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Abstract
Standing at the intersection of a theoretical investigation into the possibilities of applying the tools and methods of automated analysis to a large plurilingual poetry corpus and of a set of observables gleaned along the creation of a digitally annotated edition of The Cantos of Ezra Pound — a robust test-case for the TEI — the present dissertation can be read under different guises.

One of them, for instance, would be that of a comedy, divina commedia or com□dia de Deus, in which the computer plays — Leibnizian harmonics! — the part of supreme intellect.

A: The selva oscura is that of newly born "Digital Humanities" — burgeoning yet obscured already by two dominant paradigms. On the one hand, the constructivism inherited from poststructuralist theory; on the other, a na□ve return to the most trivial kind of linguistic realism. There, the literary text is construed as an object of absolute singularity, transcending any possible analysis based on explicit methods; here, it becomes a mere point in a network of quodities. Literariness is gone.

The second circle revolves around a singular, and singularly marked, exemple of antinomian discourse — the concomitant use of the notions of error and genius in respect to The Cantos — the uniqueness of the modernist project supposed to defeat all generalizing claims made by philology. Alas, facts are stubborn things; so are mistakes. These must be corrected, but on what grounds? We plead for the necessity of a genetic — a digital genetic — edition, which only can transcend the arbitrary organizational imperialism of standard sheets of paper.

B. The purgatory of labor, the attempts to analyze the text without betraying its intricacies. What is a line? What is a proper name? What is a quotation? The path is steep, but the air starts to clear up.

C. Ascension — Love supreme — Paradise in sight: the realm of results. Through graphs, colors appear, in the stead of black ink on white paper — beautifully, but oh so fleetingly!

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First Advisor
Charles Bernstein

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PROLEGOMENA TO THE AUTOMATED ANALYSIS OF A BILINGUAL POETRY CORPUS, WITH PARTICULAR REFERENCE TO AN ANNOTATED EDITION OF *THE CANTOS* OF EZRA POUND

Robin Seguy

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in
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in
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2016

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PROLEGOMENA TO THE AUTOMATED ANALYSIS OF A BILINGUAL POETRY CORPUS, WITH PARTICULAR REFERENCE TO AN ANNOTATED EDITION OF *THE CANTOS* OF EZRA POUND

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Pour ma mère,

qui, dès le premier jour

– ou peut-être même *avant* déjà –

n'a eu de cesse de me poser cette lancinante question:

« *Quand est-ce que tu la finis,*

cette bon Dieu de thèse ? »

À la mémoire de ma grand-mère.

UBI AMOR, IBI OCULUS

Travailler pour l'incertain, aller sur la mer, passer sur une planche.

PASCAL

ABSTRACT

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Robin Seguy

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Foreword

And Brancusi repeating: je peux commencer
une chose tous les jours, mais
fiiniiiir

POUND

Bresson writes, in one of his *Notes*, about the abyss separating the film that was conceived, mentally, and the material result of the conception. Such an abyss is of course true for all tasks born out of an idea, then planned and materialized in sublunar time. The following pages both escape and illustrate to an extreme this discrepancy.

Born out of dismay for the current literary trends, and the pauperization of the study of literature practiced at a massive scale by higher education institutions, it threw, circa 2010, the author of the following pages — a fundamental luddite — into the arms of the computer, as the only possible means of escape from the insignificant and murderous reenactments of entrenched rivalries — between hawks and the *avant-garde* in the first place, but also among the rival factions of the latter: guardians of Bakhtinian temples and keepers of Derridian flames, proponents of identity politics, eager to destroy the specifics of literariness as they are destroying, day after day, the very possibility of a shared human

experience, and high priests of a newly proclaimed *Weltlitteratur* that an allegedly materialist school has started, two hundred years after Goethe, and a few millennia after the first attested circulation of myths across Fertile Crescent and the Mediterranean basin, to promote as a new object of investigation — as if it had not been, since its inception, the primary task of literary scholarship —, transforming, in passing, literary texts into commodities among others — potatoes, plastic containers, petrol.

Not that I do not empathize with (or even recognize myself in) some of these trends rather than others — yet I believe that the study of literature can only be transformed into the place where such basic ideological allegiances are expressed at the expense of a considerable simplification and trivialization of its object, that is to say, ultimately, by the transformation of the complex, the singular, and the resistant into patterns that do not warrant any serious consideration of the texts, which only matter.

Meanwhile, the computer, instrument *par excellence* of the promise to escape these trends, has become one of them, and "Digital Humanities" — *puisqu'il faut les appeler par leur nom* or, in Marianne Moore's rather feeble translation: "the name by which [they were] known" — have turned into a paradigmatic case of the Leninian dictum — quite possibly apocryphal, but *se non è vero, è ben trovato* — that *the capitalists will sell us the very rope with which they'll be hang*. Literary computing should indeed, from its mere existence, dispel many a wooly, thus obscurantist, critical trend. But in the very process, the rope is showing signs of fraying and it is to be feared that the theoretical models one could hope to see abolished will,

on the contrary, subsume under their powerful rhetorics, dismissive of basic logical requirements, the machine who knows only, not even zeroes and ones, but the inescapable opposition of the one and the other.

One may think that I keep my most acerbic comments for intellectual allies, rather than dispensing them on the reactionary troops or unenlightened masses that abound all around the peaceful liberal island of American Literature departments. And indeed I do. Emanating, perhaps, from the deep recesses of a stubbornly Gombrowiczian tendency to be "only the one who says no," it certainly indicates, in any case, that there is no time to waste in addressing models that subsist only on a mere force of inertia, and that the real divide ultimately lies between individuals allegedly championing the same goals. It is also a sociological consequence of the plain fact that, whatever the besieged feelings of the academic community may be, our ideological and institutional surroundings are very much at odds with these "real people" who hold some of the incriminated thoughts academe spends so much of its time and energy fighting against.

On the contrary, the few people who I believe might enjoy — to whatever modest extent — some of the propositions or developments sketched in the following pages urgently need, it seems to me, to wake up from a theoretical slumber that has lasted for half a century. Another well-known apocryphal dictum — but isn't the foreword to a philological enquiry the place for *apocrypha*? — told (or made up) by Lacan: on the deck of the ship bringing them to New York, in view already of the Statue of Liberty, Freud tells Jung: "They don't know that we are bringing them the plague." My own intimate conviction is that the plague

in question, rather than 1909, can be dated from 1966, and the immediate adoption of Derrida and Foucault as patron saints of American literature departments. The 1909 epidemic, after all, would be responsible for *Vertigo* and *The Woman in the Window* — possibly even, to some extent and circuitously, for some glorious Nabokovian backfires. The poststructuralist outburst has brought nothing of the kind, and may well have destroyed the very possibility of a humanist scholarship — that of a Matthiesen, for instance, in the field of American studies.

This for the reactive, unplanned background of the present work, which can be read, in that sense, as the diary of a polemical campaign. But, since it consists not only in a critical assessment of current academic trends, but offers, under the guise of a few simple applications of text encoding, the hypothetical counterpoison of a *modest proposal* — since, in other words, there is a corpus, and that this corpus is constituted, investigated, manipulated, and processed in order to obtain a certain set of results —, there opens the gap between intentions and realization, the envisioned and the actual, finished and unfinished. And more than a gap, assuredly: an abyss.

The notion that a doctoral dissertation is, if not the philosopher's stone, at least an opus magnum may strike the imagination of some more than others. In my case, it has been thwarted by the reality of the small degree of completion I was able to reach in the time imparted by the vagaries of existence. The various titles I have adopted for this work, the whole and its sections, do not modulate the theme of the imperfective, the provisional, the prospective or the merely sketched for rhetorical reasons only. Having chosen as the first

cornerstone of this corpus, assembled for a long-term investigation, a text that I had, because of its length and complexity, to learn to come to terms with, it took me, literally, years to understand and delineate some of the threads with which it is woven — and many more are still as opaque to me as they once were.

I could have chosen a simpler, shorter, more manageable corpus; its study would have resulted in a squarer, tidier and more or less achieved monograph. Instead, I find that my written tracks have ended up involuntarily echoing the mess that are *The Cantos*, and that my own attempt, leaving so much to be desired and so much to be finished, ends up being considerably more metatextual and brooding than I had expected. What follows, thus, is not a collection of results, which cannot be made public here — for reasons, first, of intellectual property (since these results are so intimately tied up with the corpus from which they originate), second because these results should be *applied*, and that a paper-based list would cut them off from any applicability, warranted by the digital medium, and finally because there is much to be done before they can be made public in a satisfactory form — that is to say a form that makes them useful for the reader of *The Cantos*. I can only hope that, in not too distant a future, while there are a few humans left on this quickly dying planet, and a few who, among the mutilated lives of their peers, have the luxury of enough leisure and privileges on their hands to care for good literature, some editorial arrangement will be made for the publication of these results, humble as they are.

Remains, last but not least, as of any result of any production process, the old Marxist question of the conditions of production of this work. As a reader, I have always been amused by the long lists of acknowledgements that Anglo-Saxon publications relish. In contrast, at the end of seven years of doctoral studies, I discover, without pride nor bitterness, that I owe (and I owe a lot!) to very few people — but, as my old master Jean-Marie Straub likes to recall, Renoir used to say that *making a film, like committing a crime, requires good accomplices*, and, to some extent, the same applies to doctoral dissertations.

Some debts, then, should be acknowledged. Kevin Platt has valiantly tolerated and supported my inadequacies to the entrepreneurial model that permeates graduate education in this country. JoAnne Dubil has been the rare fixed star of humanity. My committee has been, at every stage and in every decision, impeccable. Charles Bernstein for his patience towards my vagaries, delays, hesitations, his encouragements to experiment and allowance not to experiment, his understanding, and his tolerance towards my disagreements with some of the very things that makes him who he is; Rita Barnard for being, in style and thought, a constant partner in crime, a benevolent practical, ethical as well as intellectual reference, and possibly the only person with whom I have been able to share unrestrained laughter in Philadelphia. Mark Liberman for being, even in the distance, the pole of inveterate rationality, for warranting that my attempt could be a little more useful and than a literature monograph, and for embodying, with his vast intellectual curiosity and knowledge

of the broad and the thin-grained, a genuine comparativism, that many in the field should envy him.

Private debts will, as they should, remain private, but a man may well be nothing more than the sum of what makes his *philoi* his *philoi*. The mask may be that of an assertive *I* or of the *we* that was chosen, under the antithetical patronage of Pascal and Ponge, to utter the following pages — you well know, gentle ladies and gentlemen, that, beyond the surface, none of this is mine: it's all and fully yours.

A.

PONDERING

1. The Bad Turn of the Digital Turn

> *who knows whether in a couple of centuries there may not exist universities for restoring the old ignorance?*
>
> LICHTENBERG

1.1. Hark! The Digital Angels Sing

> *…indibutablement…*
>
> DAC & BLANCHE

Academics love revolutions. Or let us rather say, for the sake of accuracy: in the loosely articulated set of disciplinary fields known as the humanities, at least, academics love palace revolutions — those well-timed coups which, far from impairing comfortable lifestyles and threatening assets, create opportunities for meetings, travels, conferences, bibliographical outbursts, grant applications, exchanges of business cards, sudden rises to stardom, etc.

Alarmingly, the speed with which academic fads replace each other has been increasing in the past decades, especially in terms of theoretical frames,[1] to the extent that a venerable connoisseur of the politics of literature departments in the United States, Marjorie Perloff, could, a few years ago, warn half-jocularly a group of graduate students that, between the start and the completion of their dissertations, it might well happen, if they had not been discriminating enough in the first place, that none of their readers would care for, or even remember, the illustrious theoretical patronages under the auspices of which they had once placed the interest, seriousness and viability of their research.

However little prone the writer of these pages may be, in consequence, to join the ranks of the zealots of the New, who claim as so many "decisive turns" the microscopic arrangements through which the disciplines try to escape their fate in a profit-driven economic system (cf. the massive closure of humanities and social sciences departments announced in Japan in 2015[2]), and to cosmetically disguise, under a rampant publishing

[1] But also of objects of inquiry, preferably interdisciplinary, and outside of any epistemological concern — see the endemic proliferation of whatnot-studies: "gender studies," "queer studies," "animal studies," "trauma studies," "disability studies," "fat studies," etc. The foreword to NYU Press' *Fat Studies Reader* is (unsurprisingly and unjokingly) titled: "An Invitation to Revolution."

[2] "On June 8 [2015], all presidents of national universities received a notice from the education minister telling them to either abolish their undergraduate departments and graduate schools devoted to the humanities and social sciences or shift their curricula to fields with greater utilitarian values.

The bad tradition of evaluating academic learning and sciences in terms of their utility, with private-sector enterprises meddling in higher education, is still alive in Japan." (Takamitsu Sawa: "Humanities under Attack," *The Japan Times*, 23 August 2015. Online:

inflation,[3] both the damages inflicted daily on students' abilities to read and write critically (that is to say, among others, outside of the dogmas professed by their own educators), and the little gain in knowledge — and correlative loss in long-term mastering of textual *technai* — resulting from the outburst and successive waves of "poststructuralism" in the various branches of the human sciences — however reluctant, then, one may feel vis-à-vis prophetic phraseologies of the sort, it seems indubitable that, in respect to the humanities, their objects and their methods, a "decisive turn" has indeed happened with the development of computing tools, and that, in the long run, the consequences of this turn on the field, which are only starting to be felt among literature scholars, can be little short of considerable.

A maximalist expression of such a wager may be found in the sentence from Douglas Carl Engelbart chosen by Matthew Jockers as an epigraph to the first chapter (entitled, it goes without saying, "Revolution") of his *Macroanalysis*: "The digital revolution is far more significant than the invention of writing or even of printing" (Jockers 2014, 3) — the

---

http://www.japantimes.co.jp/opinion/2015/08/23/commentary/japan-commentary/humanities-attack).

The situation is unfortunately far from being specific to Japan.

[3] "Publish or perish!" may be an old slogan, yet the recent multiplication of targeted remakes of the Sokal hoax is an interesting symptom of the generalization of the feeling that something is rotten in the state of human sciences. In the past couple of years, successful hoaxes have thus been organized at the expense of Maffesoli (cf. https://zilsel.hypotheses.org/1713), Badiou (https://zilsel.hypotheses.org/2548), "animal studies" (https://www.theguardian.com/world/2016/mar/01/human-animal-studies-academics-dogged-by-german-hoaxers), urban studies (http://prospect.org/article/academic-drivel-report). We toyed, for a while, with the idea of a conference proposal that would itself be a hoax, but never took the trouble to realize the project. It is probably regrettable.

question being then, of course, "Significant for whom and in what respect?" One or another (more or less tame, futuristic or messianic) in a plethora of similar formulations invariably opens every book or article devoted to any aspect of the burgeoning movement known as "digital humanities." Lou Burnard, in a retrospective account of the constitution of this field of practices (2009), thus typically writes:

> Our knowledge infrastructures, inducing changes in commercial and economic models, have become completely digital, and it is impossible to turn back. It is useless to believe that we are still evolving in a paper-based publishing industry: that era is gone. Moreover, digital technologies help us in that they allow us to do things more easily and efficiently. Above all, they allow data management on a bigger scale. This process, which arises from a quantitative change, ultimately takes the form of a qualitative change.[4]

That may well be the case — although the nature of this "qualitative change" and the gain it supposedly involves deserve to be questioned, not just invoked or predicated —, and it would probably not be charitable to read in this statement a mere rephrasing of the Thatcherian motto "There is no alternative" — in spite of the fact that this inescapability happens to be the most common argument used among the industrialists, and their allies, who keep with remarkable determination multiplying and perfecting devices of self-enslavement, under the very disguise of the liberation they are suppose to help us reach.

[4] "Nos infrastructures de connaissances sont devenues tout à fait numériques, sans que l'on puisse faire machine arrière, induisant des changements dans les modèles économiques et commerciaux. Inutile, par exemple, de continuer à penser que l'on évolue toujours dans un monde de l'édition papier : cette époque est révolue. Par ailleurs, les technologies numériques nous viennent en aide en nous permettant de faire des choses de façon plus simple, plus efficace. Elles favorisent surtout la gestion de données à une échelle plus grande. Tout ce processus, issu d'un changement quantitatif, prend finalement la forme d'un changement qualitatif."

However, at this point in time, and in spite of the massive amount of propaganda enjoining every self-respecting scholar of the humanities to jump on the shiny new bandwagon, the repercussions of this advent of digital tools on the praxis of literary scholarship are still humble, and the effective manipulation of these tools the bread and butter of a small minority of searchers.

For most of our colleagues, "digital", in a scholarly context, mostly refers to computer screens (as a medium to display text and images), electronic readers, and, ultimately, to PDF files of the same articles that had to be, not that long ago, painfully xeroxed (the ink-black shadows in the gutter, often invading the lower middle of the printed zones, hasn't receded that much since the advent of quick and dirty scans, but paying databases, for whom chooses to ignore the massive part of library budget they swallow, are believed to incarnate a manna, freely dispensing knowledge over a computer-equipped academia conceiving itself as the world in its totality) — while, for a younger generation of teachers, the term is generally conflated with the Internet and the so-called "social media," in an amorphous mass that cannot have much to do with any of the tools used by human sciences.[5]

[5] About five years ago, when the term "Digital Humanities" was just starting to become as popular as they now are even among traditional scholars, a colleague, hearing that we were working in the said field, had this delectable reaction: "But what's 'Digital Humanities,' really? I've always thought it meant 'Me on the Internet'" — which is far from being a bad definition of what many "DH projects" fundamentally are.

Even among the former, relations are not simple, and Marjorie Burghart rightly distinguishes, in a nod to Dumézil and Duby, the cohabitation of three "orders" in the community of "digital humanists" (2013, trans. Burnard):

> *Oratores*, *bellatores*, *laboratores*: those who pray, those who fight, those who work. The three orders distinguished by G. Duby could be characterised briefly in that way, and that, I feel, may also be a key to understanding the DH community.
>
> Those who work are those taking responsibility for production, in G. Dumézil's tripartite division. In the Digital Humanities, these are those people interested in practical aspects, leading to concrete results. […] This is the sphere, I fear, which is at once the most indispensable and the most problematic with respect to career development and to academic recognition. In academic life, concrete productions seem to be those least valued (and by "concrete" I mean not simply straightforward implementation work, but also modelling, design, interface issues…). […]
>
> Those who fight are those taking responsibility for the defence of the Digital Humanities, politically and intellectually. They also often fight to give the DH their own separate disciplinary status. Do the DH deserve that? Personally, and on purely intellectual grounds, I doubt it very much. […]
>
> Those who pray are the last category, into which (it seems to me) fall many of those whom I would characterise as "non-practising believers", interested by the DH phenomenon and enthusiastic, but not involved themselves in any practical aspect. Paradoxically, I have the impression that this position can sometimes be more effective in advancing an academic career than that of the *laborator*: discussions about DH can be more highly valued from a career perspective than their practice.

The divide pointed out by Burghart is certainly a structuring feature in the "community" today, and can be explained by several factors. Among others, the shift, retraced by Burnard (*op. cit.*), from "literary and linguistic computing" to "humanities computing" in the 1980s', the latter being supplanted at the end of the 1990s' by the now omnipresent "digital

humanities" marks a radical de-specialization of the research — the word "computing" *was*, after all, intimidating![6] — and an ideal of inclusiveness which is slowly transforming an ambitious methodological program into a vague umbrella field, where the gains to be expected for each discipline (function of their particular histories) are, if not dissolved, at least seriously endangered by the need for quick results, publishable graphs, and, here again, revolutionary statements, showing beyond doubt that the pattern of evangelization or conquest of *oratores* and *bellatores* alike[7] is still devised on the blitzkrieg model of the run-of-the-mill academic *permanent revolution*, rather than on a reflexive assessment of the groundwork necessary to prepare — that is to say, give solid and durable bases to — this much vaster shift to come in academic practices.

[6] Sign of the time: as of 2014 the respectable *Literary and Linguistic Computing* has been rechristened "*Digital Scholarship in the Humanities*."

To some extent, one can feel justified in believing that the staggering success of the Web has contributed, more than any other factor, to the fantasy of a kind of "computerless digitality." The popularity of software such as Voyant, and that of "user-friendly" search systems or applications in general may well have widened the gap between the "techies," the ones with greasy hands, and a wide community of *demi-habiles*, who can easily insert in their publications nicely colored PDF files without having to bother to understand the bases upon which these are built.

[7] At the practical level, our own experience would, contrary to Burghart's tripartition, rather make us perceive a binary "class against class" model, divided between foot-soldiers and headquarters, where high clergy and commanding officers chat and sip tea together, at a comfortable distance from the frontlines.

1.2. Literary Computing between Scylla and Charybdis

> *Un critique, c'est un peu un soldat qui tire sur son régiment, ou qui passe du côté de l'ennemi, le public.*
>
> RENARD

For many authors, mostly antagonistic[8] — but sometimes also favorably disposed — towards the development of literary computing, the methodological requisites imposed *ipso facto* by the algorithmic nature of computer-based processing have appeared and been described — *shades of New Criticism!* — as a return of a long repressed formalist, if not scientistic, approach of literary texts — a prospect that is, in other words, most repulsive to the majority of a profession cradled for three generations between Derrida, Foucault, Deleuze and their epigones: a technology-informed variant of the abhorred positivism, in which the part of the reader/interpreter would be reduced to nullity, while an omnipotent machine produces opaque results, disconnected from any human valuation or appreciation.

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[8] Among many undistinguished comments of a Distinguished Professor, Stanley Fish, some, aired in *The New York Times*, in 2012, having created, in their time, a little storm in the community's teacup. The same year, the self-acknowledged sophist, illustrating to a T the idiom "damn with faint praise," was endorsing in the following words of a book devoted to the subject of "Digital Humanities":

> If you want to know exactly what the digital humanities is, what refinements on traditional scholarly activities it offers, what new forms of knowledge making and knowledge sharing it makes possible, what long held truths or truisms it challenges, and what brave new worlds and nightmare scenarios it harbors, this is the book for you.

Brave new worlds and *nightmare scenarios* are the two poles between which oscillate most of the constructivist critiques of a computerized processing of literary texts.

Obviously, in the case of most of them, such a misconstruction stems from an apocalyptic view of the algorithmic operations — either as possessing mysterious powers of self-definition, or as the product of conspiratorial decrees, pretending to assert as objective procedures what is, in fact, the *Wille zur Macht* of a few Dr. Strangeloves.[9] This typically literary suspicion (often rationalized *a posteriori* in the guise of contempt) for any kind of formalized reasoning, which has been addressed long ago,[10] would, of course, better be kept silent if it were not for the vast audience, among digital humanists, of a more problematic *in-between* discourse playing on both sides at the same time — a tendency that we could call "digitally updated postmodernism," and which is exemplarily illustrated by the writings of Jerome McGann.

[9] The antihumanist equation between technology, capitalism, and "*Weltjudentum*" ["global Jewry"] (the three being linked by a computational/accounting rationality) can be found, of course, in Heidegger, as early as *Sein und Zeit* (see Faye, 2005 and Rastier, 2015). Transformed, under the auspices of a rejuvenated political theology, into a more discrete indictment of the Modern age as such (in Agamben, among others), it still provides a good part of the *topoi* of the day in literature departments.

These claims, more than dubious, should nevertheless not make us forget that a rational (though radical) critique of technology is not only possible but necessary. Orwell, Anders, Ellul, Debord, Châtelet, Semprun, Mandosio, but also Kaczynski have, all in their own way, articulated, without any sympathy for a murderous *Volkish* ideology, elements of an indispensible critique concerning the mirages of radiant future that technological evolution couldn't fail to foster.

[10] See, *inter alia*, Bouveresse (1982, 1984a, 1984b & 1999) — the most "unFrench," thus the best exponent of the aberrations of "French theory" in philosophy — but also Boghossian (2006) and, of course. Sokal & Bricmont (1997).

1.2.1. Jerome McGann and the Postmodern School of "Bullshit"[11]

> *J'ai cru autrefois, et dans ma première jeunesse, que ces endroits étaient clairs et intelligibles pour les acteurs, pour le parterre et l'amphithéâtre, que leurs auteurs s'entendaient eux-mêmes, et qu'avec toute l'attention que je donnais à leur récit, j'avais tort de n'y rien entendre : je suis détrompé.*
>
> LA BRUYERE

Evoking the divergence between his project of a critical philology and the postmodern hermeneutics carried out by the epigones of Heidegger in the wake of Gadamer's "philosophical hermeneutics" and Derrida's "deconstruction," Bollack (2000, 77) asserts:

> historicization concerns a struggle about the meaning that has been, a struggle for the right to question and to contest. If the philological (or hermeneutical) elucidation is said, by many critics and philologists, to be impossible, it is because the relevant results once obtained, if they were acknowledged, would eliminate the inexhaustible and repetitive production of blundering and peripheral para- and subphilosophical discourses concerning the difficulty to approach the object. They presuppose a failure, and, with it, the rejection of appropriate techniques. In practice, everyone believes, in all serenity, that they can beat around the bush by exploiting one or other of the commonplace, substitutive considerations about meaning that well-grounded decisions would immediately render null and void. Particular research, founded upon the particular — which is not limited to facts — is a hundred times more difficult; therefore it is declared arbitrary or useless, rather, even, than unreachable, by those aspiring to research.[12]

[11] Charles Bernstein has expressed his disagreement with this section. The reader will find his arguments, and my response, in the coda to this section (Appendix 3, p. 254). All readers disapproving of polemical arguments should skip the following pages and jump directly to the next section.

[12] "[L]'historicisation concerne une lutte autour du sens qui a eu lieu, une lutte pour les droits d'une interrogation et d'une contestation. Si l'élucidation philologique (ou

As is the case with most theoretical discourses emanating from the matrix of postmodernism, McGann's exposés are marked by a profusion of abstruse notions, formulas and models freely borrowed from an array of disciplines whose respective objects, methods and epistemological requirements are at variance with those of literary criticism, a taste for paradoxes, reversible dictums, and a remarkably consistent denial of clear definitions, analytic reasoning, and rationally debatable claims. Simultaneously, while referring constantly to "philology," they remain obstinately silent on any of the scientific tools (linguistic, philological, hermeneutical) that should inform a responsible praxeology of the scholarly tasks, thus creating for the reader, at every page, a multitude of false problems, which are as many real issues.

David Hoover, in a well-aimed and humorous article, has done justice to some of the most outrageous aspects of McGann's "'Patacriticism"[13] — namely (2005, 71): "the dictum that 'no text is self-identical,' a deformance of Stevens' 'The Snowman' that results in the claim that the poem is noun-heavy, and a discussion of Joyce Kilmer's 'Trees' that suggest it

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herméneutique) est déclarée impossible par nombre de critiques ou de philologues, la raison en est que les résultats pertinents obtenus, s'ils étaient reconnus, élimineraient la production intarissable et répétitive de discours tâtonnants et périphériques, para- et subphilosophiques, sur la difficulté d'approcher l'objet. Ils supposent l'échec, et avec lui le refus des techniques adaptées. Dans la pratique, chacun prétend en toute quiétude pouvoir tourner autour du pot en exploitant l'une quelconque des considérations substitutives et passe-partout sur le sens que les décisions fondées rendraient aussitôt caduques. La recherche particulière fondée sur le particulier, qui ne se limite pas au fait, est cent fois plus difficile ; aussi est-elle déclarée arbitraire ou inutile par les aspirants à la recherche, plutôt même qu'inatteignable."

[13] As exposed in three chapters of *Radiant Textuality* (2001).

is a good modernist poem about sex." Beyond their own significance (or lack thereof), with which Hoover's arguments are concerned, these three false claims are of interest to us in that they exemplify what are probably the three main (negative) dogmas[14] of postmodern readings — respectively: the negation of any possible degree of objectivity (or at least objectivization) of the observables in the course of the enquiry; the negation of any methodological consistency; and a concern for reshaping the (allegedly oppressive) canon that ends up in the systematic negation of traditionally received esthetic valuation of the works of the past. As we will observe, it is also symptomatic (and of direct import to the present demonstration) that these principles are now finding a renewed audience in the *a priori* adversarial frame of literary computing, based on the irreductible opposition of binary values.

The idea that "no text is self-identical" is of course an already old anomian variation, on the traditional Heraclitean argument concerning the impermanence of all things, which is supposed to prevent any responsible reader to make any substantive claim about any object of knowledge.[15] Leaving aside Hoover's refutation *in actio* (the remarkable permanence of

[14] Apophatic theology is, in the wake of Derrida, a constant model for deconstructionists. See, among many, Rastier (1989, 2015) and Bollack (2000).

[15] Johanna Drucker — a historical McGannian — could thus seriously declare, in front of an entranced academic audience: "There is no knowledge. There is only knowing." (Philadelphia, circa 2012). For an analysis of the social and ideological conditions presiding over the utterance of similarly outrageous claims in Foucault and Barthes, see Mandosio (respectively 2010 & 2011).

There are of course more fruitful ways to pose the problem, well known to the hermeneutical disciplines, of the confrontation between a fixed body of knowledge [*Wissen*] and an ever renewed process of knowing [*Erkenntnis*]. Szondi (1982, 13), in his

recursive OCRs, if the protocols used aim to preserve literal identity rather than undo it), one can legitimately be appalled by the fact that the whole notion of "self-identity" is based on either a mere sophism or a very primitive confusion of levels. Confusion, on the one hand — which is a problem for a literary critic — between the instances of production and reception (but it is precisely the task of the hermeneut to understand, articulate and retrace the history of the production as well as that of the successive readings of the texts studied), and on the other hand, of course — which is more than slightly problematic for he who claims to be a philologist — between text and document (I have read several times, say, *The Long Good-bye* in my battered Penguin copy from 1998, and, however my reading may have

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programmatic delineation of a "critical hermeneutics" (aimed in the first place against positivist philology), thus writes (in our awkward translation from the French translation):

> Philological knowledge is characterized by a dynamical aspect, not only because, as is the case with any other domain of knowledge, new points of view and new pieces of knowledge constantly modify it, but also because it can only exist in a perpetual confrontation with the text, only in an uninterrupted reference from the knowledge [*Wissen*] to the process of knowing [*Erkenntnis*], that is to say the understanding of the work's words. Philological knowledge has never forgotten its origins, which is the process of knowing [*Erkenntnis*]; there, knowledge is a perpetuated act of knowing, or at least it should be. [*Un aspect dynamique est propre au savoir philologique, non seulement parce que, comme tout autre savoir, de nouveaux points de vue et de nouvelles connaissances viennent constamment le modifier, mais parce qu'il ne peut exister que dans une confrontation perpétuelle avec le texte, que dans une référence ininterrompue du savoir à la connaissance, c'est-à-dire à la compréhension des mots de l'œuvre. / Le savoir philologique n'a jamais oublié son origine, la connaissance ; le savoir est ici connaissance perpétuée ou du moins il devrait l'être.*]

One may note, though, that the dialectical movement evoked by Szondi is the very contrary of postmodern subjectivism, marked by a "*neither… nor…*" that refuses any acknowledgement of its object as such, and that it clearly defines the hermeneutical *Erkenntnis* which is its goal as an "understanding of the work's words" rather than a merely subjective — if not mystical — experience.

evolved, the text on the page remains absolutely the same; had I torn a page of the same *Long Good-bye* — a page, that is, on which some of the novel is printed — the text would indeed not be the same; but this not due to any property pertaining to *textual* objects, but to their very incidental *documentary* mode, medium or support of fixation). Such a creed — that the text is, for its interpreter, not in any way stable, but a fleeting entity, a ghost created in the very relationship of — *of what, exactly?* — with the reader, is part of a generalized trope of *in-betweenness*, in which no degree of reality whatsoever can ever be secured; it is of course no more than a *topos* of postmodernism, whose phenomenological roots, while kept unacknowledged by McGann, can be found, for instance, in Sartre (1947, 27): "a book is only a little heap of dry sheets, or else a great shape in motion: reading,"[16] or (*ibid.*, 21):

> To understand the words, to give a meaning to the paragraphs, I need first to adopt its point of view, I need to play the part of a complacent chorus. This consciousness exists only through myself; without me, there would only be black stains on a white sheet.[17]

Bollack, for his part, talking from the point of view of philology, is adamant (*op. cit.*, 54-55):

> The [textual] matter is stable; it is touched only by the problem posed by the constitution of the text, and the choice between variants, which of course depends on the interpretation. These acts go together. The basis is modified, but keeps its function as a basis. Otherwise the hypotheses would not find any criteria on which to be consolidated, that is to say to be confirmed or

[16] "Car un livre n'est rien qu'un petit tas de feuilles sèches, ou alors une grande forme en mouvement : la lecture."

[17] "Pour comprendre les mots, pour donner un sens aux paragraphes, il faut d'abord que j'adopte son point de vue, il faut que je fasse le chœur complaisant. Cette conscience n'existe que par moi; sans moi il n'y aurait que des taches noires sur des feuilles blanches."

> disproven, in the frame of a syntactic structure that remains the same. The matter has a form that makes sense; it has been locked.[18]

To this position regarding unattainable objects naturally responds, as an echo, a similar anomianism concerning methods. McGann can thus declare "noun-heavy" a poem (Stevens' "The Snowman") by the simple virtue of erasing all words other than nouns on the page, and without comparison with any other text. It is of course a small task for Hoover to show the absurdity of such a claim, and to prove, having collected a small corpus of contemporary poems, from Millay to Crane, that it is actually not the case.

The same obviously goes with McGann's third claim, based on a purposely anachronistic reading of the verb "to make" as sexual slang — the dispelling of which, Hoover underlines rightly, is one of the primary tasks that a literature course should teach undergraduate students to enforce. Not unrelated to the fate of upper-middle-class kindergarten pupils sent to museums to draw freely "their" version of a Matisse or a Titian (which will, by essence, always be "great" in the eyes of their benevolent caretakers), or to manipulate replicas of chards from ancient Greek vases, becoming in the process as many archeologists-to-be,[19] one of McGann's key theoretical offers, the idea that "deformance"

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[18] "La matière [textuelle] est stable ; elle n'est touchée que par le problème que pose la constitution du texte, et le choix des leçons qui dépend évidemment de l'interprétation. Les actes sont concomitants. La base se modifie, tout en gardant sa fonction de base. Sinon, les hypothèses n'auraient pas de critères pour se consolider, c'est-à-dire pour s'infirmer ou se confirmer, dans le cadre d'une structure syntaxique toujours permanente. La matière a une forme qui fait sens ; elle a été verrouillée."

[19] Communication from Françoise Gauthier, after a visit to the Franklin Institute (Philadelphia, 2015); on other grounds, see for instance Denave (2011), for a critical,

could (with the added chic of a faint scent of scandalous freedom) provide an interesting path towards the understanding of texts is not only a demagogical classroom exercise, in that it assumes that no training is necessary to learn and identify meanings, forms, syntactic structures, intertexts and generic constraints, and that any reader can, by the mere grace of their natural abilities, partake in a universally available literary communion — "Take, eat; this is my text" — as though literacy and, beyond it, culture, were not painstakingly slow processes.[20]

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roughly Bourdieusian perspective on the popularity of gamelan in the educated bourgeoisie from the West Coast of the USA since the 1970s'. Effortless cultural appropriation and banality of genius are, under the guise of a generalized pleasure principle, two of the fortes of American education at every level.

[20] Sexual rewriting, in particular, is one of the clichés favored in post-Freudian readings. Cf. Barthes (*op. cit.*, 20, Trans. Miller, 26):

> The more a story is told in a proper, well-spoken, straightforward way, in an even tone, the easier it is to reverse it, to blacken it, to read it inside out (Mme de Ségur read by Sade). This reversal, being a pure production, wonderfully develops the pleasure of the text. [*Plus une histoire est racontée d'une façon bienséante, bien disante, sans malice, sur un ton confit, plus il est facile de la retourner, de la noircir, de la lire à l'envers (Mme de Ségur lue par Sade). Ce renversement, étant une pure production, développe superbement le plaisir du texte.*]

But the sexual content is deemed present, under various guises and disguises, in any literary object, as Rastier was observing in 1989 already:

> For avant-gardist hermeneutics […] one must uncover, in all valuable texts, a sexual meaning. Thus Kristeva, in '*les chevelures pouilleuses de l'espace*' (Lautréamont), manages to discover the word '*phallus*.' With the same method, one could find the word '*valise*' [suitcase] or the word '*falaise*'; but the libidinal dimension of these words must have been deemed insufficient. [*Pour l'herméneutique avant-gardiste […] on doit déceler dans tout texte digne de ce nom une signification 'à l'accent charnel'. Ainsi, dans* les chevelures pouilleuses de l'espace *(Lautréamont) Kristeva parvient-elle à lire le mot* phallus*. Par la même méthode, on pouvait certes lire* valise *ou* falaise *; mais apparemment leur charge libidinale aura semblée insuffisante*.]

In conformity with Barthes' notion of the *écrivant* (as well as the Chomskyan theory of competence), it also places the reader's activity in the same continuum as the writer's. As a result, it is the very specificity of the hermeneutical dimension that ends up being eradicated from the reading activity, and, with it, the *ars longa* that is the history of the textual disciplines themselves, from Aristotle or Dionysius Thrax[21] to Spitzer, Szondi, Genette or Starobinski. In the place of these historically constituted disciplines — philology, hermeneutics, rhetorics, linguistics, semiotics, etc. — with their objects, their methods, their innumerable improvements, multifarious errings and internal debates, remains only the overpowering subjectivity of a whimsical reader who tends, naturally enough, to infuse muted texts with the current agenda of his extraliterary preoccupations, that is to say primarily with his own socio-economic and ideological imperatives — be they "social" or "historical." Without any desire to exaggerate the apocalyptic result of this situation, we can infer from the table of contents of any literary journal that, in this age (and this country at least), these fixations can be summarized in three words: "money," the so-called "race," and "sex." It is at this price only that "God can make a tree" in the McGannian sense.

This absolute disregard for the relation of one's claims to any state of facts, characteristic of a the majority of current literary scholarship, is the essence what Frankfurt, in a famous essay, defines, by contrast to the paradigmatic opposition of truth and lie, as "bullshit" (2005, 55-6):

And indeed, on can legitimately wonder how many literature courses would have to be cancelled if this simple warning were seriously examined.

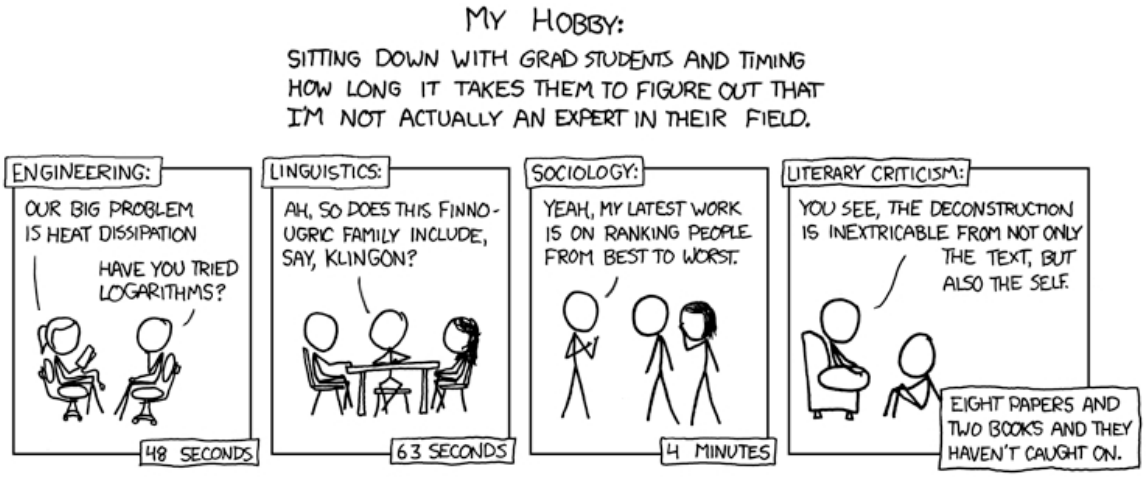
[21] Who described criticism as "the most beautiful part" of grammar (Rastier, 2001, 5).

> It is impossible for someone to lie unless he thinks he knows the truth. Producing bullshit requires no such conviction. A person who lies is thereby responding to the truth, and he is to that extent respectful of it. When an honest man speaks, he says only what he believes to be true; and for the liar, it is correspondingly indispensable that he considers his statements to be false. For the bullshitter, however, all these bets are off: he is neither on the side of the true nor on the side of the false. His eye is not on the facts at all, as the eyes of the honest man and of the liar are, except insofar as they may be pertinent to his interest in getting away with what he says. He does not care whether the things he says describe reality correctly. He just picks them out, or makes them up, to suit his purpose.

As a consequence (61),

> [t]he bullshitter ignores these demands altogether. He does not reject the authority of the truth, as the liar does, and oppose himself to it. He pays no attention to it at all. By virtue of this, bullshit is a greater enemy of the truth than lies are.

There seems to be little doubt that its "bullshitting" nature is the factor that best explains the die-hard nature of this trend in literary studies: no statements being ever made about the relation of its objects and methods to truth (including, if not formal falsifiability, at least intersubjectively shared protocols to evaluate the verisimilitude of its results), this freewheeling discourse can be held *ad infinitum* without incurring any risk of contradiction (since it has neither relevance whatsoever to external objects, nor any claim to internal consistency) — except, as is the case, for instance, on this very page, from a completely alien point of view (that, precisely, of a demand for discussible definition of terms, objects, goals and methods); the inextricability of the situation is exemplarily illustrated by Randall Munroe's *Xkcd* (Ill. 1):



Ill. 1. A Fair Depiction:
The current state of literary criticism according to Randall Munroe

Remarkable in their continuity — McGann's theory of textual inconsistency was already prominent in *A Critique of Modern Textual Criticism* (1983), postmodernist breviary from which all the theoreticians of text (and, in particular, of the literary text) as an object of linguistic and philological investigation (from Saussure to Hjelmslev, Benveniste to Weinrich, Greimas to Eco, or Szondi to Bollack) were banned — such anomian and antinomian intuitions could nevertheless seem doomed to find their natural limits within the realm of paper-based criticism, in which only the human reader can arbitrarily choose to select some tokens and disregard others, to "compare" without any *comparans*, or to read, without any more ado, sexual innuendos behind innocuous items without any historical or contextual justification to do so. It is all the more disturbing, as a consequence, to observe that this discourse has proven capable of investing fields that one could a priori hope, in virtue of their methodology, to remain untouched. It could seem indeed that the algorithmic nature of the operations carried on texts by any piece of software were, *ipso facto*, the best

candidate for an alternative to empathic, pulsional, deconstructivist or narcissistic readings (which are, as Hoover's critique of McGann clearly shows, made possible *only* by the obliteration of the most basic requirements of the philological/hermeneutical praxis).

Alas, the imperialism of hypersubjectivism has become, along the last four or five decades, such a matter of fact in literary scholarship that even among those who should have envisioned as their primary task to restore a rationalist viewpoint on interpretive practices, and computer-assisted analysis the best of all possible allies to that effect, the same taste for undecidable or paradoxical statements has started to prevail, and McGann's antinomian creeds have thus migrated with astonishing success into the realm of "digital humanities," where, in spite of their very lack of practicability, they have enjoyed and continue to enjoy a great popularity among scholars aiming to import their antiphrastically dubbed "critical" agendas into this new field of practices.

Notably, McGann's speculations on the specifics of digital scholarship were exposed in the first compendium aiming at a non-specialized audience, Blackwell's *Companion to Digital Humanities*, published in 2004. It is worth noting that, in order to accommodate his theoretical frame, the editors of the *Companion* had to split into two chapters[22] the topic of text encoding: McGann's "Marking Texts of Many Dimensions" thus competes with Alan Renear's "Text Encoding." The former's singular prestige is actually such that his article (although a good part of its content, notwithstanding its title, is aimed, not unlike one of these grandiloquent signs surviving the ghost towns they signal, at promoting the now long-

[22] In its second part, entitled "Principles."

defunct[23] "Ivanhoe" game) is one of the very few[24] that have been reprinted, apparently without any change, in the updated *New Companion to Digital Humanities* — this quasi-unique case of "self-identity," in a volume that has been not only rewritten, but thought anew completely to accommodate the advent of *soft*, *middle-brow* or *critical Digital Humanities*, [25] shows in itself the respect with which is imbued the reception of the McGannian arguments, and its centrality in the field.

It won't be necessary — nor would it be possible, since, as Bouveresse (1999, 15) declared about the authors discussed by Sokal & Bricmont,

> [e]ven if the mistakes they make (in particular: the abuse of brilliant and inaccurate catchphrases, hazardous assimilations, short cuts that are too quick and syntheses that are too easy) are always more or less of the same kind, one would have to examine each for its own sake. To show accurately the way in

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[23] The Web page of the project has not been updated since 2012; neither online nor offline versions of the game are nowadays (August 2016) available.

[24] Two, unless we are mistaken.

[25] The mere comparison of the contents of both editions tells the (sad) story of the current transformations of digital humanities. To the stern tetrad of the first edition — "Part I: History"; "Part II: Principles"; "Part III: Applications"; "Part IV: Production, Dissemination, Archiving" (this last part playing the part of catch-all) — has been substituted this pompously poppish program: "Part I: Infrastructures"; "Part II: Creation"; "Part III: Analysis"; "Part IV: Dissemination" "; "Part V: Past, Present and Future of Digital Humanities."

Exit Busa, the founding father ("Foreword" of the original *Companion*), exit Burrows, author of significant contributions to stylometry ("Textual Analysis"), exeunt useful chapters such as "How the Computer Works" or "Preparation and Analysis of Linguistic Corpora," that could guide the reader in the acquisition of practical knowledge. Fashionable *-ing* forms now abound in titles ("mapping," "gendering," "crowdsourcing," "modeling"…), and "Screwmeneutics" have made their apparition, with antimetaboles ("Building Theories or Theories of Building?"), Twitter and video games.

Some parricides are political programs.

> which passages that may seem philosophically defective *are* philosophically defective would be, strictly speaking, an interminable task. [26]

— for the purpose of the present argument to dissect the entirety of McGann's dense and elusive piece of prose, but its presence in the core of a toolbox such as this *Companion* certainly functions as a symptom, clear enough to force us to consider, although cursorily, its main implications through a few remarks.

The first element of surprise comes of course from its title. In contrast with Renear's plain "Text Encoding," "Marking Texts of Many Dimensions" (McGann, 2004) beckons us with a double riddle. The first one comes from the fact that, although the context can reasonably be assumed to be that of a discussion of mark*up* theories and practices, the traditional "marking-*up*," functioning, among those in the know, as a synonymous for "encoding" or "annotating" is here replaced by plain "marking," introducing a semantic ambiguity — but the reader will soon discover that this absence fulfills a well-defined part in a vaster program of deliberate amphibologies, aiming in the process to get rid of what the author calls "crippling interpretative dichotomies."

The second surprise originates in the preposition "of," which sounds somewhat strange in such a context: whereas one would have expected to read something like "Marking[-up] Texts *in* Many Dimensions," i.e. the many possible dimensions of the

[26] "Même si les fautes commises (en particulier l'abus des formules brillantes et approximatives, des rapprochements hasardeux, des raccourcis trop rapides et des synthèses trop faciles) sont toujours à peu près du même type, elles demanderaient, en effet, à être examinées à chaque fois pour elles-mêmes. Montrer de façon précise en quoi chacun des passages qui peuvent sembler philosophiquement fautifs est effectivement fautif serait une entreprise proprement interminable."

encoding (syntactic, semantic, prosodic, possibly referential, metric, etc.), the "of" seems to qualify (not without preciosity) the very texts to be marked[-up]. Should we understand, then, something like: "Marking[-up] Many-dimensional (equal, perhaps "multidimensional") Texts" — with the implicit assumption that some texts are, while other aren't, endowed with these "many dimensions"? In which case, are the non-many-dimensional texts "one-dimensional," as Marcuse's man, or simply "few-dimensional"? And — above all — what are these many dimensions? As many questions that won't properly be answered.

Indeed, as early as the introduction, entitled "What is Text?," the reader is offered a compendium of the postmodern-style dilution of real question in non-answers. "What is Text?" then — not "What Is a Text?," which would certainly invoke a pedestrian analyticity, nor "What Are Texts?," a dangerously empiricist take — is the question; and where Weinrich, for instance, would cautiously answer at the start of his investigation (1973, 13):

> The notion of text would be, if we believe some, impossible to define. It all depends on what one expects, before any analysis, of an initial definition. […] Here, only a first delimitation is possible, that is: a text is a meaningful succession of linguistic signs, between two manifest breaks in communication.[27]

— or Halliday and Hasan (1976, 1-2):

> The word TEXT is used in linguistics to refer to any passage, spoken or written, of whatever length, that does form a unified whole. […]

[27] My translation from the French translation. A foundational stone of text linguistics, *Tempus* has naturally never been translated into English.

> A text may be spoken or written, prose or verse, dialogue or monologue. It may be anything from a single proverb to a whole play, from a momentary cry for help to an all-day discussion in a committee.
> A text is a unit of language in use. It is not a grammatical unit, like a clause or a sentence; and it is not defined by its size. [….]
> A text is best regarded as a SEMANTIC unit: a unit not of form but of meaning.

— or Rastier, in the glossary of *Arts et sciences du texte* (2001, 302):

> text: autonomous linguistic sequence (oral or written) constituting an empirical unit, and is produced by one or several enunciators inside of an attested social practice. Texts are the object of linguistics. [28]

— McGann choses, on the contrary, to start with an absence, rhetorically rolled into an allusion:

> Although "text" has been a "Keyword" in clerical and even popular discourse for more than fifty years, it did not find a place in Raymond Williams's important (1976) book *Keywords.* This strange omission may perhaps be explained by the word's cultural ubiquity and power. In that lexicon of modernity Williams called the "Vocabulary of Culture and Society", "text" has been the "one word to rule them all." Indeed, the word "text" became so shape-shifting and meaning-malleable that we should probably label it with Tolkien's full rubrication: "text" has been, and still is, the "one word to rule them all and in the darkness bind them."

The reader is thus imposed, over the strange gap between "clerical" (Williams?) and "popular" (Tolkien?)[29] discourses, an absence of definition, without any attempt, even crude,

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[28] *"[T]exte: suite linguistique autonome (orale ou écrite) constituant une unité empirique, et produite par un ou plusieurs énonciateurs dans une pratique sociale attestée. Les textes sont l'objet de la linguistique.*"

[29] Whose presence seems little justified, if not as a gratuitous adornment or a gesture aiming to make up for the lack of "fun" of the opening reference.

simplistic or provisional to remedy this absence, on the mere grounds that McGann's reference doesn't comprise any. Why, then, refer to a missing definition in the works of a critic who has never been known for his attention to the problems of textuality (all the more that Williams will disappear from the rest of the article, which signals the purely ornamental nature of this initial gesture of authority), rather than to one of the many definition that could have been found in works devoted to texts and textuality, as (among many others) the ones quoted above? Precisely, it seems, because this absence allows McGann (transforming, in passing, *Keywords* into a Bible of sorts) to interpret it as an impossibility rather than an omission, product of negligence or oversight (following in that the model of *"impossibilization" of research* described by Bollack, quoted above).[30] McGann's strategy being that of a permanent denial of any stability in definitions (a strategy made clear enough with the very expressions "shape-shifting" and "meaning-malleable"), this sidestep is the only answer the reader will be given to the question "What Is Text?" — but the following paragraph addresses the question of "marking":

> All text is marked text, as you may see by reflecting on the very text you are now reading. As you follow this conceptual exposition, watch the physical embodiments that shape the ideas and the process of thought. Do you see the typeface, do you recognize it? Does it *mean* anything to you, and if not, why not? Now scan away (as you keep reading) and take a quick measure of the general page layout: the font sizes, the characters per line, the lines per page,

[30] As for the logical relation between "ubiquity and power" (whatever the notion of "power" of a word may mean in a non shamanistic, magical or religious context — that is to say outside of a clearly articulated pragmatic theory) and absence, its motivation seems difficult to perceive; it seems on the contrary that most totemic words of the age are precisely over-present, rather than hidden.

> the leading, the headers, footers, margins. And there is so much more to be seen, registered, understood simply at the documentary level of your reading: paper, ink, book design, or the markup that controls not the documentary status of the text but its linguistic status. What would you be seeing and reading if I were addressing you in Chinese, Arabic, Hebrew – even Spanish or German? What would you be seeing and reading if this text had been printed, like Shakespeare's sonnets, in 1609?

From there on, McGann can take for granted that "marked" equals "marked-up," and continues:

> Most important to realize, for this book's present purposes, is that digital markup schemes do not easily – perhaps do not even *naturally* – map to the markup that pervades paper-based texts.

