THE ARRANGEMENT OF EZRA POUND'S *PERSONAE* (1926): AN INTERPRETIVE APPLICATION OF EDITORIAL AND CRITICAL THEORY

MASTERS THESIS

Presented to the Graduate Council of the
University of North Texas in Partial
Fulfillment of the Requirements

For the Degree of

MASTERS OF ENGLISH

By

Steven P. Salchak, B.A.
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Pound foregrounded the importance of "shaping" poetic books through particular arrangements of individual poems by using his ideogrammic method as the crucial organizational principle for constructing *Personae* (1926). Critics have long understood Pound's use of the ideogrammic method in individual poems, but have so far ignored his application of it to the structuring of poetic books and sequences. Lea Baechler and A. Walton Litz, the editors of a 1990 edition of *Personae* (1926), however, have moved a crucial section of poems, and their rearrangement of the original text both disregards evidence of authorial intention and obscures Pound's innovative principles for arranging his shorter poems into meaningful sequences.

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CHAPTER 1

INTRODUCTION

Many editorial theorists have argued recently that critical editors necessarily exert their own authority, creating meaningfully new texts even as they attempt to represent old ones.[1] Such editorial authority shapes not only the reproduction of literary works but also consequently their reception, especially when new editions functionally replace their out-of-print predecessors, serving as basic texts for both research and teaching. Sometimes editors end up literally rewriting literary history. One example of just how significant such editorial revision can be is the 1990 edition of Ezra Pound's *Personae*, edited by Lea Baechler and A. Walton Litz. Baechler and Litz have chosen the 1926 edition of *Personae* as their copytext, explaining in a short appendix, entitled "A Note on the Text," that "there is ample evidence that Pound gave this collection more than his usual cursory attention."[2] Ignoring the possibility that Pound's "considerable attention" included arranging the volume, however, the editors of *Personae* (1990) moved a crucial section of poems, and their rearrangement of the original 1926 text both disregards evidence of authorial intention, and obscures Pound's innovative principles for arranging his shorter poems into meaningful sequences.[3]

Pound divided *Personae* (1926), a work collecting most of his early shorter poems, into six independently titled subgroupings, and maintained this basic structure through several later publications. But, as table 1.1 shows, in the most recent version of *Personae*, published in 1990 by New Directions, Baechler and

Litz have moved "Poems From *BLAST* (1914)" from after *Cathay* to directly in front of *Lustra*.

Table 1.1 Titles and Ordering of Subgroupings in *Personae* (1926) and *Personae* (1990)*

Titles and Ordering of subgroupings in Personae (1926)	**Titles and Ordering of Subgroupings in *Personae* (1990)**
Personae (1908, 1909, 1910)	Poems of 1908-1911
Ripostes (1912)	Poems From Ripostes 1912
Lustra	**Poems From BLAST 1914**
Cathay	Poems of Lustra 1913-1915
Poems From BLAST (1914)	Cathay 1915
Poems From Lustra (1915)	Poems of Lustra 1915-1916
	Poems of 1917-1920
	Appendix I: Three Cantos
	Appendix II: Uncollected Poems 1912-1917
	Appendix III: The Complete Poetical Works of T.E. Hulme
	Appendix IV: A Note on the Text

* See Appendix A for a copy of the Table of Contents for both volumes.

As we shall see, they justify their reorganization by claiming that their revisions assert a necessary chronology. But before specifically analyzing these particular changes, we must first examine the institutional context that makes them possible.

Baechler's and Litz's revisions illustrate the tendency of editors to perpetuate dominant critical paradigms by producing texts that validate traditional interpretive strategies and serve the material needs of literary institutions. One of the strategies reinforced by moving the *BLAST* poems is the

habit of seeing a book of poetry as an ontologically different sort of text than other genres of similar scope, say a novel or a play. Certainly a novel, a play, and a book of poetry are not the same kind of thing, but nonetheless they do have certain textual features in common, and, in any case, noting their obvious differences should not mean ignoring their less easily recognizable similarities. One of these rarely appreciated similarities is that a book of poetry, like a novel or a play, can also be a structurally coherent, unified whole. Binding together individual shorter poems into longer, more substantial poetic texts by arranging them in particular ways became increasingly popular among modernist poets.[4] Many poets of the early twentieth century, including Pound, wanted to write poetry on a grand scale, but believed that they lived in an age of fragmentation incapable of sustaining long poems. As a way of accommodating their ambitions to their age, such poets frequently arranged their shorter poems in particular ways, creating poetic books out of poetic fragments. Although this strategy of arranging shorter poems into coherent sequences is generally understood, knowledge of it has nonetheless failed to influence the way most modern audiences read books of poetry, and consequently, has equally failed to change the way most modern editors edit them. Very few readers, for example, would tolerate an editorial rearrangement of chapters in a novel or scenes in a play, but those very same readers, as *Personae* (1990) shows, routinely overlook the very same type of reconstruction when done to a book of poetry.[5] Moving the *BLAST* poems not only literally erases a crucial structural feature of *Personae* (1926), it also asserts that even such drastic forms of editorial intervention are appropriate for books of poetry.

This common misconception is based on three interrelated assumptions, all of which are manifested in *Personae* (1990). The first is that a book of poetry, unlike a novel or a play, is simply a collection of smaller constituents rather than itself a structurally coherent whole. Our very naming of this genre reflects our general conceptualization of it. Calling poems bound together into a single book a "book of poetry" virtually precludes any alternative to the collection model, asserting quite strongly that the book itself is not the poetry. By contrast, we would feel quite silly calling chapters bound together into a book a "book of fictions" rather than a novel, or calling scenes bound together into a book a "book of scenes" rather than a play. Consequently, just as we have no convenient language for discussing a play as a mere collection of scenes, we have no convenient language for discussing a book of poetry as more than a collection of poems. Certainly the intrinsic dramatic and narrative qualities of novels and plays contribute to these asymmetries, but nonetheless, the fact that novels and plays have unifying characteristics certainly does not preclude some poetic books from having them as well. Such is the case with Pound's *Personae* (1926), which unifies individual poems into poetic sequences with a broad range of structuring devices.

The very language we unthinkingly use to describe poetic texts makes it easy to dismiss artistic achievements like *Personae* (1926), or to learn from them. Instead, our habits tempt us to focus on individual poems at the expense of even recognizing the poetic books they are a part of. As a result, we frequently lose the forest for the trees. Baechler's and Litz's reordering of *Personae* (1926) shows that editors play a crucial role in continuing this bias, reinforcing it with both their authority and their product.

The second blinder limiting our ability to understand poetic books is the presupposition that the arrangement of a poetic book is not part of its ontology. This is a natural extension of our first assumption. Because texts like a novel, a play, or a poem are commonly read as crafted, unified wholes, the arrangement of smaller constituents within them is quite reasonably seen as part of what they are. But, while the arrangement of chapters in a novel, scenes in a play, or images in a poem are understood to be part of that novel, play, or poem, the arrangement of poems in a poetic book is not easily recognized as part of a poetic book. Most modern audiences, including editors, are simply unaccustomed to reading this way, and so routinely either devalue or completely ignore certain types of clues left by the poet.

Finally, present day readers usually assume that individual poems are ontologically separate from the larger texts they inhabit. Just as the second assumption flows from the first, this final one flows from the second, for just as the arrangement of individual poems within a poetic book is not easily recognized as part of that book, so is an individual poem's placement within a poetic book rarely seen as part of that particular poem.[6] But no individual poem participating in a poetic book is an island unto itself. Individual poems in a well constructed sequence are simultaneously separate and not separate. They clearly exist as independent constituents because they typically have both titles and an internal coherency, but their roles in the larger structure are also part of what they are. For example, as we shall see in chapters 2 and 3, Pound pairs the *BLAST* and *Cathay* subgroupings by placing them next to one another, binding them together as a single constituent within a formal narrative structure. The *BLAST* section, having tonal and thematic consistency, is freestanding, separated

from the rest of the volume by its title. But, because Pound binds these two sections together into a single, formally unified constituent, the *BLAST* section is also part of the *Cathay* section and the *Cathay* section is part of it. Just as hard has more meaning when paired with soft, so does *BLAST* have meaning in its relationship with *Cathay* -- a relationship Pound asserts by putting them next to one another. This arrangement, and the interpenetrations it generates, plays a crucial role in *Personae* (1926) as a book. The 1990 edition of *Personae* literally erases this innovative technique.

Separating individual poems from the larger texts they inhabit, like the devaluation of poetic books, leads to the favoring of individual poems as the constituent of primary editorial and interpretive concern. Suggesting that editorial praxis and interpretive criticism share the same ontological paradigms, this focus on the individual poem so narrowly conceived correlates to a similar, long-standing bias in the critical reception of Pound's poetry.

Pound foregrounded the importance of arrangement by using the juxtapositional or ideogrammic method, a paratactic technique that generates meaning by placing particular constituents next to one another, as the crucial organizational principle for constructing his 1926 edition of *Personae*. Pound's use of juxtaposition to structure individual poems has been well documented, but thus far, his use of it to structure larger poetic constituents, such as poetic sequences and books, has been ignored. But in *Personae* (1926) this is precisely what Pound does when pairing *BLAST* and *Cathay*. This use of juxtaposition to structure an entire poetic volume makes Pound's arrangement of subgroupings crucial to the integrity of *Personae* (1926) as a book.

The organizational revisions made by Baechler and Litz, in addition to validating dominant interpretative and editorial methods, also shows that editors serve the material needs of literary institutions. *Personae* (1926) was a collected works edition, bringing together into a single book much of Pound's early poetry. Because such an edition is cheaper and more convenient than buying the whole set of corresponding individual volumes (even if they are available, which frequently they are not), it typically remains in print longer and thereby, for most readers, comes to replace the independently published volumes that preceded it. This has certainly been true of *Personae* (1926), which has remained in print in some form or another since its original publication, while the independent volumes it now represents have never been reproduced.[7] Editorial authority promotes this tendency to replace individual volumes with collected works editions. Editors, when they reproduce such a work, make it an officially sanctioned record of a poet's career, lending it the appearance of empirical standardization, and because of this authority such texts often serve as basic research and pedagogical tools. Practical classroom needs further reinforce the conceptual frameworks behind these institutional roles. In the classroom, the convenience and economy of representing a writer with a single book is particularly attractive. Pressure to minimize the already significant financial burden facing most students by limiting the number of books they must buy creates a large built-in market for authoritative collected works editions. But using collected works volumes as historical records incurs a profound cost, often limiting our ability to read such texts as distinct, poetically crafted books. Seeking to create an accessible, inexpensive, and comprehensive historical record, the very sort of text that best satisfies the most readily acknowledged

material and conceptual needs of present day literary institutions, the editors of *Personae* (1990) obscure Pound's crafting of a poetic book by changing crucial structural features of the original text.

Baechler and Litz transformed *Personae* (1926) from a poetic book having a particular and intentional non-chronological arrangement, to a chronological record of Pound's early poetry. These editors make no attempt to conceal this goal as their primary motivation, saying that "our major editorial aim was to produce a volume that would provide, in conjunction with *Collected Early Poems*, a comprehensive record of Pound's published shorter poems through 1920."[8] Remaining faithful to this goal, Baechler and Litz, despite acknowledging that Pound intentionally arranged individual poems within subgroupings, maintained chronology as their chief concern. Describing the opening section of their book as "a roughly chronological selection," Baechler and Litz point out that "a typed table of contents for all the poems before *Ripostes* is close to that of the 1926 *Personae*, and reveals the care Pound took in both selecting and re-arranging the poems."[9] Here they reinforce their earlier observation that Pound gave *Personae* (1926) "more than his usual cursory attention," adding significantly to this initial insight by recognizing arrangement as part of Pound's "attention." Yet, despite knowing this, Baechler and Litz still chose to move the *BLAST* poems. Asserting chronology as the only appropriate basis for ordering their book, they offer a single sentence explanation for dismissing Pound's arrangement of his book: "Pound's selection of poems from *BLAST* has been moved to its proper chronological position before *Ripostes* and *Lustra*."

The language of Baechler's and Litz's textual notes suggest that conceptualizing a collected works as a chronologically arranged historical record

is naturally correct. They refer to their structural revisions of *Personae* (1926), for example, as "regularizing and retitling the contents."[10] Here Baechler and Litz depart from traditional editorial praxis, most editors having for a long time considered "regularizing" as deeply problematic. The term "regularizing" introduces the notion of an institutional standard that Pound's original book did not meet. Extending this authority, the editors go on to point out that they moved the *BLAST* poems to their "proper chronological position." This remarkable claim defends their revisions as the natural outcome of both reason and decorum. Notably, they give no theoretical justification for equating "chronological" and "proper." Presumably, the correctness of their equation is something that educated readers should already know.

This assertion of proper order, however, exerts an even more distressing intrusion, transforming the editors role of producing material texts according to institutional standards into a process of correcting a poet's poetry rather than seeking to understand or even preserve it. Because Pound did not put the *BLAST* poems in their "proper chronological position" the editors must now evidently repair the effects of his carelessness. Showing that they conceptualize Pound's arrangement as a mistake the editors assure present day readers that "the table of contents of the original *Personae* (1926) was notably confusing, and this confusion persisted in later printings."[11]

In addition to the major theoretical problems facing the editorial changes that created *Personae* (1990), there are internal inconsistencies. When Baechler and Litz say, for example, that "by regularizing and retitling the contents we have tried to make Pound's principles of selection clear while following his ordering of the poems," they ignore the rather obvious conflict between

"following his ordering of the poems" and moving the *BLAST* section.[12] But perhaps even more damaging is the publication history of three poems that have sequential titles: "Salutation," "Salutation the Second," and Salutation the Third." This history, and Pound's placement of these three poems in *Personae* (1926), quickly exposes the necessary inaccuracy of any simplistic claim to reinstate chronology. As we shall see in chapter 2, the publishing history embodied by *Personae* (1926) is extraordinarily complex. Pound often published individual poems independently or in small groups in various literary magazines before arranging them into poetic books. This is the case for all three of the "Salutation" poems. The first two of this set first came out in *Poetry* magazine in April 1913, and eventually found their way into *Lustra*, Pound's seventh book of poetry, which was published in 1916. Pound, reflecting this phase of their history, placed these two poems in the *Lustra* subgrouping of *Personae* (1926). "Salutation the Third," however, was first published in *BLAST* magazine in June, 1914, and did not appear in a poetic book until becoming part of *Personae* (1926), where it is the first poems in the "Poems from *BLAST* (1914)" subgrouping. This history poses a severe problem for Baechler's and Litz's claim to reinstate chronology because moving the *BLAST* poems resulted in "Salutation the Third" preceding both of its antecedents, "Salutation" and "Salutation the Second," creating an arrangement that is both nonsensical and non-chronological. Attempting to assert chronology Baechler and Litz necessarily created their own chronological distortions.

Here I have shown that Baechler and Litz revised *Personae* (1926) according to traditional editorial and interpretative assumptions, and that in doing so they fundamentally changed Pound's original poetic book. In the rest

of this thesis, I make a case for an alternative conceptualization of a poetic book by showing how Pound quite deliberately and ingeniously structured *Personae* (1926) through bibliographic features such as his arrangement and titling of subgroupings, as well as through linguistic clues such as semantic and lexical repetition. In the second chapter I present the textual history leading up to *Personae* (1926), demonstrating that Pound surreptitiously embedded into it a complete but revised version of *Lustra*, a poetic book published independently in 1916. No single title identifies the *Personae* (1926) version of *Lustra*, which begins with the first poem of the subgrouping titled *Lustra* and ends with the eighth poem of the subgrouping titled "Poems From *Lustra* (1915)." Instead, as we shall see, Pound identified this camouflaged *Lustra* with a broad range of semantic, lexical, and bibliographic markers. In addition to these innovations, Pound also modeled a sequence of 25 poems at the heart of his *Personae* (1926) version of *Lustra* after a Romantic genre known as the Greater Romantic Lyric. In the third chapter I analyze this heretofore undiscovered sequence, calling it the "Lustra Split" sequence, and argue that Pound arranged it according to the generative principles of his juxtapositional method. After discussing the "Lustra Split" sequence in detail, in chapter four I show that many structures simultaneously shape *Personae* (1926), reinforcing the importance of semantics and arrangement in Pound's juxtapositional organization of this complicated poetic book. Finally, I offer a new paradigm for reading Pound, and explore at least some of the implications of such a paradigm for both modernist studies and editorial praxis.

