frum here?" (5 May 1951). By the end of March 1951 Pound began to think of Bedford as an auxiliary force not only capable of inducing Lewis to read the authors which he recommended, but to convince him to set pen to paper in defence of cultural standards. "Nacherly," he wrote Bedford, "the quicker WL starts on certain 1951 ideas, the sooner the quicker" (5 May 1951).

We now come to the letters which form the body of this paper. They were written by a man whose struggle for the improvement of the intellectual and cultural milieu developed behind the walls of St. Elizabeths Hospital, a mental institution in Washington, D.C. From the confines of St. Elizabeths Pound maintained a voluminous correspondence; established, with the aid of various editors, "Poundian" magazines and pamphlets; published poetry and prose; and contributed articles and reviews to international journals and newspapers. His visitors included some of the twentieth century's most prominent poets and writers--T.S. Eliot,

<sup>1</sup> Letter received from D.G. Bridson, 8 March 1978.

William Carlos Williams, George Santayana, E.E. Cummings, Charles Olson, Robert Lowell, Conrad Aiken, Hugh Kenner, and Marianne Moore.<sup>1</sup> The letters here under discussion were written in March 1951 and were prompted by the arrival in St. Elizabeths of Lewis' Rude Assignment, possibly sent to Pound by Bedford.<sup>2</sup> Within a month he was asking Bedford if there was "ANY sign of WL taking in Ez VOLuminous notes on Rude Ass/?" (5 May 1951). By early July Pound still had not received a response from either Lewis or Bedford regarding these letters into which he had put so much effort: "Naturally difficult to direct W.L.'s thought to useful channels, or even find if yu hv/ read him the notes on Ru/ Asst/ and got any scintillas" (8 July 1951). Lewis apparently never did reply to Pound's comments.

Nevertheless, Pound continued promoting Lewis' work. He asked Bedford: "Cd/ Hutchinson, either at W.L.'s request, or otherwise be purrsuaded to send review copies ASSIGNMENT RUDE to a few continental critics? hand picked or Ezpikt

<sup>1</sup> For accounts of Pound's myriad activities and intellectual excitement and frustration during the St. Elizabeths years, see Catherine Seeyle, ed., Charles Olson & Ezra Pound: An Encounter at St. Elizabeths (New York: Grossman, Viking Press, 1975), Eustace Mullins, This Difficult Individual, Ezra Pound (New York: Sweet Pub. Corp., 1961) and Louis Dudek, ed., Dk/ Some Letters of Ezra Pound (Montreal: DC Books, 1974).

<sup>2</sup> At Pound's request Bedford had sent other things: "Wyndham did 2 books - lively, in 1940 - V.[ulgar] Streak & 'America I presume' - I want any others" (16 April 1946). Bedford kept sending material to Pound until Lewis' death in 1957.

or whatso" (30 March 1951); and in another letter, "SEE that a copy W.L. 'Rude Assignment' gets to Verlag der Arche, Zurich . . ." (27 April 1951). Pound's promotion of Lewis' writings did not stop with Rude Assignment but continued as a campaign for the total corpus of Lewis' work. He wrote Bedford: "AIM to git WL/ to new generation that hasn't read him. Still want 'I presume [America I Presume]' back in print" (8 July 1951).

By 1953 Lewis was totally blind, a fact which Pound at times found difficult to accept. In many of his letters to Bedford he wrote snippets of verse or enclosed material for Lewis--these he would ask Bedford to read to him. But on one occasion he caught himself writing as if to the old Lewis and in a moment of anger expressed the futility of the gesture: "Vide verso fer Wyndam, but yu may as well read it, as he gawdamn it cant" (26 August 1953). Yet despite Lewis' blindness Pound's indefatigable attempts to get Lewis to bless or blast various causes and specific ideas continued: "must be some way for W.L. to knock off an article on the birth of intelligence in murkn university system. Git it in somewhere," he urged Bedford (28 May 1953).<sup>1</sup>

<sup>1</sup> And in other letters: "Whether he now haz leisure to KICK some sense into some of 'em [newspapers] I dunno / Agassiz and Blackstone need reBOOST" (7 April 1951); "Sabotage of chinese studies alzo might interest W.L." (9 December 1952); "W.L. might take up theme of danger of world

Many of Pound's comments on and recommendations for the improvement of Rude Assignment were probably extremely distasteful to Lewis. Indeed, the very nature of Pound's commentary would tend to compromise Lewis' artistic and philosophical credos. The letters abound in references to Blackstone, Agassiz, Del Mar, Major C.H. Douglas and others--men whom Pound recommends that Lewis read in order to write a "proper" autobiography. But were Lewis to accept Pound's entreaties, he would be practicing that for which he criticizes Pound, namely, the "creator-as-scholar" methodology (see above).

When we consider some of Pound's specific remarks in the letters we see, again, that he and Lewis were often on opposite sides of the fence. In "Letter One," for example (lines 62-64), Pound intimates that Lewis might benefit from considering Major C.H. Douglas, the Social Credit economist, as a "sound" man, one of the "positives" recommended by Pound in line 25. Pound praised Douglas because he was the "first economist to include creative art and writing in an economic scheme, and the first to give the painter or sculptor or poet a definite reason for being

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governed by chipmunks and prairie dogs" (27 February 1953); "W.L. meditate that Jefferson saw ALL debt not repayable in 19 years as tax without representation/ shoved onto unborn and minorenni" (27 February 1953).

interested in economics."<sup>1</sup> But in 1939 Lewis had expressed a contrary opinion, referring to Douglas as "the economic equivalent of a Paul Klee in painting. A charming character . . . a 'credit crank' . . . ."2

Similarly, Lewis' praise of Roosevelt as the "arch-centralizer," whose methods, he says, brought him to "an understanding of the vanity of regional isolationism" (Rude Assignment, p. 94), is strongly opposed by Pound (see commentary, "Letter Three," lines 23-26). Pound regarded Roosevelt, with his policy of centralized government, as an enemy of civilization.

Another issue on which they disagreed was Mussolini. Although both men praised fascism, Lewis' support of Hitler and the National Socialist Party, which he displayed in Hitler (1931), did not extend to Mussolini.<sup>3</sup> As late as 1952 Lewis scolded Pound for his "incomprehensible intervention in World War II (when in some moment of poetic frenzy he mistook the clownish Duce for Thomas Jefferson)."<sup>4</sup>

<sup>1</sup> Ezra Pound, Selected Prose 1909-1965, ed. William Cookson (New York: New Directions, 1973), p. 232.

<sup>2</sup> Wyndham Lewis, The Hitler Cult (London: J.M. Dent & Sons, 1939), p. 26.

<sup>3</sup> Wagner, Wyndham Lewis: Portrait of Artist as Enemy, pp. 73-4 cites Lewis' constant ridiculing of Mussolini in the late twenties and early thirties. It should be remarked that Lewis later renounced his support of Hitler in The Hitler Cult (1939).

<sup>4</sup> Wyndham Lewis, The Writer and the Absolute (London: Methuen & Co., 1952), p. 41.

Lewis had always regarded Italian fascism as "political futurism" and unworthy of serious attention.<sup>1</sup>

The reader who picks up Rude Assignment in the hope that Lewis will disclose little known facts regarding his life and work may be somewhat disappointed. To be sure, Rude Assignment is an autobiography, and the book's subtitle, "A narrative of my career up-to-date," is certainly appropriate. But the intemperate "Rude" of the major title forecasts more than a rustic compilation of a lifetime's events. Foremost, Rude Assignment is the autobiography of a retaliatory personage; and the "art" of retaliation had no more exuberant a practitioner than Wyndham Lewis. When confronted with hostile criticism designed to slander his character or undermine his literary and artistic motives, Lewis would often adopt an aggressive manner. He would turn what a gentler writer might structure as a defense into a scathing offensive. As Lewis put it: "I have made it my habit never to go to law, but to shoot back when shot at" (Rude Assignment, p. 52). Rude Assignment, written near the end of a lifetime which produced an incalculable number of defensive and retaliatory remarks, is Lewis' final effort to set the record straight:

<sup>1</sup> See Wagner, Wyndham Lewis: Portrait of Artist as Enemy, p. 74.



As everywhere else in the present work I have, in this part, one engrossing object: namely to meet and destroy unjust, prejudiced, and tendentious criticism--past, present, and future. It is my object to dispel misconceptions (about myself, or about my work) whether they derive from ill-natured and tendentious criticism, or some other cause (Rude Assignment, p. 141).

Rude Assignment is Lewis' book of counter-polemic; and as Pound remarks in "Letter One," it is certainly a "good clearing of cloacae."

Pound, however, really has little to say about Lewis' main thrust in Rude Assignment. He is often more concerned with exercising his own prejudices than in responding to specific statements made by Lewis. In a sense, Pound is writing to himself--the tone of the letters being somewhat akin to that of an echo-chamber. The importance of the letters, therefore, lies in what Pound has to say about himself. "Letter One" is particularly illuminating in this respect. By line 17 Pound begins to drift from Julien Benda, the topic at hand, into self-congratulation on his early noting of "the FLOP of froggery"; proceeds to defend the type of fascism in which he believed; and continues with references to his own concerns: Juan Ramón Jiménez, Mussolini, news broadcasts and the distortion of words for political purpose. Not until line 37 does Pound cite the passages of Rude Assignment about which he purportedly writes: "all this ref/ p. 54 and thaaar abouts." But pages fifty-four and thereabouts do not lend themselves

to Pound's remarks. It soon becomes clear that in many places Pound's letters are expositions whose connections with Rude Assignment are apparent only to himself.

Many of Pound's major statements and ideas in the letters concern matters which have preoccupied him for years: politics, economics, usury, fascist ideology. Such subjects are typical of his concerns in the early fifties, and, as such, have been well documented by Pound scholars.<sup>1</sup> The letters repeat well worn ideas, yet the particular mode of expression is stimulating and Pound's casual remarks often illuminate little known areas of his thinking, or qualify, in some way, those already known. In the latter category, for example, Pound's well known admiration for Ford Madox Ford materializes as a profound respect. His praise of Nietzsche's rhetoric in Thus Spake Zarathustra, the value

<sup>1</sup> Noel Stock, Poet in Exile: Ezra Pound (Manchester: Manchester University Press, 1964), pp. 160-93 traces Pound's developing interest in politics and economics, as does Clark Emery, to a lesser degree, in Ideas Into Action: A Study of Pound's Cantos (Coral Gables: University of Miami Press, 1969), pp. 47-56. More detailed discussions are found in Kenner, The Pound Era, pp. 301-17 (especially regarding money and Social Credit) and in his "Ezra Pound and Money," Agenda, Vol. 4, No. 2 (October-November 1965) 50-5. William Chace, The Political Identities of Ezra Pound & T.S. Eliot (Stanford: Stanford University Press, 1973), and Earl Davis, Vision Fugitive: Ezra Pound and Economics (Lawrence: University Press of Kansas, 1968) provide full length discussions of these subjects. Denis R. Klinck, however, "Pound, Social Credit and the Critics," Paideuma, Vol. 5, No. 2 (Fall 1976) 227-40, criticizes both Chace and Davis for often misrepresenting Pound's economic ideas. Heymann, Ezra Pound: The Last Rower, discloses new material on Pound and fascism, and Felice Chilanti, "Ezra Pound Among the

he finds in Henry Morgenthau, Sr., and his condemnation of the Italian philosopher Benedetto Croce are all casual remarks yet constitute news for Poundians.

The three letters comprising this edition are part of the Pound-Agnes Bedford collection held by Simon Fraser University Library, Burnaby, B.C. The collection contains five letters to Lewis, two of which are on The Hitler Cult. However, these three on Rude Assignment form a unit and can profitably be considered separately. This edition is presented as a contribution to the ongoing task of providing a complete picture of the man who wrote the Cantos, a work which T.S. Eliot described (in 1918) as an "objective and reticent autobiography."

In considering the general principles in editing Pound letters we can have the guidance of Wyndham Lewis himself: "My view—and I must ask your indulgence if I express it forcibly—is categoric. E.P.'s letters tidied up would no longer be E.P.'s letters."<sup>1</sup> For example, Lewis believes Pound's 'old hickory' flavour to be essential, and argues that the "Waal me deah Wyndamm's" maintain a necessary

---

Seditious in the 1940's," Paideuma, Vol. 6, No. 2 (Fall 1977) 235-50, sheds light on Pound's friendship with the "dissident Fascists" of the early forties.

<sup>1</sup> Lewis, Letters of Wyndham Lewis, p. 466.

accuracy of the correspondence.<sup>1</sup> If one were to change this to "Well my dear Wyndham," it would, as Lewis points out, be someone else speaking. "The publisher who dulls these letters down and deguts them will not only be doing a great disservice to Ezra but to the public of today and also tomorrow."<sup>2</sup>

To ensure the fullest portrait of these letters in this thesis xerox facsimiles are used. They are slightly reduced from the original to fit page size requirements. After each facsimile, the letters have been transcribed with the small amount of emendation necessary to achieve a desired clarity; as follows:

(1) Pound's practice of irregular paragraph indentation sometimes confuses the reader and it has not been felt necessary to obey his idiosyncrasies in this regard. As an aid to grasping the sequence of argument in the letters, some reparagraphing is offered.

(2) I have normalized the use of capitals at the beginning of sentences, of periods at the end, and of spacing between words.

(3) Pound's use of the oblique stroke (/) has a wide

<sup>1</sup> "It is not Yankee-exoticism (its desirability, or otherwise) that is at issue. I prefer E.P. as he is--it is a question of portraiture and of accuracy. One cannot afford to jettison a single misplaced letter" (Ibid.).

<sup>2</sup> Ibid.

variety of punctuation and abbreviating uses, and I have not felt obliged to follow him in this peculiar usage.

(4) Periodicals and books are consistently italicized.

(5) Two obvious typing errors have been corrected in brackets; otherwise, spelling has been left entirely as in the original.

The typed transcript provides easier reading of these letters and in no sense is presented as definitive. It is meant to be used in conjunction with the xerox facsimiles where Pound's epistolary flavour is maintained. It aids the editor's work by carrying the line-numbering.

As to the footnoting, there is the usual problem of what may or may not be familiar to the reader. Joyce, Yeats and other familiar personages are not annotated. Ford, however, though well known, has an extensive commentary due to the emphatic nature of his appearance in these letters.

The heavy footnoting in the first letter is due to the wide range of allusions, and there is naturally a reduction of footnoting as we proceed. This should not be taken as indicating that the second and third letters contain less pertinent material.

Letter One

ASSIGNMENT <sup>W.L.</sup>, hv/ impression it is best of yr/ theoretico-dogmatics.  
 but not yet finished, and 'theo-dog may apply only to first part.  
 Cert/ good clearing of cloacae/ ~~XXXXXXXXXX~~ interim notes  
 as I read // too fatigued to wait, holding stuff in what's left  
 of head/  
 know as well as kicking them goddam punks/ wot about  
 noting the few ideas that Ez has occasionally set down/  
 as Ez never did fall for any of them punks that got a  
 great deal too much attention BEFORE W.L. fetched out his tardy  
 insecticide. (Incidentally can't remember having translated  
 Benda's "La Traison," but believe am first to mention or boost  
 the dratted little negative (Dial time) and sent first copy  
 of La Traison to London... BECAUSE of the desolation and lack  
 of anything much better in Paris /  
 credit for noting the FLOP of froggery at fairly early date.  
 \*\*\* wd/ be timely in view of PRESENT circo/ and Fascist lable  
 to note the KIND of Fascismus Ez talked of (sticking to K'ung  
 and Johnnie Adams, and providing a DAMsite better historic view  
 than Toynbee / and NEVER falling for the Fabian concrete mixer.  
 ///

What about a W.L. analysis of the SOUND ideas, the positives  
 during the past 40 years/

submerged by the crap /

and of course the crap DES CLERCS providing the Rothermeres etc  
 with the avalanche material which has damn well submerged/  
 most everything else. Note Jimenez title "Animal di Fondo"  
 not exactly with this bearing, but not rotten.

¡La mas triste palabra ; ¡abria podido ser ... waaal, wot bout  
 picking up the IDEAS that WOULD have been useful if  
 every time, let us say, purely for example, Muss said he  
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 Speech"

or Ian Monro saying he had to watch EVERY pair of words in his  
 news, cause IF it waz posbl/ they wd/ take out a phrase, twist  
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Also the TIMELINESS of certain sentences

in my Studio Integrals AT the date that trans/ of K'ung was  
 printed in chink and wop bilingual. I spose I ought to have  
 INSISTED more on that text/ but we were not in geographic vicinage  
 in 1927 or whenever I got the first VERY poor version into print.  
~~MEM~~ Also look at the Appalects/ if Hudson Rev/ hasn't  
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2/ O.K yu shd/ HAVE read all that crap , and got out the bug-powaer, but what about ~~st~~ reading a few serious authors ? Blackstone, Agassis, and especially Del Mar ( ask Swabe for copies on loan , or see what is in the Briah Mouseum. ) Alexander Del Mar, almost everything except the " Science of Mon"/ that was a bit off his beat .. and in the less competent part of his mind... bothered by mistranslation of Ari/ etc. I spose, incidentally, that Frobenius was the bloke Gaudier had been reading in the Bib/Nat/

anyhow, time W.L. started looking for solid stuff . another distinction : what one CAN believe , ~~and~~ all this crap, the cures deguisés try to hoax people into thinking that they believe W.L. having at one time EATEN a lot of wind and dust, might have edged rancour over time wasted. Even the fat man, with all his fuzz , had a few right lines/ too bad he never got to Doug/ who was good diagnostician, but not sufficiently anti-bugrocrat. Hence POST-gesellite ratiocination.

Might say ENG PASSANG/ that ole Santayana gave ground on proposition : no philosophy in the occident since gorNoze when , only philo-epistemology. K'ungs four tuán , <sup>st</sup>superior to Aristotl ( even before the disciples castrated him, but removing teXne from his list. Drop from Nic/ Ethics, to Magna Moralia ( which whalo-Morely didn't want to add to Kulch , saving wd/ do me no good at Cowslip( no, that is spelled Oxford.

Incidentally it took a Chineese to look up the EXACT spot in Erigena where he plugs fer right reason as source of authority. wot we need is more COLLYboRation.

Important item in Meridiano d'Italia 11 Feb/ re Idea Luce per l'Europa. dunno ~~st~~ how to get copies of whole series. BUT sometime W.L. might reflect that woptalia was the ONLY place where one COULD print certain facts. Ole Meridiano di Roma stopped in U.S. post , for economic ideas./// which is how close the MUZZLE wuz ~~em~~ is Roosenpoops hellhole.

" The state is organized fear " that is anti-fascist. or at least anti M's " lo stato e lo spirito del popolo ". Certainly LESS fear in Rapallo over 25 year period than any where else, unless up in the Bunter's Persia. or some such./ If I ever git another edtn/ of Pivot thru the press, kindly ref/ the two or three comments by the translator.

esprits purs/ sorry yu missed ( if yu did ) Jo Adonis or Costello " whadda I wanna see iz th' guy that'ud turn down \$60,000. " \*\* Ez gittin ready to KICK some of them az has sposed he never THOUGHT anything of interest , merely because he refrained from emitting general statements before he had collected enough specific data to know what a general statement might mean, finger ( or nose) exercise ; List some of the shysters( past and recent) whom Ez never did fall for. Including Neitseh ( save fer rhetoric in Zar/a ) Bergson, Sorel, Pascal and Mancius, a lot of false dilemma in all this occidental crap. mat , I shd/ say , about ALL the main varieties of nit-wit , and classified 'em.



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## Letter One: Commentary

Line 2: ASSIGNMENT

Lewis' Rude Assignment, published in 1950 and the starting point for these letters. See Introduction pp. 16-17.

Line 8: them goddam punks

The following men are attacked by Lewis in Rude Assignment as misguided apostles of actionism (Chapter VI and elsewhere):

Maurice Barrès (1862-1923): French novelist, nationalist politician, anti-Dreyfus party member and advocate of dictatorial governments.