This passage, with the invocation of an experiential or phenomenological dimension,[31] exemplifies clearly the strategies of confusion that are at play across postmodern *doxai*: instead of delineating in any way the various semiotic systems (linguistic, typographical, bibliographical, etc.) that are intertwined in the material embodiment of a text (which is, once more, not a text, but a document), and all deserve analytic consideration for their own sake as well as in their interactions, they are all subsumed under the vague notion of "marking," and thus rendered inextricably one — as if the role of the scholar was not, precisely, to "teach differences," as Wittgenstein would have said, rather than to artificially foster confusions. As a conjuror, the author can then just rename in passing what

[31] Not exempt of aberrations, of course, as in the chain of interrogatives: "Do you see the typeface, do you recognize it? Does it *mean* anything to you, and if not, why not?" The notion of *meaning of a typeface* would certainly be of interest for typographers as well as semanticists. As for the reasons for its opposite ("if not, why not?"), they probably should be left to metaphysicians…

he calls the "marking" of the page as "markup," and the trick is done — everything is in everything.[32]

The Austrian philosopher would of course have scoffed at properly meaningless questions such as: "What would you be seeing and reading if I were addressing you in Chinese, Arabic, Hebrew – even Spanish or German?" — denoting as they do a crude mentalism (as though a prelinguistic "conceptual exposition" could exist independently from linguistic expressions)[33] — and so would everyone having even vague reminiscences of Saussure, Sapir or Hjelmslev. But the point is not here for McGann to make any kind of analysis (answering as it would have to, on the way, the question he himself asked: "What is text?"), nor to describe the various dimensions at play on a page, their interactions, their historical evolutions or social determinations — it is merely to create an inextricable magma, on the background of which only the triumph of irrationalism can be secured.

[32] "And reciprocally," added Pierre Dac. This deep thought, expressed by Jean-Joseph Jacotot, has recently been reanimated with success by Jacques Rancière, for the utter delight of all academic enemies of accuracy and analyticity.

[33] The well-known dictum according to which "If a lion could talk, we could not understand him," precisely denies the possibility that a meaning could occur without a context made of "forms of life." McGann obviously situates his efforts in this perspective, but shifts towards an all-autograph view of the interdependence of the textual and the documentary level. The contestation of any degree of "self-identity" forces him into the expression of extremist views that are, in consequence, unreceivable when applied to any pair of attested allograph copies — and there are a few in this era of mechanical reproduction.

This apotheosis will ultimately be reached at the end of the article, with the claim the distinction between "text and reader, or textual 'subjectivity' and 'objectivity'" [34] are "crippling interpretative dichotomies" that should be rid of. McGann's agenda, when he describes his own project — "to reconceive IVANHOE under the rubric of 'Patacriticism, or the theory of subjective interpretation" — is strongly reminiscent of the obscurantist program of the later Barthes, as framed on the first page of *The Pleasure of the Text* (1973, 3; trans. Miller):

> Imagine someone (a kind of Monsieur Teste in reverse) who abolishes within himself all barriers, all classes, all exclusions, not by syncretism but by simple discard of that old specter: *logical contradiction;* who mixes every language, even those said to be incompatible; who silently accepts every charge of illogicality, of incongruity; who remains passive in the face of Socratic irony (leading the interlocutor to the supreme disgrace: *self-contradiction)* and legal terrorism (how much penal evidence is based on a psychology of consistency!). Such a man would be the mockery of our society: court, school, asylum, polite conversation would cast him out: who endures

[34] Although the notion of "textual subjectivity" doesn't make any sense, of course, we believe that McGann uses it as a rhetorical counterpart to censor the idea that there would exist something like "textual objectivity" — the existence of which, of course, goes without saying. The idea is strongly inspired by — if not directly borrowed from — Barthes (*op. cit.*, 15):

> *Sur la scène du texte, pas de rampe : il n'y a pas derrière le texte quelqu'un d'actif (l'écrivain) et devant lui quelqu'un de passif (le lecteur) ; il n'y a pas un sujet et un objet. Le texte périme les attitudes grammaticales : il est l'œil indifférencié dont parle un auteur excessif (Angelus Silesius) : « L'œil par où je vois Dieu est le même œil par où il me voit. »*" ["On the stage of the text, no footlights: there is not, behind the text, someone active (the writer) and out front someone passive (the reader); there is not a subject and an object. The text supersedes grammatical attitudes: it is the undifferentiated eye which an excessive author (Angelus Silesius) describes: 'The eye by which I see God is the same eye by which He sees me.'" (trans. Miller, 16)].

This ideal of fusion is of course a typical mystical move (made explicit, if it were needed, by the reference to Angelus Silesius), that is to say one that overrides all possible contradiction.

> contradiction without shame? Now this anti-hero exists: he is the reader of the text at the moment he takes his pleasure.[35]

And indeed, McGann doesn't hesitate to align all possible sophisms, in order to avoid answering the questions he himself has raised:

> How, then, are traditional texts marked? If we could give an exhaustive answer to that question we would be able to simulate them in digital forms. We cannot complete an answer for two related reasons: first, the answer would have to be framed from within the discourse field of textuality itself;

Let alone the fact that a discursive or textual answer doesn't at all imply the "[ability] to simulate [the texts] in digital forms" (that is if we take "simulate" to mean "represent," at least)[36] — why should the fact that an answer to this question would itself be discursive (as any answer given through a natural language) make this answer impossible? If, as this passage seems to imply, McGann denies all validity to the notion of metalanguage, how can any of the philological tasks he claims as his profession be executed?[37] But any demand for

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[35] Typical of the postmodern "inversion of all values," this passage manages to endow with heroic qualities (an "anti-hero" is not a non hero) the easy way, which is that of refusing contradictory dialogue. For a discussion of the same antidialogic drive in Deleuze and Guattari, but also Bergson, see Bouveresse (1997).

[36] No more than, in the notebooks of Leonardo da Vinci, the accurate description of birds' movements during their flight implies the ability to "simulate" them *ipso facto*. McGann's remark concerning the powers of definition or description, here again, borders closely on what Freud calls "the omnipotence of thought" in magical thinking.

[37] On the question of the difficulty for the reader to extract himself from the common ground of the "historical language," Pierre Judet de La Combe offers a considerably more interesting perspective when he writes (1997):

> Plus généralement, la position de l'interprète à l'intérieur de son propre langage et de la langue en général requiert déjà qu'il donne une définition de ce lien et précise par là ce qui fait la particularité de son interprétation. Cette position n'est en effet pas

explicitness is of course out of the question for poststructuralist hermeneutics. He thus pursues:

> and second, that framework is dynamic, a continually emerging function of its own operations, including its explicitly self-reflexive operations. This is not to say that markup and theories of markup must be "subjective." (It is also not to say – see below – that they must *not be* subjective.)

This specular theme, which runs obsessively across McGann's writings, is of course no more than the reification of a post-symbolist take on poetry (taken, without more ado, to be the epitome of literary production or what he calls "imaginative textuality") as essentially self-referential, a theme belabored, after Mallarmé, by Valéry, Sartre, and the various generations of theoreticians of the avant-garde. McGann's only contribution to this *topos* of the modern age is the added reference to wooly models borrowed from constructivist biologists[38]

> claire *a priori,* car — c'est une banalité —, ce qui caractérise la « science » des œuvres de la tradition, c'est qu'elle est historique non par son objet seulement, mais dans sa constitution même, puisqu'il n'y a pas de différence de nature entre le langage des œuvres qu'elle lit, le langage de l'interprète et le langage de la culture de l'interprète. Il ne se trouve, du côté de l'interprète ou de l'œuvre, que du langage ordinaire. Aucune formalisation ne peut se substituer entièrement à la langue historique, et donc commune, de celui qui lit. L'interprète et l'œuvre coappartiennent donc au monde historique, même s'il ne s'agit pas du même monde historique. En décidant de ce qui peut faire sens, et donc relève de sa science, l'interprète définit, implicitement ou explicitement, son propre rapport à l'histoire, et, par là, quelle relation historique le rattache à son objet, et donc à l'histoire des interprétations.

[38] "Like biological forms and all living systems, not least of all language itself, print and manuscript encoding systems are organized under a horizon of co-dependent relations. That is to say, print technology – I will henceforth use that term as shorthand for both print and manuscript technologies – is a system that codes (or simulates) what are known as autopoietic systems. These are classically described in the following terms:

Maturana and Varela and Thom's (consistently misspelled "Thorn" in the online version of the *Companion*)[39] catastrophe theory.

As was the case with the philosophers discussed by Sokal and Bricmont, a careful investigation of McGann's scientific borrowings would probably reveal that the main goal of his references (which can be, at most, metaphorical), is to *épater le bourgeois* by giving an impression of depth through formulations that would lose a good deal of their incantation powers if they were translated into plain English;[40] yet, in the process, they also contribute to

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> If one says that there is a machine M in which there is a feedback loop through the environment so that the effects of its output affect its input, one is in fact talking about a larger machine M1 which includes the environment and the feedback loop in its defining organization. (Maturana and Varela 1980: 78)

Such a system constitutes a closed topological space that "continuously generates and specifies its own organization through its operation as a system of production of its own components, and does this in an endless turnover of components" (Maturana and Varela 1980: 79). Autopoietic systems are thus distinguished from allopoietic systems, which are Cartesian and which "have as the product of their functioning something different from themselves" (1980: 80).

> In this context, all coding systems appear to occupy a peculiar position. Because "coding … represents the interactions of [an] observer" with a given system, the mapping stands apart from "the observed domain" (Maturana and Varela 1980: 135). Coding is a function of "the space of human design" operations, or what is classically called "hetero-poietic" space. Positioned thus, coding and markup appear allopoietic."

[39] The correction of a poor OCR is, though a painful one, a primary philological task.

[40] Rosset once remarked about Lacan that "when he's finally translated into French, people will notice that he says interesting things"; the same cannot be said of all speeches that purposely choose strategies of useless opacity. E.g.:

> In the SGML/TEI extrusion, both dimensions ["a vocabulary + a syntax"] are fixed and their relation to each other is defined as arbitrary rather than co-dependent. The output of such a system is thus necessarily symmetrical with the input (cf. Curie's principle of causes and effects). Input and output in a field of traditional textuality

weaken the legitimacy of scholarly investigation, by denying its very possibility. In doing so, the author corners himself into a paradox, of course — no "Rossetti archive"[41] would have been possible if he had had to stick to his theoretical principles — but he creates a unwarranted rhetorics of suspicion around any philological activity, which doesn't go without crippling consequences on the field itself: as Bollack remarks in the passage quoted at the beginning of this section, the discourse of systematic suspicion *prevents* actual work on the texts, and would immediately be nullified by such work. It is thus a confortable position, in that it avoids the painstaking confrontation with the particulars of the works, while it offers the possibility to apply indeterminately the very same discourse to a multiplicity of objects. Bollack adds — with Derrida in mind, probably, but his comments apply as well to McGann, who mimics the grand deconstructionist gesture (*ibid.*, 63-4):

> Les postulats contemporains de l'ambiguïté et de l'ambivalence se rattachent en droite ligne aux exercices de la rhétorique scolaire et reposent sur le besoin d'une disponibilité essentielle qui est couramment admise, en dehors de toute recherche des propos initiaux. Dans cette perspective, on ne voit pas subitement un auteur venir se substituer à la matière ou à une thématique, et revendiquer pour lui une identité historique. Il ne faut donc jamais oublier que l'histoire de la critique révèle deux phénomènes distincts. Il importe de les dissocier, avant de reconnaître qu'ils se commandent. C'est, d'une part, l'idéologie, que chaque fois l'on peut dégager dans les appropriations et les assimilations abusives, et, de l'autre, la méconnaissance des principes esthétiques de l'écriture. Si l'on avait accepté ces données, on n'aurait pas pu

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works differently. Even in quite restricted views, as we know, the operations of natural language and communicative exchange generate incommensurable effects. The operations exhibit behavior that topologists track as bifurcation or even generalized catastrophe, whereby an initial set of structural stabilities produces morphogenetic behaviors and conditions that are unpredictable.

[41] With "Ivanhoe," the other celebrated feat in McGann's digital activity.

> importer des réseaux de significations étrangères. On a donc introduit, avec les parti pris guidant l'interprétation, des manières inadaptées de lire.

To understand the extent to which McGann inverts (and, in so doing, destroys) the very foundations of the philological praxeology, one needs not do more than refer to Bollack's description of the philological tasks:

> Dans la perspective d'un déchiffrement, qui souvent reste à trouver, la réalité d'un sens univoque peut être défendue. Pour les littératures modernes, je répète que chaque texte doit être interprété selon le canon esthétique qu'il s'est fixé, c'est-à-dire selon les règles de précision et d'ouverture qu'il suit. Je crois qu'il ne fait de doute pour personne que Derrida ne se tient pas à ce principe : pour lui, la représentation de l'écriture que se fait l'auteur, quelle qu'elle soit, est traversée par le dynamisme du déploiement sémantique, qui transcende toute les fixations. C'est la langue qui parle, dans ce qui l'anime, et non son usage. Derrida est, dans ses essais, le maître du jeu parcequ'il fait fi de toutes les maîtrises. (39-40)

> On construit toujours quand on déchiffre un œuvre : soit on l'organise, avec les moyens qu'on a et, dans ce cas, on n'échappe pas à l'arbitraire ; soit on montre comment elle-même s'est construite dans son contexte. (49)

One could naturally object that McGann doesn't claim to be a philosopher, but that his corpus of reference is that of "literary theory." This objection must be answered as follows: since "literary theory," in spite of being constituted at the intersection of several theoretical fields (and merely through negative definition), [42] mobilizes primarily a

[42] See the exhausted toolbox metaphor, used for instance by Eagleton in defense of the methodological pluralism allegedly embodied by the corpus called "literary theory." Alas, one should be reminded that hammers, saws, screwdrivers and pincers have different purposes and can only function what applied to the adequate objects. One can try to saw a wall or a nail off, to hammer a bolt into a nut or to cut a board to the right dimensions with a pincer, but the result might not be as good as expected. Here again, Wittgenstein is more rigorous

philosophical corpus, to which are added, depending on punctual needs and outside of any methodological care, concepts and references borrowed from various human or social (and sometimes formal) sciences, it can only be regarded, from a discursive point of view, as a degraded subset of continental philosophy — and, more accurately, of the *pop' philosophie* that Deleuze called for. In this respect, "literary theory" is an exemplary incarnation of the "peripheral para- and subphilosophical discourses" denounced by Bollack, whose primary characteristic is to deny any scientific protocol, and, with it, the very possibility to ascertain or dismiss its claims. Defined neither by an object nor by a field of validity, nor through an epistemology, let alone a methodology — "literary theory," it's as simple as that, doesn't exist.

1.2.2. Jockers, Moretti, the "Big Data" Fallacy and the Oblivion of Textuality

> *Plus on va vers l'unité singulière, plus on est dans le vrai.*
> BOLLACK

Yet, facing the Charybdis of postmodern "bullshit," one's hope to find a lifeline in the objectivism professed — or, at least, unreflexively applied — by many practitioners of the "digital humanities" cannot be but short-lived, and the tools on which they rely often testify that the axioms they are founded upon are, as much as those of postmodernism, forgetful of

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that the *pop figure* construed by Eagleton, among many others. For a precious account of the literary uses of Wittgenstien, see Perloff (1996)

the learnings accumulated by the various disciplines of the text, in favor of the most naïve forms of realism and of vericonditional semantic models.

Let us take a simple example. In 2014 and 2015, a series of posts on Matthew Jockers' blog were devoted to "A Novel Method for Detecting Plot," released under the name — nodding towards Propp — "Syuzhet":

> *Syuzhet* is concerned with the linear progression of narrative from beginning (first page) to the end (last page), whereas fabula is concerned with the specific events of a story, events which may or may not be related in chronological order. When we study *fabula*, which is what we typically do in literature courses, we mentally reconstruct the events into chronological order. We hope that this reconstruction of the *fabula* will help us understand the experience of the characters, the core story, etc. When we study the *syuzhet*, we are not so much concerned with the order of the fictional events but specifically interested in the manner in which the author presents those events to readers.

They were illustrated by graphs such as the following one (Fig. 1.2.2.1.), illustrating the automated application of more or less "positive" values to lexical items in a narrative:

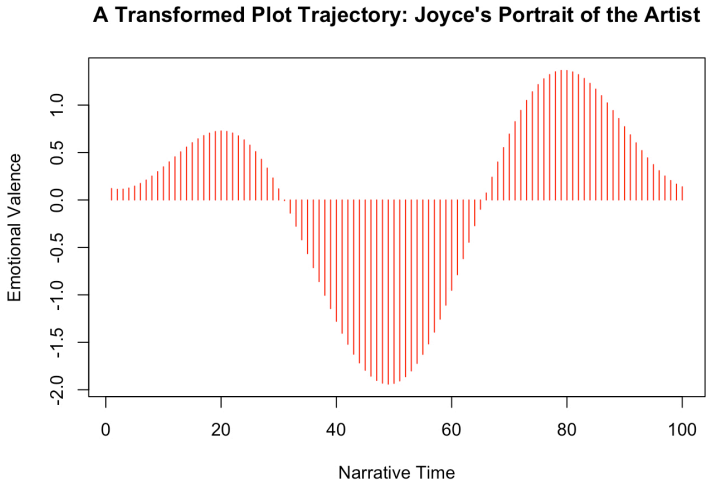

Fig. 1.2.2.1: A good shape — from an application of Jockers' "Syuzhet"

Leaving aside the question of the many tweaks necessary to obtain such a pleasantly paradigmatic shape[43], one can observe that the legends of both axes in such a diagram are of

[43] Jockers discusses in a following post the various smoothing methods, and gives the comparative graph (Fig. 1.2.2.2):

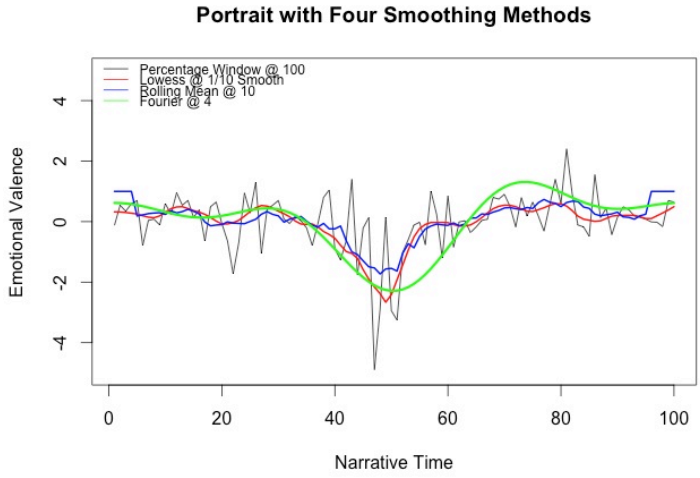

Fig. 1.2.2.2: Shapes for sale — from an application of Jockers' "Syuzhet"

In reality, he concedes, the raw data looks like this (Fig. 1.2.2.3):

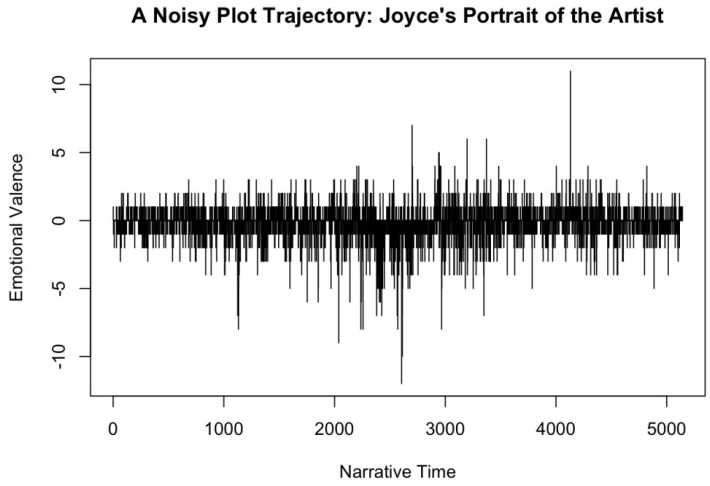

Fig. 1.2.2.3: A troublesome shape — from an application of Jockers' "Syuzhet"

course not without raising their lot of questions: it doesn't make much sense to entitle "narrative time" what, from Jockers' own admission, doesn't actually relate to any temporality (neither narratologically speaking (either in terms of diegesis or of narration), nor according to any "phenomenology" of reading), but to the mere linear succession of strings of characters (words, sentences, pages or whatever unit is chosen — in the case of the Syuzhet package, they are sentences), erasing, on the contrary, all narratological categories such as dialogism, possible plurality of narrative voices and the variety of the temporal durations (namely *scenes*, *scripts*, *pauses* and *ellipses*, to use Genette's terminology); but even more problematic is the abscissa, entitled "emotional valence."

The quantified data are the result of a calculation of the proportion, in each chunk of text, of words that are also present in two external files, constituted independently and used as a resource, containing "opinion lexicon[s]" respectively deemed "positive" and "negative." It is, in other words, the application to literary texts of dictionaries elaborated in the frame of what natural language processing specialists call "sentiment analysis." One can immediately perceive how many issues are emerging from such a coupling.

In the first place, it assumes that "words" (defined as strings of characters) are, by themselves, the units that bear such an axiological evaluation — that is to say, of course, categorematic ones only, which make up for the totality of the word lists. This view, grounded on a tradition that dates back to Aristotle at least is of course unable to deal with any effect of connotation, or, to use Rastier's terminology of afferent meanings — "cats" and

— which is, one must admit, much less immediately revelatory.

"dog" are of course missing, *pace* our contemporary animal lovers, which prevents utterances such as "She's a cat" or "Don't talk to me like a dog" to receive any kind evaluation; in the same way, the positive valences of "monstrous" in Jane Austen, noted by Bird *& al.* (2009, 5) — "monstrous pretty," "monstrous glad," etc. — can only be obliterated in favor of a negative normalized meaning.

A direct consequence of this naïve lexical substantialism — immediately pointed out by Annie Swafford[44] — is the inability to deal with any semantic construct larger that the lexeme, be it simple negative statements ("not unhappy" will be valued negatively) or, more generally, any level of complexity that is not reducible to the sum of the values of discrete keywords — that is to say any attested linguistic utterance. Among others, observables such as tropes, irony, and the realm of rhetorics as a whole remain ipso facto out of reach for this type of analysis. The unquestioned assumption that the word is the elementary bearer of meaning, beyond sentiment analysis, permeates all attempts to automatize thematic analysis. As Rastier writes (2001: 196),

> Depending if one favors the sign over the text, and, in the sign, the signifier over the signified, a theme can be defined in various ways. The lexicographical way, tributary from a sign-oriented linguistics, defines a theme as a headword, generally a substantive, to which are referred various parasynonyms or partial equivalents: a dictionary of themes will thus be a subset in a dictionary.[45]
>
> The semantic way, on the other hand, belongs to a text-oriented linguistics and does not grant any prominence to headwords identified

[44] See: https://annieswafford.wordpress.com/2015/03/02/syuzhet/ and following posts.

[45] Sentiment analysis, for its part, favors the adjective as locus of the hurrah/boo opposition.

> through their signifiers: it specifies themes by means of networks of recurrences and transformations.[46]

He illustrates this option with an example — Flaubert's under-use of the word "ennui" in *Madame Bovary*, while "boredom" is, notoriously, one of the key themes in the novel:

> For instance, while this word ["*ennui*"] appears only four times in *Madame Bovary*, the components of the theme appear frequently, notably concerning Charles. Thus, in this famous sentence: "*La* [/iterative/] *conversation de Charles était* [/imperfective/] *plate* [/imperfective/, /monotony/] *comme un trottoir de rue* [/monotony/], *et les idées de tout le monde* [/iterative/, /monotony/] *y défilaient* [/imperfective/, /iterative/], *dans leur costume ordinaire* [/iterative/, /monotony/], *sans* [/privation/] *exciter d'émotion* [/euphorie/], *de rire* [/euphorie/] *ou de rêverie* [/euphorie/]."

No less puzzling is the monolithic view of language that such a normalization presupposes: the specificity of generic regulations, which is one of the main teachings of automated analyses in the field of literature, seems completely overridden by the notion that words carry the same values across contexts, while they actually receive their semantic determinations from these very contexts. An example often given by Rastier is that of the strong correlation, in a corpus of 19th-century French novels, of the lexeme "love" with those of "money" and "marriage," which both play in that corpus the part of antonyms; on the

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[46] "Selon qu'on privilégie le signe ou le texte, et, dans le signe, le signifiant ou le signifié, le thème peut se définir par diverses voies. La voie lexicographique, tributaire d'une linguistique du signe, définit le thème comme un mot-vedette, généralement un substantif, auquel sont rapportés divers parasynonymes ou équivalents partiels : un dictionnaire de thèmes sera donc un sous-ensemble d'un dictionnaire.

La voie sémantique, en revanche, relève d'une linguistique du texte et ne confère pas de prééminence à un mot-vedette identifié par son signifiant : elle spécifie le thème au sein de réseaux de récurrences et de transformations."

contrary, in a verse corpus of the same time period and language, this correlation disappears, since, while "love" is still prominent, "money" and "marriage" are both strikingly absent from the corpus (as are the oppositions "husband" *vs* "lover," "business" *vs* "art," "province" *vs* "Paris," etc. — all cardinal in the narrative universe). The lack of any contextual definition, with the interpretive tasks it calls for, is, contrary to its pretense of neutrality, nothing less than the naturalization (in the form of an ontologization) of a specific norm.

This simple fact leads us to what may perhaps be the most problematic — and ludicrously problematic — underlying assumption of this method: the provenance of such typologies. The datasets upon which Bing Liu's wordlists are built are none other than customers' reviews of commercial products and services, such as those present on websites like Amazon or Yelp. In other words, sentences that are found in reviews of cameras, GPS systems, scanners, or even diapers,[47] provide the raw material which, duly elaborated in the form of wordlist, becomes the repertoire of values in the light of which the likes of Joyce, Melville, Flaubert of James are supposed to have written.

A last remark about the flaws of such a method has of course to do with the representation of the axiological values themselves. Fifty years after Greimas' *Sémantique interprétative* (1966; translated in 1983) — or, if one prefers to be charitable towards the fundamental monolingualism of Anglo-Saxon academics, forty-eight years after Greimas and Rastier's "The Interaction of Semiotic Constraints" (1968, original in English) — the semiotic square doesn't seem to be part of the toolbox of the scholars of symbolic values, and

[47] This is not a joke.

articles are currently being written — in all seriousness — to advocate the consideration, in the frame of sentiment analysis, of neutral valuations. Yet, the Greimas and his school has not only taken from granted, since decades, that the thymic evaluations can take four main values — i.e., in Hébert's words:

> When we map out the opposition euphoria/dysphoria, known as the thymic category, onto a semiotic square, we obtain several thymic values, the main ones being: euphoria (positive), dysphoria (negative), phoria (positive and negative – ambivalence) and aphoria (neither positive nor negative – indifference).

— but also the fact that (*ibid.*):

> The main elements involved in thymic analysis are: (1) the evaluating subject, (2) the object being evaluated, (3) the thymic value attributed to the object (euphoria, dysphoria, etc.), (4) the intensity of the value (low, medium, high, etc.), (5) the time of the evaluation, and (6) the transformations that may affect thymic elements.

Whether or not a package such as Syuzhet manages to map something like a "plotline," it only seems to be able to do so at the cost of a fundamental obliteration of four at least of these dimensions (the subject, object, time and transformation of thymic elements). A measure of intensity is indeed present in one of the vocabularies that are offered as an alternative to Bing's unweighted list: Finn Årup Nielsen's AFINN, which classifies the words on a scale ranging from -5 to 5, but the pretense of descriptiveness of such an assessment (based on a corpus from Twitter) renders the lack of generic contextualization all the more problematic — for one doesn't need much more than common sense to realize that, among

the 16 items of AFINN-11 weighted -5, half of them at least[48] would be vested with highly positive values in any pornographic corpus, literary (Sade, Apollinaire…) or otherwise.

Jocker's Syuzhet would of course not be of any direct relevance to us, were it not a symptom of the wrong-headedness upon which is built a large section of research in literary computing, that is to say an embodiment among many others of the uncritical treatment of the literary text in terms of "data." Jockers' goal, openly stated, is not that of using computing tools to read better a certain number of selected texts — that would have to be critically chosen for that purpose — but to process monstrous amount of data; he thus ends the first post concerning his discovery:

> In a follow-up post, I'll describe how I normalized the plot shapes in 40,000 novels in order to compare the shapes and discover what appear to be six archetypal plots!

In spite of the lack of any kind of epistemological rationale, he situates unambiguously his efforts on the side of a broad taxonomy, and exhibits to that effect six archetypes, supposed to represent, in a renewed formalist fashion, the cardinal poles of narrative patterns.

The typological effort has certainly been, historically, one of the main endeavors of literary as well as linguistic studies, and one which (especially in the Russian and Prague circles, later migrating to France through Jakobson and Todorov's translations of the an anthology of the Russian Formalists and of Bakhtine) has resulted in impressively neat

[48] Namely: "bitch," "bitches," "cock," "cocksucker," "cocksuckers," "cunt," "prick," "slut"; "fuck" and all its derivations are similarly given a value of -4. As for "nigger" and "nigga," their dismissal (-5) makes such a scale of value inept if one thought of applying it to the paramount narrative of emancipation that is *Huckleberry Finn*, or to any corpus of hip-hop songs. Not all Finns are aware of textual strategies …

constructions, thus propagating the belief that a science of literature would be a science of literary structures. Yet, the best examples of taxonomical research have, historically, always been grounded on empirical readings, which only allow formalization attempts to be proven or disproven. The works of Propp, Genette or even scholars coming from a philological rather than linguistic horizon, like Spitzer or Auerbach, are characterized by this maintained dialectical tension between *empireia* and abstraction.

In relinquishing any kind of control over his corpus (for, after all, what do "40,000 novels" mean? What languages? What time periods? Does the "novel" start, according to Jockers, with Petronius? Chrétien de Troyes? Cervantes? What about subdivisions? Are Proust and Grisham equally "novelists"? etc. — the list of unanswered assumptions is endless), in letting himself by carried away by an hubristic *mise-en-scène* of the law of large numbers, Jockers radicalizes the anti-interpretive gesture popularized by Moretti under the motto of "distant reading."

Moretti's status as a cult figure primarily relies (not unlike McGann's) on an extreme cunning concerning his locutionary situation: writing for academics in a rather technical field, he addresses them from outside, that is to say from venues (*The New Left Review*, Verso) in which his Hegelo-Marxist credentials can be read as *revolutionary* by simple juxtaposition with the current generation of theory idols, with whom he shares publishers. Avoiding with utter care most of the pedestrian considerations associated with empirical research (disclosure of the sources, constitution of the corpora, difficulties to be overridden), — to a point that makes one wonder whether he's at all involved in the constitution of the

corpora he uses, the elaboration of the scripts for their processing, or only gathering the results of an invisible team —, quoting his colleagues, preferably dead, only sparsely,[49] borrowing models out of his field, seldom acknowledging his predecessors in the elaboration of the tools he uses — Moretti is an icon.

For him, the study of literature is confined to literary history, and literary history is no more than a chain of evolutions, marked both though forms and though themes (and explicitly based on models borrowed from evolutionary biology). Doing so, he merely perpetuates under new colors a 19th-century model of scholarship, which found his most famous advocate in Taine.

From the point of view of the specifics of a science of literature, though, the Taine or Moretti reduction of the work to a conglomerate of historical determinations that would give it its shape leaves untouched the irreducibly literary (or, more generally, aesthetic) part of the analysis — the advent of the work as a singularity that transcends its material coordinates. Szondi writes (*op. cit.*, 20-1):

> Ce principe des sciences naturelles a pénétré en philologie, avec le point de vue de l'histoire de la littérature — encore un signe qu'un même fossé sépare la science de la littérature, et toute approche scientifique de l'art, des sciences naturelles et de l'histoire. L'histoire littéraire ne peut voir dans le particulier qu'un exemplaire, non un individu ; l'unique tombe aussi hors de son champ de vision. Friedrich Schlegel s'est exprimé à ce propos de manière tranchante : il désigne comme l'un des "principes fondamentaux de ce qu'il est convenu d'appeler la critique historique […] le postulat de la platitude

[49] Though, contrary to McGann, in an array of languages that let us with in doubt that he is a man of the world, who can quote Glauber Rocha as well as Novalis and Braudel as well as Chomsky.

> […] : toute vraie grandeur, bonté et beauté est improbable, car elle est exceptionnelle et pour le moins suspecte". Cette critique de l'histoire littéraire n'implique nullement la thèse que l'individu, l'œuvre singulière, soit anhistorique. Ce serait bien plutôt que l'historicité est précisément un aspect de sa particularité, de sorte que la seule manière de rendre entièrement justice à l'œuvre d'art est celle qui permet de voir l'histoire dans l'œuvre, et non pas l'œuvre dans l'histoire.

There is little to add to this penetrating analysis, except perhaps concerning the question of the articulation of the external perspective (that of literary history) with the internal (or hermeneutical) one. Szondi, of course, doesn't claim that one should preclude the other, and goes on adding:

> Que le second point de vue ait aussi sa justification n'est pas contestable. Parmi les tâches de la science de la littérature figure celle de s'abstraire des œuvres particulières pour parvenir à une vue d'ensemble couvrant une période plus ou moins unifiée du développement historique. Et l'on ne peut pas non plus nier que la connaissance d'un passage ou d'une œuvre particulière puisse tirer profit de ce savoir général, aussi problématique soit-il.

Alas, the question, precisely, of the necessary interaction of these two types of *Erkenntniss*, which only would result in a crosspollination of these incommensurable dimensions is obliterated by data mining models, which are conceived only as tools to process essentially unreadable quantities of data. Moretti (2005, 3–4) deplores

> what a minimal fraction of the literary field we all work on: a canon of two hundred novels, for instance, sounds very large for nineteenth-century Britain (and is much larger than the current one), but is still less than one per cent of the novels that were actually published: twenty thousand, thirty, more, no one really knows—and close reading won't help here, a novel a day every day of the year would take a century or so.

Ultimately, what may be the most instructive part in this bridging of two wrong-headed conceptions of literary computing is the way in which, in spite of their appearence of radical opposition, McGann's postmodernism and Jockers' naïve objectivism coalesce.

To McGann's purposeful misreading of "to make" responds Jockers' automated positive valuation of "cool" in a 19th-century novelistic corpus. Both are wrong (because anachronistic) interpretations, choosing as they do to superimpose either the omnipotent reader's sexual obsessions, or a currently common set of basic evaluations concerning commercial commodities on a text, without any consideration of its singularity, rather than taking the pain and time to build and retrace methodically an interpretive course. Both are pauperized forms of "reading" that end up generalizing and extending to any textual production a set of all-purpose predefined values, while the task of the literary scholar is precisely by definition that of a critical understanding, worked through the analysis of the complex network of historical determination through which it is born. As Thouard writes (2012, 9):

> Each work separates itself from a *before*, that it questions, and posits itself in this distance; each work is inscribed in a historical, social and cultural context, whose grammar must be acknowledged; finally, each work reaches us through the mediation of its reception, of its commentaries, of its fortune, that is to say of a situation in which it is already the object of a contradictory discussion. To take on these three historicizations, with the distances that they imply, is the challenge posed to a critical hermeneutics.[50]

[50] "Toute œuvre se détache d'un avant qu'elle remet en question, et se pose dans cette distance; toute œuvre est inscrite dans un contexte historique, social et culturel, dont la grammaire doit être reconnue; toute œuvre, enfin nous parvient à travers les médiations de son accueil, de son commentaire, de sa fortune, autrement dit d'une situation où elle est déjà

l'objet d'une discussion contradictoire. Assumer ces trois historicisations, avec les distances qu'elles inscrivent, est le défi de l'herméneutique critique."

2. Incorrigible Pound — Philology, Politics of Reception and the Text of *The Cantos*

Méfions-nous du piège mortel de la cohérence.
MUSSOLINI[51]

2.1. Repeat!

> *Quand dans un discours se trouvent des mots répétés et qu'essayant de les corriger on les trouve si propres qu'on gâterait le discours, il les faut laisser, c'en est la marque. Et c'est là la part de l'envie qui est aveugle et qui ne sait pas que cette répétition n'est pas faute en cet endroit, car il n'y a point de règle générale.*
> PASCAL

Let us, in a modern-style reenactment of the ancient *sortes vergilianae*, open *The Cantos* (almost) at random, and our eyes will fall, say, on page 378; let us then consider the following passage, from LXV (529-42):

[51] Quoted (in French) by Benda (1947) and Rastier (2015).

To exempt fishermen husbandmen merchants
as much as possible from evils of future wars
Dr Franklin (a nice lesson any how)
The King
is like Mr Hancock
Nor where who sows the corn by corn is fed
(Lady Lucan's verses on Ireland)
The Duke de la Rochefoucauld
made me a visit
(Lady Lucan's verses on Ireland)
made me a visit
and desired me to explain to him some
passages in the Connecticut constitution
(at which point Mr Eliot left us)

The texture of such a passage (clumsily isolated as it here is from an inextricably dense context), although written before the war, is already typical of middle (if not late) Pound: a bunch of very short quotations (one from Franklin, three from Adams, one from Lady Lucan), intertwined, without any solution of continuity, with what the reader may assume to be autobiographical matter (the reference to a "Mr Eliot," absent from Pound's source, the third volume of *The Works of John Adams*, who might thus very well be *the* Mr. Eliot), to the effect that Adams' voice (the source[52] reads: "The Duke de la Rochefoucauld made me a visit [to-day] and desired me to explain to him some passages in the Connecticut [C]onstitution") is, so to speak, welded with Pound's ("at which point Mr Eliot left us") — although the deictics, the "point" in question as well as the "us" find themselves opacified through the collage. Yet, in spite of its typicality, such a passage presents the reader with the awkward repetition of two lines (538-9), which look and sound somewhat "wrong" in this context.

[52] Adams, III, 352.

Of course, Pound is keen on repetitions, either literal (often) or (even more often) quasi-repetitions, subtle variations in the phrasing, the language or the typography that create a series of harmonics around the poems' fundamental motives. One may remember, for instance, that the opening of the PISAN CANTOS owes a great deal of its striking and threnodial grandeur to the intense repetitiveness of its themes:

> The enormous tragedy of the dream in the peasant's bent
> shoulders
> **Manes! Manes** was tanned and stuffed,
> Thus Ben and la Clara ***a Milano***
> by the heels **at Milano**
> That maggots shd/ eat dead bullock
> **DIGONOS,** ***Δίγονος***, but the twice crucified
> where in history will you find it?
> yet say this to the Possum: **a bang, not a whimper,**
> **with a bang not with a whimper,**
> To build the city of Dioce whose terraces are the colour of stars.
> The suave eyes, quiet, not scornful,
> **rain also is of the process**.
> What you depart from is not the way
> and olive tree blown **white** in the wind
> washed in the Kiang and Han
> **what whiteness** will you add to **this whiteness**,
> **what candor**? […]
> **Oʾϒ ΤΙΣ, Oʾϒ ΤΙΣ? Odysseus**
> the name of my family.
> **the wind also is of the process**,
> (LXXIV, 1-18; 23-5, our boldface)

Yet one can easily observe that these two pages don't exemplify in the least the same kind of repetitions.

In LXXIV, all the expressive resources of the variation are invoked: between scripts and cases ("DIGONOS, Δίγονος"),[53] between languages (with typographical variation between italics and roman: "*a Milano*" / "at Milano" — although the agreement remains uncannily precarious between the English preposition and the Italian name of "Milan"), between dislocated exclamations and syntactical framing ("Manes! Manes was tanned and stuffed"; "a bang, not a whimper,/with a bang not with a whimper,"), between assertions and questions ("O'Y ΤΙΣ, O'Y ΤΙΣ?" complemented — answered? — by the translation "Odysseus" of the Homeric hero's pseudonym). Beyond discrete lexical items, the variation in this passage also operates on phrases ("rain also is of the process" / "the wind also is of the process") and more diffuse lexical fields, including etymological echos ("white," "what whiteness," "this whiteness," "what candor?").

By comparison with such a masterful gathering of elegiac accents, relying on a dense network of recurrences and infinitesimal variations — a network, as we will discuss further on, structured primarily around proper names — the repeated lines in LXV don't seem motivated in any way. "(Lady Lucan's verses on Ireland)" is obviously a gloss — confirmed by the source, since Adams transcribed, under this heading, the whole poem in his diary (III, 351) — of the previous line, the ponderous pentameter "Nor where who sows the corn by corn is fed," but doesn't make any sense as a sequitur to "made me a visit" — nor does the latter to the second utterance of the parenthesis. On the contrary, the relative linearity of the "writing through" — to borrow John Cage's expression — Adams' diaries and

[53] The italic is the default Greek font until SECTION: ROCK-DRILL. Its use is therefore not discriminant.

correspondence in which the "Adams cantos" consist ignores altogether the emphatic or threnodic use of repetitions which, already present in the early cantos,[54] will resurge so strikingly in the post-war sections, as well as the litanies of names, dates, battles, successions and repetitive events of all sorts that characterize the encyclopedic frenzy of the Malatesta or Chinese cantos.[55] The only repetitions in the section come from Pound's source materials, and the emphasis proceeds almost exclusively from their rearrangement into typographical parallelisms, such as:

> Jay says: more from individual enterprise
> than from lukewarmness of assemblies […]
> Wythe says: better open our trade altogether
> (LXV, 130-1; 134),

or:

> yr/ humanity counterfeit
> yr/ liberty cankered with simulation

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[54] Cf., among many others, IV (16-23):

> Ityn!
> Et ter flebiliter, Ityn, Ityn!
> And she went toward the window and cast her down,
> "All the while, the while, swallows crying:
> Ityn!
> "It is Cabestan's heart in the dish."
> "It is Cabestan's heart in the dish?
> "No other taste shall change this."

[55] Cf. IX (1-5), for instance:

> One year floods rose,
> One year they fought in the snows,
> One year hail fell, breaking the trees and walls.
> Down here in the marsh they trapped him
> in one year[.]

(LXVI, 79-80),

where Pound freely concatenates snatches of vaster discursive units to create effects of anaphora, or stenographically display parallelisms.

Actually, with all the uncertainty that an enquiry done in the ignorance of the manuscript sources implies, our text would, it seems, read much more naturally:

[532] The King
[533] is like Mr Hancock
[534] Nor where who sows the corn by corn is fed
[535] (Lady Lucan's verses on Ireland)
[536] The Duke de la Rochefoucauld
[537] made me a visit
[540] and desired me to explain to him some
[541] passages in the Connecticut constitution
[542] (at which point Mr Eliot left us)

— in other words, the presence of the repeated lines might very well be a simple (albeit somewhat spectacular) editorial error, passed on from reprint to reprint. Is our reading touched by the "part of envy, which is blind" that Pascal addresses? Possibly, and Jean-Michel Rabaté (1986, 120) offers a motivated reading of the repetition in this passage, that we do not follow — for the reasons mentioned above, to which must be added the presence of another attested typesetting mistake of the same kind in the volume (see below, p. 66)[56];

[56] Szondi, in his remarkable essay "On Philolological knowledge" (*Op. cit.*, p. 15 sqq.) makes the fundamental claim that textual similitudes cannot be construed as proofs, and that the knowledge of the "individual process" that is literary writing cannot be subsumed by rules inferred from comparison. Yet here, the regularities, or similitudes, are not inferred from a poetic practice, but an editorial one. There are mistakes of the kind. They are known, have been studied, and even quantified (cf., for instance, Laufer, 1972).

in any case, only an investigation of the sources can offer us a reasonably plausible basis to accept or emend this passage.[57]

2.2. Of Wills, Wishes and Volitions

And said nothing of the "life after death."
POUND

Let us consider the question through another lens, that of the history — and historicity — of the text of *The Cantos*. In an interview given to Donald Hall and published in *The Paris Review* in 1962, Pound, answering a question about possible revisions of the volume, declared: "Of course there ought to be a corrected edition because of errors that have crept in." This view, publicly expressed, was all but an isolated whim: as Richard Taylor (1989) pointed out in his essay on "The History and State of the Texts" (of *The Cantos*), Pound reiterated, several times in during the post-War years, his wish for an emended text, in view of which many of his editors, friends, and early commentators (Fang, Kenner, Davenport, Hesse, and obviously Laughlin, among others) were solicited throughout the 1950s' and as late as 1963. Laughlin writes in a letter to Eliot dated from December 1955 (Taylor: 255): "At some point, [Pound] wants us to do a completely new edition of [*The Cantos*] because

[57] And indeed, a quick glance at the Pound Papers (Beinecke Library) confirmed our initial intuition: there is no trace of repetition in the various typescripts of Canto LV: the repeated lines appear first on galley proofs (hastily — not to say carelessly — corrected by Pound).

there are so many variations and errors in our present text"; and Pound himself to Pearson, the following month (*ibid.*):

> Some urge toward a correct edtn/ of Cantares/ WITH Fang's ideog/s in margin of Chink Canters, still keep on finin errors/ Faber qt/ gk/ Canto 39 p. 202 three errors. Damn all I cant spend my time reading what I HAVE writ/ got to pay some attention to the FURTHER devilUPment of the poem.

Kenner even went as far as suggesting that an *ad hoc* committee should be assembled to pursue this effort.

Yet, the very volume that contains Taylor's meticulous historical account of these editorial dealings sternly ends on a (sternly) titled "Statement from New Directions," whose auctorial instance is (sternly) given as "New Directions Publishing Corporation," although it is signed by Peter Glassgold, and (alone among all contributions) legalistically dated; it is worth quoting in its entirety, were it only for its imperious tone:

> Because Griselda Ohannessian could not come to New Haven, she asked me to pass on a few remarks. With all due respect for your endeavors, she thinks it should be said that James Laughlin feels strongly—indeed very strongly and by association so do those working at New Directions—that Ezra Pound himself would not have wanted a quote-unquote corrected text to be established for his *Cantos*. The ND [*sic*] opinion, though we know it is not shared by some of you here, is that the intrinsic character of the work is constituted in part by the very things—the so-called mistakes and inconsistencies—that a scholarly editing of the text would alter. So, as a matter of principle and conviction, we intend to maintain the text as it now stands.
>
> When and if a corrected text has been completed, New Directions would naturally give consideration to subleasing the rights for a clothbound scholarly edition or for computer discs, or even perhaps some other proposed format. Let us just repeat for the record: we differ with those scholars proposing a corrected text and believe such an edition to be contrary to what

> Pound personally would approve and that it would compromise the integrity of the [*sic*] *Cantos* as presently published under our imprint.
>
> Peter Glassgold
> October 20, 1989[58]

The dead, as we know at least since Confucius[59] (or is it Homer?), present us with the annoying tendency to possess unfathomable desires, wills and exigencies. Yet, if this statement seems in blatant contradiction with the wishes expressed by Pound, as late as 1962, to see a corrected volume published, one must also remember that the project ultimately collapsed, at least partly, because of the author's own disengagement from the task in the course of his last decade. In a letter to Jay Martin dated from November 1965, Laughlin wrote (Taylor: 258):

> The task of getting things corrected has advanced not at all because Ezra just cannot concentrate on the corrections suggested by various experts. I tried to get answers when I saw him in Venice last January, and it was painful. He would stare at the page where the correction was marked for a long time, without answering and then just start turning pages aimlessly.

Leaving aside, in any case, what in New Directions officials' Ouija board séance may belong to a vaguely pious sublimation of financial cynicism, one cannot but be struck by the fetishism of the textual status quo that is inscribed from such a statement — and notice that,

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[58] The rhetorics of disqualification of antagonistic positions ("quote-unquote," "so-called"), of intimidation (the Boss, as in a Mafia-themed B movie, "feels strongly—indeed very strongly"…) and of irrationalism (the very notion of feeling "by association") are too obvious to require a detailed examination — but the set of devices this simple note convokes is impressively dense.

[59] Cf. *K'ong-tse kia-yu*, IV, 8, quoted by Levi (2016, 48).

contrary to Rainey's optimistic prognostication (*op. cit.,* 15-6), it has marked a halt in the textual studies of *The Cantos*, and dampened the continued efforts deployed since the 1950s to establish a more satisfactory text of the poem.

2.3. Old Ez vs Philologers

> *Peu de philosophie mène à mépriser l'érudition ;*
> *beaucoup de philosophie mène à l'estimer.*
> CHAMFORT

The peculiar acuteness of the philological question, in the case of *The Cantos*, and the unsatisfactory set of answers it has received to this day have of course to do, in the first place, with the thematic breadth and the complexity of the poem itself. It is therefore not surprising that the list of corrections established by Eastman, collated from all the post-War British and American editions of the collection, shows clearly that most of them concern the sources, the spellings of names, the accuracy of transcriptions from foreign languages and scripts, and the punctuation marks (quotation marks in particular). And indeed, it would be difficult to deny the fact that, if the encyclopedic content of the poem and the multiplicity of genres, time periods, textual sources, languages and scripts which give it its unique form is responsible for the remarkable amounts of difficulty that the poem opposes to its readers, the same is, a fortiori, true, but exponentially increased, for its editors. Yet, more significant in order to understand the ambivalent responses that the (obvious) necessity of a corrected text

has elicited among Pound's exegetes, editors and publishers[60] is the fact that the poem itself, along with Pound's critical writings, articulates the rationale of an adamantly anti-philological history of literature, and, more broadly, of the human mind.

The words "philology," "philological" and "philologers" appear four times in *The Cantos*,[61] and not once under a positive light. Notably, as it has often been noticed, the philologists are among the infernal dwellers of the "Hell Cantos":

> pets-de-loup, sitting on piles of stone books,
> obscuring the texts with philology,
> hiding them under their persons […]
>
> (XIV, 75-7).

Pound's grievances against philology, in this passage as in his essays, can be articulated along these simple lines: immobility of the philological knowledge ("sitting," "stone books"), indiscrimination towards the materials and quantitatively oriented analysis ("piles"), undue problematization, that sheds less light than it withdraws ("obscuring"), and ego-driven character of erudite research ("sitting on." "hiding them under their persons"). However, Pound doesn't extend his distrust of philology to all scholars, and one may remember, as a counterpart to this execration, the humorous passage of Canto XX in which the poet recalls with panache his youthful encounter with Emil Levy:

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[60] The claim is general — although generally followed by some form of resignation in consideration of the "impossibility" of the task (see below, section 5 of this chapter). Kenner, for instance, voices it as follows (Eastman, 1979, xi): "[t]he Joyce industry has been struggling for years with its knowledge that the text of *Ulysses* is a scandal, and that the master's very list of misprints in *Finnegans Wake* contains misprints. / The text of the [sic] *Cantos* is in still worst shape."

[61] Respectively: XIV, 76 and LXXXV, 108; LXXXV, 29; XCIII, 236.

And that year I went up to Freiburg,
And Rennert had said: Nobody, no, nobody
Knows anything about Provençal, or if there is anybody,
It's old Lévy."
And so I went up to Freiburg,
And the vacation was just beginning,
The students getting off for the summer,
Freiburg im Breisgau,
And everything clean, seeming clean, after Italy.

And I went to old Lévy, and it was by then 6.30
in the evening, and he trailed half way across Freiburg
before dinner, to see the two strips of copy,
Arnaut's, settant'uno R. superiore (Ambrosiana)
Not that I could sing him the music.
And he said: Now is there anything I can tell you?"
And I said: I dunno, sir, or
"Yes, Doctor, what do they mean by noigandres?"
And he said: Noigandres! NOIgandres!
"You know for seex mon's of my life
"Effery night when I go to bett, I say to myself:
"Noigandres, eh, *noi*gandres,
"Now what the DEFFIL can that mean!"

(XX, 12-33)

It is less, therefore, the question of the temporality (what Rabaté calls the "patience of the academic")[62] that is at stake in Pound's rejection of the "German science" — on the contrary, it is the fact that Emil Levy spent "six mon's of [his] life" reflecting on the single word "noigrandes" that secures his room in the Poundian pantheon —, nor is it the painstaking exactitude of the bibliographical reference *per se* (mentions such as "settant'uno R. superiore (Ambrosiana)" are not uncommon in *The Cantos*, were it only as so many *effets*

[62] See below, § 2.4. (p. 70).

de réel), but that of the *vital* import, of the *lived experience* of (good) literature in the reader.

In an essay from 1917, "Provincialism the Enemy," Pound writes (1973, 191-2):

> the whole method of this German and American higher education was, is, evil, a perversion.
> It is evil because it holds up an ideal of 'scholarship', not an ideal of humanity. It says in effect: you are to acquire knowledge in order that knowledge may be acquired.[63] Metaphorically, you are to build up a dam'd and useless pyramid which will be no use to you or to anyone else, but which will serve as a 'monument'. To this end you are to sacrifice your mind and vitality.
> […]
> No one who has not been caught young and pitchforked into a 'graduate school' knows anything about the fascination of being about to 'know more than anyone else' about the sex of oysters, or the tonic accents in Aramaic. No one who has not been one of a gang of young men all heading for scholastic 'honours' knows how easy it is to have the mind switched off all general considerations of the values of life, and switched to some minute, unvital detail.
> […]
> In the study of literature he has buried himself in questions of morphology, without ever thinking of being able to know good literature from bad. In all studies he has buried himself in 'problems', and completely turned away from any sense of proportion between the 'problems' and vital values.
> […]

[63] The same year, Weber wrote, in *Wissenschaft als Beruf* (2004, 11): "That is the fate, indeed, that is the very *meaning* of scientific work. It is subject to and dedicated to this meaning in quite a specific sense, in contrast to every other element of culture of which the same might be said in general. Every scientific 'fulfillment' gives birth to new 'questions' and *cries out* to be surpassed and rendered obsolete." ("*Das ist das Schicksal, ja: das ist der* Sinn *der Arbeit der Wissenschaft, dem sie, in ganz spezifischem Sinn gegenüber allen anderen Kulturelementen, für die es sonst noch gilt, unterworfen und hingegeben ist: jede wissenschaftliche „Erfüllung" bedeutet neue „Fragen" und will „überboten" werden und veralten.*").