In striving to achieve these goals I explicitly address four specialties. First and foremost this study is devoted to Ezra Pound's poetry. But defining the "Lustra Split" sequence as a modified Romantic genre, which supports

taxonomies that classify Modernist poetry as heir to Romantic traditions, enters into a debate about poetic influence followed by many Modernist scholars. My research also borrows heavily from both editorial theory and linguistics. From editorial theory I borrow a diachronic conceptualization of text as well as the corresponding tools for constructing a literary work's history. Diachronic theories of text, explored most fully by Hans Zeller, Hans Gabler, and James Thorpe, construct a literary work along two related axes.[13] The first axis, labeled the synchronic text, represents a single version of a literary work as it existed at a particular point in time, distinguishing it from other books or manuscripts having the same lineage. The date attached to *Personae* (1926), for example, differentiates it from the many variant editions published since then. The second axis, labeled the diachronic text, represents a literary work as the aggregate of all versions of a textual line.

This ontology is useful for investigating authorial intention, allowing a reader to isolate specific choices made by an author. Using this technique I have uncovered two previously overlooked texts, the *Personae* (1926) version of *Lustra*, and the "Lustra Split" sequence. In doing so I reinforce my claim that editorial authority institutionalized Pound's *Personae* (1926) by putting it into a form better suited to dominant reading practices and institutional material needs. By demonstrating this I help validate a growing interest among many editorial theorists in examining literary texts as economic products and material artifacts created and distributed through sociological mechanisms. From linguistics I borrowed both a much needed lexicon, one abstract enough to handle the innovations I discovered in Pound's *Personae* (1926), and a highly developed framework for analyzing structure. For borrowing these tools I again try to give

something back in the bargain, describing a poetic sequence structured by semantic and lexical repetition.

Finally I participate in breaking down the arbitrary and debilitating barriers separating linguistics and literary studies. Pound also had this desire. One of his many motivations for writing poetry was to produce what he called "linguistic specimens," texts that could become the data for scientific knowledge. Any mature empirical course of study, however, depends on a strong descriptive foundation. In the final chapters, this is precisely what I try to provide. In its most ambitious posture, this project helps Pound to get his wish by exploring how semantic and lexical repetition generates structure. Charting these patterns can perhaps help us to formalize the always evasive interpenetrations between structure and meaning. My use of a literary text to enter into what has traditionally been a dispute among linguists will undoubtedly find many opponents, particularly literary scholars generally hostile to linguistics and syntacticians generally hostile to pragmatics. But if literary studies is to ever fulfill its promise of teaching us about our own humanity, then certainly borrowing from the tools already developed by linguists must become part of its history. And if syntactic argumentation is ever to fulfill its promise of teaching us about the structure of the human mind, then certainly applying its methods to poetic texts must likewise become part of its history.

CHAPTER 2

SHAPING "THE BOOK-AS-A-WHOLE": A TEXTUAL HISTORY OF EZRA POUNDS *PERSONAE* (1926)

The textual history of *Personae* (1926) reveals that Ezra Pound arranged individual shorter poems into structurally coherent sequences and books. Among a small group of critics, reading the poetic books of modern poets as unified texts has long been a critical pursuit. For example, in 1955 Hugh Kenner observed that Yeats "didn't accumulate poems, he wrote books," and since then analyzing the structures of those books, particularly in terms of their arrangements of shorter poems, has been part of the Yeats critical tradition.[1] Modern poetry specialists now more generally understand that many twentieth century poets arranged groupings of shorter poems in particular ways, and reading "the 'poem' that is the book itself," as Neil Fraistat exhorts us to do, has slowly gained momentum in recent years.[2] A great deal of this momentum stems from M. L. Rosenthal's and Sally Gall's watershed work *The Modern Poetic Sequence*, which still shapes debate on poetic arrangements. Pound, most famous for the notoriously protean *Cantos*, is commonly criticized for writing structurally deficient poetry, and thus far only a handful of critics have examined the larger structures of Pound's poetic books. None of these critics, however, have looked at *Personae* (1926), Pound's most important collected works edition.[3]

The general critical neglect of Pound's poetic books as unified structures is undeserved. In a letter to his publisher, Elkin Mathews, dated May 30, 1916, Pound expressed a deep concern for the structural integrity of his poetic books:

> Do try to think of the book [*Lustra*] as a whole, not of individual words in it. Even certain smaller poems, unimportant in themselves have a function in the book-as-a-whole. This shaping up of a book is very important. It is almost as important as the construction of a play or novel. I neglected it in *Canzoni* and the book never had the same measure of success as the others. It is not so good as the others. I was affected by hyper-aesthesia or over-squeamishness and cut out the rougher poems. I don't know that I regret it in that case for the poems weren't good enough, but even so the book would have been better if they had been left in, or if something like them had been put in their place.[4]

For critics puzzling over Pound's arrangements of shorter poems, this is a remarkable statement -- not only does it establish Pound's concern for "shaping" the "book-as-a-whole," it also reveals a crucial principle governing that "shaping." At the most basic level, rather than sequencing particular poems, Pound constructed books of poetry by sequencing particular types of poems. As the final sentence of the above passage shows, the properties of a poem occupying a slot in a book's structure is at least as important as the actual poem that is ultimately used. This insight bears fruit when studying *Personae* (1926),

where Pound generated meaning by juxtaposing sections of poetry that contrast sharply in terms of tone, historical setting, and cultural center. But before we can harvest this fruit, we must first know something of the long, complicated history of *Lustra*, another one of Pound's poetic books.

The letter quoted above is part of what Pound called the "long and comic" history of publishing *Lustra*, his seventh book of poetry.[5] This complex story began early in 1916, when Pound submitted a manuscript of *Lustra* to his long-time British publisher and friend Elkin Mathews, a well known producer and seller of fine books who also published works by Yeats and Joyce. By the time Mathews accepted the *Lustra* project in 1916 he had already published five books of Pound's poetry: *Personae* (1909), *Exultations* (1909), *Canzoni* (1911), *Ripostes* (1912) and *Cathay* (1915). But by 1916, the relationship between Mathews, a reserved, much older bookseller, and Pound, a much younger, brash, often abrasive poet, had cooled considerably. When they had first met in 1908, Pound and Mathews shared aesthetic sensibilities, particularly a passion for the classics, but since their initial meeting, Mathews had maintained Victorian values and had continued to champion the nineties poets while Pound increasingly sought to carve out a new, uniquely modern poetry, promoting with great energy avant-guard movements, most notably Imagism and Vorticism. Also, by 1916, Pound was a controversial figure and an unprofitable client. The first volume of poetry that Pound published in London, *Personae* (1909), had been very warmly received by local literary circles, as had, to a lesser extent, his next book, *Exultations* (1909). *Canzoni*(1911), however, published two years later, sold poorly and generally received unfavorable reviews. With *Ripostes*(1912), which came out the following year, Pound alienated even more readers by exerting his growing commitment to

Imagism, a movement aggressively hostile to bourgeois sensibilities and institutions. *Cathay*(1915), translations of the Chinese poems that Pound had discovered in the notebooks of Ernest Fenellosa, somewhat resurrected Pound's reputation, but *Catholic Anthology*, published only six months later, in November of 1915, provoked violent attacks by religious leaders against both Pound, who had compiled it, and Mathews, who had published it.

Nonetheless, early in 1916, Mathews agreed to publish *Lustra*, sending the manuscript to William Clowes and Sons, "a long established, highly reputable printing firm."[6] Page proofs had been run off toward the end of May, but at the last minute they were "brought to the attention of the senior director of the printing firm, the elderly W.C.K. Clowes," who was horrified by what he saw as the book's immoral contents.[7] Clowes was unwilling to associate his firm with such a book, particularly in light of the recent suppression of D.H. Lawrence's *The Rainbow*, and Mathews, himself still smarting from the attacks he had suffered as a result of publishing *Catholic Anthology*, shared Clowes' sentiments. Responding to Clowes' demands and his own reservations, Mathews quickly presented Pound with a list of emendations and excisions, making Pound's acquiescence a condition for publishing *Lustra*. A letter to Iris Barry shows that Pound had expected no controversy about the morality of his upcoming book. In it Pound pointed out that most of the material in *Lustra* had already "been printed in magazines without causing any scandal whatever," and rather casually described the manuscript's contents as containing "*Cathay*, some new Chinese stuff and all my own work since *Ripostes*."[8] Eventually, despite many appeals to Mathews, Pound unwillingly submitted to several of his demands. These negotiations between Pound and Mathews resulted in the printing of two

British versions of *Lustra*, the largely uncensored "unabridged" version in September and a more subdued "abridged" version in October.

In addition to illustrating some of the difficulties that Pound often encountered when trying to publish, the censorship of *Lustra*, and more specifically Pound's response to it, offers crucial insight into his shaping of *Lustra* as it appeared in *Personae* (1926). A modified version of *Cathay* (1915), under its own section title, appeared in all 1916 versions of *Lustra*, of which there were ultimately four, two British and two American, but the *Personae* (1926) version of *Lustra* included yet another subgrouping of poems -- "Poems From *BLAST* (1914)." In *Personae* (1926), Pound placed the *BLAST* section immediately after the *Cathay* section (see table 2.1, p 21). According to juxtapositional principles, placing distinct constituents next to one another asserts a strong relationship between them. Suggesting that he had a particular relationship in mind when juxtaposing *BLAST* and *Cathay* in the 1916 version of *Lustra*, on June 5, 1916, after his final negotiations with Mathews and Clowes, Pound complained in a letter to Harriet Monroe about the concessions that they had forced him to make.

> My *Lustra* is all set up, and I find I have been beguiled
> into leaving out the more violent poems to the general
> loss of the book, the dam'd bloody insidious way one
> is edged into these tacit hypocrisies is disgusting. . .
> Certainly the "Cabaret" is there in its entirety, etc., but
> the pretty poems and the Chinese softness have crept
> up in number and debilitated the tone.[9]

This complaint echoes Pound's earlier appeal to Mathews to consider the "book-as-a-whole," where he attributed the failure of *Canzoni* to an "over-

squeamishness" that led him to "cut out the rougher poems." In the case of *Lustra*, coercion rather than an inattentiveness to form excludes the rougher, or more violent poems, but the resulting debilitation of tone is the same. Again we see Pound deeply concerned about the tonal qualities of the poems omitted. But while allowing us to understand that the structural integrity of Pound's poetic books relies heavily on contrasting types of poems, this letter also shows us that in the 1916 versions of *Lustra*, the Chinese poems were used for softness, and that the debilitation of tone that afflicted the book did not result from the presence of *Cathay*, but rather from the absence of contrasting elements, the rougher, violent poems. This insight is crucial for understanding the structure of the *Personae* (1926) version of *Lustra*. But because Pound eventually paired *BLAST* with *Cathay*, equally important is one final clue found in Pound's May 30th letter to Mathews.

In this letter Pound identified his *BLAST* poems as violent and thereby conceptualized them as viable counterparts to the "Chinese softness" of the *Cathay* poems. Before asking Mathews to consider "the-book-as-a-whole," Pound conceded that "I find certain expressions that I can alter with no loss to the meaning," but added that he had already "left out the more violent poems, and have included very few of those used in *BLAST*."[10] *BLAST*, a magazine dedicated to vorticist art, aggressively attacked both bourgeois sensibilities and Georgian aesthetics, and was as controversial as its volatile chief editor, Wyndam Lewis. It came out in two volumes, the first in June of 1914 and the second in July of 1915, and Pound contributed poems to both of them. As Pound indicates in his letter, a few of the *BLAST* poems ended up in the 1916 versions of *Lustra*. Ten years later, however, in *Personae* (1926), while these same *BLAST* poems remained part

of a subgrouping titled *Lustra*, another set of *BLAST* poems appeared under their own separate title, "Poems from *BLAST* (1914)." Pound's equating of *BLAST* with violence is crucial for understanding his arrangement and titling of poems in *Personae* (1926), for in it Pound, finally correcting the tonal debilitation of his 1916 versions of *Lustra*, directly juxtaposed the "Chinese softness" of *Cathay* with the violence of *BLAST*.

As table 2.1 shows, Pound divided *Personae* (1926) into six independently titled subgroupings of poems. Traditionally, one would expect that the section titles in a collected works edition, which is what*Personae* (1926) was, would correspond to previously published volumes of poetry and that the resulting sections would be arranged chronologically. As table 2.1 also shows, however, neither of these expectations were fulfilled by Pound's arrangement and titling in *Personae* (1926). Not only do his section titles only vaguely parallel his publishing history, but also *Cathay* and "Poems from *BLAST* (1914)" both appear to be non-chronologically placed. This seemingly bungled job of naming and arranging, however, can be rather easily accounted for by recognizing that both *Cathay* and "Poems from *BLAST* (1914)" are part of a new version of *Lustra*, and that the irregular titling is a manifestation of Pound's ideogrammic method, here applied to the problem of shaping a book-as-a-whole rather than to structuring a single poem.

As we shall see, Pound hid a complete "version" of *Lustra* in *Personae* (1926). This version, however, is not identified as a single subgrouping. Instead the *Personae* (1926) version of *Lustra* includes all of the *Lustra*, *Cathay*, and *BLAST* sections and the first eight poems of the second *Lustra* section (we will see how Pound accomplished this non-standard grouping momentarily).

Table 2.1* Pound's Arrangement and Titling of *Personae* (1926)/ Publishing History of Corresponding Individual Volumes

Section Titles in *Personae* (1926)	List of First Edition Books of Poetry Up to 1926
Personae of Ezra Pound (1908, 1909, 1910)	A Lume Spento (Venice: June 1908)
Ripostes (1912)	Personae Of Ezra Pound (London: April, 1909)
Lustra	Exultations of Ezra Pound (London: Oct., 1909)
Cathay	Canzoni of Ezra Pound (London: July, 1911)
Poems From BLAST (1914)	The Ripostes of Ezra Pound (London: Oct., 1912)
Poems From Lustra (1915)	BLAST, no. 1 (London: June, 1914)+
	Cathay (London: April, 1915)
	BLAST, no. 2 (London: July, 1915)+
	Lustra of Ezra Pound (London: September, 1916)
	Instigations of Ezra Pound (NY: April, 1920)
	Umbra (London: June, 1920)
	Poems 1918-1921 (New York: December, 1921)
	Personae: The Collected Poems of Ezra Pound (New York: December, 1926)

* See appendix A for a complete copy of the *Personae* (1926) Table of Contents.
+ Even though *BLAST* was a magazine rather than a book, I include it because of its crucial role in the arrangement of *Personae* (1926).

Knowing the textual history of *Lustra* helps us recognize this innovative structuring. Pound's inclusion of both *Cathay* and "Poems from *BLAST* (1914)" in the *Personae* (1926) version of *Lustra*, for example, would come as little surprise to readers familiar with the 1916 versions of *Lustra*, for Pound's arrangement in 1926 merely expanded a pattern already established ten years earlier. Pound

split all of the 1916 versions of *Lustra* between its two dominant poems, "Provincia Deserta" and "Near Perigord," with a section of poems separately titled *Cathay*, which was a revised version of the book published under the same name in 1915 (See Appendix B). When revising *Lustra* (1916) for its inclusion into *Personae* (1926), Pound again split it between "Provincia Deserta" and "Near Perigord," but in 1926, as already mentioned, instead of filling the resulting hole with only one titled subgrouping of poems, he filled it with two. So by 1926, *Cathay* had already long been part of *Lustra*, and therefore Pound's juxtaposing of *Cathay* and "Poems From *BLAST* (1914)" in this later version, while greatly complicating the tone and scope of this sequence, did not break new ground structurally.

