

“IN PRINCIPIO VERBUM”:
SEMINAR ON CANTO 74, LINES 76-145

Walter Baumann

At the Rapallo Conference the following passage of canto 74 was the subject of a sixty-minute seminar. What follows is a distillation from memory of the session and the mass of notes I made in preparation.

in principio verbum	
paraclete or the verbum perfectum: sinceritas	
from the death cells in sight of Mt. Taishan @ Pisa	
as Fujiyama at Gardone	
when the cat walked the top bar of the railing	80
and the water was still on the West side	
flowing toward the Villa Catullo	
where with sound ever moving	
in diminutive poluphloisboios	
in the stillness outlasting all wars	
“La Donna” said Nicoletti	
“la donna,	
	La donna!”
“Cosa deve continuare?”	
“Se casco” said Bianca Capello	90
“non casco in ginnocchion”	

and with one day's reading a man may have the key in his hands
Lute of Gassir. Hooo Fasa
came a lion-coloured pup bringing flees
and a bird with white markings, a stepper

under *les six potences*

Absouldre, que tous nous vueil absoudre
lay there Barabbas and two thieves lay beside him
infantile synthesis in Barabbas
minus Hemingway, minus Antheil, ebullient 100
and by name Thos. Wilson
Mr K. said nothing foolish, the whole month nothing foolish:
"if we weren't dumb, we wouldn't be here"

and the Lane gang.

Butterflies, mint and Lesbia's sparrows,
the voiceless with bumm drum and banners,
and the ideogram of the guard roosts

el triste pensier si volge
ad Ussel. A Ventadour
va il consire, el tempo rivilge 110

and at Limoges the young salesman
bowed with such french politeness "No that is impossible."
I have forgotten which city

But the caverns are less enchanting to the unskilled explorer
than the Urochs as shown on the postals,
we will see those old roads roads again, question,

possibly

but nothing appears much less likely,

Mme Pujol,

and there was a smell of mint under the tent flaps 120
especially after the rain

and a white ox on the road toward Pisa
as if facing the tower,
dark sheep in the drill field and on wet days were clouds
in the mountain as if under the guard roosts.

A lizard upheld me
the wild birds wd not eat the white bread
from Mt Taishan to the sunset

here that it is used in a non-commercial context, although this geographical @ is also found five times in *Canti Postumi*: 204 (twice), 208, 256 and 266.

With regard to punctuation, a pedant could point out that as many as 44 full stops, commas, etc., are missing in our lines. While there are five clear instances of enjambment (100-01, 111-12, 124-25, 130-31 and 143-44), the remaining lines are end-stopped. Yet very few have punctuation. Again, this is a drastic change from Pound's practice in the early cantos, and he never stated the reason for this either. Unlike other poets, such as Donald Davie, Pound does not appear to have attached to commas and the like the function of rhythm markers, akin to bar lines in music. The large-scale reduction of end-of-line punctuation is indeed a worldwide phenomenon in twentieth-century poetry and is particularly consistent, for example, in Bert Brecht. The following figures demonstrate Pound's participation in this trend. Of the 116 pages of *The Pisan Cantos* (30 lines per page) only 9 have 10 or more lines with punctuation at the end, over a third (45) have 9 or fewer, and more than half of them (62) have 4 or fewer. We will never know how much New Directions or any other editors interfered with Pound's punctuation.

At any rate, consistency was not achieved in our lines, except in the use of the quotation marks in the 9 lines containing direct speech (86-91, 103, 112 and 139). In many parts of *The Pisan Cantos* we are, in fact, not far away from Joyce's practice in the Molly Bloom or Penelope chapter of *Ulysses*, i.e. using absolutely no punctuation. The big difference is of course in the page layout. Instead of solid blocks of text, the Cantos reader encounters an unpredictable mix of verses and open spaces. In "Pound's *Pisan Cantos* and the Origins of Projective Verse" Burton Hatlen gives a most illuminating description of the resulting reading experience, in which he stresses the text's "syntactic indeterminacy" (143). He regards February 14, 1946, when Charles Olson first looked into Pound's

Pisan typescript, as the birth of Projective Verse (see 145).