Edouard Berth (d. 1939): disciple of Georges Sorel and author of Les Mefaits des Intellectuels (1914), a book which Lewis denounces in Rude Assignment as inciting passionate action to war.

Leon Bloy (1846-1917): French novelist, critic and founder of the French Catholic literary renaissance. To study Bloy, Lewis maintains, is to study the worship of the "man of blood."

Charles Maurras (1868-1952): French poet and political pamphleteer. He founded the classical École Romane;

publicized monarchist doctrine; co-founded the reactionary review L'Action française, 1898 (later to become the influential daily newspaper); and supported the Vichy government of Petain. Lewis denigrates Maurras' monarchist doctrines as advocating a state whose function would be war rather than intellectual pursuits.

Charles Péguy (1873-1914): French Roman Catholic poet, supporter of Dreyfus, and founder of the journal Cahiers de la Quinzaine (1900-1914) whose contributors included Anatole France, Romain Rolland and Georges Sorel. Lewis, denouncing Péguy as a vitalist, also condemns his advocacy of Henri Bergson, a frequent contributor to Péguy's journal.

Georges Sorel (1847-1922): French journalist, social philosopher and exponent of militant revolutionary doctrines. His Reflexions sur la Violence (1908) is condemned by Lewis as a direct "incitement to violence" (Rude Assignment, p. 33). Under Sorel's influence, "Berth, in 1913-14, attacked everything and everyone capable of bringing a little moderation into the over-heated atmosphere" (Rude Assignment, p. 33). Sorel and Berth are denounced by Lewis as the arch-exponents of actionism.

Line 13: Benda's La Traison

Julien Benda (1867-1956): French rationalist philosopher and man of letters. Pound is referring to Benda's



La Trahison des Clercs (Paris, 1927), which he of course did not translate (Lewis nowhere suggests that Pound had translated this work).<sup>1</sup> Pound may be recalling his "boost" of Benda's Belphegor (Paris: Emile Freres, 1919) in The Athenaeum,<sup>2</sup> later serialized, probably at his insistence as Paris editor, in The Dial, September to October 1920.

Benda's La Trahison des Clercs is vehemently defended in Rude Assignment against the opponents of actionism listed above.<sup>3</sup> Benda attacked the intellectuals of the time--les clercs (Pound's "goddam punks")--who extolled a doctrine of passionate action ("emotionalism") over reflection and reason. Benda defines the true cleric as one who has not succumbed to the passions of the military or political type or the pursuit of practical aims.<sup>4</sup> (Lewis seems to apply this definition to himself, see Part I of Rude Assignment, especially Chapter II, "The Highbrow and the Two Publics.") The intellect, asserts

<sup>1</sup> The standard translation is Julien Benda, The Treason of the Intellectuals, trans. Richard Aldington (New York: W.W. Norton, 1969).

<sup>2</sup> B.L. [Ezra Pound], "Julien Benda," rev. of Belphegor, by Julien Benda, The Athenaeum, No. 4706 (9 July 1920) 62.

<sup>3</sup> According to Geoffrey Wagner (Wyndham Lewis: Portrait of Artist as Enemy, p. 32n), Lewis, in preparing Rude Assignment, worked from the 1948 edition of La Trahison des Clercs (Paris: Grasset) which included a new preface by Benda.

<sup>4</sup> See Benda, Treason of the Intellectuals, pp. 43-7, 51-4.

Lewis, must never be subjugated to the service of the instincts; this would be a regression to the principles of the herd. Lewis' The Art of Being Ruled (London: Chatto & Windus, 1926) establishes the centrality of this idea in his thinking. "The 'values of action,'" Lewis maintains in Rude Assignment (p. 30), "are always philistine values." He contends that such men as Bloy, Berth, Sorel--agressive French intellectuals--are as much to blame for inciting nationalist policies and action to arms as is the military; the danger is that the 'herd' follows such men.

Line 20: the KIND of Fascismus Ez talked of

In Jefferson and/or Mussolini Pound insists that "The heritage of Jefferson, Quincy Adams, old John Adams, Jackson, Van Buren, is HERE, NOW in the Italian peninsula."<sup>1</sup> To the names of the American 'founding fathers' we can add that of Confucius, for his principles too range through the pages of Jefferson and/or Mussolini. Pound never tired of establishing affinities between the tenets of these men and fascist principles. Even Hitler, according to Pound, was, without knowing it, a "Confucian fascist":

I am writing without hope for an English or American notice of the citation from Confucius

<sup>1</sup> Ezra Pound, Jefferson and/or Mussolini: L'Idea Statale: Fascism as I Have Seen It (New York: Liveright, 1970; first published 1933), p. 12.

made by Hitler in his latest talk, and I don't even think Hitler himself cited it. The Fuhrer has arrived at a millennial truth through his lively interest in the events of the day.<sup>1</sup>

But the "kind of fascism Ez talked of" was not always, as he claims to Lewis, associated with "K'ung and Johnnie Adams." Heymann's Ezra Pound: The Last Rower often reveals Pound in the role of traditional fascist and anti-semite whose statements have nothing whatever to do with Adams and Confucius.<sup>2</sup>

Line 22: better historic view than Toynbee

Arnold Toynbee (1889- ), the noted English historian and author of the widely acclaimed A Study of History, 12 vols. (London and New York: Oxford University Press, 1934-1961). In a letter to Agnes Bedford Pound complains of Toynbee's parochialism and remarks that he "ignores the whole of the Orient / Dambastids [Toynbee and disciples] never hear of China" (14 October 1954). Guy Davenport has also pointed out the omission of African cultures in Toynbee.<sup>3</sup> Pound's method, on the other hand, is to "collect

<sup>1</sup> Quoted in Heymann, Ezra Pound: The Last Rower, p. 97.

<sup>2</sup> See Heymann, pp. 119-21.

<sup>3</sup> Guy Davenport, "Pound and Frobenius," Motive and Method in the Cantos of Ezra Pound, ed. Lewis Leary (New York: Columbia University Press, 1969), p. 44n.

the record of the top flights of the mind."<sup>1</sup>

Line 23: the Fabian concrete mixer

Pound had little regard for the Fabian socialist movement of the late nineteenth and early twentieth centuries. He was more interested in associating with "a totally different mental equipment from that rampant in the Wells-Shaw-Bennett-Sidney-Webb bouillabaisse of half-masted blather."<sup>2</sup> Wells, Shaw and Sidney Webb were members of the Fabian party--see "Letter Two," lines 74-76.

Line 27: the Rothermeres etc

Viscount Harold Rothermere (1898- ): owner of England's largest chain of newspapers including the Daily Mail and Evening News.

Line 29: Jimenez title Animal di Fondo

Juan Ramón Jiménez (1881-1958): the Spanish poet and Nobel recipient for 1956. Michael Reck has spoken of Pound's association with Jiménez:

While Jiménez was Professor of Spanish literature at Maryland University he visited Pound at Saint Elizabeth's several times--a gentleman

<sup>1</sup> Ezra Pound in Writers at Work: The Paris Review Interviews, 2nd series, introd. Van Wyck Brooks (New York: Viking, 1965), p. 56.

<sup>2</sup> Pound, Selected Prose, p. 456.

near sixty with a trim black beard and burning eyes, dignified and noble in manner. . . . At Saint Elizabeth's Pound and Jiménez conversed in Spanish. "You are an exile from your country; I am an exile in my country," Pound told him.<sup>1</sup>

Pound is referring to Jiménez's Animal de Fondo (Animal of Depth), Buenos Aires: Pleamar, 1949, a book of twenty-nine poems (one of which lends its title to the volume).<sup>2</sup> Jiménez considered Animal de Fondo as a statement of his life's journey, through the poetic, toward deity.<sup>3</sup> Pound seems to use Jiménez's revelation of the divine (Pound substitutes "positives"), submerged for so long within Jiménez himself, as metaphor for "sound ideas" breaking through the accumulated intellectual and cultural debris proffered by "des clerics." In Canto 90 Pound seems to use Jiménez's Animal de Fondo in somewhat the same manner.<sup>4</sup>

Lines 30-31: La mas triste palabra; habria podido ser

"The saddest word: 'could have been' . . . ." Apparently associated in Pound's mind with Jiménez, yet the

<sup>1</sup> Michael Reck, Ezra Pound: A Close-Up (New York: McGraw-Hill, 1967), p. 84.

<sup>2</sup> For an acceptable later English translation see Juan Ramón Jiménez, Three Hundred Poems 1903-1953, trans. Eloise Roach (Austin: University of Texas Press, n.d.), pp. 203-28.

<sup>3</sup> See Juan Ramón Jiménez, Libros De Poesia (Madrid: Aguilar, 1972), p. 1343.

<sup>4</sup> Ezra Pound, The Cantos of Ezra Pound (New York: New Directions, 1970), p. 607.

phrase does not seem to appear in Animal de Fondo nor in any of Jiménez's poems. It was possibly said in person. The use of the phrase by Pound is conjectural but he seems to be cautioning Lewis that should they, as arbiters of "right reason," not publicize "sound ideas," they too may regret what "could have been." Pound carries the thought to line 26 and the "ideas that would have been useful" (from Pound's point of view) regarding Mussolini.

Line 33: Muss

Benito Mussolini (1883-1945). As early as 1926 Pound expressed his admiration for Mussolini,<sup>1</sup> and by the early thirties was vehemently defending the Duce and the corporate state in Orage's New English Weekly. Pound saw Mussolini as the only man in Europe with enough sense to "follow" the doctrines of Confucius and the American founding fathers (see commentary, line 20, above). As well as Jefferson and/or Mussolini, Guide To Kulchur establishes Pound's admiration: "Mussolini a great man, demonstrably in his effects on event, unadvertisedly so in the swiftness of mind."<sup>2</sup> Pound experienced Mussolini's "swiftness of mind" first hand, for he was granted an audience with the Duce. Charles Norman speaks of the meeting:

<sup>1</sup> Pound, Selected Letters, p. 205.

<sup>2</sup> Ezra Pound, Guide To Kulchur (New York: New Directions, 1968), p. 105.

He met Mussolini in 1933 for the first and--it is believed--only time. It was in the Mappo Mundo room of the Palazzo Venezia in Rome . . . . On the desk lay a copy of A Draft of XXX Cantos . . . . Pound was naturally delighted when Mussolini pointed to the handsome volume. He was even more delighted when Mussolini remarked: "But this is amusing." It is recorded in the opening of Canto XLI:

"MA QVESTO,"  
                   said the Boss, "e divertente."  
 catching the point before the aesthetes  
 had got there. . . .<sup>1</sup>

Mussolini's particular genius, Pound believed, was his ability "to see and repeatedly to affirm that there was a crisis not IN but OF the [economic and political] system."<sup>2</sup> For Pound, Mussolini and fascism provided the only alternative to the international economic and cultural decay which he detected in other countries. In the Selected Prose we often find Pound citing what he believed to be on Mussolini's agenda of economic and cultural correctives: emphasis on the quality, not merely the practicality, of an economic system; adequate means of production; establishment of proper banking systems; and opposition to all usurious practices.<sup>3</sup>

Lines 33-34: London Slimes

<sup>1</sup> Norman, Ezra Pound, pp. 314-15.

<sup>2</sup> Pound, Guide To Kulchur, p. 186.

<sup>3</sup> Pound, Selected Prose, pp. 230, 262, 279, 299, respectively.

The London Times newspaper, which Pound frequently attacked for its staid journalism and policy of skirting important issues.

Line 34: Ian Monro

In all probability a newscaster or commentator--I could locate no information about him.

Lines 37-38: All this ref p. 54 and thaaar abouts

As noted in the Introduction, pages fifty-four and thereabouts do not lend themselves to Pound's remarks. The discussion in Rude Assignment on page 54 concerns Lewis' defence of some of his former criticisms of Joyce.

Line 40: Studio Integrale

Pound's Italian translation, with facing Chinese text, of Confucius' Ta Hio (The Great Digest) which Pound retitled and published as Confucio: Ta S'eu Dai Gaku: Studio Integrale, trans. Ezra Pound and Alberto Luchini (Rapallo: Sevola Tipografica Orfanotrofio Emiliani, 1942). Pound's English translation is found in Confucius: The Great Digest: The Unwobbling Pivot: The Analects, trans. Ezra Pound (New York: New Directions, 1969).

The "first VERY poor version" to which Pound refers is Ta Hio: The Great Learning, trans. Ezra Pound (Seattle: University of Washington Bookstore, 1928). I have been



unable to obtain a copy of this edition, but we know from Gallup that Pound was dissatisfied with his notes in the first English edition (London: Stanley Nott, 1936),<sup>1</sup> and we may suppose that his dissatisfaction with the 1928 version lay along these lines.

Line 45: Analects

Pound translated the Confucian Analects for the Hudson Review, Vol. 3, Nos. 1 and 2 (Spring and Summer 1950) 9-52, 237-87. The text was later reprinted as Confucian Analects (New York: Square Dollar Series, 1951). The Hudson Review, the American literary magazine edited in New York by Joseph Bennett and Frederick Morgan, published much Pound material in the early fifties.

Line 49: Blackstone

Sir William Blackstone (1723-1780): English judge and jurist whose famous four volume Commentaries on the Laws of England (1765-1769) was regarded by Pound as housing important historical and philosophical principles. See "Letter Two," lines 27-29.

Line 49: Agassiz

Louis Agassiz (1807-1873): the famous Swiss-American

<sup>1</sup> Donald Gallup, A Bibliography of Ezra Pound (London: Rupert Hart-Davis, 1963), p. 67.

biologist, natural historian and Harvard professor of zoology and geology (1843-1873). In an interview for the Paris Review in which he speaks of the hierarchy of intelligence which ultimately governs the Cantos, Pound does some mental reconstruction: "I might have done better to put Agassiz on top instead of Confucius."<sup>1</sup> One of the reasons for the shift to Agassiz was the quality of perception which Pound saw as arising out of Agassiz's methodology. Like Frobenius, Pound's ethnologist of cultural change, Agassiz excelled in the "art of collecting and arranging a mass of isolated facts, and rising thence, by a process of induction to general ideas."<sup>2</sup> Inductive reasoning is a methodology frequently employed by Pound-- we find him defending its use in lines 93-98 of this letter. Pound believed that Agassiz's wisdom was important enough to bring before a wider audience; to this end he offered Gists From Agassiz (although the excerpted material was selected by John Kasper) as a title in the Square Dollar Series. Gists From Agassiz exemplified the clarity of thought attainable through proper application of the inductive method.

Line 49: Del Mar

<sup>1</sup> Pound, Writers at Work: Paris Review Interviews, p. 56.

<sup>2</sup> Stock, Life of Ezra Pound, p. 431.

Alexander Del Mar (1836-1926): American political economist, authority on gold, silver and the precious metals, founder of Social Science Review (1864-1866), and onetime director of the United States Bureau of Statistics. Pound had discovered Del Mar by 1950 and regarded him as indispensable to anyone interested in the interaction of money, economics and history. He was soon calling Del Mar America's "greatest historian."<sup>1</sup> Pound discovered support in Del Mar for one of his most important beliefs: that "there could be no civilization without local control of local purchasing power,"<sup>2</sup> a concept which Pound continuously hounded Lewis and other correspondents to consider (see "Letter Three," lines 30-31).

Realizing that Del Mar had been neglected by contemporary experts on monetary systems, Pound set out to rectify the imbalance by editing some of Del Mar's works for the Square Dollar Series. He published Barbara Villiers or A History of Monetary Crimes and excerpts from the indispensable The History of Monetary Systems, 2nd ed. (Chicago: Charles H. Kerr, 1895; rpt. New York: Kelley, 1969). The latter was used extensively in Canto 97 (the Del Mar Canto) and provided Pound with ammunition in his

<sup>1</sup> Stock, Poet in Exile, p. 203.

<sup>2</sup> Stock, Life of Ezra Pound, p. 429.

oral campaign for monetary and economic reform.<sup>1</sup> (In April 1951 Pound sent Lewis a copy of the Barbara Villiers, through Agnes Bedford, hoping that he might consider it as subject matter for an article.) Other books by Del Mar include Gold Money and Paper Money (1862), Essays on Political Economy (1865), What is Free Trade? (1868) and History of Precious Metals (1880).

Line 50: Ask Swabe for copies

Swabe is the Rev. Henry Swabey, an Anglican clergyman who began corresponding with Pound in 1935. After a visit to Rapallo in 1936 he and Pound became good friends. Swabey later became editor of the English Social Credit paper Voice, to which Pound contributed under various pseudonyms. In 1935, at Pound's suggestion, Swabey began a study of the Church's doctrine on usury and economics.<sup>2</sup> Four years later Pound could express his admiration for Swabey's research: "Yes, the Rev. Swabey is a damn good man, one of the Few. . . . He knows more about it [economics]; esp.

<sup>1</sup> Christine Brooke-Rose, A ZBC of Ezra Pound (London: Faber and Faber, 1971), pp. 223-5, and James Wilhelm, The Later Cantos of Ezra Pound (New York: Walker, 1977), pp. 32-3, 50, 117, among others, provide summaries of the importance of Del Mar to Pound. For an excellent article on the sources of Del Mar in the Cantos, see Daniel Pearlman, "Alexander Del Mar in The Cantos," Paideuma, Vol. 1, No. 2 (Fall and Winter 1972) 161-80.

<sup>2</sup> Pound, Selected Letters, pp. 270-1.

some of the Church of Eng., etc., writings on usury . . . ."1

In 1948 Swabey became the British representative for Dal-  
lam Simpson's small Poundian magazine, Four Pages, pub-  
lished in Texas.<sup>2</sup> For Swabey's personal reminiscences  
of Pound see "A Page Without Which . . .," Paideuma, Vol. 5,  
No. 2 (Fall 1976), 329-37.

Lewis himself became friends with Swabey in 1949 and  
later used Swabey's adventures at Lindsell Vicarage, Dun-  
mow, as the basis of "Parents and Horses," an episode in  
Rotting Hill (1951).<sup>3</sup>

Line 52: Science of Mon.

Del Mar's The Science of Money (London: G. Bell and  
Sons, 1885).

Line 54: Ari

Aristotle (see "Letter One," lines 68-74).

Line 55: Frobenius

Leo Frobenius (1873-1938): German anthropologist,  
archaeologist and founder in 1922 of the Frankfurt In-  
stitute for Cultural Morphology. He was an authority on

<sup>1</sup> Ibid., p. 328.

<sup>2</sup> Stock, Life of Ezra Pound, p. 424.

<sup>3</sup> The information on Swabey and Lewis is from Rose,  
ed., Letters of Wyndham Lewis, p. 509n.

African art and culture.

In 1953 Pound recollected that it may have been Gaudier-Brzeska who first told him of Frobenius, although he didn't begin reading the German anthropologist until at least 1925, ten years after Gaudier's death.<sup>1</sup> By 1929 Pound was reading Frobenius' seven volume Erlebte Erdteile: Ergebnisse eines deutschen Forscherlebens (Frankfurt am Main, 1929), a work "without which," Pound later remarked, "a man cannot place any book or work of art in relation to the rest."<sup>2</sup> He paid particular attention to volume four, Paideuma: Umriss einer Kultur und Seelenlehre.<sup>3</sup> "Paideuma" became both an important concept and critical term in Pound's arsenal of cultural (i.e. "paideumic") directives-- see the chapter "ZWECK or the AIM" in Guide To Kulchur, pp. 51-62. Early in 1938, just prior to the publication of Guide To Kulchur, he offered a complete definition of the adopted term:

[Paideuma is] the sense of the active element in the era, the complex of ideas which is in a given time germinal, reaching into the next epoch, but conditioning actively all the thought

<sup>1</sup> Davenport, "Pound and Frobenius," Motive and Method in The Cantos of Ezra Pound, p. 35.

<sup>2</sup> Pound, Guide To Kulchur, p. 352.