Pound's maintaining of the precise structure of the split while concurrently revising the material filling the space it created, and his non-traditional placement of *Cathay* in all 1916 versions of *Lustra*, strongly suggests that he intended his splitting of *Lustra* between "Provincia Deserta" and "Near Perigord" to be meaningful. If Pound were simply putting *Cathay* into *Lustra* to pad the volume he would probably default to convention and simply add the *Cathay* poems at the end. In fact, adding poems to the end is precisely what Pound did when his American publisher, wanting a longer book, forced him to lengthen the unabridged *Lustra* edition that had already been published in England. Complying with this stipulation, Pound simply tacked on additional poems to the end of the unabridged British edition and renamed the American volume *Lustra of Ezra Pound with Earlier Poems* (see Appendix A). In distinct contrast to his simple addition of poems, when Pound initially incorporated *Cathay* into *Lustra* he not only broke away from convention and embedded it

into the middle of the book, he also revised it, indicating a concern from the very start for the material filling the *Lustra* split .

In addition to the evidence supplied by the textual history of *Lustra*, the text of *Personae* (1926) itself provides a subtle, but nonetheless compelling, clue marking the absorption of *Cathay* and "Poems From *BLAST* (1914) into its version of *Lustra*. This clue is not found in the Table of Contents, where one might most expect it. The only indication the Contents offers that a complete version of *Lustra* somehow includes *Cathay* and "Poems From *BLAST* (1914)" is the similarity between the section titles *Lustra* and "Poems from *Lustra* (1915)," and while this is striking, it is not conclusive. Following this lead, however, the attentive reader does find that in the main text the end of *Cathay* and "Poems From *BLAST* (1914)" are announced. After the final *Cathay* poem, the phrase, in capital letters, "END OF CATHAY" declares the conclusion of this subgrouping. Reinforcing this declaration the opposite page, the title page of the next section, announces in large, bold lettering the beginning of "Poems From *BLAST* (1914)" (See Appendix B). This same exact combination of bibliographic markers identify the boundary between "Poems From *BLAST* (1914)" and "Poems From *Lustra* (1915)." After the final *BLAST* poem, the phrase, in the same capital letters, "END OF POEMS FROM BLAST" declares the conclusion of this subgrouping, and again, reinforcing this declaration the opposite page, the title page of the next section, announces in large, bold lettering the beginning of "Poems From *Lustra* (1915)" (See Appendix B). Notably, the only other occurrence of one of these end of section declarations announces the conclusion of *Lustra*.

The conclusion of *Lustra* is announced, but not, however, at the end of "Provincia Deserta," the last poem of the subgrouping titled *Lustra*, where one might quite reasonably expect it. Instead, the phrase, in the now familiar typescript and capital letters, "END OF LUSTRA" appears at the end of "Impressions of Francois-Marie Arouet (De Voltaire)," the eighth poem of the "Poems From *Lustra* (1915)" section (See Appendix B). Here, returning to the 1916 versions of *Lustra* once again helps explain an apparent anomaly, for in the last of these versions, the second American edition, "Impressions of Francois-Marie Arouet (De Voltaire)" is the final poem of the text identified as *Lustra*.

Shaping *Lustra*: An Application of the Ideogrammic Method

Pound foregrounded the importance of arrangement by using the juxtapositional, or ideogrammic method as the crucial organizational principle for constructing the *Personae* (1926) version of *Lustra*. Critics have long commented on Pound's use of the ideogrammic method as a structural device applied to individual poems, but have so far ignored his use of it to structure poetic books and sequences. In the *Personae* (1926) version of *Lustra*, however, this is exactly what Pound does, juxtaposing *Cathay* with *BLAST*, and juxtaposing this pairing with the surrounding *Lustra* sections. The *BLAST* poems, asserting the in-your-face aggressiveness of vorticism, an avant-guard movement of modern, industrialized London in the 1910s, sharply contrast with the *Cathay* poems, representing the reserved, enduring literary traditions of ancient China. At the same time, however, despite these differences, *Cathay* and *BLAST* are thematically and aesthetically similar, and even more importantly,

because of their arrangement, are bound together within the confines of the *Lustra* split. Inside the split between "Provincia Deserta" and "Near Perigord," Pound juxtaposed two sections of poetry that strikingly differ in tone, historic setting, and cultural center. This expands his critique of degenerating civilizations, a central theme of *Lustra*, and yet unifies these contrasting elements as conjoined opposites inhabiting the same bounded space, compressing history into a single imaginative experience of it.

To understand more fully the implications of Pound's pairing of *Cathay* and *BLAST* in the *Personae* (1926) version of *Lustra*, however, we must first examine the aesthetic theories that led up to it. The ideogrammic method is built into the logic of Imagism. In April of 1913, Pound produced the first imagist manifesto, condensing his discoveries into three points:

> 1. Direct treatment of the "thing," whether subjective or objective.
>
> 2. To use absolutely no word that does not contribute to the presentation.
>
> 3. As regarding rhythm: to compose in sequence of the musical phrase, not in the sequence of a metronome.[11]

Here, our chief concern is with the first of these doctrines, for Pound's commitment to the "direct treatment" of poetic experience resulted in an equal commitment to clearly marking the distinctiveness of the "thing" under poetic examination. Pound's focus on the distinctiveness of things required that he sharply delineate textual boundaries in his poetry, and this requirement, in turn, motivated him to develop the ideogrammic method. The ideogrammic method, rather than obscuring the individual Image with the blurring transitions of traditional syntax, instead generated meaning through the paratactic

arrangements of conceptually linked constituents. Understanding the aesthetic underpinnings of the ideogrammic method, not only helps to explain Pound's rejection of traditional syntax in favor of a paratactic arrangement when shaping the *Personae* (1926) version of *Lustra*, it also provides another crucial insight into the interpenetrations between *Cathay* and "Poems From *BLAST* (1914)."

In addition to being thematically similar conjoined opposites occupying a single, bounded space, a shared aesthetic unifies *Cathay* and *BLAST*. *Cathay* is generally associated with Pound's developing imagistic theories while *BLAST* is specifically linked to his involvement with the vorticist movement. Showing just how closely related Pound perceived Imagism and Vorticism to be, however, in a letter to Harriet Monroe, dated August 7, 1914, Pound wrote that "my article on Imagisme has been stoked into the *Fortnightly Review*, under an altered title. VORTICISM being the generic term now used on all branches of the new art, sculpture, painting, poetry."[12] Critics generally agree with Pound's claim of interchangeable titles, seeing, correctly, no structural difference between the poems Pound sometimes labeled imagist and those he sometimes labeled vorticist. Yet despite this sameness, Vorticism as a theory extended Pound's early conceptualization of Imagism by adding motion to it, transforming the previously static image, the most basic building block of imagist poetry, into a new, dynamic vortex. Modifying his previous definition of "the STATIONARY image," in 1915 Pound described his vorticist replacement: "The Image is not an idea. It is a radiant node or cluster; it is what I can, and must perforce, call a VORTEX, from which, and through which, and into which, ideas are constantly rushing."[13] This language resonates with Fenollosa, who described the ideogram

as a word "charged with intense meaning at the center, like a nucleus, and then radiating out toward infinity, like a great nebula."[14]

Fenollosa's theory of the Chinese ideogram instantly legitimized Pound's attempt to reinvigorate English through Imagism. Imagist writers like Hulme, Gourmont, and Pound all valued visual poetic language, positing that only such a necessarily concrete language could give a "direct treatment of the 'thing.'" They believed that English had degenerated, that it had become separated from its natural origins, replacing its once living metaphors with dead abstractions. Given this dire circumstance, the primary function of the imagist poet was to revitalize English by recasting its dead abstractions into essential, concrete, Images. In Pound's mind, Fenollosa described a language that, unlike any other language he had ever known, was already imagistic: "Chinese notation is something much more than arbitrary symbols. It is based upon a vivid shorthand picture of the operations of nature."[15] Because it had not divorced itself from nature, as the now merely analytical English had done, Chinese could be spontaneously poetic, and therefore came to embody Pound's ideal for language. Fenollosa's theory of Chinese ideograms, therefore, helped Pound codify his own imagist theories even while altering them by adding a dynamic element. Thus, in a very real sense, both *Cathay* and the *Blast* poems resulted from Pound's discovery of the Fenollosa notebooks. In the *Personae* (1926) version of *Lustra*, Pound balanced this aesthetic and historic sharing of *Cathay* and *BLAST* with their sharp contrasts of tone, historic time frame, and cultural center, simultaneously highlighting their sameness and distinctiveness by juxtaposing them within a single unifying space.

Knowing more about Pound's developing Imagism not only helps us understand the aesthetic and biographical interplay between *Cathay* and *BLAST* in the *Personae* (1926) version of *Lustra*, it also helps us recognize the consistent pattern of revision that culminated in this structurally innovative text. As we have seen, Pound's imagism demanded a precise, concrete treatment of the "thing," and therefore equally demanded sharply delineated textual boundaries.

Table 2.2: Revisions Leading to *Personae* (1926)

Stage	Structural Markers	Internal Cohesion
Cathay(1915)*	1. "The Seafarer" has a title 2. Note identifying difference from the Chinese poems "(from the Early Anglo-Saxon Text)"	1. "The Seafarer" is unified as a completed dramatic monologue
Cycle 1 : *Cathay* becomes part of *Lustra* (1916)	1. *Cathay* has a section title in the Table of Contents 2. *Cathay* has a title page in the main text 3. *Cathay* has a section ending announcement	1. Excision of "The Seafarer" makes the *Cathay* subgrouping a pure Chinese text
Cycle 2: *Lustra* becomes part of *Personae* (1926)	1. Addition of a new section title "Poems from *Lustra* (1915)" 2. *Cathay*, *BLAST*, and *Lustra* all have section ending announcements	1. The material filling the "*Lustra* Split" forms a clearly juxtaposed pairing, unified by sharing themes, source and space, but clearly contrasting in terms of tone, historic setting, and cultural center

* See Appendix C for a complete textual history of *Cathay*.

As we have also learned, rejecting the blurring transitions of traditional syntax, the ideogrammic method instead creates interpenetrating networks of meaning through juxtapositional arrangement and semantic association. Responding to

these constraints, Pound marked textual boundaries in two ways: (1) he strengthened the internal coherency, or semantic sense, of a poetic constituent, and (2) he provided visual structural markers such as punctuation, extra spaces between lines, or titles. In fact, we have already seen a good example of such marking in the pairing of section ending announcements with corresponding title pages, which separates *Cathay* from *BLAST*, and *BLAST* from the second set of *Lustra* poems. As table 2.2 shows, Pound's ideogrammic principles governed the structural revisions that shaped the *Personae* (1926) version of *Lustra*.

The revision history leading up to the *Personae* (1926) version of *Lustra* had two cycles. The first cycle was Pound's revision of *Cathay* (1915) for its inclusion into *Lustra* (1916), and the second cycle was his revision of *Lustra* (1916) for its inclusion into *Personae* (1926). But this story really began with the 1915 edition of *Cathay*, for in it, just as he had done in *Lustra* the following year, Pound split a coherent grouping of poems with a juxtaposed intrusion. In the middle of *Cathay* (1915), Pound embedded a single Anglo-Saxon poem, "The Seafarer." Foregrounding this intrusion, its title, followed by a note -- "(from the Early Anglo-Saxon Text)" -- differentiated "The Seafarer" from all of the other poems in the book. The Chinese poems of *Cathay* and its Anglo-Saxon poem "The Seafarer" are similar in tone and theme, but because they occupy a significantly different historic setting and cultural center, juxtaposing them greatly expanded the scope of the book.

When Pound incorporated *Cathay* into *Lustra* the following year, however, he omitted "The Seafarer." Excising this single adulteration structurally changed *Cathay* according to juxtapositional principles, tightening its internal coherency by refining it into a purely Chinese sequence. Reinforcing

this small but significant revision, Pound, in all of the 1916 editions of *Lustra*, used three structural markers to distinguish the *Cathay* intrusion from the other *Lustra* poems. First, in the table of contents he titled the *Cathay* subgrouping (see Appendix B). Second, in the main text he gave *Cathay* its own title page. And third, just as he would later do in *Personae* (1926), he marked the end of Cathay with a short announcement, in all capital letters, "END OF CATHAY."

When incorporating *Lustra* into *Personae* (1926) Pound would once again revise, this time fulfilling his commitment to juxtapositional principles by expanding techniques already used in the original 1916 versions of *Lustra*. In the *Personae* (1926) version of *Lustra*, just as he had previously done, Pound reinforced subgroupings by titling them in the Table of Contents, giving them their own title pages in the main text, and announcing the end of sections that were part of the new *Lustra*. The most significant revision of this cycle, with the obvious exception of Pound's juxtaposing of *BLAST* with *Cathay*, is the titling of a previously untitled subgrouping. In the 1916 editions, the *Lustra* poems coming after the *Cathay* intrusion, beginning with "Near Perigord," had neither their own title in the Table of Contents nor their own title page in the main text, but in 1926 they had both, now being labeled "Poems From *Lustra* (1915)." With these additional structural markers Pound foregrounded the "Lustra Split," making "Near Perigord" the first poem of this now more prominent subgrouping. In addition to satisfying the needs of organizational juxtaposition by clarifying important textual boundaries, this crucial revision also highlighted the formal structure of the resulting "Lustra Split" sequence, which unified the 25 poems beginning with "Provincia Deserta" and ending with "Near Perigord" into a coherent arrangement. As we shall see in chapter 3, the "Lustra Split" sequence

of *Personae* (1926) resembles a "Greater Romantic Lyric," a poetic structure common to the poems of such prominent Romantics as Wordsworth, Coleridge, and Keats and of such Modernists as Yeats. But in the "Lustra Split" sequence, in addition to using this structural device to arrange images within a single poem, Pound also used it to shape an entire poetic sequence.

CHAPTER 3

THE "LUSTRA SPLIT" SEQUENCE

Modernist scholars have been interested for a long time in the influence exerted by Romantic poets on their Modernist heirs. This inheritance is often an ambiguous one, for despite the attempts of many Modernists to distance themselves from Romantic traditions generally, their poetry often embraces specific Romantic techniques. Pound was no exception to this trend.[1] While championing Imagism throughout the teens and twenties, Pound persistently denigrated most Romantic poetry, railing against an overindulgence in abstraction and imprecise sentimentality. Nonetheless the "Lustra Split" sequence clearly demonstrates that Pound's strenuous objections to some Romantic conventions did not preclude him from borrowing others. It also brings to brilliant fruition his "Make it New" maxim, which does not, as is often misconstrued, reject inherited traditions but instead challenges artists to find new ways to apply and extend previous advances. In particular, it shows Pound satisfying his need to shape shorter poems into a unified whole by modifying a common Romantic genre, structuring a lengthy poetic sequence with a poetic form previously applied only to individual poems. The "Lustra Split" sequence resembles a poetic structure pioneered by such central Romantic figures as Wordsworth, Coleridge, and Keats, which M.H. Abrams, the first to codify it, called a

Greater Romantic Lyric. Abrams defined the Greater Romantic Lyric as a three part "out-in-out process."

