

正名

Chêng Ming: A New Paideuma

... Probatius uses the term Paideuma for the tangle or complex of the inrooted ideas of any period . . . The Paideuma is not the Zeitgeist, thou I have no doubt many people will try to sink it in the latter romantic term . . . I shall use Paideuma for the grisly roots of ideas that are in action . . . Mencius Epistemology starts from this verse: the men of old wanting to clarity and diffuse throughout the empire that light which comes from looking straight into the heart then acting, first set up good government in their own states; wanting good government in their states, they first established order in their own families; wanting order in the home, they first disciplined themselves; desiring self-discipline, they rectified their own hearts; and wanting to rectify their hearts they sought precise verbal definitions of their inarticulate thoughts (the tones given off by the heart); wishing to attain precise verbal definitions, they set to extend their knowledge to the utmost. This completion of knowledge is rooted in sorting things into organic categories. When things had been classified in organic categories, knowledge moved toward fulfillment; given extreme knowable points, the inarticulate thoughts were defined with precision (the sun's lance coming to rest on the precise spot verbally). Having attained this precise verbal definition (aliter, this sincerity), they then stabilized their hearts, they disciplined themselves; having attained self-discipline, they set their own houses in order; having order in their homes, they brought good government to their own states; and when their states were well governed, the empire was brought into equilibrium. From the Emperor, Son of Heaven, down to the common man, singly and all together, this self-discipline is the root—i.e. the paideuma.

Cover: A page from the Malatesta Cantos with a correction in Pound's hand in the copy presented to the Biblioteca Malatestiana of Cesena, 25 May 1925. In the background a photograph of the Valmarecchia by Emilio Salgari.

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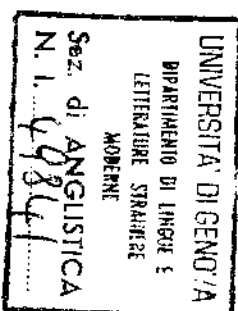
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MASSIMO BACIGALUPO

EZRA POUND'S CANTOS 72 AND 73:
AN ANNOTATED TRANSLATION

CANTO LXXII: PRESENCE

Provided you begin to remember the shit war¹
Certain facts will reemerge. At the beginning,² God
The great aesthete, after making heaven and earth,
After the volcanic sunset, after painting
The rock with lichens Japanese-fashion,
Shat the great usurer Satan-Geryon,³ prototype
Of the masters of Churchill.⁴ And I am now moved to sing
In rough jargon (no Tuscan song),⁵ for
After his death Filippo Tomaso⁶ came to me, saying:
"All right, I'm dead,

But I don't want to go to Paradise, I want to continue to fight.
I want your body, with which I could still make war."
And I answered: "My body is already old, Tomaso,
And then, where would I go? I need my body myself.
But I will give you a place in the Canto,

I'll let you have your say;

But if you still want to fight, go, take some young fellow,
Pick up some stupid and faint-hearted stripling,

1. The use of strong language was affected by Fascist exponents, among them Mussolini. Hence possibly the truculence of this opening.

2. Pound rewrites Genesis. He spoke of the negative influence of "the Hebrew scriptures."

3. Geryon, a classical monster (killed by Hercules), was resurrected by Dante as a symbol of fraud in *Inferno* XVII. See *Cantos* 49 and 51.

4. That is, of the usurers who make war against the economic freedom of Fascist Italy and Nazi Germany by way of their tool Winston Churchill.

5. Tuscan is pure Italian. EP is asking the reader's indulgence for his occasionally erratic language and grammar ("rough jargon").

6. Filippo Tomaso Marinetti, born 1876 in Alexandria (Egypt), writer and impresario of Futurism (from 1909), elected to the Accademia d'Italia 1929, with Italian troops in Russia 1942-43, died Bellagio, 2 December 1944. Thus Canto 72 must have been written between December 1944 and January 1945, though EP may have used earlier drafts for the parts not relating to Marinetti, or completed the Canto after lines 9 through 35 were published in the fortnightly *Moravia Repubblica*. *Giornale del marinaio italiano* for 15 January 1945 (the Xerox of the relevant page, kindly supplied to me by Eva Hesse, gives the date wrongly at bottom right as 1 January 1945). A draft of Ezra's speech ("Chi fa giocattolo [sic] della ragione . . .") is dated by EP "3 Jan.," which confirms my dating of Canto 73 between mid-December 1944 and early January 1945.

To give him a bit of courage, to give him some brains,
To give Italy another hero among many;

So you will be reborn, you'll become a panther,⁷

So you will know the twofold birth, and die a second time,
You won't die old in bed,

but in the din of battle

To have Paradise.

Through Purgatory you have already been

After the treason, in the days of the twenty-first September,⁸
In the days of collapse.

Go! Go and make of yourself a hero again.

Let me speak.

Let me explain myself

for I sing the eternal war

Between light and mud.

Farewell, Marinetti!

Come back to speak to us when you like."

"HERE!"

And after that loud cry, he added sadly:

"In many matters I followed empty vanity,

I loved show more than wisdom

Nor did I know the ancient sages nor ever read

A word of Confucius or of Mencius.

I sang war, you wanted peace,

Both of us blind!

I failed the inward, you failed the present."

And he was speaking to me

Only in part, not to his neighbor,

A part of him conversed with itself,

Not with the center; and his gray shadow

Became more gray

Until another note of the gamut

Emerged from the diafan⁹ of the void cavity:

"*The nostrils vomit spirits of flame.*"

And I:

"Have you come, Torquato Dazzi,¹⁰

7. This plays on the DIGONOS theme of Canto 48, which looks like some kind of werewolf legend ("DIGONOS, lost in the forest; but are then known as leopards / after three years in the forest; they are known as 'twice-born'"), later picked up in Canto 74 with reference to Dionysus and Mussolini.

8. On 3 September 1943 (21st year of the Fascist calendar), the Italian government signed the armistice of Cassibile with the Allies. This was looked upon as "treason" by the Germans and by Fascist hard-liners.

9. A word from Cavalcanti's "Donna mi prega" to which EP had given much thought. I have used EP's spelling in Canto 36.

10. Manlio Torquato Dazzi, 1891-1968, scholar, librarian, and friend of EP, translated into Italian Alberto Mussato's *Eccentus* in 1914, thirty (not twenty) years before Canto 73. The line quoted from

to make a lullaby of the lines

You translated twenty years back to awaken Mussato?

You and Marinetti are two of a pair,

Both loving too much: he the future,

You the past.

Over-will produces an over-effect

Unluckily in excess,¹¹ he wished to destroy

And now we see more ruins than he wanted."

But the first spirit, impatient

As a man who carries urgent news

And cannot bear less pressing matter,

Began again, and I recognized Marinetti's voice

As I had heard it on the Lungotevere, in Piazza Adriana:¹²

"Go! Go!

From Makalle,¹³ on the last edge

of the Gobi, white in the sand, a skull

SINGS

And is not tired, but sings and sings:

-- Alamein! Alamein!¹⁴

We will return!

WE will return! --"

"I believe it," I said,

And he seemed to have peace from my answer.

But the other spirit returned to his refrain

With:

"little less than a bull" . . .

Dazzi's translation refers to the daemonic conception of the protagonist, Eccentus (Ezzelino da Romano). It is a little surprising that EP should place a live friend among the recent and remote dead he encounters in these Cantos, and should in the following lines pass judgment both on him and Marinetti. However, Dazzi is not so much a personal presence as a voice quoting his translation of Mussato, and thus bringing back to life not Mussato but the savage Ezzelino himself.

11. "Purtroppo troppo," in EP's original, is an unsuccessful attempt at wordplay; EP refers to the Futurist program of destruction of all that was old, and says that it has now been realized with a vengeance. The Futurists also were given to praising war and were instrumental in Italy's intervention in 1915, see above, line 41. They lost most of their political and artistic influence by the 1930s.

12. Marinetti's Roman address from 1925. The streets running along the Tiber are known as "lungoteveri."

13. Ethiopian fortress, surrendered in 1896 by an Italian garrison after a long siege (Italo-Ethiopian War, 1894-96). The unfortunate episodes of this war (Amba Alagi, Makalle, Adwa) are familiar to Italians and were used in Mussolini's propaganda leading to the invasion of Ethiopia of 1936. The Italians, under the command of the Duke of Aosta (see below, note 27), lost Ethiopia to the British in May 1941.

14. Town in Egypt where Erwin Rommel's German and Italian troops were decisively defeated in November 1942 by Bernard L. Montgomery's British 8th Army. EP is suggesting that what the Italians have suffered in Egypt and Ethiopia is only a temporary setback. Canto 92 also refers elegantly to the colonial ambitions of Mussolini's Italy: "Quarta Sporda / translated as sit." The skull was often used as a Fascist symbol.

(which is a line of the *Eccerinus*¹⁵
Translated from the Latin).

He did not finish

The line.

For all the air trembled, and all the shade

With a crash

And like thunder heavy with rain

Darted meaningless phrases. Then with a wrench

As in a submarine when the ray hits it¹⁶

Leading perhaps to death

and surely to great pain,

I heard a repeated cry:

"Gueff slander, their weapon always

Was, and is, slander, from far back.