It is a commonly held opinion that *The Cantos* have hardly any syntax to speak of. Donald Davie held that *The Cantos* were articulated “by a syntax that is musical, not linguistic” (20), by which he meant a non-syntax of mere names and phrases. Verbless phrases are indeed more numerous in our 70 lines than clauses with verbs. The fact that in our sample the finite verbs exceed the infinite verbs by three to one is rather untypical of the Pisan and later cantos. As to the predominant tense, I did not realise before preparing this paper that it is the imperfect. Verbs in the present tense are amazingly thin on the ground. Like any diarist, Pound recorded his life and thoughts in the past tense, except when he skipped the finite verb or wrote mere lists. Two lines in our passage make very conspicuous use of the present, however:

the great scarab is bowed at the altar
the green light gleams in his shell (134-35)

For Pound this altar scene, like the Actaeon-Diana episode in canto 4, was evidently a “‘magic moment’ or moment of metamorphosis, bust thru from quotidian into ‘divine or permanent world.’ Gods, etc.” (L 210). No other tense could have achieved what Pound seems to have tried to do here: to render the very moment of transubstantiation in the Catholic Mass.

Although parataxis predominates in *The Cantos*, there are some forays into hypotaxis, especially in our 70 lines. In:

the paraclete that was present in Yao, the precision
in Shun the compassionate
in Yu the guider of waters (143-45)

we meet the only relative clause. The anaphoric repeat of “in” on its own, instead of the full “that was present in,” is very elegant but introduces some ambiguity as to the status of “the precision.”

In four of our lines we find a Poundian favorite, the present participle construction instead of a relative clause:

came a lion-coloured pup bringing fleas (94)

The other three examples are in the most elaborate hypotaxis of our passage, the lines about Lake Garda. Here we also have "when" and "where" serving as relative adverbs:

when the cat walked the top bar of the railing
and the water was still on the west side
flowing toward the Villa Catullo
where with sound ever *moving*
in diminutive poluphosboios
in the stillness *outlasting* all wars (80-85)

By far the most frequent conjunction here (14 times) as well as throughout *The Cantos* is "and" (4765 times!). In other words, Pound is a serious rival to the Bible.

There is one solitary if-clause:

"if we weren't dumb, we wouldn't be here" (103)

Twice Pound resorted to the phrase "as if," to express what is apparent rather than real:

as if facing the tower (123)

... as if under the guard roost (125)

Twice "as" enters a liaison with a preposition:

as of Shun on Mt Taishan (140)

as from the beginning of wonders (142)

The only instance of the comparative "as" is in:

as Fujiyama at Gardone (79)

Neither of the two “buts” in our text (114 and 118) brings out a true contrast; they are used colloquially and so are practically synonymous with “and.” Christine Brooke-Rose suggested that the colon in

paraclete or the verbum perfectum: sinceritas (l.77)

functions like “the copula (A is B)” (133). The same could be said about “or” in this equation between Christianity and Confucianism.

The Catholic Prayer Book

I had seen the tiny booklet (5”x3.25”) in a display case at Brunnenburg, but it was only after reading Wendy Flory’s paper in *Ezra Pound and China*, “Confucius against Confusion: Ezra Pound and the Catholic Chaplain at Pisa,” that I became fully aware of its importance. Once I had my own copy, thanks to my son’s internet skills, I tried to add the Chinese characters Pound had drawn into the margin of his copy, of which Flory had a xerox. Since I did not, however, have Pound’s patience and dedication I gave up and made do with inserting the character numbers from *Mathews’ Chinese-English Dictionary*.

The description of the *Catholic Prayer Book* in *A Companion to the Cantos* is wrong about the number of pages: there are 64, not 16, and the actual title is not given:

Catholic Prayer Book for the Army and Navy: Pro Deo et Patria.
Arranged and edited by John J. Burke, C.S.P. Special edition for
National Catholic Community Service. New York: The Paulist
Press, 1917.