> The speaker begins with a description of the landscape; an aspect or change of aspect in the landscape evokes a varied but integral process of memory, thought, anticipation, and feeling which remains closely intervolved with the outer scene. In the course of this meditation the lyric speaker achieves an insight, faces up to a tragic loss, comes to a moral decision, or resolves an emotional problem. Often the poem rounds upon itself to end where it began, the result of the intervening meditation.[2]

Abrams' definition points out three characteristics crucial for recognizing Pound's structuring of the "Lustra Split" sequence as a Greater Romantic Lyric. First, the Greater Romantic Lyric structurally unifies an imaginative journey by placing a meditative experience between a repeated landscape. Second, this three part syntax foregrounds a change in the narrator by exploiting the basic principle that the more two constituents are alike the more pronounced are their differences. In this way, the repeated landscape not only binds together the lyric's beginning and ending, it also highlights subtle but nonetheless meaningful differences in them as well -- differences that reflect some change in the narrator. Finally, because the intermediary experience causes this change in the narrator, the Greater Romantic Lyric syncretizes structure and meaning into a tightly coherent system, making both the arrangement and semantics of the individual constituents within

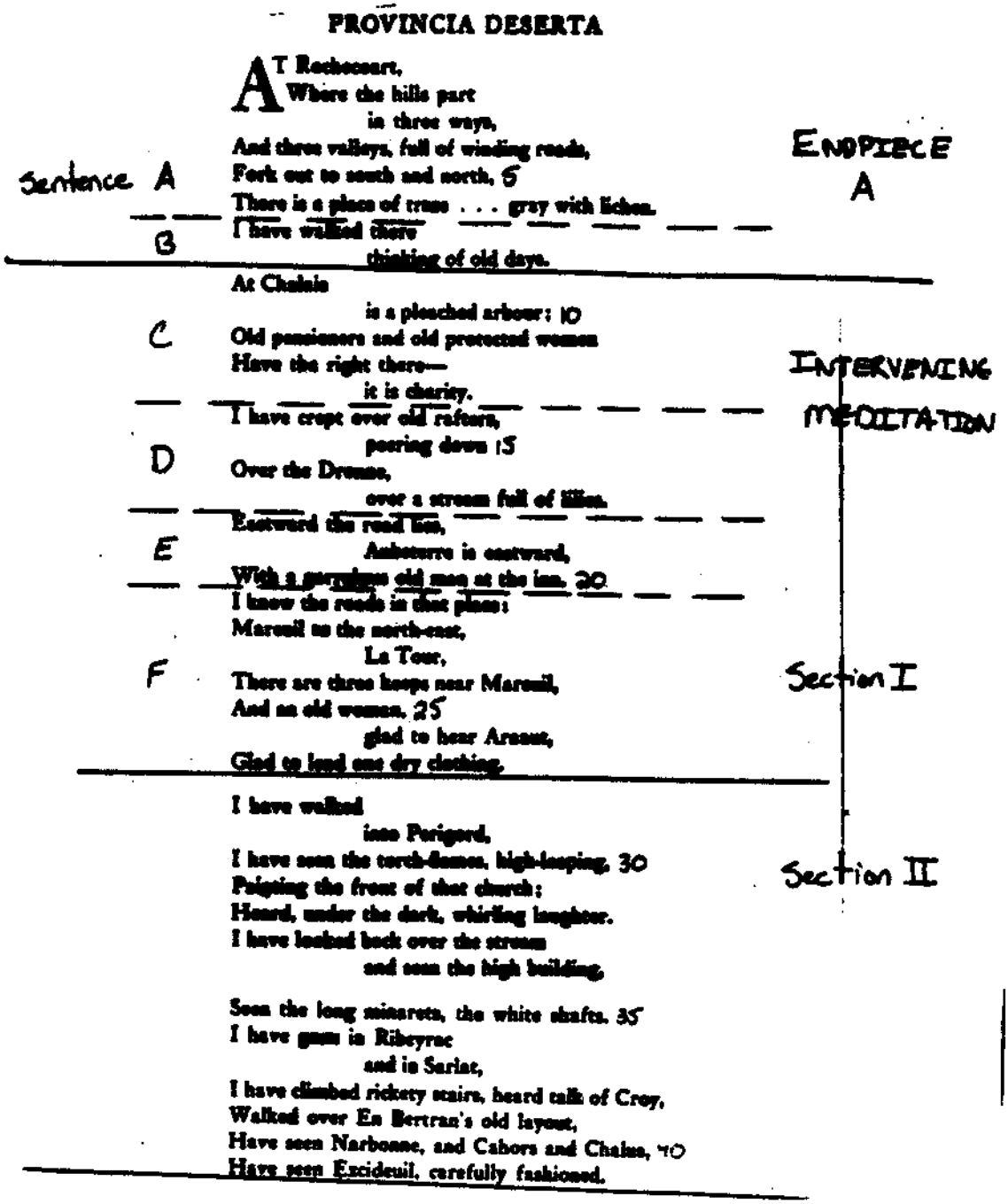
that system an integral feature of that system. In the "Lustra Split" sequence Pound adopts the three part structure of the Greater Romantic Lyric, along with its interpretive implications, using it to transform a collection of individual shorter poems into a coherent poetic sequence.

But before examining how the "Lustra Split" sequence resembles a Greater Romantic Lyric or interpreting its arrangement, we first need to look closely at this sequence's opening poem, "Provincia Deserta," which is also modeled after Greater Romantic Lyric.[3] "Provincia Deserta" matches precisely the pattern outlined by Abrams, and examining it in detail not only provides an example of the originally Romantic genre he describes, it also shows how Pound used juxtapositional principles to rework it. Parsing "Provincia Deserta" as a Greater Romantic Lyric can establish a basic model for understanding the structure of the whole "Lustra Split" sequence.

Parsing "Provincia Deserta" as a Greater Romantic Lyric

As Abrams' model of the Greater Romantic Lyric predicts, at the most general level of specificity, "Provincia Deserta" has three constituents: an opening image, an intervening meditation, and a closing image. Both semantic and lexical repetition conjoin the opening and closing images into a functionally single unit that highlights a change in the narrator. Figure 3.1 maps this structuring over a facsimile of the original text while figure 3.2 parses the poem, visually representing its Greater Romantic Lyric pattern in the familiar tree format.

Figure 3.1 Mapping "Provincia Deserta"



Grouping V

I have said:
"Here such a one walked.
"Here Cœur-de-Lion was slain.
"Here was good singing.
"Here one man hastened his step.
"Here one lay panting."

W

I have looked south from Hautefort,
thinking of Montaignac, southward.
I have lain in Rocafixada,
level with sunset,
Have seen the copper come down
tingeing the mountains,
I have seen the fields, pale, clear as an emerald,
Sharp peaks, high spurs, distant castles.

Section III

X

I have said: "The old roads have lain here.
"Men have gone by such and such valleys
"Where the great halls were closer together."

Y

I have seen Foix on its rock, seen Toulouse, and
Arles greatly altered,
I have seen the ruined "Dorata."

Z

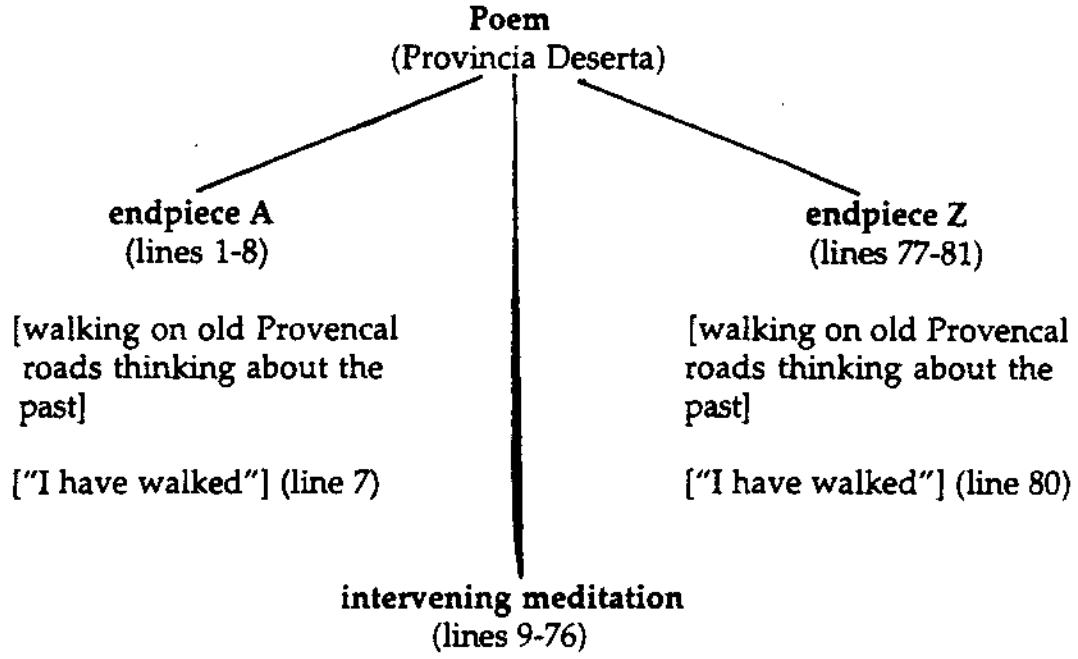
I have said:
"Rigaud de Barbezieux! Guido."
I have thought of the second Troy,
Some little prized place in Auvergnat:
Two men tossing a coin, one keeping a castle,
One sat on the highway to sing.
He sang a woman.
Auvergne rose to the song:
The Dauphin backed him.
"The castle to Austors!"
"Pieire kept the singing—
"A fair man and a pleasant."
He won the lady,
Stole her away for himself, kept her against armed
forces:

Section IV

So ends that story.
That age is gone:
Pieire de Maensac is gone.
I have walked over these roads;
I have thought of them living.

ENDPIECE
Z

Figure 3.2 Parsing "Provincia Deserta"



Because they act as structural book-ends containing a middle, each having ontological autonomy but accomplishing specific effects only by acting together, I call these opening and closing constituents endpiece A and endpiece Z respectively. In "Provincia Deserta" the semantic repetition of walking on old Provencal roads thinking about the past and the lexical repetition of "I have walked" in lines 7 and 80 link endpiece A (lines 1-8) with endpiece Z (lines 77-81). These endpiece repetitions have two effects. First, they mark the lyric's boundary, signaling its beginning and its end. Because an individual poem like "Provincia Deserta" is already easily recognized as a single unit of text, largely because it has a title, in this case reinforcing textual boundary is relatively unimportant. In the "Lustra Split" sequence, which is larger, untitled, and generally unconventional as a poetic constituent, this

ability to mark a textual boundary becomes crucial, helping to unify the sequence by giving it a skin. As we see more broadly when analyzing the "Lustra Split" sequence, Pound forcefully exploited both semantic and lexical repetition as structural links. Getting back to "Provincia Deserta," however, we see the real interpretive payoff coming from the second effect of endpiece repetition, highlighting differences through sameness.

The sameness of endpiece A and endpiece Z serves a primarily structural function, but their differences give important information about the narrator, specifically identifying some transformation. "Provincia Deserta" dramatizes a memory. The opening passage initiates this memory by establishing the narrator at a particular place doing a particular thing and the final passage concludes it by mirroring the lyric's beginning. But these two poetic constituents differ in three meaningful ways, the combination of which signals the narrator's movement from experiencing nostalgia to experiencing a desperate, bitter sense of loss and defeat.

First, endpiece Z has more forceful endstopping than does its structural counterpart. Each line of the final section is an independent clause ending with a period or semi-colon, and this syntax contrasts quite sharply from the more fluid rhythms and less forceful punctuation of the two sentences comprising endpiece A. The quickened, staccato rhythm of this concluding syntax creates a backdrop of tension and fragmentation. Adding to this already grim situation, the final syllable of each line in endpiece Z is unstressed, deflating the entire passage with an unrelenting sense of defeat, combining forceful stops with a corresponding acoustic lowering. Building on this general negativity, the variant semantics of endpiece A and Z gives

particulars about the narrator's soured mood. The lyric's opening image is appropriately one of possibility, with roads winding and forking off in many directions. Its conclusion, however, asserts closure and loss in several ways. Most noticeably, its second and third lines, sharing an identical syntax, ends with the same mournful phrase "is gone." This syntactic and lexical repetition commands the reader's attention and directs it to the experience of loss. Preparing the reader for this one-two punch, the first line of the passage links loss with closure by announcing an "end" to "that story." Extending this anxious trend, the tense of the main verbs in the last two lines describe a completed past action. Finally, the last word of the poem, "living," brings into presence death, the ultimate state of closure, but does so in a way that again emphasizes loss, invoking it not by name, but rather through the implications of no longer living.

Finally, a close comparison of the last sentence in each endpiece, the strongest semantic link between these two passages, clarifies even further the narrator's transformation between the poem's beginning and ending. For the sake of convenience I give these lines once again:

I have walked there
thinking of old days.

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

While both of these sentences deliver the same core message, they manifest that shared message in strikingly different ways, and these differences in surface structure paradoxically change what each sentence ultimately signifies. These two sentences, for example, participate in the rhythmic shift just demonstrated. But they also have three other significant differences. First, in endpiece A the lexical choice "thinking" represents the action of mental processing, but in endpiece Z the lexical choice "have thought" expresses this same act. This particular difference signifies a change in tense and aspect, replacing present progressive with past perfect and consequently transforming the main action from an ongoing activity to a completed one. This transformation, in turn, contributes to the sense of finality and loss already dominating the poem's conclusion. Also, viewed as a syntactic function rather than as a lexical choice, "thinking" does not operate as a main verb but "have thought" does. This difference, combined with the syntactic repetition linking together lines 80 and 81, which mimics a pattern established by lines 78 and 79, replaces the casualness of endpiece A with a precise deliberateness in endpiece Z.

Finally, the most pronounced difference is the prepositional phrase ending each sentence, with "of old days" becoming "of them living." This change accomplishes more, however, than simply replacing inanimacy with animacy, it also adds uncertainty to the poem's ending. Because "them" is a pronoun, the real object of the preposition remains vague, and the inability to assign "them" a single referent only complicates the matter further. Syntactically the best candidate is "these roads," especially since the last two lines are already strongly paired. But unless the audience takes a purely

metaphoric approach, this option is ungrammatical, immediately running into a troubling semantic constraint, namely that roads are inanimate and therefore could never have been "living." The next available possibility comes from line 79, Pieire de Maensac, who was, at one time at least, animate, and therefore satisfies both the letter of the law, the semantic constraints imposed by "living," as well as the spirit of the lament "I have thought of them living." But here there is clearly an agreement problem. This relatively minor difficulty, however, can be rather easily overcome by imagining the whole cast of characters associated with the story of Pieire de Maensac, which, afterall, we would have just read if reading the poem straight through.

Those prefering nice, neat endings have two legitimate complaints against this one. First, there is more than one valid referent for "them," and second, both candidates are problematic. The real problem with this ambiguity, however, is not that Pound suffered a sudden and embarrassing lack of grammatical control, but rather that all too often we ignore the poetry in the poem by trying to cram complex puzzles into single answer molds. Accept the ambiguity as a meaningful part of the poem's bitter conclusion and an insight replaces a problem -- one of the things the narrator lost is certainty about the world. This insight becomes more and more plausible as one progresses through the "Lustra Split" sequence, which spends a lot of energy exploring epistemological issues. But it becomes positively compelling when reading "Near Perigord," the final poem of the "Lustra Split " sequence and consequently the structurally paired counterpart of "Provincia Deserta." In this final, climactic poem it is precisely the inability to know that enforces cultural and psychological fragmentation.

Clearly our narrator's journey has not turned out so well. The simple, rather casual nostalgia of the lyric's opening becomes, by its conclusion, epistemological and emotional defeat. The question remaining, however, is How did the narrator get from endpiece A to endpiece Z? The answer, both literally and metaphorically, is by going through all of the stuff in between. Certainly Abrams' definition of a Greater Romantic Lyric prepares us for this inevitable solution. But at this level of specificity we still don't know very much about this particular Poundian Greater Romantic Lyric, and consequently, have yet to achieve an adequate model for understanding our ultimate query, the structure of the "Lustra Split" sequence. To complete this work we must also look closely at the intervening meditation.