<sup>3</sup> For the seven volumes comprising Erlebte Erdteile see Davenport, op. cit., p. 34n.

and action of its own time.<sup>1</sup>

Guide To Kulchur preserves the essence of the definition:

"I shall use Paideuma for the gristly roots of ideas that are in action."<sup>2</sup>

"The value of Leo Frobenius to civilization is not for the rightness or wrongness of this opinion or that opinion but for the kind of thinking he does," wrote Pound.<sup>3</sup> Like Agassiz, Frobenius cultivated the inductive method of reasoning which allowed him to evaluate the associated phenomena of an era, as those phenomena both conditioned and were conditioned by the greater process of history. The study is called kulturmorphologie. The ultimate acknowledgement to Frobenius is in Guide To Kulchur where he holds position as "sextant" in the company of Confucius, Homer, Dante, Brooks Adams and William Blackstone.<sup>4</sup>

Lines 55-56: Gaudier . . . Bib Nat.

Henri Gaudier-Brzeska (1891-1915), the vibrant French sculptor, artist and intimate friend of Pound from 1913 to 1915. He was a key figure with Lewis and Pound in the Vorticist group and contributed to both issues of Blast.

<sup>1</sup> Pound, Selected Prose, p. 284.

<sup>2</sup> Pound, Guide To Kulchur, p. 58.

<sup>3</sup> Ibid., p. 57.

<sup>4</sup> Ibid., p. 352.

Gaudier, says Pound, had an "amazing faculty for synthesis"<sup>1</sup> which Pound likens to the energy and mind of Frobenius:

. . . you can't even now get an English translation of "Erlebte Erdteile," or even of "Paideuma," and if you could there would still be more of Frobenius' essential knowledge in Gaudier's four pages ["Gaudier-Brzeska Vortex"] than would go into any translator's forty.<sup>2</sup>

"'Gaudier's Vortex is the whole history of sculpture'," remarked John Cournot;<sup>3</sup> "it is also," added Pound, "the history of Kulturmorphologie."<sup>4</sup> As William Wees points out, "Gaudier thought of sculpture as the product of 'a people' rather than of an individual."<sup>5</sup> Pound's comments on Gaudier's work and his great admiration for the sculptor are contained in the above cited Gaudier-Brzeska: A Memoir. See also the biography by H.S. Ede, Savage Messiah: Gaudier-Brzeska (New York: The Literary Guild, 1931). Note also "Letter Three," lines 43-46.

<sup>1</sup> Ezra Pound, Gaudier-Brzeska: A Memoir (New York: New Directions, 1970), p. 20.

<sup>2</sup> Ibid., p. 142. "Gaudier-Brzeska Vortex" was first published in Blast (June 1914) and may be found in both Gaudier-Brzeska: A Memoir, pp. 20-4, and Guide To Kulchur, pp. 63-8.

<sup>3</sup> Quoted in Pound, Gaudier-Brzeska: A Memoir, p. 143.

<sup>4</sup> Ibid.

<sup>5</sup> Wees, Vorticism and the English Avant-Garde, p. 137.



"Bib Nat." is the Bibliothèque Nationale (National Library) in Paris, frequented by Gaudier prior to his move to London in 1910.

Line 59: curés déguisés

"Priests in disguise," i.e. disguised intellectuals, referring to les clercs.

Line 62: the fat man

Pound's familiar appellation and term of endearment for his friend Ford Madox Ford (1873-1939). They first met, according to Pound, in 1908 or 1909.<sup>1</sup> Ford, then editor of The English Review, which Pound in 1939 called "the greatest Little Review . . . of our time,"<sup>2</sup> took a liking to some of Pound's poetry and first published "Sestina: Altaforte" in the June 1909 number. The two soon became friends and their promotion of each other's work lasted a lifetime. Ford, for example, sought English publishers for Pound's poetry and actively campaigned for more American recognition for A Draft of XXX Cantos (1930).<sup>3</sup> In an English review of the latter work he

1 Pound, Selected Letters, p. 49n.

2 Pound, Selected Prose, p. 463.

3 See Ford Madox Ford, Letters of Ford Madox Ford, ed. Richard Ludwig (Princeton: Princeton University Press, 1965), pp. 211-19.

advertised "Pound to the British public as poet, economist, linguist, sculptor, duellist, bassoonist, and composer-- the rhythmic virtuoso of Rapallo, the Dante of the twentieth century."<sup>1</sup> Pound, on his end, actively promoted Ford's work well into the fifties. In 1954 Lewis wrote to Marshall McLuhan: "There is a quite indecent interest in Ford Madox Hueffer. This is the doing of Ezra."<sup>2</sup>

Ford was also one of the most important influences on Pound's poetic and inspirational development. As Pound recalls:

I went to England in 1908 to "learn" from Yeats--and stayed to learn from Yeats and Ford. From 1910 onwards, Fordie and I growled at each other for nigh on twenty years. Anyway without all his spumare and his rising soufflés, how long it would have taken me to get to the present--wherever--if I hadn't plugged up Camden Hill almost daily when the fat man was in residence, Gawd alone knows.<sup>3</sup>

As far as poetry and prose were concerned, Ford, according to Pound, "understood the question of clear expression" and preached the doctrine of le mot juste:<sup>4</sup>

I would rather talk about poetry with Ford

1 Ibid., p. 225n.

2 Lewis, Letters of Wyndham Lewis, p. 554.

3 Quoted in Walter Baumann, The Rose in the Steel Dust: An Examination of the Cantos of Ezra Pound (Coral Gables: University of Miami Press, 1970), p. 130.

4 Pound, Selected Prose, p. 319.

Madox Hueffer than with any man in London. . . .  
Mr. Hueffer believes in an exact rendering of things. He would strip words of all "association" for the sake of getting a precise meaning.<sup>1</sup>

In 1937 Pound acknowledged his debt to Ford regarding the "exact rendering of things" in his own poetry and prose:

It should be realized that Ford Madox Ford had been hammering this point of view into me from the time I first met him (1908 or 1909) and that I owe him anything that I don't owe myself for having saved me from the academic influences then raging in London.<sup>2</sup>

Ford died in 1939 and Pound layed him to rest: "a very gallant combatant for those things of the mind and of letters which have been in our time too little prized."<sup>3</sup> His respect for Ford (even to the point of chastising Lewis for misspelling Madox) is readily apparent in the present letters. See "Letter Two," lines 4, 78, 111, 129, and "Letter Three," line 36. Baumann, The Rose in the Steel Dust, pp. 130-3, and Stock, Poet in Exile, pp. 32-6, 45-8, among others, discuss Ford's influence on Pound.

Line 63: Doug

<sup>1</sup> Quoted in Stock, Poet in Exile, pp. 34-5.

<sup>2</sup> Pound, Selected Letters, p. 49n.

<sup>3</sup> Pound, "Ford Madox (Hueffer) Ford: Obit.," Selected Prose, p. 461.

Major Clifford Hugh Douglas (1879-1952): English economist, engineer and originator and chief exponent of Social Credit economics. As Pound has remarked:

Economic light in our time has not come from the HIRED, it has not come from pre-conditioned bureaucrats (governmental, universitaire and/or ecclesiastic). It has come from free men, an engineer (Douglas), a man of commerce (Gesell).<sup>1</sup>

Soon after he met Douglas in 1918 in the offices of A.R. Orage, editor of The New Age, Pound began advocating Social Credit as the only sane system of economics. Pound himself comments on what he regarded as one of the major points of Douglas' scheme:

Toward the end of the First World War, C.H. Douglas insisted on the opportunity of potential abundance and demanded national dividends, that is a distribution of family or individual allowances so as to permit the public to buy what the public had produced.<sup>2</sup>

One of Douglas' books to which Pound often turned was Economic Democracy (1919).<sup>3</sup> For an excellent discussion of Douglas' theories and their influence on Pound's thought and writing see Kenner, The Pound Era, pp. 301-17.

<sup>1</sup> Pound, Guide To Kulchur, p. 246.

<sup>2</sup> Ezra Pound, Impact: Essays on Ignorance and the Decline of American Civilization, ed. Noel Stock (Chicago: Henry Regnery, 1960), p. 31.

<sup>3</sup> Kenner, The Pound Era, p. 302.

See also Chace, Political Identities of Ezra Pound and T.S. Eliot, pp. 18-36, and Davis, Vision Fugitive, pp. 73-8, 101-108.

Line 65: post-gesellite ratiocination

Silvio Gesell (1862-1930), the German businessman and economist who caught Pound's attention by developing a "stamp script" scheme to ensure the continuous circulation of money. With this system, Pound says, "Gesell invented counter-usury."<sup>1</sup> But to Pound's dismay:

Gesell as business man, having discovered a most marvellous mechanism for unshackling commerce . . . having invented an unhoardable money, a money that cries to be spent within a given period of time, went on only toward consideration of land.<sup>2</sup>

It should be noted that Social Credit advocates generally opposed the Gesellite monetary scheme, arguing that mere circulation of money would not, as Earle Davis points out, "supply the gap between cost and selling price."<sup>3</sup> For Pound's remarks on Gesell see Selected Prose, pp. 295-6, 272-82.

1 Pound, Selected Prose, p. 274.

2 Ibid., p. 277.

3 Davis, Vision Fugitive, p. 110.

Lines 66-68: Santayana . . . philo-epistemology

George Santayana (1863-1952), the Spanish philosopher, poet and Harvard professor whom Pound first met in 1939 in Rome, where Santayana had been living for a number of years. "Had a lot of jaw with Geo. Santayana in Venice," Pound wrote T.S. Eliot, "and like him. Never met anyone who seems to me to fake less."<sup>1</sup>

Early in 1950 Pound wrote to Santayana and included the observation that there had been no philosophy in the West since Pythagoras, only philo-epistemologia.<sup>2</sup> Santayana replied:

That is true of English and even in part of German speculation, but not of the traditional philosophy which has never died out, in the Church and in many individuals.<sup>3</sup>

Pound, of course, advocates the "superiority of Confucian thought to occidental epistO-splitology."<sup>4</sup> (See the commentary for this letter, lines 68-69, below.)

<sup>1</sup> Pound, Selected Letters, p. 334.

<sup>2</sup> See George Santayana, The Letters of George Santayana, ed. Daniel Cory (New York: Charles Scribner's Sons, 1955), p. 393.

<sup>3</sup> Ibid.

<sup>4</sup> Ezra Pound, Letter to Wyndham Lewis, n.d. (March 1951), Simon Fraser University Library, Burnaby, B.C.

Lines 68-69: Kung's four tuan . . . Aristotl

K'ung (Confucius), 551-479 B.C., has been translated extensively by Pound.<sup>1</sup> He figures prominently in the Cantos where he stands for the kind of wisdom upon which sound government and, by extension, civilization itself is founded (see especially Cantos XIII and LIII). Indeed, the tuan ideogram means "foundations" and consists of love, benevolence, wisdom and propriety. (Pound sometimes adds "verity" to complete his sense of the total process.)<sup>2</sup> For a discussion of Confucius' influence on Pound see Kenner's excellent chapter "Inventing Confucius," The Pound Era, pp. 445-59.

As for Aristotle and the wisdom of the West:

The study of the Confucian philosophy is of greater profit than that of the Greek because no time is wasted in idle discussion of errors. Aristotle gives, may we say, 90% of his time to errors.<sup>3</sup>

Pound put this concept more concretely in one of his letters on The Hitler Cult: "K'ung got the answer. like 2 and 2 make 4. Occident argues 2 and 2 do NOT make five, 2 and 3 do not make four /// all negative, basicly

1 See the commentary for this letter, line 40, above.

2 See Canto 99, The Cantos of Ezra Pound, p. 700.

3 Pound, Confucius: Great Digest: Unwobbling Pivot: Analects, p. 191.

negative."<sup>1</sup>

Lines 70-74: disciples castrated him . . . Oxford

In his addenda to Guide To Kulchur in 1952 Pound wrote the following:

While "Kulch" was still in the press E.P. noticed that "before pore Ari was cold in his grave" the compilers of the so-called "Magna Moralia" had already omitted TEXNE [technique] from the list of mental faculties given in the Nicomachean Ethics. E.P. wished to include this observation but a member of the British firm of Faber thought "it would do him no good at Oxford".<sup>2</sup>

Aristotle wrote two ethical treatises, the Nicomachean Ethics and the Eudemian Ethics. The Magna Moralia is a collection of excerpts from both works designed by its Peripatetic compiler as a handbook for lectures.<sup>3</sup> Pound asserts that "the decline of the West occured between the Nicomachean Ethics and the Magna (fat) Moralia," a period of approximately one-hundred years.<sup>4</sup>

The "member of the British firm of Faber" to whom

<sup>1</sup> Pound, Letter to Lewis, op. cit.

<sup>2</sup> Pound, Guide To Kulchur, p. 351. See pp. 304-41 of this work for Pound's lengthy discussion of the Nicomachean Ethics.

<sup>3</sup> See Werner Jaeger, Aristotle: Fundamentals of the History of His Development, trans. Richard Robinson, 2nd ed. (Oxford: Clarendon Press, 1948), p. 228.

<sup>4</sup> Pound, Selected Letters, p. 333



Pound refers in the above quotation is the "Morley" of this letter (line 72), a director of Faber and Faber. The prefix "whalo" before Morley's name means "fat"--- a pun on Morley and the Moralia; "Cowslip" is a pun on Oxford.

Line 75: Erigena

Johannes Scotus Erigena (9th century), the neoplatonist and translator of Dionysius the Areopagite, provided Pound with material for many of his neoplatonic passages and, along with Plotinus, Grosseteste and others, much of the light metaphysics in the Cantos.

The maxim "authority comes from right reason" is used by Pound in the Cantos and cited in Jefferson and/or Mussolini as a justification for the Duce's claim to authority. (I could not trace the person whom Pound himself undoubtedly set to work on Erigena.)

For Pound's use of the 9th century philosopher see the excellent article by Walter B. Michaels, "Pound and Erigena," Paideuma, Vol. 1, No. 1 (Spring and Summer 1972), 37-54.

Lines 78-79: Meridiano d'Italia . . . Idea Luce

I have been unable to get the article to which Pound refers, but "Luce" is almost certainly Clare Booth Luce (wife of Henry Luce, founder of Time, Fortune and Life

magazines). She became American ambassador to Italy in 1953. The Meridiano d'Italia is an Italian daily newspaper.

Line 82: Meridiano di Roma

The Italian fascist newspaper (edited by Cornelio di Marzio) to which Pound contributed over ninety articles on international finance, fascism and economics during the period May 1939 to September 1943.<sup>1</sup> Noel Stock has pointed out,

[that when Pound] published in the issues of the Meridiano for 24 November and 1 December [1940] the points he had placed before Mussolini at their meeting in 1933, both issues . . . were excluded from the United States mails.<sup>2</sup>

Line 84: Roosenpoops hellhole

Pound is referring to the United States under Franklin Delano Roosevelt's administration (1933-1945). Michael Reck has commented upon Pound's hatred of the 32nd president:

When raging against Roosevelt, whom he called "Old Sowbelly," Pound assumed a Jewish accent (for some obscure reason). . . . He could and did talk for twenty minutes straight on this

<sup>1</sup> This information is from Heymann, Ezra Pound: The Last Rower, p. 97.

<sup>2</sup> Stock, Life of Ezra Pound, p. 390.

subject. He told me that his hate for Roosevelt was sufficient to dam up the Potomac River.<sup>1</sup>

One of Pound's arguments was that Roosevelt's economic and political policies were directly responsible for World War II.<sup>2</sup> It was also under his administration that the States in 1941 entered the war against Italy and the Axis powers. See also commentary to lines 23-25, "Letter Three."

Lines 84-85: "The state is organized fear"

The phrase does not appear in Rude Assignment. However, in a passage examining Edouard Berth, Lewis remarks that the State is a "society organized for war" (Rude Assignment, p. 35)--not Lewis' argument, but Berth's. Pound may be picking up on this remark, turning it to his own use.

Line 86: M's "lo stato è lo spirito del popolo"

Mussolini may have uttered this phrase--"the state is the spirit of the people"--on any number of occasions and to any number of people, including Pound: it was a common slogan of the fascist regime. As Giovanni Gentile, Mussolini's first Minister of Education, has put it: "Fascism indeed is not only a law-giver and founder of institutions,

<sup>1</sup> Reck, Ezra Pound: A Close-Up, p. 115.

<sup>2</sup> See Pound, Selected Prose, p. 180.

but something that educates and promotes spiritual life."<sup>1</sup>

Line 88: Bunter's Persia

Basil Bunting (1900- ), the British poet and Poundian disciple to whom Guide To Kulchur is dedicated. He lived for a while in Rapallo in the early thirties and later studied Persian poetry and folklore, influencing Pound's son, Omar, in this direction. For more information regarding Pound and Bunting see Reck, Ezra Pound: A Close-Up, p. 109, and Stock, Life of Ezra Pound, p. 283.

Line 89: Pivot

Pound is referring to his Confucius: The Unwobbling Pivot & The Great Digest, trans. Ezra Pound (Pharos [Norfolk: New Directions], 1947), the English version of the previously published Ciung Iung: L'asse Che Non Vacilla, trans. Ezra Pound (Venezia: Casa Editrice Delle Edizioni Popolari, 1945). The standard edition is Confucius: The Great Digest: The Unwobbling Pivot: The Analects, trans. Ezra Pound (New York: New Directions, 1969).

Pound made a number of comments on the text of The Unwobbling Pivot, including the prefatory note that it stands as the "Confucian metaphysics."

<sup>1</sup> Quoted in Elizabeth Wiskemann, Fascism in Italy: Its Development and Influence (London: St. Martin's Press, 1969), p. 35.

Lines 91-93: Esprits purs . . . \$60,000

Esprits purs (pure spirits). Jo Adonis is an alias of Jo Doto, the gambling syndicate boss who was indicted in 1951 for running a million dollar gambling empire in New Jersey. Frank Costello, a New York gambler, dubbed "the Prime Minister of the Underworld," was invited by the U.S. Senate in the late forties and early fifties to testify against syndicate gambling.<sup>1</sup> In the Estes Kefauver investigations into crime syndicates Costello was repeatedly questioned as to his various incomes.

Lines 93-98: Ez gittin ready . . . statement might mean

This is Pound's defense of inductive methodology, which is critical to an understanding of his thought (Agassiz and Frobenius, too, were inductive reasoners). Pound has defended himself on these grounds many times. In 1933, for example:

Contrary to general belief I did not arrive hastily at conclusions, but I observed facts with a patience that I can now regard as little short of miraculous.<sup>2</sup>

See also the commentary to lines 49 and 55, above.

<sup>1</sup> See "The Prime Minister of the Underworld," Editorial, Time Magazine, 8 May 1950, p. 15.

<sup>2</sup> Pound, Selected Prose, p. 229.

Lines 100-101: Neitsch . . . Pascal

Lewis varyingly alludes to these men in Rude Assignment.

Friedrich Nietzsche (1844-1900), the German philosopher whose concept of the "superman" is directly applied by Lewis to Sorel, Berth and other men of "destiny."

Zar'a is Nietzsche's Thus Spake Zarathustra (1883-1885) in which he first developed his ideas of the overman and the "will to power". Nietzsche presents the proselytizing Zarathustra as a stimulating and forceful rhetorician. Lewis too praised the rhetoric in Thus Spake Zarathustra.<sup>1</sup>

Henri Bergson (1859-1941) the noted French philosopher and exponent of élan vital and the intuitive acquisition of knowledge who, by way of T.E. Hulme (an ardent Bergson supporter), may have influenced Pound's ideas on the image.<sup>2</sup> Apart from his statement that he never "fell" for Bergson, we know that Pound diligently attended and praised Hulme's lectures on Bergson in 1911.<sup>3</sup> Lewis vehemently denounced Bergson as a "time-philosopher" and intuitionist in Time and Western Man.

Georges Sorel--see the commentary for "Letter One," line 8, above.

<sup>1</sup> Lewis, Art of Being Ruled, p. 405.

<sup>2</sup> See Stock, Life of Ezra Pound, pp. 106-7.

<sup>3</sup> Ibid.