For over forty years I was baffled by:

“I have not done unnecessary manual labour”
says the R.C. chaplain’s field book
(preparation before confession)

With my own copy to hand I at last saw that I had misinterpreted Pound's description: "the R.C. chaplain's field book." I had assumed erroneously that it was the book *for* the chaplain, whereas Pound meant the book *from* the chaplain. With regard to the "(preparation before confession)," the priest I asked was also puzzled. He did not recognise "I have not done unnecessary manual labour" as something a celebrant would have to say. Now I know that it is not from a missal but from the humble layperson's *Prayer Book*. There it is actually a question, one of many to be answered before confession:

Have I done unnecessary manual labor? (32)

As a visit to the local Veritas shop revealed, this question about Sunday observance is not in the current *Catholic Prayer Book*. Hence, perhaps, my priest's puzzlement. Yet what was it that attracted Pound to this not very fundamental question in the first place? Pound's interest may go back to his childhood memory of Presbyterian Sundays.

The really sensational thing about Wendy Flory's 2003 article is the naming of the chaplain. He contacted her in 1981, but for a long time she did not publish this fact. Omar Pound and Robert Spoo still knew nothing of Father Aloysius H. Vath (1909-1992) when they completed *Letters in Captivity* (1999). Now, thanks to Richard Sieburth's 2003 annotated edition of *The Pisan Cantos*, even the wider public is in a position to know about Pound's daily conversations with Father Vath, but why did Pound himself keep this a secret?

The Latin in the opening line of our passage, "in principio verbum" (76), came from Pound's memory, not from the *Prayer Book*, since it reproduces the beginning of St. John's Gospel only in English, but he certainly had the word "paraclete" from it.

If there is one word specific to Catholicism it is this Johannine epithet for the Holy Spirit (John 14:16 and 26, 15:26 and 16:7). As a Protestant I had never come across it until I read *The Pisan Cantos*. Protestant Bible translations either have “comforter,” “counsellor” or “helper,” but Catholic versions always retain “paraclete.” It is highly significant that in his first complete German Bible of 1545 the Reformer Martin Luther hid the word in the margin. Without Father Vath’s gift of the *Catholic Prayer Book* the word “paraclete” would probably not have been available to Pound (the Protestant) in Pisa. That he seems to have savored it as a new word, may be gathered from his multiple use of it at the beginning and end of our passage and in:

At Ephesus she had compassion on silversmiths
 revealing the paraclete (80.270-71/520-21)

Pound also uses the Protestant “comforter” in:

Came Eurys as comforter (76.251/480)

Wendy Flory has so admirably explored Pound’s reconciliation of his Confucianism with the Christian ideals that all I wish to add is a reminder that he had already stated in his 1938 *Criterion* article on Mencius:

The “Christian virtues” are THERE in the Emperors who had responsibility in their hearts and willed the good of the people. (SP 90)

Mt. Taishan

Was it a Chinese print or a photograph Pound had come across that triggered his naming a peak he saw from the DTC near Pisa “Mt. Taishan,” after China’s most famous holy mountain? The only decent picture of what Pound was looking at is on page 473 of *The Pound Era*. Hugh Kenner was

expert enough as a photographer to use a long lens for the shot. In all other photos the mountain is a mere hillock. But Taishan by all accounts is a rather rugged mountain. So Pound may have simply decided that he had found his Taishan "@ Pisa," just as he had found "Fujiyama at Gardone."

"Taishan" is the most frequent geographic name in *The Pisan Cantos*: it occurs 19 times, on one occasion joined to a New England mountain:

With clouds over Taishan-Chocorua

(83/550)

A Poundian could do worse than take his camera gear, seek out the location of the "tent under Taishan" (74/457) and wait to capture the magnificent cloud formations which were Pound's most uplifting experience in Pisa.

It is precisely the association of mountains real and imagined, the one seen from the DTC with Mt. Taishan, the one seen near Gardone with Mt. Fuji, that enabled the poet's mind to escape from the Pisan limbo, the "death cells" (78), to the paradise he had first discovered for himself back in 1910: Lake Garda. It was already a subject-matter in his early poems and "Three Cantos." Pound's "olive Sirmio" (P 232) and "Sapphire Benacus" (P 49) should perhaps be likened to Yeats's paradise: "Sligo in heaven" (77/493) and the Lake Isle of Inisfree. Unlike the Thoreauesque Yeats, who was going to have "nine bean rows" and "a hive for the honey bee" in the West of Ireland, Pound jocularly considered opening "a pub on Lake Garda" (78/500).