Pound arranged the intervening meditation using ideogrammic principles. In "Provincia Deserta" individual images, essentially complete sense units, are manifested through sentences or independent clauses, but at these levels of discourse there is no coherent pathway that can take us smoothly from endpiece A to endpiece Z. At the constituent level of what I call image clusters, however, an appropriate sequence clearly emerges. Image clusters are groups of juxtaposed images that either coalesce into a single narrative, share semantic qualities, or share what George Bornstein calls "Mental Action," meaning the mental activity underlying a verbal utterance, such as memory or imagination.[4]

Pound divided the intervening meditation of "Provincia Deserta" into four distinct stages leading the poem's speaker from nostalgic remembrances to a failed attempt to imaginatively reanimate a distant past. On this path the narrator moves systematically away from external, physical experience, which

traps him in the present, toward a mental state that allows him to momentarily escape time and imaginatively experience a lost age. The first clue marking this journey is Pound's patterned use of verb phrases. Throughout the poem, for example, all verbs having the narrator as their subject come at the beginning of a line, and with the exception of one occurrence, the "I know" of line 21, all 25 such verbs are past perfect. Clearly this is the strongest syntactic pattern of the poem, a fact that Pound takes advantage of in its climactic section IV, where this pattern suddenly ends, not to resume until the lyric's final two lines. But this is jumping ahead in our story.

Section I, which begins on line 9 and ends on line 27, mixes descriptions of the Provencal landscape with memories of actions done while in that region. The verbs in the poem's first five sentences establish a distinct alternating pattern that links the first section of the intervening meditation with the opening endpiece. Referring back to diagram 3.2, sentences A, C and E are all descriptions of the Provencal region, given in present tense, and sentences B and D are memories of actions done by the narrator while visiting there, given in the past perfect tense. Pound disrupts this seesawing in sentence F, which grounds the speaker with the claim "I know the roads in that place." Following this anomaly, a bibliographic marker, extra space separating lines 27 and 28, clearly define the end of section I.

Section II, running from lines 27 to 41, bounded by extra space at each end, has only memories of past actions. This shift from an image cluster that mixes present tense and past perfect with an image cluster having only the latter, begins the narrator on his journey away from the external world of the

present and into an internal experience of the past. This section also quickens the pace of the poem, greatly increasing the frequency of lines beginning with past perfect verb phrases having "I" as its subject. This increased density of these verb phrases not only raises the poem's intensity, it also forcefully establishes the poem's dominant syntactic pattern.

Section III, lines 42 through 63, like section I, is once again a mixture of alternating types of groupings. Groupings V and X are commentaries that imaginatively recreate historic events, while groupings W and Y follow the now familiar format of remembered past actions. Also, again like section I, the final constituent of section III breaks this pattern. In grouping Z the narrator does not recreate the past as much as he calls out to it. This is an appropriate introduction to the final stage of the narrator's meditation, the section in which the previously common "I" almost completely disappears, where the narrator submerges completely into an imaginative recreation of a distant past. Section IV is the story of Pieire de Maensac stealing his lover away from her husband.[5] This climactic stage is one of pure imagination. But the speaker is finally unable to sustain either this dramatization or the imaginative impulse creating it, and after building to a climactic moment, abruptly ends both, returning back to the beginning, the memory of walking and thinking. Ending the story with a colon rather than a period, particularly given that despite the speaker's claim in the next line, the story is not over, emphasizes the desperation of the narrator's failure, suggesting that he/she gives up on rather than finishes his/her attempt to reanimate the past.

In "Provincia Deserta," moving from the physical descriptions of a remembered, directly experienced past to the imaginative dramatization of a

distant historic event relies on the sequencing of image clusters rather than of individual images. That the Dronne is described before the road to Aubeterre, for example, is neither structurally nor interpretatively significant, but the movement from an image cluster describing places and actions to an image cluster recreating history is significant, establishing a progression from simple memory into more imaginative mental processes and correspondingly into a more distant past. As we shall see, a central fact about the "Lustra Split" sequence is that, like its opening poem's reliance on image clusters, it coheres around a progression of poetic subgroupings rather than around a progression of individual poems.

Parsing the "Lustra Split" sequence as a Greater Romantic Lyric

"Provincia Deserta" and the poetic sequence it begins are structurally identical. As he had done in "Provincia Deserta," Pound structured the "Lustra Split" sequence like a Greater Romantic Lyric whose intervening meditation is arranged according to ideogrammic principles. Understanding this sequence's underlying structure explains not only Pound's consistent splitting of *Lustra* between "Provincia Deserta," a poem set in Provencal France, and "Near Perigord," a poem set on precisely the same landscape, but also the corresponding revisions in the material used to fill this split. When arranging *Personae* (1926) Pound applied the technique of sequencing image clusters rather than individual images on a grander scale, in this case replacing the individual poem with titled groupings of poems as the crucial

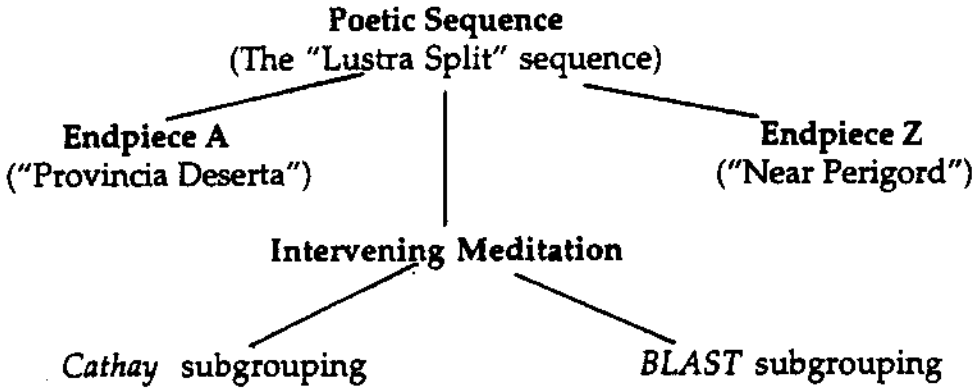
structural unit. In the "Lustra Split" sequence, for example, the movement from the Provencal France of "Provincia Deserta" to the ancient China of *Cathay* to the modern London of "Poems From BLAST (1914)" and back to the Provencal France of the sequence's final poem "Near Perigord" is more important to the structural integrity of this innovative sequence than is the particular ordering of its 25 individual poems. Processing this lengthy progression as a single journey, however, remains difficult because, unlike "Provincia Deserta," it lacks a title, the most powerful signifier of textual boundaries.

Pound, however, responds to this challenge with several devices. First, he makes the larger structure more noticeable by mimicking the pattern of its opening poem. Second, the revised section titles of the Personae (1926) version of *Lustra* highlight the formal Romantic structure of the "Lustra Split" sequence. As I mentioned in chapter 2, when arranging this version of *Lustra*, Pound for the first time gave the poems after the *Cathay* intrusion their own title, "Poems From *Lustra* (1915)." Titling these poems clarifies the boundary separating the "Lustra Split" sequence's two endpieces, "Provincia Deserta" and "Near Perigord," from its intervening meditation by making "Provincia Deserta" the last poem of the *Lustra* section and "Near Perigord the first poem of the "Poems From *Lustra* (1915)" section. Creating privileged slots for these paired poems foregrounds the repetitions that amalgamate them into a single structural unit.

Pound's third technique for binding the "Lustra Split" sequence together as a single imaginative experience is pairing its endpieces through semantic and lexical repetition. Like any Greater Romantic Lyric, the "Lustra

Split" sequence has three basic constituents: an opening endpiece, an intervening meditation, and a closing endpiece. In this case, endpiece A is the poem "Provincia Deserta," endpiece Z is the poem "Near Perigord," and the intermediary meditation is the pairing of the *Cathay* and *BLAST* sections.

Figure 3.3 Parsing The "Lustra Split" Sequence



Recognizing the underlying Greater Romantic Lyric structure of the "Lustra Split" sequence depends on understanding Pound's pairing of its endpieces. In a single poem, such as "Provincia Deserta," connecting the end with the beginning is not terribly difficult because they are typically near one another and readers are generally predisposed to interpret an individual poem as a formally unified text. When dealing with an untitled sequence of 25 poems, however, neither proximity nor a predisposition to see formal unity aids the reader. Like the opening and closing passages of "Provincia Deserta," repetition links the endpieces of the "Lustra Split" sequence. But because of the difficulties inherent to the sequence's enlarged scope, the repetitions linking its endpieces, while of the same type as those used in "Provincia Deserta," are both more detailed and more numerous.

"Provincia Deserta" and "Near Perigord" are connected by many lexical repetitions of places, people, and descriptive detail. Several fortresses and towns specifically named in "Provincia Deserta," -- Rochecoart, Chalais, Perigord, Hautefort, Cahors, Montaignac, Foix, and Toulouse -- also appear in "Near Perigord." Adding to this, the three characters occurring in both poems -- Daniel Arnaut, Bertran de Born, and Richard Coeur-de -Lion -- all play major roles in the latter poem. These parallel references to individuals, moreover, can even involve particular moments in their lives, such as when a reference to Richard's death during the siege of Chalus in 1199, found in lines 40-42 of "Provincia Deserta," reappears at a pivotal moment in "Near Perigord."[6] Specific repetitions of descriptive detail reinforce these already substantial connections. For example, the "place of trees . . . gray with lichen" at the beginning of "Provincia Deserta" pops up in "Near Perigord" when a wandering singer rests "by a lichened tree at Rochecouart."[7] Such compelling repetition of detail is matched by a paired description of the Dronne river, presented as "a stream full of lilies" in "Provincia Deserta" and as "the low Dronne filled with water lilies" in "Near Perigord."[8]

But Pound doesn't stop there, for in addition to using such lexical repetition, he also links these two poems together by paralleling narratives having the same basic plot. Both "Provincia Deserta" and "Near Perigord" attempt to imaginatively reanimate history by dramatizing an historical event. These dramatizations, the story of Pieire de Maensac successfully stealing Bernart de Terci's wife, and the story of Bertran de Born attempting to woo Maent de Montaignac, share the familiar and even epic plot of an impassioned lover stealing a rival's wife and protecting his prize against the

armed assault of her enraged husband.[9] Despite sharing this dramatic frame, however, these narratives differ in both presentation and outcome. The story of Pieire de Maensac has no ambiguity and ends in unity, while the story of Bertran de Born is an unsolvable riddle that ends in separation. This sharp contrast in epistemological situation, however, not only dictates the differing outcomes of these two stories, it also complicates any comparison between those outcomes -- namely the success of Pieire de Maensac and the apparent failure of Bertran de Born. In "Near Perigord, " the narrator cannot solve the riddle of Bertran's intentions and therefore, because Bertran's goals remain unknown, comparing the success of Pieire with the failure of Bertran is problematic. The narrator of "Near Perigord" cannot, with certainty, determine whether Bertran's wooing of Maent was a true gesture of love or merely a political intrigue, asking "Is it a love poem? Did he sing of war? The epistemological crisis caused by the narrator's failure to solve this riddle is at the heart of the poem's despairing, bitter conclusion. Pieire's story, unfolding is a context of epistemological stability, ends with unification, while Bertran's story, unfolding in a context of epistemological instability, ends with an image of despairing fragmentation.

> Gone -- ah, gone -- untouched, unreachable!
> She who could never live save through one person,
> She who could never speak save to one person,
> And all the rest of her a shifting change,
> A broken bundle of mirrors . . . ![10]

Again, as in "Provincia Deserta," the narrator's failure to experience a natural closure to his meditation suggests resignation rather than resolution, but

here, the desperation of this final image is much more intense because instead of ending a single poem, it ends a lengthy process involving several volumes of poetry and spanning across more than a decade of Pound's career.

The Greater Romantic Lyric form of the "Lustra Split" sequence makes the arrangement of its internal mediation crucial. In general, sensitivity to the arrangement of shorter poems into poetic books is particularly important when reading Modernist poetry. Many Modernists, including Pound, wanted to produce literary works having epic scope despite believing that the modern era could not produce epic poetry. Attempting to resolve the resulting dilemma, they often arranged books of shorter poems meaningfully. By arranging their poetic volumes in particular ways, such poets could build extensive poetic networks out of the fragments available to them by creating specific contexts for individual poems. As the following example demonstrates, because Pound arranged his poetic books in particular ways, the roles that individual poems play in the resulting system are part of those individual poems.

Cathay consistently express a longing for spiritual and social unity, but asserts a world full of separated friends, lovers, and families. Its only moment of unity, invoked through yet another story about an impassioned lover stealing his mistress away from rivals, comes at the end of "Poem by the Bridge at Ten-Shin," when that poem's narrator compares the ineffectual nobility of the present imperial court to the legendary Han-rei, who, emboldened by his love, successfully abducts his lover. But this triumph is immediately deflated by the poem following it, "The Jewel-Stairs' Grievance," which describes a failed meeting between lovers. Because the second poem

undercuts the first, disturbing their arrangement would significantly alter the meanings of both poems. Furthermore, the textual history of *Cathay* suggests that this deflation is intentional. The only organizational revision Pound made in *Cathay* when putting it into *Personae* (1926) was switching the ordering of these two poems. Just as Pound generated meaning here by reordering individual poems, he similarly created meaning by juxtaposing the *Cathay* and *BLAST* subgroupings.

The Greater Romantic Lyric structure of the "Lustra Split" sequence unifies *Cathay* and "Poems From *BLAST* (1914)" by binding them together as a single constituent, the intervening meditation. This pairing reinforces their thematic similarities while simultaneously emphasizing their temporal, cultural, and tonal differences. Both *Cathay* and *BLAST* critique society, pitting the artist against a degenerating culture. Also, both sets of poems also explore the tension between unity and fragmentation, repeatedly attempting to resolve the epistemological crisis that eventually culminates in the sequence's final collapse. But these sections differ sharply in time frame, cultural tradition, and tone, and this extends the scope and intensity of their shared critique. The juxtaposing of *Cathay* and *BLAST* rips the reader out of ancient China and into modern London before depositing him/her back to Provencal France, suggesting that the poet's vigil against cultural decay is unending. Leaping across boundaries of time and culture not only extends Pound's social critique, it also frames the artist's struggle against degenerative cultures as a transcendent conflict.

A corresponding shift in tone energizes this juxtapositioning of time and culture. Comparing the final lines of "To-Em-Mei's 'The Unmoving

Cloud," the last poem of the *Cathay* section, to the opening lines of "Salutation the Third," the first poem of the *BLAST* section, illustrates the virility of this violent juxtaposition.

The birds flutter to rest in my tree,
and I think I have heard them saying,
"It is not that there are no other men
But we like this fellow the best,
But however we long to speak
He can not know of our sorrow.[11]

Let us deride the smugness of "The Times":
GUFFAW!
So much for the gagged reviewers,
It will pay them when the worms are wriggling in
their vitals;
These are they who objected to newness,
Here are their tomb-stones.
They supported the gag and the ring:
A little BLACK BOX contains them.
So shall you be also,
You slut-bellied obstructionist,
You sworn foe to free speech and good letters,
You fungus, you continuous gangrene.[12]

In this second excerpt Pound's social critique is personalized, enriched by an autobiographical irony. When Pound first published "Salutation the Third" in 1914, he was unaware that in the following year "The London Times" would favorably review *Cathay*. When he arranged *Personae* (1926), however, he was aware of this review. Placing such derision immediately after a volume warmly received weaves the history of Pound's own career into the text. Moving the *BLAST* poems, as Baechler and Litz have done, literally erases this complexity.