Blaise Pascal (1623-1662), the French philosopher, geometrician and writer whom Lewis briefly mentions as the author of Les Provinciales (1657), a defense of Jansenism. We know that Pound, in his second year at Hamilton College in 1904, "sampled" Pascal.<sup>1</sup>

Lines 101-102: false dilemma in all this occidental crap

In his preface to the Confucian Analects Pound remarks that the Occident has always been "befuddling itself with the false dilemma: Aristotle OR Plato, as if there were no other roads to serenity."<sup>2</sup> Also note "Letter One," lines 68-69, above.

Line 102: Mencius

Mencius (c.372-c.289 B.C.) is regarded as Confucius' successor. As Pound remarks, "all of Mencius is implicit in Kung's doctrine. . . . The ethics of Mencius are Confucian."<sup>3</sup> The Book of Mencius (Mêng Tzu), which Pound calls Mang Tsze ("The Ethics of Mencius")<sup>4</sup> is more detailed than the writings of Confucius. It is an exposition of human error and wisdom. See also "Letter Two," line 88.

<sup>1</sup> Ibid., p. 18.

<sup>2</sup> Pound, Confucius: The Great Digest: The Unwobbling Pivot: The Analects, p. 191.

<sup>3</sup> Pound, "Mang Tsze," Selected Prose, pp. 82-3.

<sup>4</sup> Ibid., pp. 81-97.

Lines 104-105: insert word "BEFORE 1914"

Pound is taking exception to the following statement by Lewis: "For none of these three writers of remarkable genius [Eliot, Joyce, Pound] . . . was war a question that ever particularly exercised their minds, I believe I am right in saying." Pound's thoughts, of course, were turned to economics and the causes of war by Major C.H. Douglas as early as 1918.

Line 107: Alex the Gt

Alexander the Great (356-323 B.C.), the famous Macedonian ruler whose empire Pound regarded as a hallmark of Western civilization.<sup>1</sup> There is a parallel here between Alexander and Abraham Lincoln whom Pound remarks was assassinated soon after he "had assumed a position in clear opposition to the usurocracy."<sup>2</sup>

Line 110: cui bono

Who will be the better for it; i.e. to whose advantage?

Line 112: org.s.

Pound's abbreviation for "original sin."

<sup>1</sup> Pound, Guide To Kulchur, p. 229.

<sup>2</sup> Pound, Impact, p. 190.



Lines 112-113: W.L.'s first sketch for first portrait of Ez

The sketch to which Pound is referring was probably for the 1919 over life-sized portrait exhibited at the Goupil Gallery in the same year. The painting is now lost. See Michel, Wyndham Lewis: Paintings and Drawings, Plate 45, p26. Michel (p. 337) also tells us that Lewis disliked the completed portrait.

Line 120: strictly anonymous communique

Pound often required the strictest confidence of his correspondents by insisting that they not divulge the sources of their information, or indeed, even having received letters from him. Louis Dudek speaks of the matter in Dk/ Some Letters of Ezra Pound, pp. 105 and 107.

Letter Two

W.L.

FOR the Wreck-ord ( re/ p 52 ) I recall Yeats re/ WL/  
 " POWnd's evil genius " / both he and grage trying to separate  
 or save Es/ FORD never ( let me say NEVER ) made any such etc/  
 and , of course, no such KIND of machination could have entered  
 his occiput. Osage argued on point of philosophic coherence/ and  
 our opposite directions at the time. Fact that mind better be ALIVE  
 than dead , didn't convince him.

What is " Cakes and Ale " ?

Shd/ think Joyce's mind was formed in Dublin/ unlikely to hv/ been  
 influenced by ~~HEE~~ Dung when so far thru Ulyss/ Did J/ ever read /  
 any Whitehead / ? Did yu evr hear him mention anyone by Dujardins, (u)  
 Vico, Svevo and Mr Dooley ? not that it matters a dam/ Book had to  
 be PUT over, for practical reason/ but cert/ I sd/ it was an END  
 not a start/ P.S.U. after that FINISH/ period of rot , p.t.c

what he may have absorbed later, when he READ nothing gornoze/  
 american slang via his children.

Pity de Angulo hasn't left ( so far as I kno ) and/  
 orderly statement re Dung ( spell it wiff a Y , milorrr )

WL seems to hv/ lured the J/ into serious discussion of something.  
 Cant recall that I EVER did/ tho must have approached it at  
 times/ prob/ because I never rose to his mention of names such as  
 Vico o.l. Dujardin/ etc/ One up to Humb/ Woof.

been trying to get a BR/ highly respected stud/t legal "philos "  
 to do a condensed Blackstone / all the parts containing principles  
 or necessary history/ blighter hedges/ , mebbe WL could do it/  
 Es simply not got physical force/ or pro~~CODDAM~~crastinates  
 purpose of law : to prevent coercion by either by force or by fraud.  
 fer garsache start putting some of the essential concepts into  
 circulation.

civilization NOT ● one man job.

NH

ef I cd/ purreuade yu to give some serious attention to PIVOT ....  
 not think of it as merely heathen chinoiserie.

mMHH mania for having so many laws that they cannot be executed  
 without crushing taxation/ hiring cops to protect people from  
 themselves.

wMHH wash up the pupnvtician// That detritus Em/Ludwig at  
 Hauptman's talking about LLard George .

( parenthesis , ever read the elder Morgenthau's " Amb/Morg's Story " ?  
 very clever lubricator. also what he does NOT include.

identical zones of ignorance in Leahv , MMe de Chambrun, Hull, and even  
 Stilwell,

Has WL/ ANY excuse for the existence of a smear like Croce ??  
 on any grounds save that " gawd made him , having nothing else to  
 do" ? ( o.k. Es iz a emotional , of dont cheat his own nose. )

p/ 2

NOTE / a faculty of the olfactory sense is that it does not have to come into direct contact with a thing, in order to discern certain properties of it. Thanks for them kind words re/ Plat and Heg. p.62 feetmt.

keep down the taxes and the central govt/ cannot become a goddamned nuisance BOTH at home and abroad.

for 'credit' ref/ Ez/ necessary both trust AND mistrust.

had never thought about Low : a great and dirty criminal, tho possibly sincere in his ignorance. P. 65. pp/1. O.K. first Confucian statement so far in WL. ( ? or hv/ I missed one ? ) AND nobody but Orage ever seemed to twig wot Ez/ wuz at in 'Studies in Contemporary Mentality.' even tho Flaubert had started it.

p.65 pp/3, as sd/ Mencius.

J.Adams : " nothing more dangerous than preventing a war".

GET a review copy to Eva Hesse, Munich-Schwabing, Bauerstr/ 19.ii

probably most intelligent reviewer on the continent. Do yu see 'Ecrits de Paris ?' Also rev/ cop. to Camillo Pellizzi 12 via di Villa Albani  
Roma

and why not to D.D.Paige, casella 30, Rapallo. it wd/ also reach Gabriella Mistral via DDP/ as she is in Rap/

weren't both Shaw and Wells stinking fabians ? and Bennett( Arnold) a better mind ? at least when he wrut Old Wives( french derivative but..

Did either Sh/ or Wyl/ criticise fabianism, with ALL its filth? Pore ole Fordie did NOT swallow it. or milk Burrs and Oats.

Neither did the <sup>S+W</sup> bars/ crit/ the REAL rulers, tho Dizzy had <sup>already</sup> pointed to them.

Partisans both / split minds, Shaw and Bertie, never having <sup>Rel</sup> tied up to the missing halves.

nebbe Wells was split above the midriff / horizontal not perpendic/ split ??

Dont believe ~~serfs~~ had much or ANYthing to do with it. ( p. 75)

Shaw and Wells-bellz merely of the rising, not of the slopping-down party. WL. might ref/ the Leopoldine Reforms mid xviii th.

YU damn well measure the times yu are right against Mencius and the other 3 of the 4 Books.

no it is NOT fascism / it may be ( p. 75 bottom ) nazism or Berlinism.

but it was neither theory nor fact in Italy. where Croce and that Cambridgified mutt Einaudi, esp/ the latter had a publishing house and nasty britified publications. just DUMB. but tolerated.

fascism rising out of <sup>(guild)</sup> guild ideas, and of balances mixed economy etc/etc/ and Farinacci very true in saying putt the 25 top gerarchs together and each one will be found with a different idea of ~~WHHHHHHHHHHHHHHHHHHH~~ of the corporate state. and of course D.Low never disagreed with his owners.

newspaper caricature per nesessita , the voice of a large HMM  
herd , herded by the owners.

when a little squirt like Max DOES a caricature contra corrente  
it stays privately on Orage's wall. which aint fer suppressin' Lc  
but for giving someone a chance to talk back/

Which they do NOT  
get in Shitain. ( birds nest in the shrubbery on the dung-heap ,  
or perhaps we shd/ say " once nested " . )

Mr Orwell , a LOUSE. Neruda noticed this also. physically  
diseased ( extenuation .... )

turning backward to Fordie again ' accepted him as delayed preraph/  
son of bloke wot wrut on Troubs/ who had curious theatric letch  
to dress up as a tory WITH a large income. None of us ever  
had anygency on the hang over from his earlier nerve brakdown  
or then had faintest understanding of what that meant.

Pow-wowers ( why didn' yu say it first ? ) yu can hv/ it. I aint  
in position to shoot it. Most of these observations are in  
past works , whence WL at lib/ to take 'em for any useful purpose.  
WITHOUT perusing sd/ scripts/ and wop-print.

The beastly Bullitt , by the bay , had, incidentally, been woke up  
but not disinfectad by the spurloss verschwindet of 5 intimates  
some time before 1939. ~~WHHHHHHH~~ The perfect mis-sack.

Hv. yu read Col Murray's " At close quarters " ?

Why dont yu send a copy of Rude to Alice ?

strictly anvnomynouse  
ad interim.

not obsession, but to keep it together/ re Fordie AGAIN/  
in perspective / measured against the successful fakers ?

some decent ideas are THERE in his books/ NOT out of date  
in fact his politica vs/ Shw/ Wel/Bertie/ and the goddam lotuvum  
before, contemporary or since ?

cert/ much more intelligent than Joyce / reach excede grasp

man too weak to FINISH certain jobs . but not ~~too~~ swinish as  
to pretend they dont exist. SD

## [Letter Two: Transcription]

W.L.

For the Wreck-ord (re p. 52), I recall Yeats re  
 WL: "PoWWnd'z evIL genius," both he and Orage trying  
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 machination could have entered his occiput. Orage  
 argued on point of philosophic coherence and our  
 opposite directions at the time. Fact that mind better  
 be ALIVE than dead didn't convince him.

10 What is "Cakes and Ale"?

Shd think Joyce's mind was formed in Dublin,  
 unlikely to hv been influenced by Dung when so far thru  
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 PUT over, fer practical reason; but cert I sd it was an  
 END not a start. P.S.U. After that, FINISH, period of  
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 READ nothing, gornoze. American slang via his children.  
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 statement re Dung (spell it wiff a Y, milorrr). WL  
 seems to hv lured the J into serious discussion of

something. Can't recall that I EVER did, tho must  
 have approached it at times, prob because I never rose  
 25 to his mention of names such as Vico or Dujardin etc.

One up to Humb Woof.

Been trying to get a BR highly respected stud't  
 legal "philos" to do a condensed Blackstone, all the  
 parts containing principles or necessary history.  
 30 Blighter hedges, or proGODDAMcrastinates. Mebbe WL  
 could do it. Ez simply not got physical force.  
 Purpose of law: to prevent coercion either by force or  
 by fraud. Fer garzache, start putting some of the  
 essential concepts into circulation. Civilization NOT  
 35 a one man job.

Ef I cd purrsuade yu to give some serious attention  
 to PIVOT, not think of it as merely heathen chinoiserie.  
 Mania for having so many laws that they cannot be  
 executed without crushing taxation. Hiring cops to  
 40 protect people from themselves.

Wash up the puppytician. That detritus Em Ludwig  
 at Hauptman's, talking about Llard George. (Parenthesis.  
 Ever read the elder Morgenthau's Amb Morg's Story? Very  
 clever lubricator. Also what he does NOT include.  
 45 Identical zones of ignorance in Leahy, MMe de Chambrun,  
 Hull, and even Stilwell.)

Has WL ANY excuse for the existence of a smear like  
 Croce?? On any grounds save that "gawd made him, having

nothing else to do"? (O.K., Ez iz a emotional, or  
50 don't cheat his own nose. NOTE: a faculty of the  
olfactory sense is that it does not have to come into  
direct contact with a thing in order to discern  
properties of it.)

Thanks fer them kind words re Plat and Heg (p. 62  
55 feetnut). Keep down the taxes and the central govt  
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Had never thought about Low: a great and dirty  
60 criminal, tho possibly sincere in his ignorance.

P. 65, pp 1: O.K. first Confucian statement so  
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65 it.

P. 65 pp 3: as sd Mencius. J. Adams: "nothing  
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And why not to D.D. Paige, casella 30, Rapallo? It wd  
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Weren't both Shaw and Wells stinking fabians? And



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Old Wives (french derivative but...). Did either Sh  
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 ole Fordie did NOT swallow it, or milk Burrns and Oats.  
 Neither did the bgrs S & W crit the REAL rulers, tho  
 80 Dizzy had already pointed to them. Partisans, both;  
 split minds, Shaw and Bertie Rsl never having tied up  
 to the missing halves. Mebbe Wells was split above  
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 of the 4 books.

90 No, it is NOT fascism. It may be (p. 75 bottom)  
 nazism or Berlinism, but it was neither theory nor  
 fact in Italy, where Croce and that Cambridgified mutt  
 Einaudi, esp the latter, had a publishing house and  
 nasty britified publications; just DUMB, but tolerated.  
 95 Fascism rising out of guild ideas, and of balances,  
 mixed economy etc etc, and Farinacci very true in  
 saying putt the 25 top gerarchs together and each one  
 will be found with a different idea of the corporate  
 state.

100 And of course D. Low never disagreed with his

owners, newspaper caricature per necessita the voice  
of a large herd, herded by the owners. When a little  
squirt like Max DOES a caricature contra corrente, it  
stays privately on Orage's wall. Which aint fer  
105 suppressin' Low, but for giving someone a chance to  
talk back. Which they do NOT get in Shitain. (Birds  
nest in the shrubbery on the dung-heap, or perhaps  
we shd say "once nested".)

Mr Orwell, a LOUSE. Neruda noticed this also.  
110 Physically diseased (extenuation. . .).

Turning backward to Fordie again: accepted him  
as delayed preraph son of bloke wot wrut on Troubs,  
who had curious theatric letch to dress up as a tory  
WITH a large income. None of us ever had any mercy  
115 on the hang over from his earlier nerve brakdown or  
then had faintest understanding of what that meant.

Pow-wowers. (Why didn't yu say it first? Yu  
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these observations are in past works, whence WL at lib  
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Not obsession, but to keep it together, re Fordie  
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out of date. In fact, his politics vs Shw Wel Bertie  
and the goddam lotuvum before, contemporary or since?  
Cert much more intelligent than Joyce. Reach excede  
135 grasp; man too weak to FINISH certain jobs, but not  
so swinish as to pretend they dont exist.

## Letter Two: Commentary

Lines 2-3: Yeats re WL

On pages 51-52 of Rude Assignment Lewis mentions that W.B. Yeats believed him to be "embarked upon a career as a satirist," and basically left the matter, as far as Yeats was concerned, at that. Pound, however, seems to be recalling the animosity between Lewis and Yeats. He had spoken of the matter to Harry Meacham:

Yeats and Wyndham Lewis were allergic to each other. I would see Yeats on Monday and praise Lewis, and he would rage. Then a few days later I would see Lewis and praise Yeats, with the same results.<sup>1</sup>

As for Orage trying to "save Ez" from Lewis, the matter was clearly a difference of opinion over aesthetic ideologies (or as Pound remarks, "philosophic coherence"). For example, here is Orage speaking of Vorticist philosophy:

Mr. Lewis is for creating a "Nature" of his own imagination. I am for idealizing the Nature that already exists in strenuous imperfection. He is for Vorticism; I am for idealization of the

<sup>1</sup> Quoted in Harry M. Meacham, The Caged Panther: Ezra Pound at Saint Elizabeths (New York: Twayne Publishers, 1967), p. 48.

actual. It is worth quarrelling about.<sup>1</sup>

And elsewhere, specifically in regard to Pound, Orage has remarked: "I would part Mr. Pound from his theories as often as I found him clinging to one, for they will in the end be his ruin."<sup>2</sup>

Line 3: Orage

A.R. Orage (1873-1934). From 1908 to 1922 he was editor of The New Age, the influential English weekly devoted to politics, economics and the arts. Pound first met Orage in 1911 at T.E. Hulme's Frith Street studio gatherings (see commentary, "Letter Three," line 109) and within a few weeks was contributing to The New Age (nearly three hundred articles from 1911 to 1921).<sup>3</sup> The contributions to The New Age provided Pound with a modest though relatively stable income. Thus, in a 1934 retrospective Pound could remark that Orage "did more to feed me than anyone else in England."<sup>4</sup> Through the offices of The New Age Orage also enabled Pound to meet

<sup>1</sup> Quoted in Wallace Martin, The New Age Under Orage: Chapters in English Cultural History (New York: Barnes & Noble, 1967), p. 247.

<sup>2</sup> A.R. Orage, The New Age, XVII (5 August 1915) 332-3.

<sup>3</sup> Wallace Martin, The New Age Under Orage, p. 175. Martin's work contains much information on Pound's association with Orage. See also Stock, Life of Ezra Pound, pp. 104-14.

<sup>4</sup> Pound, Selected Letters, p. 259.

other writers and intellectuals such as Allen Upward, Ivor Brown, John Middleton Murray, Katherine Mansfield, Sturge Moore and Major C.H. Douglas (whose Social Credit policies Orage himself relentlessly advocated). When Orage began editing the New English Weekly in 1932, Pound contributed generously as the paper provided an excellent outlet for his political and economic views.

In a memorial a year after Orage died Pound concluded that "Orage had the concept: *rectitudo*. On that rock was his edifice. If the reader knows a better rock let him take it with my benedictions and compliments."<sup>1</sup> And in 1959 Pound remarked to Wallace Martin: "Orage and F.M. (Hueffer) Ford are the two figures of the period who keep getting larger while the others decline."<sup>2</sup>

Line 4: Ford

Unlike the relationship between Yeats and Lewis (see commentary, "Letter Two," lines 2-3), there was no "bad blood" between Lewis and Ford.<sup>3</sup>

<sup>1</sup> Pound, "In the Wounds: Memoriam A.R. Orage," Selected Prose, p. 446. The article was first published in The Criterion (April 1935).

<sup>2</sup> Martin, The New Age Under Orage, p. 59.

<sup>3</sup> See Patricia Hutchins, Ezra Pound's Kensington: An Exploration 1885-1913 (London: Faber and Faber, 1965), p. 18.

Line 10: "Cakes and Ale"

W. Somerset Maugham, Cakes and Ale: Or the Skeleton in the Cupboard (London: William Heinemann Ltd., 1936), a satirical portrait of success and failure in the world of letters. Lewis (Rude Assignment, p. 52), speaking of the need for and justification of satire, cites Cakes and Ale as a "little masterpiece."

Lines 11-13: Joyce's mind . . . Dung . . . Ulyss

On page 55 of Rude Assignment Lewis quotes a passage from the work of Harry Levin, the noted Joyce scholar.<sup>1</sup> Pound is taking exception to Levin's remark that Joyce "could scarcely have resisted" the influence of the international psychoanalysis movement under Carl Jung ("Dung") which had its headquarters in Zurich during the war years when Joyce was writing Ulysses. Joyce's biographer, Richard Ellmann, seems to concur: "Joyce had been preparing himself to write Ulysses since 1907."<sup>2</sup> Furthermore, as Hélène Cixous points out, both Jung and Freud gave Joyce "little or nothing but feelings of scorn and irritation which led him to use

<sup>1</sup> Harry Levin, James Joyce: A Critical Introduction (London: Faber and Faber, 1944), p. 67.