The ancient war rages in Romagna,

Excrement climbs as far as Bologna

With rape and fire, and where the horse is wet¹⁷

Are Moroccans and other garbage

Shameful to mention,

So that the buried dust is troubled¹⁸

Deep down, and stirs, and breathes,

And, in order to repel the foreigner, desires

To return to life.

I saw a lot of dirt in my times,

History offers a whole line of dirty examples

Of such as betrayed cities or a province,

But that demi-foetus¹⁹

Sold all of Italy and the Empire!

Rimini is burned down, Forlì is destroyed,

Who will see again the sepulchre of Gemisthus

Who was so wise a man, though Greek?²⁰

15. Mussato's Senean tragedy is called *Eccerini*; its protagonist's Latin name is Eccerinus. See above note 10. The quotation is again from the rape scene in which Eccerinus is conceived.

16. EP may be thinking of a torpedo. Submarine warfare was much in the news during WW2, and there was talk of a destructive "ray" that the Germans were perfecting. Some of these lines sound strange in translation because of EP's efforts to find rhymes and thus give his poem a Dantesque ring (*ombra-inghiera*, *Romagna-begna*, *Bologna-verogna-ogogna*, *distinto-lion-combuto*).

17. Probably a reference (in the style of the *Divine Comedy*) to Bagnacavallo near Ravenna (mentioned by Dante in *Purg.* XIV 116). Ravenna was taken by Allied troops on 5 December 1944, Bologna only on 21st April 1945.

18. "Affasci" appears to be EP's coinage. One can only guess what it means.

19. Victor Emmanuel III, King of Italy, a small (hence "foetus") but determined man, who at age 74 had Mussolini arrested (July 25, 1943), and initiated the Armistice of September 1943, thus "selling all of Italy and the Empire."

20. EP believed, incorrectly, that the Tempio Malatestiano in Rimini had been badly damaged by bombardment. For the Neoplatonist Gemisthus, who is buried there, see the Malatesta Cantos and Cantio 83. EP's preference of the Roman way to the Greek way of the state to the "irresponsible" individual, is strongly suggested by his comment on Gemisthus' wisdom.

Fallen are the arches, the walls are burned
Of the divine Ixotta's mystic bed...²¹

"But who are you?" I cried

Against the fury of his storming,

"Are you Sigismundo?"

But he did not listen to me,

In his rage:

"Sooner will the See be cleaned

of a Borgia than of a Pacelli.²²

Sixtus²³ was the son of a usurer

And all their gang

Worthy followers of Peter the denier,²⁴

Fattened with usury and excellent contracts!

Now they come and bellow at You²⁵ that Farinacci

Has rough hands, for he is a leaf-eater.²⁶

He has *one* rough hand, for he has given the other,

Thus obtaining honor among the heroes,

Of which there are many: Tellera, Maletti,

Miele, de Carolis and Lorenzini,

Guido Piacenza, Orsi and Predieri,

And Baldassarre, Borsarelli and Volpini,

To mention only the generals.²⁷

21. The Tempio Malatestiano was among other things a sort of homage by Sigismundo to his mistress Isotta. Hence EP calls it a "mystic bed."

22. Alexander VI (Rodrigo Borgia) was pope 1492-1503. Pius XII (Eugenio Pacelli) 1939-58. The latter has been accused since his death of not doing enough to denounce Hitler and protect the Jews: as this passage shows, he was also attacked from the other side.

23. Probably Sixtus IV (1414-84).

24. See Matthew 26: 69-75.

25. EP capitalizes the Voi to show his approval of official Fascist usage (which, of the two possible courtesy address forms, the third person "lei" and the second person plural "voi," abolished the former as too "feminine").

26. Roberto Farinacci, 1892-1945, a tough exponent of the Fascist party from the beginning. The idiom "mangiare la foglia" (to eat the leaf) means "to catch the meaning at once." EP appears to be saying that Farinacci is denounced by the religious because he has seen through them and other traitors. During WW1 Farinacci lost a hand (see EP's reference below), and customarily wore a black glove. He was among the minority that supported Mussolini on the night of his political overthrow (24-25 July 1943), and was then taken to Hitler's headquarters to organize the Fascist resistance in Italy. He was executed by Italian partisans.

27. That is: General Giuseppe Tellera (Bologna, 1882-Bengasi, Libya, 1941); Major General Pietro Maletti (Castiglione dello Stiviere, 1880-Alam el Nibehwa, Libya, 1940); Brigadier General Alighiero Miele (died Bengasi 1941); BG Ugo De Carolis (Capua, 1887-Russia, 1941); BG Orlando Lorenzini (Guaristallo, 1890-Chiara, Ethiopia, 1941); BG Guido Piacenza (Mondovì, 1896-Libya, 1942); General Federico Ferrari Orsi (died Egypt, 1942); BG Alessandro Predieri (Rome, 1891-Bab el Ghatra, Egypt, 1942), mistakenly spelled "Predieri" in *Cantos LXXII & LXXIII* (1983) and subsequent editions, while the correct form appears in the typewritten "edition" of 1973; General Ettore Baldassarre (Trani, 1883-Marsa Matruh, Libya, 1942); BG Giulio Borsarelli di Ruffredo (died Libya, 1941); MG Giovanni Battista Volpini (died 1941 Amba Alagi, Ethiopia, where he was attached to Amedeo Umberto Duke of Aosta, 1898-1942). Information kindly provided by Giuseppe Conti and Nicola Zapponi, from various sources, including Giulio Boselli, *I generali dell'esercito italiano caduti nella seconda guerra mondiale*, 2d ed. (Rome, 1949); Stato Maggiore dell'Esercito, *Gli Ufficiali di S.M. caduti in guerra* (Rome, 1954).

Son of a banker was Clement,²⁸ and born
From a usurer was Leo the Tenth. . .²⁹

"Who are you?" I cried.

"I am that Ezzelino who would not believe
That the world was created by a Jew.³⁰
If I am guilty of other sudden gestures
this does not concern you now.

I was betrayed by the one your friend translated,
I mean Mussato, who wrote

That I am an ogre's son,
And if you believe such a fib

Any carrot will make of you an ass.
Beautiful Adonis was killed by a boar
So that the fair Cyprian³¹ could cry.

If I made a plaything of reason

I'd say that a bull in the slaughterhouse

Or at the zoologist's, is well worth a pigeon;

Those who take pleasure and joy in fables

Will say that the animal is not the religion.³²

A single fake does more ill in this damned world

Than my seizures, all of them! Spider, ugly spider!

Get me that wild beast out of its hole,

If it isn't this:

Does the human animal love its fetters?

If the emperor ever made that donation³³

Byzantium was the mother of confusion,

He made it without form and against law,

Dividing himself from himself and from the right:

Nor did ever Caesar break himself in pieces,

Nor was Peter a rock³⁴ before Augustus

28. Clement VII Medici (pope 1523-34).

29. Leo X (pope 1513-21), another Medici. His father was Lorenzo de' Medici, statesman, poet, and patron. EP seems to have forgotten his favorable treatment in Canto 21: "And he begged one pope and one son and four daughters, / And an University, Pisa. (Lauco Medici) / And nearly went broke in his business. / And bought land in Siena and Pisa. / And made peace by his own talk in Naples."

30. Ezzelino da Romano (1194-1259). EP may mean that he did not believe in the Old Testament. Dante places him in Hell (*Inf.* XII 110) and has his sister Cunizza (see Cantos 6, 29 etc.) refer to him as "the flame that brought a great attack to the region" (*Par.* IX 29-30). He had power in several cities of northern Italy, married a daughter of Frederick II of Sicily, was excommunicated in 1254, and was proverbially cruel, though an able and courageous warrior-statesman.

31. Venus is called "Cypriana" by Dante in *Par.* VIII 2.

32. This passage is rather obscure, and unintentionally funny. It appears to amount to a defence of fables. Mussato made up the tale that Ezzelino was fathered by an ogre, just as Adonis is said to have been killed by a boar. Ezzelino may have been unreasonable as a bull, but a bull is better than a tame pigeon. . . . And in any case the animal metaphor remains a metaphor. Ezzelino's defense of his occasional violence (see also below) sounds very much like an apology for EP himself.

33. The Donation of Constantine. Ezzelino may not know what EP knows, that it is a fake.

34. See Matthew 16: 18. EP uses the *Pietro/pietra* quibble.

Had every virtue and function.

Only the owner can give lawfully,

And the Florentine knew well what befell the Ghibellines.³⁵

And as waves coming from more than one transmitter
I heard then

The voices mixed, their phrases broken,

And many birds made counterpoint³⁶

In the summer morning,

among whose squeaking

In a lovely tone:

"I was Placidia, I slept under the gold,"³⁷

Sounded like the note of a well-tuned string.

"Melancholy of woman and the sweetness. . . ."³⁸

I began

But I felt my skin being wrenched

Between my shoulders,

and my wrist was taken

In so iron-like a noose

that I could not move

Neither hand nor shoulder, and seizing my wrist

I saw a fist

without forearm

That held me like a nail in the wall;

He who has not experienced this may think me foolish.

Then the voice that had stormed before,

Said to me furiously, I say furious, not hostile,

In fact it was almost paternal, as who in a battle

Tells an inexperienced youth what he must do.