CHAPTER 4

MULTIPLE STRUCTURING IN *PERSONAE* (1926)

Understanding the structural complexity of Pound's poetry in general and of *Personae* (1926) and the "Lustra Split" sequence in particular, requires an interpretative model that embraces a fundamental feature of literary texts -- multiple structuring. Multiple structuring, as defined by John Ross, is the simultaneous operation of several structural configurations within a single text.[1] Ross likens this phenomenon to stacking transparencies on an overhead projector, ontologically defining literary texts as an amalgamation of separate, internally coherent patterns layered onto one another. Multiple structuring necessarily asserts that constituents have multiple ontologies. "Provincia Deserta," for example, is concurrently both the opening endpiece of a Greater Romantic Lyric and itself a Greater Romantic Lyric, both a part of what we traditionally call a poetic sequence, and an independent text traditionally called a poem. Recognizing that "Provincia Deserta" is both part of a larger network as well as a separate text which in turn is made up of various constituents, requires the tacit acknowledgment that its ontology is multiple. Through multiple structuring, the poetry of *Personae* (9126) textually manifests the ontological instabilities it describe.

In the "Lustra Split" sequence we have already seen another property of multiple structuring . In addition to a linear, spatially chronological pattern, a necessary consequence of left to right constraints on reading and writing, the "Lustra Split" sequence overlays onto this initial configuration

the circular "in-out-in" structure of the Greater Romantic Lyric, and in therefore not only structurally foregrounds ontological instability but also creates a "supercharged" stress point by converging more than one structural pattern on a single constituent.

One of Pound's more famous pronouncements about literature can help clarify this feature of his own poetry: "Literature is language charged with meaning. Great Literature is simply language charged with meaning to the utmost degree."[2] Structure contours a text and thereby helps "charge" language by creating stress points, constituents that receive, as a function of their positioning, heightened attention. Breaking up a volume of poetry into sections, for example, bibliographically creates internal boundaries, and such partitioning consequently emphasizes the constituents on those boundaries, the opening and closing poems of each section, or perhaps even more specifically, the juxtaposition of a final and opening image, as in the case of the closing lines of "To-Em-Mei's 'The Unmoving Cloud,'" and the opening lines of "Salutation The Third."

Despite the importance of arrangement and juxtapositional sectioning in *Personae* (1926), however, positioning is not the only tool Pound used to structure this volume. In addition to arrangement and juxtapositional sectioning, semantic and lexical repetition also structures *Personae* (1926) by forming coherent networks of literal and conceptual association. As a result of these semantic patterns, many structural configurations coexist, and in *Personae* (1926) Pound uses this multiplicity in three ways – to reinforce structure, to mirror dominant themes, and to create convergences. The first use I have already discussed in chapter three, showing how the repetition of

various constituents helped to unite the two endpieces of the "Lustra Split" sequence into a single structural unit. Secondly, because the book's structurally manifests what it describes, its structure enters into its thematic explorations of ontological, representational, and epistemological instability. In addition to these reinforcements, however, manipulating multiple structures opens new possibilities for charging language because laying one structure over another allowed Pound to create super-charged stress points by converging more than one structural pattern onto a single constituent. To once again invoke Ross's overhead projector metaphor, Pound's arrangement and sectioning becomes the base grid onto which he then layers various semantic patterns, which are essentially interpenetrating networks of literal and conceptual association, and where these structural elements converge there is a supercharged constituent. "Near Perigord, the final poem of the "Lustra Split" sequence, is just such a point of convergence.

The Structural Convergence on "Near Perigord"

At least five structural patterns of *Personae* (1926)converge onto "Near Perigord." The first pattern is the sectioning of *Personae* (1926). Titling the poems after *BLAST* "Poems From *Lustra* (1915),"for example highlights "Near Perigord" as a stress point, the opening poem of a titled subgrouping. The second configuration is the arrangement of the "Lustra Split" sequence, which makes "Near Perigord" the closing endpiece of a 25 poem sequence that resembles a Greater Romantic Lyric. The third, fourth, and fifth converging patterns are semantic and lexical. The third, a key internal

progression of the "Lustra Split" sequence, is the abduction narratives linking together "Provincia Deserta," a poem from *Cathay* called "Poem by the Bridge at Ten-Shin," and "Near Perigord." The fourth pattern links together the 14 poems in the volume that have a Provencal setting or speaker, and the fifth pattern narrows this field down to the six poems in the volume that involve Bertran de Born, an important early persona for Pound. Because this final sequence clearly defines "Near Perigord" as a climactic moment within the volume, it is of particular interest, offering an explanation for the structural supercharging of "Near Perigord." The six poems that comprise the Bertran de Born sequence -- "Na Audiart," "Sestina: Altaforte," " Planh for the Young English King," " Dompna Pois de Me No'us Cal," "Provincia Deserta," and "Near Perigord" -- not only create a structural pattern that terminates at "Near Perigord," they also form a web of interconnections that prepare the climactic drama and despairing conclusion of this final poem.

In the opening lines of "Near Perigord," a narrator challenges a reader to "Solve me the riddle, for you know the tale."[3] The riddle this narrator proposes asks for the true intention of Bertran de Born for praising Maent de Montaignac, and the tale is the story of Bertran's wooing of Maent and the political intrigues surrounding Bertran. But this narrative is complicated by Bertran's associations with political intrigue, and the audience of the "Near Perigord" riddle, to make sense of it, must know not only about the romantic tension between Bertran and Maent, but also about the split personality of Bertran. Without knowing his split personality there is no reason to suspect ambiguity of intention, and the drama of "Near Perigord" falls miserably flat. "Near Perigord" is split up into three sections. The speaker of the first two

sections repeatedly attempts to solve the riddle of Bertran's intention for praising Maent, implying two possible answers, "Is it a love poem? Did he sing of war?" and struggles through these contesting possibilities throughout the first two sections of the poem. The third section is a short monologue spoken by Bertran de Born himself, who asks the same underlying epistemological questions as the original speaker, but who asks them about the subjectivity of Maent.[4] Both riddles, however, the true intention of Bertran and the subjectivity of Maent, prove to be, in the end, unsolvable. The five Bertran poems preceding "Near Perigord" prepare this climactic failure not only by providing background information but also by establishing Bertran as both a lover and politician.

In the Bertran de Born sequence, Bertran is conceptualized as both a troubadour lover and as an agent of political upheaval by the pairing up of two distinct lines of development. The first four preparatory poems of the sequence manifest as well as describe the division in Bertran's character by themselves being divided. All of these poems are songs of praise sung by Bertran, but two celebrate women, one celebrates a good friend who Bertran possibly coaxed into war, and one celebrates war.[5] Therefore, while all are connected as songs of praise sung by Bertran de Born, two of this set, "Na Audiart" and "Dompna Pois De Me No'us Cal," represent Bertran as troubadour lover while the other two, "Sestina: Altaforte" and "Planh for the Young English King," represent him as a volatile political agent.

The three poems, "Na Audiart," "Dompna Pois De Me No'us Cal," and "Near Perigord" form a coherent, internal network that develops Bertran as a troubadour lover. "Na Audiart" praises a women who, like Maent, did not

favor Bertran when the song was written. It opens with a lengthy note that mentions "the tale of Bertran of Born and My Lady Maent of Montaignac" and refers to "the song he made when she would none of him." Pound later translates this same song as "Dompna Pois de Me No'us Cal," which in turn becomes the song discussed in "Near Perigord."[6] Strengthening these already considerable links, parts of "Dompna Pois De Me No'us Cal" are paraphrased in "Near Perigord," and, of course, the names of the two lovers, Bertran de Born and Maent de Montaignac, are repeated in all of these poems.

Pound parallels the "troubadour lover" network by linking together "Sestina: Altaforte," "Planh for the Young English King," and "Near Perigord," which develop Bertran as a violent political agent. In "Sestina Altaforte" the speaker, Bertran de Born, gives violent praise of war, crying "Damn it all! all this our South stinks peace," and claiming that "I have no life save when the swords clash."[7] Also, in a note before the poem's main text, the reader is told that "Dante Alighieri put this man [Bertran de Born] in hell for that he was a stirrer up of strife." Dante's condemnation of Bertran appears twice in "Near Perigord." The first occurrence introduces Bertran.

> And our En Bertrans was in Altafort,
> Hub of the wheel, the stirrer-up of strife,
> As caught by Dante in the last Wallow of hell –
> The headless trunk "that made its head a lamp,"
> For separation wrought out separation,
> And he who set the strife between brother and
> brother
> And had his way with the old English King,

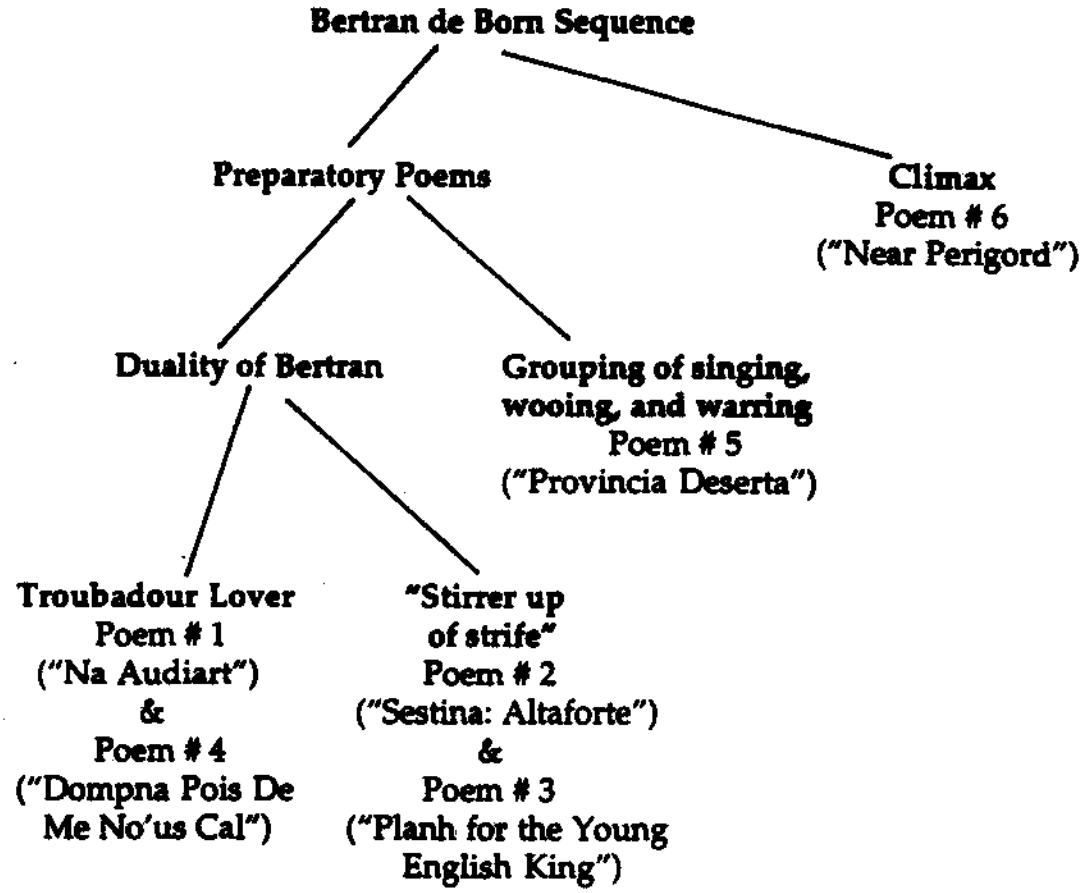
Viced in such torture for the "counterpass."[8]

This passage invokes Dante's blaming of Bertran de Born for Prince Henry Plantagnet's declaration of war against his own brother Richard Coeur de Lion. A note coming before the main text of "Planh for the Young English King" provides some of this background information, identifying Prince Henry as the recipient of Betran's praises and as the older brother of Richard. Also, these repeated references to Dante's portrayal of Bertran, appearing in both "Sestina: Altaforte" and in "Near Perigord," associate Bertran's eulogy for Prince Henry with political turmoil. The second section of "Near Perigord" repeats Dante's condemnation of Bertran, again specifically referring to the "headless trunk" of Bertran in hell, the "counterpass" for hewing brothers and nations apart. In these three poems we see deep interpenetrations, just as we did with the three poems representing Bertran as a troubadour lover. These two mini-sequences of poems establish the conflicted persona of Bertran de Born by both describing and textually manifesting his duality.

The fifth poem of the sequence, "Provincia Deserta" prepares the eventual convergence of this duality in "Near Perigord" by grouping together singing, wooing, and warring. Clustering these activities is a crucial element of the "Near Perigord" riddle, for the reader must first accept that they are interconnected before Betran's ambiguity of intention is plausible. Bertran may have a conflicted personality, but legitimizing the intention riddle requires more than a predisposition in the character of Bertran, it also requires that masking a political intrigue with a love song is a phenomenon that his social milieu allows. Throughout the first four preparatory poems

songs are associated with either romance or war, but not until "Provincia Deserta" do these associations come together, when, at the end of the poem, war results from Piere de Maensac's "singing a woman."

Figure 4.1 Parsing the Bertran de Born Sequence



In both "Na Audiart" and "Dompna Pois De Me No'us Cal" the praises of a women are sung but no mention of war is made. In "Planh for the Young English King," praise is associated with political turmoil, and the opening lines of "Sestina: Altaforte" equate music and war, making the association

between war and song even more explicit. But not until "Provincia Deserta" is song equated simultaneously with both romance and war, and is the reader thereby fully prepared to enter into the surface riddle of "Near Perigord."

Multiple structuring paradoxically embraces both stability and instability, shaping a text but with forms that are always shifting. The multiple structuring of *Personae* (1926)energizes the epistemological drama that climaxes in "Near Perigord" not only by making it a super-charged stress point, but also by structurally manifesting the ontological instability at the heart of that drama. Both the riddle of Bertran's intentions and Maent's subjectivity are unsolvable because of unresolvable ontological paradox. Maent, like Bertran is always shifting, and it is an image of this mutable nature that concludes the poem and the sequence: "She who could never live save through one person,/ She who could never speak save to one person,/ And all the rest of her a shifting change,/ A broken bundle of mirrors..."[9] The failure of both the original narrator and of Bertran, however, is not the acknowledgment of paradox, but rather the inability to recognize paradox as a solution. The narrator that proposes the Bertran riddle, for example, can only imagine an either/or answer. This inability to embrace paradox, mocked by the multiple structuring of *Personae* (1926), is therefore not the failure of a single person, but more importantly the failure of a paradigm resistant to multiplicity.

Because of the importance of multiple structuring in *Personae* (1926), both as an organizational principle and thematic element, asserting that one or another structure dominates the volume is problematic and undesirable. Arguing for the dominance of a single pattern can offer a new reading of

Pound but not a new paradigm for reading Pound because ranking assumes the efficacy of either/or answers and therefore asks the wrong questions. Rather than bickering over the relative importance of various patterns structuring Pound's poetry, seeking to understand how the various patterns work together to create a meaningful projection can provide key insights to language in general and Pound's poetry in particular. Analyzing the effects of Pound's layering of multiple structures and working out the principles that generate those individual configurations offers a critical approach that avoids the failure displayed to us in "Near Perigord" by replacing a reading paradigm that resists multiplicity with one that embraces it.

A Short History of Structural Critiques

In recent years many critics have begun to interpret books of poetry both as art objects and as meaningfully coherent texts, looking more closely at the bibliographic features and arrangement of variant versions of poetic volumes as sources of meaning. Arguably the best known and most controversial of these critics, Jerome McGann, for example, has demonstrated the interpenetration between a poem's linguistic code, its actual sequence of words, and its bibliographic code, its presentation of those words through a particular material medium.[10] Noting that editors have generally but mistakenly equated preserving the linguistic code of a text with preserving a text, McGann points out that recognizing the importance of bibliographic codes carries with it the implication that changing a poem's physical context

creates an essentially new poem, an activity in which editors, teachers, and critics are constantly engaged.

