

## UPDATING THE POUND BIBLIOGRAPHY

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There is, too, that puzzling American, Ezra Pound, whose verse struggles so vainly for a wider hearing, yet already the prize of discriminating minds. His earliest issues were three slender paper brochures, one issued in Venice, and of such rarity already that few are they who have ever seen them. Yet these are just the things to fill the role of the future nuggets of the bibliophile. This is dealing with a purely speculative reputation, however, that the future may not confirm. (621)

These words, written late in 1912 or early in 1913, came from the pen of Frederick Allen King, literary editor of *The Literary Digest* from about 1908 to 1933. It is likely that King was responsible for the appearance of reprints of some of Pound's early poems in *The Literary Digest* during his years as literary editor: "Ballad of the Goodly Fere" and "And Thus in Nineveh" in 1909, "Mesmerism" and "Ballad for Gloom" in 1910, and "Mesmerism" again in 1912 (Gallup (1983), C15, 16, and 17a, and Henderson C17a note, respectively. I am grateful to Bernard Dew for details concerning the 1912 reprint of "Mesmerism").

Looking back almost a century later, one cannot help noting that despite his caution, King's foresight was remarkable. The bibliographies of Pound that have been published in the intervening decades have confirmed his growing reputation, being both a reflection of the state of interest in Pound at the time and a spur to further investigation. In his review of John Edwards's *Preliminary Checklist of the Writings of Ezra Pound* in 1953, Hugh Kenner wrote, "As the very existence of a checklist implies, the Anglo-Saxon world is finally starting to take stock of this phenomenon. The *Letters*, three years ago, began it." At the end of the review, Kenner, fascinated as always by Pound's prodigious output in periodicals, suggests that "the journalism might be worth mining [as] represented by Mr. Edwards' valuable checklist" (Edwards; Kenner 1953). Edwards's *Checklist* of 1953 was followed by, and absorbed by, Donald Gallup's first Pound bibliography ten years later. When asked to review Gallup's book, Kenner wrote that Pound's "career, with Eliot's, inaugurated the International Era in letters. . . . Mr. Gallup has documented in admirable detail not simply a list of 'points' but a significant part of the intellectual history of an age." The further investigation to which Gallup's Pound bibliography was a spur would be Kenner's own. As he went on to write, "Six years ago I built a book (*The Invisible Poet: T.S. Eliot*) on the facts ascertainable from Mr. Gallup's Eliot Bibliography, and now that he has published his *Bibliography of Ezra Pound* I have at last some hope of making progress with a book called *The Pound Era*" (Kenner 1965, 64, 65).

A "second impression corrected" of Gallup's Pound bibliography was issued in 1969. This, in turn, was superseded in 1983 by a second, "completely revised and updated edition" (Gallup 1983, "Introductory Note" vii) "expanded by perhaps a quarter" (Kenner 1984). For the second edition, which came out over a decade after *The Pound Era* had been published, Kenner contributed a dust-jacket blurb, which reads as follows:

Pound was never confined to his books; he explained himself whenever and wherever he could, often under fugitive imprints. Twenty years ago, the first edition of Donald Gallup's Bibliography made systematic study possible. Enlarged and augmented, it will carry students into a second generation of effort. Apart from the *Cantos*, it is their one indispensable book.

The "systematic study" that the first edition made possible was, of course, the study that resulted in *The Pound Era* as well as works by other scholars. Kenner is placing himself, rightly, in the first generation of students who benefited from Gallup's labors. The second edition of Gallup's Pound bibliography was designed to do for the second generation of students what the first had done for the first. Much fine work resulted and still results from the use of the second edition. Reviewing the 1983 edition, Kenner wrote that this "monumental work" has made Pound's "communications to fugitive periodicals" retrievable (Kenner 1984). As a direct consequence, we have the invaluable series of facsimile volumes of *Ezra Pound's Poetry and Prose: Contributions to Periodicals*.

In the same year that the second edition was published, the Gallup/Henderson "Additions and Corrections" appeared in an issue of *Paideuma*. In his review of the second edition, Kenner noted that the bibliography was "still incomplete," citing the Gallup/Henderson addenda as proof but not listing, as he had in his review of the first edition, specific other addenda of which Gallup did not take account (Kenner 1984). Second editions have "the advantage of revision based on public and private criticism," and apparently Kenner's criticisms were exhausted in his original review (Nowell-Smith). In fact, of all the reviews of the second edition that I have read, only one – by Peter Makin – lists a missing item. Makin writes, "Dr Gallup will be under no illusion that this or any edition of a bibliography could be 'definitive,'" and he goes

on to cite Robert Hughes's edition of Pound's opera *Cavalcanti*, which as Makin acknowledges was not produced, much less published, during the time frame established by Gallup (350). The full score of the radio opera *Cavalcanti* is included in Hughes and Fisher. Hughes's edition of *Cavalcanti* was not published until 2003. So this is not really a missing item, only an item for an update. Readers of the reviews of Gallup's second edition would have been left with the impression that, as of the time it was published, the edition was remarkably error-free and complete except for the Gallup/Henderson addenda.