Of all the paradisaical features of the Lake Garda region it was "the lake water lapping" in "diminutive poluphloisboios" (84) that meant most to the prisoner Pound (see 76/478 and 78/498), but the memory of a cat walking "the top bar of the railing" (80 and 76/478) was equally unforgettable to him.

Lines 76-145 “in paraphrase” (P 186)

Most sections of *The Cantos* are so cluttered with details in fragmentary form that a line-by-line commentary on Pound’s “periplum” or voyaging is hardly ever attempted. Briefly summarized, our 70 lines take us from the contemplation of the Christian and Confucian “paraclete” in the “death cells” (78) to Lake Garda, back to the realities of the DTC, down to the South of France and back again to captivity and the contemplation of the “paraclete.”

Pound left no hint as to the woman we should think of when reading the three times repeated “la Donna” (86-88), uttered by the prefect of Gardone, Gioacchino Nicoletti. Sieburth mentions Mussolini’s Clara Petacci as a possible candidate (121). *The Companion to the Cantos* says that the phrase “la donna” was from the sonnet Nicoletti recited to Pound with “impassioned cadence.” Perhaps this was just a typical male exclamation about “the female” (29/144) in general, the sentiments contained in Verdi’s aria from *Rigoletto*, whose tune Pound recalled hearing above Rapallo on a most unusual instrument:

The sexton of San Pantaleo plays “è mobile” on his carillon
 “un’ e due... che la donna è mobile” (*Cantos* 820)

By sticking to Italian for the next three lines Pound must have meant to express his sympathy with Italy in defeat, with what he termed “Italia tradita” (74/450). The missing answer to the question in line 89:

“Cosa deve continuare?”
 [What must go on?]

is more than likely Italy, since he wrote later in our canto: “I believe in the resurrection of Italy ...” (74/462). The words in lines 90-91, attributed to the mistress of the Duke of

Tuscany, no doubt serve Pound to voice his own defiance:

"Se casco" said Bianca Capello
"non casco in ginnocchio" (90-91)
[If I fall ... I shall not fall on my knees.]

Immediately after this refusal to bow down Pound announces his remedy:

and with one day's reading a man may have the key in his hands (92)

According to *Letters in Captivity* Pound had a whole booklist ready for this (88). Although Pound elsewhere nominates *The Great Digest* as the one essential text, I have always thought that the key reading Pound recommended was the Wagadu legend, to which the next line alludes by quoting the title and part of the refrain:

Lute of Gassir. Hooo Fasa (93)
["Hooo" means "Hail!" and Fasa is the name of a tribe.]

What is embodied in this African story collected by Leo Frobenius is, ultimately, Pound's Make It New, the principle behind his belief in Italy's resurrection.

While the vermin infestation recorded in line 94:

came a lion-coloured pup bringing fleas

may have reminded Pound of Rimbaud's "Lice-Hunters" (T 436-37), the "bird with white markings" (95), most probably a magpie, must have reminded him of Villon's "Ballade des Pendus," where magpies and ravens feast on the eyes of the hanged. In our canto Villon's refrain, "Mais priez Dieu que tous nous vueille absouldre," becomes the more emphatic but "godless":

Absouldre, que tous nous vueil absoudre (97)

Still, by naming Barabbas (98) Pound stays in Christian territory. In “The Background of *The Pisan Cantos*” David Park Williams rightly called what Pound implied in “lay there Barabbas and two thieves lay beside him” – 74/456 has “me” instead of “him” – “an analogy more notable for its drama than for its humility” (40). In the Notes to his *Pisan Cantos* edition Richard Sieburth has sorted out lines 98 to 101 as follows:

Barabbas, Christ’s companion in captivity, here associated with two of Pound’s companions in Paris in the 1920s, the writer Ernest Hemingway (1898-1961) and the composer George Antheil (1900-59), and with his fellow prisoners at the DTC, whose names follow. (121)