<sup>2</sup> Richard Ellmann, James Joyce (New York: Oxford University Press, 1959), p. 367.

them sometimes as figures of caricature."<sup>1</sup>

Pound's derogatory appellation "Dung" for Carl Jung, the distinguished psychoanalyst, seems to reflect his general antagonism toward the psychoanalytical school. He blasts the "Oedipoids" in a letter to Agnes Bedford (14 October 1954), and in Guide To Kulchur, p. 71, speaks of "freudian tosh."

Line 13: Whitehead

Alfred North Whitehead (1861-1947), the influential British philosopher, mathematician and educator who collaborated with Bertrand Russell in positing the philosophy of Symbolic Logic.

Pound's query regarding Joyce having read any Whitehead stems from Levin's additional remark (for Levin see commentary, "Letter Two," lines 11-13, above) that Whitehead was, in a qualified sense, "thinking in the same direction" as Jung. The two major biographies of Joyce do not seem to mention his having read Whitehead.

Line 14: Dujardin

Édouard Dujardin (1861-1949): French novelist, music critic and symbolist poet. He is best known for his novel

<sup>1</sup> Hélène Cixous, The Exile of James Joyce, trans. Sally A. Purcell (New York: David Lewis, 1972), p. 417n.



Les Lauriers sont coupés (1887), the first example of interior monologue, the technique which Joyce perfected in Ulysses. Joyce himself credits Dujardin's Les Lauriers sont coupés with having directed him to the interior monologue (though many critics maintain it was borrowed from Freud).<sup>1</sup> The standard English translation of the work is We'll to the Woods No More, trans. Stuart Gilbert (New York: New Directions, 1938), which Joyce, in 1933, helped translate.

Line 14: Vico

Giambattista Vico (1668-1744), the Italian philosopher who posited the cyclical theory of history in his La Scienza Nuova (The New Science), 1725-1730. Joyce read Vico's work with fervor and the latter's cyclical theories are echoed in Ulysses and especially Finnegans Wake.<sup>2</sup> As Joyce has remarked: "My imagination grows when I read Vico as it doesn't when I read Freud or Jung."<sup>3</sup>

Line 14: Svevo

The pen name of the Italian novelist Ettore Schmitz (1861-1928)—one of Joyce's Zurich English pupils in 1907.

<sup>1</sup> For the question of Dujardin's influence on Joyce see Ellmann, James Joyce, pp. 131, 534-5.

<sup>2</sup> See Stuart Gilbert, James Joyce's Ulysses (Harmondsworth: Penguin Books, 1963), pp. 46-7, 103.

<sup>3</sup> Quoted in Ellmann, James Joyce, p. 706.

The two men became friends and Svevo's psychological novel, The Confessions of Zeno (1923), his best known work, owes much to Joyce's influence. According to Richard Ellmann, Svevo was one of the chief sources for the Jewish lore of Ulysses.<sup>1</sup> And it has also been suggested that the character of Leopold Bloom was modeled somewhat after Svevo.<sup>2</sup>

Line 15: Mr Dooley

Martin Dooley was the creation of the American writer and humorist Finley Peter Dunne (1867-1936). Dooley was portrayed as an amiable Irishman whose witticisms on and carefree attitude towards war, politics and cultural affairs established him as an international 'celebrity'. Joyce's own version of Mr. Dooley, a poem titled "Dooleysprudence," can be found in Ellmann, James Joyce, pp. 436-7. See Finley Peter Dunne, Mr. Dooley at His Best, ed. Elmer Ellis (New York: Charles Scribner's Sons, 1949; rpt. Archon, 1969) for a collection of Dooley's "writings."

Line 17: END not a start. P.S.U.

Pound's efforts on Joyce's behalf for the publication

<sup>1</sup> Ibid., p. 281.

<sup>2</sup> Ibid., p. 385.

of Ulysses (and other works) has been well documented.<sup>1</sup> It need only be mentioned here that Pound's respect for the novel was great enough, in 1924, to argue that Joyce, on the basis of Ulysses, should receive the Nobel Prize for Literature.<sup>2</sup>

As Ulysses was completed on Pound's thirty-sixth birthday, 30 October 1921, Pound drew up a calendar (for the Spring 1922 number of The Little Review) which marked "the end of the Christian Era" and proclaimed the birth of a new pagan period, "YEAR 1 p.s.U. [post script Ulysses]."<sup>3</sup> Many years later, in one of his Rome Radio broadcasts in 1941 or early 1942, Pound remarked:

Mr J's book was the END, it was the completion (literarily speakin) of an era. It cooked up and served the unmitigated god damn stink of the decaying usury era. . . . And I went out with a big bass drum, cause a masterwork is a masterwork and damn all and damn whom wont back it, without hedgin.<sup>4</sup>

Lines 17-18: FINISH, period of rot, p.t.c.

<sup>1</sup> See Stock, Life of Ezra Pound, p. 183, for a very brief chronicling. For detailed information see the indispensable Pound/Joyce: The Letters of Ezra Pound to James Joyce with Pound's Essays on Joyce, ed. Forrest Read (New York: New Directions, 1967).

<sup>2</sup> Read, ed., Pound/Joyce, p. 217.

<sup>3</sup> Ibid., p. 192.

<sup>4</sup> Quoted in Read, p. 267.

Pound had little regard for Joyce's literary accomplishments after Ulysses. "Nothing short of divine vision or a new cure for the clapp," Pound wrote of the "Shaun" typescript of Finnegans Wake, "can possibly be worth all the circumambient peripherization."<sup>1</sup> And elsewhere:

Joyce hit his high in Ulysses/ There was still  
exuberance/ In Finnegan he is hunting/ he is  
experimenting with a technique/ bourgeois  
diversion/<sup>2</sup>

Pound's abbreviation "p.t.c." eludes me. However, if one were to venture a guess based on the context of the remark, Pound may be thinking of the phrase post coitum triste, "after coitus, sadness."

Line 20: de Angulo

Jaime de Angulo (d. 1950), one of Pound's friends and correspondents who was, among other occupations, a physician, anthropologist, linguist and Jungian psychiatrist who wrote several books on the American Indians.<sup>3</sup> "Two writers," Pound remarked to Robert Creeley, "[who] can write more than a page

<sup>1</sup> Ibid., p. 228.

<sup>2</sup> Ibid., p. 269.

<sup>3</sup> For a little more information on Pound's association with de Angulo, see Raymond L. Neinstein, Letter, Paideuma, Vol. 5, No. 3 (Winter 1976) 499. For a brief biography and representative selection of de Angulo's works, see Bob Callahan, "On Jaime de Angulo," Alcheringa, NS, Vol. 1, No. 1 (1975) 4-26.

at a time that do not bore Ez to HELL. W. Lewis and de Angulo."<sup>1</sup> De Angulo's account of the practices of a twentieth century Pit River tribe, "Indians in Overalls," Hudson Review, Vol. 3, No. 3 (Autumn 1950) 327-77, was published, according to Noel Stock, at Pound's instigation.<sup>2</sup> Pound included one of de Angulo's poems in Pavannes and Divagations (New York: New Directions, 1958), pp. 242-3.

Line 21: spell it wiff a Y, milorrr

Jung's surname is a homonym in English for "young", as in "young man"—Pound, perhaps, may be punning on this usage. "Milorrr" is "milord."

Line 22: lured the J into serious discussion

Pound is referring to Lewis' exchange with Joyce about the aesthetics of the Rouen cathedral (Rude Assignment, p. 56). Lewis remarked that he disliked the cathedral's facade for it displayed "a belief in the virtue of quantity." Joyce replied that on the contrary he enjoyed "multiplication of detail" and added that he himself did "something of that sort" in words.

<sup>1</sup> Robert Creeley, "A Note followed by a Selection of Letters from Ezra Pound," Agenda, Vol. 4, No. 2 (October-November 1965), p. 19.

<sup>2</sup> Stock, Life of Ezra Pound, pp. 427-8.

Line 26: Humb Wolfe

Humbert Wolfe (1885-1940), the English critic and writer of satirical verse, best known for Lampoons (1925) and Requiem (1927). Pound seems to be agreeing with Lewis that Wolfe's remark, "I admire what you write. I do not like it" (quoted in Rude Assignment, pp. 56-7), is worthy of some respect.

Lines 27-29: stud't legal "philos" . . . necessary history

Pound's remarks on Blackstone seem to be sparked by Chapter XI of Rude Assignment, "What Are Politics", in which Lewis considers matters of law, government and morality.

The "student of legal philosophy" is probably T.D. Horton. He was a young law student at this time who, under Pound's guidance, and with the help of John Kasper, established the Square Dollar Series. The Series was to present a selection of Blackstone's writings "necessary to a well balanced study of the humanities."<sup>1</sup> The selection, however, never materialized. "The essential parts of BLACKSTONE, that is those dealing with history and philosophy of law" are recommended by Pound as cultural "sextant" (see Guide To Kulchur, p. 352). Also note commentary, "Letter One," line 49.

<sup>1</sup> Stock, Life of Ezra Pound, p. 431.

Lines 32-33: purpose of law . . . fraud

The phrase is attributed to Blackstone and cited by Pound in his interview with D.G. Bridson:

Huntington Cairns did an article fifteen years ago in the Michigan Law Review and he said Blackstone was of interest and if you read Blackstone you'd get an idea that the real aim of law is "to prevent coercion either by force or by fraud."<sup>1</sup>

The line, it seems, is sparked by Lewis' remark that a society's laws are ultimately "backed by force" (Rude Assignment, p. 59).

Line 37: Pivot

See commentary to "Letter One," line 89.

Lines 38-40: so many laws . . . themselves

Again, a response to Lewis' various remarks on politics, law and morality (see commentary, "Letter Two," lines 27-29, above).

Lines 41-42: Ludwig at Hauptman's . . . Llard George

Emil Ludwig (1881-1948), the self-exiled German historian and noted man of letters. He was a prolific writer

<sup>1</sup> D.G. Bridson, "An Interview with Ezra Pound," New Directions 17 in Poetry and Prose, ed. James Laughlin (New York: New Directions, 1961), p. 174.

and produced numerous biographies of and historical novels on such people as Goethe, Beethoven, Cleopatra, Lincoln, Roosevelt and Mussolini.

Gerhart Hauptmann (1862-1946), the famous German dramatist and 1912 Nobel Prize winner for literature (whom Joyce greatly admired) spent several months a year in Rapallo and often held informal literary gatherings at his home.<sup>1</sup> Hauptmann, Ludwig, Max Beerbohm, Basil Bunting, Ford Madox Ford, Pound, and others were all either living or vacationing in Rapallo in the early twenties. It was probably at one of these gatherings that Ludwig discoursed on Lloyd George (the British Prime Minister, 1916-1922).

Pound's dislike of Ludwig is recorded in Jefferson and/or Mussolini where he sarcastically refers to Ludwig's interview with Il Duce (probably Talks with Mussolini, Boston: Little, Brown and Co., 1933):

Mr. Ludwig saw in Mussolini exactly what one would expect Mr. Ludwig to see. It is a wonder he didn't ask the Capo del Governo how much he paid for his neckties. I once knew a traveller in smokers' novelties, very very like Mr. Ludwig in mind and manner. . . . I think Emil would have been just as happy talking to Lloyd George or Woodrow, or to those who have afflicted our era and by whom our public affairs have been messed up.<sup>2</sup>

<sup>1</sup> See Ladislaus Löb, From Lessing to Hauptmann: Studies in German Drama (London: University Tutorial Press, 1974), p. 289.

<sup>2</sup> Pound, Jefferson and/or Mussolini, p. 13.



Line 43: Morgenthau's Amb Morg's Story

Henry Morgenthau (1856-1956), American ambassador to Turkey at Constantinople (1913-1916) under Woodrow Wilson's administration. Pound is referring to Ambassador Morgenthau's Story (Toronto: McClelland, Goodchild & Stewart, n.d. [1918]), Morgenthau's biography as ambassador and his denunciation of the Turkish persecution of the Armenians.

Lines 45-46: Leahy, MMe de Chambrun, Hull . . . Stilwell

In the series of interviews with D.G. Bridson in the late fifties, Pound offered the following information:

While I was in the bughouse, I ploughed through four sets of memoirs--Hull, Leahy, Stilwell and Madame de Chambrun. . . . You get Hull, the plodder, who is . . . well, you know, you just go round him. And then you get Leahy, who is a dumb bunny who finally gets wise; and you get Stillwell, who is a damn good guy, but who thought Chiang Kai-shek ought to have been an American; and you get Madame Longworth de Chambrun, in the middle of things in Paris . . . and they were all of them ham-ignorant of what ought to have been lammed into them at high school.<sup>1</sup>

Cordell Hull (1871-1955): American legislator and U.S. Secretary of State (1933-1944). He was the author of the federal income-tax system of 1913 and Chairman of the American delegation to the London Monetary and Economic Conference of 1933. See The Memoirs of Cordell Hull, 2 vols. (New York:

<sup>1</sup> Bridson, "Interview with Ezra Pound, New Directions 17, pp. 176-7.

The Macmillan Co., 1948).

Admiral William Daniel Leahy (1875-1959): F.D. Roosevelt's wartime Chief of Staff. After retiring from the navy he became ambassador to Vichy France. See his memoirs, I Was There (New York: Whittlesey House, 1950).

General Joseph Warren Stilwell (1883-1946): Chiang Kai-shek's Chief of Staff and commander of American troops in China and Burma, 1942. See the Stilwell Papers, ed. Theodore H. White (New York: W. Sloane and Associates, 1948).

Clara Longworth Comtesse de Chambrun (1873-1954): French-American socialite and Shakespearean scholar. She was the sister of the American politician Nicholas Longworth and wife of Charles Comte de Chambrun, French ambassador to Rome (1933-1936). See her The Making of Nicholas Longworth: Annals of an American Family (New York: R. Long & R.R. Smith, 1933).

Line 48: Croce

Benedetto Croce (1866-1952), the noted Italian philosopher, historian and literary critic. Croce's beliefs were anathema to Pound, as the former was a member of the Italian Liberal Party and vehemently opposed to fascism, which he described in 1925 as "an incoherent and bizarre mixture of appeals to authority and demagogy . . . and sterile reachings

towards a culture without a basis."<sup>1</sup>

Lewis (Rude Assignment, pp. 61-62) cites an excerpt from Croce's Politics and Morals (1946) in support of his (Lewis') belief that politics is an "autonomous" department with "laws of its own" and quite below the "virtuous nature of man." It is peculiar that Lewis cites Croce for support for the latter was "blasted" in Blast No. 1 and later (1927) denounced as a 'time-philosopher' in Time and Western Man.

Line 54: Plat and Heg

In his continuing discussion of politics Lewis holds to his belief that the State is "below the individual," but appends a footnote remarking that for many eminent thinkers the State is "everything":

. . . in Hegel's system it is a metaphysical absolute, conditioning the individual. Plato was by far the most illustrious exponent of this barbarous doctrine. Such a type of thinking is that of men in love with power.

As Pound is nowhere mentioned in this discussion, his extended appreciation to Lewis for the footnote seems only to reflect his already held belief that "the individual comprised the mainstay of the State."<sup>2</sup>

1 Quoted in Wiskemann, Fascism in Italy, p. 44.

2 Heymann, Ezra Pound: The Last Rower, p. 142.

Lines 57-58: "credit" . . . trust AND mistrust

Nowhere in Rude Assignment does Lewis explicitly discuss credit. For Pound, however, credit fell under the domain of a "means of exchange" and in the sense of "trust" was, as Pound puts it, "the other man's belief that we can and will some time hand over the money OR something measured by money" for goods or services received.<sup>1</sup> Pound's sense of "mistrust" perhaps pertains to the creditor's insistence upon a signed guarantee.

Line 59: Low

David Low (1891- ): English cartoonist and political satirist. He worked for the London Star and Daily News and is best known for his political caricatures (especially "Colonel Blimp," the unabashed Tory exponent) which appeared regularly in the Evening Standard and Daily Herald.

Discussing the nature of satire (Rude Assignment, p. 53), Lewis asks: "How does a cartoonist like Mr. Low square it with his conscience, for the bloodthirsty life he has led—driving his banderillas into so many hides, year after year?" Yet Lewis, himself, as satirist, advocates the poignant pen and brush, and later in Rude Assignment (p. 76) remarks that "it would be a pity" to see Low "drawing pretty pictures of our rulers." According to Low, "the passion of

<sup>1</sup> Pound, Impact, p. 92.

personal convictions enters into political cartoons" and it was Low's professed aim to "ridicule opponents and to injure their policies."<sup>1</sup> See David Low, Low's Autobiography (New York: Simon & Schuster, 1957).

Line 61: Confucian statement

Lewis closes the first paragraph on page 65 of Rude Assignment with the statement that "the amount and quality of the good is the main thing: of badness no State has a monopoly." In Jefferson and/or Mussolini (p. 69) Pound speaks of "the Confucian idea that you achieve the good of the world by FIRST achieving good government IN your own country."

Lines 63-64: "Studies in Contemporary Mentality"

Pound's series of articles analyzing the "contemporary mentality" of English magazines. They ran in The New Age from 16 August 1917 to 10 January 1918 and were regarded by Pound as his sottisier in imitation of Flaubert:

Moral filth, in print, poisons the reader; intellectual filth can be toxic to a whole race. . . . Flaubert published his sottisier. But half a century later the study of what was actually printed and offered for sale on the bookstalls was considered eccentric on the part of the

<sup>1</sup> David Low, Ye Madde Designer (London: The Studio Ltd., 1935), p. 11.

present writer. I made an analysis in eighteen numbers of the New Age, but no publisher has wanted to reprint the series . . . .<sup>1</sup>

Only Orage (see commentary, "Letter Two," line 3) hoped "to get the Contemporary Mentality published as a book."<sup>2</sup>

Lines 66-67: Mencius. J. Adams: ". . . preventing a war."

Pound is referring to Lewis' third paragraph, the gist of which follows: "If you see a man about to step over a precipice you warn him of the danger, if there is still time." The exact Mencian reference which Pound has in mind is difficult to determine, but the action follows the Confucio-Mencian ethic that wise rulers and subjects are concerned for the welfare of each other—"the nature of things is good," cites The Mencius.<sup>3</sup>

Lewis applies the analogy of the man and the precipice to England, which appeared "to be in that situation midway between the Wars." "But I was wrong," Lewis concludes, "I now see that people cannot live without excitement, and war gives them that." Hence Pound's remark via John Adams: "nothing more dangerous than preventing a war." Adams (1725-1826), the second U.S. president, was one of Pound's

<sup>1</sup> Pound, Selected Prose, p. 332.

<sup>2</sup> Pound, Selected Letters, p. 129.

<sup>3</sup> Pound, "Mang Tsze," Selected Prose, p. 87. See also commentary, "Letter One," line 102.

"civilization" builders and a man whose original goals-- he was an American "founding father"—Pound wished to see actively functioning in the States. The homage is in "The Jefferson-Adams Letters as a Shrine and a Monument," Selected Prose, pp. 147-58.

Line 68: review copy to Eva Hesse

"Review copy" refers to Rude Assignment. Eva Hesse is the official translator of Pound's works into German and a senior editor of the Pound journal Paideuma, to which she regularly contributes. She still lives in Munich, West Germany. She is the editor of New Approaches to Ezra Pound: A Co-ordinated Investigation of Pound's Poetry and Ideas (Berkeley and Los Angeles: University of California Press, 1969).

Line 70: Écrits de Paris

Écrits de Paris, the French political, economic and social journal—which commenced publication in 1944—was one of the many magazines which Pound received at St. Elizabeths in the early fifties.

Line 71: Camillo Pellizzi

President of the Fascist Institute of Culture during the

second World War and Pound's friend for some twenty years.<sup>1</sup> Pellizzi was responsible for casting at least some doubt as to the treasonable nature of Pound's Rome Radio speeches by remarking in 1953 that the Italian officials themselves mistrusted Pound's broadcasts, suspecting that they hid concealed messages for the allied forces. Pellizzi speaks of these and other matters in "Ezra Pound: Uomo Difficile," Il Tempo (March 1953) 3, a portion of which is excerpted in Stock, Life of Ezra Pound, pp. 395-6. A translation of the complete text is found in the little magazine CIV/n [Montreal] No. 4 (1953). Louis Dudek, ed., Dk/ Some Letters of Ezra Pound, p. 41, cites Pellizzi as the author of Le Lettere Italiane del Nostro Secolo (Milan, 1929), Italy (London, 1939) and Una Rivoluzione mancata (Milan, 1948).