"The will is ancient, but the hand is new.

Beware! Beware of me, until I return

In the night.

Where the skull sings

The soldiers will return, the flags will return."

35. The Ghibelline (Imperial) party was defeated in Florence by the Guelph (Church) party around 1250. Dante is often said, somewhat inaccurately, to have been a Ghibelline (like Ezzelino) because of his Imperial ideology. By "if florentino" EP may mean the people of Florence generally or "the Florentine" Dante. Compare Canto 95: "And over an arch in Vicenza, the stemma, / the coat of arms, stone. 'Lapo, ghibelline exile.'"

36. Compare Clement Jannequin's *Chanson des Oiseaux*, referred to in "Now sun rises in Ram sign," Canto 75, and elsewhere.

37. Galia Placidia, whose Ravenna manuscript hants *The Cantos*: "Gold fades in the gloom, / Under the blue-black roof, Placidia's" (Canto 21). After Marinetti, Dazzi, and Ezzelino, she is the fourth and most ancient spirit summoned in Canto 21.

38. This line, a hendecasyllabic, is imitative of such famous verses by Dante as "Amor che nella mente mi regnava," "Vor che intendendo il teizzo ciel movea," "Te donne intorno al cor mi son venute," etc.

CANTO LXXIII

CAVALCANTI--REPUBLICAN³⁹ CORRESPONDENCE

And then I slept
 And waking in the black air⁴⁰
 I saw and heard,
 And he whom I saw seemed to be on horseback,
 And I heard:
 "It gives me no joy
 That my race should die
 muddled in shame
 Governed by stinkers,
 and perjured.
 Roosevelt, Churchill and Eden
 bastards and small Jews
 Gluttons and liars all
 and the people wringed in everything
 and idiotic!
 Since my death in Sarzana⁴¹
 I await the clarion call
 of recovery.
 I am Guido whom you loved
 for my proud spirit
 And the clarity of my intellect.
 Of the Cyprian's sphere
 I have known the radiance
 having once ridden⁴²
 Through the streets of the Borgo⁴³
 also called
 The sorrowful city⁴⁴
 (Florence)
 always divided,
 An ill-tempered and light-headed people --
 what a bunch of slaves!

39. A reference to Mussolini's R.S.I. (Repubblica Sociale Italiana).

40. "Aer perso" in the original, from *Inferno* V 89.

41. Guido Cavalcanti, c. 1255-1300, was exiled from Florence to Sarzana in 1300, but died in Florence shortly after returning there. The short lines of Canto 73 play on his intricate rhyme-schemes (especially of "Donna me prega"), much-discussed by EP in his Cavalcanti essay.

42. As in line 4 of this Canto, EP is playing on Guido's surname, Cavalcanti. "Never a postilion" may mean that he has never been servile.

43. The Borgo is an old part of Florence.

44. A quotation from *Inferno* III 1, where however "città dolente" refers to Hell, not to Florence.

I passed through Ariminum⁴⁵
 and met there
 Who sang as though enchanted
 a proud spirit
 by joy!
 It was a peasant girl⁴⁶
 Somewhat dumpy but good-looking
 who had two Germans by the arms
 And sang,
 sang love
 without needing
 to go to heaven.
 She had led the Canadians
 on to a mined field
 Where was the Temple
 of lovely Ixotta.
 They were walking, four or five of them
 and I was hungry once more
 for love
 in spite of my years.
 Such are the girls
 in Romagna.⁴⁷
 Canadians had come
 to defeat the Germans,
 To ruin what was left
 of the city of Rimini;
 They asked the way
 to the Via Emilia
 from a girl
 a girl who had been raped.
 Just before by their rabble.
 --Well! Well! Soldiers!
 This is the way.
 Let's go, let's go
 to Via Emilia!
 She went on with them.
 Her brother had dug

45. Latin name of Rimini, Italianized in EP's text.

46. In one of his poems Cavalcanti tells of meeting "in a wood a little shepherdess" ("In un boschetto trovai pastorella"), who "sang as if she were in love" ("cantava come fosse innamorata," cf. EP's "cantava, cantava amore"), and gives him her love. EP has imagined a repetition of Guido's earlier adventure, this time with a modern "pastorella." Compare also the "pastorella" mentioned in the final lines of Canto 84.

47. Romagna was the land both of Sigismundo and of Mussolini, hence perhaps EP's insistence here and in the last lines.

Holes for the mines,
down there toward the sea.
Down to the sea the girl,
a little dumpy but good-looking,

Led the soldiers.
A fine gal! A fine little gal!
I would give her a trinket⁴⁸
just for love,
a heroine!

She defied death
She overcame fickle
fortune.

A little dumpy, not too much,
she reached her aim.
What splendor!

The enemy blown to hell,
twenty were dead,

The girl also dead
among the rabble,
The prisoners went free.

Proud was the spirit
of the little gal

Singing, singing
enchanted by joy,
Even now on the road
that leads to the sea.

Glory of the fatherland!
Glory! glory
To die for the fatherland
in the Romagna!

Dead they are not dead,
I have returned
from the third heaven⁴⁹
to see Romagna,

To see the mountains
in the recovery,
What a beautiful winter!
In the North the fatherland is reborn,
But what girls!

what girls,
what boys,
wear black!⁵⁰

BACKGROUND AND FOREGROUND

In December 1944, when Ezra Pound probably began *Canto* 72, Italy was divided by the "Gothic Line," which crossed the country's boot horizontally from Forte dei Marmi (West) to Ravenna in the East. The Allied troops and the regular Italian government were in power south of the Line; German troops and Benito Mussolini's puppet Republic of Salò (or R.S.I., *Repubblica Sociale Italiana*) controlled the North. The R.S.I. had a regular army, under the orders of Marshal Rodolfo Graziani, as well as other corps: the "black brigades" or "volontari della morte" of Alessandro Pavolini, secretary of the Fascist Party; the "Decima Mas" of Junio Valerio Borghese (whom Pound probably knew personally); the *Battaglione Mussolini*, and others. The result was confusion and terror, the more so as Mussolini's government was totally subordinated to the Germans, under the command of Albrecht Kesselring, and was threatened by the Italian armed Resistance (supported by the Allies). Reprisals and summary executions were frequent.

Mussolini had announced the creation of the "black brigades" in June 1944. However,

between spring and fall 1944 the Fascist troops decreased, and also many who tried to subsist between Fascism and its opponents began to abandon Fascism, its end being evidently close. In autumn, however, military operations stopped on the Italian and on the Western Front. When the Gothic Line appeared to be stabilized, the Salò regime gained a breathing-space. Nazi and Fascist propaganda attempted to galvanize the hope of victory with arguments old and new: the announcement of new secret weapons that Germany was preparing and which were to be much more effective than those already experimented; the enormous losses and fatigue of the Allies; dissension and growing differences between the Anglo-Americans and the Russians; the strengthened military power of Germany after the execution of the traitors of 20 July. The coalition of the plutocratic powers could never keep its promises to all people, that is, to give them peace, freedom, justice, and food.

48. The text as published in *Marina Repubblica* reads "Le davo un vezzo." The text in *I Cantos*, ed. Mary de Rachewiltz (Milano: Mondadori, 1985), p. 834, reads, less convincingly, "Lei dava un vezzo" ("She gave a trinket").

49. The heaven of Venus, as in line 22.

50. The Fascist black shirt. The Black Brigades of Mussolini's Salò Republic of 1943-45 ("in the North") were notoriously ruthless.

Mussolini in person took a trip, something he rarely did, from his Lake Garda residence to Milano, where on 16 December 1944 he spoke at the Teatro Lirico (the Scala having been bombed). Besides announcing Germany's new weapons and victory, he also spoke of the program of Republican Fascism, referring to the Verona manifesto.⁵¹

Ezra Pound was living in Sant' Ambrogio di Zoagli with Dorothy Pound and Olga Rudge at this time. Donald Gallup's bibliography lists only eighteen short items from June 1944 to January 1945, including the excerpt from Canto 72. Pound may have been translating into Italian *Jefferson and/or Mussolini* (published December 1944 in Venice) and Confucius' *The Unwobbling Pivot* (excerpts of which appeared in December). But he would seem to have had lots of time. Every night an Allied airplane (nicknamed "Pippo" by residents) would visit Rapallo and drop a bomb before departing, attempting to hit the railway, but mostly missing and often killing civilians instead. For example, on the night of 31 December 1944 my grandparents' house, in the vicinity of the station, was badly damaged when a bomb fell a few feet away, killing four people in the next house.