Due to an unfortunate page break the reader has trouble attributing the adjective “ebullient” (100), but the line over the page, “and by name Thos. Wilson” (101) clearly implies that it belongs to trainee Wilson, the singer of a bawdy song later in *The Pisan Cantos* (77/489), and not to Antheil. Curiously enough, the word “infantile” not only appears in our text to describe the “synthesis” (99) which Pound saw in Wilson (Wilson = Barabbas ± Hemingway ± Antheil!), but also in Virgil Thomson’s description of George Antheil’s “boyish charm” (Dilworth 350).

The next six lines (102-07) are an example of the way Pound recorded what he heard, saw and smelt in the DTC. He wrote down an overheard opinion:

“if we weren’t dumb we wouldn’t be here” (103)

This is given as the wisdom of one “Mr. K”, who reached it after a month of saying “nothing foolish” (102). Another topic Pound heard about was “the Lane gang” (104), whose alas never revealed activities appear to have preoccupied his fellow inmates. In lines 105 and 106 Pound juxtaposed the sights and smells of wild nature with the sight of the “god-

damned / or man-damned" (80/518) trainees subjected to endless shouting and drumming in close-order drill:

Butterflies, mint and Lesbia's sparrows,
the voiceless with bumm drum and banners

The naming of Lesbia, whom Catullus famously immortalized as weeping profusely over the death of a mere sparrow, and the discovery of Chinese calligraphy in the shape of the camp watch towers, "and the ideogram of the guard roosts" (107), may remind us that neither a prison nor a lunatic asylum could squash Pound's poetic vision.

A whole twelve lines are devoted to Pound's memories of Provence (108-19). Starting off with a lament about lost times coded in what Sieburth calls "medievalising Italian" (121), he recalls an example of French politeness and the postcards of the "Urochs" which "enchanted the unskilled explorer" (himself?) more than the actual cave drawings near the "city" he had "forgotten" (113). This was Les Eyzie, mentioned in a draft now in *Canti Postumi* (60 and 274). Pound was right to be fond of "postals" (115), as he called picture postcards here, to the confusion of non-Americans, since they are still collectors' items today because of their photographic quality. Flash photography could obviously bring the paleolithic animals "back to life" more than a torch or two. In the draft canto the cave drawing is of a panther (60), in our lines it is the "Urochs" (115). The standard English word for *Bos primigenius* is "aurochs," derived from standard German "Auerochs." I rather like Pound's coinage, because the prefix "ur", as in "Ur-Cantos," adequately translates the Latin "primigenius" and because it is the form I would use in my native Swiss German.

After pondering the likelihood of his ever seeing "those old roads again" (116) and remembering the name of the Excideuil landlady, "Mme Pujol" (119), Pound once more turns in the next 12 lines to "the smell of mint" (120), "especially after the rain"

(121), and to further observations made from his Pisan tent. There was:

... a white ox on the road towards Pisa
as if facing the tower (122-23)

Fifty-six pages later Pound adds that William Carlos Williams “wd/ have put in the cart” (78/503 and 79/504). For Sieburth this is an allusion to Williams’s famous “Red Wheelbarrow” (142), but how can you put an ox before a wheelbarrow?

In the first of the following pair of enjambed lines we encounter marvellous examples of what Hugh Kenner called Pound’s metrical signature, the spondee:

dark sheep in the drill field and on wet days were clouds
in the mountains as if under the guard roosts (124-25)

And then we come upon an ironic contrast:

A lizard upheld me
the wild birds would not eat the white bread (126-27)

The sight of a lizard, whose “elegance” is of a kind which “has outdone” that of fashion designers like Paquin (82/541), was just the right food to cure Pound’s soul from depression, but the white U.S. Army bread, the “stale rags” of the age of usury (45/229), crumbs of which Pound must have scattered, was not even food for the birds.