> It is time the American college president […], it is time that he and his like awoke from their nap, and turned out the ideal of philology in favour of something human and cleanly.

This vitalist perspective, hammered more than stated (the words "vital," "unvital," and "vitality" close each paragraph), which allows to resituate historically Pound in a more plausible corpus of reference than that of postmodernism — namely the line of Schopenhauer, Nietzsche[64] and Spengler, but also perhaps, in spite of Pound's denials, Emerson — is that of an embodied knowledge, a knowledge of the vital values that Pound finds in scholarly figures such as Agassiz, Frobenius, Fenollosa or Levy.

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[64] It seems difficult not to read in this passage, via at least "the sex of oysters" and specialization as a source of indiscrimination between "great" and "small," an allusion to "The Leech" in Nietzsche's *Zarathustra* (2006, 248):

> "Who are you?" [Zarathustra] said, and offered [the man] his hand. […]
> "I am *the conscientious of spirit*," answered the man, "and in matters of the spirit one can hardly be more rigorous, vigorous and venomous than I, except the one from whom I learned it, Zarathustra himself.
> Rather know nothing, than know much half way! Rather be a fool in one's own right than a wise man according to strangers. I – go to the ground of things:
> – what does it matter whether it is big or small? Whether it is called swamp or sky? A hand's breadth of ground is enough for me, if only it is real ground and bottom!
> – a hand's breadth of ground: on that one can stand. In proper science and conscience there is nothing great and nothing small."
> "So perhaps you are the expert on the leech?" asked Zarathustra. "And you pursue the leech down to its ultimate grounds, you conscientious one?"
> "Oh Zarathustra," answered the stepped on man. "That would be a monstrous undertaking, how could I presume to such a thing!
> What I am master and expert of, however, is the leech's *brain* – that is *my* world!
> And it is a world too! But forgive me that my pride speaks up here, for in this matter I have no equal. That is why I said 'here I am at home.'
> How long already have I pursued this one thing, the brain of the leech, so that the slippery truth no longer slips away from me here? Here is *my* realm!"

This opposition to philology as a misleading science of details for details' sake would not tame with age, and we can still find in the *Guide to Kulchur* declarations of the same order, opposing gratuitous erudition to a more vital understanding of processes (1938, 51-2):

> it does not matter a two-penny damn whether you load up your memory with the chronological sequence of what has happened, or the names of protagonists, or authors of books, or generals and leading political spouters, so long as you understand the process now going on, or the processes biological, social, economic now going on, enveloping you as an individual, in a social order, and quite unlikely to be very "new" in themselves however fresh or stale to the participant.

This kind of discourse may well be what makes Pound's case unique in the panorama of so-called "high Modernism," and even among the restricted circle of his most encyclopedia-minded contemporaries, such as Joyce or Eliot — the fact that he alone has theorized and explained with such insistence the relationship of his text to its sources, thus providing his interlocutors and readers with a series of instructions concerning the way the poem should be construed in the light of its gigantic intertext. And, as much as his discourse may have evolved during his lifetime (along a series of existential accidents, ending in the indifference of his old age), and beyond the way it illustrates Pound's idiosyncratic poetics of reference — the fact remains that this theoretical construct, albeit self-contradictory, has, to this very day, never been without protracted consequences on the text of the poem.

In its back and forth movements, Pound's attitude can be described as caught between two antithetical modalities: that of scrupulous fidelity to the literality of his sources — as far, that is, as his ebullient personality would let him — inasmuch as they are a series of traces witnessing the historical sedimentation of the linguistic and literary materials. Indeed,

examples abound of tokens that have been, at some point or another in the history of the volume (as of Pound's earlier poems), "corrected," that is to say normalized, while the "correct" form was actually a non-standard one. Kenner (Rainey, *op. cit.*, 24) tells, with his usual gusto, the following fable:

> So Pound called a *Lustra* poem "Imerro" (in Greek letters), which means "I yearn" in the usage of the folk of Sappho's island, who dropped their aitches and wouldn't have said "Himmero" like Athenians. That spelling—meant to send readers' minds to Sappho—persisted through three printings of *Lustra*. Then, for the 1926 *Personae*, a definitive edition of his poems other than the cantos-in-progress, Pound thought to recheck the word in what he'd no reason to distrust, the concise edition of the Liddell and Scott Greek lexicon. And there a misprint (!) incited him to change his smooth-breathing sign to a rough, thus making the title "Himmero." (Alas; Sappho's dialect vanishes, and so does she. Rejoice; they're restored in the most recent *Personae* printings.) Note that, though his first title shows him following the the classroom rule—Lesbian dialect marked by absence of rough breathings—he assumed the dictionary folk knew what they were doing. For Pound did tend to assume the real specialists knew.

In the same way, Pound has very consistently, if not systematically, expressed this view — this "nominalism," Perloff would say (see below, our conclusion, for a discussion of this claim), which we believe to be, more fundamentally, a form of historicism — concerning all questions of material transmission (particulars of manuscripts, as in the case of his edition of Cavalcanti, of dialects, or, in the case of the introduction of Chinese history in the Western world, of varieties of transliteration (inflected by the receiving languages)). He writes in that sense — a proper paleography compendium — to his Milanese publisher, Giovanni Scheiwiller, in 1955 (Rainey, 252):

> Proofs arrived/ many thanks for assiduous care/ especially where you have found errors, but in some places QUOTATIONS are not grammatical exercises. Donna che VOLGO (quoted from a Canzoni). later "Tolg*o*"/. "Volge" falsifies/ other points of minor importance the latin words should keep their relationship with an absent context/. Canz/ dell fortuna/ Io son la donna che VOLGO. Fixed spelling belongs to certain periods not to others. Certain cases are not worth changing type already set. etc. But very many thanks for the correction of errors, Hudson, for example, was on the verge of spoiling a line by abandoning the dialect of the original. I hope they will keep my corrections, and not insist on dictionary spelling […] Where I have nothing against it, I have left your emendations or corrections. Thanking you, Variation Leocothoe, Leucothea/ done intentionally, do as you like/ but as far as I'm concerned it is not worth bothering Mardersteig in order to make Riccardus and Richardus uniform, etc. because in the Middle Ages such uniformity was NOT observed. The concepts of the poets from early centuries are a bit falsified when the texts are Renaissanced etc.. But I am not fanatical in asking for this diversity in each case, do as YOU like, except in cases where I have inked in preferences.

In 1950 already, concerning Chinese names, Laughlin would write to Kenner (*ibid.*, 250-1):

> Very tactfully I enquired of Ezra whether he would like to have you suggest certain changes for the new printing of the Cantos, with respect to the spelling and date errors in the Chinese Cantos. Here is his response, which I quote to you verbatim: "No need to correct Chinese Cantos—they are not philology, all the funny spellings indicate tradition, how the snooz got to your-up [;] some latin, some by Portergoose, some by frog […] when it comes to tradition—yes, thank Fang for any precisions, but, there is also another point, even where diagrames (romanj) fer Ez himself to study, and work on theory that changes of dialect, etc.—do not affect melodic coherence—this not dogma, it is conjecture."

This very materialist insistence on the chains of transmission ("tradition," in Pound's Eliotian dialect) could be the object, rather than the fetishization of Pound's out of reach intentions, of an ambitious philological research program: namely, to investigate the sources

of all the quotations and allusions in the poem not only from an intertextual point of view, but from a bibliographical one. But Pound, as if to illustrate Russell's paradox — though logically enough if we take seriously his own positioning as a scribe among others in a chain of successive transmissions — also includes the vagaries of his own text in the process, making such a prospect *de jure*, if not *de facto* inextricable.

So that, in the case of two lines duplicated by mistake during the composition of the Parisian 1930 edition of *A Draft of XXX Cantos* (a mistake that was reproduced in all subsequent editions of *The Cantos* till the 1971 New Directions printing):

> And Kung said "Wang ruled with moderation,
> In his day the State was well kept,
> And even I can remember
> A day when the historians left blanks in their writings,
> I mean for things they didn't know,
> But that time seems to be passing."
> A day when the historians left blanks in their writings,
> But that time seems to be passing."

Pound, questioned by Kenner during the preparation of an anthology in which Canto XIII were to appear, answered (Eastman, *op. cit.*, xiv): "Repeat in XIII sanctioned by time and the author, or rather first by the author, who never objects to the typesetter making improvements."

This mechanism of self-inclusion thus shelters Pounds against the "mortal danger of coherence" denounced by Mussolini. Unsurprisingly, then, in spite of his attachment to the letter of his sources, his correspondence shows Pound vesting himself, not infrequently, with the prerogatives of the Poet — notably inasmuch as it implies a priority given to the more or

less ineffable criterion of "sound." In a 1927 letter, for instance he writes to Olga Rudge (Froula, 143):

> O yes sent off the epreuves of XX, with let us zope his [Pound's] ignorance finally concealed under umpteen corrections, including 2 c's in Boccata, who probably ends in an i, but demd if I am going to spoil the sound on the authority of a picture post card when his name isn't in Baedeker […].

In the debate concerning the precedence between sound and sense that structures the history of modern poetry, Pound is unambiguously on the side of music, as his critical works have never ceased to claim,[65] in the descent of Poe's letter to Lowell ("Music is the perfection of the soul, or idea, of Poetry")[66] rather than Eliot's oft-quoted priority given to sense (1957, 21):

> the music of poetry is not something which exists apart from the meaning. Otherwise, we could have poetry of great musical beauty which made no sense, and I have never come across such poetry.

The critics have never hesitated to follow him on this path, in spite of the fact that, when dealing with unmetered verse, it seems very difficult to articulate a system of valuation of the lines capable of determining which "work" and which don't, based on phonemic considerations, without lapsing into utterly subjective aestheticism. Thus, when Kenner writes:

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[65] E. g., among many others, *ABC of Reading* (1960, 14): "The author's conviction on this day of New Year is that music begins to atrophy when it departs too far from the dance; that poetry begins to atrophy when it gets too far from music; but this must not be taken as implying that all good music is dance music or all poetry lyric."

[66] Quoted from the Edgar Allan Poe Society of Baltimore's website: http://www.eapoe.org/works/letters/p4407020.htm

> Near the beginning of Canto XX we find,
>
> Between the two almond trees flowering
> The viel held close to his side
>
> —viel, an archaic string instrument, But an error in the 1933 Farrar & Rinehart printing substituted "veil," the familiar words that come to a typesetter's mind having always a tendency to oust unfamiliar ones very like them; and "veil," which destroys both the meaning of the line and its sound, stood in all New Directions printings until the major revision of 1971

— one can legitimately wonder what he *precisely* means by "destroy[ing] the sound" of a line, although the alteration is indubitable.

But Pound can also take cover, with wily carelessness, behind an indifference to the matter of truth that anticipates in many respects the postmodern "bullshit" school that was evoked above.[67] Thus, in a 1925 letter to William Bird (1951, 195): "Vurry noble work. And up to date *no* misprint of any importance — only an *i* for a *o* at the end of Piccinini, where it don't matter a cuss"; and to T.S. Eliot, in 1949 (Froula, 143):

> [Dorothy Pound] says créees [*sic* for créées] takes three blinkin eee's. I don't care which way it is printed. A little saving ignorance on the part of the bard might allay venom

and Froula goes on quoting from the same letter: "even the double ll in balladines can stay as sign of author's iggnurance." This studied — textually staged, even — nonchalance, resulting in a cult of accidents as so many felicities, was possibly what the New Direction editorial team had in mind when then issued their comminatory "Statement." Remains nevertheless a simple fact, that Kenner voices with good sense as follows (Eastman, *op. cit.*, xiv):

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[67] See above, § 1.2.1. (p. 11).

> Which of course does not mean that every misprint is sanctioned that the author neglected to change. Most make no sort of sense and were plainly missed through inadvertence.

Ultimately, it is, probably more than a concerted system of errors, a mixture of carelessness, revendicated claims to "poetic" quirks, and, above all, a series of accidents, including lassitude in front of the task, yesteryear envisioned seriously, of a finished text that resulted in the unsatisfactory state of *The Cantos* as it currently exists in print. However, another factor has to be taken into consideration — for it is nowadays the major, if not only, *actual* obstacle to the necessary emendation work to be carried out on *The Cantos* — is that of the specifics of Pound's reception. Yet, in order to understand it, a little historical excursus is warranted.

2.4. Theories of Genius

> *On sait que le propre du génie est de fournir des idées aux crétins une vingtaine d'années plus tard. Il serait injuste de lui en tenir rigueur. Mais il est intéressant de lui en tenir compte. Ces idées ont pris peu à peu une forme axiomatique, ou thématique, assez différente de leur expression première. Elles deviennent conneries.*
>
> ARAGON

The fetish of the text "as is," as a miraculous accident, though understandable from a technical and commercial point of view, is nevertheless more problematic when it emanates

from scholars, for whom the materiality of every component of the text, however minute, bears implications on their interpretation of the poem as a whole. Rabaté, who, after Christine Froula, devotes a few pages of his monograph to the errors in Pound's text, justifies the unsatisfactory state of the text as follows (*op. cit.*, 34):

> I would suggest Pound's very spelling-mistakes [*sic*] and inaccuracies have the function of reminding us that his writing is an act which possesses its own duration. Pound hates above all the patience of the academic who believes himself to be immortal and hopes to attain the pure essence of a faultless text. Pound's mistakes go along with his poetics, are inseparable from them, since they first of all provide the text with a certain sense of rhythm. As Joyce wrote: 'A man of genius makes no mistakes. His errors are volitional and are the portals of discovery.'

Rabaté — whose theoretical justification of misspellings doesn't prevent, when he subsequently quotes an obviously misprinted line from LXVI ("Common lay of England, BIRTHRIGHT of every man here/and at home")[68] to insert, in a footnote to the word "lay": "The 1975 Faber edition[69] gives 'lay' here, but this is a typographical error and it should read 'law'." — conflates here two types of explanation which have little to do with each other. The first one (discussed above, § 2.3) — partially true, although, as we have shown, we don't believe its cause to reside in Pound's wish to display the temporality of his writing per se — is assuredly a *strategic* one: Pound's poetics are indeed involved in, at least, part of the "spelling-mistakes and inaccuracies" observable in the text of *The Cantos*. The second

[68] It has since been corrected.

[69] Which is actually the same than the 1972 New Directions edition (see Taylor, *op. cit.*, 239).

explanation, though, introduced with the quotation from *Ulysses*,[70] is, while trivially simplistic, a much more problematic one — and one which has been opposed with consistency to most philological endeavors when applied to modern texts, and is linked with the emergence of the notion of genius in the modern age.

Its origins, or at least its first point of clear articulation can be found in the article "Génie" from Diderot and d'Alembert's *Encyclopédie* (s.v. "Genius"):

> Taste is often separate from *genius* as taste is the work of study and time, it relies on the knowledge of a multitude of rules which are established or presumed to be and it allows for beautiful things which are conventional. For something to be beautiful according to the rules of taste, it also must be elegant, finished, refined without the appearance of being so; to be of *genius*, there are times when neglect is necessary, that it appears to be out of sorts, difficult to achieve, wild. The sublime and *genius* shine in Shakespeare as does lightening throughout a long night; Racine is always beautiful, Homer is full of *genius* and Virgil is elegant.
>
> Rules and laws of taste will only be obstacles to *genius*; it breaks them to steal from the sublime, the pathetic, and the great. The love of this eternal beauty which characterizes nature; the passion to conform works since I do not know which model it created and after which it has the ideas and the feelings of beauty that are the tastes of the man of *genius*. The desire to express the passions that excite him is continually bothered by grammar and its uses; often the picture he wishes to write refuses to be expressed by an image which would be sublime in another form. Homer was unable to find a unique dialect for the expressions necessary to his *genius*; Milton violated the rules of his language and sought out energetic expressions in three or four

[70] The quotation was already used by Foula (*op. cit.*, 139), who, with more care than Rabaté, attributes it to the fictional Stephen Dedalus rather than the author himself; the distinction between narrative instances is warranted, for some degree of irony may well be involved in the pseudo-retrospective nod from the middle-aged novelist to his somewhat juvenile alter-ego. In any case, the repetition of the quotation is, among others, a sign of the way postmodern criticism tirelessly operates on a very narrow body of revered references.

> different idioms. Finally, there is abundant force; there is no sense of ruggedness or irregularity the sublime and the pathetic are. Such is the character of *genius* in the arts. It does not touch lightly, it does not please without surprising and it is even more surprising in its mistakes.[71]

As one can observe from this brief excerpt, the article — anonymous, and generally ascribed to Saint-Lambert, although it is clearly related to a set of typically Diderotian style and preoccupations — contains an embryo of most of the dogmas that will come to predominate in Romantic, modern and postmodern criticism. Already at work is a set of oppositions that, in the course of the two following centuries, will be successively reshaped, and transformed into the *topoi* that still inform the aesthetic *lingua franca* of modernity. They are so clearly defined that they can be delineated as a simple table:

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[71] "Le goût est souvent séparé du *génie*. Le *génie* est un pur don de la nature ; ce qu'il produit est l'ouvrage d'un moment ; le goût est l'ouvrage de l'étude & du tems ; il tient à la connoissance d'une multitude de regles ou établies ou supposées ; il fait produire des beautés qui ne sont que de convention. Pour qu'une chose soit belle selon les regles du goût, il faut qu'elle soit élégante, finie, travaillée sans le paroître : pour être de *génie* il faut quelquefois qu'elle soit négligée ; qu'elle ait l'air irrégulier, escarpé, sauvage. Le sublime & le *génie* brillent dans Shakespear comme des éclairs dans une longue nuit, & Racine est toûjours beau : Homere est plein de *génie*, & Virgile d'élégance.

Les regles & les lois du goût donneroient des entraves au *génie ;* il les brise pour voler au sublime, au pathétique, au grand. L'amour de ce beau éternel qui caractérise la nature ; la passion de conformer ses tableaux à je ne sais quel modele qu'il a créé, & d'après lequel il a les idées & les sentimens du beau, sont le goût de l'homme de *génie*. Le besoin d'exprimer les passions qui l'agitent, est continuellement gêné par la Grammaire & par l'usage : souvent l'idiome dans lequel il écrit se refuse à l'expression d'une image qui seroit sublime dans un autre idiome. Homere ne pouvoit trouver dans un seul dialecte les expressions nécessaires à son *génie ;* Milton viole à chaque instant les regles de sa langue, & va chercher des expressions énergiques dans trois ou quatre idiomes différens. Enfin la force & l'abondance, je ne sais quelle rudesse, l'irrégularité, le sublime, le pathétique, voilà dans les arts le caractere du *génie ;* il ne touche pas foiblement, il ne plaît pas sans étonner, il étonne encore par ses fautes."

Taste	**Genius**
Study	Gift
Time	Immediacy
Rules	Irregularity
Finished character	Negligence
Conventionality	Wildness/Passion
Racine	Shakespeare

(One may remember in passing that Stendhal will soon transform the exemplary couple of opposites that are "*Racine et Shakespeare*" into a book title which is also a full-fledged aesthetic program.)

If taste and genius are both, for Diderot/Saint-Lambert, responsible for the creation of two families of artworks, Kant, who positions himself in response to Herder's *Sturm und Drang* radicalization of the role of genius in the creation,[72] displaces the respective field of application of the pair, and the Third *Critique* develops a new paradigm for the understanding of the articulation, situating genius on the side of the *production*, while taste allows now the *reception* of esthetic objects (2001, 189): "[f]or the judging of beautiful objects, as such, taste is required; but for beautiful art itself, i.e., for producing such objects, genius is required." (§48). Furthermore, it is now genius, as the sole principle of aesthetic creation, that shapes the rules that are those of taste.[73]

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[72] On Herder's theory of genius, cf. Lewis, 1956.

[73] Cf. § 46: "**Genius** is the talent (natural gift) that gives the rule to art. Since the talent, as an inborn productive faculty of the artist, itself belongs to nature, this could also be expressed thus: **Genius** is the inborn predisposition of the mind (*ingenium*) **through which** nature gives the rule to art." (*Ibid.*, 186)

The Jena Romantics will of course place the notion of genius at the very center of their speculations on literature,[74] and their successors will only have to replace, in order to fulfill the role of the receptor, a benevolent taste by the lack thereof, under the guise of the philistine or the bourgeois[75] to assert the fundamental inadequacy — and innate superiority — of the genius-creator in respect to his social surroundings. However, in passing, Romanticism has abolished an important distinction, still operative in Diderot's article: that between the *man of genius* (whose study belongs to psychology) and the *work of genius* (whose study belongs to aesthetics, and can only be produced by a man of genius). When Novalis writes that "genius is the natural condition of man" (quoted by Lukács, 1974: 46), he transfers to a mystique of creation what was, until then, a quasi psychopathological dimension, still at play beyond the conceptual frame of the Enlightenment; indeed, himself could write (1997, 60):

> All true enthusiasts and mystics have without doubt been possessed of higher powers—strange mixtures and shapes have certainly resulted from this. The coarser and the more colorful the material, the more lacking in taste, education and direction the person was, the more eccentric [*sonderbarer*] was what he brought forth.[76]

[74] Cf. Nancy & Lacoue-Labarthe, 1978, *passim*.

[75] See, among a myriad of illustrations, Schumann's "March of the '*Davidsbündler*' against the Philistines" in *Carnaval*.

[76] "In allen wahrhaften Schwärmern und Mystikern haben höhere Kräfte gewirckt — freylich sind seltsame Mischungen und Gestalten daraus entstanden. Je roher und bunter der Stoff, geschmackloser, unausgebildeter und zufälliger der Mensch war, desto sonderbarer seine Geburten." (1901, II. 1, 305)

The reshaping of genius under the guise of an abnormal disposition in the "creative individual," doomed, as a natural consequence, to be misunderstood by a repressively conventional social universe, will receive a new thematic elaboration with romantic Satanism (from Byron's *Cain* to Baudelaire's "Bénédiction"), that will be given its definitive motto with Verlaine's series of studies published under the efficacious title *Les Poètes maudits* (1884).[77] Under the Nietzschean emblem of the "inversion of all values," the 20th century avant-gardes, heralded by Bataille and Artaud, will draw the last consequences of this reversal, by a systematic valorization of the "accursed share": the body replaces the Hegelian spirit, the flirt of *eros* and *thanatos* becomes the privileged locus of authentic artistic activity and, as the song goes "good authors too who once new better words / now only use four letter words."

At the other end of this chain of transmissions, thus, the conflation of the two senses of "genius" in Joyce-Dedalus' claim that "a man of genius makes no mistakes," while representing the natural achievement of a move towards assimilation born a century and a half earlier, carries two consequences that are highly damageable for the practices of textual scholarship.

The most obvious and shocking one is, of course, its anthropological consequence, that is to say the implicit division — on the theologically informed model of Augustinian Grace — of mankind into two groups, the ones endowed with and the ones deprived of

[77] Cf. Milner, 1960 & Praz, 1977.

genius. Unfolding the consequences of this problematic take, Boucourechliev, in his *Langage musical* (1993, 12), writes:

> One often hears that music expresses feelings — and, in particular, the composer's feelings. The whole misunderstanding stems from such an idea. One should rather say that music *engenders* feelings. The question is that of the force of impact of these affects, which belong in composing, not in their origin — real or imaginary —, nor in their illusory transmission. For must one be in love to compose a love song, and very much in love to compose a very beautiful love song? One must above all possess a talent for musical composition. […] Indeed, of what import are to us the affects of the composer (who, Barthes would say, is no more than a "mister" such or such)? Everybody can be in love, only one writes *Tristan*. Unless one deems the love of great artists to be superior to other men's — which can lead, in all innocence, to a aesthetic fascism, or, at least, a cult of personality that has, in any case, nothing to do with the musical.
> This is why "sincerity" is not an aesthetic category, but an imbecilic one.[78]

One hardly needs to point out the extent to which this demand for a strict separation between — to use Diderot's words — the "man of genius" and "the genius" as embodied in the work of art (which only interests the interpretation of the literary) is still valid today, as

[78] "Il est convenu de dire que la musique exprime des sentiments — et ceux du compositeur en particulier. Or tout le malentendu provient de cette idée. Il est plus juste de dire qu'elle en *engendre*. C'est de la force d'impact de ces affects, relevant de la composition, qu'il s'agit, non de leur origine réelle ou imaginaire et de leur illusoire transmission. Car faut-il être amoureux pour composer un chant d'amour, et très amoureux pour composer un très beau chant d'amour ? Il faut surtout avoir du talent pour la composition musicale. […] D'ailleurs, que nous importent les affects du compositeur (qui, comme dirait Barthes, n'est jamais qu'un « monsieur ») ? Tout le monde est amoureux, un seul écrit *Tristan*. Sauf à considérer que les amours des grands artistes sont supérieures aux autres, ce qui peut mener, en toute innocence, à un fascisme esthétique, du moins à un culte de la personnalité qui, en tout cas, n'a rien à voir avec le musical.

Voilà pourquoi la « sincérité » n'est pas une catégorie esthétique, mais une catégorie imbécile."

lay dying, endlessly, the mass of Freudian and Lacanian readings which keep producing wholesale Oedipuses, castrations, phalluses and *noms-du-père*, while the updated biographical common sense leaves a renewed fragrance of 19th-century hagiography on most of the current critical productions: far from Barthes' *monsieur*, any novel, play or poem of import should be ascribed to biographical circumstances, conscious or unconscious, in order to avoid examining the texts themselves, but to populate them with preconceived *doxai* about their greatness. This state of affairs is particularly obvious in the case of Pound, and not without consequences on philological matters. As late as 1986, Michael Reck, in a response to Alfred Kazin's essay "The Fascination and Terror of Ezra Pound," in *The New York Review of Books* could — *in all innocence*, would say Boucourechliev — exclaim: "a sixty-year-old poet kept in an open cage with little shelter from sun and rain!"[79] — as if a butcher, a baker or a candlestick maker (or, for that matter, a playwright or a novelist) of similar or different ages would fit more naturally in such a cage. The obscenity resulting necessarily from the valuation of "genius" in this comprehensive, psychological sense is reached by an impressive number of commentators, without, it seems, creating any doubt about the views on humanity that such expressions harbor.

Beyond the issue, very real, of the cult of personality and the mystique of great men, however, Boucourechliev is undoubtedly right in pointing out that the need for a hermeneutical autonomization of the work from its creator's psychological (or, more generally, existential) background is the only way to preserve us from the kind of empathic

[79] "An Exchange on Ezra Pound." Online: http://www.nybooks.com/articles/1986/10/09/an-exchange-on-ezra-pound/.

criticism that makes of the aesthetic production a mere outcome of the personality of the artist — that is to say, also, the only way that allows us to analyze and interpret the work as a given semiotic production inside of a given semiotic field. It is only by a focus on the texts themselves that we can edify a system of understanding, which will, as a feedback, create the author himself — but an author unencumbered by the stuff of legends.

2.5. Politics of Reception

> *L'iconisation du prophète demeure le seul contenu de la prophétie. Illustré par les sempiternelles photos agrestes du chalet de la Forêt noire, le* storytelling *autobiographique s'est intégré à l'œuvre et en colore la lecture, voire s'y substitue : le contenu de la prophétie se résume alors à la vie et à la personne même du prophète, car la* Führung *est une incarnation.*
>
> RASTIER

Especially in the case of Pound, the groupuscular organization of his first commentators, who were also, for the most part, his personal friends, has left on criticism an imprint all the more problematic that it is prone, on the one hand to brush aside, minimize or even unabashedly rewrite embarrassing (to put it mildly) biographical data, while it tends, on the other, to sacralize, as we have observed, every misprint, embuing each of them with a mystical quality that would transcend its own defectiveness, making the text a mere function of the author's personal genius.

It is of course not surprising to read under the pen of Mary de Rachewilz, Pound's own daughter, empathic declarations tinged with Christological imagery, such as (Rainey, 268):

> Whenever I have tried to emend contradictions, I have discovered that Pound had been aware of them all along, that the "fault" was in me, and not in the author who was merely trying to work out his poem in public. This proclivity applies to his texts, to his political and social theories, and to his private life. […] My primary concern is that nothing be lost, nothing distorted: a matter of imagination, rather than philology.

The fusion of the man, his private life, his theories and his texts is naturally the very opposite of the critical operations that philology claims at its method. On the contrary, the dissociation between Pound's poems and his thunderous statements and idiosyncratic take on literary history is a necessary *epoché*, and the only one that will allow us to leave behind the fastidious repetition of unenlightening mantras.[80]

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[80] In the same way, imagination cannot constitute a scholarly program, especially when relating to a text as complex as *The Cantos*. Intuition may sometimes be right, and Rachewilz herself might well be right in assuming (*Ibid.*) that, when Pound, in "his first version — 'erroneous version'—" mistook a barber boy (mentioned in John Adams' diaries) for a baker boy, he

> had conflated the Italian Risorgimento with the American 'revolution.' In the one case it was a baker's boy who threw the first stone at the oppressors. In John Adams' text, it was a barber's boy. Pound eventually gave in to scholars and in later printings, out of boredom perhaps, he amended it to read:
>
> > and in this case was a
> > barber's boy ragging the sentinel.
>
> The weight of the historical fusion into a poetic image now rests exclusively on the phrase 'in this case,' implying that there were other cases

For Poundian criticism has systematically borrowed its key notions from Pound's own critical repertoire, and repeated them with astounding irreflexiveness. Thus, for instance, of the notion of *epic*, and of its definition as "a poem containing history" — a catchphrase whose very origin has been obscured under the effect of its successive invocations. Froula, among many others, writes for instance, in a typically McGann-like prose (173):

> [Pound's] decision to write a poem including history committed him to a historical poetics of process, collaboration and accident. The question for our present purposes concerns the ways in which these aspects of Pound's "intention" imply divergences from conventional editorial aims and procedures.

That *The Cantos* "contain history" is, whatever way one understands the word "history," more or less out of doubt — but that an "epic" be defined, in the Western tradition at least, as "a poem containing history" is in many respects debatable — and, *a fortiori*, for the readers coming after Finley's groundbreaking *The World of Ulysses*, which brilliantly dispelled the historicizing fantasies of a Bérard, among other Sherlock Holmes of historicization. On the contrary, the task of a responsible Poundian scholarship would be, in the first place, to study the extent to which *The Cantos* can, or can not, be legitimately described as an epic; for that purpose, it is a large-scale examination of narrative structures, of metrics, of phonetics, of tropes, etc. (resulting, in passing, in the creation of a typology of epics) — in other words a full program of comparative morphology and semantics of epic

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— but it is precisely the task of a scholarly investigation to determine, by a scrupulous examination of all available sources, the degree of verisimilitude with which such an intuition can be credited.

poems — that should be envisioned, rather than the unconditional surrender to the Poundian categories..[81]

Froula's quote, in spite of its obscurities, allows us to see how the fetishism of the formula tacitly endorses the abhorred intentionality, in spite of the fact that, through the assault on a notion as necessary as that of error, "intentions" is the main category against which all her efforts are directed. Indeed, for Froula, the straightforward recourse to Pauline allegoresis is a privileged way to explain how Pound, while being literally wrong, can be simultaneously right in virtue of a higher viewpoint:[82]

> Neither of these distortions [in the "Malatesta Cantos"], however, makes Pound's portrait of Sigismondo any less accurate in its general import. […] Had his purpose been to present an accurate and straightforward account of the historical facts, he would certainly have failed in it but, as it is interpretation and polemic that inform his treatment of historical material, it is on a different plane that the poem asks to be engaged.

This figural view is of course key in the history of Pound's reception, in that it allows its impressed admirers to posit that, even through his errors, Pound is not wrong — at a higher level, that of the "general import," which is, of course the only one that, ultimately, matters.

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[81] Genette was wondering in *Palimpsestes* how one would read *Ulysses* if it were not titled *Ulysses*. Although the isolation of the text from its pre- and paratextual surroundings cannot be more than a thought experiment, it is a useful and even necessary one, in that it forces the reader to question otherwise unassumed categories inherited from the exegetical tradition.

[82] This soteriological take on poetry, which can be traced back to the Jena Romanticism, is of course pervasive among theoreticians of the irrational. Hitler could thus write in 1936: "Poetry acquires a greater dignity, in the end, it takes back its primary function — that of instructing mankind; for philosophy, science and history will disappear, only poetry will survive all other sciences and all arts." (Quoted in French in Rastier 2015, 219).

What Froula ultimately means, beyond a postmodern theoretical veneer, is quite simple: she means that what's good for Pound is good for Pound, and that the internal system of references that structures *The Cantos* is indispensible to the poem, however little veridical may prove in its relations to the external world. It is a position — that of the fundamental lack of ethical relevance of the work of art, consequence of its autonomy — that characterizes a certain bend of modern criticism, but it is not the only one. Orwell could write (1949, 518), in a brief article concerning the attribution of the Bollingen prize to Pound:

> But since the judges have taken what amounts to be the "art for art's sake" position, that it, the position that aesthetic integrity and common decency are two separate things, then at least let us keep them separate, and do not excuse Pound's political career on the grounds that he is a good writer. He *may* be a good writer […], but the opinions that he has tried to disseminate by means of his works are evil ones, and I think that the judges should have said so more firmly when awarding him the prize.

Such clear thinking is obviously at the diametrically opposed end of the position according to which "a genius makes no mistake." But it also happens to be the only one who takes Pound as his own word concerning the ethical and political import that the poet saw in *The Cantos*.

The inexorability for the genius to err is, again, a topos that has been applied with impressive consistency to another great erratic of the 20th century — Martin Heidegger. Interestingly, the discourse of legitimation is, in both cases, based on the same techniques. The inescapability of error, legitimized as a sign of greatness, had been given a formula by

Heidegger himself, claiming that "who things greatly must make great mistakes."[83] On the side of reception, the alternation between denials, systematic misreadings, posthumous rewritings and editorial manipulations, and simplistic dissociations between personal creeds and philosophy finds an interesting counterpart in the first two generations of Pound's commentators.

Particularly in America, the reception of Pound *poeta* is undissociable from the man Pound's situation as an outcast, and was de facto situated in the perspective of a rehabilitation as much as of an exegesis. Poundism has its *legenda aurea*, spread by the Saint Elisabeths visitors, as well as its martyrological dimension, from the Pisa Detention Camp's open cages[84] lamented by Michael Reck to the ordeal of his Washingtonian incarceration and the Bollingen Prize episode.

Interestingly, Heideggerian and Poundian criticisms has, *mutatis mutandis*, followed parallel courses, summarized by Rastier (*op. cit.*, 218) as a "*negation*, *euphemization*, *banalization*, *reaffirmation* sequence"; in consequence, it is not surprising to find, under the aegis of a generalized inversion of all the values, anticipating the obscene claims of Vattimo that "Heidegger, with his adhesion to Nazism, has acted with courage," or Žižek's "Heidegger is 'great' *not in spite of, but because of* his Nazi engagement," Rabaté's confidence (Aji, 2003, 17):

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[83] "Wer gross denkt, muss gross irren." (*Ibid.*, 127)

[84] Even in more recent years, the cover of the New Directions' separate edition of the *Pisan Cantos*, aggressively red, with two black stripes framing the well-known picture of the Pisa cages, enforces the Spielbergian concentration-camp aesthetics generally marking our gory times, and perpetuates the confusion between persecutors and victims.

> I still like to provoke Pound sympathizers and enemies alike by saying quite publicly that I find him *more* interesting, not less, just because he allowed himself to be tempted by the lure and the lies of Italian Fascism.

In spite of the convolutions (passive voice, modalization), the very similitude of the italics between Rabaté and Žižek's phrases is a reminder that, when it comes to radical-chic posturing, common decency (to use an Orwellian phrase) is off-limits.

The point for us, being neither a "Pound sympathizer" nor an "enemy," and recusing any relevance to these misplaced and simplistic Schmittian categories, is thus to find the right distance, in order to deal with the text of *The Cantos* qua text.

2.6. Beyond Copy-Text: Hypertext as a Model for Genetic Editions

Of course, it cannot be denied that, obviously inscribed in the text of *The Cantos*, lies a plea for exceptionality: because of its sheer volume, of its topical breadth, of the length of its composition process, but also of its antiphilogical program, the poem would be unreadable in terms of "standard" philological decipherment and hermeneutical understanding; they would be irreducible, incorrigible, as the man Pound himself.

This argument, alas, has also been systematically used in respect to most of the emblematic productions of modern writing. Mallarmé, Proust, Joyce, Kafka, Céline, even Woolf have all, to some extent, been paraded to argue the fact that only a "science of exceptions" (according to the *bon mot* that McGann borrowed from Jarry) could do them

justice. It is, once again, no more than a cliché, based on the postromantic view[85] that literary history consists in a series of radical breaks, which coincide with formal inventions, has innervated the many theories of the avant-gardes that have occupied most of the aesthetic scene during the 20th-century — but also, in several respects, a fallacy.

First, it implicitly perpetuates the intentional fallacy, and the belief that the truth of a work is to be found in its author's own evaluation of his work (rarely humble, and rarely devoid of prejudices about the works of competitors), thus considered under the angle of an aesthetic project rather than a semiotic object. Second, the celebration of the New as such, but also of the irregular, of the baroque, of the excess and transgression of norms (what Bataille famously called the "great irregularities of language") leaves aside all the productions that are not characterized by the primacy of the form — a young Perec had already voiced this objection against the "*Nouveau Roman*," keeping his praise for the "truth in literature" represented by Antelme's *L'Espèce humaine*[86]; and Merquior (1986, 182) adds:

> Thanks to the formalist binge, structuralist and post-structuralist criticism has never lived up to the challenge of deciphering the moral import of so much of the best contemporary literature. The '*obsédés textuels*' never wrote a memorable word about Svevo or Musil, Canetti or Solzhenitsyn, Sciascia, Handke or Milan Kundera. And this is perhaps the worst indictment of structuralist criticism and its sequel. [87]

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[85] Cf. of course the iconic and programmatic ending lines of *Les Fleurs du Mal*:

Plonger au fond du gouffre, Enfer ou Ciel, qu'importe?
Au fond de l'Inconnu pour trouver du *nouveau*!

[86] Cf. "Robert Antelme ou la vérité de la literature," in Perec (1962).

[87] Quoted by Bouveresse (2008, 12).

The same prejudice also implies an unfounded qualitative difference between modern works and those that preceded them, letting us unable to understand the latter except as prodromes of the modern (only at this cost can we read Rabelais, Cervantes or Sterne — that is at the price of a considerable amount of simplifications and misunderstandings), in the way of the figural readings of the *Old Testament*, where everything has to point towards its accomplishment in the *New* one. Finally, it prevents the studies of regularities and stabilities among and across genres, for, as groundbreaking as we know the successive avant-gardes to have pretended to be, we have to build a literary history that takes continuities into account.

The panorama of textual criticism, when it comes to the thorny case of *The Cantos*, is, as we have seen, strongly divided into two factions: the pro-emendation, who wish for (or *have*, at least, *wished for* before New Directions' 1989 comminatory statement) an emended text, correcting at least the mistakes that are not attributable to Pound's own editorial quirks, and the fatalistic/postmodern faction, who, proponent of a generalized "anything goes," has construed the chaotic process that resulted in the current volume as an embodied witness of historical *fatum*, and the result as the only attested text — forgetting, meanwhile, the considerable number of *different* text that they would, or even *have*, sometimes, legitimated as equally authoritative. Thus Kenner (1971, 469) could write about the *then* lost "Italian Cantos":

> Cantos 72 and 73 were written chiefly in Italian,* […].
> * And never published. The gap left by their absence has now become part of the poem: a fault line, record of shifting masses.

Unfortunately, the reintegration in 1985 of these two cantos in the collected volume transforms a pompous telluric metaphor into an empty prophecy, while it casts a doubt about all declarations made according to the same principles. If any editorial state of things can be read in this providentialist light, then it is the very task of establishing a text — in other word, philology itself — that is nullified.

On the contrary, it is thus urgent to claim *The Cantos* as a "normal" philological object, a philological object among others, that is to say to get rid of the aura of exceptionalism resulting from the cult that has been created around the poem by the inner circle of personal devotees of Pound, and actively maintained by their successors. It is indeed a requirement of the philological work that exoteric texts cannot be interpreted only in their own terms, or on those of a carefully selected circle of accredited interpreters, but have to go through what Rastier call the "philological reality principle."

In order to do so, the first necessary step is of course to gather and exploit the vast quantity of archival materials (only very partially published in Eastman, Froula, and Taylor concerning the numerous corrections that have been accepted (or not) and implemented (or not) by Pound and his successors in the preparation of the various editions of the poem, both in England and in the United States. It is, also, to seize the conditions of a philological renewal brought forth by the computer.

B.

ENCODING

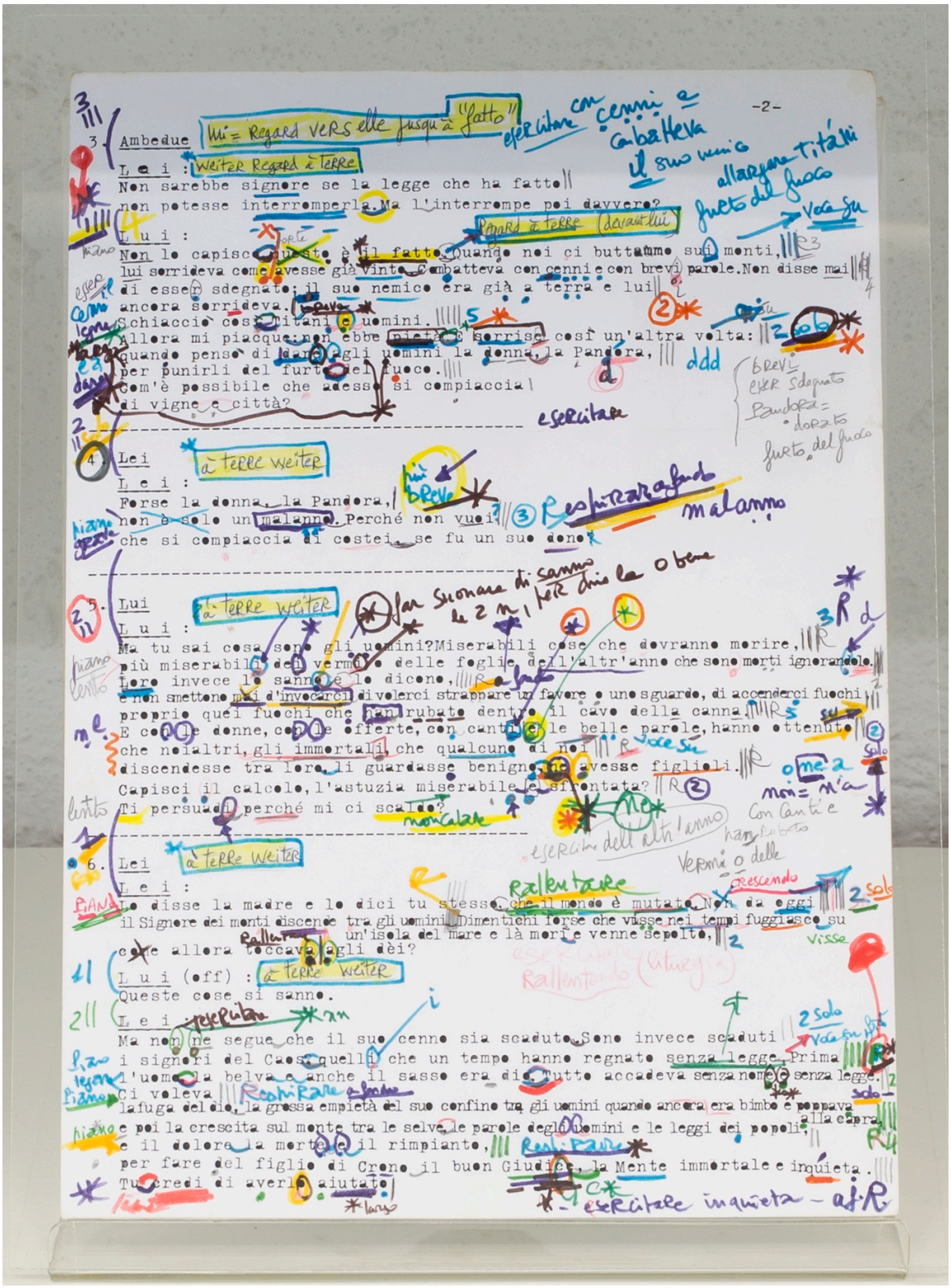
3. Towards a Readable Digital Text of *The Cantos* — Structural Questions

This chapter and the following one will consist in describing — and, along the way, problematizing — our endeavor to digitize and encode the text of *The Cantos of Ezra Pound*, on the basis of the fourteenth printing (1998) of the 1970 collected edition. The objective of such a task was threefold: to create, for research purposes, a reliable digital text; to develop a certain number of tools (primarily in the form of indexes and concordances) that would allow, in various domains, semantically informed explorations rather than mere plain text searches; finally, to try and draw conclusions from the observations accumulated in the process that could be relevant to a description of Pound's poetics.

3.1. What Is Encoding? Choice of a Standard

The automated processing of texts can happen in two different ways: either texts are processed as raw text, i.e. as mere strings of characters, or inasmuch as they have been enriched with additional data. This adjunction of information made in accordance to a certain predefined set of formalized methods is precisely what tagging (or encoding, or annotating) a text is.

In a non-digital context, we may think, for instance, of all the kinds of scribbling we find too often in a random library book—underlining or boxing of certain words on a page, marginal notes, arrows or hieroglyphic symbols—as an informal tagging: a rudimentary way of distinguishing certain linguistic items of various length as more interesting or relevant, for the reader, than others on the same page. The same reader could, in systematic effort, elaborate a more complex semiotic system in order to encode various kinds of interesting textual features, and we can imagine that colors, widths, shapes of underlining, diacritical marks, etc. come together as a concerted hermeneutic effort, offering a schematic reading or interpretive grid for the understanding of a preexisting text. Although we don't know that it has been attempted in the frame of literary criticism, examples exist in the perspective of performance, such as the intricate scripts of Jean-Marie Straub and Danièle Huillet for their filmic renditions of preexisting texts (Ill. 3.1).



Ill. 3.1: Annotated typescript page by Jean-Marie Straub & Danièle Huillet

Tagging, then, is no more than the digital formalization of this reconnoitering. Yet, compared with handwritten signs on a printed page, an encoding produced through the medium of the computer offers various advantages:

- it is not constrained by the physical space of the page;
- it uses text rather than a limited to a set of colors and shapes, and can thus be much richer than a restricted code (theoretically, infinitely so);
- it can be absolutely explicit — whereas a color- or symbol-based code requires a key to be understood — and is thus immediately shareable among users;
- it can be modifiable and expansible in time, according to the needs of the investigation;
- it is virtually perennial;
- it is partially automatable.

Although some of these traits (unlimitedness, perennity) are a mere consequence of the quasi-dematerialization of the digital medium, some others (modifiability, readability) are depending on the standard chosen.

As Bird and Liberman (2000, 1) noted,

> [w]hile there are several ongoing efforts to provide formats and tools for such annotations and to publish annotated linguistic databases, the lack of widely accepted standards is becoming a critical problem.

Although it is still the case for general linguistic annotation, in the field of literary studies, the Text Encoding Initiative (TEI)[88], a specification of the XML language[89] has become, in the past decade, a *de facto* standard for the digital representation and annotation of texts in the various fields of the Humanities, and, in spite of its limitations and constraints, we have adopted it for reasons of convenience as well as shareability. The fact that our research is both theoretical and practical, and that a publicly accessible database of the texts that are part of our corpus was envisioned, from the start, as a counterpart to the present dissertation, made it necessary to adopt the *lingua franca* of text encoding in order to share our results. As a consequence of the growing popularity of the TEI, the community of its users has become, in a little more than a decade, a rather large and dynamic group, and many questions surrounding text encoding receive interesting discussions and problematization through its mailing lists.

Added to that of accessibility, main reasons include the simplicity of use of XML, the readability of the files (even though an obvious counterpart is its high degree of verbosity), the fact that it is a non-proprietary standard and that it is free. Finally, the extensibility of the language has proven invaluable in the context of a database-in-progress which is that of our endeavor.

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[88] On the TEI, see: http://www.tei-c.org/index.xml.

[89] XML, the Extensible Markup Language, is a metalanguage ("meta-" since, while it provides its users with a very simple set of syntactic rules, the semantic content of the tags is left to be decided by the user in accordance to his needs) aimed at a descriptive encoding of raw text. On XML, see: http://www.w3.org/XML/, or, for an initiation: http://www.tei-c.org/release/doc/tei-p5-doc/en/html/SG.html.

3.2. Digitizing

A preliminary to the encoding process *stricto sensu*, therefore, consisted in obtaining a satisfactory digital copy — a labor which, as trivial as it may sound, didn't go without its lot of difficulties, originating for the most part in the semiotic intricacies that are characteristic of the Poundian text: not only does it comprise five scripts (Roman, Greek, Chinese, Egyptian hieroglyphs and Persian) whose digital rendition is not always a simple task for whom doesn't master the relevant languages, but it also displays several non-standard typographic configurations, and a dozen of non-typographic elements (two musical scores, a few shapes, schemas, invented ideograms, drawings) that were bound to remain external to the text *stricto sensu* and necessitated references to as many image files.[90]

Another source of complexity, stemming from the complexity of the source, is that of the quantification of blank spaces, necessary in view of a conform digital version of the text; but, since our encoding is, at this point, not publishable, and since the study of the spacing of the poem is beyond our current scope, we chose to mark all indentations, whatever their value, with a single identifier, that will be quantified at a later stage, when the need for an accurate spatial representation of the printed page arises. In any case, this encoding represents a progress on the existing digital incarnations of *The Cantos* in that all the Greek and Chinese passages are now part of the text (thus searchable as such), as are a handful of non-alphabetic symbols included in the Unicode charts.

[90] The irreducibility of such passages to the textual level, it should be noted, is not *per se* different from difficulties the printers had to face during the composition of the volume: in both contexts, *ad hoc* solutions had to be found to render such non-standard practices.

As an unforeseen consequence (partially so, at least), the course of this process itself happened to cast a certain number of doubts on the reliability of the reference printed text, doubts that were confirmed by the historians of the text (see above, chapter II), that have been gathered in the form of a list of errata (or, at least, of *dubitanda*); they should be checked against various sources and could, if proven to be as many misprints, be ultimately of use for an emendation of the text in view of future printings.

The result of this first step was thus a plain text (unicode) file, to which were added conventional marks for whitespaces and anchors for non-textual elements.

3.3. Encoding Structures (1) — The Formal Dimension

Beyond this first step begins, strictly speaking, the task of encoding, which, from the start, raises a series of questions that are undoubtedly far from trivial — questions that are directly dependent on the categories we have chosen to apply to the text, some of which were the result of our own angle of investigation, as we'll soon see in greater detail, but all of which are, in any case, putting at stake a set of ontological presuppositions concerning the text and its structural organization — and, in this sense, trying to enforce a system of pre-defined tags on a textual object like *The Cantos* sometimes makes one feel like the infant who desperately wants that big yellow cube to fit in the triangle-shaped opening of his toy box. To illustrate this point, two examples: the question of the boundaries of the text, and that of the line.

3.3.1. Text and Peritext: the Erasure of Textual Boundaries in the Modernist Project

As a volume, *The Cantos* display a certain amount of peritextual material, unambiguously distinguished by various typographical means from the body of the text. Such is the case of prose paragraphs, tables, or lists situated before or after some of the poems: for instance, the note on the transliteration of Chinese names that opens the third section of the collection, CANTOS LII-LXXI (p. 253), the table that immediately follows this note (p. 254-5),[91] or the "Explication" appended to Canto LXXVII (p. 496), which recapitulates the ideograms present in the canto and offers a translation, etc. Such is the case, also, of the single footnote in the collection, which can be found, in the printed text, at the bottom of p. 335:

> IN time of common scarcity; to sell at the just price
> in extraordinary let it be lent to the people
> and in great calamities, give it free
> Lieou-yu-y
> Approved by the EMPEROR
> (Un fontego *)
> And in every town once a year
> to the most honest citizens: a dinner
> at expense of the emperor (…)
> (LXI, 51-59)
>
> * Canto XXXV.