The insistence in Cantos 72 and 73 on the rebirth of "the fatherland" in the "beautiful winter" of 1944-45 is sufficiently explained by the rallying of the R.S.I. in the lull of military operations. With these Cantos Pound contributed to the effort and the Fascist cause he espoused, while returning to the poem he had not added to for five years (Cantos 52 through 71 having been published in January 1940), though he had made several sketches and drafts in the interim. This, however, was his first sustained effort, leading to publication. It confirms Pound's willingness to let his poem take the form occasion offered, even slipping out of English into his idiosyncratic Italian. This discontinuity does not impinge on a fundamental unity of purpose, for Cantos 72 and 73 pick up methods and themes from previous sections, such as the Dantesque form of the vision (see especially Cantos 15-17), and Dantesque characters like Guido Cavalcanti and Ezzelino da Romano, whose sister Cunizza plays a major role in Cantos early and late. The discontinuity of language may appear an obstacle until we remember that the reader of *The Cantos* is expected to be equipped with Pound's own knowledge, no more and no less,

51. Luigi Salvatorelli and Giovanni Mira, *Storia d'Italia nel periodo fascista* (Milano: Mondadori, 1972), II, 582.

and so should have enough Italian to attack these pages. In fact, *The Cantos* are primarily written for one reader--Ezra Pound.

To be sure, Cantos 72 and 73 were supposed to convey an immediate political and poetic message to Italian readers. Ubaldo degli Uberti (1881-1945), who printed them in part in *Marina Repubblicana*, prefaced his excerpt from Canto 72 with the following comments:

The name of Ezra Pound is well-known to our readers, who in Number 1 of this year have admired and meditated on the eternal maxims of Confucius that he has translated for us. Ezra Pound is American, but a friend, in the highest and purest sense of the word, to Fascist Italy. He is a poet who now would almost like us to forget, as youthful indiscretions, the delicate and profound verses that made of him a master, his sonnets constructed according to all the rules with orthodox spelling--and has become famous among scholars of English-speaking countries, and others, with his *Cantos*, a poem which I would call revolutionary not only in substance but also in form, but which unfortunately I have not brought with me to the North, so as to give you some passages of it. A sincere friend of Filippo Tomaso Marinetti, he had understood the great soul of this innovative patriotic writer, and could not but be pained by the premature end of the poet who said (and acted upon his word) that he who sings the heroes (Marinetti's last poem is a celebration of the comrades of the Decima Mas) must also go to the battlefield.

On the occasion of Marinetti's death, Ezra Pound has relived, with winged thought, a conversation which never took place, but could have taken place if the Omnipotent, whom Pound calls "the great aesthete," would at least grant to the souls of the great to return to talk to us, who must still fight and struggle in the midst of mud and destruction, to help us to keep our heads up and not be overwhelmed.

Ezra Pound is no longer concerned with rhymes, and sings to a rhythm at times suggestive, at other times hammering, and does not fear to use our language, the worth and significance of which he is deeply familiar with, and it does not matter if now and then he forgets a precise spelling or some other detail.

This is the conclusion of the

"P R E S E N Z A"⁵²

Lines 9 to 35 of Canto 72 follow.

Uberti's warm reception must have stimulated Pound to go on with the poem. The next issue of *Marina Repubblicana* printed the briefer Canto 73 in its entirety, this time without comment. Readers of the periodical may not have

52. *Marina Repubblicana* 1.2 (15 Jan. 1945). The fact that Uberti speaks of the "conclusion" may confirm that when Pound sent the poem to him, Canto 72 was still to be finished.

recognized immediately the allusions to Cavalcanti (not to mention "Ikotta"), but the anecdote of the buxom Rimini heroine was clear enough. It could also be seen as typical of the literary and idealistic bent of Italian culture that the old admiral and his oldish poet friend should indulge in literary exchanges and in promoting *The Cantos* in a military journal at such a time. In this sense at least Pound had found the editor he wanted. As for the poetic quality of these Cantos, it is neither more nor less open to question than that of adjoining sections. Being written with more urgency than most other parts of the poem, Cantos 72 and 73 are accordingly more engaging and communicative.

Pound's excursion into Italian canto-writing did not, however, terminate with Canto 73. There were several months to go until the German surrender and his arrest in early May. He must have been happy with the result, and possibly even planned a whole Italian "decad," for among his papers are drafts, heretofore undiscussed, for an Italian "Canto 74" (4 pages) and "75" (6 pages)--I use quotation marks to distinguish them from the English Cantos eventually published with those numbers.

These typewritten drafts, numbered by Pound "74/2" to "74/4," and "75/1" to "75/6," are very rough and repetitive, in parts only lists of rhyme-words. For example "75/6" finishes as follows:

da me non hai bisogno che io ti spiego
non cerco sotto i vostri : a migliaia / cadon e giacq[er]on /
fra neve e la nebbia

baia / abbaia
sdr[aj]a / Maia
appaia⁵³

[from me you do not need that I tell you
I do not seek below your own: thousands of them / fall and lie
in snow and mist]

bay/barks
lies/Maia
appear¹

It would seem that these are rough copies of handwritten notes, some of which have in fact been preserved.

The notes are sufficient, however, to make it clear that: (1) Pound was moving away from the immediate political

concerns of Cantos 72 and 73, to a sort of mythical-erotic-ecstatic stance prelude to certain passages of the Pisan Cantos; (2) the Italian notes, though abandoned, were recalled by Pound in Pisa, sometimes verbatim, so that the drafts contain as it were the key to some of the more puzzling and arcane passages of the Pisan Cantos, i.e. the variations on "the great periphrasis" and the leitmotif of Cunizza and Diana ("Io son la luna"), with the development in Canto 80 ("a S. Bartolomeo mi vidi col pargoletto," etc.) and the beautiful Artemis-hagoromo section that follows. In the drafts of "75" we also meet for the first time the mystical "trièdro" where the Pisan poet's encounter with Cunizza and Luna is invariably said to take place--the word probably being a personal name for a trivium or some such meeting of the ways. In fact in some longhand notes dated "12 Feb [1945]" Pound writes:

In un trièdro del oliveto m'apparve
ed ella: Tiranno lo chiamo

ma non tradirai i suoi

gran mio fratello

negus vezzer mon bel pensar no val

ed io - Cunizza

vostrè belle c[hi]ome

color di rame

e d'ori

[In a trièdro of the olive-grove she appeared to me
and she: I call him a tyrant

but he never betrayed his own

my great brother

negus vezzer mon bel pensar no val

and I--Cunizza

your beautiful hair

color of copper

and gold]

Cunizza da Romano is the main character speaking to Pound in these drafts. Here she is defending her "great brother" Ezzelino, who already argued his own case in Canto 72. Cunizza is always associated with her lover Sordello (hence the Provençal line, also quoted in Canto 20, though Pound appears to have forgotten that its author is Bernart de Ventadorn, not Sordello), and somehow, in "75" and "76," with Ikotta, Basinio, Sigismundo, and thrones ("in su son troni"--"74/3," cf. Dante's *Paradiso* IX 61). "Canto 74" closes with the following notes:

troni son due

sogna bellezza eterna l'indiano

il bel agir, e parte di Confucio

53. The drafts quoted in this Note are in the American Collection, Beinecke Rare Book and Manuscript Library, Yale University. Reprinted by permission. I wish to thank the board of the BRML for a Visiting Fellowship (1988) which made this research possible.

giù giù per l'Ida corrono ragazze
i gentili spiriti di grezia antica
Demofonte

che mai d'amor traig pena ha conforto

traiz pena

Doutz brais e critz

qui canton trobatori

fra gli uzelli di foresta eterna.

Yrminrudis perfecta Palladis arte

auro subtilis serica fila parans

pepla martii

*richiamata*⁵⁴

col filo d'oro

ricamò ["74/3-4"]

[two thrones there are

the Indian dreams eternal beauty

the fine action, starting with Confucius

down down from Ida run the girls

the gentle spirits of ancient Greece

Demophon

who never of love traig pena has comfort

traiz pena

Doutz brais e critz

here sing troubadours

among the birds of the eternal wood

Yrminrudis perfecta Palladis arte

auro subtilis serica fila parans

pepla martii

embroidered with the gold thread

knitted]

The thrones, it appears, are for Buddha (favorably referred to also elsewhere in the notes) and Confucius--action and contemplation. Then from Cunizza and her thrones we move back to Greece and the mysteries of fertility, associated as always (see Canto 4) with the troubadours (the quotations again from Ventadorn, and from Arnaut Daniel). Daniel's birds ("Doutz brais e critz, / Lais e cantars voutas / Aug del auzels qu'en lor latins fant precs") suggest Jannequin's *uzelli* "in the eternal wood" (the Sacred Wood of poetry!). And in his final notes (in longhand) Pound moves back to Erigena's Greek-tagged Latin poem on Irmintrude's knitting, familiar to readers

of Canto 83.⁵⁵ What is most strikingly anticipatory in these notes, however, is the phrase "col filo d'oro," which provides a further gloss on the last lines of *The Cantos*: "But to affirm the gold thread in the pattern."⁵⁶

The more extensive notes for the Italian "Canto 75" go over the same ground, often repeating entire contexts from "74." However, a new motif destined to a prominent role in the Pisan verse of a few months later (if our dating is correct) appears from the start and is repeated several times. It is the encounter with the nymphs who speak, in the words of Canto 76, of "the sun in his great periplum / lead[ing] in his fleet here / sotto le nostre scoglie," and are somehow again associated with Cunizza and her "triedro".