The "Additions and Corrections" in *Paideuma* have had to serve, for more than two decades, as the latest word on the subject of Pound bibliography. This brings us to the supplement, which has been in the works ever since Gallup/Henderson came out. It is *not* a new edition of Gallup's bibliography, although it follows Gallup's model in most respects. The reason for a supplement instead of a new edition is primarily historical: when the work got underway, neither Gallup nor I saw the need for a wholesale revision. This has proven especially true in Section A, Books and Pamphlets by or Translated by Ezra Pound, which is Gallup's strength. Numerous scholars have turned to both editions of Gallup for their careful ordering of the details of Pound's publishing history, especially books and periodical contributions. Gallup will remain an essential reference for establishing the chronology of Pound's publications or revisions of a text (Gildersleeve 224).

If the supplement is not a new edition of Gallup, just what is it, and what value will it have for the third generation of students of Pound? It is essentially an "Additions and Corrections" writ large. My focus in the supplement has been on recording omissions and new publications; adding notes where appropriate to Gallup's entries; and, perhaps most importantly, accounting for the archivally based Pound pub-

lishing program that has emerged in the last twenty or so years. Pound scholarship is not what it was in 1983. Peter Makin predicted as much when he wrote in his review of the second edition, “the correspondence with innumerable individuals will be published separately, critics will bring forth, snippet by snippet, pieces from the Pound papers, the writings will be given formal textual apparatus, translations will proliferate” (350). In recent decades, attention has turned to assessing Pound in broader literary and social contexts, including his role in modernism. For these purposes, the archives have been indispensable. As Robert Spoo writes,

As a scholarly field, modernism is still in its emergent phase, however dominant it may seem to its champions or residual to its detractors. Critical and pedagogical reshapings of the canon together with the release of unpublished and out-of-print materials continue to challenge any consensus about modernism even as these activities guarantee that modernism will return in ever new and diverse forms. It is impossible to predict the future of a literary period that has yet to step forth fully from the archives. . . . Despite the steady stream of collections of Ezra Pound’s letters in the last two decades, a truly representative sampling of his vast epistolary output will be as challenging a project as a complete edition seems an unlikely one. (201)

Along with the changing direction of scholarship, Pound’s own canon is changing. This creates a bibliographical problem, not to say nightmare. What to do with all of the new archival material which, in its often fragmentary nature, would not have qualified for inclusion in Gallup’s bibliography? Gallup writes, “Some items of trivial significance have been omitted, including . . . most brief fragments of letters quoted in books or articles” (Gallup 1983, “Introductory Note” viii).

When Gallup turned over to me the updating of the Pound bibliography, neither of us could have foreseen the over-

whelming, almost unassimilable, amount of material that would turn up. In considering what to do with fragmentary materials for the supplement, I have come to the conclusion that excerpts of Pound texts do need to be accounted for. Since so much of what has been published in recent years takes the form of excerpts of letters, essays, drafts of *Cantos* and notes for the *Cantos*, passages from notebooks, marginalia, and other fragmentary writings, and since there have been so many such excerpts published, it has seemed to me counterproductive to follow a policy of rigorously excluding them or excluding earlier books or articles containing brief excerpts, as Gallup did. In coming to this view, I have been guided by Hugh Kenner's definition of a bibliography when he writes, "Bibliographies . . . detail the steps by which a writer's words enter channels of distribution" (Kenner 1965, 64). This definition is broad enough to embrace excerpts published in books and periodicals, as well as interviews with Pound.

To give an idea of just how many excerpts are found in the supplement, the words "excerpt" and "extract" appear no fewer than 1100 times. It is one thing to list excerpts. It is quite another to put them into a usable or accessible form. For one using Gallup's second edition and the facsimile volumes of *Contributions to Periodicals* as guides, it is easy enough to read Pound's writings in sequence or to follow the course of revisions or reincarnations of a particular piece of writing, but it is not so easy to read through what critics have brought forth "snippet by snippet" and extract a sense of the big picture. Nor is it easy to locate the files of periodicals containing Pound's fugitive contributions which have turned up since Gallup's second edition was published.