But other prominent critics have also shown increased interest in reading volumes of poetry as meaningfully coherent constituents. In 1983, for example, M.L. Rosenthal and Sally Gall codified what they claimed to be the dominant genre on twentieth century poetry, the "Modern Poetic Sequence," sparking the recent shift away from reading individual poems as isolated texts and toward reading them as constituents operating within larger structures.[11] Rosenthal and Gall even devote two chapters to Pound's *Cantos*. However, while there is a growing consensus that readers need to be more sensitive to poetic sequences generally and Pound's specifically, there is considerably less agreement about the types of patterns structuring his poetry and the organizational principles governing those patterns.

Disagreements about structure in Pound's poetry tend to fall along two axes -- differing descriptions of the organizational principles governing it and conflicting assessments of Pound's success in achieving it. Typically critics explain the apparent surface chaos of Pound's poetry by formulating arguments based on abstract constructs that maintain traditional notions of formal unity. Bornstein, for example, in *The Postromantic Consciousness of Ezra Pound*, argued that Pound's poetry can be understood as sequences of "mental action."

> Analyzing mental action means paying less attention to the content of a speaker's utterances than to the mental operations which produce them. These actions usually constitute a meaningful, progressive, sequence which,

> because it also governs the structure of the poem, overcomes the dichotomy between form and content by being simultaneously a shaping and an expressing.[12]

Bornstein's concept of mental action not only defines an abstract structural unity, it also attributes to this deep structure a synthesis of form and content. Bornstein agrees with Frank Kermode's assessment that Pound's imagistic practices are "a normal development of Romantic thought," but goes on to argue that while Pound's imagistic theories do manifest certain affinities to the Romantic image, they also reject Romantic structural devices, and, as a result, Pound's poetry is structurally deficient.[13]

> Hostility to romanticist technique lead to neglect of romantic form, particularly that form based on developing mental action. Mind now confronted universe with new linguistic precision but without coherent patterning of experience. Some poets, like Yeats, won their way to modern transformations of traditional romantic forms like the Greater Romantic Lyric, while others, like Stevens, fought through to a new romanticism. Pound in effect modernized Pater's cult of the moment, remaking his technique but advancing little in form. (Problems of structure plagued his poetry, and he confessed in the last complete canto that "I cannot make it cohere.") His two celebrated later strategies -- first presentation of the image and then reliance on

> ideogrammic method -- do not structure his work but rather rationalize the lack of adequate structure.[14]

These criticisms were published in 1977, and more recently other critics, most notably Rosenthal and Gall, have challenged Bornstein's assessment that Pound's poetry suffered from a "lack of adequate structure." Rosenthal and Gall, identifying what they call a dominant but little recognized genre, the Modern Poetic Sequence, use this discovery to re-read Pound's structural techniques. For them, the primary structural dilemma facing all of the modernists was that "the traditional ways to structure the long poem no longer satisfy the modern poet."[15] Because modern poets saw a decaying world they were committed to a poetry of fragments. Nonetheless, these poets did not want this necessary reliance on fragments to preclude them from writing major works of poetry, and, as a result of this apparent contradiction, they were forced to develop the modern poetic sequence so that they could write lengthy works that did not compromise the autonomy of fragments.

> The modern poetic sequence, then, is a grouping of mainly lyric poems and passages, rarely uniform in pattern, which tend to interact as an organic whole. It usually includes narrative and dramatic elements, and ratiocinative ones as well, but its structure is finally lyrical. Intimate, fragmented, self-analytical, open, emotionally volatile, the sequence meets the needs of modern sensibility even when the poet aspires to tragic or epic scope.[16]

This definition embraces formalistic distinctions that privilege the emotive features of constituents over other possible organizational principles. Rosenthal and Gall envision a poetry structured by "a progression of specific qualities and intensities of emotionally and sensuously charged awareness." These "centers of intensity," or "affects," are responses to specific cultural and aesthetic "pressures" on modern sensibilities. Because "the ultimate pressure on modern sensibility" is "to understand itself" through "rigorous emotional accuracy," the modern poetic sequence is shaped by "the nature of lyrical structure, which is based on dynamics: the succession and interaction of units of affect." Their model accommodates a variety of poetic techniques and discursive modes, but rigorously maintains the primacy of a lyrical structure controlled by emotive experience.[17]

> The modern poetic sequence's structure resides in the felt relationships among affects. Narration and argument are useful poetically only as they provide certain kinds of dynamics structuring of the centers of intensity and tones -- of suspense, expectation, thoughtfulness, or whatever -- to go with them (Poe's 'succession' of 'brief poetical effects'). Chronological and rational ordering are but two among many possible structural devices subsumed in a work's lyrical structure.[18]

According to Rosenthal and Gall, the structural unity of a Modern Poetic Sequence is not found in individual affects, but rather in "a work's progression of affects, its dynamics or curve of movement." The curve of movement, "an equilibrium among affects in progress," constitutes "an

emotional center energizing the poem, which moves towards a state of equilibrium that balances, resolves, or encompasses these pressures to which individual affects are a response." The organic unity of the poetic sequence, therefore, is not found on the surface "affect" or even in the "pressures" that create these bursts of emotional intensity, but in the deep structure of their progression, the rules by which poems organize affects and pressures into a state of equilibrium. This state of equilibrium "provides a sense of encompassment or transcendence, because the poem has, as it were, reached a height of responsiveness to all pressures acting on it." For Rosenthal and Gall "it follows that the work's level of responsiveness, and the more manifold the pressure acting on it yet held in balance, the more powerful the illusion of transcendence." Thus the "real poet" is "someone superbly gifted in creating affects and building them into an organic structure," and presumably, the "real" critic is someone "superbly gifted" in deciphering these "organic structures," and thereby liberating "the real poem, its dynamics always active beneath the surface structure."[19]

The most prolific reader of Pound's sequences is Bruce Fogelman, whose monograph *Shapes of Power* remains the only book length treatment of the subject. His readings are largely derivative of Rosenthal and Gall, combining their model of the Modern Poetic Sequence with a terminology borrowed from Pound's prose commentaries. Fogelman, maintaining Rosenthal and Gall's strict privileging of tone, calls the primary organizational unit of Pound's poetry an "emotive pattern unit," equating it to what Pound called an image or vortex, and defines a volume's structure as an "emotive curve."

> Ultimately, a structure based on an arrangement of such pattern-units has the potential to allow for great musicality and for virtually unbounded inclusiveness; yet it can still sustain the volatility, intensity, and compression indigenous to shorter lyrics but impossible in traditional models of the long poem oriented according to the priorities of narrative, dramatic, or logical continuity. As this study will show, the juxtapositional succession and interaction of emotive patter-units is a central organizational principle of Pound's poetic works and was already in its first, tentative stages of development in the earliest poems, in 1904 or 1905.[20]

Fogelman, Rosenthal and Gall, and Bornstein all provide valuable readings of Pound, but their critiques of Pound's poetic structures, by seeking a single dominant generative principle, are, like the narrator of "Near Perigord," limited by unnecessary constraints.

A New Paradigm For Reading Pound

My reading of Pound modifies the critical traditions dealing with the structure of Pound's poetry in three important ways, and in so doing attempts to suggest a new paradigm for reading Pound. First, my identification of the "Lustra Split" sequence, while supporting Bornstein's framing of Pound as a poet who borrowed heavily from the Romantic tradition, vigorously rejects his accusation that Pound botched the job. As the "Lustra Split" sequence

proves, Pound did, like Yeats, use the Greater Romantic Lyric form to structure his poetry, and did so in a startlingly innovative way. The "Lustra Split" sequence is difficult to identify only because traditional paradigms for reading Pound disregard a whole host of clues. Traditionally, the only consistently recognized marker of poetic sequence is a title, which the sequences I identify lack. My paradigm for reading *Personae* (1926), instead includes the semantic patterns that result from arrangement and lexical repetition as well as bibliographic markers such as title.

Secondly, because my reading of *Personae* (1926) is based on lexical as well as semantic repetition in Pound's sequences, it does not rely exclusively on abstract elements. Accounting for lexical choices guards against denying the importance of surface structures, but because lexical items carry with them semantic conceptualizations, however, my model still allows deep patterns to exist. Recognizing, for example, that the first four preparatory poems are linked together because they are all songs of praise, or recognizing that the stories of Piere de Maensac, Han-rei, and Bertran de Born are all abduction narratives, is to see interpenetrating conceptual patterns that result from the semantic properties of lexical occurrences. Bornstein's "mental actions," Rosenthal and Gall's "affect," and Fogelman's "emotive pattern-units" can easily be incorporated into the reading model I suggest because ranking patterns and their conceptual underpinnings is not important to the multiple structuring of semantic networks.

Finally, and most importantly, my application of Ross's theory of multiple structuring rejects the impulse to apply strict linear hierarchies to poetry. As we have seen, all previous theories about Pound's structure

cripple themselves by assuming that the solution to this riddle is the discovery of a dominant pattern. Rejecting this assumption, I instead seek for meaning in the interpenetrations of multiple patterns. While this project strikes at a core tenant of dominant evaluative systems it need not be combative. The paradigm I use for reading Pound simply suggests that we should not unnecessarily impoverish our repertoire of critical tools when trying to understand the language of poetry.

NOTES

Notes for Chapter 1

1. See Jerome McGann's "Pound's *Cantos*: A Poem Including Bibliography in his *The Textual Condition* (Princeton: Princeton University Press) 1991, 129-152. Also see Peter Shillingsburg's, "Polymorphic, Polysemic, Protean, Reliable, Electronic texts, " in *Palimpsest: Editorial Theory in the Humanities*, eds. George Bornstein and Ralph Williams (Ann Arbor: University of Michigan Press) 1993, 29-43.

2. See "A Note on the Text," *Personae: The Shorter Poems*. (New York: New Directions) 1990, 274.

3. The 1990 edition makes no claim to definitiveness, announcing on its cover that it is "a revised edition," but the changes it embodies nonetheless inevitably influence reception by devaluing the significance of arrangement.

4. See "The Modern Sequence and Its Precursors," in M.L. Rosenthal's and Sally Gall's *The Modern Poetic Sequence: The Genius of Modern Poetry*. (New York: Oxford University Press) 1983, 3-24.

5. A notable exception to this general trend is the turbulent reception of Richard Finneran's unexpected arrangement of *The Collected Works of W. B. Yeats*. But since Kenner's work in the fifties Yeats scholarship has always been at the forefront of analyzing poetic books, so this group is more attuned to changes in arrangement than most reading communities. In contrast to this example, the only review of *Personae* (1990) uncritically praised the "clarifications" offered by

Baechler's and Litz's reordering. See Steven Hemling's review "Pound Recoined," *Sewanee Review* 99 (1991): xci-xciv.

6. For an effective correction of this misunderstanding, see George Bornstein's "What is the Text of a Poem by Yeats?" in *Palimpsest: Editorial Theory in The Humanities.*

7. For a complete bibliography of Pound's publications see Donald Gallup's *Ezra Pound: A Bibliography.* (Charlottsville: University of Virginia Press) 1983. For a detailed study of the textual history of the poems appearing in *Personae* (1926), see K.K. Ruthven's *A Guide to Ezra Pound's 'Personae '(1926).* (Berkeley: University of California Press) 1969.

8. *Personae* (1990), 273.

9. *Personae* (1990), 273.

10. *Personae* (1990), 273.

11. *Personae* (1990), 274.

12. *Personae* (1990), 273.

13. See Hans Zeller's "A New Approach to the Critical Construction of Literary Texts," *Studies in Bibliography* 28 (1975): 231-264. Also see Hans Walter Gabler's "The Text as Process and the Problem of Intentionality," *TEXT* 3 (1987): 107-116.

Notes for Chapter 2

1. See Hugh Kenner's "The Sacred Book of the Arts," in his *Gnomon: Essays on Contemporary Literature.* (New York: Obolensky) 1958, 14.

2. See Neil Fraistat's *The Poem and the Book.* (Chapel Hill: North Carolina University Press) 1985, 32.

3. The most extensive explication of Pound's poetic arrangements is Bruce Fogelman's *Shapes of Power: The Development of Ezra Pound's Poetic Sequences.* (Ann Arbor: UMI Research Press) 1988. Fogelman sticks closely to Rosenthal's and Gall's model of the Modern Poetic Sequence, and consequently bases his analysis almost exclusively on tone. While tone does play a major role in Pound's sequences it is certainly not the only element that unifies them.

4. See *The Letters of Ezra Pound to James Joyce,* ed. Forrest Read (New York: New Directions) 1965, 285.

5. For a more complete account of the history see James Nelson's "Ezra Pound's First Publisher: Elkin Mathews and the London Years, 1908-1920," in his *Elkin Mathews: The Publisher to Yeats, Joyce, Pound.* (Madison: The University of Wisconsin Press) 1989, 131-166.

6. Nelson, 159.

7. Nelson, 159.

8. See *The Letters of Ezra Pound: 1907-1941.* ed. D. D. Paige (New York: Harcourt-Brace) 1950, 80-81.

9. *The Letters of Ezra Pound,* 81-82.

10. *The Letters of Ezra Pound to James Joyce,* 283.

11. See Ezra Pound's "A Retrospect," in *Literary Essays of Ezra Pound.* ed. T. S. Eliot (New York: New Directions) 1968, 3. Reprinted from "A Few Dont's," *Poetry,* I, 6 (March, 1913).

12. See K.K. Ruthven's *A Guide to Ezra Pound's 'Personae'(1926).* (Berkeley: University of California Press) 1969, 16. Reprinted from an unpublished letter (Chicago MSS).

13. See Ezra Pound's "Vorticism," *New Age* XVI (January 14, 1915) 281.

14. See Ernest Fenollosa's "The Nature of Fine Art [I]," in *Lotos* 9 (April) 1896, 756. Quoted from Lawrence W. Chisolm's *Fenollosa: The Far East and American Culture.* (New Haven: Yale University Press) 1963, 216.

15. See Fenollosa's "The Chinese Written Character as a Medium for Poetry [II]," reprinted by Pound in *Little Review*, VI (October) 1919, 57.

Notes for Chapter 3

1. See George Bornstein's "Romanticism and the Criticism of Modern Poetry," in his *The Postromantic Consciousness of Ezra Pound.* (Victoria: University of Victoria Press) 1977, 11-18.

2. See M. H. Abrams, "Structure and Style in the Greater Romantic Lyric," in *From Sensibility to Romanticism*, eds Frederick Hilles and Harold Bloom (New York: Oxford University Press) 1965, 527-528.

3. Hugh Witemeyer first recognized "Provincia Deserta" as a Greater Romantic Lyric, and although his division of the poem differs slightly from mine, we both analyze the lyric's imaginative progression as a sequence of sections rather than of individual images. For his reading see his *The Poetry of Ezra Pound, 1908-1920.* (Berkeley: The University of California Press) 1969, 151-155. George Bornstein also reads "Provincia Deserta" as a Greater Romantic Lyric, adding that Pound modified the form in three crucial ways: opening the poem with a

memory rather than "with a speaker in a definite setting," presenting a "series of settings" rather than just one, and replacing nature with history as the speaker's imaginative catalyst. Bornstein argues that all of these innovations "increase the importance of the perceiving mind." *The Postromantic Consciousness of Ezra Pound* (Victoria: The University of Victoria Press) 1977, 38-39.

4. Bornstein, *The Postromantic Consciousness of Ezra Pound*, 14.

5. In "Troubadours -- Their Sorts and Condition" Pound gave a prose account of this story: "La Tour has given us seed of drama in the passage above rendered. He has left us also an epic in his straight forward prose. 'Pieire de Maensac was of Alverne (Auvergne) a poor knight, and he had a brother named Austors de Maensac, and they both were troubadours and they both were in concord that one should take the castle and the other the *trobar*.' And presumably they tossed up a *marabotin* or some such obsolete coin, for we read, 'And the castle went to Austors and the poetry to Pieire, and he sang of the wife of Bernart de Terci. So much he sang of her and so much he honoured her that it befell that the lady let herself go gay (*furer a del*). And he took her to the castle of the Dalfin of Auvergne, and her husband, in the manner of the golden Menalaus, demanded her much, with the church to back him andthey made great war. But the Dalfin maintained him (Pieire) so that he never gave her up. He (Pieire) was a straight man (*dreitz om*) and good company, and he made charming songs, tunes, and words, and good coblas of pleasure.'" *Literary Essays of Ezra Pound*, 96-97.