With lines 128-31 Pound set the scene for the apparition of Kuanon, the Chinese goddess of mercy:

from Mt. Taishan to the sunset
From Carrara stone to the tower
and this day the air was made open
for Kuanon of all delights

The scene includes a "fine thing held in the mind" (LE 151) at every point of the compass: Taishan in the east, the sunset in the west, the Carrara marble in the north and the "tower che pende" (74/620:463) in the south. The phrase "this day," used twice more in *The Pisan Cantos* (77/484 and 84/557), is of course vintage Authorized Version English, but what we see next:

Linus, Cletus, Clement

whose prayers (132-33)

comes from the *Catholic Prayer Book*, from the top of page 22, where the names of these three early bishops of Rome must have caught Pound's scanning eye. They come from the list of apostles, saints and martyrs "through *whose* merits and *prayers*" (22) Catholics ask for God's help and protection in every mass.

In *Letters in Captivity* we find a photograph showing soldiers or trainees receiving the host from a priest wearing a chasuble with a design that, as Sieburth writes, "may have suggested the image of the scarab at the altar" (122). In his *Pai-deuma* article entitled "Between Kung and Eleusis ..." William Tay observed that "in *The Pisan Cantos*, the Chinese fertility rites are even associated with the Egyptian fertility rituals" (52), since the scarab is "the Egyptian symbol of fertility and rebirth" (53). This does not, however, explain the mystery of "the green light" that "gleams in his shell" (135) or Pound's fascination with it.

Whether Egypt should be considered to be included or not, we next find ourselves in Confucian China, where the emperor, the Son of Heaven, and his empress have just performed annual rites:

plowed in the sacred field and unwound the silk worms early (l.136)

The end of our passage and the presence of the paraclete in the three legendary emperors, Yao, Shun and Yu having

already been referred to, what remains to be discussed is the figure named in:

in tensile 顯

in the light of light is the *virtù* [hsien³¹
 “sunt lumina” said Erigena Scotus (137-39)

Johannes Scotus Eriugena (c. 810-877)

When I arrived at Magee College in Northern Ireland in 1966 I was thrilled to find that the library had a complete set of Migne’s *Patrologia*. There was my chance to locate Erigena’s Latin “omnia quae sunt lumina sunt.” It was then believed that it came from *De Divisione Naturae*, a belief still held by later commentators like Peter Brooker (312) and William Cookson (51). After hours of searching in vain I also glanced at *Joannis Scoti Expositiones super Ierarchiam Caelestem S. Dionysii*, and lo and behold, there it was, quite close to the beginning. I was shocked, however, to see that the words were part of a question:

Sed fortasse quis dixerit: Quomodo omnia, quae sunt, lumina sunt?
 [Yet someone may ask: how is it that all things which are, are lights?]

The Canadian German Studies journal *Seminar* published what I considered to be my sensational find in 1968 under the title “Ezra Pound and Hermann Broch,” but it went unnoticed except by Christine Brooke-Rose in her 1971 book, *ZBC of Ezra Pound* (116).

When I eventually consulted Etienne Gilson’s *Philosophie au Moyen Age* I was in for another shock. On page 213 I read:

Ainsi conçus, tous les êtres créés sont des lumières – omnia quae sunt, lumina sunt. (*Sup. Hier.* Col. I,1)

I had clearly missed the short cut, but if I had not gone to the original and then to Gilson, I would still be accusing Pound

of changing a carefully worded question into an undisputed doctrine, instead of the highly respected historian of philosophy, Etienne Gilson.

By the time Pound quoted "Omnia quae sunt lumina sunt" in his letter to T. S. Eliot of 18 January 1940 (L 334), he had at long last managed to get hold of Migne 122, the Erigena volume. He does not appear to have gained much from it, though, apart from biographical details from Schlueter's introduction and the delightful:

the queen stitched King Carolus' shirts or whatever
while Erigena put greek tags in his excellent verses (83/548)

which, as Massimo Bacigalupo has pointed out, comes from Erigena's poem in praise of queen Irmintrud (see Bacigalupo [1980] 170-71 and Pound [2002] 181 & 286). Yet, like me, Pound could have had the momentous "omnia quae sunt" from Gilson. In *A Light from Eleusis* Leon Surette observed:

For some reason Pound had taken no notice of this doctrine when first reading Gilson, for he wrote of it to Eliot with a sense of discovery ... (188)

Having featured in canto 36 as the man who had dared to write "Authority comes from right reason" (36/179), in our passage Erigena makes his first entrance as Pound's favorite light philosopher, to whom he appealed ten more times in the rest of *The Cantos*. In the early printings of *The Pisan Cantos* the Chinese character beside "in tensile" (137) and "Erigena Scotus" (139) was ming² (M4534), as in the "Terminology" pages of *Confucius*, where Pound defined its meaning as:

The sun and moon, the total light process, the radiation, reception and reflection of light; hence, the intelligence. Bright, brightness,

shining. Refer to Scotus Erigena, Grosseteste and the notes on light in my *Cavalcanti*. (20)

Although there are good reasons for inserting ming² in our lines, Pound seems to have changed his mind, for in 1958 he requested New Directions to replace ming² by hsien³ (M2692) (Eastman 93). Readers of Faber editions were not aware of this until 1975, when Faber adopted the New Directions text and withdrew their own. In *Rock-Drill* and *Thrones* hsien³ recurs five further times, once even together with ming² (98/713). Twice a phrase about the sun is placed beside it: “the sun’s silk” (91/632) and “the silk cord of the sunlight” (98/713). They are of course the results of Pound’s well known pictographic analysis; at the top of the left half of hsien³ he made out the radical for “sun” and underneath, drawn twice, the radical for “silk.” If any adjective is particularly applicable to silk it is “tensile” (137). In *The Classic Anthology*, Ode 267, Pound wrote of this quality:

As the pure silk (that tears not)

No wonder, then, that he wanted to get rid of ming² in a passage like ours, where the words “silk” and “tensile” stared him in the face. Hsien³ is certainly a great enrichment. At the end of his version of *Chung Yung: The Unwobbling Pivot* the gloss on it reveals the very essence of Ezra Pound’s Neoplatonic Confucianism:

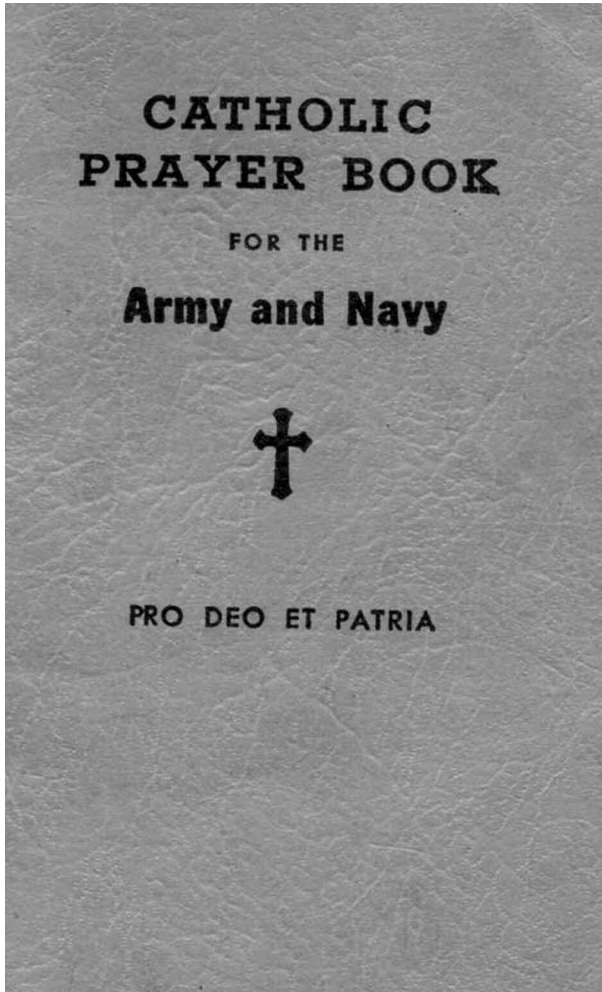
This unmix'd is the tensile light, the
Immaculata. There is no end
to its action. (187)

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Trainees exercising at DTC, 1945.



Mass celebration at the DTC, 1945.