Line 72: D.D. Paige

He was granted access to Pound's papers in Rapallo in 1948, where he edited The Selected Letters of Ezra Pound 1907-1941.<sup>2</sup>

Line 73: Mistral via DDP

Gabriella Mistral (1889-1957) is the pen name of the Chilean poetess and educator Lucila Godoy Alcayaga, the

<sup>1</sup> Norman, Ezra Pound, p. 387.

<sup>2</sup> See Stock, Life of Ezra Pound, p. 428.



winner of the 1945 Nobel Prize for Literature. She had earlier served as Consul for Chile in both California and New York and was instrumental in the founding of UNICEF. Her four major works are represented in Selected Poems of Gabriella Mistral, ed. Doris Dana (Baltimore: The John Hopkins Press, 1971).

In the early fifties (some years after Pound had written the present letters to Lewis) Mistral was one of the many poets who appealed to the Italian government and to Clare Booth Luce, American Ambassador to Rome, for Pound's release.<sup>1</sup>

"DDP" is D.D. Paige (see commentary, line 72, directly above).

Lines 74-76: Shaw and Wells . . . Old Wives

Lewis speaks of George Bernard Shaw, H.G. Wells and Arnold Bennett (whom Lewis simply calls the "gloomy Dean") as "unofficial mentors" and "critics" of society "belonging as a rule to no Party" (Rude Assignment, p. 73). But as Pound points out, both Shaw and Wells were members of the Fabian Society for socialist reform. The Society for the non-revolutionary road to socialism was founded in 1883 by Edward Pease and Frank Podmore and numbered among its members

<sup>1</sup> See Heymann, Ezra Pound: The Last Rower, p. 239.

many prominent literary and political figures.

Pound had little praise for socialist organizations. In Impact he asserts that "Socialism as seen in England shows all the worst features of German stupidity" and cites Shaw and Wells as contributing factors.<sup>1</sup> Elsewhere he has remarked that "Fabians, Webbists,<sup>2</sup> Shavians" are all "dealers in abstractions" and "ultimately futile."<sup>3</sup>

The English novelist Arnold Bennett (1867-1931), although friends with H.G. Wells, was never a member of the Fabian Society. On the contrary, he criticized Fabian economics (under the pen name 'Jacob Tonson') from the pages of The New Age.<sup>4</sup> Pound is referring to Bennett's The Old Wives' Tale (1908), probably his best known work.

Lines 76-77: Sh or WL criticise fabianism

"Sh" and "WL" are Shaw and Wells. Wells, who was known at times to practice his own brand of Fabian socialism, frequently accused Fabians of being "self-deceivers," and in retaliation the Fabian News often criticized Wells' socialist

<sup>1</sup> Pound, Impact, pp. 247-8.

<sup>2</sup> Sidney Webb—see commentary, "Letter Three," line 110.

<sup>3</sup> Pound, Selected Prose, p. 418.

<sup>4</sup> Margaret Cole, The Story of Fabian Socialism (London: Heinemann Educational Books, 1961), p. 150.

beliefs.<sup>1</sup> Wells expounds on the pros and cons of socialism in New Worlds for Old (London: Archibald Constable, 1908).

Line 78: Fordie . . . Burrns and Oats

Ford Madox Ford--see commentary, "Letter One," line 62.

Burns and Oats Ltd., the London publisher, with whom Ford may have had literary dealings.

Line 80: Dizzy

Benjamin Disraeli (1804-1881), the Tory Statesman and novelist who became Prime Minister of England (1874-1880). Many of his books were thinly disguised attacks on various political leaders. Pound, perhaps, is recollecting one of these.

Line 81: Bertie Rsl

Bertrand Russell. At the turn of the century Russell associated himself with Fabian socialism by contributing a number of articles to the Fabian News. In juxtaposition to the mind of Francis Picabia, "Bert Russell strikes me as a half wit," Pound has remarked.<sup>2</sup> Lewis does not mention Russell at this point in Rude Assignment.

<sup>1</sup> A.M. McBriar, Fabian Socialism and English Politics 1884-1918 (Cambridge: Cambridge University Press, 1962), p. 346.

<sup>2</sup> Pound, Selected Prose, p. 458.

Line 84: serfs

The term "serfs" does not appear on or about p. 75. Pound, however, may be referring to Lewis' remark that writers and thinkers in a totalitarian State are at the whims of "any superstitious beliefs or degrading enthusiasms of the majority." (Lewis does speak of authoritarian rule in Russia on p. 74.) See also the commentary to line 90, "Letter Two," below.

Line 87: Leopoldine Reforms

Leopold II (1747-1792), grand duke of Tuscany (as Leopold I) from 1765-1790, effected reforms in economics, land laws, ecclesiastical jurisdiction, and generally augmented the cultural level of Tuscany. A Confucian parallel exists in Leopold's belief that the aim of government is to improve the welfare of the people. The grand duke makes his appearance in Cantos XLIV and L as a "civilization builder", for "it can be said with certainty that the same current towards the liberation from the shackles of the guilds made its appearance in Tuscany and in the American colonies."<sup>1</sup> For more information on Pound and the Leopoldine reforms see Ben Kimpel and T.C. Duncan Eaves, "The Sources of the Leopoldine Cantos," Paideuma, Vol. 7, Nos. 1 and 2 (Spring and Fall 1978) 249-77.

<sup>1</sup> Ibid., p. 177.

Line 89: the 4 books

The Great Digest, The Unwobbling Pivot and The Analects of Confucius and The Book of Mencius (Mang Tsze). "The Four Books," asserts Pound, "contain answers to all problems of conduct that can arise."<sup>1</sup> See commentary, "Letter One," lines 40, 45, 89, 102.

Line 90: it is NOT fascism

Discussing the nature of "free speech" in the totalitarian State, Lewis remarks that "thinkers" or "artists" (such as Shaw and Wells, Voltaire and Rousseau) would not be allowed to "dissociate" themselves from the "community" and practice "unofficial" or "private" criticism. This, he points out, is a "very violent doctrine" and "such type of thinking, by whatever name it may go, is merely fascism."

Lines 92-93: Cambridgified mutt Einaudi

Luigi Einaudi (1874-1961), first president of Republican Italy and an avowed anti-fascist. He had a former career as an economic pamphleteer and Italian Statesman and between the wars was a correspondent for the London Economist. He had a profound knowledge of England and its institutions and contributed to many British and American periodicals. When Mussolini gained power, Einaudi quit his seat in the

<sup>1</sup> Pound, Guide To Kulchur, p. 352.

Italian Senate, and in 1943 was forced to flee Italy.

Line 96: Farinacci

Roberto Farinacci (1892-1945), the Italian ex-socialist and radical labour leader who became one of the most active exponents of fascism and anti-semitism. He was Secretary of the Fascist Party in 1925 and in 1938, Minister of State.

Line 97: gerarchs

The top officials (hierarchs) of the Fascist Party. The term was also used for Mussolini's personal propaganda journal, Gerarchia, edited by his biographer, Margherita Sarfatti.<sup>1</sup>

Line 100: D. Low

Lewis remarks briefly on David Low again on page 76 of Rude Assignment. See the commentary to "Letter Two," line 59, above.

Line 103: Max

Max Beerbohm (1872-1956), the noted English writer and caricaturist who did a number of drawings for Orage's The New Age. He made Rapallo his home from 1910 until his death (he left only in 1935 when the possibility of another war

<sup>1</sup> Laura Fermi, Mussolini (Chicago: University of Chicago Press, 1961), p. 124.

became imminent). As Beerbohm caricatured Pound in 1914 (and again in 1935) it is amusing to note Pound's own caricature of Beerbohm as "Brennbaum" in Hugh Selwyn Mauberley (1915).<sup>1</sup> Their paths crossed many times in Rapallo and Pound was once offered £500 from an American publisher to do The Life and Times of Max Beerbohm.<sup>2</sup> For a note on Pound's friendship with Beerbohm see Katherine Lyon Mix, Max and the Americans (Brattleboro, Vermont: The Stephen Greene Press, 1974), pp. 147-9.

Lines 106-107: Shitain . . . dung-heap

Shitain: one of Pound's derogatory terms for Britain. The metaphor of the birds and the dung-heap recalls Pound's 1937 remark to F.V. Morley: "Kulchur occurs in or above the stinking manure heap, and can not be honestly defined without recognition of the dung-heap."<sup>3</sup>

Line 109: Orwell . . . Neruda

Chapter XV of Rude Assignment, "Libel and the Game of Labelling," is devoted to a counter-attack on George Orwell, who accused Lewis in 1946 of writing a book "in praise of

<sup>1</sup> See K.K. Ruthven, A Guide to Ezra Pound's Personae (1926) (Berkeley and Los Angeles: University of California Press, 1969), p. 138.

<sup>2</sup> Paige, ed., Selected Letters of Ezra Pound, p. 289n.

<sup>3</sup> Pound, Ibid., p. 294.

Stalin to balance his previous books in favour of Hitler" (Rude Assignment, p. 78). Lewis also criticizes Orwell's works in The Writer and the Absolute, pp. 153-72.

Pound's reference to Neruda—the famous Chilean poet—on Orwell, escapes me. Neruda's Memoirs, trans. Hardie St. Martin (Harmondsworth: Penguin Books, 1977) does not seem to mention Orwell. The two men, however, were on opposite sides of the political fence. Neruda was an avowed communist and Orwell, at first an active socialist, became an anti-communist after his experiences in the Spanish Civil War (in which Neruda also fought).

Lines 111-115: Fordie again . . . income . . . brakdown

In a 1948 letter to Pound, Lewis remarked that although "it was impossible to disguise the fact that he [Ford] was a social snob. . . . some reviewers need not have devoted all their space to his untruthfulness—his fabulous baronial estates in Prussia and his imaginary schooling at Eaton."<sup>1</sup>

As a soldier in the First World War Ford suffered a nervous breakdown in 1916 when a shell exploded next to him. Pound himself wrote of the incident to Lewis in July of the same year—see Selected Letters, p. 86.

Line 117: Pow-wowers

<sup>1</sup> Lewis, Letters of Wyndham Lewis, p. 441.



In "Thinking Aloud Upon Current Affairs," Chapter XVI in Rude Assignment, Lewis opens with a discourse on power-politics and the United Nations. Pound's pun "pow-wowers" reflects the ethic Lewis describes: what should the great 'powers' of the world talk about when gathered together but more power. Lewis moves on to consider, among other subjects, Turkey, the larger powers Germany and England, the hypocrisy of peace conferences and the great power, Soviet Russia, with which half the chapter is concerned.

Lines 121-123: Bullitt . . . verschwindet of 5 intimates

William Christian Bullitt (1891- ), first American ambassador to the U.S.S.R., 1933. His association with the Soviet Union began in 1919 when he was sent by Woodrow Wilson to study political and economic conditions and discuss peace terms with Lenin after the Russian Civil War.<sup>1</sup> He made many friends among the Soviets and campaigned for recognition of the U.S.S.R. during both Wilson's and Roosevelt's administrations.

Pound's remark, "by the bay", presumably refers to the fact that Bullitt lived in Turkey for a time, on the Bosphorus.

The phrase spurloss verschwindet should read spurlose

<sup>1</sup> See The Bullitt Mission to Russia: Testimony before the Committee on Foreign Relations United States Senate of William C. Bullitt (New York: B.W. Huebsch, 1919).

Verschwinden: "the disappearance, without leaving traces . . . ."  
 . . ." In August 1939 the Soviet Union deprived Poland, Estonia, Latvia and Lithuania of their sovereign independence and in November declared war on Finland. As a consequence of these actions the U.S.S.R., in December of that year, was expelled from the League of Nations. Pound's reference (and I am here venturing a guess) may have something to do with the build-up to these events.

Line 125: Col Murray's At Close Quarters

Viscount Arthur Cecil Murray Ellibank, At Close Quarters (London: Murray, 1946).

Line 126: Alice

I could not determine her identity. Often, many of the names and references Pound cited in his letters remained mysteries even to his correspondents. D.G. Bridson (whom I asked about "Alice" and other references) has commented on the matter: "I could very often not identify those he referred to in his letters to me. I suspect Lewis was equally baffled, from what he said to me about Ezra's epistolary style."<sup>1</sup>

<sup>1</sup> Letter received from D.G. Bridson, 9 May 1978.

Line 132: Shw Wel Bertie

Shaw, Wells and Bertrand Russell. See commentary,  
"Letter Two," lines 74-76, 81.

Line 134: Joyce

James Joyce. See "Letter Two," lines 11-13.

Letter Three

p. 92 ~~IN-NO~~-Vation, me foot / return to pre 1914  
 when passports only needed for sloughs such as Rhoosia and Turkey.  
 pp/ 1919, how many Ez letters to the Paris Tribune, denouncing the  
 first step toward universal bondage/ well, not the first  
 but a dirty one. And COULD Ez/ get ANY highbrow support, or  
 make people see ANY disuse in passports, visas ( at \$10) and the  
 bank-steedge Woodie-cod-face ) alsoe coin ( same coins)  
 good in Frog/ Baviere, Swiss, Ausstria and Woptalia. The eggstent  
 to which the occident has rotted in 35 years vurry amazink.

Henda, forget in which rotten frog sheet/ must be six years ago  
 saying: Yourup does not WANT to be united. ~~W. B. Y. 's~~

~~enlightened~~ ~~4~~ ~~units~~.

Earl Godwin/ got to seeing ~~in~~ inkum  
 snoopers only one step from police state/ ~~de~~to ROT of police, ~~de~~  
 to laws to prevent people being themselves. and inkum. ONLY mechanism  
 left to govt/ to get taxes WITHOUT honest money system.

what yu can do is to stimulate COMMUNICATION between  
 intelligent men in different places/ did the O.M. ever git over

feeling that anything from E. of Suez is something out of a zoo ?

World State no enemies ? nuts/ And for why / because a son of pig  
 at 3000 miles remove knows less of what any local need is/ and  
 gets more and more abstract with the distance/  
 Si quieren un gobierno di usureros, por lo menos un gobierno  
 di usureros Bolivianos, y no un gobierno di usureros internacionales.  
 van a l'il realism, please, re the U.S.

or specify / world state AFTER and without. senza/ <sup>IF</sup> Local control  
 of local purchasing power power

cd/ be guaranteed against monopoly of the press by archswine.

WL didn't notice END of U.S. consterooshun on Dec 23 / 1913.  
 almost no news of the event leaked to europe, and not much to  
 the yankoboobs?

Oh gorRRRRd/ I didn't mean to mention F/ again, 'ow cd/ vu

disturbe the ghost. YU hv/ spelled Madox wiff TWO DDs.

I dont mind. and he was indubitably born to suffer,  
 that being his A.I. series A. corn.

P. 128/ pp/ 1 last line: AN' thaar's whaar vu're, wrong.  
 and mebbe ~~NO~~ ~~ok~~ up on the other end of W.B.Y's bumusted Bhuddiam  
 "withering into".

next pp/ and pp/ 3 O.K.

ov course it AIN'T "difficult to believe", fer anyone whose  
 memory goes back that far. Yr/ eggspression re/ Gaudier was  
 "the Lavery of sculpture"., all of which puritv was  
 highly stimulating to such of yr/ contemporaries as cd/  
 take it. ( possibly not a very heavy force at the polls. )

Gaudier re my mantlepiece glass box: Museu für orientalsiche Kunst.

ever looked at Pier della Francesca's De( something or other, probably  
 Proportione ) Pingendi ?



p/137, minor error: Kibblewhite, not Heppelwhite. (I believe)

an ~~wotterbaht~~ the MONETARY sense?? <sup>birth notice of which</sup> possibly to be printed privately and just for a Wyndham studio, 1/2 hour meditation, consider Gesell/ the monthly tax on UNUSED and therefore not absolutely at the moment needed paper certificates of debt (of what is due the bearer) ..

Anatole (i.e. Asiatic) France end of L'Isle des Ping/ quoted by Ez/ HAS WL really thought about it/ Chesterton said "yes, partly" when I asked if he stayed off it in order to keep in touch with his readers. Ferdie got to agriculture and trade-routes.

Suppressed books can't be copyright in this country? or were rights sold here also?

The "Hitler" prob/ only unbiased account of THAT period. Hv/ recd/ 40 pages of a Tirolese diary, possibly only fair account of THAT recent scene early 1940s.

wonder if any use in speculation re/ dicotomy; WL conditioned by being ris in the rotting / Poss O.M. choosing the sinking, and Ez sticking to the rising (however Holly-Luced crass and etc/ ) but with some clean sprouts in the middan. waaawkk, 'ear deh eagul scream. on the other hand wasn't that Webb-itch, England's winding sheet, partly murkn ??  
142. yes Ottoman, vid Amba/ Morgenthau's story. toward the end.

\*\*\* p.143/ objective truth// <sup>dit</sup> may not yu hv/ to include this in action? Doubt if yr/ total exclusion of "truth" from action is a happy phrase, even if yu were driving AT something needing X illustration.

Gourmont, L'Homme Moyen S/ , Veneson. anti-pink. antag/ O.K.

Mr Cummings uses the phrase "canaille litteraire"/ probably this INCLUDES the dam lot, lables or no lables.

Malraux is no damgood ?? (this is a queery, not an assertion, but shd/ hardly expect good chick from bad egg, ... again queery?  
p 145 / Oh the GAWDDDam brooshunz, always a bore, and HOW a

The clear definition of ANY pt/ of view is useful TO them as is capable of defining a pt/ of view.

universal pestilence. Czar's aunt (and Mr Proust, damn the pair of 'em.) Cant at moment recall frogs talking of women.

wonder if it was all printed in the old 1<sup>st</sup>/ edtns?

curious that Rebecca od/ be so perceptive (then, at least, ) and NOT be a better. ) or get better.

surely Max Ernst was the fount/ or do yu take him as grandad of Dada not of sur-real. clue in v. ~~st~~ early study of NATURAL forms.

WL ever read any Agassiz (esp/ re/ Classifications?)

25 years ago Max must hv/ painted better than Dali (less commercial acumen.) Did the novel end with Ernst' "Femme aux cent tetes"? vurry interestin' in nanny case.

## [Letter Three: Transcription]

W.L.

P. 92: IN-NO-Vation, me foot. Return to pre 1914, when passports only needed for sloughs such as Rhoosia and Turkey. Post 1919, how many Ez letters to  
5 the Paris Tribune denouncing the first step toward universal bondage? Well, not the first, but a dirty one. And COULD Ez get ANY highbrow support, or make people see ANY disuse in pissports, visas (at \$10) and the bank-stoodge Woodie-cod-face? Also coin (same  
10 coins) good in Frog, Baviere, Swiss, Ausstria and Woptalia. The eggstent to which the occident has rotted in 35 years vurry amazink. Benda (forget in which rotten frog sheet, must be six years ago), saying: Yourup does not WANT to be united.

15 Earl Godwin got to seeing Am inkum snoopers only one step from police state due to ROT of police, due to laws to prevent people being themselves, and inkum ONLY mechanism left to govt to get taxes WITHOUT honest money system. What yu can do is to stimulate  
20 COMMUNICATION between intelligent men in different places. Did the O.M. ever git over feeling that anything from E. of Suez is something out of a zoo?



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 Because a son of pig at 3000 miles remove knows less  
 25 of what any local need is, and gets more and more  
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usureros, por lo menos un gobierno di usureros  
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 Yan a l'il realism, please, re the U.S., or specify  
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 wiff TWO DDs. I dont mind, and he was indubitably  
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40 P. 128, pp 1, last line: AN' thaaar'z whaar yu're,  
 or were wrong, and mebbe hook up on the other end of  
 W.B.Y's bumbusted Bhuddism "withering into".