It is probably unnecessary to recall here the fact that, among the many possible ways of blurring textual boundaries (a centrifugal tendency that has been, so to speak, coextensive

[91] Table that is, in turn, followed by two other notes, in the form of two paragraphs fulfilling different functions: one identifies a reference in Canto LXXI, the other offers a reading instruction.

with Modernism), the inclusion, inside the text itself, of peritextual devices[92] mimicking external editorial interventions has been one of the hobby horses of Modernist writing, exemplarily illustrated by the somewhat pontificating exegetical apparatus provided by Eliot to the reader of *The Waste Land* (1922), a device brilliantly parodied by young Zukofsky as early as 1927 in "Poem Beginning 'The.'" Joyce would soon, and not without irony, use it in *Finnegans Wake* (II, 2), and Nabokov give it its full due, a few decades later, making it the very flesh of his sumptuous *Pale Fire* (1962), a novel disguised as a poem-cum-critical apparatus. If it is, therefore, hardly surprising to find such a footnote in Canto LXI, published in 1940, one cannot but be tempted to compare it with the other "note" present in *The Cantos*. It occurs in ROCK-DRILL DE LOS CANTARES, published fifteen years later, in 1955:

> Adams and Clay were for entanglement.
> Right bank, which is in Virginia ⋆
> above bridge of the Little Falls
> ten paces
> ⋆ where there was a law
> against duelling [*sic*].
> I alone knew how he meant to avoid that.
>
> (LXXXVIII, 24-30)

Here, remarkably, the content of the note has left the margins to join the body of the page, and the typographic marking of the repeated star is all the less equal to the task of dissociating text from peritext that the content of the note is itself split into two lines, caught without any other disruption in the visual movement of the three-step stanza. In the process, obviously, the legitimacy of the note as such has ceased to be: unbound from its external

[92] We are using Genette's terminology (1987, *passim*).

anchoring, the "note" is not a note anymore, and the star a mere ironical reminder that what is now part of an encompassing whole would once have been disjointed, hierarchized and identified as alien material to the "text" — as if, among the many certitudes shattered between 1940 and 1955, was also that of the identity of the text to itself. This paradoxical tension towards an impossible, unreachable yet desirable order is of course, one of the main and most constant themes in *The Cantos* — a reactionary leitmotiv embodied, at the cost of considerable historical simplifications, in figures as multifarious as Confucius, Sigismundo Malatesta, Leopold II of Tuscany, John Adams and Mussolini — but its pervasiveness on the text (lexicalized as "*chung*," "harmony," or "paradise") reaches much further, as this little pair of stars discretely reminds us.

Still, this divergence in the treatment of both notes could be assigned a different, more pedestrian origin, and one could assume that it is the merely bibliographical content of the latter one that called for it separation from the body of the page; such a hypothesis is invalidated not only by the many bibliographical references that are part of *The Cantos* (caught in the flow of the poem as early as Canto I,[93] and, presented as such, in a transparently bibliographical format, as early as Canto X),[94] but, even more germane, of other explicit references made to *The Cantos* in *The Cantos* themselves. There are two of them, both in XCIX:

---

[93] Cf. I, 68-9: Lie quiet Divus. I mean, that is Andreas Divus,
In officina Wecheli, 1538, out of Homer.

[94] Cf. X, 28-9: *Florence*, Archivio Storico, 4th Series t. iii, e
"La Guerra dei Senesi col conte di Pitigliano."

Till the blue grass turn yellow
and the yellow leaves float in air
And Iong Cheng (Canto 61)
of the line of Kang Hi
by the silk cords of the sunlight
non disunia,

(1-6)

and a few pages later:

But your females like to burn incense
and buzz round in crowds and processions
(Mr Baller animadverts on the similarities
in all priestcraft
(vide subject: "Missions" in Canto whatever)

(211-215)

At this later stage, Pound doesn't show any reluctance to treat adventitious considerations on the same foot as the poetic "content," the poem having abandoned its seriated, thematically-centered sequential order to develop into a kind of intellectual and sentimental diary, eventually including whatever matter crosses the author's path. The machinery of *The Cantos*, like an ever-expanding organism, now transforms everything into verse,[95] including metatextual comments such as the one closing the volume.

Let us consider this FRAGMENT (1966), which, in spite of its brevity, was given by the editors of a posthumous printing the status of a section of its own, implied by its

[95] This phenomenon, observable from the start of the Poundian project, takes, as it has been observed since the publication of THE PISAN CANTOS, a new turn after the war and during Pound's detention, first in the DTC camp in Pisa, and later in St. Elizabeths Hospital — and certainly some of its more remarkable aspects (such as the outbursts of autobiographical references in LXXIV and LXXX, cf. below, chapter V) cannot be fully understood without any reference to the poet's claustration.

isolation in the table of contents, though, contrary to the other sections of the poem, it is not preceded by its own title page:

That her acts
Olga's acts
of beauty
be remembered

Her name was Courage
& is written Olga

These lines are for the
ultimate CANTO

whatever I may write
in the interim

The poem is obviously split into two parts, made typographically more distinct by the triple blank line that separates them and the different layout of each pair of stanzas (the lyrical three-step indentation, reminiscent of William Carlos Williams' maturity, is relatively rare in *The Cantos*, except in the hardly representative "Italian" Canto LXXIII, while the binary organization of the last couplets, with its indented second line, is a formal feature that runs throughout the collection as early as Canto II); more: the "last word," since it is what the poem is about, is not strictly speaking the name of the loved one (unnamed and unmentioned until this posthumous last page), as one would expect from this sort of retrospective dedication, but a comment framing the *ultima verba* themselves, four lines

which instruct the editor, and, over his shoulder, the reader, sharing his situation of discovering these words from beyond the grave, on the treatment to give, in the economy of the volume, the first half of the poem. Yet, the layout itself makes the commentary undissociable from the lines it comments on, and, for us, must thus represent as many lines.

Meanwhile, this *interim*, brings us— *by a commodius vicus of recirculation* — back to the ominous date concluding of ELEVEN NEW CANTOS, second section of the collection:

> 120 million german fuses used by the allies to kill Germans
> British gunsights from Jena
> Schneider Creusot armed Turkey
> Copper from England thru Sweden... Mr Hatfield
> Patented his new shell in eight countries.
>
> ad interim 1933
>
> (XIL, p. 206)

— and, more generally, to the mock scribal devices, explicits or colophons, that close some of the poems or sections, such as:

> And in August that year died Pope Alessandro Borgia
> Il Papa mori.
>
> Explicit canto
> XXX
>
> (XXX, p.149),

as well as:

> "Bonaparte... knowing nothing of commerce....
> ... or paupers, who are about one fifth of the whole...
> (on the state of England in 1814).

Hic Explicit Cantus

(XXXI, p. 156),

and:

Says Gridley: You keep very late hours!

End of this Canto.
(LXIV, p. 362).

As many marks that, caught as they are in this blurring of boundaries separating text and peritext, call for an interpretive choice: they can be read as already prefiguring the *anything goes (in)* of the later sections of the poem, and integrated in an all-encompassing notion of text (i.e., in our present case, *lines*, for, as we'll see in a moment, lines are our basic units), according to the well-know axiom of Nietzsche's laundry notes, or, on the contrary, re-situated in the progression that characterizes the poetic economy of the collection, and dealt with as testifying that, in their context (i.e. in the early phases of development of *The Cantos* as a form), the separation between text and peritext was still operational. Founding our decision on the typographical evidence, their spacing offering a stark contrast with the relative stability of the pages layout through the first half of the volume, where they appear, we have chosen the second solution, and encoded these marks as paragraphs, external to the verse. As a result, our XML tree comprises not only a well-ordered one-to-several series of successive ramifications:

collection > title
> SECTIONS > title
> CANTOS > LINE GROUPS > LINES[96]

as well as whitespaces, but a series of adventitious peritextual branches that can appear at every level of the XML tree: inside the line element (the aforementioned footnote on page 335), inside the line group (such as the marginal chronological indications placed in front of specific lines in Cantos LIII-LIX, formally emulating the marginal running chronology in Mailla's *Histoire de la Chine*, Pound's primary source for the "Chinese Cantos"), inside the canto (the aforementioned pseudo-scribal notes concluding Cantos XXX, XXXI, and XLI; the "Explication" following Canto LXXVII; the note to Canto LXXXV; the epigraphs to Cantos XXXVIII and XC) and inside the section (the notes and table opening CANTOS LII-LXXI).

A case of ambiguity is provided by our "ad interim 1933," which can be read as concluding the poem, Canto LIX, or the section, ELEVEN NEW CANTOS. In favor of the first interpretation, one can invoke the parallelism with the other closing devices; against it, the fact that, contrary to the other cases, the unit it encompasses is not mentioned, and that the date also signs the closing and publication of the section, which appeared first as a separate volume (it could even be argued that, in its first occurrence, at the end of Canto XXX, the scribal mark, though explicitly referring to the canto,[97] is actually, from its mere position and uniqueness in the section — which was, once, a separate volume, a fact that one should keep

[96] In this context, capitals denote multiple elements (realized or not), and lowercase singular ones.

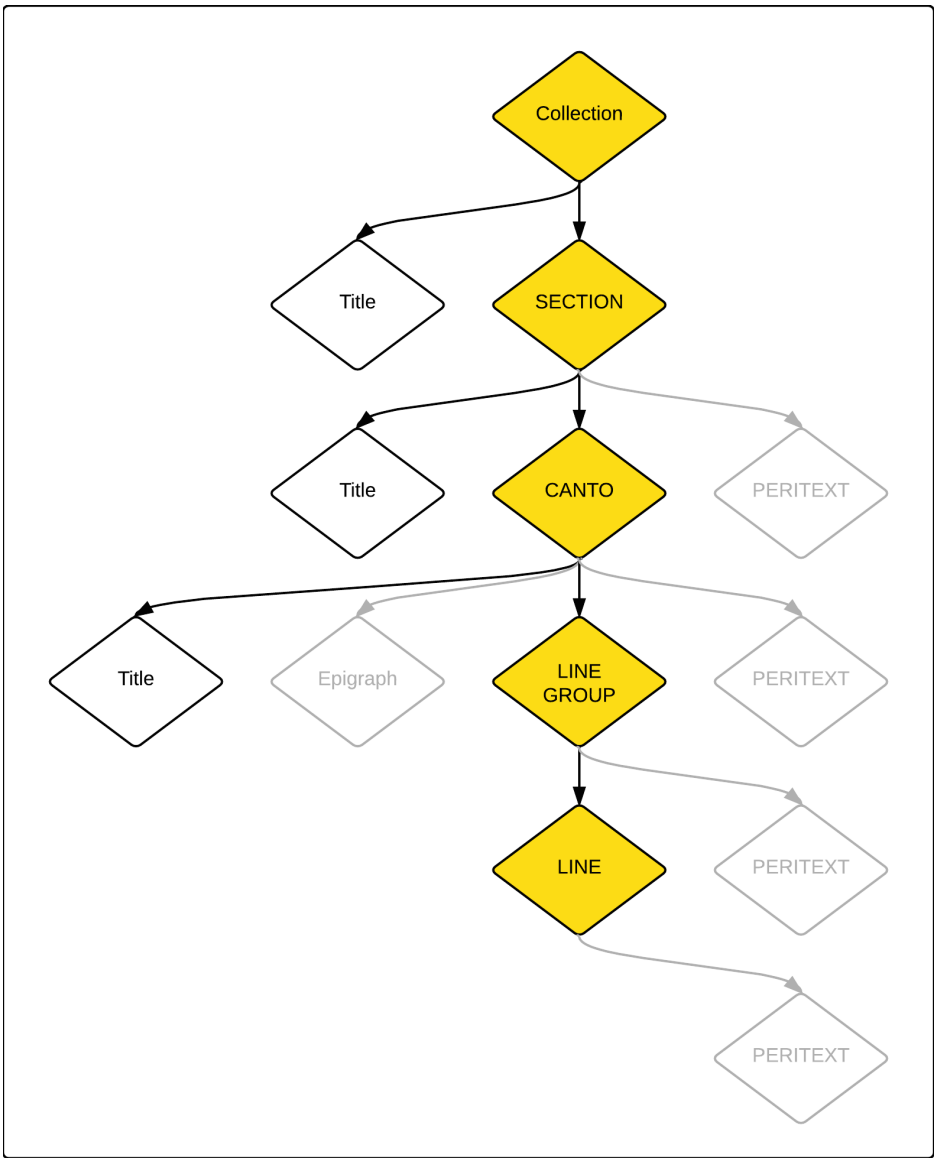
[97] Unless "*cantus*" is taken in a metonymic sense to refer to the poem as a whole.

in mind in order to make sense of many a negligence and inconsistency observable throughout the collected volume — underlining its completion as well as self-enclosure). We have chosen the second reading.

The following figure (3.1.1.) represents this structural tree, which is nothing more than the simplified version of our primitive[98] XML schema. Multiple elements (observed or — as in the case of our solitary footnote — *de jure* possible) are in capitals; facultative elements (i.e. elements that don't appear in every token of their respective parent elements) are in grey; on an orange background is the "spine" of the structure, the "poem" or collection.[99] The epigraphs, although pertaining to the peritext *stricto sensu*, have been isolated, in conformity with their default representation in TEI. All other peritextual elements are, in our file, represented by <note/> or <table/> elements, depending on the disposition of their contents. The title of each canto is simply its number, except in the case of LXXIII, which bears the title "*Cavalcanti / Corrispondenza Repubblicana*," and the strange double titling, Roman and Arabic, of "CANTO 104 CIV" (probably a misprint persisting through reprints, since in the separate 1959 edition of THRONES, each canto was numbered with Arabic numerals). Nothing really surprising in all this — but the reader may be reassured: other complications are to follow.

[98] May the benevolent reader allow such a breach in this exercise in structural suspense!

[99] Indeed, even after a few years of intensive scrutation, a doubt remains, for us, concerning the genre — poem or collection — of *The Cantos*. Even if the plural comes more spontaneously, it is seldom without a momentary (if post-factum, and ever so slight) doubt about the propriety of this plural.



3.3.1. First tree of the structural encoding of *The Cantos*

3.3.2 What Is a Line? (1) — Prose in Verse

Things are, of course, actually a little more complicated. Indeed, the previous schema adequately describes the vast majority of the cantos, but, if the reader randomly opens the volume, he may also find the following:

Quincey Nov. 13, 1815

....Is that despotism
or absolute power... unlimited sovereignty,
is the same in a majority of a popular assembly,
an aristocratical council, an oligarchical junto,
and a single emperor, equally arbitrary, bloody,
and in every respect diabolical. Wherever it has resided
has never failed to destroy all records, memorials,
all histories which it did not like, and to corrupt
those it was cunning enough to preserve.....

> If the troops cd. be fed upon long letters, I believe the gent. at the head of that dept. (in this country) wd. be the best commissary on earth. But till I see him determined to act, not to write; to sacrifice his domestic ease to the duties of his appointment, and apply the resources of this country, wheresoever they are to be had, I must entertain a different opinion of him.
>
> T.J. to P. Henry, March '79.
> (XXXIII, p. 160),

As one can observe from this fragment, after the stanza-like preamble, congruent with the versification of the Adams-Jefferson correspondence operated in the previous two cantos, Pound switches to the strange prosaic disposition illustrated by the second paragraph (a disposition that will be maintained in the rest of the canto), with each first line hanging, most of the paragraphs being separated by a blank line, as stanzas would be.

This canto and a few other passages in the collection tend to prove apagogically that, from Canto XXV on (i.e. with the end of the systematic capitalization of each line's first letter, prevalent until then), the irregular line break is the only evidence of the fact that we are in presence of verse. In particular, since these first "American cantos" are almost entirely made of quotations from Adams and Jefferson's letters (these being of course prose texts), the

content of the source-text is, in itself, completely irrelevant to the identification of the poem *qua* genre.

There is no need to insist on the radically de-ontologizing character operated by the dismembering of the inner rules of versification, which, following Verlaine, Rimbaud and Mallarmé, have induced the main shift in the history of verse, dismantling a series of metrical and prosodic constraints, ruled by the ear, in favor of a fundamentally visually driven regime, in which the blank space on the printed page becomes a defining element — a shift of which the Modernist, then postmodern fate has been to draw, configure and map all possible consequences. Still, the requirements of an XML encoding of a text such as *The Cantos* forces us to consider the ways in which the very notion of structural unit is touched by this shift. What can be the intended difference between the free-form "stanza" that opens Canto XXXIII and the following series of paragraphs? For now, we must admit that we don't have any satisfactory answer to offer, but we wouldn't be surprised if an answer, however whimsical, anecdotal or circumstantial were to be found dormant in the publisher's archives or an unpublished correspondence.[100]

Let us take another example. The majority of the prose passages in *The Cantos* are to be found in two of the "Malatesta Cantos": IX (consisting in most of the transcribed passages

[100] Hans Walter Gabler (private communication) was recently expressing the view that Pound, poet of the typewriter age *par excellence* could not refrain to experiment with the typographic display. We entirely subscribe to this view: beyond the appearance of the printed page, the variation seems to us to represent one of the fundamental leitmotivs of the Poundian poetics. (See below, our conclusion). Yet, we would be curious to see if there are traces of a discussion of his typographic experimentations, as there are of his apology of transcription variations.

from letters that Sigismundo's enemies discover in the post-bag they snatched from a courier) and X. The latter is a quotation from Pius II's *Commentarii*, given, according to Pound's text itself, after Yriarte's biography of Sigismundo. It is, as reproduced here, separated from the rest of the text by lines of dots:

> And old Wattle could do nothing about it.
>
> *Et:*
>
> . . . . . .
> INTEREA PRO GRADIBUS BASILICAE S. PIETRI EX ARIDA MATERIA INGENS PYRA EXTRUITUR IN CUJUS SUMMITATE IMAGO SIGISMUNDI COLLOCATUR HOMINIS LINEAMENTA, ET VESTIMENTI MODUM ADEO PROPRIE REDDENS, UT VERA MAGIS PERSONA, QUAM IMAGO VIDERETUR; NE QUEM TAMEN IMAGO FALLERET, ET SCRIPTURA EX ORE PRODIIT, QUAE DICERET:
> SIGISMUNDIS HIC EGO SUM
> MALATESTA, FILIUS PANDULPHI, REX PRODITORUM,
> DEO ATQUE HOMINIBUS INFESTUS, SACRI CENSURA SENATUS IGNI DAMNATUS;
> SCRIPTURAM
> MULTI LEGERUNT. DEINDE ASTANTE POPULO, IGNE IMMISSO, ET PYRA SIMULACRUM REPENTE FLAGRAVIT.
> *Com. Pio II, Liv. VII, p. 85.*
> *Yriarte, p. 288.*
> . . . . . .
> So that in the end that pot-scraping little runt Andreas
> Benzi, da Siena […]
>
> (X, p. 43-44)

The discrepancy between this passage and its surroundings is triply marked: by the dotted lines that frame it, by the use of small capitals, and by its prose disposition. Such a layout makes all the more martial its relation of the death sentence that has been pronounced against Sigismundo and is being carried on his effigy (*imago*). The "testimonial" effect of the layout — as though the reader were directly confronted to the sources the author has in front

of his eyes while transcribing them — is the same that was used by Pound in the post-bag episode (IX), and that will be used, much later, in the three prose paragraphs of XCVI, the first canto in THRONES DE LOS CANTARES, two of which are quotations from the dense columns of Migne's *Patrologie*, whose form they imitate — the intrusion, inside of Pound's text, of alien textual shapes, as blatantly irrupting and disrupting the verse continuity as Drummond's "*pedra no meio do caminho*." And indeed, thus isolated and magnified, the ominous description by Pius II of the torment inflicted on his enemy seems to be conveyed to the reader directly from some stone or other *arida materia* it would have been carved in. Yet, interestingly, even inside of this marmoreal block of prose, an unruly spacing reemerges, as a trace of inextinguishable tension towards versified form. It happens first with the description of the inscribed sign (*scriptura*) carried by Sigismundo's dummy, displaying for the edification of the Roman crowd his fictitious direct speech ("I am this Sigismundo / Malatesta, son of Pandolph, king of traitors"…), with a strange re-alignment of the second line, as if the urge towards the verse was disputing from the inside the prosaicism of the passage. The line break following "damnatus" marks the end of this pseudo-direct speech identifying the burning effigy — but, where one would expect standard prose disposition to reclaim its rights, "*scripturam*," at the very end of the line, not quite justified on the right but floating, as if caught in between two typographical regimes, leaves us with an incertitude: are we reading prose, or verse that would have, the better to deceive us, taken the appearance of prose? Which is more, the reader curious to check whether Pound merely imitates here the typographical layout of his source will find that it is not at all the case: Yriarte quotes Pius'

Commentary as any other of his sources: a continuous block of prose, in lowercase italics, without any of the marking and spacing present in Pound's text.[101]

If variations on question such as "what is a line?" may sound somewhat rhetorical, or even idle, when asked in a frame that aims precisely to explore the boundaries of traditional verse (be it free verse), it should be noted that, although the question is not raised by most pages of *The Cantos*, this unsettling of the standard regime of prosodic lines does occur, localized indeed in a few passages of the collection, that are not necessarily central in terms of Poundian poetics, but suffice to cast a doubt on the "naturality" of the prosodic and graphic line as structuring unit of the poem. More fundamentally, we will argue, these quirks, caprices or impulses (were they to be rationalized, even, by reduction to a sloppy proofreading) are part of a vast *principle of variation* that runs throughout *The Cantos*, and which we'll discuss more at leisure through our analysis of proper names (see Chapter 5 and Conclusion),[102] as well as Pound's taste for formal mimicry.

In any case — and this is the point that was to be reached through this little typographical excursus — the presence of prose passages doesn't leave untouched our intended structural encoding. For, if each canto is *most generally* made of line groups, and each line group made of lines, how should the encoder deal with such prose paragraphs? They cannot, assuredly, be treated as lines in the sense of prosodic lines, lines of poetry, or

[101] We wish to thank Paul Eggert for his comments on an oral version of this passage.
[102] Such a principle is by itself not exclusive, it should be noted, from a certain flamboyant sloppiness, consistent with Pound's anti-philological agenda (See above, Chapter 2).

lines-lines[103] and identified as such, without distorting both the commonly received notion of line and the TEI tags.

Since the goal of the encoding was to provide the reader with a consistent text, the difference between prose and verse has to be marked; however, it would have been an unduly conceptualist view to deal with each of these paragraphs as logical lines (which they certainly are — but not only, since they are also, at least, signs of disruption of the "poetic order" which presides over the poem as an ensemble), and are inscribed as such on the page; as a consequence, we opted for a pragmatic compromise (sanction?), consisting in a division of the paragraphs into typographical lines, referenced (as s) in the continuity of the "real" lines, the lines-lines. Such a mixture of essential and accidental[104] is not fully satisfactory on theoretical grounds, and tends to give our witness, the reference printing (whose legitimacy lies only in the fact that it is the current standard incarnation of the text, deemed satisfactory by the publisher and the Pound estate, and accepted as such by the community of readers) a weight that shouldn't bear on the encoding itself.

This ambiguity concerning the status of the printed text (which is, in last instance, only an incarnation, among other possible ones, of *The Cantos*) brings us back once more to

[103] The *scriptor*, at this point, really laments the ambiguous pair "verse" / "line" in the English language, and would be happy to find a way to introduce in this language the convenient distinction operated by French "*vers*" [a line in a poem] vs "*ligne*" [the typographical line].
[104] Essential are the line breaks in the verse, chosen by the author and, in an overwhelming majority of cases, reproduced as such in the printed text. Accidental is the constant width of the printed page, and thus the layout of the prose passage (when they occupy the whole width of the page).

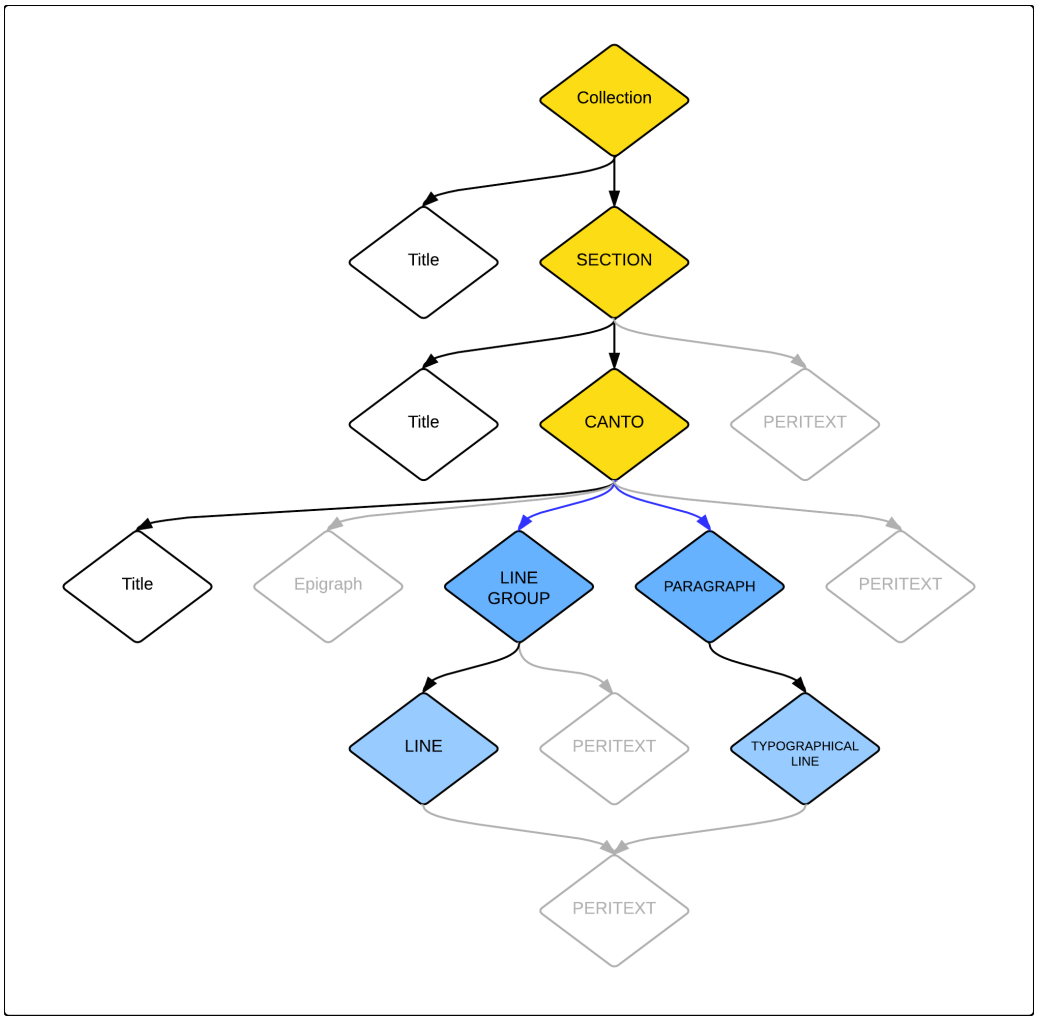
the necessary distinction between *text*, *document*, and *work* ("*œuvre*")[105]: our encoding consists in an encoding of the *work*, *The Cantos*, on the basis of a *document* (the 14th printing), assuredly, but the process itself results in the creation of another *document*, which is not a mere duplicate of its source, in spite of the identity of their respective *texts*.

Yet, only a careful philological investigation would allow us to solve some of these thorny, if statistically marginal, riddles.[106] Meanwhile, the "lines" (most of them written and read as such; a few of them, accidental incarnations of the constant width of the printed page) will be, in the rest of this analysis, our most frequent unit of reference.

Our completed schema reads thus:

[105] *Cf.*, *inter alia*, Rastier (2012).

[106] A comparable case is offered by the many running lines, that one can suspect to have been split for mere reasons of length — particularly in the early cantos, where the use of blank space is still hesitant, some very short typographical lines, aligned on the right, tend to imply that they were split for materials reasons only (see chapter II). Here too, only an investigation of the sources would allow us to solve some of these doubts through case-by-case arguments.



3.3.2. Revised tree of the structural encoding of *The Cantos*

The blue arrows and respectively depending elements indicate the exclusive alternative between line groups and paragraphs in Cantos IX, X, XXXIII, and XCVI.

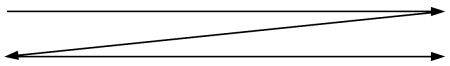
A last precision: since we had to depart from an strictly coherent ontological model in adopting this typographical criterion, we chose to extend our agnosticism to the non verbal elements, and thus encode our two dotted lines in canto X as lines (with an @l attribute). Not having done so would have opened insurmountable questions as to the nature of other non-verbal elements also present in the collection, and proven a real

Pandora's box. Therefore, the first lines of the previously quoted passage read, in XML and leaving aside all typographical questions (italics, spacing, capitals):

```
<lg>
    […]
    <l n="10-58">And old Wattle could do nothing about it.</l>
</lg>
<lg>
    <l n="10-59">Et:</l>
</lg>
<p>
    <span type="l" n="10-60">. . . . . .</span><lb/>
    <span type="l" n="10-61">Interea pro gradibus basilicae S. Pietri ex arida materia</span><lb/>
    <span type="l" n="10-62">ingens pyra extruitur in cujus summitate imago Sigismundi</span>[…]
</p>
```

3.3.3 What Is a Line? (2) — The Ideogrammatic Model

If the standard unmetered line of Modernism governs most of *The Cantos*, yet another questioning of this norm is enacted in a second dimension, with the appearance, fugitive in Canto XXXIV, more insistent in the "Chinese cantos," and finally proliferating between the PISAN CANTOS and THRONES, of Chinese logograms, which induces a breach in the linearity of alphabetical scripts. On the one hand, the double modality (vertical and horizontal) of the Chinese writing disrupts the repeated scanning of successive lines associated with Western writing systems:



Thus, for example, this passage, from p. 576:

太 T'AI MEOU 1637
1562

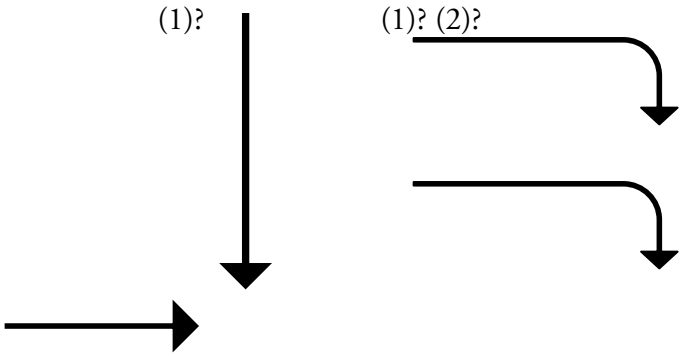
戊

武 OU TING 1324
1265

丁

cognovit aerumnas

Here the eye — if one accepts, that is, the notion that the Chinese characters are not just embellishments, but are also to be *read* — is offered simultaneously incompatible courses:



— an undecidability that doesn't leave untouched our notion of what "a line" is, and how it should be read. More, as we can infer from the vertical alignment of the dates in the previous passage, the influence of the Chinese writing systems extends beyond the logograms themselves, and end up transforming radically the composition of the printed page. Thus, if

we were invited to assume, because of the presence of dates, that the capitalized words ("T'ai Meou" and "Ou Ting") were names, and guess, in turn, that they merely transliterated both pairs of logograms, presenting us with an alternative, function of our (in)capacity to read the Chinese, this diffracted ordering can take the proportion of more complex visual riddles. The top of page 564, for instance, reads:

and jump to the winning side
(turbae)
II. 9. have scopes and beginnings tchōung

仁 智 chèu

jen[2] chih[4] i-li
are called chung[1-4]

Here, no more biunivocal relation between the scripts. And, even if, after due consultation of the experts, we are able to identify, as our typographical intuition would have invited us to do, "仁" to "jen[2]" and "智" to "chih[4]," and even if we were able to formulate a "user's manual" for a passage such as this, and to generalize its teachings to the many other passages of similarly intricate layout, we probably would still be clueless as to the units here at play that could be convincingly described as "lines." Should we count

仁 or 智

jen[2] chih[4]

as units, since they seem to respond ("vertically," one could say) to so many other "horizontal" transliteration glosses, such as

our 中 chung[1]

(LXXXIV, p. 560),

for instance? And, were we to do so, should we consider:

chèu

i-li

as a single "line" also, on the basis of the disposition, parallel to the other two columns? Should it also include "tchōung," on the grounds of vertical alignment? But what about "(turbae)," which is part of the same alignment (bilingual lines, after all, are far from infrequent in *The Cantos*)? As one can easily conceive, here lies another Pandora's box. We have thus chosen to remain agnostic and adopt, provisionally at least, the commonsensical solution consisting in considering the typographical line as a basic unit, at the risk of dismembering semantic units (such as "T'ai Meou" and "Ou Ting" in the abovementioned passage), or of contradicting the constellation-like explosion of the prosodic line into discrete units. Thus, the passage is identified as:

[15] and jump to the winning side
[16] (turbae)
[17] II. 9. have scopes and beginnings tchōung
[18] 仁 智 chèu
[19] jen[2] chih[4] i-li
[20] are called chung[1-4]

— a solution which is obviously unsatisfactory from a theoretical point of view, but allows indexing tasks otherwise almost impossible, and, above all, spares us hazardous and costly ontological speculations on the nature of the line in a biscriptal context. On the other hand, it should be noted that this convention makes the encoding of vertical sequences of sinograms, names for instance (such as the previously mentioned passage from p. 576), impossible as a unique element. They had to be split and given special attributes (@prev and @next), in order to link them without overlap.

A recurring difficulty stemming from this option and from the particular plastic qualities of the Chinese script, which Pound systematically displays as very large fonts, is that of the case, frequent, where a single logogram is aligned with two lines of Roman text, such as:

止 chih in the 3rd/ tone
and a radical.

(LXXXVII, p. 591)

or even more, such as:

Hey Snag wots in the bibl'?
wot are the books ov the bible?
Name 'em, don't bullshit ME.

莫 O'Y TIΣ

a man on whom the sun has gone down
the ewe, he said had such a pretty look in her eyes;

(LXXIV, p. 450)

Here again, we have considered all existing typographical lines as units, and tried to integrate the logograms in their continuum, situating them, whenever possible, at the same level than their transliteration or alphabetic equivalent. In the last case, for instance, the character "莫"

(the negation) is semantically as well as typographically paired with "O'Y ΤΙΣ" (Οὖτις, no-one, the pseudonym with which Odysseus responds Polyphemus' enquiry), and the Chinese and Greek were thus counted as a single, autonomous line.

In passing, we cannot but remark how much the intrusion of Chinese characters, with their specific size and disposition, contributes to challenge another structural level of the poem: the stanza. Their incommensurability with the fixed size of Roman and Greek alphabetical types gives rise to a permanent uncertainty as to which blank lines are intentionally empty, and which are a mere physical consequence of this plurality of graphic systems. If we consider, for instance, the case of p. 679, which offers a series of words from the Eparch's Book, translations into English and Chinese equivalent (?) or associated ideas, we are facing, in the form of a table:

and the idea of just price is somewhere,
the haggling, somewhere,

also

ἀλογίστους	quite beautifully used tho' utopian	紫	tzu[3]
καπηλεύων	or	之	chih[1]
στομύλος	that is "mouthy"	奪	to[2-5]
ἀγοραῖος	forensic		
λάλος	babbler	朱	chu[1]

ταραχώδης as on the East bank from Beaucaire
μὴ τῇ τοῦ ἐπάρχου ἐσφραγισμένον

In spite of the tabular layout, the notion that the right-side columns would consist in translations or equivalents of the Greek tokens on the left soon vanishes when one starts considering the text at close range: "or" is not a translation of "καπηλεύων," no more than "as on the East bank from Beaucaire" could be in any way equivalent to "ταραχώδης" and the same suspicion naturally comes to involve the sinograms. But the very organization of the elements on the page, with the double line ("ταραχώδης/ἀγοραῖος" and the English corresponding tokens) to which respond the single character "to[2-5]" suffices to give away the fact that we are not facing here a real tabular series of equivelences: Pound may have had in mind to emulated, as with the columns from Migne, the disposition of Nicolle's edition of *The Book of the Eparch* ("In 1891, he translated it into both modern Greek and Latin in parallel columns," notes Terrell (604)) and the first two columns might be the witness of a previous organization (possibly in the form of notes or marginalia) of the source material, but the Chinese characters, under the same guise, transform the whole logic of the page.

Ultimately, then, with the new principle of spacing of the lines on the page introduced by the sinograms, it is the stanzaic organization itself, still structuring in the first half of the volume, that becomes obsolete. In this respect, the history of publications is an important witness to the progressive displacement (and extension) of the role played by the Chinese characters in the poem: while their presence at the end of some of the "Chinese cantos" was still a mere embellishment, and depended, primarily, of the amount of blank space remaining at the end of each section (cf. the correspondence between Pound and Faber & Faber in Taylor, *op. cit.*), they become central features of the layout from the PISAN

CANTOS onward, and contribute largely to the shift towards a Mallarméan-like space, an atomization of the lines and correlative fragmentation of the text.

3.4. Encoding structures (2) — Of Direct Speeches, Quotations, and Resulting Punctuation Fireworks

Another objective of the encoding was — and, to a large extent, still *is* — to identify all speech instances that are not referred to the "*ego scriptor cantilenae*" (XXIV, LXII, LXIV), also referred to as "E. P." (XLII), without consideration of the Protean juxtaposition of *personae* he successively endorses, in other words all direct speeches and quotations present in *The Cantos*. Such a task is, of course, a long term one, and we have, for the time being, focused on *explicit* quotations, by which we mean those typographically separated from the unmarked text by quotation marks (and which are also generally introduced by speech verbs such as *said*, *says*, etc. accompanied by colons).

This formal criterion seemed a reasonable point of departure for a semi-automated tagging, consisting in inserting automatically beginning and end-tags through a search for quotation marks, followed by a manual correction of the results thus gathered. Alas, even a cursory look at a random page from *The Cantos* reminds us that this formal criterion is far from being always consistent and even present. There are indeed many quotes distinguished as such, for instance, but the marking can alternate between double and single quotes as in:

"quel naszhong" said the gamin to Ed
(XCI, 134)

versus:

'I am pro-Tcheou' said Confucius
(LIII, 177).

Worse, in a multitude of other cases, quotes are not isolated by any mark at all:

So I sez: Wot is the matter?
(XXII, 94),

so that their delimitation is left to the discrimination of the reader.

Conversely, of course, not all the fragments isolated by quotation marks can be assumed to be quotations: among them we find different kinds of proper names

– pseudonyms or noms-de-plume:

Tailhade and "Willy" (Gauthier-Villars)
(LXXVIII, 120)

– names of ships:

the 'Maryland'
(XXXI, 28)

– names of organizations:

'The Abundance'
(XLII, 86),

– titles:

the Buccentoro twenty yards off, howling "Stretti",
(III, 4),

le bozze "A Lume Spento"
(LXXVI, 230),

– phonetic transcriptions:

> Galileo; pronounced 'Garry Yeo'
>
> (XLVIII, 59),

– passages in foreign languages:

> Do they sell such old brass still in "Las Américas"
>
> (LXXX, 31),

– translations:

> στομύλος that is "mouthy"
>
> (XCVI, 243)

– words in mention:

> the verb is "see," not "walk on"
>
> (CXVI, 54),

and all the array of words or expressions which the author wants to keep at a distance, making clear that, to some extent at least, they aren't *his* words :

> And Sigismundo got up a few arches,
> And stole that marble in Classe, "stole" that is,
>
> (IX, 71-72),

or:

> And [Kung] said nothing of the "life after death."
>
> (XIII, 54)

Reciprocally, none of these categories is consistently displayed in quotes. From the start, then, we cannot consider these passages in quotation marks as more that separated *for some reason left to be determined* from the rest of the text.[107]

[107] Their default markup in TEI would thus be a <hi/> or <emph/> tag.

If such questions arise with quotes whose extent is lesser or equal to a single line, they become much more arduous when quotes extend over a line break; here, three standard cases can be observed:

– a marking of its beginning and its end, leaving the intermediary lines to be added as part of the quotation:

> "Observed that the paint was
> Three quarters of an inch thick and concluded,
> As they were being rammed through, the age of that
> Cruiser."
>
> (XXVII, 7-10)

– a series of opening quotes in front of each line, to which correspond only one closing quote:

> "No, we are Croat merchants, commercianti,
> "There is nothing strange in our history."
>
> (*ibid.*, 42-3),

– an explicit marking of the entirety of the quoted text:

> "J'ai obtenu" said M. Curie, or some other scientist
> "A burn that cost me six months in curing,"
>
> (*ibid.*, 18-9).

The fact that these three different types of marking occur in the same canto, barely at a page distance, is quite emblematic of the lack of systematicity that can be observed throughout the volume, which obviously results in a series of interpretive riddles — how to interpret the vast stretches of the poem that are made of such quotes, if one is in the dark concerning the possibility to identify the speakers. Even when a formal pattern is prevalent,

or the alternation between concurring models identifiable, the technique of collage can create, by a mere juxtaposition of voices, a doubt about the extension of the quotes:

> "That are in San Samuele (young ladies)
> are all to go to Rialto
> And to wear yellow kerchief, as are also
> Their matrons (ruffiane)."
> "Ambassador, for his great wisdom and money,
> "That had been here as an exile, Cosimo
> "Pater."
> "Lord Luigi Gonzaga, to be given Casa Giustinian."
> (XXVI, 116-23)

For, to these more or less regular cases, should be added the vast number of quotations whose beginning only is marked, but no end. In some cases, the text is explicit enough to allow the reader to supply the missing instructions:

> 'for the better securing of the plantations' trade
> whereas divers acts 7th and 8th William Third
> in preamble for Chapter the twenty second
> Don't it remind you of alderman Bekford
> instructing his overseers
> (treat 'em rough) in the West Indies
> Adams to William Tudor
> 1818
> (LXXI, 236-42)

Here, the mention of the correspondents provides a *terminus ad quem*, although the content of the previous line may legitimately be thought a Poundian comment rather than a faithful transcription of his source; but some cases are more difficult to interpret. See for instance, at the bottom of p. 341:

> 'Passion of orthodoxy in fear, Calvinism has no other agent
> study of theology

wd/ involve me in endless altercation
to no purpose, of no design and do no good to
any man whatsoever...
not less of order than liberty...
Burke, Gibbon, beautifiers of figures...
middle path, resource of second-rate statesmen...
produced not in Britain:
tcha
tax falls on the colonists.
(LII, 22-32)

Here, only the sources could help us identify the end of the quotation – if such a thing can be decided, that is, in a context entirely made of unmarked quotations; if not, the question of the meaning of the opening quote remains to be determined.

A passage of LIV (43-64) offers, in barely twenty lines, an enlightening condensation of the obstacles that the hope of an automated encoding would meet:

19 years on this case, suburban garden,
'Greeks!' sez John Marmaduke 'a couple of art tricks!
'What else? never could set up a NATION!'
'Wouldn't convert me, dwn't HAVE me converted,
'Said "I know I didn't ask you, your father sent you here
"to be trained. I know what I'd feel.
"send my son to England and have him come back a christian!
"what wd. I feel?"' Suburban garden
Said Abdul Baha: "I said 'let us speak of religion.'
"Camel driver said: I must milk my camel.
"So when he had milked his camel I said 'let us speak of religion.'
And the camel driver said: It is time to drink milk.
'Will you have some?' For politeness I tried to join him.
Have you ever tasted milk from a camel?
I was unable to drink camel's milk. I have never been able.
So he drank all of the milk, and I said: let us speak of religion.
'I have drunk my milk. I must dance.' said the driver.
We did not speak of religion." Thus Abdul Baha

> Third vice-gerent of the First Abdul or whatever Baha,
> the Sage, the Uniter, the founder of a religion,
> in a garden at Uberton, Gubberton, or mebbe it was some
> other damned suburb, but at any rate a suburban suburb (…)

Two direct speeches are transcribed on this page, the first one assigned to "John Marmaduke" (l. 44-50) and the second to "Abdul Baha" (l. 51-60). The parallelism in the construction is reinforced by three framing mentions of the "suburban garden" (l. 43, 50 and 63-64) between which each speech is inserted. But immediately noticeable is the fact that their presence is not marked through the same typographical means: Marmaduke's speech is introduced by single quotes (*more Britannico*), whereas Abdul Baha's is by double quotes (*more Americano*). This discrepancy is enough to force us to consider both graphemes in our search for explicit reported speeches; yet, the problem reaches a new degree of complexity when we observe that both speeches contain in turn direct speeches (that we could call *second degree direct speeches*), which are themselves marked with the type of quote available in the context of the first degree speech, i.e. double quotes for Marmaduke's speech and single quote for Abdul Baha's — and not quite so, even, since, in the latter, only the interlocutor's words are between quotes, whereas the words of Abdul Baha (quoting himself) are not, and are only formally marked by colons. Now, if we turn back to Marmaduke's speech, we realize that the second-degree speech (attributed to an unspecified speaker) is introduced without colon.

A third level of complexity, shattering all hopes for an automated recognition, comes from the marking of the beginning of typographical lines. We have mentioned the fact that

Pound's practice alternates between a logical marking of direct speeches, with marks before and after the quoted passage, and the repetition of an opening quotation mark at the beginning of each quoted line. Here, both systems coexist in a rather unruly way. In Marmaduke's speech, each line is marked (with single quotes, then) — until the opening of the second-degree speech, when running double quotes replace the single ones, instead of being framed by them (as one would expect); on the other hand, Abdul Baha's speech starts with this running opening quote, but it gets interrupted after two lines, and only the logical closing quote will reappear at the end of the speech. No script, however cautious or sophisticated, can possibly deal with such textual playfulness.

Such considerations, as trivial — if not fully insignificant — as they may appear to whom considers poetics a matter of *big picture*, are nevertheless, we believe, relevant on several grounds. First, they provide, through a scale model, an assessment of the kind of complexity that any automated treatment of the literary text is liable to face if its goal is to produce fine-grained textual analyses, rather than some dubious "information extraction," based on the oblivion of the generic constraints that inform literature *qua* literature (especially in the recent past, where the myth of the "big data" has taken an overpowering weight in the authorized circles — see chapter I); it is precisely because literature is the locus of the elaboration of meanings through an ever renewed confrontation with linguistic materials (see Mallarmé's famous reply to Degas, reported by Valéry: "*Ce n'est point avec des idées que l'on fait des vers. . . . C'est avec des mots.*") that the interpretive dimension of reading cannot be overriden.

Secondly, such a usage of discrepancies, irregularities, incoherencies, omnipresent through the poem, brings us back, once more, to the philological questions evoked in the previous chapter. A large amount of the inconsistencies that an XML encoding unwillingly reveals in the printed version of *The Cantos*, some of which would probably escape even professionally trained eyes, are the result of a problematic publishing history. Some of these decisions having been taken after Pound's death, and a great deal more during his last years, at a point were it seems that he neither assented nor dissented to the proposed changes, there is no reason to believe that the editorial history is closed.

Finally, they raise the question of the usage of Pound, and of the diverging kind of readings that *The Cantos* have elicited. Which brings us, circuitously but surely, to the question of proper names.

4. Proper Names

This chapter deals with our efforts to annotate, in *The Cantos*, a few categories of tokens that we will — provisionally at least — bluntly call *referential* (that is, for the largest part: *names* and *definite descriptions* referring to *persons*, *places* and *institutions* or *organizations*, whether historically attested, mythological or fictitious; *demonyms*; *titles* of artworks and books; *dates*; etc.). The result of such a process is an electronic text searchable according to these various lines, but also, *ipso facto* (or almost, through simple stylesheet transformations), a series of interrelated indexes and concordances. Since digital editions offer us unprecedented guarantees of exhaustiveness and textual reliability, our belief is that they are to become — especially in the case of a text as complex as Pound's — an inescapable medium for whoever claims to base exegetical work on a firmer ground than that of approximations and intuitions, however insightful these may be. The digitization process also embodies a new objectifying step, unforeseen by Terrell in his own teleological account

of the dialectics through which Poundian criticism was — and is, indeed — to culminate, following his own *Companion*, in a variorum edition of *The Cantos*.[108]

4.1. How to Climb

"There are the Alps," memorably wrote Bunting "on the fly-leaf of Pound's *Cantos*" — and the very gigantism of the poem, would we like to claim as a recklessly simplistic point of departure, has elicited two families of readings. We could call the first one *empathic* (or *wild*, *vitalist*, *impressionistic*, or *antiphilological*): it playfully jumps and glides over the accumulation of learned references, names, dates, languages, major or minor Renaissance painters and *condottieri*, Chinese monarchs and their foes, Medieval philosophers, half-forgotten *Belle-époque* poets or politicians, fathers of the Church and theories of money, in order to extract as the sap of the epic, through such of maze of obstacles to any possible linear reading, a rhythm, a trepidation taken to be the quintessential quality of Pound's poetics. Such an approach, devoid of any crampons, ice-axes and well-secured ropes, is not fully illegitimate, and Pound himself could write to Sarah Perkins Cole: "Skip anything you don't understand and go on till you pick it up later" (1971, 250), and, famously, to Hubert Creekmore (*id.*: 321) :

> I believe that when finished, *all* foreign words in the Cantos, Gk., etc., will be underlinings, not necessary to the sense, in one way. I mean a complete sense will exist without them;

[108] T 1,10; see below, § 4.2.

— a free rein that has often been extended to the many kinds of encyclopedic references present in the poem. Such readings have been, indeed, remarkably fruitful for two or three generations of poets and critics, American, of course, but also European or Brazilian, who, in spite of their lack of interest for Pound-*as-an-historian*, Pound-*as-a-(self-acknowledged)-economist*, Pound-*as-a-Chinese-chronicler*, etc., have granted Pound-*as-a-machine-to-produce-poetry-out-of-history* a cardinal locus in the history of Modern poetry.

The other path, painstakingly slow, careful and methodical, on a mode that is, ultimately, contradictory to the rash antiphilological objurgations of Pound's own critical writings[109] as well as the offhand tone of the previously mentioned letters, takes Pound the poet, rather than Pound the educator, at his own words, and the encyclopedic web of references unfolded by *The Cantos* as a legitimate object of investigation.

The reader who chooses this second path will have to survey and pace the volume back and forth, accompanying the unravelment of its structure through multiple outcrops, each of which permeates vast domains of human culture, and whose sedimentation — into, among others, "Malatesta cantos," "Adams cantos," "Chinese cantos," etc. — gives, at least till the PISAN CANTOS, its stratified aspect to the collection. These many branches impose themselves on the unprepared reader as so many objects of an investigation that must be somewhat systematic in order to understand and rearticulate, for his own benefit, the building blocks of Pound's "philosophy of history" (as naïve, erroneous or misguided as it may have been), which is the structural backbone and prime mover of the "epic" as a whole. As a consequence, this second type of reading can only happen, for a reader that would not

[109] See above, § 2. 3.

be *simultaneously* well-versed in Chinese, Italian, Byzantine or early American history, Provençal lyric, Edwardian literary or mundane anecdotes, Neo-Platonic thought, etc. (that is any reader who won't have shared Pound's exact intellectual as well as biographical *periplum* — and, as we know, "There is no substitute for a lifetime." [XCVIII, 2]), through the intercession of adequate exegetical tools, which will guide him through the maze of allusions, quotations and references woven into the Poundian poem.

Aside from thematic monographs, innumerable articles occupied with punctual elucidations, and a few cursive reading guides (whose object is to bring out the main thematic thrust of the poem), two works of criticism have faced this exegetic need as a whole: Edwards and Vasse's *Annotated Index to the Cantos of Ezra Pound* (1957) and Terrell's *Companion to the Cantos of Ezra Pound* (1980 & 1985). It is against theirs that any attempt to identify references in *The Cantos* must be measured; it is in relation to their goals and means that it must define its own ones; and it is, ultimately, in relation to theirs that the usefulness of such an attempt will be assessed.

4.2. Ancestors: Annotating *The Cantos* after Edwards & Vasse and Terrell

Leaving aside the question of the gains inherent to the digital medium, it is first necessary to situate both the *Index* and the *Companion* as tools for reading *The Cantos* — and especially for reading them *today*.

4.2.1. Edwards and Vasse's *Annotated Index*

Admirable as it is, Edwards and Vasse's *Index* presents to the contemporary reader the obvious shortcoming of having been outdated by *The Cantos* themselves: published in 1957, that is between ROCK-DRILL (1954) and THRONES (1959), it only covers the first six sections of the poem, ending with the PISAN CANTOS (1949). The fact that it was never expanded in order to encompass the collected 1970 volume and that it has been out of print for decades are reasonable signs that its immediate significance is, nowadays, mostly retrospective. Yet, it remains an impressive work of scholarship, and a rare testimony of the way *The Cantos* could be envisioned as a *Gesamtkunstwerk* by literature scholars as early as the 1950s. In an ambiguous review, which curiously prefigures more recent assaults on positive knowledge, reviewers of the volume wrote in *Modern Language Notes*: "The Index is, however, no more than its title indicates" — a statement which is true *only* if one remembers that the adjective "annotated" is part of its title — and goes on: "It does not explicate or expound; it does not interpret; it is not, strictly speaking, exegetical." Such an assertion is of course quite debatable, not only in that the index discriminates (between persons, places, languages), translates, disambiguates, categorizes, assigns identities to allusive and elusive referents—but also because such a mapping is, if not a reading *per se*, the delineation of a series of possible reading paths, organizes the traveler's journey, with its halts, its loops, its hesitations and fresh starts.