14 Jan [1945]

nel périplo che fa il vostro sole

Il Sol gran ammiraglio conduce la sua flotta

nel gran périplo

triplo

nel suo gran périplo

triedro

conduce la flotta sotto i nostri scoglie

Anchise sentì così cantar le donne

che lamentarono Primavera Morta, che tu che accosta

questi nostri prati, senti le voci delle ninfie liete ["75/1"]

[in the periplum that your sun makes

The Sun great admiral conducts his fleet

in the great periplum

triple

in his great periplum

triedro

conducts his fleet under our cliffs

thus Anchises heard the girls sing

who lamented the Dead Spring, that you who come close

to these our fields, you hear the voices of the happy nymphs]

So it may be said that the voice that states on the opening page of the Pisan Cantos: "the great periplum brings in the stars to our shore," is associated by Pound with the voice from the island crying over Adonis that Anchises hears in Canto 23 (a variation on a story in Plutarch, see *Companion*), i.e. with Adonis and fertility rites. In fact Adonis was mentioned obscurely by

54. "Recalled"--probably an error for "ricamata" (embroidered). Hence the translation below.

55. And of my discussion in *The Formed Trace*, where the Latin poem is quoted (p. 170) à propos of these lines--a source not mentioned in the *Companion*. Of course when I suggested the source in *Erigena I* did not know the 1945 draft quoting the Latin original.
56. See my discussion of Canto 116, *Poi 14.1*, pp. 109-14. It may be well to remind readers once again that 116 was intended by EP as the last Canto, and that the publishers have done the poet a disservice by printing in recent editions of the poem various scraps after the finale. For evidence that the misnamed Canto 120 never had EP's authorization see *MHR, Trace*, p. 460, and Bacigalupo, *L'ultimo Pound* (Rome: Edizioni di Storia e Letteratura, 1981), p. 528.

Ezzelino in Canto 72, as well as in another (earlier?) longhand draft of the passage:

or che la nave gea s'avvicina
al bel pianoro
voi sentite le voci
come già anche sentii il cant'io
a Lemmosi trionfo il pianto
L'Adonide è morto
e rivive e non muore
legge uman' che
dura come il giglio

[now that the ship gea comes close
to the fine field
you hear the voices⁵⁷
as I also have heard the song
at Lemmos⁵⁸ the tears triumphed
Adonis is dead
and revives and does not die
human law that
lasts as the lily]

The connection between the periplum and the sacrifice of Adonis (who is also a flower) clarifies the connection with the death and rebirth of Manes-Ben-Digonos-Dioce in the explosive opening of Canto 74. And of course in Canto 76 the nymphs and ladies speaking the periplum line are longingly evoked.

Other shadows speaking or seen in "Canto 75" are mostly familiar from the "74" notes: Basinio, Sigismundo, Savonarola, Lorenzo de' Medici (at length), Erigena's Irmintrude ("Erigena teneva bel discorso / filava e bordava la Regina / serviva il marito; e li fece camicia"), Cunizza once more, who closes the notes and becomes the paragon of all female kindness, being identified with the Virgin "whose shine," as Ezra Pound's friend T. S. Eliot similarly put it, "stands on the promontory."⁵⁹ As in *The Dry Salvages* (and, later, in Canto 106) she is to "pray for all those who are in ships." Like Eliot, Pound is attracted by the image of the goddess who protects seafarers, be she called Mary of the Good Voyage, or Aphrodite Euploia.⁶⁰

57. Cf. Canto 74: "and the voices, Tiro, Alcmena,"

58. I.e., the Limousin region and Limoges. A quotation from Dante (*Purg.*, XXVI 120), who has Guinzilli compare unfavorably "quel da Lemmosi" ("that fellow from Limoges," *Spirit of Romance*, p. 23), i.e. Giraut de Bornell, to Arnaut.

59. T. S. Eliot, *The Dry Salvages* IV.

60. See Canto 106, and my discussion in *Pav* 13.1, pp. 54-58.

Ave Maris Stella mi suonò all'orecchio, per l'aria serale
e col ramo di . . . io la vidi:
come Kuanina, col ramo di salce / vidi l'eterna dolcezza
formata: di misericordia la madre, dei mari protettrice
soccorso in naufragio / manifesto/
sempre rivista a Prato, e a Monte Rosa
delle Grazie

è 'n rovina
distrutta è la Fano / a Pantaleo mi Rifugio
da la dorata / sempre cacciaja /
vaga, invicta; Lucina dolentibus / sono così lunare
di bachi protettrice; umile; duratura /
Il pargoletto mi ama, ch'io nutro / Io son la Luna / ["75/4"]

[Ave Maris Stella sounded in my ear, in the evening air
and with the branch . . . I saw her
as Kuanon, with the branch of willow / Saw the eternal sweetness
formed: of compassion the mother, protectress of the seas
help in shipwreck / manifest /
always seen again in Prato, and Monte Rosa
delle Grazie

Fano destroyed / to Pantaleo I repair
from the Dorata / always driven out
vaga, invicta; Lucina dolentibus / thus I am lunar
protectress of cocoons; humble; lasting
The little boy loves me, whom I feed / I am the Moon /]

The pitiful virgin-mother tells her tale of woe: how she is driven out from Toulouse's Daurade (where Cavalcanti worshipped her), and from Fano's "long room over the arches" (Canto 80). But she has found a suitable resting-place in S. Pantaleo, just near Ezra Pound's wartime house in S. Ambrogio, and on the nearby hills (Monte Rosa, the Madonna delle Grazie). So the great periplum brings all the stars to the poet's doorstep, and into the poem. The fugitive has with her a "pargoletto," a little boy, as she is again to appear in Canto 80, in the Italian passage which finishes with the same announcement that she makes here: "To son la luna." So Pound's Immaculata, protectress of cocoons (Cantos 85 and 91), and of mothers in travail, is a traditional image of the Virgin with Child. The very word "humble," *umile*, is reminiscent of the Latin text of the Magnificat: "Quia respexit humilitatem ancillae suae" ("For he hath regarded the low estate of his handmaiden: for behold, from henceforth all generations shall call me blessed"—Luke 1:48). Here, as in the central epiphanies of the *Pisan Cantos*, it is not to the father and artificer that Pound turns for help, but to

the compassionate mother, "the oval moon" of a later Canto (110).

Far from being an irrelevant and embarrassing digression, Cantos 72 and 73, we may safely conclude, are central to Ezra Pound's poem. For they lead directly to the Italian drafts for "74" and "75," in which Pound first conceived in Italian episodes that were to be at the very center of the Pisan Cantos. In using them a few months after the earlier drafts, he even kept some of the Italian wording ("sotto le nostre scoglie / under our shaggy cliffs"—Canto 76) with all their approximate grammar, thus suggesting that the visionary encounters, with the words to tell them, were given, not invented, and adding to their suggestiveness. For the point is precisely that the apparitions are not entirely to be fathomed, they are there only enough to tantalize the poet—and the reader. Like the *triedro* in the olive grove where Cunizza and barefoot Luna are still to be met.

APPENDIX

ANNOTATED TRANSLATIONS OF ITALIAN NOTES AND DRAFTS OF CANTOS 74-75⁶¹

[DRAFT, CIRCA 1944]⁶²

Every half century a marvel occurs.
I entered the Albergo Pace⁶³ and there was a big bottle
Bologna gran spumante /⁶⁴
and I remembered it all:
I remembered Rimbaud at the Cabaret-Vert,⁶⁵
and I remembered Iseult,⁶⁶ the great love.
That a war upon another / no wonder
That they die, they do not die / all lasts
in the akasa /⁶⁷

Ezra Pound's Cantos 72 and 73

29

in the akasa. all lasts
that a war follows another, nothing matters/
in the akasa / I remembered, that in the midst of the tragedy
Sergeant⁶⁸ and another one talked of lobster fishing/
"not a counter among the lot" /⁶⁹
at Newfoundland / but a war /
Under Rupe Tarpeta:⁷⁰ "that the Roman gods" [and they]⁷¹
understood that "the ROMAN GODS," this was in the ninth
perhaps / but the ROMAN GODS ///
year⁷²
they have destroyed the mines / but the
ROMAN GODS have returned /
and at Terracina⁷³ / they have returned / with closed eyes
all-seeing / and the form Cytheraea, where was only
a pedestal / but now: There is the GODDESS
who stands on the pedestal and stares at the sky and the sea
she is not buried /

mother of Eros /
and she does not die, and I
remember /
she had descended the stairs a little uncertain,
a little absent-minded⁷⁴
and lasts eternal.⁷⁵

Kore kai delia⁷⁶

68. Probably J. S. Sargent, the painter. The "tragedy" could be WWI.

69. English in the original.

70. Originally "Rupe Tarpeta," EP adding "sotto" in longhand just before the words. The scene recurs in Canto 74: "and from under the Rupe Tarpeta / drunk with wine of the Castello [a Roman wine]" and in the late fragment: "Under the Rupe Tarpeta / weep out your jealousies." From the Rupe Tarpeta, on Rome's Capitol, traitors were flung to their death.

71. The two words "ed esser" [sic] are added in longhand.

72. 1931, ninth year of the Fascist calendar.

73. See *Carta da visita* (1942), in *Selected Prose*, p. 320, and Cantos 39 ("By Circe, by Terracina, with the stone eyes / while toward the sea") and 74 ("As by Terracina rose from the sea . . . till the stone eyes look again seaward").