6. *Personae* (1926), "Near Perigord," section ii, 72-74.

7. *Personae* (1926), "Near Perigord," section ii, 16.

8. *Personae* (1926), "Near Perigord," section i, 65.

9. In a note opening the poem "Na Audiart" Pound tells the story of Bertran de Born and Maent de Montaignac: "Anyone who has read anything of the troubadours knows well the tale of Bertran de Born and My Lady Maent of Montaignac, and knows also the song he made when she would have none of him, the song wherin he, seeking to find or make her equal, begs of each preeminant lady of Langue d'Oc some trait or some fair semblance: thus of Cemblains her "esgart amores' to wit, her love-lit glance, of Aelis her speech free-running, of the Vicomtess of Chalais her throat and her two hands, at Roacoart of Anhes her hair golden as Isult's; and even in this fashion of Lady Audiart, 'although she would that ill come unto him,' he sought and praised the lineamints of the torse. And all this to make 'Una dompna soiseubuda,' a borrowed lady, or as the Italians translated it 'Una donna ideale.'" Pound later translates this song as "Dompna Pois de me No'us Cal." In her notes to this poem Ruthven adds to Pound's account: "According to the legend, Bertran sang the praises of Maent de Montagnac with faithful consistency except for a short time when he turned his attention to Guischarda de Beajeu. Maent is said to have discovered this minor infidelity and accordingly dismissed Bertran from her service, whereupon he wrote this poem in the hope of regaining her favor." *A Guide to Ezra Pound's 'Personae' (1926)*, 60.

10. *Personae* (1926), "Near Perigord," section iii, lines 9-23.

11. *Personae* (1926), "To-Em-Mei's 'The Unmoving Cloud,'" section iii, lines 6-11.

12. *Personae* (1926), "Salutation The Third," lines 1-13.

Notes for Chapter 4

1. This is taken from an unpublished paper entitled "Structural Prosody."

2. See Ezra Pound's *The ABC of Reading* (New York: New Directions) 1968, 28.

3. *Personae* (1926), "Near Perigord," section i, 5.

4. We know that the speaker of the third section of "Near Perigord" is Bertran de Born because of two lines that began this section in its original published version, which appeared in *Poetry* VII (December) 1915, 111-121. ("I loved a woman. The stars fell from heaven./ And always our two natures were in strife.") In all subsequent versions Pound omitted these lines. Ruthven offers the following explanation: "The cancelled lines constituted a link between the poem's two images of Bertran as lover ("in strife" with Maent) and Bertran as troublemaker ("the stirrer up of strife"). When Pound surpresses these lines in 1916 he must have been in the process of abandoning concatenation as a structural device in favor of bolder juxtapositions of the ideogrammic method." *A Guide to Ezra Pound's 'Personae' (1926)*, 183.

5. Ruthven tells us that Bertran's freindship with Henry Plantagenet, the "Young English King" eulogized by Bertran, had "achieved almost legendary fame even during his lifetime, and it used to be thought that Bertran was responsible for encourageing the Young King to declare war on his brother Richard. Before the fighting broke out, however, Henry caught fever and died at Mertel in June 1183." *A Guide to Ezra Pound's 'Personae'(1926)*, 195.

6. For the full note see note 9 of chapter 3.

7. *Personae* (1926), "Sestina: Altaforte," 1-4.

8. *Personae* (1926), "Near Perigord," section 1, 22-30.

9. *Personae* (1926), "Near Perigord," section iii, 23-27.

10. See Jerome McGann's "Pound's *Cantos*: A Poem Including Bibliography," in *The Textural Condition* (Princton: Princeton University Press) 1991, 129-152.

11. See M. L. Rosenthal's and Sally M. Gall's *The Modern Poetic Sequence: The Genius of Modern Poetry* (New York: Oxford University Press) 1983, 193.

12. See George Bornstein's *The Postromantic Consciousness of Ezra Pound.* (Victoria: The University of Victoria Press) 1977, 14.

13. See Frank Kermode's *The Romantic Image* (New York: Chilimark Press) 1957.

14. Bornstein, 48.

15. Rosenthal and Gall, 6.

16. Rosenthal and Gall, 9.

17. Rosenthal and Gall, 3-18.

18, Rosenthal and Gall, 7.

19. Rosenthal and Gall, 3-18.

20. See Bruce Fogelman's *Shapes of Power: The Development of Ezra Pound's Poetic Sequences* (Ann Arbor: UMI Research Press) 1988, 4.

APPENDIX A

FACSIMILE TABLE OF CONTENTS FOR *PERSONAE* (1926), *PERSONAE* (1990), AND *LUSTRA* (1916)

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RIPOSTES (1912)

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POEMS FROM LUSTRA (1915)

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POEMS OF LUSTRA 1915–1916

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APPENDIX B

TITLE MARKERS IN *PERSONAE* (1926) AND *LUSTRA* (1916)

TO-EM-MEI'S "THE UNMOVING CLOUD"

"Wet springtime," says To-em-mei,
"Wet spring in the garden."

I

THE clouds have gathered, and gathered,
and the rain falls and falls,
The eight ply of the heavens
are all folded into one darkness,
And the wide, flat road stretches out.
I stop in my room toward the East, quiet, quiet,
I pat my new cask of wine.
My friends are estranged, or far distant,
I bow my head and stand still.

II

Rain, rain, and the clouds have gathered,
The eight ply of the heavens are darkness,
The flat land is turned into river.
"Wine, wine, here is wine!"
I drink by my eastern window.
I think of talking and man,
And no boat, no carriage, approaches.

III

The trees in my east-looking garden
are bursting out with new twigs,
They try to stir new affection,
And men say the sun and moon keep on moving
because they can't find a soft seat.
The birds flutter to rest in my tree,
and I think I have heard them saying,
"It is not that there are no other men
But we like this fellow the best,
But however we long to speak
He can not know of our sorrow."

T'ao Yuan Ming
A.D. 365-427

END OF CATHAY

POEMS FROM BLAST (1914)

FRATRES MINORES

WITH minds still hovering above their testicles
Certain poets here and in France
Still sigh over established and natural fact
Long since fully discussed by Ovid.
They howl. They complain in delicate and exhausted metres
That the twitching of three abdominal nerves
Is incapable of producing a lasting Nirvana.

END OF POEMS FROM BLAST

POEMS
FROM
LUSTRA
(1915)

And if now we can't fit with our time of life
There is not much but its evil left us.

Life gives us two minutes, two seasons—
One to be dull in;
Two deaths—and to stop loving and being lovable,
That is the real death,
The other is little beside it.

Crying after the follies gone by me,
Quiet talking is all that is left us—
Gentle talking, not like the first talking, less lively;
And to follow after friendship, as they call it,
Weeping that we can follow naught else.

III

To Madame Lullin

You'll wonder that an old man of eighty
Can go on writing you verses. . . .

Grass showing under the snow,
Birds singing late in the year!

And Tibullus could say of his death, in his Latin:
"Delia, I would look on you, dying."

And Delia herself fading out,
Forgetting even her beauty.

END OF LUSTRA

PHANOPOEIA

I

ROSE WHITE, YELLOW, SILVER

THE swirl of light follows me through the square,
The smoke of incense
Mounts from the four horns of my bed-posts,
The water-jet of gold light bears us up through the ceilings;
Lapped in the gold-coloured flame I descend through the æther.
The silver ball forms in my hand,
It falls and rolls to your feet.

II

SALTUS

The swirling sphere has opened
and you are caught up to the skies,
You are englobed in my sapphire.
Io! Io!

You have perceived the blades of the flame
The flutter of sharp-edged sandals.

The folding and lapping brightness
Has held in the air before you.
You have perceived the leaves of the flame.

A place of felicitous meeting.
Riu's house stands out on the sky,
with glitter of colour
As Butei of Kan had made the high golden lotus
to gather his dews,
Before it another house which I do not know:
How shall we know all the friends
whom we meet on strange roadways?

TO-EM-MEI'S "THE UNMOVING CLOUD"

"Wet springtime," says To-em-mei,
"Wet spring in the garden."

I

The clouds have gathered, and gathered,
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The birds flutter to rest in my tree,
and I think I have heard them saying,
"It is not that there are no other men
But we like this fellow the best,
But however we long to speak
He can not know of our sorrow."

T'ao Yuan Ming
A.D. 365–427

END OF CATHAY

APPENDIX C

A TEXTUAL HISTORY OF *CATHAY*

Ordering of *Cathay* (1915)

Song of the Bowmen of Shu -- The Beautiful Toilet -- The River Song -- The River Merchant's Wife: A Letter -- The Jewel Stairs' Grievance -- Poem by the Bridge at Ten Shin -- Lament of the Frontier Guard -- Exile's Letter -- The Seafarer [with note "(From the Early Anglo-Saxon Text)"] -- Four Poems of Departure: (Separation on the River Kiang -- Taking Leave of a Friend -- Leave-Taking Near Shoku -- The City of Choan) -- South-Folk in Cold Country.

Changes Appearing in the *Lustra* version of *Cathay*

1. Now exists as an independently titled section of poetry subsumed into a larger poetic book.
2. The Anglo-Saxon poem "The Seafarer" has been excised.
3. The following new poems are placed immediately after South-Folk in Cold Country: Sennin Poem by Kakuhaku -- A Ballad of the Mulberry Road -- Old Idea of Choan by Rosoriu -- To-Em-Mei's 'The Unmoving Cloud.'

Changes Appearing in *Personae* (1926) Version of *Cathay*

1. Now exists as an independently titled section of poetry subsumed into a larger poetic sequence, which is itself subsumed into a larger poetic book.
2. The ordering of "Poem by the Bridge at Ten-Shin" and "The Jewel Stairs' Grievance" is switched.

APPENDIX D

STRUCTURAL PATTERNS CONVERGING ON "NEAR PERIGORD"

STRUCTURAL PATTERNS CONVERGING ON "NEAR PERIGORD"

I. Bibliographic Boundaries

a. "Near Perigord" is the first poem of a section, "Poems from Lustra (1915)"

II. The "Lustra Split" Sequence

a. This greater Romantic lyric ends at "Near Perigord"

b. Constituents Connecting Endpieces of the "Lustra Split" Sequence

1. Structural Markers: Section Titles (Make "Provincia Deserta" the last poem of the "Lustra" section and "Near Perigord" the first poem of the "Poems from Lustra (1915)" section.

2. Semantic Markers, Literal: PLACES (Rochcoart, Perigord, Chalais, Hautefort, Cahors, Montaignac, Foix, Toulouse) CHARACTERS Daniel Arnaut, Bertran de Born, Richard Ceour de Lion) DESCRIPTIONS ("lichened tree," "water-lillies" of the Dronne river)

3. Semantic Markers, Conceptual: Dramatic Framing of the Piere de Maensac story and the Bertran de Born story as Helen Narratives.

III. Helen Narratives

a. " Provincia Deserta," Piere de Maensac and the wife of a rival, Bernart de Terci. (Successful Abduction)

b. "Poem by the Bridge at Ten-Shin," Han-rei and mistress. (Successful Abduction)

c. "Near Perigord," Bertran de Born and Maent de Montaignac. Unsuccessful Abduction/Ambiguity)

IV. Provencal Poems

a. A complete list

Personae of Ezra Pound (1908, 1909, 1910): Cino -- Na Audiart -- A Villonaud: Ballad of the Gibbet -- Marviol -- Sestina: Altaforte -- Piere Vidol Old -- Planh for the Young English King -- The Flame. *Ripostes*: Dieu! Qu'il la Fait -- The Alchemist. *Lustra*: Dompna Pois De Me No'us Cal -- Provincia Deserta. *Poems from Lustra (1915)*: Near Perigord. Independent: Langue d'Oc.

V. Bertran de Born Sequence

a. Constituents linking these poems.

1. Bertran de Born explicitly named (with the exception of the third section of "Near Perigord.")

2. Bertran de Born is the speaker of the poem (with the exception of "Provincia Deserta and the first two sections of "Near Perigord")

b. Web of Interconnections.

1. Set of possible pairings

Na Audiart (1)------ Sestina: Altaforte
(2)------ Planh for the Young English King
(3)------ Dompna Pois De Me No'us Cal
(4)------ Provincia Deserta
(5)------ Near Perigord

Sestina: Altaforte (6)------ Planh for the Young English King
(7)------ Dompna Pois De Me No'us Cal
(8)------ Provincia Deserta
(9)------ Near Perigord

Planh for the Young English King (10)---- Dompna Pois De Me No'us Cal
(11)---- Provincia Deserta
(12)---- Near Perigord

Dompna Pois De Me No'us Cal (13)------ Provincia Deserta
(14)------ Near Perigord

Provincia Deserta (15)------ Near Perigord

2. Constituents common to both poems

1) Na Audiart/Sestina: Altaforte
   a. Mention of Bertran
   b. Spoken by Bertran
   c. Song of Praise
   d. Born as Troubador Lover
   e. Mention of Altaforte

2) Na Audiart/Planh for the Young English King
   a. Mention of Bertran
   b. Spoken by Bertran
   c. Song of Praise

3) Na Audiart/Dompna Pois De Me No'us Cal
   a. Mention of Bertran
   b. Spoken by Bertran
   c. Song of Praise
   d. Bertran as Lover
   e. Mention of Altaforte
   f. Mention of Lafy Audiart
   g. Praise of Lady Audiart's torso
   h. Mention of Miels-de-Ben
   i. Note identifying "Dompna Pois De Me No'us Cal"

4) Na Audiart/Provincia Deserta
   a. Mention of Bertran de Born
   b. Song associated with romance

5) Na Audiart/Near Perigord
   a. Mentions Bertran
   b. Spoken by Bertran (section III)
   c. Mention of Altaforte
   d. Bertran/Maent love story
   e. Bertran as Lover

6) Sestina: Altaforte/Planh for the Young English King
   a. Mentions Bertran
   b. Spoken by Bertran
   c. Song of Praise
   d. Born as Political Agent
   e. Dante condemnation/Freindship of Bertran and Henry
   f. Leapard(standard of Richard Coeur de Lion/Mention of Richard

7) Sestina: Altaforte/Dompna Pois De Me No'us Cal
   a. Mentions Bertran
   b. Spoken by Bertran
   c. Song of Praise

8) Sestina: Altaforte/Provincia Deserta
   a. Mentions Bertran
   b. Song Associated with War

9) Sestina: Altaforte/Near Perigord
   a. Mentions Bertran
   b. Spoken by Bertran (section III)
   c. Mention of Altaforte
   d. Bertran as Political Agent
   e. Dante Reference
   f. Reference to Papiol

10) Planh for the Young English King/Domna Pois De Me No'us Cal
   a. Mentions Bertran
   b. Spoken by Bertran
   c. Song of Praise
   d. Ambiguity: Love Relationship and Possible Political Intrigue

11) Planh for the Young English King/Provincia Deserta
   a. Mentions Bertran
   b. Song Associated with War

12) Planh for the Young English King/Near Perigord
   a. Mention of Bertran
   b. Spoken by Bertran (section III)
   c. Reference to King Henry
   d. Mentions Richard Coeur de Lion
   e. Bertran as Political Agent
   f. Reference to Dante

13) Dompna Pois De Me No'us Cal/Provincia Deserta
   a. Mentions Bertran
   b. Song Associated with Romance

14) Dompna Pois De Me No'us Cal/Near Perigord
   a. Mentions Bertran
   b. Spoken by Bertran (section III)
   c. Bertan as Lover
   d. Paraphrasing of "Dompna..."
   e. Mentions Altaforte

15) Provincia Deserta/Near Perigord
   a. Immaginative Monologue by Unknown Speaker (sections I and II)
   b. See section II b above

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