One can of course find a few inexactitudes in the *Index*,[110] as well as a few debatable claims, but the amount of enlightenment it offers the reader is overwhelming. Among its many qualities, the fact of distinguishing between homonyms and cross-referencing actors present in the text under several names is, still today, unchallenged for the section of the poem it covers. Unfortunately, the fact that the pagination does not correspond to the current printing of *The Cantos* makes its consultation awkward for the PISAN CANTOS; and incompleteness remains, of course, its primary fault.

4.2.2. Terrell's *Companion*

This issue with completeness barely exists in the case of Terrell's *Companion*, which only leaves aside the two posthumous "Italian Cantos" (LXXII and LXXIII) published after its first printing, and treats as an awkward appendix the last section of the poem. As we mentioned already, Terrell, in his preface, explicitly situates his own work, as an exegetical effort, between Edwards and Vasse's *Index* (acknowledging not only his intellectual debt towards them, but his use of the *Index* as a material foundation for the *Companion*) and a variorum edition he deems necessary but leaves to the care of the future. There is some legitimacy to this claim, although the genetic dimension that should provide the basis for a

[110] Such as the "Mauregato women" (65, 408), referring not to "a town in Astorga" — there is no town of this name — but to a population (cf. Neale, 1809), or the confusion of François de La Rochefoucault-Liancourt, 7th Duke of La Rochfoucault, the 19th-century philanthropist with his ancestor, François, 2th Duke of La Rochfoucault, the famous moralist.

variorum edition is, strangely enough, almost totally absent from the *Companion* (as the author himself acknowledges it in his preface). In any case, Terrell's work has centralized, condensed and expanded the available scholarship in such a way that it has become an undisputed vade-mecum, indispensible at some point or other to any reader (of the second type); yet, indispensible as it is still, and partly because of its self-imposed limitations, one cannot but notice that it shows frailties on several fronts.

The first one, neither surprising nor avoidable in a work of such a scope, is that of plain factual mistakes. Some are quite benign, and can, with the help of any good dictionary of proper names or Internet search engine, be instantaneously corrected: taking Max Elskamp's first name to be "Mac" (395) does not matter much; glossing Yang-Tsé as "the Yellow River" (559) is slightly more irritating for whoever cares about Pound's China more than as a mere exotic prop (and wouldn't, hopefully, mistake "Amazon, Orinoco, great rivers" (CVI: 737), the Rhone for the Danube or the Indus for the Ganges). In the same way, several small textual enigmas can, in this Wikipedian age of ours, be solved *courtesy* Google and associates, with minimal efforts — we have thus serendipitously discovered[111]

[111] Through a digitized copy of James Huneker's *Iconoclasts. A book of dramatists* (1905) available on www.archive.org, which gives the quote as such, and without referring to *Le Trésor des humbles* (1896). The former may well have been Pound's source, for Hunecker, in reality, condensates a longer passage: "*Examinez les hommes les plus ordinaires, lorsqu'un peu de beauté vient frôler leurs ténèbres. Ils sont là, rassemblés n'importe où; et lorsqu'ils se trouvent réunis, sans qu'on sache pourquoi, il semble que leur premier soin soit de fermer d'abord les grandes portes de la vie. […] Ils ont je ne sais quelle peur étrange de la beauté; et plus ils sont nombreux, plus ils ont peur, comme ils ont peur du silence ou d'une vérité trop pure.*" Sutro (1897) translates: "Look at the most ordinary of men, at a time when a little beauty has contrived to steal into their darkness. They have come together, it matters not where, and for

that "Les hommes ont je ne sais quelle peur étrange de la beauté" (LXXX, 609-10) comes, possibly though Huneker's *Iconoclasts*, from "La Beauté intérieure" the last essay in Maeterlinck (*alias* "Monsieur Whoosis")'s *Le Trésor des humbles*. Terrell is of course in no way accountable for tools that did not exist when his *Companion* was compiled, but the lack of systematicity which necessarily results from the form adopted (that of a series of disjointed glosses), appears clearly when considered at close range. And the fact, for instance, that some unidentified references are mentioned while some others are ignored (as was the case for "Monsieur Whoosis") leaves us in the doubt about the other missing ones. Is "Pope's *Messiah*" (XXXIV, 110) supposed to be so transparent and well known to the contemporary reader that it requires no gloss? The fact that this token of the British poet's name is present in Terrell's index (while the title of the poem isn't) seems to imply so.

The case of the last sections, where the annotations become sparser, sometimes minimalistic, and almost entirely devoted to quoting Pound's sources, is even more problematic. The reference, for instance, to Fréron, in the opening of CXIV,[112] is of more weight than a mere evocation of Voltaire's personal animosity towards the founder of *L'Année littéraire*, since it comes from the entry "*Juifs*" ["Jews"] of the *Questions sur l'Encyclopédie*, consisting in a reply to the (fictitious) authors of *Lettres de quelques juifs*

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no special reason; but no sooner are they assembled than their very first thought would seem to be to close the great doors of life. […] They have a strange indescribable fear of beauty, and as their number increases so does this fear become greater, resembling indeed their dread of silence or of a verity that is too pure."

[112] Terrell's entry reads: "**Fréron:** Eli [*sic* for "Élie"], 1718-1776, fought for throne and altar against the Philosophes and the Encyclopedists. His strongest attacks were aimed at Voltaire."

portugais et allemands à M. de Voltaire,[113] in which the philosopher repels the accusation of anti-Semitism that has been made against him: "Vous devez savoir que je n'ai jamais haï votre nation. Je ne hais personne, pas même *Fréron*."[114] In missing the source of the quotation, Terrell misses more than a gratuitously erudite intertext — a token, abridged to the point of being hardly recognizable, of the defense mechanisms that the old Pound and his entourage were to deploy, in front of his detractors, to answer accusations of anti-Semitism.

In the Francophone domain, at least, which we happen to be more familiar with, one can observe that Terrell doesn't fear to make a wild guess here and there, that sometimes misses the point. Thus, in the case of "O-hon dit que-ke fois au vi'-a-ge..." (XXIX, 81, which reappears with a few graphic variations in LXXVIII, 110, accompanied with the following lines, and LXXX, 447), the transformation of the pronoun (*on*) into a disyllabic grapheme ("*o-hon*") should have indicated clearly enough that the matter was not of an "imitation of colloquial language" (116, repeated in 418) but of sung prosody. It is a song indeed — not quite the "folk song" Sieburth makes it in his edition of *The Pisan Cantos*, but a "*Quat'z'Arts*" song highly popular in the 1890s, *Le Pompier*[115]. Similarly, translating "maison

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[113] The real author of the letters was the Abbé Guénée. (For more details on this affair, see the rich bibliography of Guénée in *Le Corpus Étampois*: http://www.corpusetampois.com/cbe-antoineguenee.html).

[114] [Voltaire:] *Questions sur l'Encyclopédie, par des amateurs. Septième partie.* [Geneva: Cramer], 1771, p. 250. The first sentence translates: "You should know that I never hated your nation." Then, in Pound's translation (CXIV, 4-5): "I hate no-one, not even Fréron."

[115] Hence its connections with a bourgeois wedding in XXIX, and, twenty years later, revived by the view of the "Guard's cap quattrocento" in Pisa, its effect of immediately conjuring, on a Proustian mode, the whole *Belle Époque* Parisian scene (Tailhade, Willy and, of course, the

close" by "closed [sealed or encircled] house" (648) rather than "brothel" (at the very least a more idiomatic meaning[116], thus a plausible one) is detrimental to the intelligence of the text. Such misidentifications are of course relatively venial, although they could in themselves justify the belief that the digital medium, on the mere grounds of its ability to be corrected at no cost, is nowadays much suited to this type of work — especially since reprints are rarely more than phototyped, and since the basic courtesy of errata sheets has disappeared from the prerogatives of industrialized publishing companies.

More debatable is, we believe, the content of some of the glosses, that is the *interpretive* part of Terrell's work. One can be surprised to see "La Rochefoucauld" glossed without more ado as "a sophisticated French stylist" (451), rather than as a well-known moralist, even if the context (LXXXI) is indeed that of the artificial loftiness of the literary language. All the more problematic, in this context, is the mistaking, perpetuated from Terrell & Vasse, of this La Rouchefoucauld (François VI, 2nd duke) with one of his descendants, La Rochefoucauld-Liancourt (François XII, 7th duke), acquainted with Adams

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helmeted "*baladines*" of Stuart Merrill in LXXVIII); third, in LXXX, amusingly reappearing through the evocation of the art scene from the time of the "*pompier*" painters (the academics, thus derided precisely because of their dilection for shiny Ancient helmets), the remembrance of the "*groupe de l'Abbaye*" and their practical joke on Brisset. In this last instance, the song's title is all the more important that it is the only interpretive key which allows to understand the passage, built on a pun on the word *pompier*, otherwise particularly opaque.

[116] "*Clos*" (fem. "*close*") in the sense of "closed," "shut" has become, except in a few fixed phrases, almost a preciosity, if not quite an archaism, for "*fermé*," much more common. Such is the price some irregular verbs have to pay.

during his French sojourn. As for the "wit" of Madame de Maintenon[117] — "a woman of wit and wisdom," comments Terrell (*id.*), old school — it would probably best applied to her early life, when she was the satirical poet Scarron's wife, rather than to "the mistress and later second wife of Louis XIV"; the issue here at stake is obviously for Pound that of *pomp* rather than *wit*. A British example may be more telling about Terrell's choices. To a strict parallelism in Pound's text:

> 'He ain't got an opinion.'
> Sez Orage about G.B.S. sez Orage about Mr Xtertn.
> Sez Orage about Mr Wells, 'he wont HAVE an opinion
> (XLVI, 39-41)

the *Companion* (181) replies with these two glosses:

> **G.B.S.:** George Bernard Shaw, 1856-1950, Irish playright.
> **Mr Xtertn:** Gilbert Keith Chesterton, 1874-1936, English journalist, writer and defender of Catholicism; a brilliant representative of Edwardian England.

Leaving aside one's personal appreciation of Terrell's valuation (for certainly there were less "brilliant representative[s] of Edwardian England" than Shaw), one can wonder if this very difference of treatment between to individuals that the passage treats on a similar footing is supposed to endorse Pound's system of values, or if it belongs to the commentator's. This ambiguity is often present in Terrell's glosses, especially when the Poundian vision of history appears in all its idiosyncrasies. Let's take an example from the speech that Pound places in

[117] Noted also by Sieburth. Yet, Mme de Maintenon is at least as widely remembered (especially under this later name) as the stern inspiration of *Esther* and *Athalie* than for her friendship with Ninon de Lenclos.

the mouth of Austors de Maensac (the troubadour Pieire's brother). Referring to the Albigenses, Austors says:

> And they called us the Manicheans
> Wotever the hellsarse that is.
>
> (XXIII, 79-80)

— and the *Companion* comments:

> **Manicheans:** Followers of the religious system founded by Mani […]. Long a source of discontent to popes who persecuted them, the Manicheans who had absorbed Mithraism […] thrived as "Catharists" or "a pure Christian faith." Innocent II finally sent a crusade against them and destroyed the brilliant Provençal civilization.

This dramatic vision of an abrupt end of the "Provençal civilization" is debatable, and has indeed been debated harshly[118] — but only the end of the gloss will finally reveal that Terrell rephrases Pound's own reading of the historical significance of the Crusade:

> Pound condemned the mass murder in which 200 "Cathari" were burnt in one day as well as the hypocritical purpose and result: "The Albigensian crusade, a sordid robbery, cloaking itself in religious pretense, has ended the *gai savoir* in southern France" [SR, 101; cf. *Pai*, 3-2 196ff.].

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[118] Cf., for instance, Marrou's scathing reply to Lafont's *Lettre ouverte aux Français, d'un Occitan*, "Il n'y a jamais eu d'Occitanie," ["There was never an Occitania"] in *Esprit*, jan. 1975, p.150 sq.

The historian interestingly writes, as in a direct response to Pound's claim: "There is no need to refer to the [Albigenses] Crusade and Capetian imperialism (is it Simon of Montfort's fault if Marco Polo used French when he dictated *The Book of Marvels*, in the same Genoan jails where B. Zorli once sang his grief in Occitan?): the rather thin vein of this first bloom was running out by itself." [*Inutile d'invoquer la Croisade et l'impérialisme capétien (est-ce la faute à Simon de Montfort si Marco Polo a dicté en français* Le livre des merveilles *dans ces mêmes prisons de Gênes où, auparavant B. Zorzi avait chanté sa peine en occitan ?) : la veine assez mince de cette première floraison s'épuisait d'elle-même.*]

Our aim is not to discuss here Pound's tragic vision of Occitan history, but to show that Terrell's commentary is, in some respects, caught in between two modalities, or states of mind: analysis and an empathy that is typical, as we remarked earlier, of the "historic" Poundian exegetes — so that the "hard" lines of the project (the *Companion* as a reference) are sometimes perceptibly blurred.

A last example, to illustrate this empathic mood, is provided by the way Terrell's commentary refers to some of Pound's biographical data. Quite explainable when referred to the context in which the *Companion* was produced, at the articulation of the last generation of Pound's personal friends and first exegetes, and that of posterior readers (the poet had died less than a decade before the publication of the first volume), this culture of the *Sagetrieb*, manifests itself in a strange mixture of dimensions, at the intersection of the public and private domains. Thus, about "Eva's pa" (LXXXVI, 66), Terrell glosses:

> **Eva's pa:** Fritz Hesse, ca. 1900-1980, the father of Eva Hesse. Eva is a scholar, historian and official translator of *The Cantos* as well as numerous critical works into German. A senior editor of Paideuma, she is a great resource to all. Her father was press attaché at the German embassy in London in the mid-1930s […].

The personal touch in such a statement, as well deserved and touching as it may be, doesn't pass the test of time without damage, and the post-biographic generation of Pound's readers is certainly liable to demand less subjective a portrayal. In the same way, when one can read (405):

> **Theodora:** Private reference to a lady not to be named.

— such a prevention, refreshing as Stendhal's objurgations to his editors to replace the names for a few decades, seems to be something of the past.

These few remarks probably sound quite ungrateful when balanced with the debt every reader of Pound — and us in the first place — owes Terrell at some point or other, for indeed his achievement is impressive, especially in the divulgation of the sources of the poem. Yet, many of these frailties are inscribed *a principio* in the form of a *Companion* (the series of notes following the linearity of the poem), which calls for repetitions and cross-references, while trying to avoid them.[119]

4.3. Proper Names beyond Reference

> *Poetry is grasping reality, making an inventory of the visible world, giving names to all creatures, naming what* is.
>
> LEYS

Building an index can appear as a pretty simple task — but only as long as the predetermined criterion of its future population remain unambiguous. Naturally, it is far from being the case with a text as complex as *The Cantos*. In the following pages, we will examine what options were taken in the course of our own encoding of the poem in respect

[119] Added to the structural issues of linearity, two material complications also render the consultation of the *Companion* sometimes awkward: the ellipsis in passages of some length, which force Terrell to comment on internal elements of these passages in separate glosses.

to proper names, focusing particularly on the two most canonical (and by far most numerous) categories among them: anthroponyms and toponyms.

For, outside of these, and those of organizations of various kinds, many sorts of proper names are present in *The Cantos*, depending on the extension one grants the term. In a maximalist perspective, that is to say if we retain all the semantic categories that have, according to Vaxelaire's monumental research (2005), been, at some point or other considerer as proper names by linguists, we can find among them:

– animals (7)[120], tame:

> I find Dhu Achil (sire) has been registered
> at the Kennel Club, but the dam is unregistered.
> (XLVIII, 46-7),

or not:

> out of Madame La Vespa's bottle
> (LXXXIII, 137);

– astral bodies (41):

> Comet in Tchang star, over Tai Ming shone the meteor
> (LVI, 215)

(sometimes hardly distinguishable from their mythological personifications:

> Here three ants have killed a great worm. There
> Mars in the air, fell, flew.
> (XLVIII, 125-6));

– brands (7):

> Said Van Buren to Mr Clay: "If you will give me
> "A pinch of your excellent Maccoboy snuff..."
> (XXXVII, 63-4);

– named beverages (16):

> there are 4 sorts: Château Margaux, Haute Brion, Lafitte

[120] At this stage, none of the quantitative data presented in this chapter should be considered definitive it any way. They should be accepted, with reasonable caution, as indicating tendencies.

and Latour

(XLV, 293-4);

– ships (16):

"You expressed a wish to get a passage to this country
in a public vessel. Mr. Dawson is charged with orders
to the captain of the 'Maryland' to receive and accommodate
you
with passage back, if you can depart on so short a warning....

(XXXI, 26-30);

– titles (271) of books:

And Lou-kia was envoy to Nan-hai, with nobility,
and wished that the *king* (the books Chu king and Chi king)
be restored

(LIV, 47-9);

of periodicals:

my drafts will be found in the Boston Gazette for those
years '68, '69

(LXIV, 127-8);

of news articles:

"Peggy Eaton's own story" (Headline 1932)

(XXXVII, 12);

of works of art:

[…] Zuan Bellin' not by usura
nor was 'La Calunnia' painted.

(XLV, 31-2);

of musical pieces of all sorts, from songs to operas and ballets:

With an air "Benette joue la Valse des Elfes"

(XXVII, 39);

and of plays:

saw 'Les deux avares'.

(LXV, 303);

– styles (9, often mentioned derisively[121]):

[121] To the "sham-Mycenian" and the "sham-Memphis" (VII, 79-80) answer the "pseudo-Beardsley" (LXXIV, 668) and the "pseudo-gothic" (CXIII, 81), but also the "1870 gothick memorial" (XIX, 19) and "the style 'Past ruin'd Latium'" (XI, 246). In this grinning company, even the *a priori* neutral "post-Ibsen movement" (XXVIII, 109) may be suspected to sound somewhat derogatory.

And the sun-tanned, gracious and well-formed fingers
Lift no latch of bent bronze, no Empire handle
Twists for the knocker's fall;
(VII, 35);

– named events (64, among which a large proportion of wars (16) and battles (38)):

But Ferdinando staved off an Anschluss and Paris exploded
(L, 43);[122]

– trees (3):

and the Charter Oak in Connecticut
(LXXIV, 782);

– seasons (81, most often but not always uncapitalized):

This month is the reign of Autumn
(LII, 120)

– dates (total or partial, expressed in dozens of ways);

– liturgical dates or celebrations:

Trinity, Michaelmas,
Hillary is from Jan 23rd
(CVII, 149-50)

– eras (8):

In the spring and autumn
In "The Spring and Autumn"
there

[122] In this particular case, it could be argued that the uppercase initial simply belongs to a German substantive, and that *Anschluss* just stands for "annexation." It is one of the innumerable cases which refute the illusion that purely immanent readings could result in correct interpretations: in a text written in Europe *circa* 1938, the word *Anschluss* cannot fail to allude to one particular "*Anschluss*" — and one known across linguistic borders under its German name — even if, in turn, Pounds uses it to refer to another annexation. Interestingly, German (or, more accurately, German as inflect by the Nazi phraseologies, that Klemperer calls "*LTI*") appears several times in such readings of past events in the light of contemporary Europe — see for instance "and there was that Führer of Macedon, dead aetat 38" (XCVII: 254), or:

I said nothing etc/ letter to Chase from John Adams
the people are addicted, as well as the great, to corruption
Providence in which, unfashionable as the faith is, I believe
Schicksal, sagt der Führer
with pomp bells bonfires on the 2nd day of July (LII, 149-153).

are
no
righteous
wars

(LXXVIII, 223-229),

– stones:

and the Kohinoor and the rajah's emerald etc.

(LXXVII, 303).

As one can observe, some of these names, used metonymically, refer or allude to several semantic categories at the same time. In the following lines, for instance:

'Revolution' said Mr Adams 'took place in the
minds of the people
in the fifteen years before Lexington'

(L, 1-3),

Lexington is triply marked, as a place, as a military event occurred at that place, and as the date when the event happened. In consequence, we have assigned to the same string three distinct tags, and the TEI encoding of the third line thus reads:

```
<l n="050-003"><q xml:id="050-003" prev="050-002">in the fifteen years before <date
when="1775"><rs type="bat" key="Lexington"><placeName key="Lexington" ana="4U-
">Lexington</placeName></rs></date>' </l>.
```

Some cases of these metonymical uses are of course difficult to arbitrate, depending as they do on each individual's personal encyclopedia. Do churches, for instance, call to mind their saint patrons? It certainly depends on the degree of piety of the encoder, but what about Pound? There are many churches in *The Cantos*, yet hardly any saint outside of them. For us, we must confess that, although quite able to place "Saint Trophime" on a map of Arles, we have no idea who the namesake of the edifice was. We have chosen not to predicate in other readers our own shortcomings, and have thus encoded as anthroponyms the

namesakes of the many churches present in the collection — which doesn't imply that they should be taken into account without qualification among the protagonists of *The Cantos*.

Another and more intricate example may shed some light on the matter. Does the ship called "Maryland" convey to the reader's mind the notion of the territory after which it was named? If so, a <placeName/> tag should be added, and Maryland take its place in the gazetteer — but which Maryland? Is it the state, or the previous colony? Should we make our mind in consideration of the diegetic date (1785), or of the building and christening of the ship? The case in question is particularly thorny, but illustrates accurately the amount of questions, sometimes big and sometimes minuscule involved in the constitution of the index. Most professional indexing guidelines will ignore of course these secondary referents: a ship is a ship is a ship. Yet, in the case of literary texts, one cannot push aside the many connotative effects associated with the use of proper names. If we believe Adams' diaries "Maryland" happens indeed to have been the name of the ship upon which he crossed the Atlantic in 1785 — as it could have been, had he been taken ill and forced to postpone his voyage, the "Amsterdam" or the "Norfolk." Yet, in Pound's text, and even more, situated as it is on the first page of the canto opening the section, and between two other — and unambiguously geographical — tokens of the name "Maryland" (respectively XXXI, 18 & 36):

> .....no slaves north of Maryland district....

and:

> in a few years...no slaves northward of Maryland...

the semantic trait /American/, and certainly also /Southern/ contained in the name of the ship, increased by the echoes created between the name of the ship and the name of the state, cannot be ignored.

Thus, as a general priciple, if any of these contains an anthroponym or a toponym, these have been marked as such, and will appear here (Michaelmas refers, even obliquely, to St Michael, and the Érard pianos to their eponymous maker, etc.)

4.3.1. Reference and textuality

She says Lucille is not her name, but Lucille is a pretty name so we call her Lucille
ASHLEY

Once the domain of its operation is ascertained, the task of the indexer has to be situated on an axis whose two irreconcilable poles are a realist position and a nominalist one. In the first case, names are deemed to refer to *realia* whose identification constitutes the aim of the indexing: beyond names, it is beings towards which the index points, and the reconstitution of a certain structure of the extra-textual world is the ultimate goal of the indexing. Edwards & Vasse, by cross-referencing the plurality of designations that can refer to a single character, distinguishing between homonyms, etc., exemplify this approach. On the other hand, the index can be a mere repository of names, without addressing the problem of their reference. In this case, exemplified by Terrell's index, each form will be treated as a separate entry, without consideration of possible co-references, and homonyms won't be distinguished on

the grounds of their referring to separate entities. Such an approach may seem counter-intuitive to the reader in search of extra-textual evidence, but has the merit to underline the fact that a text is more that a series of references, and that its textual dimension — its textuality — should be investigated as such. Especially in a text as wildly denotative as Pound's, the constant variation which characterizes the use of proper names in *The Cantos*, with its afferent values (affective, dismissive, laudatory) is far from being a negligible component of his poetics, as we will see further on.

With these possible orientations in mind, our encoding has been primarily realist, in the sense that retrieving a list of names was not considered an end, but that such a list, to be of any use, should be organized into a nomenclature implying in turn a few ontological axioms. And, since much of the difficulty of the poem lies in its gigantic web of references and allusions, it seemed legitimate to presume in turn that a dataset, even strongly structured, would not be the only outcome of the encoding, but that it should in turn point the readers towards a documentary resource (or series of resources) in order to provide landmarks facilitating the interpretation

4.3.2. Limits of the domain proper names

Although — or would it rather be *because*? — the literature devoted to proper names is enormous, and situated at the intersection of several disciplines (linguistics, philosophy, anthropology) whose methods are often at odds with each other's, very little agreement can be found among specialists as to a clear definition, or set of criteria, that would define

without ambiguities the realm of proper names. It is, thus, interesting to notice that our own corpus provides us with a series of borderline cases, which seem to emulate the intricacies of the problem in its full scale.

As a point of departure for his thorough investigation, Vaxelaire (*op. cit.*, 12-3) lists, based on Rey-Debove (1997), a certain number of commonly held beliefs concerning proper names:

- "They don't found classes, being proper to an individual […];
- They are either anthroponyms or toponyms […];
- They are morphologically demotivated, untranslatable, yet fully informative when their referent is understood […],"

— to which he adds two other commonplaces, absent from Rey-Debove's synthesis:

- "They don't belong to the linguistic structure [*la langue*], but to the encyclopedia";
- For logicians, "they are 'simple symbols.'"[123]

At the graphic level, the most prominent criterion is, of course, that of the uppercase initial, while, from a syntactic point of view — in the case of English at least (as well as a number of other languages) — the absence of determiner is considered definitory. Alas, Vaxelaire has no

[123] The second chapter of the first part, "Catalogue of commonplaces" (63-150) extends the list as follows: "Proper names [henceforth: PN] are not definite descriptions; PN take an uppercase initial; PN have no morphological flexion; PN have a distinctive phonology/morphology; not all languages have PN; PN cannot be generic; PN cannot be massive; PN cannot have synonyms; PN are untranslatable; PN are not part of any language; PN are used without determiners; PN have no descriptive content; PN have no signified; PN have no meaning; PN are monoreferential; PN are deictics; it is scientifically proven that PN are different from common nouns."

trouble showing that all these criteria are actually ineffective to delimit the domain of proper name, and indeed, even on a corpus as restricted as *The Cantos*, a good number of these criteria would certainly prove ineffective.

From a merely formal point of view, for example, the use of an uppercase initial, which signals, according to most normative grammars, a proper name, is not respected throughout. Thus, from the beginning of LXXIV:

> Fear god and the stupidity of the populace,
> but a precise definition
> transmitted thus Sigismundo
> thus Duccio, thus Zuan Bellin, or trastevere with La Sposa
> Sponsa Cristi in mosaic till our time / deification of emperors […]
> (27-31)

— "trastevere" obviously stands here for the Roman neighborhood of "Trastevere," thus a toponym, in spite of its lowercase initial, while "La Sposa," with its capitalized article, seems to hesitate between the register of allusion and that of designation. Such a point of typography could be passed as trivial, if the very existence of such anomalies or ambiguities didn't make impossible the hope of an automated recognition of proper names.[124]

In addition, these few lines present us with other perplexing, or, at least, non-trivial, cases: a first name by itself (Sigismundo), a name that could be either a first name or a patronym (Duccio, referring either to Duccio di Buoninsegna, or, by association with Sigismundo's name, to one of the two brothers di Duccio, Agostino or Ottaviano), a dialectal for of Giovanni Bellini's name (Zuan Bellin), and a bilingual periphrastic definite

[124] Let alone the fact that, in the first two sections of the poem, the first letter of each line is capitalized.

description (La Sposa / Sponsa Christi) containing in turn an inflected form of a nickname ("Christ") used as anthroponym.

The main difficulty to be solved in the constitution of an index was thus the question of its boundaries — "what's in a name" being less at stake here than "what's a name?" We could have decided on an external authority to provide us with a list of canonical forms, and reduce to them the innumerable variants under which characters are named along *The Cantos*. An example might help understand the implications of the question. In our realist frame, it seemed necessary, in the first place, to index unambiguous definite descriptions as well as proper names, not only because of what we will call the *principle of variation* but also because, in some cases (such as the nobiliary or ecclesiastical titles), the name itself is barely distinguishable from a periphrase or a definite description, and is not necessarily used in the text. Thus, we have followed the way of Edwards and Vasse, who, for instance, identified "that kid-slapping fanatic il cardinale di San Pietro in Vincoli," unnamed in the poem, as Nicholas of Cusa.

Far from containing only proper names under their canonical form, thus, our index was to involve a series of variations such as:

– truncated forms (or abbreviations, often in the form of initials);

– deformations;

– nicknames;

– pseudonyms;

– definite descriptions;

accompanied by a large array of honorifics, often in various languages.

To provide a complete actantial map of the collection, of course, the index should also comprise all pronominal references (personal, possessive and demonstrative pronouns coreferring to the indexed forms) — a formidable task that we leave open for now.

Of the oblique means of designation, definite descriptions are, of course, the most complex to deal with, for various reasons. In most cases, they can be referred, by simple consideration of the context, to a name (mentioned or not); such is, for instance, the case of:

> As to arranging peace between you and the King of Ragona [Aragon]
> (VIII, 17),

where the context (the feud between Sigismundo Malatesta and Alphonse V of Aragon) leaves no doubt as to the identity of "the King of Ragona." In some cases, though, the reference remains tributary to a bit of historical research. Consider the following passage:

> And that year ([14]38) they came here
> Jan. 2. The Marquis of Ferrara
> mainly to see the greek Emperor,
> To take him down the canal to his house,
> And with the Emperor came the archbishops:
> The Archbishop of Morea Lower
> And the Archbishop of Sardis
> And the Bishops of Lacedæmon and of Mitylene,
> Of Rhodos, of Modon Brandos,
> And the Archbishops of Athens, Corinth, and of Trebizond,
> The chief secretary and the stonolifex.
> (XXVI, 76-86)

If the date, 1438, provides us with the ability to equate "The Marquis of Ferrara" to Niccolò III d'Este and "the (greek) Emperor" to John VIII Palaiologos (who appears three times in *The Cantos*, twice in this passage and once in VIII: 116, but is never mentioned by name), the bishops and archbishops cannot be referred to more precisely than through their

functions or titles: their names were probably absent from Pound's sources, and a research in the episcopal and archiepiscopal archives of the respective sees would probably be the only means to identify them — not all though: there is no bishopric of "Moron Brandos," and this very toponym remains mysterious.

Three types of missing referents can thus be distinguished:

– those whose identity is known by Pound, but remains hidden, either by means of pseudonymic disguises, deformations, reductions to an initial, or to ellipses, total or partial (as in the "Hell Cantos" where, according to Terrell, each period marks the place of an actual letter — ". . . . . ll" standing, according to Terrell, for "Churchill") — or, even more drastically, in former printings, through a *mise en scène* of censorship by the blackening out of libelous lines. All these deforming practices are of course not a closed set, but part of a continuum: while encountered in the middle of the "Adams cantos," the referents of "J. A." or "B. Fr." are immediately assignable, "C. H.," for the reader unfamiliar with Pound's obsession with economics, calls for a more careful examination of the context — a dispute between economists, which has, logically enough, allowed Edwards & Vasse to infer that "C. H." was C. H. Douglas. But the context is sometimes quite opaque, and, even with a biography at hand, we must rely on the authority of the *Index* to identify, for instance, the "Jim X." who tells "The tale of the Honest Sailor" with John Quinn, while the historical identity of "Her Ladyship XY" and a few others remains unknown — a situation that occurs often in the context of disguised autobiographical references;

– the second category consists in those whose identity can be traced back from Pound's written sources, although he chooses not to disclose it. It is particularly the case with the various "sign[s] of author's iggnurance" (see the letter to Eliot quoted above (p. 68)) and lapses of memory playfully exhibited in the poem. Thus, "Monsieur Whoosis" in LXXX, the abovementioned "Greek Emperor" and many others.

– those finally, whose identity is absent altogether from Pound's text and its sources, such as many subaltern social functions from past eras ("The chief secretary and the stonolifex"). For these, not only is there little chance that actual referents will be discovered, but such discovery wouldn't be of any use. They are the many extras on the stage of *The Cantos*, whose main function is to embody a social role. As such, a reference wouldn't improve our understanding of the poem.

In any case, the question of the boundaries of the realm of proper names is not limited to that of missing or elusive referents. Doubts occur, for instance, with allegorical figures and personifications, such as:

> These fragments you have shelved (shored).
> Slut!" "Bitch!" Truth and Calliope
> Slanging each other sous les lauriers […]

— is Truth to be considered here a proper name, and indexed as such? Neither Edwards and Vasse nor Terrell have an entry for Truth. Yet, from an actantial point of view, the allegory is as incarnated as Calliope, and doesn't deserve to be ignored on the ground of its homonymy

with "lowercase truth" — on the contrary, the symmetry between both figures should invite us to consider Truth an important actor of the poem.

The question homonyms extends of course to human figures, resulting in confusions on the part of commentators (as was the case, mentioned above, of "La Rochefoucauld," both in the *Index* and the *Companion*); conversely, the question of multiple names referring to a single reference is not as neutral as it may seem: if "Kung," "Kung-fu-tseu," "Kung fu Tseu," "Kungfutseu" — among others variants — were, of course, to be connected, does the Latinate "Confucius" refer to "the same" extra-textual individual, or should we deem, *more postmoderno*, that some insidious "difference" is at play in the text, that shouldn't be referred to any naïve external identity? We have deemed that such preventions were not adequately responding to the needs of anybody looking for the kind of transversality an index is supposed to facilitate, and have thus gathered all tokens referring to Kung under the same entry[125] — not, of course, without listing all variants and addressing them to the main entry, nor without organizing that entry according to these multiple forms. In the same way, the question of Greek and Latin deities was debatable; they have been referred to the same entry, considering that they were part of the same cultural complex, and the periphrases and epithets (which often happen alone) were also gathered in the process: thus "Venus" and "Aphrodite," but also "Kuthera" (and, for that matter, "Κύθηρα"), Argicida, etc. can be found under "Aphrodite."

Since, beyond the index itself, our goal was make possible clusters of references to facilitate a thematic analysis of the poem, we have implemented a basic classification, which

[125] *Vide* also "Abd-el-Melik" and "Habdimelich," "Corea" and "Korea," etc.

we aimed to be as neutral and intuitive as possible. In the case of personal names, we have classified them according to three lines: time periods, expressed in centuries[126], geographical areas (generally referred to a country or political entity), and "domain," or "role" according to which these persons are present in the poem. To do so, we have organized a list of about twenty domains of human activity,[127] which are naturally not mutually exclusive: thus Sigismundo Malatesta will appear in searches for *military*, *politics*, *dynastic rulers* and *patrons of the Arts*, (as will be Ebles de Ventadour, and many rules from the Middle-Ages and Renaissance) while philosopher-theologians (Augustine), artists-poets (Lewis, Picabia, Boschère), etc. will also be present across categories, as will, exemplarily, be the case of Renaissance polymaths such as Alberti — *polymatheia* and *polumetis* being, of course, highly viewed in Pound's personal axiology. A balance between realism and nominalism had, here also, to be settled, and we've favored, again, a temperate realism: if Yeats, Joyce and Lewis appear, in *The Cantos*, mostly through autobiographical anecdotes, in the same way than Baldy Bacon or many *salonnard* acquaintance, it would nevertheless have been absurd to have them pinned down only as "biographical" references. These categories, in any case, are

[126] A classification into centuries (rather than broad periods: Ancient, Medieval, Modern etc.) is of course an appreciable gain for fine-grained analysis, but raises the question of life span crossing centuries: is Dante a 13th or 14th-Century poet? What about Henry James? Even the instauration of an apex or floruit cannot fully dispel the arbitrariness of such choices; we've thus remained agnostic and cross-classified all debatable cases.

[127] Namely: Poetry; Literature; Visual Arts; Music; Patrons of the arts; Politics; Diplomacy Dynastic rulers; Popes; Military; Business; Finance and banking; Theology; Religion; Philosophy; Scholars; Historians; Memorialists; Scientists; Engeneers; Explorers; Fictional; Mythological; Allegories; Biblical; Biographical (friends, etc.); a catch-all "Others" category; finally, Unknown, doubtful or mistaken (by Pound).

provisional, and their validity exists only inasmuch they allow pertinent analyses: for the time being, they are mere tools to be tested in various configurations; if their utility doesn't appear then, they will have to be modified or abandoned. It should be remembered also that the names according to which we have listed them are not necessarily much more than color labels: what matters is the cluster they form, by opposition to other clusters and internal articulations.

C.

READING

5. A bird's eye-view of some formal characteristics of *The Cantos*

Quatre et quatre ; dix-huit.
Onze et six ; vingt-cinq.
Quatre et quatre : dix-huit.
Sept fois neuf : trente-trois.
COLETTE – RAVEL

In our edition, based on the current state of the printed text, *The Cantos* comprise 123 poems, either extent or fragmentary. The notion of "fragment" itself is not unambiguous, since the last section published during Pound's lifetime, DRAFTS AND FRAGMENTS OF CANTOS CX-CXVII, doesn't explicitly distinguish between "drafts" — a term used by Pound for his first two installments of the collection — and fragments. If related to the latter, then "drafts" can be here too (somewhat provokingly) taken to mean "completed poems," while the only fragments, properly speaking, would be the ones signaled as such by their titles: "Notes for CXI," "From CXII," "From CXV," and, gathered under the rubric of

"Fragments of cantos": "Addendum for C," a fragment without title, and the four "Notes for CXVII et seq."[128]

Yet another ambiguity arises from the posthumously published "Fragment (1966)," which appears in the table of contents of the New Directions edition as a section of its own, while it could be more logical to consider it an addendum to the DRAFTS AND FRAGMENTS section. The same ambiguity extends to Cantos LXXII and LXXIII, the "Italian Cantos," which have been granted the status of a separate section.[129] Although, for these two cantos, the solution was inescapable, we have chosen to treat "Fragment (1966)" as one among the DRAFTS AND FRAGMENTS, in order not to add to the quantitative unbalance of the section the artifice of a ten-lines long separate one.

Thus — the reader will forgive us for recalling these well-known facts, but they may help a better grasp of the following tables, the various installments of *The Cantos*, are, in order of publication:

[128] The philological status of this last section could hardly be more unsatisfactory. Why are some fragmentary texts at their place in a numbered continuum, while others are gathered as "fragments of cantos"? Should the addendum to C (which predates the poem it is supposed to complete by fifteen years at least!) be integrated to it? Is the untitled fragment that follows, also dated "[*Circa 1941*]," a second addendum to C? As many questions left open by the original edition of the section and successive reprints of the collection.

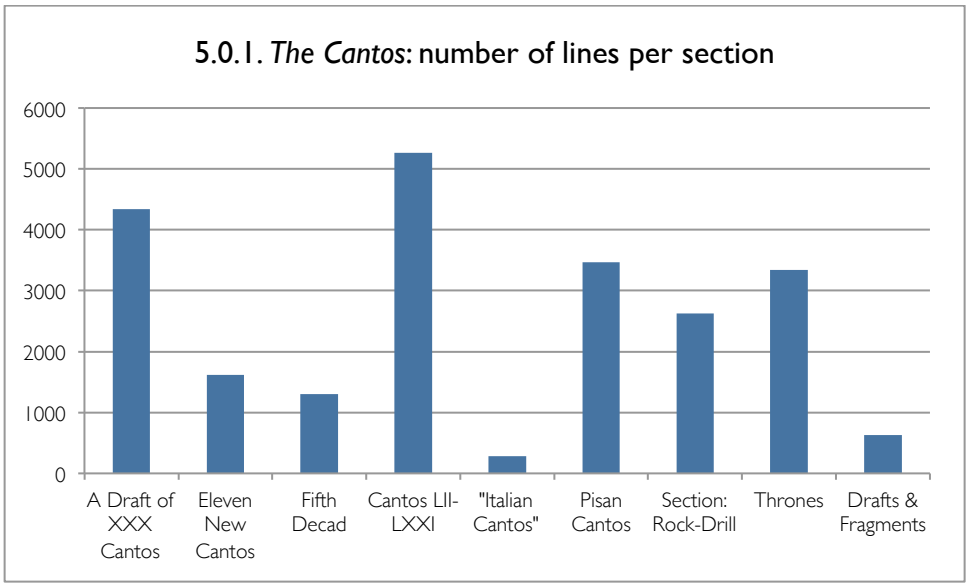
[129] It should be noted that, in the following pages, we have considered only the English translation (by Pound) of Canto LXXII; Canto LXXIII, which was not translated by Pound, remains in the original Italian.

Section	Written[130]	Published
A DRAFT OF XXX CANTOS	1915-1930	1930
ELEVEN NEW CANTOS	1931-1933	1934
THE FIFTH DECAD OF CANTOS	1934-36	1937
CANTOS LII-LXXI	1937-1939	1940
CANTOS LXXII- LXXIII	1944	1985
THE PISAN CANTOS	1945	1948
SECTION: ROCK-DRILL DE LOS CANTARES	1951-1955	1955
THRONES DE LOS CANTARES	1955-1958	1958
DRAFTS AND FRAGMENTS OF CANTOS CX-CXVII	1959	1969

In spite of various gaps, during and after the war, the continuity in the writing as in the publishing of *The Cantos* is — at least until the last completed section, THRONES — certainly remarkable and without equivalent that one can think of in all 20th-Century literature. Now, how does this sustained work translate into quantitative terms? Let us consider, from a purely volumetric point of view, the number of lines that make up the collection. In our edition — which, we should not lose from sight, remains agnostic on the many running lines of the New Directions printing and the questions of linearity raised by the use of sinograms discussed above[131] —, the collection comprises 22,880 lines, a total that can be broken up as follows:

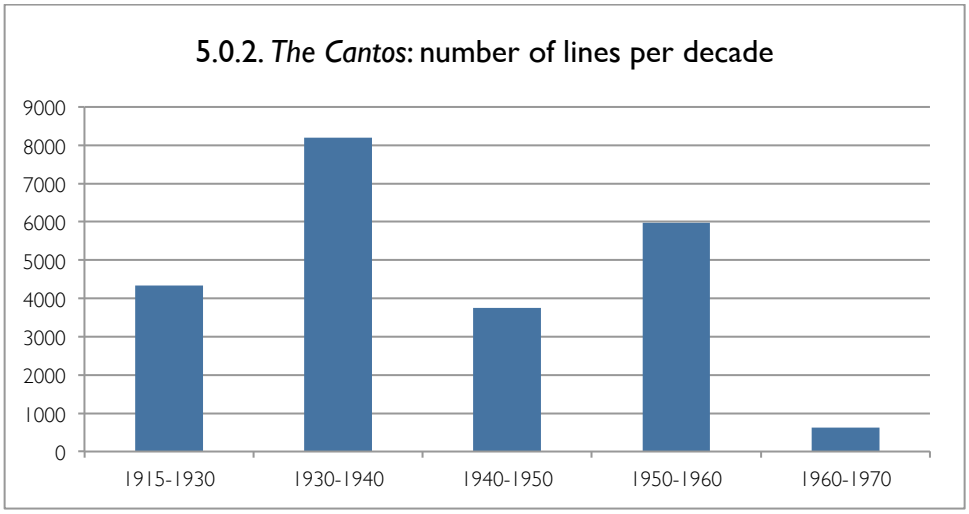
[130] The writing stages are given after Moody's sometimes allusive narrative, and should be taken with some precaution.

[131] See respectively § 3.3.2. (p. 112) and 3.3.3. (p.114 sqq.).



[132]

A slightly different view, though, emerges from the comparison of these discrete installments to the writing campaigns, here gathered under the slightly arbitrary criterion of decades:



[133]

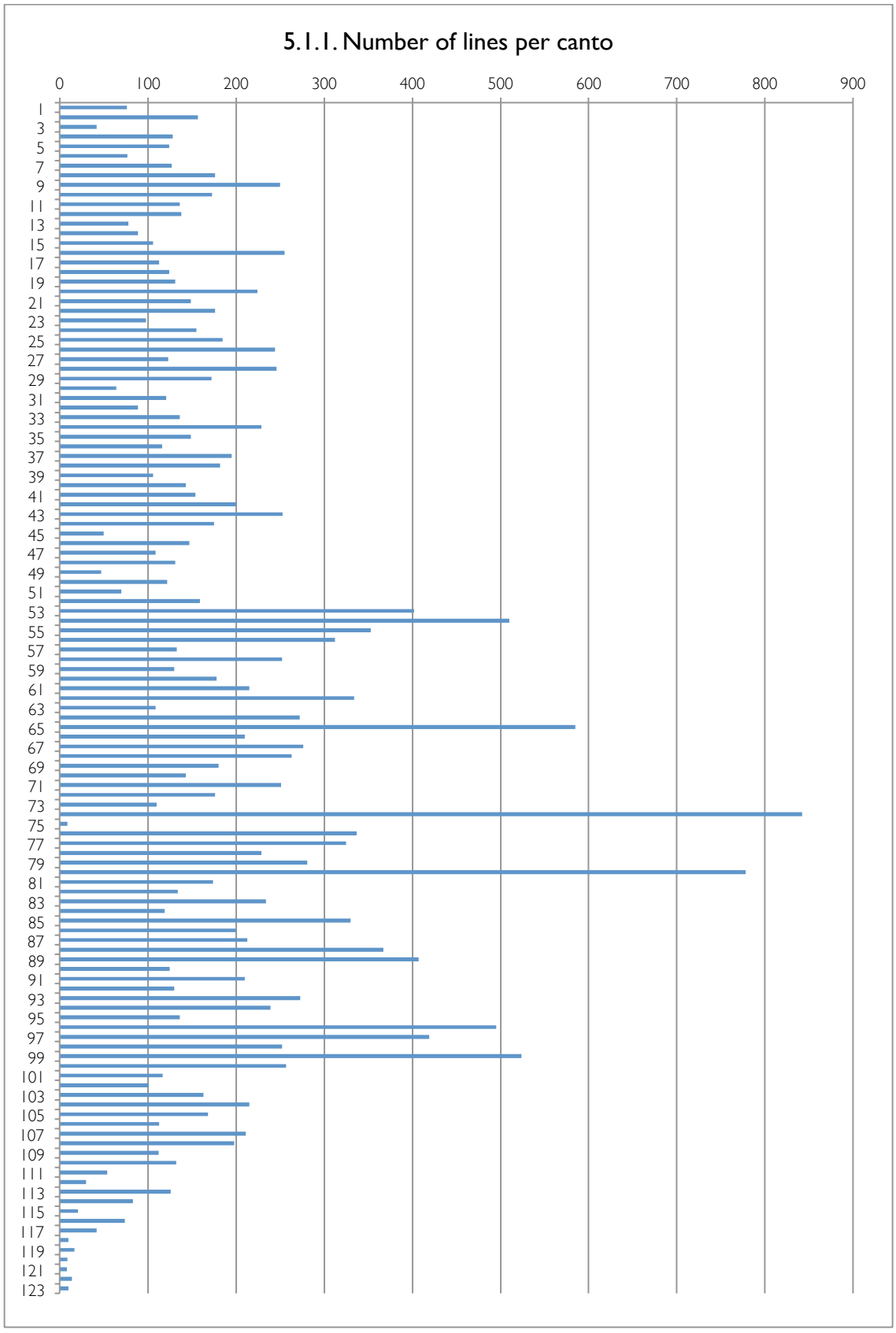
[132] Respectively: 4336 (DRAFT), 1620 (ELEVEN), 1304 (FIFTH DECAD), 5267 (LII-LXXI), 286 (ITALIAN), 3462 (PISAN), 2630 (ROCK-DRILL), 3345 (THRONES) and 630 lines (DRAFTS AND FRAGMENTS).

[133] Respectively: 4336, 8191, 3748, 5975 and 630 lines.

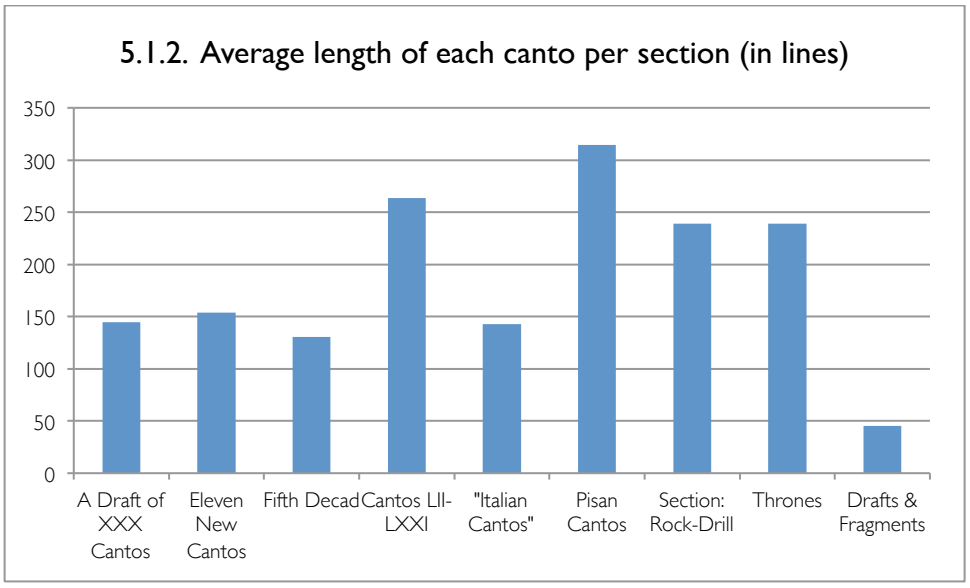
The perspective offered by the writing chronology corrects, to some extent, the erroneous impression of a long postwar continuity in the composition of the poem: the decade extending from 1940 to 1950, is, obviously, that of a major disruption in Pound's writing, and, in spite of a second period of sustained work on *The Cantos* in Saint-Elizabeths, circa 1952-1958, the intensity of the work that characterized the 1930s, after the long apprenticeship of the successive volumes of "Drafts" will not be found again. Interestingly also, we can observe that the more anthologized Pound, the "college Pound," so to speak, of the DRAFT and PISAN CANTOS, is precisely the one that originates in the interstices of these high points — the tentative Pound, rather than the more systematic one.

5.1. The freeing of the form: length(s) of the cantos

A second quick enquiry that can be made with respect to simple structural features evidenced by the encoding of the collection concerns the question of the length of each individual poem. Let us, then, have a glance at the length of each of the cantos.


5.1.1. Number of lines per canto
0
100
200
300
400
500
600
700
800
900
1
3
5
7
9
11
13
15
17
19
21
23
25
27
29
31
33
35
37
39
41
43
45
47
49
51
53
55
57
59
61
63
65
67
69
71
73
75
77
79
81
83
85
87
89
91
93
95
97
99
101
103
105
107
109
111
113
115
117
119
121
123

As abrupt as this synoptic view may be, one can immediately observe that the variations in length increase noticeably after the first three sections. With an average of 186 lines per individual poem, *The Cantos* reveal, with what may well be their most straightforwardly "epic" section, in the sense Pound gives the term — CANTOS LII-LXXI — a turn, at the expense of the thematic *varietas* of previous sections, towards greater *copia*. The average length of each canto per section reads:

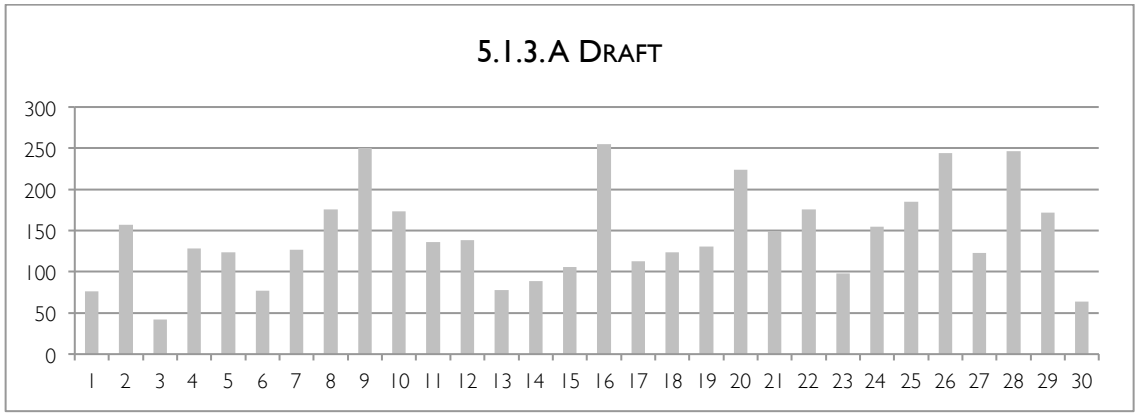


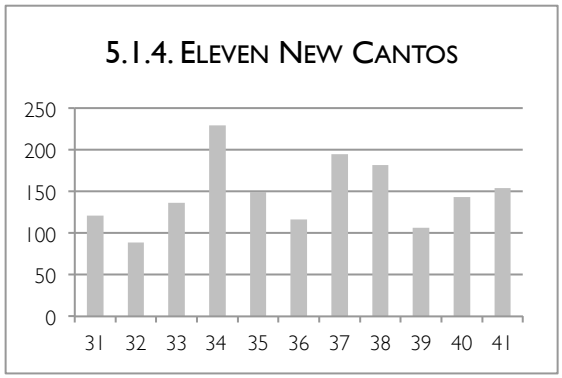
Leaving aside the atypical (and posthumous) "Italian Cantos" as well as the final DRAFTS AND FRAGMENTS, one can hardly fail to notice that two groups appear as neatly distinct: the first three section (with an average of 143 lines per canto) and group formed by CANTOS LII-LXXI together with the three postwar sections (with an average of 264 lines per canto).