Next pp and pp 3, O.K. Ov course it AIN'T  
 "difficult to believe," fer anyone whose memory goes  
 45 back that far. Yr eggspression re Gaudier was "the  
 Lavery of sculpture", all of which purity was highly  
 stimulating to such of yr contemporaries as cd take it  
 (possibly not a very heavy force at the polls). Gaudier

re my mantlepice glass box: "Museo für orientalsiche  
 50 Kunst." Ever looked at Pier della Francesca's De  
 (something or other, probably Proportione) Pingendi?

132: well well, here is some real fascismo--using  
 term not as pejorative, but simply in ref historic  
 fact as to what DID happen, and happen with considerable  
 55 amelioration of product, IN ITALY. And may add that  
 the last dhirty Biennale I was inveighled into looking  
 at showed the damned Hun pavillion as the decent one,  
 all other furrin exhibits a mess, sub Brodsky etc.,  
 really diseased. And be it said the wops pampered a  
 60 lot of rats; but what of it? The general level of  
 technique improved and a considerable amount of sincere  
 effort went into it on part of qualified non-painters  
 who worked at the selection. Damn sight better than  
 Bun-Pips and Omega am'mosphere. The favoured did NOT  
 65 appreciate, having had no eggsperience, fuori d'Italia;  
 and the omitted nacherly squealed, or mumbled. And a  
 few efficient blokes with a market suffered not at all  
 from the competition (stimulus). Results cert much  
 better than in Frogland de nos jours. Crit shd oobserve  
 70 chronology, i.e. when one place rots and another  
 sprouts. Good deal in Vlaminck's: intelligence is  
 internat; stupidity, national; and art is LOCAL.

Did I say that Marinetti asked my op re something  
 on his wall about 5 ft by 7? Pointed out that yu cd

75 shift various chunks from here to there, in short,  
introduced subject of COMposition. His Eccellenza  
quite surpr[iz]ed, a new view of the subject not  
previously in his etc. Yet he was useful, & went at  
advanced age off to combat like various other big pots.

80 Got no credit, as his "friends" sd it was just fer  
advertisement. All'o'wich relates to the Kulchurl  
level.

Coterie state. QT': a membership card in this  
party does NOT confer literary and artistic genius on  
85 the holder. Doubt if Marinetti was millionaire. Shd  
think Picabia must hv had nearly as much. Yus, yus,  
a vurry useful work, or shd be if some of the points  
can be rammed into the bleating booblik.

133: might NAME whom they wanted to keep poor.

90 Composer in worse box than the performer, tho latter a  
dog's life and few bones, almost closed to anyone not  
tough enough to be able to DO IT antwhere, any time,  
no matter what the state of digestion or fatigue.

Other problm: the disproportion, enormous fees and  
95 prices at one end, and starvation for anything good  
that dont fit. Can yu furnish conention with Ll.

Wright?? Hiler re Stewed EEL: "at any rate they give  
you walls." Tears re Joyce in Penguin, or whatever.

BooHoo, only sold 200,000; can't make any money unless  
100 they sell 250,000?

The nu Shitsman naturally wd'nt face a CIVILIZED country like Italy. Take example from incult mujik, where capital has been enthroned on the ruins of property. Of course the great bleeding is having  
 105 nation pay rent on its own credit. Believe Greece was paying 54% of its taxes to meet debt interest. A few millyum to governors and presidents of Cuba is a mere flea bite.

P. 137, monor error: Kibblewhite, not Heppelwhite  
 110 (I beleev).

An woTTERbaht the MONETARY sense?? Birth notice of which possibly to be printed privately. And just fer a Wyndam studio,  $\frac{1}{2}$  hour meditation, consider Gesell, the monthly tax on UNUSED and therefore not absolutely  
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 120 touch with his readers. Fordie got to agriculture and trade-routes.

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 125 40 pages of a Tirolese diary, possibly only fair account of THAT recent scene, early 1940s.

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160 cent tetes? Vurry interestin' in nanny case.

## Letter Three: Commentary

Line 2: IN-NO-Vation, me foot

On page 92 of Rude Assignment Lewis decries the doctrine of national sovereignty by declaring that "group consciousness" depends upon "ignorance of other groups" and is often maintained by "the discouragement or prevention of foreign travel." Pound is referring to the footnote which Lewis appends to the above remarks: "It is worthy of note that the present British Government is attempting to obtain the consent of other governments to the abolition of visas: this would be a great liberal innovation." Pound's own declaration against national sovereignty is found in "Provincialism the Enemy," Selected Prose, pp. 189-203.

Lines 4-5: Ez letters to the Paris Tribune

Between February 1921 and September 1930 Pound sent thirteen letters on passport annoyances to the editors of the Paris editions of the Chicago Tribune and the New York Herald. Many of the letters were anonymous but some bore titles such as "The Passport Nuisance" and "Mr. Ezra Pound and Passports." See Gallup, Bibliography of Ezra Pound, items C616, 648, 657, 673-4, 676, 683-4, 725, 750, 752-3, 779.

Line 9: bank-stoodge Woodie-cod-face

Woodrow Wilson (1856-1924), twenty-eighth U.S. president (1913-1921), whose 1913 banking and tariff reforms were responsible for the Federal Reserve Act which Pound denounces in this letter—see line 33, below.

Lines 10-11: Frog . . . Woptalia

France, the German State Bavaria, Switzerland, Austria and Italy, respectively.

Lines 12-14: Benda . . . Yourup

I could not determine the French newspaper ("frog sheet") to which Pound is referring. "Yourup" is Europe. For Benda, see commentary, "Letter One," line 13.

Line 15: Earl Godwin

Washington news commentator and White House correspondent for The Washington Times in the thirties and forties.

Lines 18-19: taxes WITHOUT honest money system

"There are only two subjects," says Pound, "that I got the strength to argue about. One is how you issue money. . . . And the other question is the system of taxes."<sup>1</sup> Pound

<sup>1</sup> Bridson, "Interview with Ezra Pound," New Directions 17, p. 181.



continues:

The basis, I should think, of a tax system ought to be justice, and Mencius pointed out that it ought to be a percentage of the product—not a fixed charge regardless of whether the poor bastard has got it there to give you or not. . . . [A] tax ought to encourage production, not sabotage it—and damn it, now your taxes penalize practically every useful activity a man can think of.<sup>1</sup>

See also lines 111-112, below.

Line 21: O.M.

Pound is referring to T.S. Eliot who received the Order of Merit from King George the VI in 1948.

Lines 23-25: World State no enemies . . . local need

"The idea of a World State," Lewis remarks (Rude Assignment, p. 94), "has no open enemies." Lewis continues and asserts that the U.S., the "colossal federation" under that "arch-centralizer" Franklin Roosevelt, is "an advance copy of what one day the world will be like." Lewis further points out that in the U.S. today we find various ethnic groups living "side by side" simply because they have "one central government, controlling their individual governments." Pound takes exception. He has counseled Lewis on

<sup>1</sup> Ibid., pp. 181-2.

this matter elsewhere: "Is the remedy for a stinking centralization, which puts the control so far from the controlled area that every idiocy functions, to be cured by putting the centre still further from the governed . . . .<sup>1</sup>  
See also lines 30-31, below.

Lines 26-28: Si quieren un gobierno . . . internacionales

"If you have to have a government of usurers, they had better be Bolivian usurers [i.e. local], rather than international usurers."

Line 30: senza power

"Without" power.

Lines 30-31: Local control of local purchasing power

One of Pound's determinately held beliefs was that "there could be no civilization without local control of local purchasing power."<sup>2</sup> He had first considered this idea while reading Brooks Adams in 1940 and later found similar views in Del Mar (see commentary, "Letter One," line 49).<sup>3</sup> His ideas on the matter are interestingly expressed in the

<sup>1</sup> Ezra Pound, Letter to Wyndham Lewis, n.d. (March 1951), Simon Fraser University Library, Burnaby, B.C.

<sup>2</sup> Stock, Life of Ezra Pound, p. 429.

<sup>3</sup> Ibid.

Bridson interview—Pound is speaking of the economic order of the Roman Empire:

Gold was under the Pontifex or the Empire; silver was a wangle farmed out to senators to allow for natural human cupidity, and the bronze, the small coinage, was under certain privileged municipalities. That is to say, enough local control to prevent the local economic order being ruined from the center.<sup>1</sup>

Line 33: END of U.S. consterooshun

On December 23, 1913, the U.S. Federal Reserve System was created which divided the country into twelve districts, each with its own Federal Reserve Bank. It was compulsory that all national banks join the system which was controlled by a seven-member Federal Reserve Board. The United States, rather than issuing its "own" money, now had to borrow from the Reserve Bank and pay interest—for which American citizens were taxed—on the loan. This, Pound maintained, was a direct infringement of the U.S. constitution which stipulated that the nation itself should both issue and control its own money: "'The Congress shall have power . . . To coin Money (and) regulate the Value thereof.'"<sup>2</sup>

Lines 36-39: F again . . . A.1. series A. corn

<sup>1</sup> Bridson, "Interview with Ezra Pound," New Directions 17, pp. 179-80.

<sup>2</sup> Pound, Impact, p. 51.

"F" is Ford Madox Ford—see commentary, "Letter One," line 62. Lewis misspells "Madox" on p. 121 of Rude Assignment.

The reference to "corn" is perhaps a series of homonymic puns, especially amusing since Ford at one point grew his own corn in England and often wrote to Pound complaining of crop failure due to drought.<sup>1</sup>

Lines 40-42: AN' thaaar's . . . Bhuddism "withering into"

Pound is referring to Lewis' assertion that "Truth has no place in action." "A 'movement' or an institution," says Pound, "lives while it searches for truth. . . . Yeats burbles when he talks of 'withering into the truth.' You wither into non-curiosity."<sup>2</sup>

"Bumbusted Bhuddism" is a reference to Yeats' interest in mysticism and the occult—for Pound, escapist philosophies of abstraction.<sup>3</sup> It also picks up on Yeats' "Buddhist feeling" about Lewis' novel Tarr (1918), mentioned in a Yeats letter to Lewis included in Rude Assignment (p. 127).

Line 43: Next pp and pp 3, O.K.

<sup>1</sup> Ford, Letters of Ford Madox Ford, p. 226

<sup>2</sup> Pound, Selected Prose, p. 76.

<sup>3</sup> "Westerners who are drawn to Indian thought," Pound maintains, "are Westerners in search of an escape mechanism" (Ibid., p. 75).

Paragraphs two and three on page 128 of Rude Assignment concern Lewis' retrospective of and justification for the "naturalistic", though "decidedly angular", paintings in his one-man show at the Goupil Gallery in 1919.

Lines 43-46: AIN'T "difficult to believe" . . . "sculpture"

Pound is referring to the following remarks by Lewis:

At this distance it is difficult to believe, but I thought of the inclusion of poems by Pound etc. in 'Blast' as compromising. I wanted a battering ram that was all of one metal. A good deal of what got in seemed to me soft and highly impure (Rude Assignment, pp. 128-129).

Gaudier-Brzeska too seemed "soft" and "impure" to Lewis. In the lines immediately preceding the above quotation Lewis speaks of Gaudier as "essentially a man of tradition" and a "good man on the soft side." (For Gaudier-Brzeska see commentary, "Letter One," lines 55-56).

Sir John Lavery (1856-1941): British portrait painter and Royal Academy member. He was a severe opponent of "sentimentality" in art. For an example of Gaudier's hand see the line drawings and portraits included in Pound's Gaudier-Brzeska: A Memoir, and for a good example of Lavery's technique, Mary Chamot, Modern Painting In England (London: Country Life Ltd., 1937), plate 44.

Lines 49-50: glass box . . . orientalsiche Kunst

Pound's "mantlepiece glass box" is a puzzle to me.

The German should read museum für Orientalische kunst:  
"museum for Oriental culture."

Lines 50-51: della Francesca's . . . Pingendi

Piero della Francesca: the Italian Renaissance painter (c1410-1492), whom Pound sets against the craft of the usurers in Canto XLV. Francesca's works are found, among other cities, in Florence, Urbino, Rome, Ferrara and Rimini. In the latter city, in 1451, he painted the fresco portrait of Sigismundo Malatesta, Pound's master patron of the arts.

Pound is referring to Piero's De Prospectiva Pingendi (On Perspective in Painting) composed sometime between 1480 and 1482.<sup>1</sup> It is a painter's guide to perspective with drawings and diagrams by Francesca himself, much of it probably learned from Uccello, the first Italian to begin its use with some authority.<sup>2</sup>

Proportione: Pound is probably recalling Luca Pacioli's De Divinia Proportione, into which was incorporated, without acknowledgement, one of Francesca's entire mathematical treatises.<sup>3</sup>

<sup>1</sup> Philpi Hendy, Piero della Francesca and the Early Renaissance (New York: Macmillan, 1968), p. 146.

<sup>2</sup> Ibid., p. 76.

<sup>3</sup> Ibid., p. 155.

Lines 52-55: here is some real fascismo . . . IN ITALY

On pages 131-132 of Rude Assignment Lewis speaks of the artists position in English society and the lack of national sentiment and funds for this "craftsman" who has been "largely superseded by the machine." This sets the stage, for Pound is referring to Lewis' remarks on p. 132: "It is not our place to organize private relief: that is the function of the State." "Not today," Lewis continues, "but long ago, the State should have stepped in."

Line: 56

Perhaps the Venice Biennale exhibition.

Line 58: sub Brodzky

Horace Brodzky, the Australian-American painter and art critic who in 1912 became friends with Gaudier-Brzeska. Apart from Brodzky's questionable talents as a painter, Pound would have had little regard for the former's criticism of Gaudier's "Vortex," a work which Pound highly praised (note commentary, "Letter One," lines 55-56): "His 'Vortex' in Blast," says Brodzky, "was art-pomposity and must be admitted to be ridiculous."<sup>1</sup> Pound fleetingly speaks of Brodzky in Gaudier-Brzeska: A Memoir, pp. 75-7.

<sup>1</sup> Horace Brodzky, Henri Gaudier-Brzeska 1891-1915 (London: Faber & Faber, 1933), p. 115.

Line 64: Bun-Pips and Omega am'osphere

I have been unable to trace "Bun-Pips," but perhaps it refers to Roger Fry (see below).

Continuing his remarks on the plight of the artist in contemporary society (see "Letter Three," lines 52-55, above) Lewis speaks disparagingly of Roger Fry's solution for the "desperate situation." Fry created the Omega Workshops, an "artificial" and "special economic atmosphere" in which a "favoured few could survive" (Rude Assignment, p. 131). Lewis himself joined Fry's Workshops (partly composed of some members of the Bloomsbury group) early in 1912, but by the autumn of the following year could no longer tolerate the Omega "atmosphere." It was shortly after this that Lewis and Pound became involved in the Rebel Art Centre (see p. 2). Lewis' account of the "Omega am'osphere" and his break with Fry is documented in The Letters of Wyndham Lewis, pp. 47-53.

Line 65: fuori d'Italia

"Out of Italy."

Line 69: Frogland de nos jours

"France of our days."

Lines 71-72: Vlaminck's . . . art is LOCAL



Maurice Vlaminck (1876-1958): French Fauvist painter, disciple of Cézanne and the Flemish Expressionists and friend of André Derain, Matisse and Guillaume Apollinaire.

Pound speaks of Vlaminck's epigram in Impact, p. 81, and cites part of it in Canto 80 (Cantos, p. 570). The epigram's application in the Cantos is fleetingly discussed by Eugene Paul Nassar, The Cantos of Ezra Pound: The Lyric Mode (Baltimore: The John Hopkins University Press, 1975), p. 102.

Lines 73-79: Marinetti . . . advanced age off to combat

Filippo Tommaso Marinetti (1876-1944), the founder and vigorous promoter of the Italian Futurist movement. He was a poet and painter and one of the most vibrant polemicists for the overthrow of nineteenth century artistic and cultural values.

Pound had met Marinetti on a number of occasions and was present when the Italian delivered two Futurist lectures at London's Doré Gallery in 1914.<sup>1</sup> It was at the Doré that Marinetti was mercilessly ridiculed by T.E. Hulme, Gaudier-Brzeska and especially Wyndham Lewis.<sup>2</sup> Lewis came to detest

<sup>1</sup> See Norman, Ezra Pound, pp. 148-9 for a humorous account of Pound's brief involvement with Marinetti in London.

<sup>2</sup> See R.W. Flint, ed., Marinetti: Selected Writings, trans. R.W. Flint and Arthur A. Coppotelli (New York: Farrar, Straus and Giroux, 1972), p. 18.

Marinetti with a vengeance and regarded Futurism, in all its manifestations, as "post-nietzschean war doctrine."<sup>1</sup> Pound, according to Flint, "leaned" toward Futurism in 1913, but when Marinetti "pressed too hard" and gave too many "flamboyant lectures" he "leaned as far in the opposite direction."<sup>2</sup> But Pound changed his mind again and "in the late twenties," according to Flint, saluted Marinetti as the "inventor of modernism, perhaps to please his Fascist friends . . . ." <sup>3</sup> Cantos 72 and 73 (1943), written in Italian, and as yet unpublished, include sections on Marinetti.<sup>4</sup>

As to Marinetti going "off to combat": in his late sixties he volunteered to fight on the Russian front and after twenty-three months returned home in 1944 only to die a few months later.<sup>5</sup>

Lines 83-84: Coterie state . . . genius on the holder

Pound is responding to Lewis' remark (still in connec-

<sup>1</sup> Lewis, Time and Western Man, p. 40. Pages 38-42 of this work, while registering Lewis' antagonism towards Marinetti, are particularly concerned with Marinetti and Pound.

<sup>2</sup> Flint, Marinetti, p. 18.

<sup>3</sup> Ibid., p. 19.

<sup>4</sup> Stock, Life of Ezra Pound, p. 404.

<sup>5</sup> Flint, Marinetti, p. 36.

tion with the plight of the artist—see commentary, "Letter Three," lines 52-55, above) that a coterie, like the "sovereign State," is "exclusive and competitive." "It claims for its proteges often a position they do not merit" (Rude Assignment, p. 132).

Pound's epigram is from the mouth of Mussolini. Speaking to a group of fascist writers, Mussolini, according to Pound, remarked: "'A membership ticket in this party does not confer genius on the holder.' He was speaking in particular of literary and journalistic ability."<sup>1</sup>

Line 85: Doubt if Marinetti was millionaire

Lewis asserts that if a coterie's patron is a millionaire, as he states Marinetti was, the members of the coterie would easily be able to impose upon the public, by means of "benevolent reviews" and "write-ups," their own work. Regardless of whether or not Marinetti was a millionaire, he was wealthy enough to subsidize his own travels and lectures throughout Europe on behalf of Futurism.

Line 86: Picabia

Francis Picabia (1879-1953): the noted Cuban writer and painter associated with the artistic schools of Impressionism, Cubism and Fauvism. Pound, however, regarded Picabia

<sup>1</sup> Pound, Jefferson and/or Mussolini, p. 75.

as the "dynamic under Dada."<sup>1</sup> Indeed, in 1915 Picabia and Marcel Duchamp founded the Dadaist movement in France. Pound became good friends with the Cuban painter and spent many afternoons with Jean Cocteau and Duchamp at Picabia's home in Paris during the years 1920-1921.<sup>2</sup> Among other ventures they collaborated as editors of the 1920 Autumn number of The Little Review.<sup>3</sup> Pound revered Picabia's intellect and in 1937 asserted that Picabia's "mental activities cannot be ignored in any serious chronicle of the decade 1914-1924."<sup>4</sup>

Lines 87-88: vurry useful work . . . booblik

Pound is referring to Rude Assignment. "Booblik" is "public."

Line 89: NAME whom they wanted to keep poor

Lewis repudiates the "doctrine" held by the public that the artist produces better work if he is poor, and adds, "I have even heard them say 'keep him poor'! about an eminent

<sup>1</sup> Pound, Selected Prose, p. 459

<sup>2</sup> Ibid., p. 457

<sup>3</sup> Andrew Clearfield, "Pound, Paris, and Dada," Paideuma, Vol. 7, Nos. 1 and 2 (Spring and Fall 1978) 121. Clearfield's article, pp. 118-23 in particular, has much information on Pound and Picabia.