As a partial solution to the first problem, I have indexed the correspondence, fragments as well as complete letters, both by recipient's name and year of publication in a separate subcategory of the general index. I will return to this subject

shortly. As for the second problem, it is to be hoped that the newly discovered contributions to periodicals will be gathered and released in facsimile form to open a path into that material.

The contents of Section A in the supplement will be generally known, consisting largely but not entirely of the volumes of letters to single recipients. Most research libraries will have at least half a shelf devoted to just these volumes. Gallup recorded the first few such volumes, including the correspondence with Joyce, Dudek, and Ibbotson. The years since 1982 have seen the release of at least 20 additional such volumes of correspondence. There are also, notably, Massimo Bacigalupo's edition of the *Canti postumi*, and the Library of America edition of the *Poems and Translations*. Section A in the supplement goes from A107 to A149, or 43 numbered books. Of the 106 books listed by Gallup in his second edition, 58 are re-entered in the supplement with notes of varying length. That makes 101 A entries in the supplement, almost as many entries as in Gallup.

Section B contains some surprises. Perhaps the biggest surprise is that the new items for the period covered by Gallup – that is, from 1909 to 1981– exceed the total number of items listed by Gallup himself. Gallup's numbers go from B1 to B126. The supplement lists something like 131 books for the same period. How is this possible? I am not sure except to say that the great majority of books in Section B of the supplement are not Pound-specific; that is, neither Pound nor the *Cantos* is mentioned by name in the title. This is true both for the period covered by Gallup – through 1981 – and for the period from 1982 to the present. For the years since 1982, despite the flood of Pound-related books that have been released, fully 68 percent of the books listed do not include the words “Pound” or “*Cantos*” in their titles.

This percentage may have something to do with the categories of books which tend to quote or reproduce Pound

archival material or reprint periodical contributions. Since 1970, the books in Section B fall primarily into four broad categories:

- (1) scholarly books and monographs, works of criticism, and literary and intellectual histories
- (2) anthologies, collections, readers, and textbooks
- (3) library or museum publications, and exhibition or art catalogues
- (4) biographies of Pound or of others, volumes of memoirs, editions of letters by others

Within these categories, only some of the publications will mention Pound by name in the title. Pound's influence is so widespread that a place for his writings, whether reprints, facsimiles, or archival material, is to be found in an almost limitless variety of publications.

Another astonishing fact is that Section B of the supplement includes 337 books published between 1982 and 2005. Added to the 131 books published before 1981, that makes a total of 468 new books in Section B, almost four times Gallup's total. In addition, 52 of Gallup's 126 B entries are listed with additional notes concerning paperback reprints, variants, exact publication dates or print runs, or other pertinent data. If these are factored in, Section B in the supplement has 520 entries. What does this overwhelming amount of material mean? It means that, to a significant extent, the production of scholarly books and articles has been on a tear during the last twenty years, and furthermore, that a substantial number of the books and articles on Pound, at least those written in English, have made use of archival sources. This trend is consistent with a published description of Pound scholarship in the 1980s as "fast and furious," followed by "a virtual explosion of Pound criticism" in the 1990s (Gildersleeve 229, 232. Compare Sheri Benning's statement in the *Ezra Pound*

*Encyclopedia* that “the early 1980s saw an explosion in Pound scholarship”).

As a small but possibly representative example of the trends in scholarship, I would like to mention a short poem, “In a Station of the Metro,” but not the version which appeared in *Personae* and which was reprinted in that form throughout Pound’s life. Instead, I wish to focus on the version as printed in *Poetry* for April 1913 and the *New Free-woman* for 15 August 193, with different spacing and punctuation. It was inevitable that at some point scholars would reprint or discuss the original version. Every commentary, of course, will reprint a poem that is as short as two lines. How many commentaries with reprints of the *Poetry* version have appeared? I can only report what I have found. I am not including the revised edition of *Personae* published in 1990, which gives both versions, or the *Contributions to Periodicals* facsimile reprint (Pound 1990, 111, 251 (first version); *Ezra Pound's Poetry and Prose*, Vol. I, p. 137 (the *Poetry* version). The commentaries and reprints of the original version are listed in an Appendix, below). With one exception, the earliest examples known to me are two articles on Vorticism published in the 1960s, followed by Ruthven’s *Guide to Ezra Pound's Personae* (1926) in 1969 and Kenner’s *The Pound Era* in 1972. There were four other appearances in the 1970s, eight in the 1980s, fifteen in the 1990s, and an astounding twenty-five from 2000 to the present, including six online versions and others accessible online. The progression is almost geometric. The rate of publication is so fast that no scholar interested in the subject can possibly keep up with it. The titles of the books and articles are often of no help in looking for commentaries, for of the 57 publications of the original version of “In a Station of the Metro” that I have found, only slightly more than a third include Pound or “In a Station of the Metro” in the title. It is no wonder, then, that almost no commentary cites more than one other commentary. With so many publications

coming out that do not refer to each other, the wheel risks getting reinvented with every new commentary. It is hard to engage in dialogue with other scholars if one scholar does not know what another has said.