74. The association of Venus with a particular modern woman recurs in Canto 74 on the same page as the lines quoted in the previous note: "she did her hair in small ringlets . . . a great goddess, Actaea knew her forthwith."

75. Cf. Aphrodite "sempiterna" of Canto 90.

76. Greek letters in original, added in the margin in longhand, later used in the close of Canto 79.

61. American Collection, Beinecke Rare Book and Manuscript Library, Yale University. Translated by permission.

62. Unnumbered page, typewritten. In the corner at top left someone, perhaps Mary de Rachewill, has written "Pisa," but it is more likely that it was written at the time of the other Italian drafts, or earlier, for the style is different (rhymes are notably absent). When sorting out material for further Italian Cantos EP may have put it before the three pages of "74" (and renumbered them accordingly), as somehow to be fitted in. The draft is an early version of some passages in Canto 74.

63. In Rome, Via 4 Novembre (near Piazza Venezia).

64. Common denomination of Italian sparkling wine ("Bologna Special Sparkling Wine").

65. See EP's translation, "Cabaret Vert," *Translations*, p. 434.

66. Iseult Gonne, who lost her virginity to EP. Also mentioned in Canto 104.

67. Probably an esoteric name for the great circle or *magnus annus*, in which all returns.

IDRAFT OF "CANTO 74"⁷⁷

74/2

because you do not bear arms.
for some time I have doubted my seed
then from July to July⁷⁸

topsy-turvy⁷⁹

eaters of excrement

family-illness to take/⁸⁰

who carries the family name

to go down with the run of the

years / can be long

at least it appears and never recovers, will be recovered

lady,⁸¹ I said, hawk-eyed

to hear speak of you and of la Pia⁸²
still in the gentle heart awakens desire⁸³

more than love here shines forth courage
here are Flamininus and Augurellus⁸⁴
verses not falsely minted

A shadow I am and already a shadow I was
the day in which I wrote the Isoteus⁸⁵
but a shadow who knew Greek
and I was in the right, for of reason one does not live
without passion and without substance

you are because you loved⁸⁶
but then I saw the eyes, and of one woman in uniform.
but I live in the day of the tournament because I loved Homer

77. Three typewritten pages, numbered in longhand "74/2," "74/3," "74/4." "74/3" is also numbered "2" in typescript. So it seems likely that the draft was always only of three pages. The longhand numeration was added after EP put before "74/2" a page written at another time, possibly the previous one on the Rupe Tarpeia. Later he would somehow bind the different materials. On the other hand, "74/2" does begin in mid-sentence, indicating that one page has in fact been misplaced. "74/2" and "74/3" are mostly crossed out, as if in rewriting the lines, many of which in fact recur in equally tentative form in the draft of "Canto 75."

78. Mussolini was dismissed by the King and arrested on 25 July 1943.

79. EP annotates a rhyme for "tuglio": "subuglio" (havoc).

80. More rhyme-notes: *famiglia / piglia*.

81. Possibly Cunizza da Romano, see above, note 30. The hawk image recurs in Canto 91.

82. Pia de' Tolomei, see *Purgatorio* V 132-36.

83. A variation on Guido Guinizzelli's most famous line, "Al cor genti ripara sempre Amore," see *Spirit of Romance*, p. 104.

84. See *Spirit of Romance*, ch. 11. The line is reminiscent of Canto 20: "Qui son Properzio ed Ovidio."

85. The speaker is Basilio Basini (1425-57), supposed author of *Libro Isoteus*.

86. An anticipation of "Amo ergo sum" (Canto 80).

nor did I see her again, but rather a speech
color of Mars descended
as heat, as hammered iron on the anvil
and I saw again; see still
of one woman who wears a uniform
who are

2

74/3

who can read the lines of Sordello⁸⁷
negus vezzer mon bel pensar no val.⁸⁸

tell your lover⁸⁹

is still sung

that his song has lasted

and the sound of wave beating⁹⁰nor saw more but the cocoon⁹¹

color of ray

but that color of ray

the divine silk

the sun's cloth

prophet⁹²above are thrones⁹³

above sustains the lotus⁹⁴ where are Buddha and Confucius
the eternal law who on earth already lives blissfully

[in his eternal dream]⁹⁵

whom on earth already lives blissfully

establishes a lasting dynasty
and who constructs or governs an empire

pure

on that sweet water that never becomes impure
eternal fount

Zenophon Demophon⁹⁶

live men, subversives

two thrones there are

87. The Mantuan poet, lover of Cunizza (Canto 6 etc.).

88. Line by Bernard de Ventadorn, quoted in Canto 20. EP presents it here and below as a quotation from Sordello.

89. EP is speaking again to Cunizza.

90. The association of Cunizza and surf sounds (Venus) recurs in Canto 92.

91. See the cocoons and the silk-flight (Immacolata) ideogram in Canto 91.

92. "Profezia," rhyming with "seta" (silk).

93. Cunizza's words, *Paradiso* IX 61, quoted Canto 36.

94. Compare reference to "enter[ing] the lotus" in Canto 77.

95. Words added in longhand. Confucius and Buddha seem to represent practical and mystical wisdom, respectively.

96. "Demofonte" written in longhand. The reference could be either to the son of Theseus, king of Athens, or to the son of Celerus, whom Demeter wished to make immortal.

the Indian⁹⁷ dreams eternal beauty
the fine action, starting with Confucius

down down from Ida⁹⁸ run the girls
the gentle spirits of ancient Greece

Demophon

who never of love traig pena has comfort

*traiz pena*⁹⁹

*Douz brais e criz*¹⁰⁰

here sing troubadours

among the birds of the eternal wood

Yrmyndrudis perfecta Palladis arte

auro subtilis serica fila parans

pepla mariti¹⁰¹

embroidered with the gold thread¹⁰²

knitted

[DRAFT OF "CANTO 75"]¹⁰³

14 Jan¹⁰⁴

75/1

in the periplum that your sun makes
The Sun great admiral conducts his fleet
in the great periplum triple
in his great periplum trhedron¹⁰⁵
conducts his fleet under our cliffs¹⁰⁶
thus Anchises heard the girls sing

97. Buddha, see above.

98. "Scène of the marriage of Anchises and Aphrodite" (*Annotated Index*). See Cantos 77 and 78 ("By the square aim of Ida"). The running girls are obviously celebrating a fertility ritual. In the Athenian Demophon story, Phyllis, thinking herself abandoned by her betrothed, puts an end to her life and is metamorphosed into a tree.

99. Bernart de Ventadorn lamenting his love-pain, as quoted again in Canto 93.

100. Arnaut Daniel on birds and "Glamour and Indigo" (*Literary Essays*, pp. 135-36, and Canto 7--

"venh").

101. Quotations (added in longhand) from Scotus Eriegen's "excellent" poem on Queen Irmintrude "sitching King Carolus' shirts or whatever" (Canto 83). For full Latin text see *Paralogia Latina* XCIV 1227, and MB, *Trace*, p. 170.

102. "Col filo d'oro," cf. final lines of Canto 116.

103. Typewritten draft, six pages numbered in typescript "75/1" to "75/6."

104. Probably 1945.

105. Words possibly marked in the margin for their assonance. The triedro recurs half-way through Canto 74 ("E al triedro, Cuntiza"), twice on the first page of Canto 76 (as the place where Cuntiza is met), and on the last page of Canto 78 ("Cuntiza's shade al triedro"). For an earlier longhand version of the encounter, see above, "Background."

106. Original "sotto i nostri scogli," cf. Canto 76, "sotto le nostre scoglie," mistakenly corrected in current printing to "sotto le nostre scogli." The correct form is "sotto i nostri scogli," but EP should be allowed his licence. For the definitive use of this "periplum" theme in the *Pisan Cantos* see the opening of Canto 74 and especially of Canto 76.

who lamented the Dead Spring,¹⁰⁷ that you who come close
to these our fields, you hear the voices of the happy nymphs
shave¹⁰⁸ our fine plain now the boats of the planets,
to shave our happy

do not seek among them your own men,
the blood you bring from thousands¹⁰⁹

who fall in mist and snow, in thousands,
and the flakes fall and melt

melt and fall the flakes under April

this Eurota brings

whom Eurys¹¹⁰ accompanies

or Volturnus and Volturnus¹¹¹

as the Latins I say / some time

there in the other village, with the Christians
he stays a little on his skyscraper,
to chat, and air grievances

he goes there also to look for a subject, and hear news
from Florence. (at the plain of pride /

to shave our shores, the plain
full of lawns and of many flowers
of happy songs, and speak of love

Quintilia I was called (Calvus and Gallus
Licoris)

Sextus Empiricus / ¹¹²

this is Licoris¹¹³
shave these shores / and the plain /

accursed fruit of the eternal stink
perversion of every good instinct
in the black well all light dies
unworthy of the high gift, and dead race

107. Anchises in Canto 23 is made to hear the voice, coming from an island, that announces the death of Adonis--an adaptation of Plutarch's story of the pilot called Thamus (Tammuz, cf. Canto 47), in *Why Oracles are Silent* 17. EP is suggesting that he hears the voices of the nymphs as he accosts their island and cliffs.