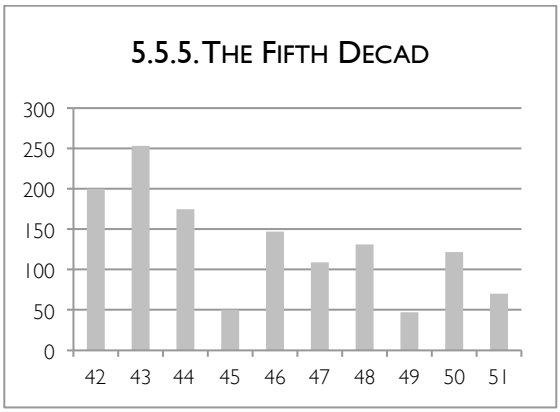
And although Pound has, from the very beginning of the publication of *The Cantos*, chosen to have poems of various length alternate, so that there cannot be, for the reader, anything like an "average length" of a canto comparable, for instance, to the Dantean sense of cosmic order, such as it appears, among the numerological concerns of the *Commedia*,

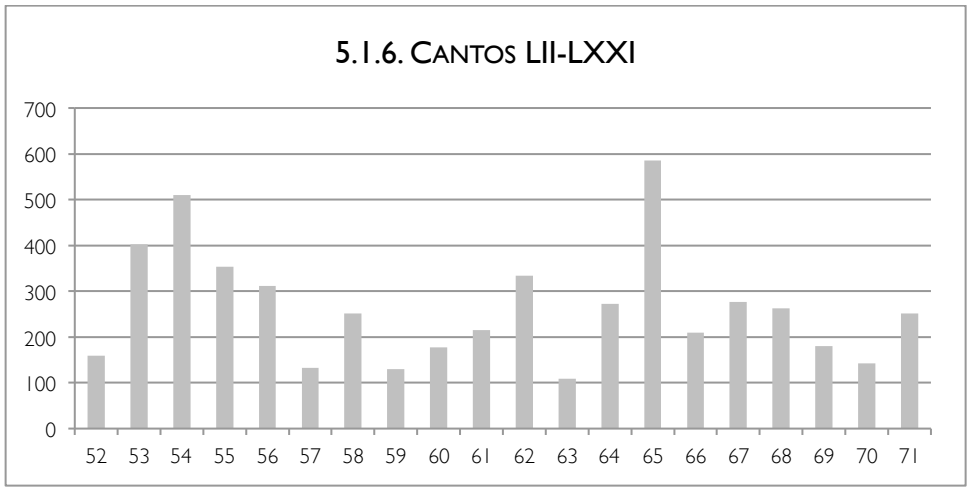
incarnated in the stable proportion of each of its *canti*, these rhythmical alternations take a drastic turn with the PISAN CANTOS, the section opening with the longest poem of the whole collection (842 lines), immediately followed by the shortest one (seven lines, followed by the 23 staffs of a phototyped score of Francesco da Milano, copied in Pound's hand and dated 1933). The conceptual displacement operated by the appearance of a non-textual object (not the first, but arguably the most striking one in the collection), takes all its strength from the juxtaposition with the 24-page long *planh* that immediately precedes it.

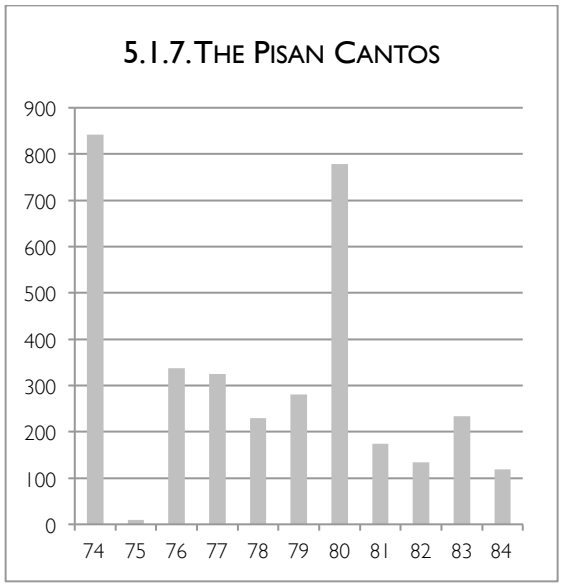
In this respect — that we could, following Rastier call *tactical* — it is interesting to note that, once again, the physiognomy of the earlier sections differs from that of the later ones. Let us take a closer look at the patterns of the individual sections.

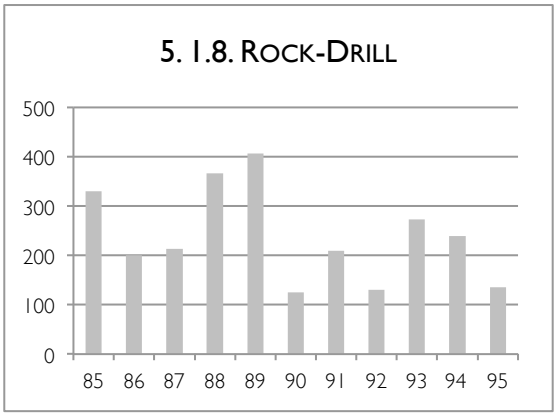


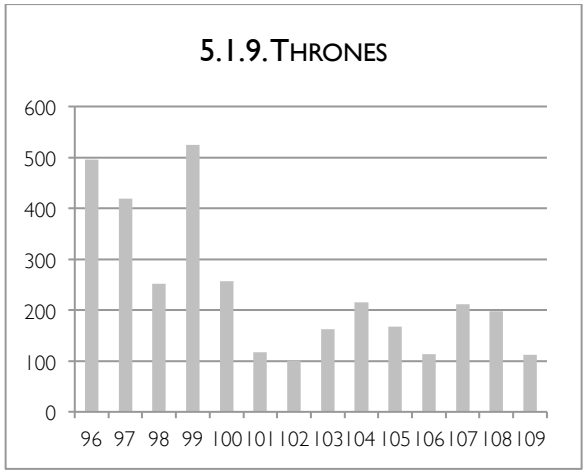


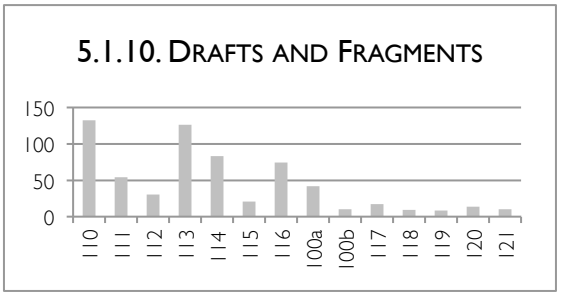



5.1.6. Cantos LII-LXXI
700
600
500
400
300
200
100
0
52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71


5.1.7. The Pisan Cantos
900
800
700
600
500
400
300
200
100
0
74 75 76 77 78 79 80 81 82 83 84


5. 1.8. Rock-Drill
500
400
300
200
100
0
85 86 87 88 89 90 91 92 93 94 95


5.1.9. Thrones
600
500
400
300
200
100
0
96 97 98 99 100 101 102 103 104 105 106 107 108 109


5.1.10. Drafts and Fragments
150
100
50
0
110 111 112 113 114 115 116 100a 100b 117 118 119 120 121

Indeed, one can observe that, as early as the FIFTH DECAD, the longer poems are situated at the forefront of each section, as if in illustration of Brancusi's dictum, quoted twice in the late cantos, about the ease of beginnings and the difficulty to achieve:

> "Je peux commencer une chose tous les jours,
> mais fi– – –nir!"

If we take into account the mirror structure of CANTOS LII-LXXI (the "Chinese Cantos" ending in LXI, followed by the "Adams Cantos'), we can observe that a similar pattern prevails there too (with noticeable peaks in LIV and LXV) — unless we should refer it to the general bell-curve of most of the thematic cycles — "China" and "Adams," but also the "Malatesta" (IX-XI) and "Leopoldine Cantos" (XLII-XLIV). The same tendency, echoing the recurring themes of discouragement and difficulty to "make it cohere," can be observed, more and more accentuated, in the postwar sections, as if the internal economy of each section was fueled by an urgent initial impulse rapidly waning, followed by discouragement and exhaustion.

The only exception that can been observed to these simple quantitative data is of course that of THE PISAN CANTOS, with its double apex, the long threnes of LXXIV and LXXX. Much has been written on the specificity of the PISAN section in the Poundian corpus, and even among *The Cantos*. The writing conditions — Pound without his library, having to reconstruct from memory the whole of a lost world, the uncertainty about his fate — all certainly contribute to the anomalous structure, inside of this anomalous work that is *The Cantos*, of the PISANS. A very crude quantitative glance confirms that, in terms of raw numbers too, they represent indeed a singular node in the economy of the collection.

5.2. The Use of Foreign Languages

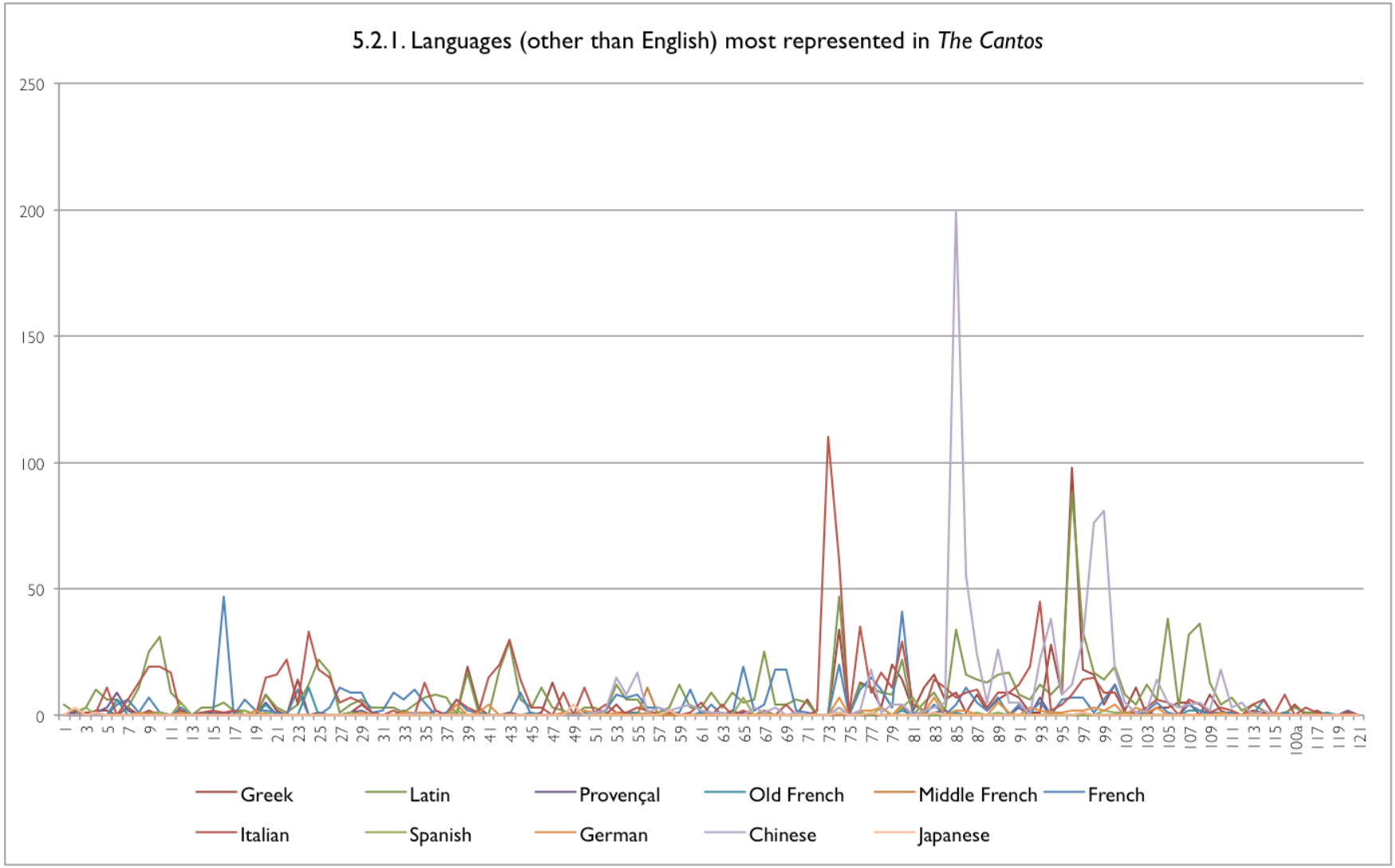
> *Mind you, I don't object to foreigners speaking a foreign language. I just wish they'd all speak the same foreign language.*
> WILDER

This general setting being established, we can turn towards the semantic organization delineated by the markup. Let us first consider the use of foreign languages in the poem.

For this purpose, we have considered as "foreign language" tokens all units inferior or equal to a line in any other language than English. Some languages (such as Portuguese, Magyar or Hindustani) appear only sporadically, but some others are consistently present throughout *The Cantos*. A paper-based chart of the entirety of their presence is of little use, considering the intricacy of the data; even the dozen languages most used form such an complex ensemble, that it is hardly informative, except maybe to emphasize a few general traits. The following figure (5.13) is based on the languages that are present in the collection through ten or more tokens. That is to say, *cum grano salis* and in decreasing order:

Latin	1094 tokens[134]
Italian	941
Chinese	784
Greek	511
French	495
German	90
Provençal	52
Spanish	48
Old French	36
Japanese	14
Middle French	13

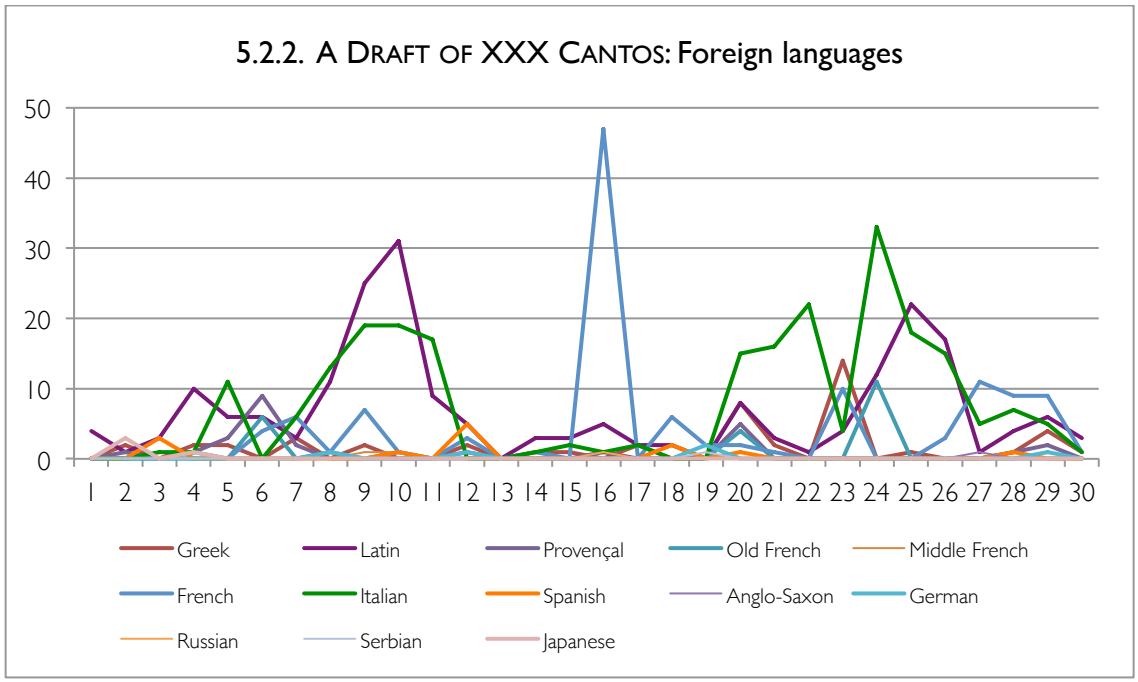
[134] The distinction between Latin and Italian is not always ascertainable — cf, among many other cases, the famous "Usura" Canto (XLV).


5.2.1. Languages (other than English) most represented in *The Cantos*
250
200
150
100
50
0
1 3 5 7 9 11 13 15 17 19 21 23 25 27 29 31 33 35 37 39 41 43 45 47 49 51 53 55 57 59 61 63 65 67 69 71 73 75 77 79 81 83 85 87 89 91 93 95 97 99 101 103 105 107 109 111 113 115 100a 117 119 121
Greek
Latin
Provençal
Old French
Middle French
French
Italian
Spanish
German
Chinese
Japanese

The most obvious observation concerns, of course, the impressive peaks in the second half of the collection. One (LXXIII) can be considered, to some extent, a false positive — if, that is, one considers the "Italian Cantos" as marginal, and apocryphal in respect to the organization of the volume as planned by Pound. Yet, whatever circumstances brought Pound to write them as part of his *Cantos*, the "Italian Cantos" also constitute the apex of the tension towards linguistic alterity that characterizes *The Cantos* as a whole, as well as Pound's work in general, from its earlier stages. The case of LXXII is also interesting in that its double version (the original Italian and the English translation) reflects both Pound as an Italian poet, and as a translator of himself — the question being raised, in the process, of the intended audiences of these respective versions, and of the sense of a double poem in the body of the collection, rather than having one in the numbered continuum and one as an appendix. Another debatable result is that of the 199 tokens of Chinese in Canto LXXV, which illustrate the inadequacy, mentioned above (see § 3.2, p. 155), resulting from a strictly horizontal numbering of the lines of the poems. A linkage of the ideograms based on the sources should be adopted to remedy this problem.

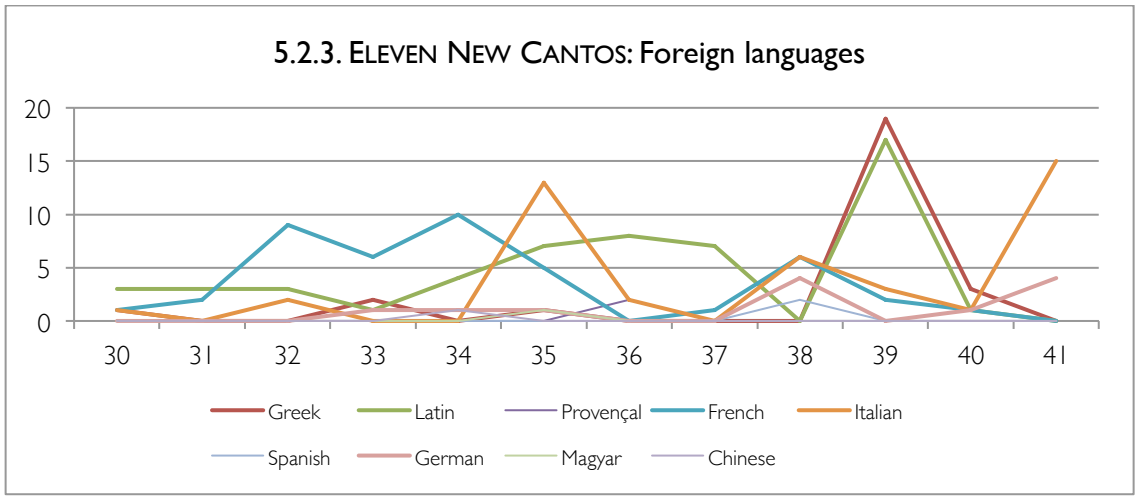
Beyond these obvious saliences, one can also notice that plurilingualism turns, with the PISANS, into a Babelian profusion hardly even sketched in the previous sections, except at a very punctual level, in cantos built as a succession of echoing sequences referring to multiple points in time and space (such as XXIII).

But let us take a brief look at each of the sections in turn. A DRAFT OF XXX CANTOS presents us with a singular pattern:

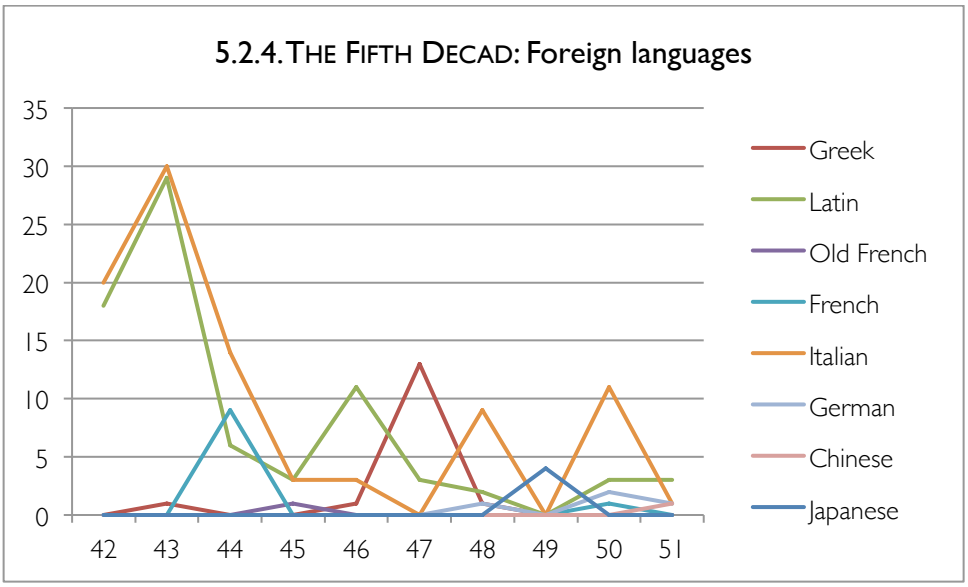


The pattern is remarkable in several respects. First, by its length and centrality, the long passage in French in XVI appears as the organizational axis of symmetry of the whole section. Correlated with the fact that this passage (a description, in *conversation-de-bistro*-like vernacular, of the 1870 War — a first hand portrayal, thus, but somewhat estranged in this long block of untranslated text, as if redoubling Pound's own estrangement from the war he didn't make while all his friends were leaving, some of whom wouldn't come back) concludes the roll call of the victims of First World War, one may be tempted to read XVI as a center of gravity that was to determine, after the publication of *A Draft of XVI Cantos*, followed by *A Draft of Cantos XVI-XXVII*, the definitive shape that the section was ultimately to take, with hell and war at its center.

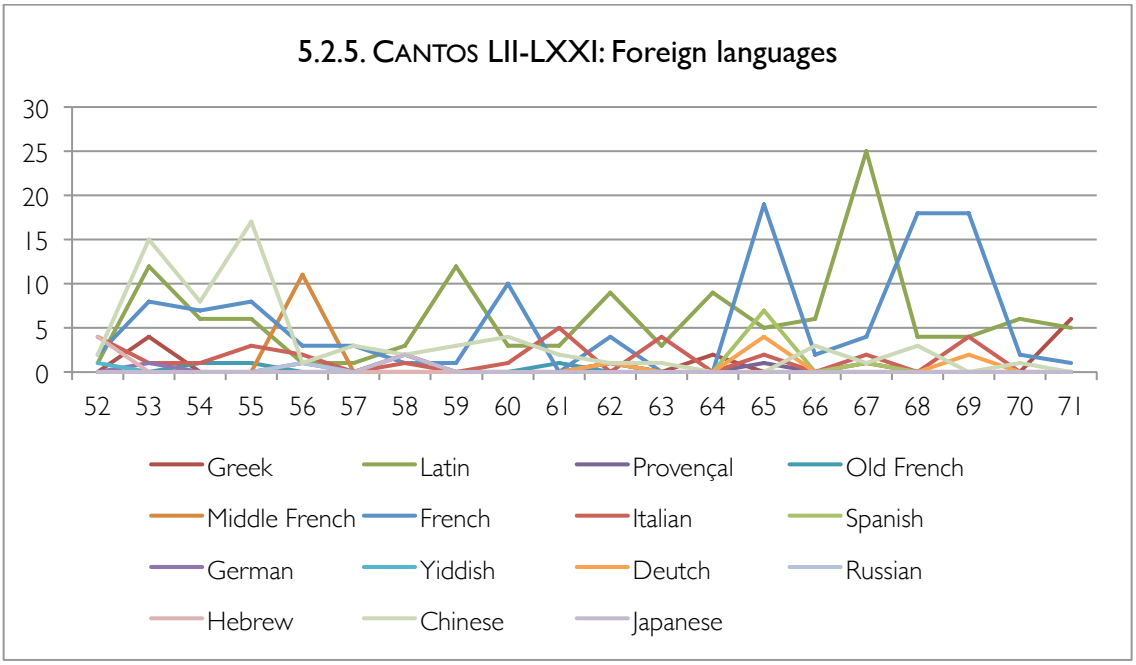
This center, inasmuch as modern and vernacular, is situated in visible contrast to two imposing Italian Renaissance wings (the Malatesta cantos on one side, and, on the other, Rimini again, but also Florence and Venice), characterized by the use of Italian, naturally, but also of Latin, both as the language of Renaissance humanism and as the administrative language, that of edicts and notarized acts — a role it will retain throughout the volume.



ELEVEN NEW CANTOS offers a rather straightforward alternation of the linguistic domains, which responds to the thematic diversity of the section. French (from XXXI to XXXIV) occurs as language of the 18th-Century intelligentsia in the Adams-Jefferson correspondence, while XXXIX is a rare conjunction of Latin and Greek, in a mythological context. XXXVIII, which quotes from various European languages, is a modern canto, retracing the misdeeds of warmonger industrialists across 19th and 20th-Century Europe.

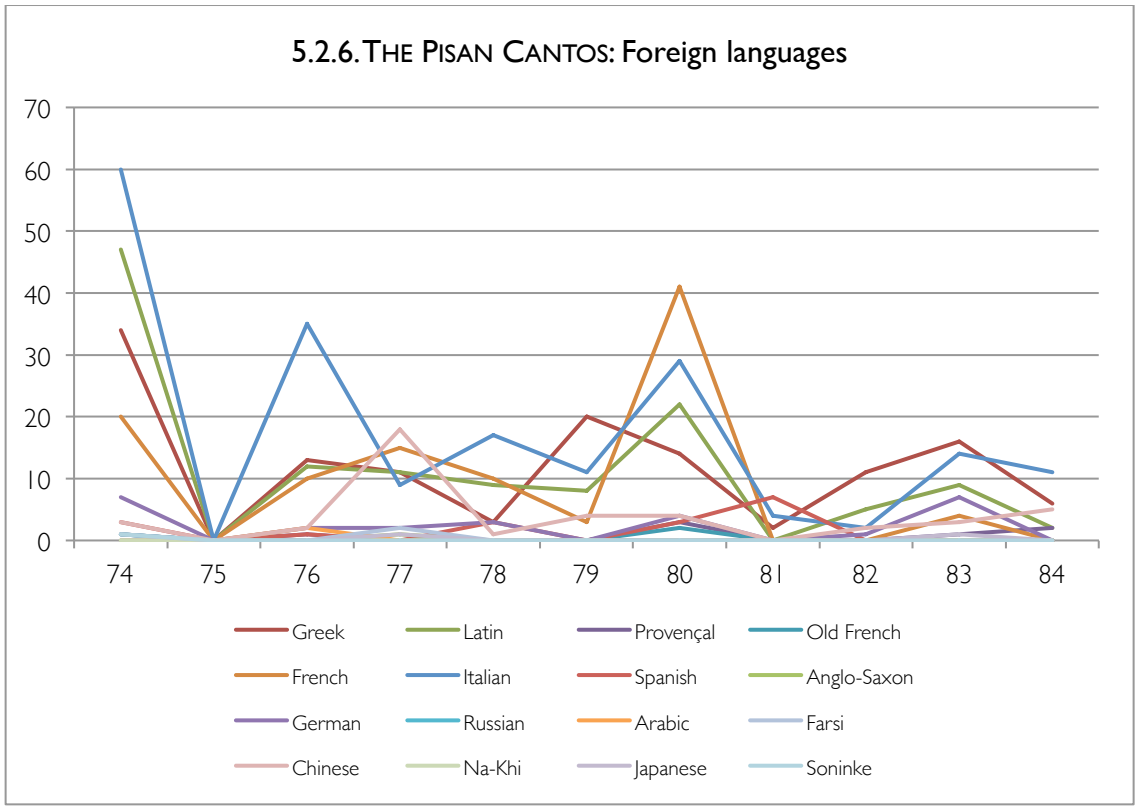


THE FIFTH DECAD returns to a neat decoupling of the classical languages, Latin and Greek: the "Leopoldine Cantos" systematize indeed the administrative Latin of the notaries, witnesses and councilors involved in the founding of the *Monte dei Paschi*, interspersed with Italian. The rest of the section is marked by a relative univocity of pattern. While French appears in the last of the "Leopoldines," tied with Bonaparte's occupation of Italy, the rest of the section is particularly straightforward in use of foreign languages, following closely, here again, the thematic organization. A noticeable point of rest is of course XLIX, the "seven lakes" Canto, with its four lines of Japanese — but, if we must believe Terrell, who asserts that it is "a transliteration of the Japanese pronunciation of a Chinese classical poem" — *is it* Japanese?



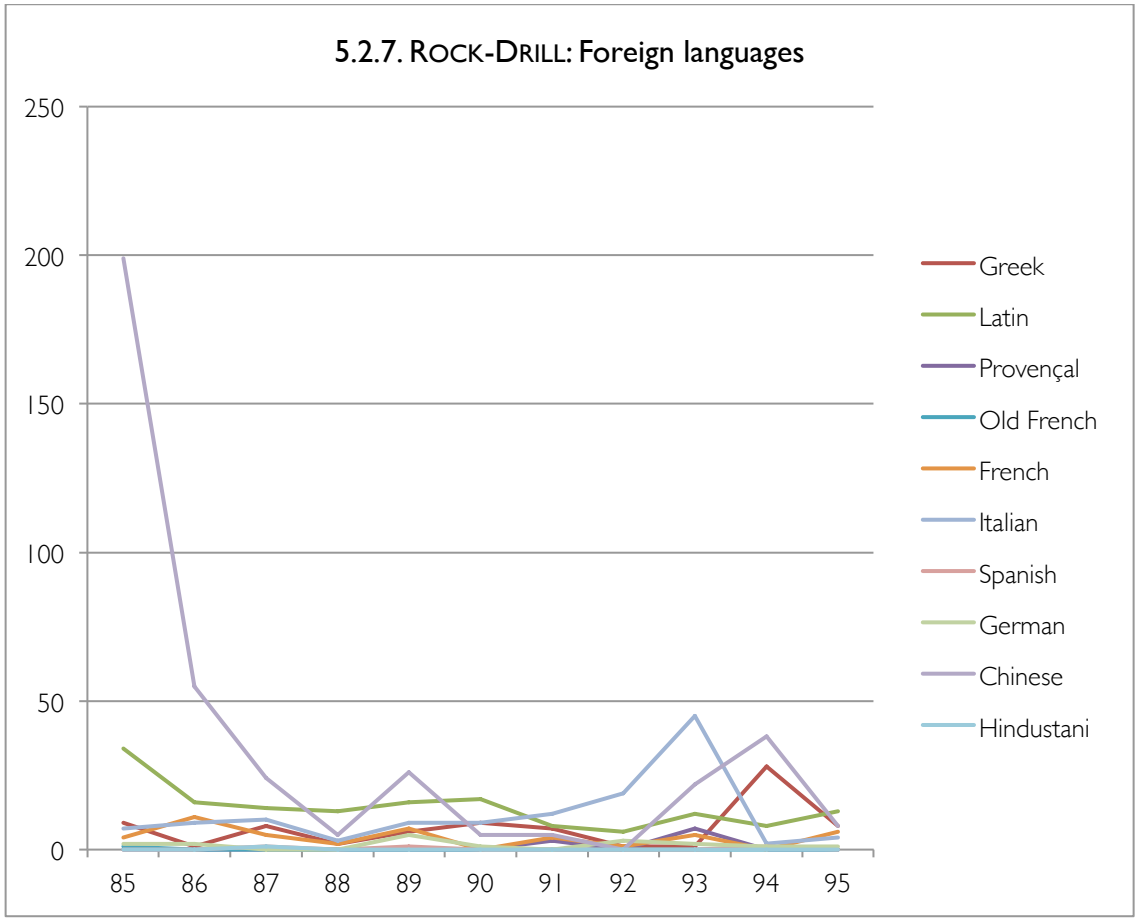
The pattern shown by CANTOS LII-LXXI can seem surprisingly intricate in regard to the strong thematic focus (Chinese dynastic history, then Adams' writings). Some of the tokens are linked with the texts quoted by Pound, or their contexts, themselves multifarious. Thus Latin, present in LIX as the *lingua franca* of the Jesuit missionaries in China, therefore emphasizing the transmission "tradition" mentioned by Pound, reappears in the second half of the collection tied with Adams' concerns as a legislator, as well as, more broadly, the question of *translatio imperii* and inheritance of the civic virtues of the Roman republic that characterized the ideology of the "founding fathers" of the United States. In the same way, the presence of French (and possibly also the long passage in pseudo-middle-French, starting with an allusion to Villon's "Testament") is tied, on the one hand, to Mailla's history (Pound's source), and, in the second half, returning to the American thread of ELEVEN NEW CANTOS, to the use of French as diplomatic language during in the early modern period, and to the Parisian sojourn of Adams, Franklin, etc. LXV, retracing the peregrinations of Adams

in Europe, from Spain to the Netherlands, naturally displays snippets from the languages encountered on the way. The section is also noticeable for the quasi-absence of Italian: it mostly appears in brief narrative asides, as Pound's language of election.



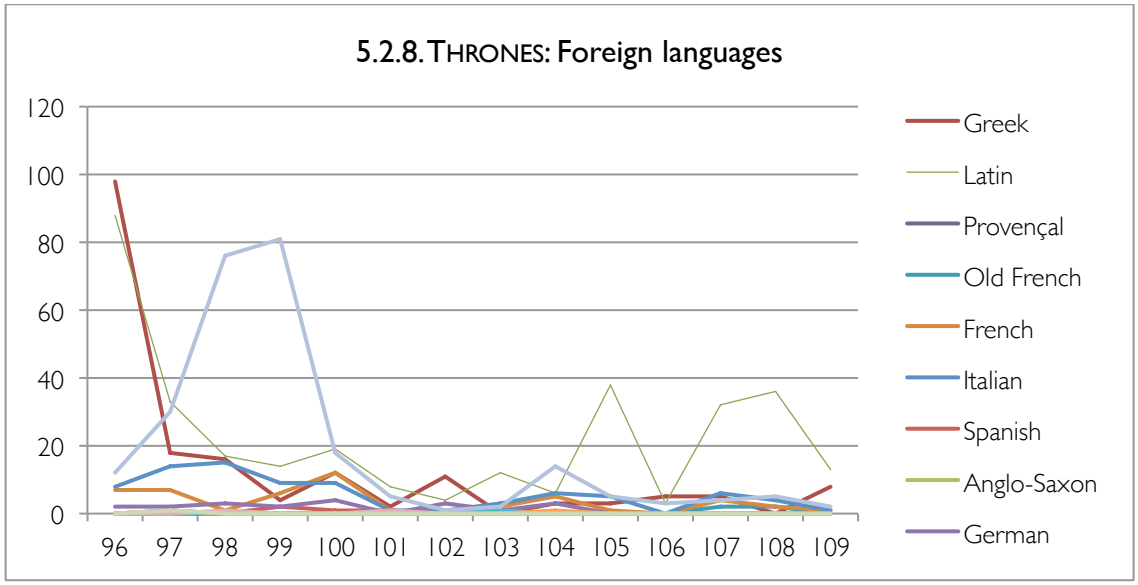
The Pisan cantos represent a drastic shift in the plurilingualism of *The Cantos*: section of the *hic et nunc*, of the urgency and uncertainty, but also of the lack of an erudite library to use as source materials, its universe is almost entirely reconstituted from memory (or from memorial impressions, that often reach further than the author's lived experience, to recreate a continuum shattered by the end of the Fascist regime). Foreign languages, mostly as part of remembered quotations and speeches, are an important component of this sense of dislocation. Isolated words, like the Greek in LXXXIII (the opposites *hudor*/*chtonos*), can also the privileged lexicalization of key-themes, recurring throughout the poems. In this other

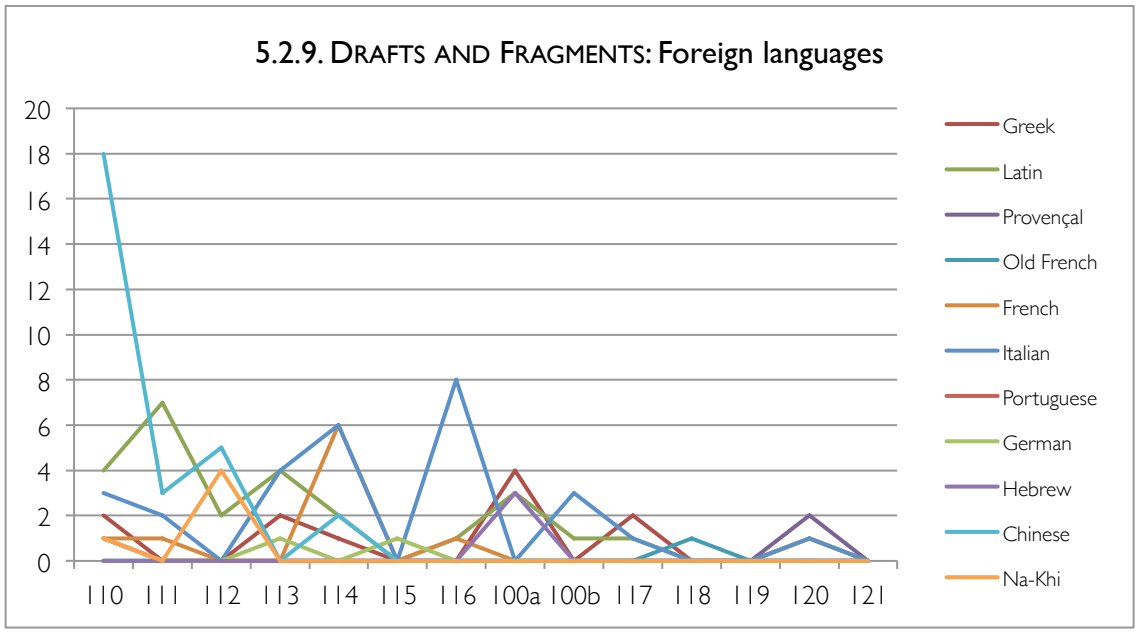
function, foreign languages play an important "musical" part, quite different from the "reality effect" they seem to embody when referred to definite external speakers.



ROCK-DRILL and THRONES offer the same pattern of long opening poems, marked by the massive presence of a single foreign language (Chinese in LXXXVI) or two (the Greek-Latin pair in XCVI), followed by shorter poems in which the clear predominance of a linguistic area fades away. Yet, the technique of "free association," overwhelming in the PISANS, remains. In that respect, the 1945 section certainly initiates a notable stylistic inflection, in spite of its singularity, which legitimates the idea that they mark the main internal

articulation in *The Cantos* — or, to say it with Bacigalupo, the starting point of the "later Pound."





Finally, the drafts are too heterogeneous to warrant any unitary perspective. While the first part of the slim collection seems to illustrate the pattern of the postwar sections, after CXIV, at least, poems become too short and atypical to allow understanding based on these criteria.

These brief remarks naturally don't pretend to give a satisfactory account of the way plurislingualism affects and shapes *The Cantos*, but merely to give an overview of the data, and suggest a few paths for future investigations. To reach finer conclusions, these tokens should be qualified (in length, but also in nature — some are proper names, some are fixed expressions, some are quotations, direct speeches, etc.) and examined in their surroundings (their positions in the line, but also inside of each canto, the way various languages can interact at these different scales, sequentially or in collusion, etc.) We cannot, at this point assert much more than a hope that our dataset will, once refined according to these lines, yield enlightening elements of analysis

5.3. Towards a gazeteer: an glance at the use of toponyms in *The Cantos*

Angola Congo Benguela
Monjolo Cabinda Mina
Quíloa Rebolo
Aqui onde estão os homens
BEN

According to our account, *The Cantos* comprise around 3,500 identifiable toponyms — in an extensive sense, that is to say including ethnonyms and ethnic adjectives, which, if they don't refer to places *per se*, carry an element of spatial reference — and definite descriptions referring to places identifiable by name. As it has been said earlier, the line is often tenuous between proper names (or nouns) and others, so that there is no univocal criterion that

would allow the constitution of a fully satisfactory self-contained set. The same types appear often several times, throughout the poem, with variations in the capitalization — particularly ethnonyms,[135] yet, also, undisputable proper names. The latter may be part of Pound's relish in non-standard forms, such as the letter of the young Giovanni Alvise to Sigismundo:

> "Giovane of Master alwise P. S. I think it advisabl that
> "I shud go to rome to talk to mister Albert so as I can no
> "what he thinks about it rite.
>
> (IX, 136-137),

but some other cases are not so easily interpretable, such as the lowercase "trastevere" mentioned earlier.

If missing capitals do not prevent the reader from identifying proper names, the reverse case is more complex, and, as with anthroponyms, capitalization creates singularities, resulting in the appearance of proper names, which have either been ignored by the exegetes,

---

[135] Somethimes overwhelmingly so; thus "French" appears 8 times (one being in the expression "French States") against 34 "french" (including one "frenchmen" and one "frenchies"); on the contrary; the same proportion applies the Greeks (17 "greek" or "greeks" against 3 "Greek" or "Greeks"; 33 against 4 if one includes the mentions of the language). Sometimes the capitalization seems only a byproduct of the typesetting, such as (LXXI: 108-12):

> In the Congress of '74 only Pat Henry
> had sense of the precipice whereon
> ... and courage to face it
> French, english, mongrels
> we were divided a third to a third

Amusingly, Anglo-Saxons are treated with more typographic deference: 22 "British" ("Brits," "Britons," etc.) against 8 "brit" (etc.), and 40 "American" (also "Americans," etc.) against only 6 "american" (one of them being part of the expression "franco-american" and another in Italian: "americani") — but most of the capitalized uses are directly copied from Pound's sources.

or may just be "false positives." For instance, in the PISAN CANTOS Pound refers five times to a "*triedro*" (Italian for "trihedron" or "corner") or a place called "il Triedro":

> E al Triedro, Cunizza
> e l'altra:"Io son' la Luna."
> (LXXIV, 445-6),

> that they suddenly stand in my room here
> between me and the olive tree
> or nel clivo ed al triedro?
> (LXXVI, 11-3),

> Cunizza qua al triedro,
> e la scalza, and she who said: I still have the mould,
> and the rain fell all the night long at Ussel
> *cette mauvaiseh venggg* blew over Tolosa
> and in Mt Segur there is wind space and rain space
> no more an altar to Mithras
>
> from il triedro to the Castellaro
> the olives grey over grey holding walls
> and their leaves turn under Scirocco
> (LXXVI, 21-9),

> Cunizza's shade al triedro and that presage
> in the air
> (LXXVIII: 207-8).

The recurring association of Cunizza da Romano with this particular "Triedro," as well as the capitalized first token, seems to indicate a that a definite "corner" or intersection of three planes is referred to, which the Poundian exegetes have agreed to treat as a symbolic vision. Now, does the capitalized initial of our first token make this "*Triedro*" a symbolic toponym such as, let's say, "Heaven" or "Paradiso" — and, if so, should it imply that, by association, it

is the case also of the other — lowercase — "*triedri*"? This questions, although marginal from a statistical point of view, are not negligible if the scope and goal of such a recension are to be made fully explicit — should a gazetteer deal only with well-ascertained names, referring to undisputed *realia*, or should it take into account fictional geographies, especially when they are as idiosyncratic as Pound's? As a general rule, we have followed (and systematized), Pound's capitalizations. Thus for the "Triedro," or for the "Paradiso Terrestre."

On the other hand, we have not considered names of languages as part of the domain of toponyms, although it is sometimes difficult to distinguish between languages and places, as in: "The cat talks – μάω – with a greek inflection" (XCVIII: 59; see also CII: 26-27).

5.3.1. Quantitative data

To these 3,500 tokens correspond 1,950 types, to which can be assigned about 1,300 referents; in other words, each "place" in *The Cantos* is referred to a little less than three times. By comparison, there are around 6,600 tokens of anthroponyms, which correspond to 4,200 types and 2,800 assignable referents.

We will leave aside the question of the plurality of names under which the same places can reappear, that would require a fine-grained consideration and long development to be treated adequately. Suffice it to say that, if toponyms are less prone than anthroponyms to a vast range of complex variations (pseudonymy, deformations and puns, various degrees of truncations, etc.), the alternation of languages (denying the belief that "proper names are

untranslatable") makes up for a large part of these variations — sometimes at very close quarters, as in the beginning of LXXIV, mentioned above:

Thus Ben and la Clara *a Milano*
by the heels at Milano
(4-5),

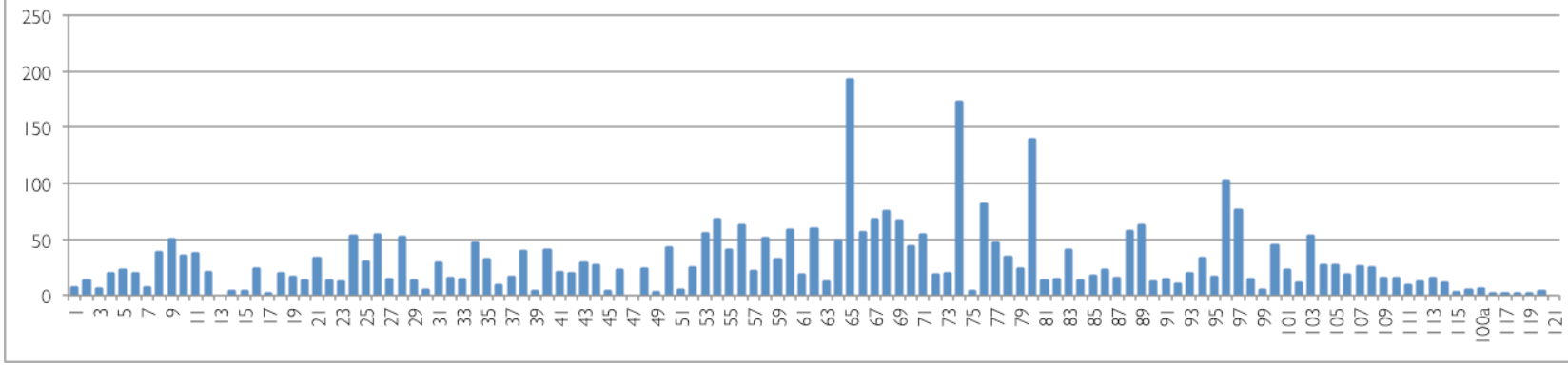
sometimes through a short-circuiting of cultural or geographical areas resulting in a striking conflation of mental associations, such as:

Avars, Bulgars, Gepidae,
quatenus Hunnos,
against the City, Fu Lin.
(XCVI, 179-81)

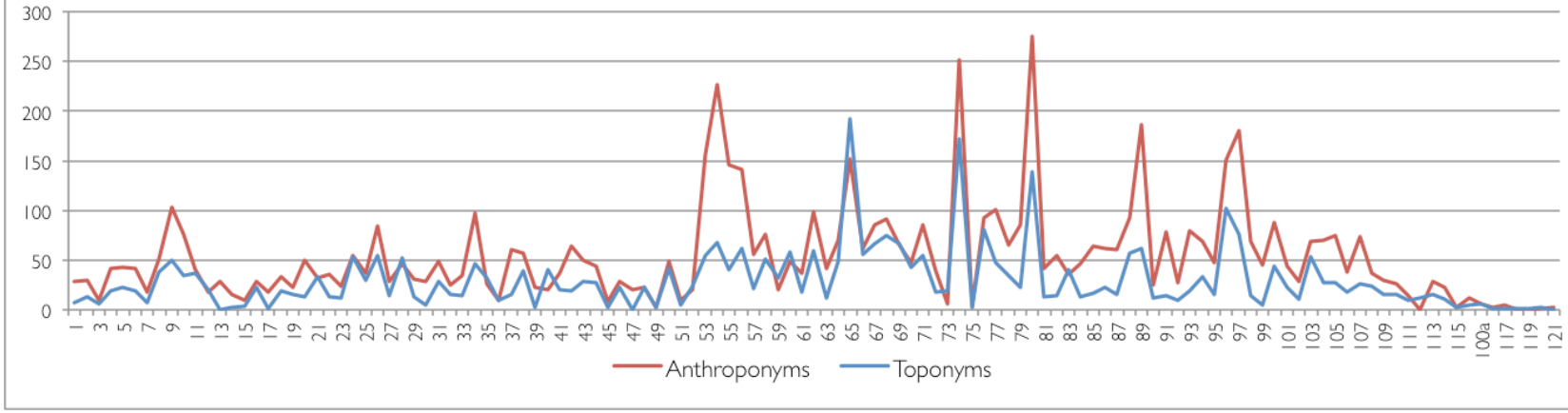
— where "the City, Fu Lin" refers to Constantinople.

The distribution if of course extremely variable — both in absolute and relative terms.