Something of the same sort of problem must face anyone researching the archives. How can a Pound researcher know what others have done already in any reliable and systematic way? It is my hope that the supplement will gather together most of the previously-unrecorded Pound material from both inside and outside Pound scholarship and present it in a usable fashion. To that end, I have invested a great deal of effort in making the index as thorough as possible. There are over 14,000 alphabetized entries in the index. One of the innovations in the index is a selection of topics, close to 200 in number, that may be a starting point for someone researching, to take a few stray examples, *Bel Esprit*, Pound and censorship, philosophy of light, the Nobel Prize, films reviewed by Pound, and what he thought of literary prizes or surrealism. There is also a separate listing in the Index of all correspondence, by recipient and by year of composition. By going to the self-contained listing under the heading "Correspondence," one can see at a glance the names of the recipients, alphabetized by surname or by the name of the magazine or newspaper or job title or office of the recipient, along with the relevant entry numbers for each. Below the alphabetized list of names is a separate subcategory of numerically-arranged years from 1895 to 1972 for which letters are recorded. Beside each listed year are the entry numbers corresponding to the letters written during that year. Every year between 1902 and 1972 is represented.

I have attempted to organize the mass of archival materials that have been published since 1981 so that scholars might find it possible, among other things, to do the *Selected Letters* of which Spoo writes. A new *Selected Letters* would need to give a cross-section of the full range of Pound's epistolary

activity reflected in the timeline of his correspondence as well as the subject matter addressed in the letters. Paige includes letters to 83 correspondents. Almost all of the letters are written in English. In the supplement, letters that Pound wrote to over 600 different individuals or entities are listed, including letters written in French and Italian. This total does not take account of letters listed in Gallup's bibliography, so the total number of recipients of Pound's published letters is certainly greater than that.

A few words on the other sections of the supplement. In his second edition, Gallup added 285 new entries for Section C, periodical contributions. By comparison, Section C in the supplement adds 559 new entries for the years up to and including 1981, notes on 208 Gallup entries for the same period, and 296 new entries for items published since 1981. This adds up to about 1063 entries. The supplement contains new periodical contributions for all but three years between 1910 and 1981, and for all years since then. Listed are a number of interviews, as well as 123 unsigned or pseudonymous items. Many of the items from the latter category were published, as might be expected, during the St. Elizabeths years.

With regard to Section D, Translations, Gallup's second edition contains 285 newly recorded translations, making a total of about 540 translations into 27 languages. The supplement, by way of comparison, will list approximately 2000 translations into 62 languages. There are also new subcategories of items in Section E, Miscellanea. In an effort to include what David McKitterick calls "modern modes of dissemination" (405) which is akin to Kenner's "channels of distribution," I have listed, among other things, Films and Television Programs on Ezra Pound; Works on the Internet; Works on CD-ROM; Video Recordings Online; and Sound Recordings Online. In his second edition, Gallup added a section of books contracted for but not published for one reason or another. As McKitterick notes (406), this is slightly differ-

ent from a category of books announced but not published, which Gallup does not include for Pound but does include for Eliot. There is also an appendix of several hundred interviews, reminiscences, and memoirs in which Pound's words are quoted.

The supplement, then, is not a replacement for Gallup. Gallup will remain indispensable. But the supplement is designed to serve as a guide through the mass and maze of publications, both old and new, that have come to light since Gallup's second edition. What I have tried to do is to record the material that I have found in a usable way. It is my hope that the supplement will, like its predecessor bibliographies, be a spur to further investigation.

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## Appendix

What follows is a list of printings of “In a Station of the Metro,” with the original spacing and punctuation as printed in *Poetry* (Apr. 1913) and as reprinted in the *New Freewoman* (15 Aug. 1913) (Gallup C76), or other alternate versions. I am not including the revised edition of *Personae* published in 1990, which gives both versions, or the facsimile reprint in *Ezra Pound's Poetry and Prose: Contributions to Periodicals*, I (1902-1914): 137.

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