108. The verb EP appreciated in Cavalcanti's "Donna me prega," and transferred to Canto 48 ("where light shaves grass into emerald").

109. Translation approximate, for the Italian is unclear: "lo sangue [cancelled: approp] gli apporte da migliaia." The reference is to war casualties.

110. The south wind, that comes again "as comforter" in Canto 74.

111. Unidentified. Perhaps the river of that name.

112. The philosopher, referred to in connection with Cavalcanti in *Literary Essays*, p. 182.

113. Poets and their lovers mentioned by Propertius, see final lines of EP's *Houinge*.

but I live that day in the tournament
because I loved Homer¹¹⁴

75/2

measuring my lines against his
forging mine on his model

//

what I have built was with my stipend and arm Sig/¹¹⁵
He put bran in the bread of Christ / too mixed /
wares on the market/ buys for 10 and/ sells for hundred/

Nor am I yet life and flame (great shadow with small
flame

for the good I did, I have lost this
in intention I was not malevolent stern

[Savonarola]¹¹⁶

I do not wholly burn / he brought my city to ruin
though making peace

(Naples)¹¹⁷

other's error /

he pressed: and threatening hunger/ what now the great Jews
have learned to do / to profit from the delay /
a fine fruit he was, but of so bad a tree
[and in the end spoiled the garden]¹¹⁸
to do ill to gain good from it / inheritance of beauty and
ugliness

Savonarola furious / the high excess / Paradiso
notice decided laugh

fine face divided¹¹⁹

destroyed the lutes / art of wool / through evil of usury
Flanders, satin: serge, rough, losing the
production of workshops /
of the looms / [the looms of soja and rascia]¹²⁰

who makes profit and loses the loom / tree for sulphur

114. A repeat of the Basilio episode of "74/2."

115. Sigismondo Malatesta. But the speaker appears to be a Florentine, perhaps Lorenzo de' Medici (see "73/3," where EP addresses him).

116. Written in longhand in the margin. Savonarola ruled Florence 1494-96, after the fall of the Medici.

117. See Canto 21 on Lorenzo de' Medici: "And made peace by his own talk in Naples."

118. Longhand in margin. This appears all to be said of Lorenzo de' Medici.

119. A series of rhymes: "Paradiso avviso deciso riso / del viso diviso." EP notes words to be used.

120. Longhand. Rascia is a kind of cloth. The looms are hushed by usury in Canto 45, and prominent in Canto 47.

if you want to come in, look for the door first/
creation is not attained by acquisition/ mixed flame/

the bad weed/

among so many weeds, find some truth
is this small truth
make a great mystery where there was none /
destroy the symbols of fine thought

Cos/ to Nic. d'Este¹²¹
change of coin/

Lo bons reis Carolus: in whose court
Erigena made good speech
the queen spinned and made borders

she served her husband; and made him a shirt [Yrmintrude
druda]¹²²

75/3

Doctor Hilaritas,¹²³ respected reason
God's plenty he had as prize/
of all heavens he has been made the citizen / spinned gold

Ficino¹²⁴ / at the spindle and the flax¹²⁵
thread

///

with great damage of small language
(pandemonium)

[Diotallevi]¹²⁶ Lorenzo. Nerone was right/ nice person
hides spirochete/ he poisoned the Race/
difficult to live rich without having the state¹²⁷
lasts little/ shadow I am, am not life and flame

I feel void of the eternal flame

[diorama
diagram]¹²⁸

And I, your fine verses, dear and great Lorenzo

121. English in typescript (Cosimo Medici and Niccolò d'Este).

122. Longhand in margin (rhymes). "Druda" is "lover." For Irmintrude and Erigena see "74/4" and note 101.

123. "Doctor Ilare" in original, but this seems the best translation. The anticipation of Canto 83 is unmistakable.

124. The Tuscan Neoplatonist, 1433-1499. EP suggests a connection with Erigena.

125. Dante, *Paradiso* XV 117 (Dent translation). A description of noble and humble Florentine women of the past.

126. Longhand in margin. Diotallevi Nerone is mentioned in Canto 21 in connection with Cosimo de' Medici.

127. That is, in Florence. The same words are quoted, in Italian, in Canto 21.

128. Longhand in margin (rhyme-words).

are sung down here, in memory /
and much to distinction / I keep a form
and this park is full of beauty:

nor small destiny, nor do I much regret [I remain trace in the
dilettant/ and for this I've mind of others]¹²⁹
been given the power/ [accident & not substance]¹³⁰
lest accidents, not as nail in wall]¹³¹

//
Cunizza/ Light won me¹³²/ you are on a throne, the shoulders
no longer bent¹³³
to reason but have no subject
which of yourself you wanted

Every blessed soul brings his heaven with him¹³⁴

joy
The ray of Cythera becomes a star in that point/
counterweights of this great lock
the counterweights falling of such a lock¹³⁵

still in the gentle heart desire awakens¹³⁶
more than love here shines forth ardor
to hear talk of you and Pia
lines of no false mint
and he pulled

Shadow I am, and shadow I was
when I wrote the Isoteus
but shadow that knew Greek
without substance/ nor without passion/

75/4
you are, because you loved
but then I saw the eyes. She wore a uniform/

129. Longhand note in margin, cf. "the trace in the mint" (Canto 76).

130. Longhand note in margin, bearing on EP's reading of Cavalcanti's "Donna me prega," see conclusion of Canto 74.

131. Longhand note in margin. Pound found the "wooden peg in wall," as example of something that "is not accidents in a subject," in *Avicenna (Literary Essays)*, p. 175. Cf. Canto 74: "nec accidens est."

132. Cunizza's words in Dante, *Paradiso* IX.33.

133. See Canto 74, line 1.

134. A variation of this appeared originally in Canto 81: "but if each soul lives in its own space and these / interpass, and penetrate" (VdL, *Trace*, p. 159).

135. "Cadenzo i bulici, di coral seratura"; translation tentative, for one can only guess at the meaning of *bulici*, not an Italian word.

136. Here begins a section on Cunizza and Basinio, very close to "72/2" and "72/3."

Cunizza I said, your fine tresses
color of copper and gold
who still reads your lover's lines

Negus vezet is sung now among us,
tell Sordello // and then she ascended, saw but her cocoon
color of light,¹³⁷ and color of sun/
here are Flamininus and Augurellus/ (above with Basinio)¹³⁸
verses not of false mint

Gautama Buddha, in his eternal dream /
him and Confucius who gives the law, to such
and holds the dynasty the lasting dynasties/
as constructed an empire

//
Never with cowards (bigots) will art be clean
axe¹³⁹ that the Gods bring back to you/
and with this

Ave Maris Stella¹⁴⁰ sounded in my ear, in the evening air
and with the branch.¹⁴¹ I saw her
as Kuanon,¹⁴² with the branch of willow/ Saw the eternal
sweetness

formed: of compassion the mother, protectress of the seas
help in shipwreck / manifest /
always seen again in Prato, and Monte Rosa¹⁴³

Fano destroyed¹⁴⁵ / to Pantaleo¹⁴⁶ I repair [delle Grazie]¹⁴⁴

137. "Color di luce." The phrase occurs early in Canto 74.

138. Parenthetical comment is in English in draft.

139. The axe that Pound reads in the character *hsh* ("Make It New"), and the "fascist axe" (*Jefferson and/or Mussolini*, p. 113). Compare Canto 97: "what ax for clearing," and Canto 106 ("At Miwo the moon's axe is renewed").

140. "Hail, star of the sea." From the litanies of the Virgin. Much light is thrown on the following passage by EP's statements in the unpublished essay "European Paleotuna" (1939): "The sea-board shrines of the Madonna delle Grazie are NOT oriental. They have most emphatically NOT come from *their Madonna*, present in a given ambience." Quoted in Massimo Bacigalupo, "Le laboratorie des 269-70." When asked by his correspondent Douglas Fox to clarify the Madonna delle Grazie reference, Pound added: "Savior shines at points commanding a view of the sea, for instance that on Monte Allegrò on the limestone heights above Rapallo. The shrines are filled with votive offerings of ship shrine." Quoted *ibid.*, p. 271.

141. See Canto 76: "flowered branch and sleeve moving."

142. Italianized and feminized as "Kuanina" in the 1s. References to Kuanon as goddess of mercy abound in the *Pisan Cantos*.

143. Monte Rosa is another name for the Monte Allegrò referred to by EP in the statement quoted p. 13. Pound was to find an earlier example of the "ex voto" offerings to be seen there, see *Poet* 14.2 & 3, p. 204, pp. 54-56. Prato has several Renaissance churches dedicated to the Virgin.

144. Longhand in margin. See above, note 140.

145. Fano is referred to poignantly in two lyrical passages at the end of Canto 76 and in the middle of Canto 80 ("of the eternal moods have fallen away / in Fano Caesars for the long room over the arches"). The whole passage of Canto 80 should be compared with the present draft.

from the Dorata¹⁴⁷ / always driven out
vaga, invicta; Lucina dolentibus¹⁴⁸ / thus I am lunar
protectress of cocoons,¹⁴⁹ humble, lasting

The little boy loves me, whom I feed / I am the Moon/¹⁵⁰
I am not Sophia,¹⁵¹ in fact I fear her

hieratic/ mosaic'd/

Sophia Hecate I also don't know / never crowned,¹⁵²

in the high sphere

hieratic/ distant state: harms, cuts: terror.