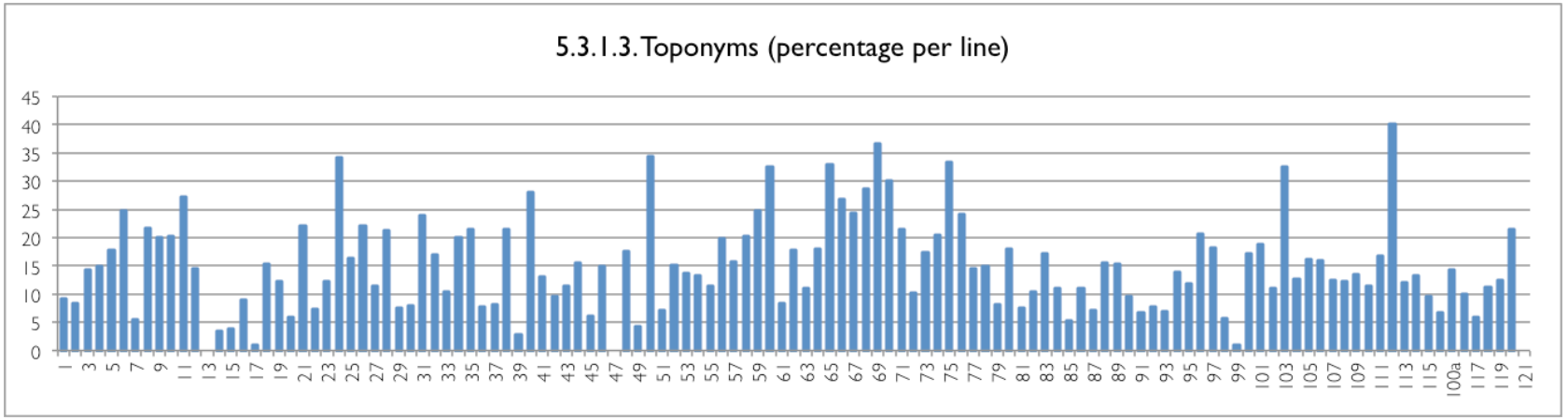
Fig. 5.3.1.1. Toponyms (absolute values)



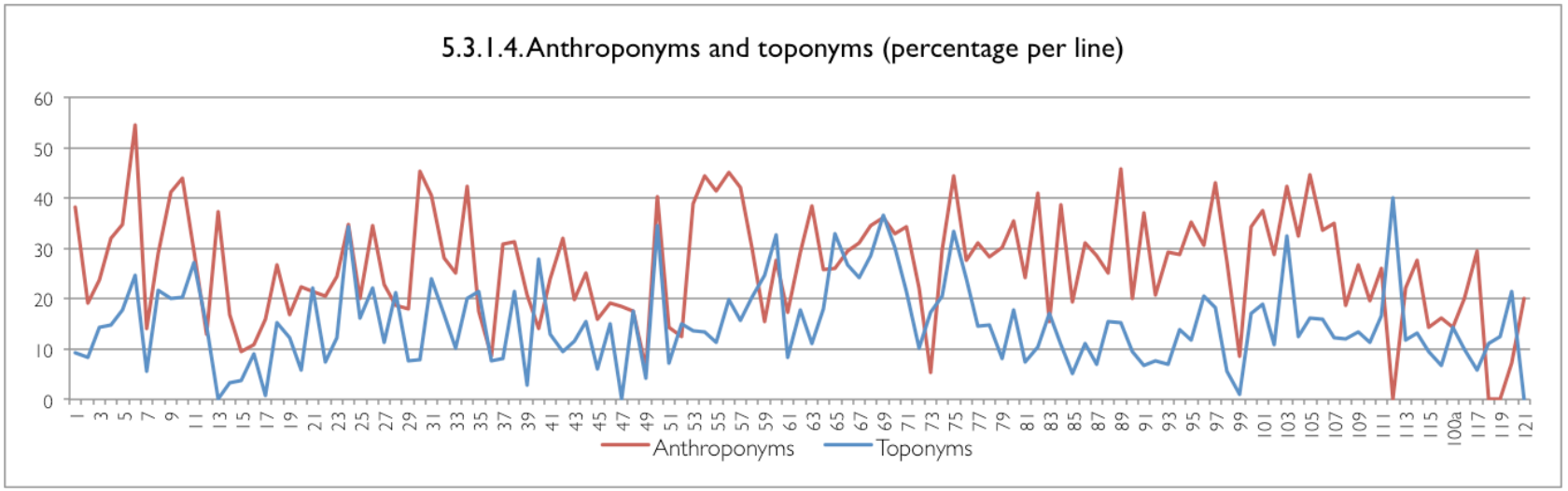
5.3.1.2. Anthroponyms and toponyms (absolute values)

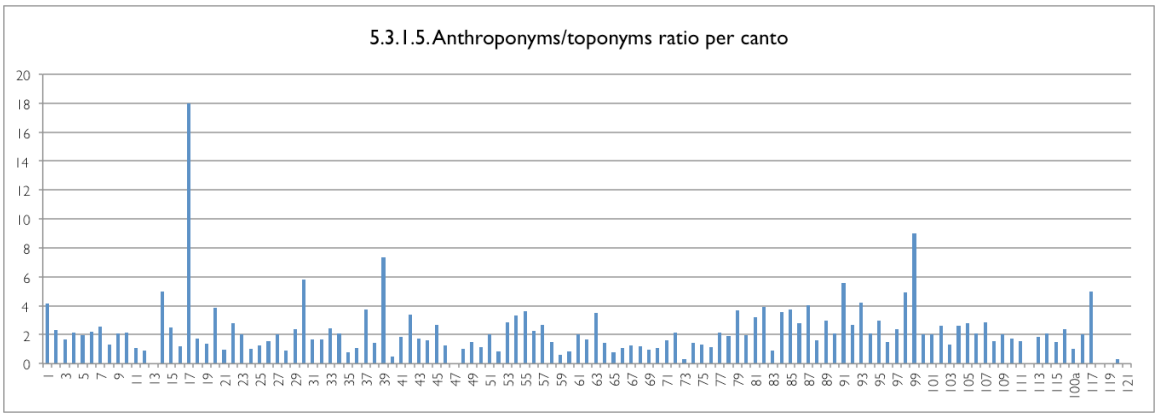


5.3.1.3. Toponyms (percentage per line)



5.3.1.4. Anthroponyms and toponyms (percentage per line)

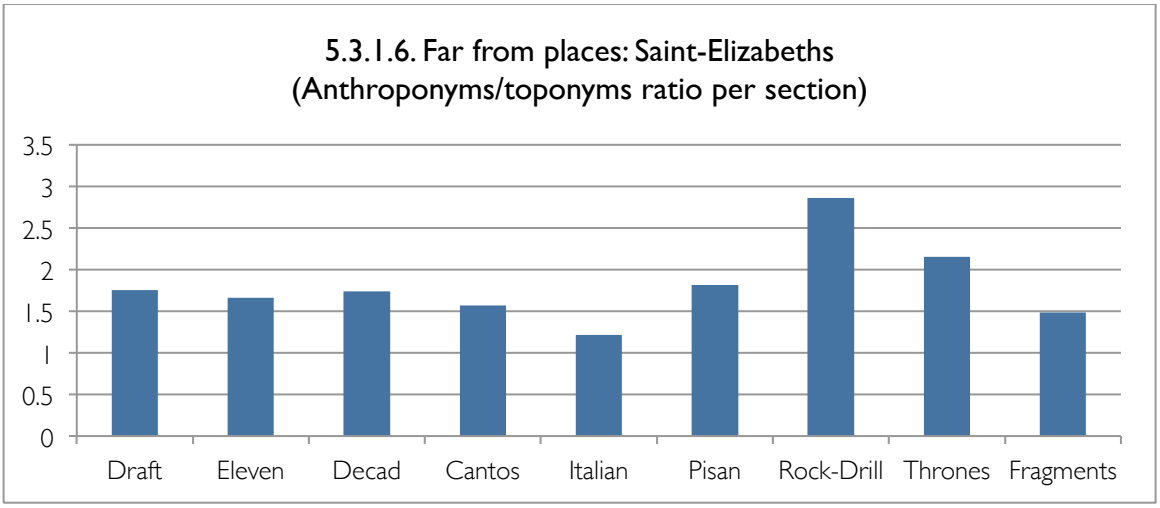




The comparison of these series lets us to notice several important points. The first one is, of course, the large preponderance of anthroponyms over toponyms, and the relative consistancy of their ratio. Leaving aside the fragmentary Canto CXX, there are only 12 cantos comprising more toponyms than personal places, and, out of these, 7 were written during the "middle" period of the composition.[136] Two thirds of the poems have a ratio distributed between 1 and 3, and only a few exceptions stray far from this proportions. From a quick glance at the extremes cases, one would be tempted to claim that the proportion of toponyms, more than that of anthroponyms, is a good indicator of the drive towards the "epic," or at least the historical narrative, while the poems containing less of them, whatever their wealth of personal names, are more closely associated with the lyrical — typically, they are the "mythological" cantos, while the ones associated with an actual geography are either

[136] LXXIII is the disturbing untranslated Italian canto narrating the sacrifice of an unnamed Italian girl leading a troop of Canadian soldiers to their death. Five (LII, LIX, LX, LXV, and LXIX) are from CANTOS LII-LXXI. Demonyms, an obvious marker of the political drive, abound in them. XL is devoted to the explorations of Hanno, the Carthaginian explorer. The remaining ones are, for the most part, strongly autobiographical — that is to say including precise references to settings as well as people.

strongly autobiographical, or transcribing closely historical sources (in particular Adams and Mailla).[137]



A remarkable feature of the postwar sections is the decrease in the proportion of toponyms in regard to anthroponyms, particularly striking in ROCK-DRILL: while the *dramatis personae* of the poem remains plethoric, the evocation of spaces recedes, as though the incarceration of the author, and the consequent need to rely on a limited library to feed his "epic" resulted in an more abstract encyclopedia, one at least where contexts, situations and material anchoring tend to disappear in favor of a more ethereal network of intellectual reference.

[137] The only manifest counterexample is the short fragment "From canto CXII" (30 lines), which contains four toponyms; three are the repeated mention, once in roman and twice in ideograms, of the Jade stream (*Yü ho*) in Nakhi land, the forth being the name of the mountain from which the *Yü ho* flows. Obviously, the opposition between political (countries, cities, etc.) and natural (rivers, mountains, etc.) spaces plays an equally important part in the tension between epic and lyric.

At the other end of the spectrum, the more consistently localized section of the poem is CANTOS LII-LXXI, replete with Chinese, Central Asian, American and European references, borrowed from Mailla and Adams. These cantos, whose overarching theme could be said to be the question of the good government, represent the most political pole of the poem, which might also well be its most properly epic moment, although neither of its sources belong to the genre. Yet, the numbers reveal that the relation of persons and places mentioned varies strongly between both sections: while the "Chinese cantos" are marked by the roll call of sovereigns and their actions (in which places occur mostly in relation to urban foundations and warfare), the "Adams" ones, bear the traces of the genres from which they borrow — diaries and correspondence, where places are necessarily present as the stage upon which events and conversations occur. These generic determinations correspond also, more broadly, to an opposition between a third-person and a first-person history, which in turn can be seen as a particular case of the opposition made by Benveniste between *plan du discours* et *plan du récit*, with their specific sets of linguistic constraints. And while Pound doesn't hesitate to infuse Mailla's history with elements of *discours* (shifters of all sorts, interjections, direct speeches, etc.), the distance from the historian's viewpoint remains much more marked than Adams' day-to-day narratives. Yet, beyond generic constraints or affinities, the high frequency of toponyms is also, obviously, function of the specific content of the texts from which these cantos borrow. Thus, the two Adams cantos that show the highest frequency of toponyms, LXV and LXIX (the first one being also the richest, toponymically speaking, of the whole *Cantos* in absolute values), are devoted to Adams' diplomatic activities in Europe — and LXV, in particular, retraces his long journey to and

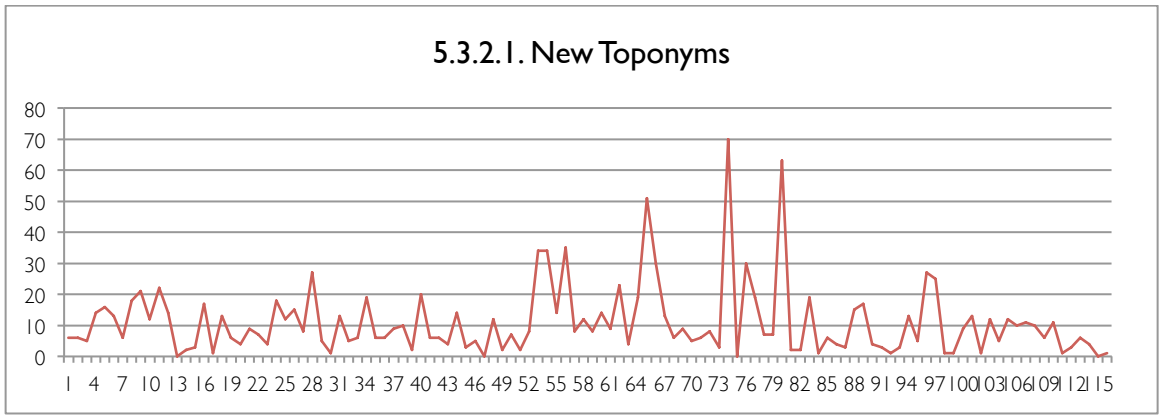
through the continent. By comparison, LXVI and LXVII, although they also comprise anecdotal material from Adams' correspondence, are devoted to more abstract questions of legislature.

Among the other cantos atypically rich in toponyms are those built on a succession of brief scenes, creating, such as XXIV and CIII, a mosaic of partial, echoing perspectives on the state of the world, from which the reader is invited to draw his conclusions, in accordance with the comparative method that lies at the heart of *The Cantos*. Another case is the exploratory trip of the Hanno the Carthaginian along African coasts: there, men are unnamed, while the reader is told of a series of encounters with places and populations.[138]

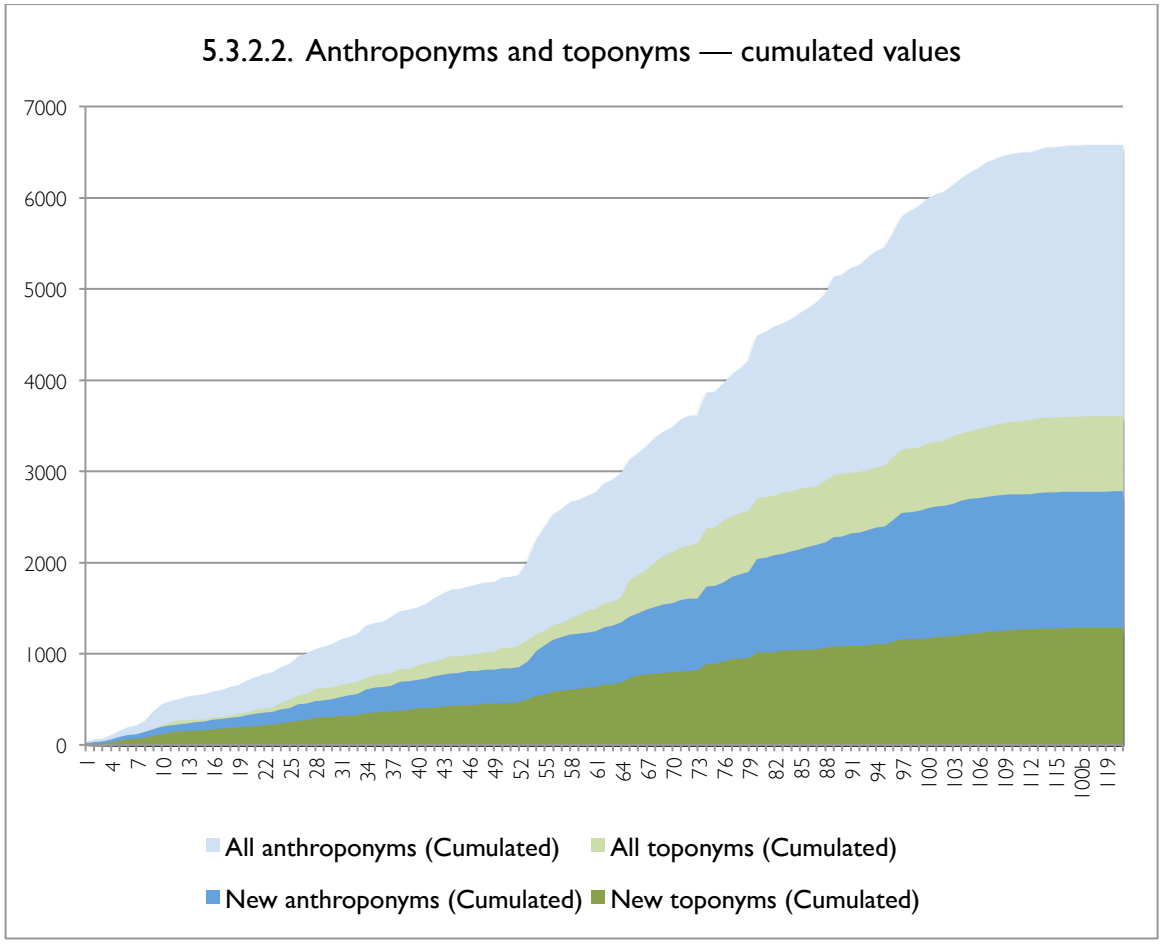
5.3.2. Introduction of new names — Thematic rhythms

Before turning to the semantic dimension of the toponyms, a last point remains to be considered: that of the patterns of recurrence or, on the contrary, novelty of the names (or, more accurately, of the keys we have assigned to them) in the economy of the volume. In order to do so, we will, here again, contrast toponyms with anthroponyms.

[138] Our decision to consider together ethnonyms (and ethnic adjectives) and toponyms obviously inflects significantly the results in cases such as this one.



If caesuras are manifest, confirming, if need was, the sudden thematic shifts in the collection, a cumulative chart may offer a more intuitive representation of the way the volume progresses.



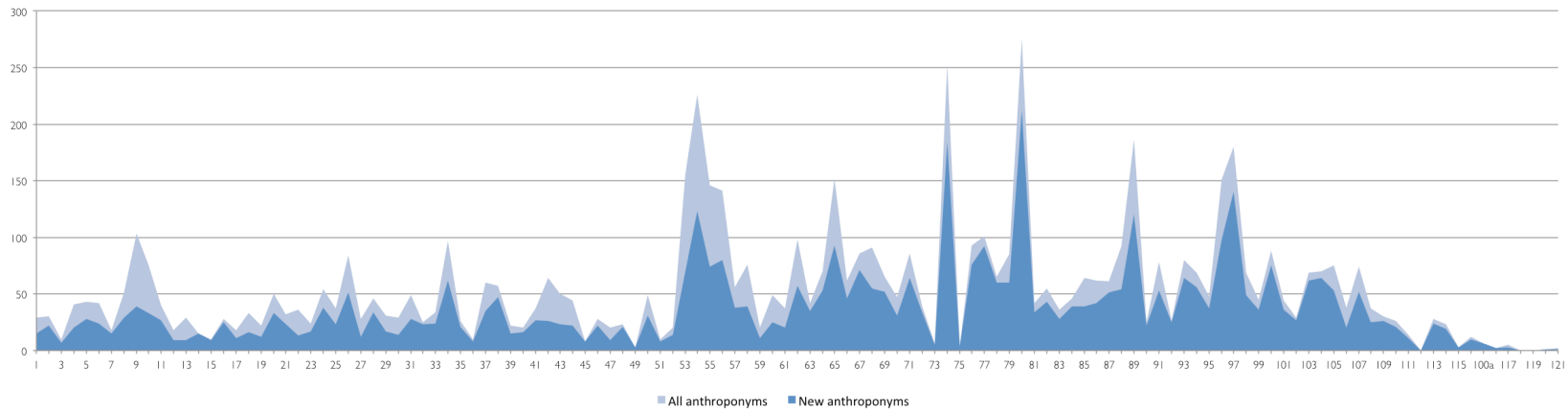
From this point of view, it could be argued that *The Cantos* can roughly be divided into four phases: the initial set up (from I to XI), with the rather brisk succession of around 150 toponyms, followed by a noticeable decrease in pace (from XIII to LI), in spite of a few occasional surges of new references, as in the autobiographical Canto XVIII; third, a new momentum, with the introduction of China and of Adams' travels, followed after the war by the chaotic ups and downs of the PISANS, and finally a return to a steadier pace with the Saint Elizabeths cantos, more detached from the spatial and geographical settings, and decreasing to almost no new places in the final DRAFTS AND FRAGMENTS.

The comparison with the totality of the toponyms shows, nevertheless, that, once introduced, place names don't necessarily vanish from the poem: if, by the end of the third section, and even till the "Adams Cantos" new names account for about half of the tokens, their proportion decreases to barely more than a third for the entirety of the volume. In other words, not only do the "Adams," then the PISAN CANTOS, introduce a mass of new places in the collection, but they also (out of different concerns), come back, time and again to these very places — whether the *Senate Chamber* or the *Triedro*, the European cafés of bygone Edwardian years or the newly founded United States dreamt by its architects.

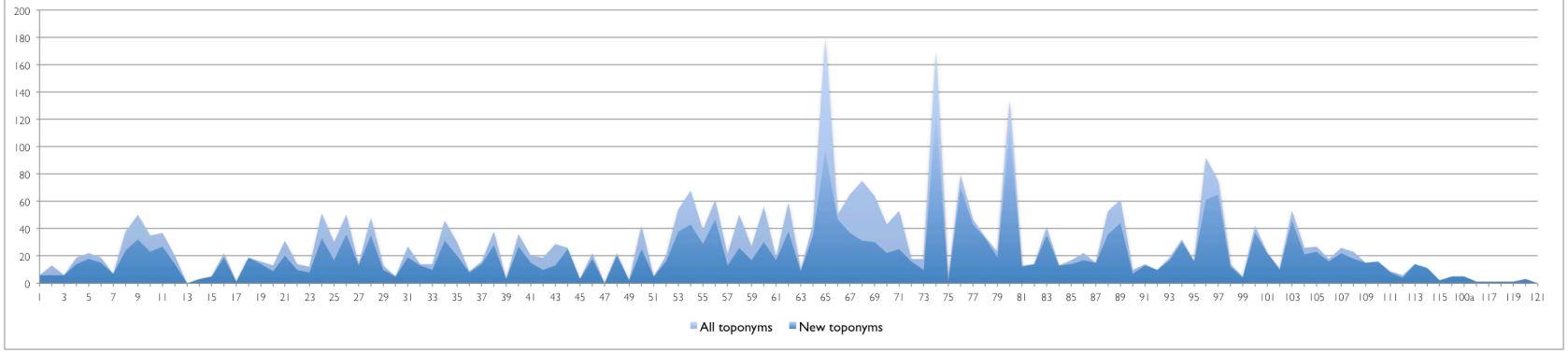
In front of these data, the need for a contrasting corpus in order to interpret these results — their normalcy, or lack thereof — becomes obvious. And this need raises in turn the question of the adequate points of comparison. Homer and Dante? *La Légende des Siècles*? *Paterson*, *Maximus* or *"A"* ? *Finnegans Wake*? The question remains open, and couldn't probably receive a satisfactory answer without numerous attempts in finding the right *comparans*, or *comparantes*.

A second, more fine-grained approach involves the ratio of repetitions, not at the level of the collection, but of each canto.

5.3.2.3. Repetition of personal references introduced in each canto



5.3.2.4. Repetition of spatial references in each canto



Although these results do not add more to the general pattern of use of anthroponyms and toponyms, they offer an interesting glimpse of the way in which some of the episodic structures of *The Cantos*, such as the "Malatesta" (IX-XI) the "Leopoldine" (XLII-XLIV) or the "Chinese Cantos" rely on repetitiveness in the naming of their protagonists, the intensity of which is not to be found elsewhere in the poem, and is not echoed by the use of toponyms. On the other hand, the last "Adams Cantos" are confirmed as being, even at a local level, the object of an insistent return to the same places while less new toponyms are introduced — a pattern unique throughout the collection.

5.3.3. For a geography of *The Cantos*

We have organized our corpus of toponyms along two lines: first, in a referential perspective, by geographical zones; second, through a rough semantic categorization, by the assignation to each item of a broad category among the following:

- for "political" toponyms:
    - continents;
    - continental or intercontinental regions (such as "Mitteleuropa," "Levant," "West Indies" or "Scandinavia");
    - countries (or any kind sovereign state or nation);
    - regions;
    - smaller administrative units (one case);

        - cities, towns and villages;
        - neighborhoods;
        - roads;
        - streets;
        - full addresses (“13 rue Gay-Lussac,” “24 E. 47th,” etc.);
    - for named spaces defined by a function:
        - official buildings (“Doge’s Palace,” “Court House,” etc.);
        - military buildings (notably forts);
        - palaces (a large number!);
        - estates and houses;
        - parks and gardens;
        - museums;
        - theaters;
        - hotels;
        - restaurants, cafés, and other places of revelry;
    - for “geographical” toponyms:
        - seas, oceans, and straits;
        - bays and gulfs;
        - capes and peninsulas;
        - islands;
        - lakes;

- rivers, falls and canals;
- mountains, hills, plateaus and passes;

a few isolated cases (The *Squero*, a Venetian shipyard, the desert of Gobi, Wimbledon Hospital, Moscow station or Harvard) have been labeled as "other."

Contrary to the many elusive anthroponyms, very few toponyms — even the most outdated transliterations from the Chinese — resist a little research. Here again, Edwards and Vasse, in their *Index* have done a remarkable work of indexation, and, in spite of a few emendations in the detail, and a necessary actualization of the transcription of the Chinese names we have had very little to correct from their glosses.[139]

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[139] The only case we can remember found thourougly unconvincing was their referring "Siria" to a Romanian village near Arad in the following passage (LXXIV: 247, 257-63):

> but in Tangier I saw from dead straw ignition
> […]
> that wd/ have been in the time of Rais Uli
> when I rode out to Elson's
> near the villa of Perdicaris
> or four years before that
> elemental he thought the souls of the children, if any,
> but had rented a shelter for travelers
> by foot from Siria, some of them […]

If the "he" refers indeed to Elson, "a missionary known by Pound in Gibraltar, 1906? 1908?" says the *Index* — and it may well make sense for a missionary, after all, to think the souls of the children elemental (although the interpolated "if any," if it is to be attributed to the priest, sounds a tad heretical) —, thus it must be the same Elson who "had rented a shelter for travelers." Now, if the pluperfect doesn't refer to a different place than Tangiers — which seems to be confirmed by a short piece in *The Minneapolis Gazette* (from October 1905), stating about the Elsons, who are "visit[ing] friends at Red Wing": "They have established an orphanage and refuge Tangier which is already crowded and keeps them busy." (The piece is naturally headlined: "From Darkest Africa"…). Why Pound would have met Elson in

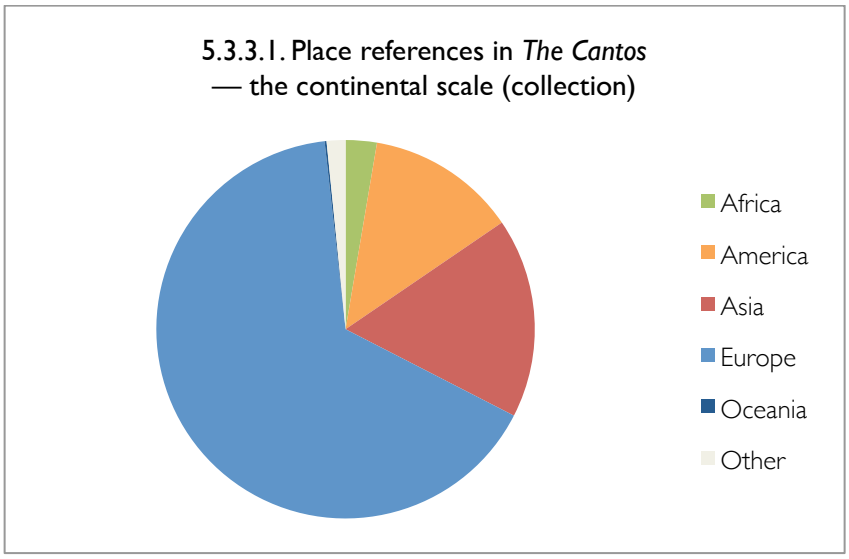
The main difficulty of an indexation such as ours resides, of course, in the question of the treatment of historical data. We have already alluded to the many variations on Russell's dictum concerning the baldness of which is prey the current king of France, and to the logical difficulties that follow. In the same way, the geography of *The Cantos* is so intricately historical that a positivist claim of identity between the Poundian toponyms and currently existing places would erase the infinite layering of dimensions that makes the very network — or one of the networks — of the poem.

The full realization of an historical cartography of *The Cantos* would be a very long task, involving a deep knowledge of all the sources that Pound used to fuel his poem. We will thus, in the remaining pages, only scratch the surface of this intricate web of references, with the broadest categorization.

If we consider, in a first approximation, the cumulated weight of the geographical references *mises en scène* in *The Cantos* in the broadest light, ordering them in vast continental masses, the result is the following:[140]

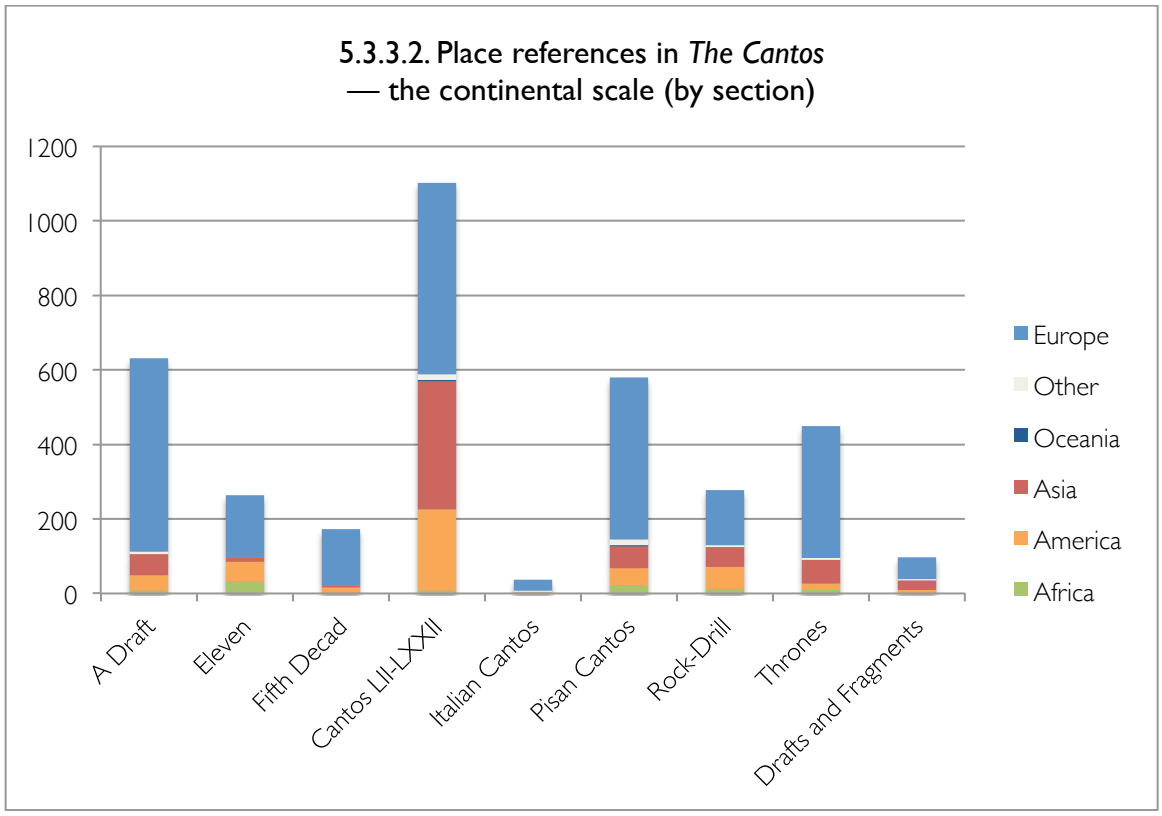
Gibraltar — as stated by the *Index*— rather than Tangiers is unclear. Terrell, who follows the *Index*, precisely quotes a letter in which Pound tells his mother: "Elson is about the most liveliest thing in Tangier."

[140] The "Other" category, possibly a bit disconcerting for whom has been taught the five continents in primary school, refers to non-terrestrial places like "Paradise" — including the "Paradiso Terrestre" —, the all-too-human "Hell," mythological places ("Erebus," "Lethe," etc.), fictional ones, etc. — in short, all places that cannot, be it as long-forgotten ruins or hypotheses, be given coordinates on a map.



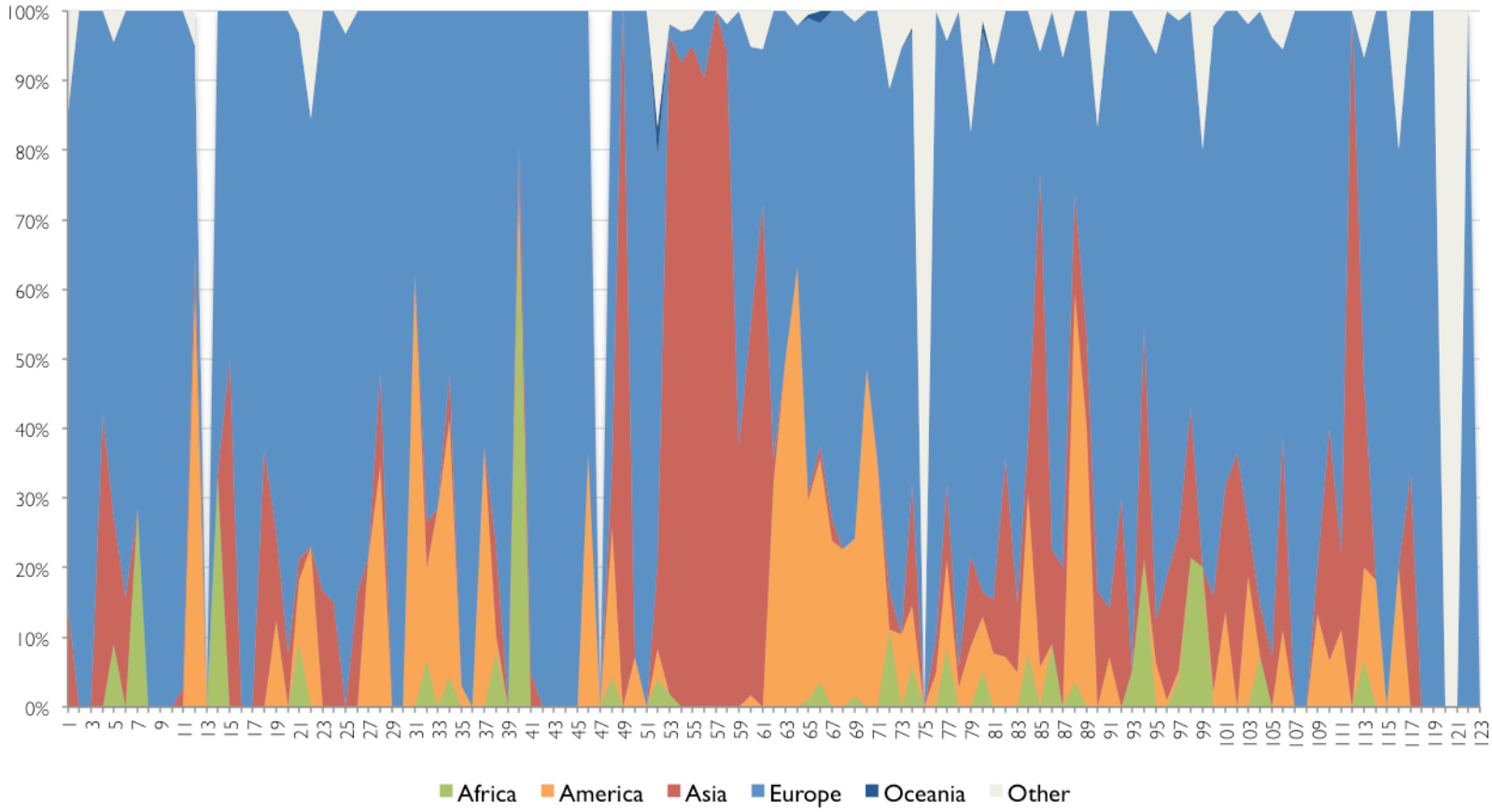
— in other words, *The Cantos* are impressively Eurocentric. This is barely news, of course, but the very proportion of this Eurocentrism (66 % of all references) came (to us at least) as somewhat of a surprise. Where is all this America? All this China? We would, intuitively, have believed that the cumulated references to the surroundings of John Adams, Confucius, and their many acolytes, would balance those of Greek gods, fascist butchers and Edwardian salons. It is not the case.

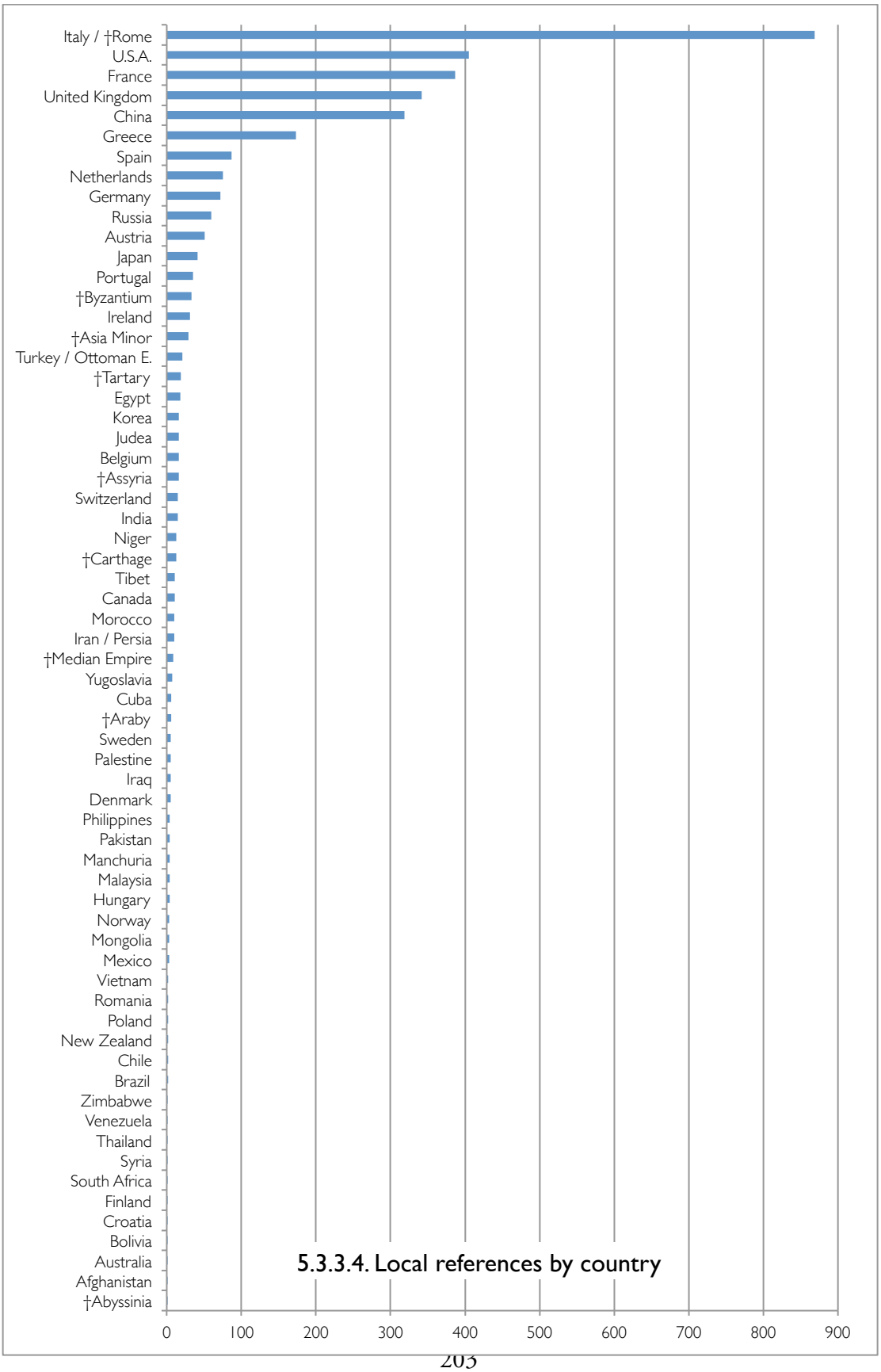
A comparison by section may allow us to see where lies the unforeseen.



Europe is everywhere indeed — even through Chinese dynastic history, the American "founding fathers'" debates and rivalries, and the musings of the Saint-Elizabeths' sections.

5.3.3.3. Place references in *The Cantos* — the continental scale (by canto)



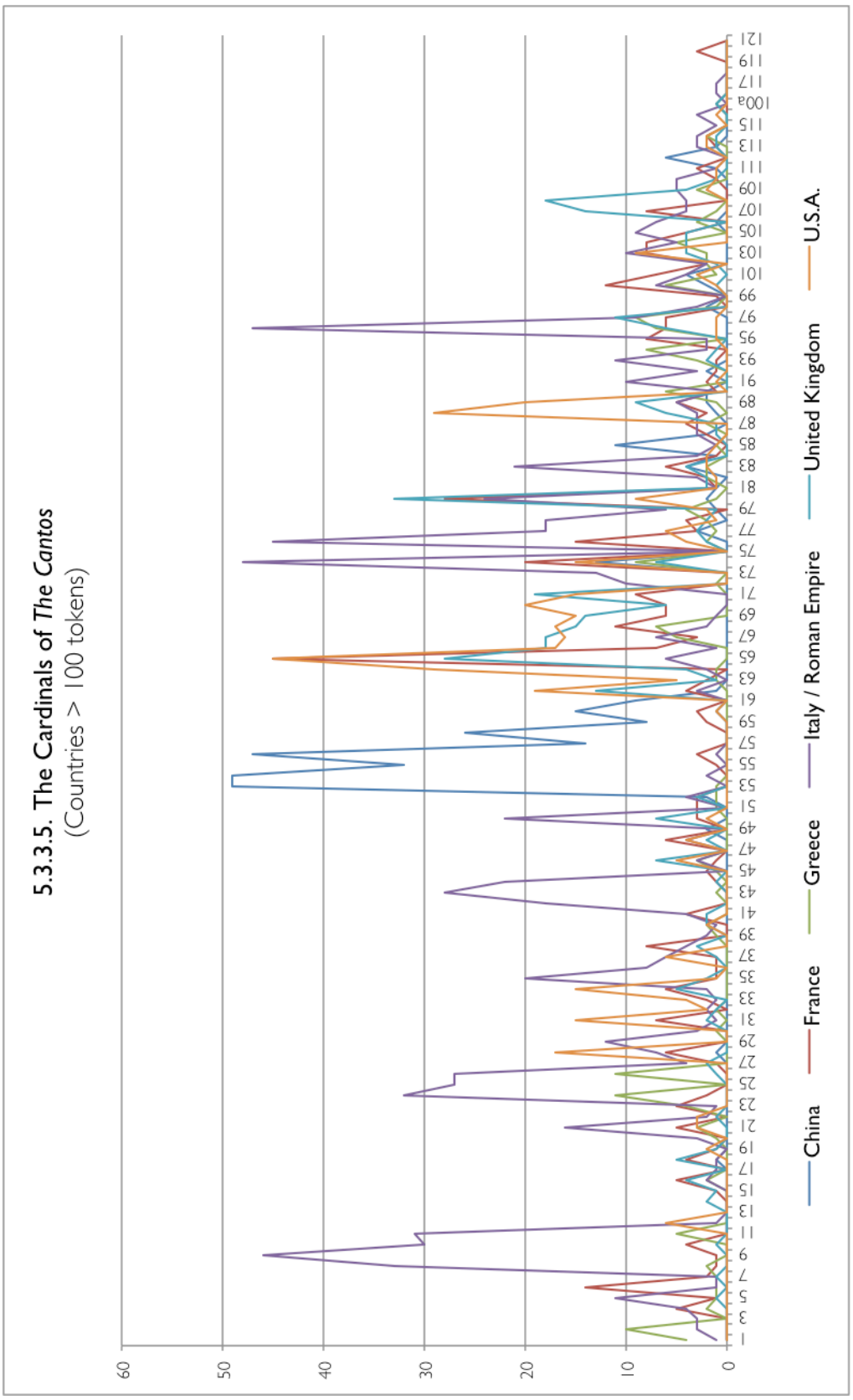


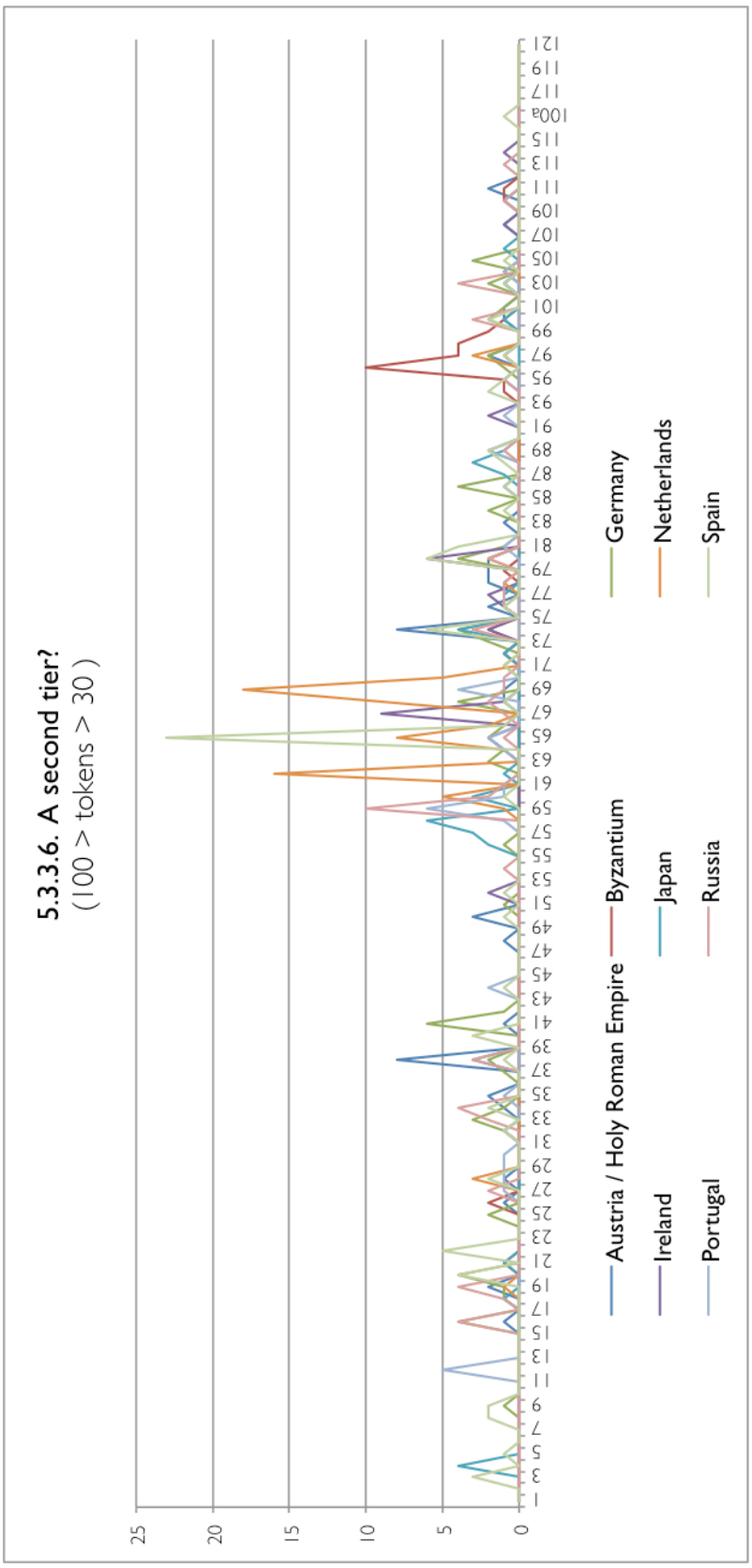
5.3.3.4. Local references by country

A few remarks are necessary concerning the previous table. In the first place, it is, for the most part, ahistorical. We have generally obviously defunct political entities as such, but, as is the case in general with toponyms, historical continuity between places sharing the same name may be a thorny question — thus, for instance, the Greece that appears in *The Cantos* is almost exclusively classical Greece. On the other hand, we have made a case for Asia Minor, which has never been a political entity, because of the tropism towards the eastern Mediterranean basin that one can observe throughout the poem. For the least represented we have hardly taken any precaution, and both Annam and Tonkin, for instance, appear under "Vietnam" (which, on the other hand, is never mentioned as such in *The Cantos*); the only excuse we can offer for such offhandedness is that this rough classification is but a rough sketch, to be elaborated upon in the future.

These precautions being stated, though, it appears neatly that the geography of *The Cantos* are ordered into several tiers. Italy is of course, by far, the undisputed center of Pound's world. A second tier, consisting of the U.S.A., France, the United Kingdom and China, is that of the obvious cultural poles around which *The Cantos* revolve — which are also, except for the fantasized China, the countries in which Pound lived. Greece interestingly forms a group of its own, intermediary between the big and the small players, as though the classical culture that Pound claims as its lineage, and to which he returns regularly in the poem, didn't make up for the historical distance. The few countries that follow are a mixed lot: Spain is intimately tied with Pound's biography, and especially the first years he spent in Europe, the Netherlands occur to play an important part in Adams' diplomatic carreer and his attempt to secure America's independence, while Germany, Russia

and Austria are mostly present in synchrony, as the main European political actors of the 19th and 20th centuries. Japan, Byzantium, Asia Minor, Egypt represent minor sources of intellectual fascination, while Morocco or Ireland are, again, tied with biographical references. Insensibly, this set dissolved into the large number of places that appear only infrequently, on quite diverse grounds — readings, anecdotes, headlines.


5.3.3.5. The Cardinals of *The Cantos*
(Countries > 100 tokens)
China
France
Greece
Italy / Roman Empire
United Kingdom
U.S.A.


5.3.3.6. A second tier?
(100 > tokens > 30)
25
20
15
10
5
0
Austria / Holy Roman Empire
Byzantium
Germany
Ireland
Japan
Netherlands
Portugal
Russia
Spain

It is obviously impossible for us to follow these many threads in all their complexity, which would require nothing less than a close reading of each canto; the reader interested will find in the appendices the tables corresponding to each section.

5.4. New Directions?

HURRY UP PLEASE ITS TIME
ELIOT

Having arrived at this point in our analysis — the point, that is, where the reader who will have had the good grace to follow us such a long way may start to think that we are approaching considerations liable to be, at last, saying something about a poem that one has been reading, browsing — or avoiding, for that matter — without the intermediary provided by digital tools, we cannot but confess that these results will not be found in these pages.

If we were to jump from continents to countries, from countries to regions and from regions to towns; if we were to oppose natural places and human ones, Italy and China, France and Provence; if we were to start delineating the complex historical layering necessary to give not too simplistic an account of Byzantium, Constantinople and Istanbul, but also of Rome and Rome and Athens and Athens, or Rimini between Sigismondo building his Tempio and Pound walking on his traces, we would probably need as much time and space — if not more — as was required to get to this point.

Let alone the anthroponyms, a thorough investigation of toponyms would call for a full monograph, that we cannot, at this point, offer the reader — for a host of practical considerations, but also because these very pages, elaborated along the way, would have to be

thought and written anew entirely, in the light of the successive refinements of method and obtained results — the way Szondi describes the philological labour.

This work, were we saying at the very beginning, was both planned and unplanned, unfolding along the way, following the meanders of *The Cantos* and the demands of fine-grained text encoding. The datasets exist. They are to be read against *The Cantos* and the relevanat exegetic work, time and again, until the omissions and errors they contain decrease to a point of irrelevance. Yet the groundwork, that was our first objective, has been laid. Its preparation is what took most of the time that we spent on this research, and we believe that, imperfect as it is, it can, for the time being, until less rustic tools are developed, be a useful instrument for readers who would wish to investigate *The Cantos* in a few unforeseen directions. We will thus leave our gentle reader on this note of openness. Will the few elements of analysis we have tried to uncover resist the next phases of the investigation, or will they, on the contrary, be crushed by the inflexible verdict of great and small numbers? The bets are open.