<sup>4</sup> Pound, Selected Prose, p. 458.

contemporary."

Lines 90-96: Composer . . . anything good that don't fit

In a footnote to page 134 of Rude Assignment, Lewis regrets that he is not familiar enough with conditions in the world of music to include it in his brief survey of the effects of economic and societal pressures on artists and the major arts. Pound is filling the gap. For a study of Pound's friendship with various composers and musicians and his "place" in the world of musical criticism, see R. Murray Schafer's authoritative Ezra Pound and Music (note also Introduction, p. 10).

Lines 96-97: conention with Ll. Wright??

"Conention" is probably "connection."

Lewis, in his survey of the arts (see lines 90-96, directly above), mentions Frank Lloyd Wright, the famous architect. Pound's query perhaps refers to Lewis' poverty versus Wright's "enormous fees," hence the "disproportion" mentioned in line 94, "Letter Three."

Line 97: Hiler re Stewed EEl

Hilaire Hiler, the painter and writer with whom Pound became friends during the London years. "Hiler and I," recounts Pound, "were two rejects from the last real number of the Little Review. . . . Hiler and I got kicked out. . . .

we would put the advertisements in the middle and the text at both ends."<sup>1</sup> Hiler is the author of a number of books on art, including Why Expressionism? (Los Angeles: n.p., 1946) and Why Abstract? (New York: J. Laughlin, 1945), which he jointly authored with Henry Miller and William Saroyan.

"Stewed Eel", perhaps, is a reference to Roosevelt's "New Deal" policy initiated in 1933 to ease the economic and unemployment situation after the depression. Pound has referred elsewhere to the policy as "The Nude Eel."<sup>2</sup>

Lines 98-100: Tears re Joyce . . . sell 250,000

Pound's statement is perhaps prompted by Lewis' remark (Rude Assignment, p. 134) that literature has "suffered fearfully" as a result of the "mass-production of books and the decay of values attendant upon modern publishing techniques." Joyce is not mentioned at this point in Rude Assignment.

Lines 101-102: nu Shitsman . . . incult mujik

Pound is responding to an excerpt from The New Statesman, the British weekly paper, which Lewis cites in Rude

<sup>1</sup> Bridson, "Interview with Ezra Pound," New Directions 17, p. 183.

<sup>2</sup> See Davis, Vision Fugitive, p. 188.

Assignment (p. 135). The excerpt concerns the relationship between "'the disappointing spectacle of state endowment and publishing in Russia . . . .'"

"Mujik" is a Russian peasant or worker.

Line 105: nation pay rent on its own credit

See the commentary to "Letter Three," line 33.

Line 109: Kibblewhite

Lewis mistakenly refers to Mrs. "Heppelwhite." The apartments of Mrs. Ethel Kibblewhite, at 67 Frith Street in Soho Square, were the meeting place, prior to World War I, as Lewis puts it, for a "smallish circle of 'intellectuals'" which included, among others, Pound, Lewis, Gaudier-Brzeska, Richard Aldington, Herbert Read and T.E. Hulme (who presided over the meetings). See Wees, Vorticism and the English Avant-Garde, pp. 43-4.

Lines 111-112: the MONETARY sense . . . printed privately

Pound is taking his cue from Chapter XXV of Rude

Assignment: "The Birth of a Political Sense." In 1940 he wrote to T.S. Eliot: "Naturally history without monetary intelligence is mere twaddle."<sup>1</sup> And in the section "Pivot" of Gold and Work (1944): "All trade hinges on money. All

<sup>1</sup> Pound, Selected Letters, p. 336.

industry hinges on money. Money is the pivot."<sup>1</sup> Throughout so much of his life, remarks Pound's daughter, "he kept hammering on one thought: people must know where their money comes from, who issues it, upon what values is it based. Self-sufficiency—autarchia—order."<sup>2</sup> Pound has documented his concern for this matter in a myriad articles, many of which are collected in Part Six of Selected Prose, "Civilization, Money and History,"—see especially "What is Money For?", pp. 290-302.

The "birth notice" of the "monetary sense" is perhaps a reference to one of the monographs which T.D. Horton<sup>3</sup> printed privately, though not, apparently, under the imprint of the Square Dollar Series. One such monograph was A Study of the Federal Reserve by Eustace Mullins, one of Pound's frequent visitors at St. Elizabeths.<sup>4</sup>

Lines 113-116: Gesell . . . due the bearer

Silvio Gesell—see commentary, "Letter One," line 65.  
Pound is referring to Gesell's "stamp script":

This should be a government note requiring the

<sup>1</sup> Pound, Selected Prose, p. 342.

<sup>2</sup> Mary de Rachewiltz, Discretions (Boston: Little, Brown and Co., 1971), p. 144.

<sup>3</sup> See commentary, "Letter Two," lines 27-29.

<sup>4</sup> See Stock, Life of Ezra Pound, p. 431.



bearer to affix a stamp worth up to 1 per cent of its face value on the first day of every month. Unless the note carries its proper complement of monthly stamps it is not valid. This is a form of tax on money . . . .<sup>1</sup>

"Gesell's kind of money," Pound continues, "provides a medium and measure of exchange which cannot be hoarded with impunity. It will always keep moving."<sup>2</sup>

Lines 116-117: Anatole France . . . quoted by Ez

Anatole France (1844-1924): the noted French writer, socialist and literary critic whom Pound felt "deserved" the Nobel Prize for Literature which France was awarded in 1921.<sup>3</sup>

France's L'Ile des pingouins (Penguin Island) was published in 1908. It is a satirical work which criticizes history in "a chain of episodes illustrating the origins and the expansion of custom and law."<sup>4</sup> Pound refers to the work because it is also a poignant indictment of the "institution" of war. Lewis speaks of war-making on page 138 of Rude Assignment—see lines 117-118, directly below.

<sup>1</sup> Pound, Selected Prose, p. 259.

<sup>2</sup> Ibid., p. 296

<sup>3</sup> Pound, Selected Letters, p. 173.

<sup>4</sup> H.R. Steaves, introd., Penguin Island, by Anatole France, n. trans. (New York: Modern Library, 1960), p. xiii.

The quotation from Penguin Island to which Pound is referring is in "America and the Second World War" (1944).<sup>1</sup> Pound prefaces his excerpt by stating that "even before the previous war, Anatole France, in L'Ile des Pingouins, ironically informed his readers of the workings of "commercial" wars . . . ."2 Here is Pound's complete quotation:

"Certainly," replied the interpreter, "there are industrial wars. Nations without commerce and industry have no reason to go to war, but commercial nations are forced to adopt a policy of conquest. Our wars must, of necessity, increase in number as our industrial activity increases. When one of our industries fails to find an outlet for its products, we must have a war to open up new markets. This year, in fact, we have had a coal war, a copper war, and a cotton war. In Third Zealand we have massacred two thirds of the natives to force the remainder to buy umbrellas and braces."<sup>3</sup>

"This book by France," Pound continues, "was immensely popular round about 1908, but the world failed to learn its lesson."<sup>4</sup>

Lines 117-118: Has WL really thought about it?

Pound is referring to the causes of war. On page 138 of Rude Assignment Lewis states:

1 Pound, Impact, pp. 184-96.

2 Ibid., p. 196

3 Ibid.

4 Ibid.

On the battlefields of France and Flanders I became curious, too, about how and why these bloodbaths occurred—the political mechanics of war. I acquired a knowledge of some of the intricacies of the power-game, and the usurious economics associated with war-making.

For Pound's remarks on the causes of war, see the above cited "America and the Second World War," Impact, pp. 184-96, and also, Impact, pp. 223-4.

Line 118: Chesterton

Gilbert Keith Chesterton (1874-1936), the British novelist, journalist and biographer for whom Pound had little respect:

All his slop—it is really modern catholicism to a great extent, the never taking a hedge straight, the mumbo-jumbo of superstition dodging behind clumsy fun and paradox. . . . Chesterton is so much the mob, so much the multitude.<sup>1</sup>

Lines 120-121: agriculture and trade routes

Pound is undoubtedly referring to Ford's Great Trade Route (New York: Oxford University Press, 1937). Presumably, the study of agriculture and trade routes is a preliminary step to the understanding of the causes of war. "Ethics," Pound has remarked, "arise with agriculture."<sup>2</sup>

<sup>1</sup> Pound, Selected Letters, p. 116

<sup>2</sup> Pound, Selected Prose, p. 185.

Line 122: Suppressed books

On page 139 of Rude Assignment Lewis turns abruptly from the contemplation of politics, economics and war to the study of some of his books. He mentions that three of his works were suppressed, but does not name them. They are The Doom of Youth (London: Chatto and Windus, 1932), Filibusters in Barbary (London: Grayson and Grayson, 1932), and The Roaring Queen (London: Jonathan Cape, 1936). The Doom of Youth, according to Geoffrey Wagner, was published in America by Robert McBride a few months prior to the British edition, and apparently was not suppressed.<sup>1</sup>

Lines 123-124: The Hitler . . . THAT period

Pound perhaps is referring to Lewis' Hitler (1931)—see Introduction, p. 15.

Line 125: Tirolese diary

Pound is referring to Mussolini's diary written during the latter's captivity in 1943. It was published in the magazine L'Europeo for 5 February 1950. Pound translated the diary into English as "In Captivity: Notebook of Thoughts in Ponza and La Maddalena," Edge, Vol 4 (March 1957) 10-26. See Dudek, Dk/ Some Letters of Ezra Pound, pp. 50, 52, for

<sup>1</sup> Wagner, Wyndham Lewis: Portrait of Artist as Enemy, p. 325.

a few lines of the Pound translation.

Lines 128-130: WL conditioned . . . Holly-Luced crass

Lewis being "riz in the rotting" presumably is a reference to his home in one of the poorer areas of London, Notting Hill Gate, where he lived most of his life. Pound sarcastically termed the area "rotting hill" and in 1951 Lewis wrote a book about the cultural and political decay of England with exactly that title: Rotting Hill (London: Methuen & Co., 1951).<sup>1</sup>

"Poss O.M." is T.S. Eliot--see commentary, "Letter Three," line 21. Note the title of Eliot's children's book: Old Possum's Book of Practical Cats (1939). Eliot chose the "sinking", namely, England; Pound chose "the rising": fascist Italy.

"Holly-Luced". Pound seems to be picking up on the following remark by Lewis (Rude Assignment, p. 142): "Our politics share with the Hollywood cinema industry a cynical mass technique: they cater for the extra-silly." There may also be a pun on Clare Booth Luce, the American Stateswoman, or her husband, Henry Luce, editor of Time Magazine.

Line 132: Webb-itch

Pound is referring to Beatrice Webb, the American wife

<sup>1</sup> Ibid., p. 305.

of the Fabian socialist leader, Sidney Webb. The Webbs joined the Fabian Society in 1885 and their names are now synonymous with Fabian socialism (note commentary, "Letter Two," lines 74-76). Lewis fleetingly mentions "Mrs. Sidney Webb" on page 141 of Rude Assignment. For more information on the Webbs see Margaret Cole, ed., The Webbs and Their Work (London: Frederick Muller, 1949).

Line 134: Ottoman . . . Ambas Morgenthau's story

Lewis castigates his "fellow travelling intellectuals" (whom he also refers to as "literary crypto-communists") for "cursing" him because he spoke "of communism as practised by the bolsheviks as inhumane and too like the jesuit or ottoman disciplines . . . ." The end of Ambassador Morgenthau's Story (see commentary, "Letter Two," line 43) is devoted to a condemnation of the Turkish (Ottoman) Empire's persecution of her subject people, especially the Armenians and Greeks.

Line 136: objective truth

Lewis refers to the "literary crypto-communists" (see line 134, directly above) who have slandered his name and asserts: "They are not interested, it must be remembered, in an objective truth: they inhabit a verbal world, of labels and slogans." Pound is harping back to his previous remarks on "truth" and "action"—see commentary, "Letter

Three," lines 40-42.

Lines 139-40: Gourmont . . . anti-pink, antag

Remy de Gourmont (1858-1915), the French poet, novelist and co-founder of the Mercure de France. Although Pound and Gourmont never met personally, they did correspond and the latter greatly influenced Pound's writing.<sup>1</sup> Gourmont, who "carried his lucidity to the point of genius,"<sup>2</sup> also led Pound to a study of Agassiz.<sup>3</sup> Pound translated Gourmont's Physique de l'amour (1903) under the title The Natural Philosophy of Love (1922). For his extensive remarks on the French writer see "Remy De Gourmont: A Distinction," Literary Essays of Ezra Pound, ed. T.S. Eliot (New York: New Directions, 1968), pp. 339-58. and "Remy de Gourmont," Selected Prose, pp. 413-23.

"L'Homme Moyen S" is Pound's poem "L'Homme Moyen Sensuel," a satire on Byron's "Don Juan," published in The Little Review, Vol. 4, No. 5 (September 1917) 8-16.<sup>4</sup>

Veneson: see the "Poems of Alfred Venison" (Pound's

<sup>1</sup> See Glenn S. Burne, Remy de Gourmont: His Ideas and Influences in England and America (Carbondale: Southern Illinois University Press, 1963), pp. 121-31.

<sup>2</sup> Pound, Selected Prose, p. 415.

<sup>3</sup> Ezra Pound, "Letters to Natalie Barney," ed. Richard Sieburth, Paideuma, Vol. 5, No. 2 (Fall 1976) 295.

<sup>4</sup> See Pound, Selected Letters, pp. 57-8.

parody of Alfred Lord Tennyson) in Personae: The Collected Shorter Poems of Ezra Pound (New York: New Directions, 1971), pp. 157-73.

On page 142 of Rude Assignment Lewis remarks that his "travelling intellectual" compatriots, the "crypto-communists" (see commentary, "Letter Three," line 134, above) "have ceased to go on pilgrimages to Moscow; since fearing a witch-hunt this time against themselves, they are repainting themselves some other colour than the old sentimental pink."

"Antag" probably means "anti-label"—see commentary, "Letter Three" line 136, above.

Lines 140-141: cummings . . . "canaille litteraire"

Pound is probably referring to Cummings' novel Eimi (New York: William Sloane Associates, 1933),<sup>1</sup> in which the literary protagonist (Cummings) wonders how he and a Russian novelist, who are destined to meet, will recognize each other. But he soon realizes that "dogs will be dogs" and that the "recognition complex" will undoubtedly be activated (Eimi, p. 13).

For the reference to "labels" (line 142) note commentary, "Letter Three," line 136.

<sup>1</sup> Pound regarded Eimi as a "masterpiece" in a league with Ulysses and Lewis' Apes of God (1930)—see Bridson, "Interview with Ezra Pound," New Directions 17, p. 171.



Line 142: Malraux

André Malraux (1901-1977): the noted French novelist, critic and occasional politician whose works were inspired by the Chinese Revolution, Spanish Civil War and other political struggles.

Lewis (Rude Assignment, p. 143) repudiates Malraux as a "chronological thinker" akin to the "crypto-communists" who believe that "time" is the only reality. When Malraux, Lewis explains, was questioned about his change from communism to Gaullism, he observed: "'It is not I who have evolved, but events.'"<sup>1</sup>

Line 147: GAWDDDam hrooshunz

After Lewis criticizes the "crypto-communists," he settles down to recount the influence of Russian literature (particularly Dostoevsky) on his early years in Paris (Rude Assignment, pp. 144-48).

Note Pound's parody in Pavannes and Divagations (pp. 69-71) of the fashionable custom of the thirties of praising Russia and all things Russian.

Lines 148-149: Czar's aunt and Mr Proust

Lewis (Rude Assignment, p. 147) speaks of the "arch

<sup>1</sup> Lewis' Time and Western Man is a criticism of "chronological thinking."

counter-revolutionary" Dostoevsky, but notes the fact—which one can read, Lewis tells us, in Dostoevsky's letters—that the latter was "greatly upset" by the death of the Czar's aunt.

Marcel Proust (1871-1922): the noted French novelist whose masterpiece is Remembrance of Things Past (1913-1927), treating of memory and artistic creation. He is not mentioned at this point in Rude Assignment.

Pound has damned Proust elsewhere. Speaking of the accomplishments of Henry James, Pound has remarked that "Proust was, by comparison, an insignificant snob, with no deep curiosity as to the working of modern society, apart from his own career in it."<sup>1</sup>

Line 150: frogs talking of women

On page 147 of Rude Assignment Lewis mentions the observation made by Dostoevsky's character Ivan Karamazov that young men in Russian taverns discuss "'Nothing but universal problems.'" Lewis continues: "And what do young Frenchmen discuss? Undoubtedly women . . . ."

Line 151: old 1 fr edtns

Probably: "old one franc editions." It was in French translation that Lewis, as a young "student" in Paris

<sup>1</sup> Pound, Impact, p. 239.

(1901-1909), first read the influential Russian authors (Rude Assignment, p. 145).

Line 152: Rebecca

Rebecca West (1892- ), the English novelist, journalist and literary critic. Pound and West seem to have met shortly after she had noticed his "Contemporania" in the April 1913 issue of Poetry.<sup>1</sup> The first number of The New Freewoman (August 1915), which Pound partly edited, contained an article by West on "Imagisme".<sup>2</sup> She also contributed to the first issue of Blast (June 1914). She is the authoress of many works, including Black Lamb and Grey Falcon (1941), and the major work of criticism, The Court and the Castle (1957).

Lewis (Rude Assignment, p. 148) remarks that West first recognized the similarity of Otto Kreisler in Lewis' Tarr to Stavrogin in Dostoevsky's The Possessed (1871-1872).

Lines 154-156: Max Ernst . . . NATURAL forms

Max Ernst (1891-1977), the famous French Surrealist painter, is generally recognized, along with his colleague Hans Arp, as the founder of the German Dada group of Cologne,

<sup>1</sup> See Stock, Life of Ezra Pound, p. 140.

<sup>2</sup> Ibid.

1919.<sup>1</sup> Dadaism, according to Ernst, was an artistic movement which "resulted from the absurdity, the whole immense Schweinenei of that imbecilic war. . . . our rage had to find expression somehow or other."<sup>2</sup> Ernst turned to Surrealism about 1922 when he became friends with André Breton (the literary founder of Surrealism), Paul Éluard and Louis Aragon.

Pound is responding to Lewis' remark (Rude Assignment, p. 153) that Dali and de Chirico are the "two main exponents of Surrealism."

Ernst's early works (1908-1913) were studies from nature—landscapes, parkland and human figures.<sup>3</sup> He is not mentioned in Rude Assignment.

For Pound's involvement with Dada, see Clearfield, "Pound, Paris, and Dada," Paideuma, Vol. 7, Nos. 1 and 2, pp. 113-40.

Line 157: Agassiz

See commentary, "Letter One," line 49.

Pound seems to be picking up on Lewis' discussion of the "classifications" of Picasso's work by the director of the New York Modern Art Museum (Rude Assignment, p. 157).

<sup>1</sup> Uwe M. Schneede, The Essential Max Ernst (London: Thames and Hudson, 1972), pp. 16-19.

<sup>2</sup> Quoted in Schneede, p. 16.

<sup>3</sup> Ibid., p. 11.

Line 158: Dali

Lewis mentions Salvador Dali, the notorious Spanish Surrealist painter, on pages 153-154 of Rude Assignment.

Lines 159-160: Ernst' Femme aux cent tetes

La Femme 100 têtes, foreward by André Breton (Paris: Editions du carrefour, 1929)—one of Ernst's pictorial novels consisting of over a hundred collages. See Schneede, Essential Max Ernst, illustrations 211-221, for excerpts from the "novel." A recent publication of Ernst's Une Semaine De Bonté: A Surrealistic Novel in Collage (New York: Dover, 1976), although concerned with a different "subject," offers an excellent idea of the format of La Femme 100 têtes.

Pound's query seems to be rhetorical.

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