I am the driven out. Io, beloved of Jove:¹⁵³ sad,
wandering. Europa I was called / under the stars of Argus¹⁵⁴

under the olives, seen by you olim¹⁵⁵ /
my husband hoed the earth on the hillock¹⁵⁶

my new bridegroom¹⁵⁷

with the little boy I sat / you saw me /

I am not Sophia, in fact I fear her

75/5

bigots are not my friends

I am the driven out one

146. The little church near EP's S. Ambrogio house, referred to portentously in Canto 76 and in the "Now Sun rises" fragment. In its vicinity is the Castellaro (Canto 74) and the "triedro." For a picture, see *Poi* 14.2 & 3, p. 202. In this line the "eternal sweetness" begins to address directly the poet, telling him of her wanderings, and of her finding convenient shelter in his neighborhood.

147. See "Provincia Deserta": "I have seen the ruined 'Dorata' / I have said: 'Raglieri! Guido,' and Canto 52: "Under the Golden Roof, la Dorata." Guido Cavalcanti claimed to have met Mandetta in Toulouse's Notre-Dame-la-Daurade during his pilgrimage of c. 1292; see MB, *Yzace*, p. 25.

148. Lucina, Roman goddess of childbirth, "has compassion" (Canto 80) of women in labor ("dolentibus"). Her name is used for the moon in Canto 74, "and the tides follow Lucina." The connection is also made in this line. The other Latin words mean "wandering, unacquainted."

149. See Cantos 85 and 91, and again "European Paideuma," passage quoted in MB, *Yzace*, p. 236.

150. "Io son la Luna." The phrase recurs in Cantos 74, 76, and 80, in the latter in connection with the "little boy" ("parigoleto").

151. She stresses the difference between herself and the Byzantine image of Mary as Sophia, "hieratic and mosaic'd." See references to the S. Maria in Trastevere mosaics in the opening of Canto 74. Only later was EP to become attracted to the fortifying figure of the Sophia, see Canto 96.

152. I.e., she has never been crowned as Spouse Christi (Canto 76), but is the fugitive, the humble. Both images of the lady are evoked in the parallel passage of Canto 80: "Cythera egipsia / But for Actaeon."

153. See the list of heroines loved by Zeus in Canto 74: "Tino, Alcmena / with you is Europa."

154. I.e., in Greece.

155. Original "sotto gli ulivi, vista da te olma." Compare Canto 74: "under the olives / sacculorum Athenae." This seems to introduce a distinct memory of the poet's of a past ("olma") apparition of the lady. Note the repeated: "You saw me," a few lines below. She was sitting with the "parigoleto" as her husband was hoeing the ground. The scene is again remembered, again in Italian, in Canto 80. There also the woman is talking and EP is looking on. So the text of the first printings of Canto 80, "disert," should be allowed to stand (not emended to "disert") and "mi vidi" in the opening should be understood as EP's error for "mi vedesti." The whole passage to be translated as follows: "al S. Barloomeo you saw me with the little boy, / naked to the ground with outspread arms / in the form of the cross. I cited Igemisi poss, a mistake for gemiti / I said: I am the moon." Then EP goes on: "with her feet on the silver sickle / she seemed to me pitiful looking."

156. I conflate various alternatives in the original: "mio marito beccava la terra del [su]o civo [zappava al civo vanga]." Compare Canto 76: "or nel civo ed al triedro"

157. Original "il mio sposo novello." The phrase occurs in Canto 20.

not even Artemis is my friend: the little boy loves me
whom I feed // I am the Moon, and the milk
too much explaining would be presumptuous to you /

my son is dead / I am the Assunta¹⁵⁸
Pietà I was also called¹⁵⁹

who was a tyrant, not false to his own
Salmasius /¹⁶⁰

sea that becomes bronze; in December
where the sun becomes a hammer/
Every soul brings with him the heaven¹⁶²
from which he depends

from this comes his joy, and his force
in himself joined, in his everywhere

The ray of Cythera becomes a star. in the point
where it converges

sun servant of nature.¹⁶³

Cunizza clear form! then wrapped/ saw but the cocoon
slowly rising: as a cloud/

that walks about/, without haste, not hurry/
in the calm azure/

the more beautiful she is, the greater the peril/
alley/¹⁶⁴

serpent, neschek,¹⁶⁵ ruined paradise/
such a big damage from small talk¹⁶⁶

the small truth in the damned cries,
made mystery where there is no mystery /
made great darkness, where was no mystery
has postponed fact;¹⁶⁷ to disseminate destruction/

158. A "Pietà" is an image of Mary with the dead Jesus, compare the figure on the cross in Canto 80 (note 155).

159. I.e., "risen to Heaven," one of Mary's epithets.

160. Author of *De modo usurum* (1639), referred to in Canto 87 and in many prose writings of the thirties and forties.

161. Longhand in margin.

162. A repeat of "75/3," see above, note 134.

163. English in it.

164. Original "nicolo" (cf. Canto 116, "Vico de l'oro"), rhyming with "pericolo" of previous line.

165. See Canto fragment, "The Evil is Usury, neschek / the serpent."

166. Reprise of the Lorenzo de' Medici section of "75/3."

167. Tentative translation. Original "a [har?] postposito [postposito] fatto."

to donate, propagate poison/
pandemonium/
harmony distinguishes/ divides note from note/
not losing quality, nor own being¹⁶⁸
not resembling/ in fact,

Erigena on Dante/¹⁶⁹

Lorenzo/ St Amb/¹⁷⁰

confusion/ mixture

I have this pardon

Lor/ against violence/ shrewdness

75/6

I exploited/ nor helps commerce/ usury/
profit now: losing the looms/ privilege of delay/
Sig/ not from usury,¹⁷¹ nor change of money

In the periplum that your Sun makes/¹⁷²
admiral of the planets/ servant of nature/
shaves our cliffs/
with his fleet// his ship shaves our plateau
plain/ and the cliffs/ of borders/ his ship accosts us
now staying in the sea/ and now closer/

accosts the rocks and cliffs of our plateau/
of the plain so beautiful/ where we sing as we walk
with all his fleet// now Gea; his, yours
now the star of Mars/ /the blood calls us/
when it is spilled; as it is spilled now/
spills

and as it spills now
from me you do not need an explanation/
I do not seek below your own: thousands/ they fall and lie/
in snow and mist

bay/barks
lies/Maia
appear

168. Possibly a reminiscence of Cavalcanti: "Descendeth not by quality but shineth out" (Canto 36).
169. English in ts.
170. St. Ambrose, see Cantos 88, 99, etc.
171. See Canto 45.
172. Another version of "75/1." Crossed out in ts. to end.

[ENGLISH DRAFT RELATED TO ITALIAN NOTES FOR CANTOS 74 AND 75]¹⁷³

m'apparve in quel triedro:

"Io son' la luna"¹⁷⁴

driven from my house on the cliff side.

And by this mulattiera¹⁷⁵ Sigismundo

coming to Genova, to set his hand to a treaty, as witness/

Lorenzo shade of a shade,¹⁷⁶ but above me Confucio

held in the air a space,

for a space Gautama,¹⁷⁷

How I said: that the ghosts are so gathered?¹⁷⁸

and from the high bank over the wave, came an answer:

nel gran periplo, the sun gathers his fleet to our shore

thus are they with you, thus hang in the aether
thus walk in yr/ hill paths/

Here Scotus; who said: all are lights

Scotus Erigena / Quae sunt, omnia lumina /

And I: "Sordello's words are still with us,
mi pare Cunizza."¹⁷⁹ "Aye, Cunizza."

The sun in his great periplum . . .

gathers his fleet to our shore

I am involved. . . For whom the bell tolls.¹⁸⁰

WAN/ his splendour consisted
in knowing when to stop.

Magnificent
his coherence¹⁸¹

173. Reinecke Rare Book and Manuscript Library, Yale University. Reprinted by permission. A condensed version of passages in "74" and "75," probably early 1945. At bottom of ts. page another hand, probably Mary de Rachewitz, has noted "(unused canto fragment)."
174. "She appeared to me in that triedro: 'I am the moon.'"
175. Mule-path (*mulattiera*). Compare Canto 76: "Sigismundo by the Aurelia to Genova / by la vecchia [Annelis] sotto S. Pantaleone / Cunizza qua al triedro."
176. See Canto 47: "Knowledge the shade of a shade."
177. The many references to Buddha of these drafts are omitted from the *Pisan Cantos*. EP was possibly aware of the inconsistency with the anti-Buddhism of Cantos 52-61. However, in the *Pisan Cantos* he recurs often enough to the Buddhist (contemplative) attitude.
178. Compare the question-answer format in the opening of Canto 76.
179. "I think Cunizza," or "She appears to be Cunizza."
180. Title (from John Donne) of the 1940 Hemingway novel on the Spanish Civil War. EP had surely heard of it, if not read it.
181. Perhaps a variation on the "Immaculata" passage of the Confucian work EP was to translate as *The Unwobbling Pivot* ("As silky light, King Wen's virtue"—*Confucius*, p. 187).