Appendices

1. A Sample from the XML-TEI Encoding: "Canto LXXIV"

```
<?xml version="1.0" encoding="UTF-8"?>
<div type="canto" n="074">
  <head>LXXIV</head>
  <lg>
    <l n="074-001"><hi rend="sc">The</hi> enormous tragedy of the dream in the peasant's
bent</l>
    <l n="074-002">shoulders</l>
    <l n="074-003"><persName key="Manes">Manes</persName>! <persName
key="Manes">Manes</persName> was tanned and stuffed,</l>
    <l n="074-004">Thus <persName key="Mussolini">Ben</persName> and <persName
key="Petacci_C" xml:lang="it">la Clara</persName> <foreign xml:lang="it" rend="italics">a
<placeName key="Milan">Milano</placeName></foreign></l>
    <l n="074-005"><space/>by the heels at <placeName key="Milan"
xml:lang="it">Milano</placeName></l>
    <l n="074-006">That maggots <abbr>shd/</abbr> eat dead bullock</l>
    <l n="074-007"><rs type="pers" key="Dionysos" xml:lang="gr"
rend="allcaps">DIGONOS</rs>, <rs type="pers" key="Dionysos" xml:lang="gr"
ana="GR">Δίγονος</rs>, but the twice crucified</l>
    <l n="074-008"><space/>where in history will you find it?</l>
    <l n="074-009">yet say this to the <persName key="Eliot_TS">Possum</persName>: <q>a
bang, not a whimper</q>,</l>
    <l n="074-010"><space/><q>with a bang not with a whimper</q>,</l>
    <l n="074-011">To build <placeName key="Ecbatan">the city of <persName
key="Deioces">Dioce</persName></placeName> whose terraces are the colour of stars.</l>
    <l n="074-012">The suave eyes, quiet, not scornful,</l>
    <l n="074-013"><space/>rain also is of the process.</l>
    <l n="074-014">What you depart from is not the way</l>
    <l n="074-015">and olive tree blown white in the wind</l>
    <l n="074-016">washed in <geogName key="Yangzi">the Kiang</geogName> and
<geogName key="Han-river">Han</geogName></l>
```

<l n="074-017">what whiteness will you add to this whiteness,</l>
<l n="074-018"><space/>what candor?</l>
<l n="074-019"><q>“the great <foreign xml:lang="la">periplum</foreign> brings in the stars to our shore.”</q></l
<l n="074-020">You who have passed <geogName key="Pillars-of-H">the pillars</geogName> and outward <geogName key="Pillars-of-H">from <persName key="Herakles">Herakles</persName></geogName></l><!-- split ref -->
<l n="074-021">when <persName key="Lucifer" ana="">Lucifer</persName> fell in <placeName key="N-Carolina">N. Carolina</placeName>.</l>
<l n="074-022">if the suave air give way to <foreign xml:lang="it">scirocco</foreign></l>
<l n="074-023"><rs type="pers" key="Odysseus" xml:lang="gr" ana="GR">Ο’Υ ΤΙΣ</rs>, <rs type="pers" key="Odysseus" xml:lang="gr" ana="GR">Ο’Υ ΤΙΣ</rs>? <persName key="Odysseus">Odysseus</persName></l>
<l n="074-024"><space/>the name of my family.</l>
<l n="074-025">the wind also is of the process,</l>
<l n="074-026"><space/><foreign xml:lang="it">sorella la luna</foreign></l>
<l n="074-027">Fear <persName key="God">god</persName> and the stupidity of the populace,</l>
<l n="074-028">but a precise definition</l>
<l n="074-029"><space/>transmitted thus <persName key="RIM※Malatesta_S">Sigismundo</persName></l>
<l n="074-030"><space/>thus <persName key="Duccio">Duccio</persName>, thus <persName key="Bellini_G">Zuan Bellin</persName>, or <placeName key="Trastevere">trastevere</placeName> with <rs type="alleg" key="La-Sposa">La Sposa</rs></l>
<l n="074-031"><rs xml:lang="la">Sponsa <persName key="Jesus">Cristi</persName></rs> in mosaic till our time / <rs>deification</rs> of <roleName>emperors</roleName></l>
<milestone unit="page" n="446"/>
<l n="074-032">but a snotty barbarian ignorant of <rs type="dyn" key="T'ang">T’ang</rs> history need not deceive</l>
<l n="074-033"><space/>one</l>
<l n="074-034"><space/>nor <persName key="Sung_TV">Charlie Sung</persName>’s money on loan from <foreign xml:lang="it">anonimo</foreign></l>
<l n="074-035">that is, we suppose <persName key="Sung_TV">Charlie</persName> had some</l>
<l n="074-036">and in <placeName key="India">India</placeName> the rate down to 18 per hundred</l>
<l n="074-037">but the local loan lice provided from imported bankers</l>
<l n="074-038">so the total interest sweated out of the <rs type="pop" key="Indians">Indian</rs> farmers</l>
<l n="074-039"><space/>rose in <rs type="pers" key="Churchill">Churchillian</rs> grandeur</l>
<l n="074-040">as when, and plus when, he returned to the putrid gold standard</l>
<l n="074-041">as was <date when="1925">about 1925</date> Oh my <placeName key="England">England</placeName></l>
<l n="074-042">that free speech without free radio speech is as zero</l>
<l n="074-043"><space/>and but one point needed for <persName key="Stalin">Stalin</persName></l>

<l n="074-044">you need not, <abbr>i.e.</abbr> need not take over the means of production;</l>
<l n="074-045">money to signify work done, inside a system</l>
<l n="074-046"><space/>and measured and wanted</l>
<l n="074-047"><q>“I have not done unnecessary manual labour”</q></l>
<l n="074-048">says <rs type="xx" key="Chaplain">the <rs type="rel" key="Catholicism"><abbr><rs type="plc" key="Rome">R.</rs> C.</abbr></rs> chaplain</rs>’s field book</l>
<l n="074-049"><space/>(preparation before confession)</l>
<l n="074-050">squawky as larks over the death cells</l>
<l n="074-051"><space/>militarism progressing westward</l>
<l n="074-052"><title type="book" key="im-Westen-nichts-neues" xml:lang="de">im <rs type="card" key="West">Westen</rs> nichts neues</title></l>
<l n="074-053">and <rs>the Constitution</rs> in jeopardy</l>
<l n="074-054">and that state of things not very new either</l>
</lg>
<lg>
<l n="074-055"><q>“of sapphire, for this stone giveth sleep”</q></l>
<l n="074-056">not words whereto to be faithful</l>
<l n="074-057"><space/>nor deeds that they be resolute</l>
<l n="074-058"><space/>only that bird-hearted equity make timber</l>
<l n="074-059"><space/>and lay hold of the earth</l>
<l n="074-060">and <persName key="Rouse_W">Rouse</persName> found they spoke of <persName key="Elijah" xml:lang="la">Elias</persName></l>
<l n="074-061">in telling the tales of <persName key="Odysseus">Odysseus</persName> <rs type="pers" key="Odysseus" xml:lang="gr" ana="GR">Ὀ ΤΙΣ</rs></l>
<l n="074-062"><rs type="pers" key="Odysseus" xml:lang="gr" ana="GR">Ὀ ΤΙΣ</rs></l>
<l n="074-063"><q xml:id="">“I am <rs type="pers" key="Odysseus">noman</rs>, my name is <rs type="pers" key="Odysseus">noman</rs>”</q></l>
<l n="074-064">but <rs key="Wandjina">Wanjina</rs> is, shall we say, <persName key="Wandjina">Ouan Jin</persName></l>
<l n="074-065">or the man with an education</l>
<milestone unit="page" n="447"/>
<l n="074-066">and whose mouth was removed by <rs>his father</rs></l>
<l n="074-067">because he made too many <emph rend="italics">things</emph></l>
<l n="074-068">whereby cluttered the bushman’s baggage</l>
<l n="074-069">vide the expedition of <persName key="Frobenius">Frobenius</persName>’ pupils <date>about 1938</date></l>
<l n="074-070"><space/>to <placeName key="Australia">Auss’ralia</placeName></l>
<l n="074-071"><persName key="Ouan-Jin">Ouan Jin</persName> spoke and thereby created the named</l>
<l n="074-072"><space/>thereby making clutter</l>
<l n="074-073">the bane of men moving</l>
<l n="074-074">and so his mouth was removed</l>
<l n="074-075">as you will find it removed in his pictures</l>
<l n="074-076"><space/><q xml:lang="la">in principio verbum</q></l>
<l n="074-077"><space/>paraclete or the <foreign xml:lang="la">verbum perfectum</foreign>: <foreign xml:lang="la">sinceritas</foreign></l>

<l n="074-078">from the death cells in sight of <geogName key="Mt-Taishan">Mt. Taishan</geogName> <abbr>@</abbr> <placeName key="Pisa">Pisa</placeName></l>
<l n="074-079">as <geogName key="Fujiyama">Fujiyama</geogName> at <placeName key="Gardone">Gardone</placeName></l>
<l n="074-080">when the cat walked the top bar of the railing</l>
<l n="074-081">and the water was still on the West side</l>
<l n="074-082">flowing toward the <placeName key="Villa-Catullo">Villa Catullo</placeName></l>
<l n="074-083">where with sound ever moving</l>
<l n="074-084"><space/>in diminutive <q xml:lang="gr">poluphloisboios</q></l>
<l n="074-085">in the stillness outlasting all wars</l>
<l n="074-086"><q xml:id="" next="">“<foreign xml:lang="it">La <emph rend="c">Donna</emph></foreign>”</q> said <persName key="Nicoletti">Nicoletti</persName></l>
<l n="074-087"><space/><q xml:id="" prev="" next="">“<foreign xml:lang="it">la donna,</foreign></q></l>
<l n="074-088"><space/><q xml:id="" prev="" next=""><foreign xml:lang="it">la donna!</foreign>”</q></l>
<l n="074-089"><q xml:id="" prev="">“<foreign xml:lang="it">Cosa deve continuare?</foreign>”</q></l>
<l n="074-090"><q xml:id="" next="">“<foreign xml:lang="it">Se casco</foreign>”</q> said <persName key="Capello_B">Bianca Capello</persName></l>
<l n="074-091"><q xml:id="" prev="">“<foreign xml:lang="it">non casco in ginnocchion</foreign>”</q></l>
<l n="074-092">and with one day’s reading a man may have the key in his hands</l>
<l n="074-093"><title>Lute of <persName key="Gassire">Gassir</persName></title>. <foreign xml:lang="Soninke">Hooo <rs type="pop" key="Fasa">Fasa</rs></foreign></l>
<l n="074-094">came a lion-coloured pup bringing fleas</l>
<l n="074-095">and a bird with white markings, a stepper</l>
<l n="074-096">under <foreign xml:lang="fr" rend="italics">les six potences</foreign></l>
<l n="074-097"><q xml:lang="fr">Absouldre, que tous nous vueil absoudre</q></l>
<l n="074-098">lay there <persName key="Barabbas">Barabbas</persName> and <rs type="xx" key="larrons">two thieves</rs> lay beside him</l>
<l n="074-099">infantile synthesis in <persName key="Barabbas">Barabbas</persName></l>
<l n="074-100">minus <persName key="Hemingway">Hemingway</persName>, minus <persName key="Antheil">Antheil</persName>, ebullient</l>
<milestone unit="page" n="448"/>
<l n="074-101">and by name <persName key="Wilson_T-DTC">Thos. Wilson</persName></l>
<l n="074-102"><persName key="K-DTC">Mr K.</persName> said nothing foolish, the whole month nothing foolish:</l>
<l n="074-103"><q>“if we weren’t dumb, we wouldn’t be here”</q></l>
<l n="074-104"><space/>and the <persName key="Lane-DTC">Lane</persName> gang.</l>
<l n="074-105">Butterflies, mint and <persName key="Lesbia">Lesbia</persName>’s sparrows,</l>
<l n="074-106">the voiceless with bumm drum and banners,</l>
<l n="074-107"><space/>and the ideogram of the guard roosts</l>

<l n="074-108"><foreign xml:lang="it">el triste pensier si volge</foreign></l>
<l n="074-109"><space/><foreign xml:lang="it">ad <placeName key="Ussel">Ussel</placeName>. A <placeName key="Ventadour">Ventadour</placeName></foreign></l>
<l n="074-110"><space/><foreign xml:lang="it">va il consire, el tempo rivolge</foreign></l>
<l n="074-111">and at <placeName key="Limoges">Limoges</placeName> the young salesman</l>
<l n="074-112">bowed with such <rs type="orig" key="France">french</rs> politeness <q>“No that is impossible.”</q></l>
<l n="074-113">I have forgotten which city</l>
<l n="074-114">But the caverns are less enchanting to the unskilled explorer</l>
<l n="074-115"><space/>than the <rs>Urochs</rs> as shown on the postals,</l>
<l n="074-116">we will see those old roads again, question,</l><!-- gloss -->
<l n="074-117"><space/>possibly</l>
<l n="074-118">but nothing appears much less likely,</l>
<l n="074-119"><space/><persName key="Pujol" xml:lang="fr">Mme Pujol</persName>,</l>
<l n="074-120">and there was a smell of mint under the tent flaps</l>
<l n="074-121">especially after the rain</l>
<l n="074-122"><space/>and a white ox on the road toward <placeName key="Pisa">Pisa</placeName></l>
<l n="074-123"><space/>as if facing the tower,</l>
<l n="074-124">dark sheep in the drill field and on wet days were clouds</l>
<l n="074-125">in the mountain as if under the guard roosts.</l>
<l n="074-126"><space/>A lizard upheld me</l>
<l n="074-127"><space/>the wild birds <abbr>wd</abbr> not eat the white bread</l>
<l n="074-128"><space/>from <geogName key="Mt-Taishan">Mt Taishan</geogName> to the sunset</l>
<l n="074-129">From <placeName key="Carrara">Carrara</placeName> stone to <rs>the tower</rs></l>
<l n="074-130"><space/>and this day the air was made open</l>
<l n="074-131"><space/>for <persName key="Kuanon">Kuanon</persName> of all delights,</l>
<l n="074-132"><space/><persName key="St-Linus">Linus</persName>, <persName key="St-Cletus">Cletus</persName>, <persName key="Clement-I">Clement</persName></l>
<l n="074-133"><space/>whose prayers,</l>
<l n="074-134">the great scarab is bowed at the altar</l>
<l n="074-135">the green light gleams in his shell</l>
<milestone unit="page" n="449"/>
<l n="074-136">plowed in the sacred field and unwound the silk worms early</l>
<l n="074-137">in tensile <foreign xml:lang="chi" ana="ID">顯</foreign></l>
<l n="074-138">in the light of light is the <foreign xml:lang="it" rend="italics">virtù</foreign></l>
<l n="074-139"><space/><q xml:id="">“sunt lumina”</q> said <persName key="Eriugena">Erigena Scotus</persName></l>
<l n="074-140"><space/>as of <persName key="Shun">Shun</persName> on <geogName key="Mt-Taishan">Mt Taishan</geogName></l>
<l n="074-141">and in the hall of the forebears</l>

<l n="074-142"><space/>as from the beginning of wonders</l>
<l n="074-143">the paraclete that was present in <persName key="Yao">Yao</persName>, the precision</l>
<l n="074-144">in <name key="Shun"><persName key="Shun">Shun</persName> the compassionate</name></l>
<l n="074-145">in <name key="Yu"><persName key="Yu">Yu</persName> the guider of waters</name></l>
</lg>
<lg>
<l n="074-146">4 giants at the 4 corners</l>
<l n="074-147"><space/>three young men at the door</l>
<l n="074-148">and they digged a ditch round about me</l>
<l n="074-149"><space/>lest the damp gnaw thru my bones</l>
<l n="074-150"><space/>to redeem <placeName key="Zion">Zion</placeName> with justice</l>
<l n="074-151"><abbr>sd/</abbr> <persName key="Isaiah">Isaiah</persName>. Not out on interest said <name key="David" xml:lang="la"><persName key="David">David</persName> rex<!-- link --></name></l>
<l n="074-152"><space/><name>the prime <abbr>s.o.b.</abbr></name></l>
<l n="074-153">Light tensile <foreign xml:lang="la">immaculata</foreign></l>
<l n="074-154"><space/>the sun's cord unspotted</l>
<l n="074-155"><q xml:id="">“<foreign xml:lang="la">sunt lumina</foreign>”</q> said <rs type="pers" key="Eriugena">the <rs type="ctz" key="Ireland">Oirishman</rs></rs> to <persName key="FRC※Charles-II-le-chauve">King Carolus</persName>,</l><!-- double compte -->
<l n="074-156"><space/><q xml:id="" next="">“<foreign xml:lang="la" rend="allcaps">OMNIA</foreign>,</q></l>
<l n="074-157"><q xml:id="" prev="">all things that are are lights”</q></l>
<l n="074-158">and they dug him up out of sepulture</l>
<l n="074-159"><foreign xml:lang="fr" ana="NS">soi disantly</foreign> looking for <rs type="rel-grp" key="Manichaeans">Manichaeans</rs>.</l>
<l n="074-160"><rs type="rel-grp" key="Albigeois" xml:lang="fr">Les Albigeois</rs>, a problem of history,</l>
<l n="074-161">and the fleet at <rs type="bat" key="Salamis"><placeName key="Salamis">Salamis</placeName></rs> made with money lent by the state to the</l>
<l n="074-162"><space/>shipwrights</l>
<l n="074-163"><space/><foreign xml:lang="la">Tempus tacendi, tempus loquendi.</foreign></l>
<l n="074-164">Never inside the country to raise the standard of living</l>
<l n="074-165">but always abroad to increase the profits of usurers,</l>
<l n="074-166"><space/><foreign xml:lang="la">dixit <persName key="Lenin">Lenin</persName></foreign>,</l>
<l n="074-167">and gun sales lead to more gun sales</l>
<l n="074-168"><space/>they do not clutter the market for gunnery</l>
<l n="074-169"><space/>there is no saturation</l>
<milestone unit="page" n="450"/>
<l n="074-170"><placeName key="Pisa">Pisa</placeName>, <date>in the 23rd year of <rs>the effort</rs></date> in sight of <rs type="plc" key="Pisa-tower">the tower</rs></l>
<l n="074-171">and <persName key="Till-DTC">Till</persName> was hung yesterday</l>

<l n="074-172">for murder and rape with trimmings plus <placeName key="Colchis">Cholkis</placeName></l>
<l n="074-173"><space/>plus mythology, thought he was <persName key="Zeus">Zeus</persName> <rs>ram</rs> or another one</l>
<l n="074-174"><space/>Hey <persName key="Snag-DTC">Snag</persName> wots in <title key="Bible">the bibl'</title>?</l>
<l n="074-175"><space/>wot are the books ov <title key="Bible">the bible</title>?</l>
<l n="074-176"><space/>Name 'em, don't bullshit <emph rend="allcaps">ME</emph>.</l>
<l n="074-177"><foreign xml:lang="chi" ana="ID">莫</foreign><space/><rs type="pers" key="Odysseus" xml:lang="gr" ana="GR">Ο'Υ ΤΙΣ</rs></l>
<l n="074-178">a man on whom the sun has gone down</l>
<l n="074-179">the ewe, he said had such a pretty look in her eyes;</l>
<l n="074-180">and <rs type="myth" key="Hagoromo-nymph">the nymph of the <title key="Hagoromo">Hagoromo</title></rs> came to me,</l>
<l n="074-181"><space/>as a <foreign>corona</foreign> of angels</l>
<l n="074-182">one day were clouds banked on <geogName key="Mt-Taishan">Taishan</geogName></l>
<l n="074-183"><space/>or in glory of sunset</l>
<l n="074-184"><space/>and <rs type="alleg" key="Tovarisch" xml:lang="rus">tovarish</rs> blessed without aim</l>
<l n="074-185">wept in the rainditch at evening</l>
<l n="074-186"><space/><foreign xml:lang="la">Sunt lumina</foreign></l>
<l n="074-187">that the drama is wholly subjective</l>
<l n="074-188">stone knowing the form which the carver imparts it</l>
<l n="074-189">the stone knows the form</l>
<l n="074-190"><foreign xml:lang="it">sia <rs type="pers" key="Venus">Cythera</rs>, sia <persName key="Atti_I-degli">Ixotta</persName>, sia in <placeName key="Sta-Maria-dei-Miracoli"><persName key="Virgin-Mary">Santa Maria</persName> dei Miracoli</placeName></foreign></l>
<l n="074-191"><space/>where <persName key="Lombardo_P">Pietro Romano</persName> has fashioned the bases</l>
<l n="074-192"><rs type="pers" key="Odysseus" xml:lang="gr" ana="GR">Ο'Υ ΤΙΣ</rs></l>
<l n="074-193">a man on whom the sun has gone down</l>
<l n="074-194">nor shall diamond die in the avalanche</l>
<l n="074-195"><space/>be it torn from its setting</l>
<l n="074-196">first must destroy himself ere others destroy him.</l>
<l n="074-197">4 times was the city rebuilded, Hooo <rs type="pop" key="Fasa">Fasa</rs></l>
<l n="074-198"><space/><persName key="Gassire">Gassir</persName>, Hooo <rs type="pop" key="Fasa">Fasa</rs> <foreign xml:lang="it">dell' <placeName key="Italy">Italia</placeName> tradita</foreign></l>
<l n="074-199">now in the mind indestructible, <persName key="Gassire">Gassir</persName>, Hoooo <rs type="pop" key="Fasa">Fasa</rs>,</l>
<l n="074-200">With <rs type="myth" key="four-giants">the four giants</rs> at the four corners</l>
<l n="074-201">and four gates mid-wall Hooo <rs type="pop" key="Fasa">Fasa</rs></l>
<l n="074-202">and a terrace the colour of stars</l>
<l n="074-203">pale as the dawn cloud, <foreign xml:lang="it">la luna</foreign></l>

<milestone unit="page" n="451"/>
<l n="074-204"><space/>thin as <persName key="Demeter">Demeter</persName>'s hair</l>
<l n="074-205">Hooo <rs type="pop" key="Fasa">Fasa</rs>, and in a dance the renewal</l>
<l n="074-206"><space/>with two larks in <foreign xml:lang="it">contrappunto</foreign></l>
<l n="074-207"><space/>at sunset</l>
<l n="074-208"><space/><foreign xml:lang="it">ch'intenerisce</foreign></l>
<l n="074-209"><foreign xml:lang="it">a sinistra <placeName key="Pisa-tower">la Torre</placeName></foreign></l>
<l n="074-210"><space/>seen thru a pair of breeches.</l>
<l n="074-211"><foreign xml:lang="pro" rend="italics">Che sublia es laissa cader</foreign></l>
<l n="074-212">between <emph rend="allcaps" xml:lang="gr">NEKUIA</emph> where are <persName key="Alcmene">Alcmene</persName> and <persName key="Tyro">Tyro</persName></l>
<l n="074-213"><space/>and the <rs type="myth" key="Charybdis">Charybdis</rs> of action</l>
<l n="074-214"><space/>to the solitude of <geogName key="Mt-Taishan">Mt. Taishan</geogName></l>
<l n="074-215"><foreign xml:lang="it">femina, femina</foreign>, that <abbr>wd/</abbr> not be dragged into paradise by the hair,</l>
<l n="074-216">under the gray cliff in <foreign xml:lang="la">periplum</foreign></l>
<l n="074-217"><space/>the sun dragging her stars</l>
<l n="074-218"><space/>a man on whom the sun has gone down</l>
<l n="074-219">and the wind came as <rs type="myth" key="Hamadryads">hamadryas</rs> under the sun-beat</l>
<l n="074-220"><space/><foreign xml:lang="la">Va<sic>i</sic> soli</foreign></l><!--<corr>e</corr>-->
<l n="074-221"><space/>are never alone</l>
<l n="074-222">amid the slaves learning slavery</l>
<l n="074-223"><space/>and the dull driven back toward the jungle</l>
<l n="074-224">are never alone <foreign xml:lang="gr" rend="allcaps" ana="GR"><rs type="alleg" key="Helios">ΉΛΙΟΝ</rs> ΠΕΡΙ <rs type="alleg" key="Helios">ΉΛΙΟΝ</rs></foreign></l>
<l n="074-225"><space/>as the light sucks up vapor</l>
<l n="074-226"><space/>and the tides follow <persName key="Lucina">Lucina</persName></l>
<l n="074-227"><space/>that had been a hard man in some ways</l>
<l n="074-228"><space/>a day as a thousand years</l>
<l n="074-229">as the leopard sat by his water dish;</l>
<l n="074-230"><space/><q>hast killed the urochs and the bison</q> <abbr>sd/</abbr> <persName key="Bunting">Bunting</persName></l>
<l n="074-231"><space/>doing six months after that war was over</l>
<l n="074-232">as pacifist tempted with chicken but declined to approve</l>
<l n="074-233">of war <title key="Redimiculum-Matellarum">"<foreign xml:lang="la">Redimiculum <sic>Metellorum</sic><!--<corr>Matellarum</corr>--></foreign>"</title></l>

<l n="074-234"><space/>privately printed</l>
<l n="074-235"><space/>to the shame of various critics</l>
<l n="074-236">nevertheless the state can lend money</l>
<l n="074-237"><space/>and the fleet that went out to <rs type="bat" key="Salamis"><placeName key="Salamis">Salamis</placeName></rs></l>
<l n="074-238"><space/>was built by state loan to the builders</l>
<milestone unit="page" n="452"/>
<l n="074-239"><space/>hence the attack on classical studies</l>
<l n="074-240">and in this war were <persName key="Gould_J">Joe Gould</persName>, <persName key="Bunting">Bunting</persName> and <persName key="Cummings_EE">cummings</persName></l>
<l n="074-241">as against thickness and fatness</l>
</lg>
<lg>
<l n="074-242">black that die in captivity</l>
<l n="074-243"><space/>night green of his pupil, as grape flesh and sea wave</l>
<l n="074-244">undying luminous and translucent</l>
</lg>
<lg>
<l n="074-245"><space/><foreign xml:lang="la">Est consummatum, <emph rend="c">Ite</emph>;</foreign></l>
</lg>
<lg>
<l n="074-246"><space/>surrounded by herds and by cohorts looked on <geogName key="Mt-Taishan">Mt Taishan</geogName></l>
</lg>
<lg>
<l n="074-247">but in <placeName key="Tangier" xml:lang="">Tangier</placeName> I saw from dead straw ignition</l>
<l n="074-248"><space/>From a snake bite</l>
<l n="074-249"><space/>fire came to the straw</l>
<l n="074-250"><space/>from the fakir blowing</l>
<l n="074-251"><space/>foul straw and an arm-long snake</l>
<l n="074-252"><space/>that bit the tongue of the fakir making small holes</l>
<l n="074-253"><space/>and from the blood of the holes</l>
<l n="074-254"><space/>came fire when he stuffed the straw into his mouth</l>
<l n="074-255">dirty straw that he took from the roadway</l>
<l n="074-256"><space/>first smoke and then the dull flame</l>
<l n="074-257"><space/>that <abbr>wd/</abbr> have been in the time of <persName key="Raisuli">Rais Uli</persName></l>
<l n="074-258"><space/>when I rode out to <persName key="Elson">Elson</persName>'s</l>
<l n="074-259"><space/>near <placeName key="Villa-of-Perdicaris">the villa of <persName key="Perdicaris">Perdicaris</persName></placeName></l>
<l n="074-260"><space/>or four years before that</l>
<l n="074-261"><space/>elemental he thought the souls of the children, if any,</l>
<l n="074-262">but had rented a shelter for travelers</l>
<l n="074-263"><space/>by foot from <placeName key="Siria">Siria</placeName>, some of them</l>

<l n="074-264">nor is it for nothing that the chrysalids mate in the air</l>
<l n="074-265"><space/><foreign xml:lang="it">color di luce</foreign></l>
<l n="074-266">green splendour and as the sun thru pale fingers</l>
<l n="074-267">Lordly men are to earth o'ergiven</l>
<l n="074-268"><space/>these the companions:</l>
<l n="074-269"><name><persName key="Ford_FM">Fordie</persName> that wrote of giants</name></l>
<milestone unit="page" n="453"/>
<l n="074-270"><space/>and <name><persName key="Yeats_WB">William</persName> who dreamed of nobility</name></l>
<l n="074-271"><space/>and <name><persName key="Joyce_J">Jim</persName> the comedian</name> singing:</l>
<l n="074-272"><space/><q xml:id="" next="">"<placeName key="Blarney-castle">Blarrney castle</placeName> me darlin'</q></l>
<l n="074-273"><space/><q xml:id="" prev="">you're nothing now but a St<emph rend="allcaps">OW</emph>ne"</q></l><!-- cap -->
<l n="074-274">and <name><persName key="Plarr_V">Plarr</persName> talking of mathematics</name></l>
<l n="074-275"><space/>or <name><persName key="Jepson">Jepson</persName> lover of jade</name></l>
<l n="074-276"><name><persName key="Hewlett_M">Maurie</persName> who wrote historical novels</name></l>
<l n="074-277"><space/>and <name><persName key="Newbolt">Newbolt</persName> who looked twice bathed</name></l>
<l n="074-278"><space/>are to earth o'ergiven.</l>
<l n="074-279"><space/>And this day the sun was clouded</l>
<l n="074-280">—<q xml:id="" next="">"You sit stiller"</q> said <persName key="Kokka">Kokka</persName></l>
<l n="074-281"><q xml:id="" prev="">"if whenever you move something jangles."</q></l>
<l n="074-282">and <rs type="xx" key="old-Marchesa">the old <foreign xml:lang="it">Marchesa</foreign></rs> remembered a reception in <placeName key="Saint-Petersburg">Petersburg</placeName></l>
<l n="074-283">and <persName key="Kokka">Kokka</persName> thought there might be some society (good) left in</l>
<l n="074-284"><space/><placeName key="Spain">Spain</placeName>, <abbr>wd.</abbr> he care to frequent it, my <persName key="God">god</persName>, no!</l>
<l n="074-285"><space/>opinion in <date when="1924">1924</date></l>
<l n="074-286"><placeName type="rest" key="Sirdar">Sirdar</placeName>, <placeName type="rest" key="Bullier-s"><sic>Bouiller</sic></placeName> and <placeName type="rest" key="Closerie-des-Lilas">Les Lilas</placeName>,</l>
<l n="074-287"><space/>or <placeName type="rest" key="Dieudonné-s">Dieudonné <placeName key="London">London</placeName></placeName>, or <placeName type="rest" key="Voisin-s">Voisin's</placeName>,</l>
<l n="074-288"><persName key="Tinkham_G">Uncle George</persName> stood like a statesman <q xml:lang="gr" ana="GR">΄PEI ΠANTA</q></l>
<l n="074-289">fills up every hollow</l>
<l n="074-290"><space/>the cake shops in <placeName key="Perspective-Nevsky">the Nevsky</placeName>, and <placeName type="rest" key="Schöners">Schöners</placeName></l>

<l n="074-291">not to mention <placeName type="rest" key="der-Greif">der Greif</placeName> at <placeName key="Bolzano">Bol<sic>s</sic><!--<corr>z</corr>-->ano</placeName> <foreign xml:lang="fr">la patronne</foreign> getting older</l>
<l n="074-292"><placeName type="rest" key="Mouquin-s">Mouquin's</placeName> or <placeName type="rest" key="Robert-s">Robert's</placeName> 40 years after</l>
<l n="074-293"><space/>and <persName key="Pierre" xml:lang="fr">La Marquise de Pierre</persName> had never before met <rs type="ctz" key="USA">an American</rs></l>
<l n="074-294"><space/><q>"and all their generation"</q></l>
<l n="074-295"><space/>no it is not in that chorus</l>
<l n="074-296"><space/><persName key="Hudson_WH">Huddy</persName> going out and taller than anyone present</l>
<l n="074-297"><space/><foreign xml:lang="fr">où sont les heurs</foreign> of <date>that year</date></l>
<l n="074-298"><persName key="James_H">Mr James</persName> shielding himself with <persName key="Hawkesby">Mrs Hawkesby</persName></l>
<l n="074-299">as it were a bowl shielding itself with a walking stick</l>
<l n="074-300">as he maneuvered his way toward the door</l>
<l n="074-301">Said <persName key="Adams_H">Mr Adams</persName>, of <title key="Education-of-HA">the education</title>,</l>
<l n="074-302"><space/><q>Teach? at <placeName key="Harvard">Harvard</placeName>?</q></l>
<l n="074-303"><space/><q>Teach? It cannot be done.</q></l>
<l n="074-304">and this I had from the monument</l>
<milestone unit="page" n="454"/>
<l n="074-305"><space/><foreign xml:lang="la">Haec sunt fastae</foreign></l>
<l n="074-306"><space/>Under <geogName key="Mt-Taishan">Taishan</geogName> <date >quatorze Juillet</date></l>
<l n="074-307">with the hill ablaze north of <geogName key="Mt-Taishan">Taishan</geogName></l>
<l n="074-308">and <persName key="Rives_A">Amber Rives</persName> is dead, the end of that chapter</l>
<l n="074-309"><space/>see <title key="Time">Time</title> for <date>June 25th</date>,</l>
<l n="074-310"><persName key="Graham">Mr Graham</persName> himself unmistakeably,</l>
<l n="074-311"><space/>on a horse, an ear and the beard's point showing</l>
<l n="074-312"><space/>and the <orgName>Farben</orgName> works still intact</l>
<l n="074-313"><space/>to the tune of <title type="song" key="Lilibullero">Lilibullero</title></l>
<l n="074-314">and they have bitched <placeName key="Adelphi-Hotel">the Adelphi</placeName></l>
<l n="074-315">niggers scaling the obstacle fence</l>
<l n="074-316"><space/>in the middle distance</l>
<l n="074-317">and <persName key="Edwards_HH-DTC">Mr Edwards</persName> superb green and brown</l>
<l n="074-318"><space/>in <placeName key="DTC-ward-No-4">ward No 4</placeName> a jacent benignity,</l>
<l n="074-319">of the <rs type="plc" key="Baluba">Baluba</rs> mask: <q xml:id="" next="">"doan you tell no one</q></l>

<l n="074-320"><space/><q xml:id="" prev="">I made you that table”</q></l>
<l n="074-321"><space/>methenamine eases the urine</l>
<l n="074-322">and the greatest is charity</l>
<l n="074-323">to be found among those who have not observed</l>
<l n="074-324"><space/>regulations</l>
<l n="074-325"><space/>not of course that we advocate—</l>
<l n="074-326"><space/>and yet petty larceny</l>
<l n="074-327"><space/>in a regime based on grand larceny</l>
<l n="074-328"><space/>might rank as conformity <foreign xml:lang="it">nient’ altro</foreign></l>
<l n="074-329"><space/>with justice shall be redeemed</l>
<l n="074-330">who putteth not out his money on interest</l>
<l n="074-331"><space/><q xml:id="">“in meteyard in weight or in measure”</q></l>
<l n="074-332"><space/><ref>XIX <title key="Leviticus">Leviticus</title></ref> or</l><!-- ref -->
<l n="074-333"><ref><title key="First-Thessalonians">First Thessalonians</title> 4, 11</ref></l><!-- ref -->
<l n="074-334">300 years culture at the mercy of a tack hammer</l>
<l n="074-335"><space/>thrown thru the roof</l>
<l n="074-336">Cloud over mountain, mountain over the cloud</l>
<l n="074-337">I surrender neither the empire nor the temples</l>
<l n="074-338"><space/>plural</l>
<l n="074-339">nor the constitution nor yet <placeName key="Ecbatan">the city of <persName key="Deioces">Dioce</persName></placeName></l>
<milestone unit="page" n="455"/>
<l n="074-340">each one in <rs>his god</rs>’s name</l>
<l n="074-341">as by <placeName key="Terracina">Terracina</placeName> rose from the sea <rs type="alleg" key="Zephyrus">Zephyr</rs> behind her</l>
<l n="074-342"><space/>and from her manner of walking</l>
<l n="074-343"><space/>as had <persName key="Anchises">Anchises</persName></l>
<l n="074-344"><space/>till the shrine be again white with marble</l>
<l n="074-345"><space/>till the stone eyes look again seaward</l>
<l n="074-346"><space/>The wind is part of the process</l>
<l n="074-347"><space/>The rain is part of the process</l>
<l n="074-348">and <rs type="astr" key="Pleiades">the Pleiades</rs> set in her mirror</l>
<l n="074-349"><persName key="Kuanon">Kuanon</persName>, this stone bringeth sleep;</l>
<l n="074-350"><space/>offered the wine bowl</l>
<l n="074-351"><space/>grass nowhere out of place</l>
<l n="074-352"><foreign xml:lang="gr" ana="GR">χθόνια γέα, <rs>Μήτηρ</rs>,</foreign></l>
<l n="074-353"><space/>by thy herbs <foreign>menthe</foreign> thyme and <foreign>basilicum</foreign>,</l>
<l n="074-354"><space/>from whom and to whom,</l>
<l n="074-355"><space/>will never be more now than at present</l>
<l n="074-356">being given a new green <rs>katydid</rs> of a Sunday</l>
<l n="074-357">emerald, paler than emerald,</l>
<l n="074-358"><space/>minus its right propeller</l>
<l n="074-359">this tent is to me and <persName key="Tithonos" xml:lang="gr"

ana="GR">ΤΙΘΩΝΩΙ</persName></l>
<l n="074-360">eater of grape pulp</l>
<l n="074-361"><space/><foreign xml:lang="la">in coitu inluminatio</foreign></l>
<l n="074-362"><persName key="Manet">Manet</persName> painted the bar at <placeName type="rest" key="La-Cigale">La Cigale</placeName> or at <placeName type="rest" key="Folies-Bergères">Les Folies</placeName> <date>in that year</date></l>
<l n="074-363"><space/>she did her hair in small ringlets, <foreign xml:lang="fr">à la <date when="1880">1880</date></foreign> it might have been,</l>
<l n="074-364">red, and the dress she wore <persName key="Drecoll">Drecol</persName> or <persName key="Lanvin">Lanvin</persName></l>
<l n="074-365"><space/>a great goddess, <persName key="Aeneas">Aeneas</persName> knew her forthwith</l>
<l n="074-366">by paint immortal as no other age is immortal</l>
<l n="074-367"><space/><foreign xml:lang="fr">la <placeName key="France">France</placeName> <date>dixneuvième</date></foreign></l>
<l n="074-368"><persName key="Degas">Degas</persName> <persName key="Manet">Manet</persName> <persName key="Guys">Guys</persName> unforgettable</l>
<l n="074-369"><q>a great brute sweating paint</q> said <persName key="Vanderpyl">Vanderpyl</persName> 40 years later</l>
<l n="074-370"><space/>of <persName key="Vlaminck">Vlaminck</persName></l>
<l n="074-371"><space/>for this stone giveth sleep</l>
<l n="074-372"><space/><foreign xml:lang="it">staria senza più scosse</foreign></l>
<l n="074-373"><space/>and eucalyptus that is for memory</l>
<l n="074-374"><space/>under the olives, by cypress, <placeName key="Tyrrhenian-Sea" xml:lang="it">mare Tirreno</placeName>,</l>
<milestone unit="page" n="456"/>
<l n="074-375"><space/>Past <placeName key="Malmaison">Malmaison</placeName> in field by the river the tables</l>
<l n="074-376"><space/><placeName type="rest" key="Sirdar">Sirdar</placeName>, <placeName type="rest" key="Pavillon-Armenonville">Armenonville</placeName></l>
<l n="074-377">Or at <placeName key="Ventadour">Ventadour</placeName> the keys of <placeName key="Ventadour-castle">the <foreign xml:lang="fr">chateau</foreign></placeName>;</l>
<l n="074-378"><space/>rain, <placeName key="Ussel">Ussel</placeName>,</l>
<l n="074-379">To the left of <placeName key="Pisa-tower" xml:lang="it">la bella Torre</placeName> <rs type="plc" key="Ugolino-tower">the tower of <persName key="Ugolino">Ugolino</persName></rs></l>
<l n="074-380">in <rs type="plc" key="Ugolino-tower">the tower</rs> to the left of <placeName key="Pisa-tower">the tower</placeName></l>
<l n="074-381"><space/>chewed <rs>his son</rs>'s head</l>
<l n="074-382">and the only people who did anything of any interest were <persName key="Hitler">H.</persName>, <persName key="Mussolini">M.</persName></l>
<l n="074-383"><space/>and</l>
<l n="074-384"><space/><name><persName key="Frobenius" xml:lang="de">Frobenius</persName> der Geheimrat</name></l>
<l n="074-385"><name><foreign xml:lang="de">der im <placeName key="Baluba">Baluba</placeName> das Gewitter gemacht hat</foreign></name></l>
<l n="074-386"><space/>and <persName key="Cocteau" xml:lang="fr">Monsieur

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Jean</persName> wrote a play now and then or <persName key="Eliot_TS">the<!-- link --
></persName></l>
    <l n="074-387"><space/><persName key="Eliot_TS">Possum</persName></l>
    <l n="074-388"><space/><foreign xml:lang="fro">pouvrette et ancienne oncques lettre ne
lus</foreign></l>
    <l n="074-389">I don't know how humanity stands it</l>
    <l n="074-390"><space/>with a painted <placeName
key="Paradise">paradise</placeName> at the end of it</l>
    <l n="074-391"><space/>without a painted <placeName
key="Paradise">paradise</placeName> at the end of it</l>
    <l n="074-392">the dwarf morning-glory twines round the grass blade</l>
    <l n="074-393"><foreign xml:lang="la">magna <emph rend="allcaps">NUX</emph>
animae</foreign> with <persName key="Barabbas">Barabbas</persName> and <rs
type="grp">2 thieves</rs> beside me,</l>
    <l n="074-394"><space/>the wards like a slave ship,</l>
    <l n="074-395"><persName key="Edwards_HH-DTC">Mr Edwards, Hudson,
Henry</persName> <foreign xml:lang="la" rend="italics">comes miseriae</foreign></l>
    <l n="074-396"><space/><foreign xml:lang="la">Comites <persName key="Kernes-
DTC">Kernes</persName>, <persName key="Green-DTC">Green</persName> and
<persName key="Wilson_T-DTC">Tom Wilson</persName></foreign></l>
    <l n="074-397"><space/><persName key="God">God</persName>'s messenger
<persName key="Whiteside-DTC">Whiteside</persName></l>
    <l n="074-398">and the guards op/ of the...</l>
    <l n="074-399"><space/>was lower than that of the prisoners</l>
    <l n="074-400"><space/><q xml:id="" next="">"all them <abbr>g.d. m.f.</abbr> generals
<abbr>c.s.</abbr> all of 'em <rs type="pol" key="fascists">fascists</rs>"</q></l>
    <l n="074-401"><q xml:id="" prev="">"fer a bag o' <rs type="brand"
key="Dukes">Dukes</rs>"</q></l>
    <l n="074-402"><space/><q xml:id="">"the things I saye an' dooo"</q></l>
    <l n="074-403"><space/><foreign xml:lang="la">ac ego in harum</foreign></l>
    <l n="074-404">so lay men in <persName key="Circe">Circe</persName>'s swine-sty;</l>
    <l n="074-405"><foreign xml:lang="la">ivi in harum <emph rend="italics">ego</emph> ac
vidi cadaveres animae</foreign></l>
    <l n="074-406"><space/><q xml:id="">"c'mon small fry"</q> <abbr>sd/</abbr> the little
coon to the big black;</l>
    <l n="074-407">of the slaver as seen between decks</l>
    <l n="074-408"><space/>and all the presidents</l>
    <l n="074-409"><persName key="Washington-DTC"
ana="Washington_G">Washington</persName> <persName key="Adams-DTC"
ana="Adams_J">Adams</persName> <persName key="Monroe-DTC"
ana="Monroe">Monroe</persName> <persName key="Polk-DTC"
ana="Polk">Polk</persName> <persName key="Tyler-DTC"
ana="Tyler_J">Tyler</persName></l>
    <milestone unit="page" n="457"/>
    <l n="074-410">plus <persName key="Crawford-DTC" ana="Carroll-of-
Carrollton">Carrol (of Carrol<sic/><!--<corr>l</corr>-->ton) Crawford</persName></l>
    <l n="074-411">Robbing the public for private individual's gain <foreign xml:lang="gr"
ana="GR">ΘΕΛΓΕΙΝ</foreign></l>
    <l n="074-412">every bank of discount is downright iniquity</l>
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<l n="074-413"><space/>robbing the public for private individual's gain</l>
<l n="074-414"><foreign xml:lang="la">nec benecomata</foreign> <persName key="Circe" xml:lang="gr">Kirkê</persName>, mah! <foreign xml:lang="gr" ana="GR">κακὰ φύργακ' ἔδωκεν</foreign></l>
<l n="074-415">neither with lions nor leopards attended</l>
<l n="074-416"><space/>but poison, <foreign xml:lang="it">veleno</foreign></l>
<l n="074-417">in all the veins of the commonweal</l>
<l n="074-418">if on high, will flow downward all thru them</l>
<l n="074-419"><space/>if on the forge at <placeName key="Predappio">Predappio</placeName>? <abbr>sd/</abbr> <persName key="Upward">old Upward</persName>:</l>
<l n="074-420"><space/><q xml:id="">"not the priest but the victim"</q></l>
<l n="074-421"><space/>his seal <persName key="Apollo">Sitalkas</persName>, <abbr>sd/</abbr> the old combattant: <q xml:id="">"victim,</q></l>
<l n="074-422">withstood them by <geogName key="Thames">Thames</geogName> and by <geogName key="Niger">Niger</geogName> with pistol by <geogName key="Niger">Niger</geogName></l>
<l n="074-423"><space/><q xml:id="">with a printing press by <placeName key="Thomas-bank">the Thomas bank</placeName>"</q></l>
<l n="074-424"><space/>until I end my song</l>
<l n="074-425"><space/>and shot himself;</l>
<l n="074-426"><space/>for praise of intaglios</l>
<l n="074-427"><persName key="Pasti">Matteo</persName> and <persName key="Pisanello">Pisanello</persName> out of <placeName key="Babylon">Babylon</placeName></l>
<l n="074-428"><space/>they are left us</l>
<l n="074-429">for roll or plain impact</l>
<l n="074-430"><space/>or cut square in the jade block</l>
</lg>
<lg>
<l n="074-431">nox animae magna from the tent under <geogName key="Mt-Taishan">Taishan</geogName></l>
<l n="074-432">amid what was termed the <abbr>a.h.</abbr> of the army</l>
<l n="074-433">the guards holding opinion. As it were to dream of</l>
<l n="074-434">morticians' daughters raddled but amorous</l>
<l n="074-435">To study with the white wings of time passing</l>
<l n="074-436"><space/>is not that our delight</l>
<l n="074-437">to have friends come from far countries</l>
<l n="074-438"><space/>is not that pleasure</l>
<l n="074-439">nor to care that we are untrumpeted?</l>
<l n="074-440"><space/>filial, fraternal affection is the root of humaneness</l>
<l n="074-441"><space/>the root of the process</l>
<l n="074-442">nor are elaborate speeches and slick alacrity.</l>
<l n="074-443"><space/>employ men in proper season</l>
<milestone unit="page" n="458"/>
<l n="074-444"><space/>not when they are at harvest</l>
<l n="074-445"><space/><foreign xml:lang="it">E al <placeName key="Triedro">Triedro</placeName>, <persName key="Romano_C">Cunizza</persName></foreign></l>

<l n="074-446"><space/><foreign xml:lang="it">e l'altra: <q>"Io son' la Luna."</q></foreign></l><!-- cap -->
<l n="074-447">dry friable earth going from dust to more dust</l>
<l n="074-448"><space/>grass worn from its root-hold</l>
<l n="074-449">is it blacker? was it blacker? <foreign xml:lang="gr" ana="GR">Νύξ</foreign> <foreign xml:lang="la">animae</foreign>?</l>
<l n="074-450"><space/>is there a blacker or was it merely <persName key="Juan-de-la-Cruz">San Juan</persName> with a belly ache</l>
<l n="074-451"><space/>writing <foreign xml:lang="la">ad posteros</foreign></l>
<l n="074-452"><space/>in short shall we look for a deeper or is this the bottom?</l>
<l n="074-453"><space/><persName key="Ugolino">Ugolino</persName>, the tower there on the tree line</l>
<l n="074-454"><placeName key="Berlin">Berlin</placeName> dysentery phosphorus</l>
<l n="074-455"><space/><rs type="pers" key="vieille-Candide" xml:lang="fr">la vieille de <title type="book" key="Candide"><persName key="Candide">Candide</persName></title></rs></l>
<l n="074-456"><space/>(Hullo <persName key="Casey-DTC">Corporal Casey</persName>) double X or burocracy?</l>
<l n="074-457"><space/><foreign xml:lang="fr">Le Paradis n'est pas artificiel</foreign></l>
<l n="074-458"><space/>but <foreign xml:lang="it">spezzato</foreign> apparently</l>
<l n="074-459">it exists only in fragments unexpected excellent sausage,</l>
<l n="074-460"><space/>the smell of mint, for example,</l>
<l n="074-461"><space/><rs key="Ladro" xml:lang="it">Ladro</rs> the night cat;</l>
<l n="074-462">at <geogName key="Lake-Nemi">Nemi</geogName> waited on the slope above the lake sunken in the pocket</l>
<l n="074-463"><space/>of hills</l>
<l n="074-464">awaiting decision from the old lunch cabin built out over the</l>
<l n="074-465"><space/>shingle,</l>
<l n="074-466"><persName key="Zoroaster" xml:lang="de">Zarathustra</persName>, now desuete</l><!-- Title -->
<l n="074-467">to <persName key="Jupiter">Jupiter</persName> and to <persName key="Hermes">Hermes</persName> where now is the <foreign xml:lang="it">castellaro</foreign></l>
<l n="074-468"><space/>no vestige save in the air</l>
<l n="074-469">in stone is no imprint and the grey walls of no era</l>
<l n="074-470"><space/>under the olives</l>
<l n="074-471"><space/><foreign xml:lang="la">saeculorum <persName key="Athena">Athenae</persName></foreign></l>
<l n="074-472"><foreign xml:lang="gr" ana="GR">γλαύξ, γλαυκῶπις,</foreign></l>
<l n="074-473"><space/><foreign xml:lang="it">olivi</foreign></l>
<l n="074-474">that which gleams and then does not gleam</l>
<l n="074-475"><space/>as the leaf turns in the air</l>
<l n="074-476"><space/><rs type="clim" key="Boreas">Boreas</rs> <rs type="clim" key="Apeliota">Apeliota</rs> libeccio</l>
<l n="074-477"><q xml:id="">"<foreign xml:lang="it">C'è il babao,</foreign>"</q> said the young mother</l>
<l n="074-478"><space/>and the bathers like small birds under hawk's eye</l>
<milestone unit="page" n="459"/>
<l n="074-479"><space/>shrank back under the cliff's edge at <placeName key="Il-

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Pozzetto" xml:lang="it">il Pozzetto</placeName></l>
    <l n="074-480"><space/><placeName key="Tigullio" xml:lang="it">al
Tigullio</placeName></l>
    <l n="074-481"><q xml:id="" next="">“<abbr>wd.</abbr>”</q> said the guard <q
xml:id="">“<emph rend="italics">take</emph> everyone of them g.d.m.f. generals</q></l>
    <l n="074-482"><q xml:id="" prev=""><abbr>c.s.</abbr> all of ’em fascists”</q></l>
    <l n="074-483"><space/><foreign xml:lang="la"><persName
key="Oedipus">Oedipus</persName>, <foreign xml:lang="la">nepotes <persName
key="Remus">Remi</persName> magnanimi</foreign></foreign></l>
    <l n="074-484">so <persName key="Bullington-DTC">Mr Bullington</persName> lay on
his back like an ape</l>
    <l n="074-485">singing: <q xml:id="" >O sweet and lovely</q></l>
    <l n="074-486"><q xml:id="">o Lady be good”</q></l><!-- cap -->
    <l n="074-487"><space/><foreign xml:lang="la">in harum ac ego ivi</foreign></l>
    <l n="074-488">Criminals have no intellectual interests?</l>
    <l n="074-489"><space/>and for three months did not know the taste of his food</l>
    <l n="074-490">in <rs>Chi</rs> heard <rs>Shun</rs>’s music</l>
    <l n="074-491"><space/>the sharp song with sun under its radiance</l>
    <l n="074-492"><foreign xml:lang="gr" ana="GR">λιγύρ’</foreign></l>
    <l n="074-493">one tanka entitled the shadow</l>
    <l n="074-494">babao, or the hawk’s wing</l>
    <l n="074-495"><space/>of no fortune and with a name to come</l>
    <l n="074-496">Is downright iniquity said <persName key="Adams_J">J.
Adams</persName></l>
    <l n="074-497"><space/>at 35 instead of 21.65</l>
    <l n="074-498"><space/>doubtless conditioned by what his father heard in</l>
    <l n="074-499"><space/><placeName key="Byzantium">Byzantium</placeName></l>
    <l n="074-500">doubtless conditioned by the spawn of the <abbr>gt.</abbr> <persName
key="Rothschild_MA">Meyer Anselm</persName></l>
    <l n="074-501">That <persName key="Morgenthau_H-sr">old H.</persName> had heard
from the ass eared militarist in <placeName key="Byzantium">Byzantium</placeName>:</l>
    <l n="074-502"><space/><q xml:id="">“Why stop?”</q> <q>“To begin again when we are
stronger.”</q></l>
    <l n="074-503">and <persName key="Morgenthau_H-jr">young H/</persName> the tip
from the augean stables in <placeName key="Paris">Paris</placeName></l>
    <l n="074-504"><space/>with <persName key="Sieff_I">Sieff</persName> in attendance,
or not</l>
    <l n="074-505"><space/>as the case may have been,</l>
    <l n="074-506"><space/>thus conditioning.</l>
    <l n="074-507"><persName key="Rothschild_MA">Meyer Anselm</persName>, a
rrromance, yes, yes certainly</l>
    <l n="074-508">but more fool you if you fall for it two centuries later</l>
    <l n="074-509">. . .</l>
    <l n="074-510"><space/>from their seats the blond bastards, and cast ’em.</l>
    <l n="074-511"><space/>the yidd is a stimulant, and the goyim are cattle</l>
    <l n="074-512"><space/>in gt/ proportion and go to saleable slaughter</l>
    <l n="074-513"><space/>with the maximum of docility. but if</l>
    <milestone unit="page" n="460"/>
    <l n="074-514">a place be <foreign xml:lang="de">versalzen</foreign>,,,?</l>
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<l n="074-515">With justice,</l>
<l n="074-516">by the law, from the law or it is not in the contract</l>
<l n="074-517"><space/><persName key="Yu">Yu</persName> has nothing pinned on <persName key="God">Jehoveh</persName></l>
<l n="074-518"><space/>sent and named <rs>Shun</rs> who to the</l>
<l n="074-519">autumnal heavens <foreign xml:lang="chi" rend="italics">sha-o</foreign></l>
<l n="074-520">with the sun under its melody</l>
<l n="074-521"><space/>to the compassionate heavens</l>
<l n="074-522"><space/>and there is also <ref>the XIXth <title key="Leviticus">Leviticus</title></ref>.</l><!-- ref -->
<l n="074-523"><space/><quote>“Thou shalt purchase the field with money.”</quote></l>
<l n="074-524"><space/>signed <persName key="Jeremiah">Jeremiah</persName></l>
<l n="074-525">from <placeName key="Hanameel-Tower">the tower of <persName key="Hanameel">Hananel</persName></placeName> unto <placeName key="Goath">Goah</placeName></l>
<l n="074-526">unto the horse gate $8.50 in <placeName key="Anatoth">Anatoth</placeName></l>
<l n="074-527">which is in <geogName key="Benjamin">Benjamin</geogName>, $8.67</l>
<l n="074-528"><space/>For the purity of the air on <geogName key="Chocorua">Chocorua</geogName></l>
<l n="074-529"><space/>in a land of maple</l>
<l n="074-530"><space/>From the law, by the law, so build <abbr>yr/</abbr> temple</l>
<l n="074-531"><space/>with justice in meteyard and measure</l>
<l n="074-532">a black delicate hand</l>
<l n="074-533">a white’s hand like a ham</l>
<l n="074-534"><space/>pass by, seen under the tent-flap</l>
<l n="074-535"><space/>on sick call : comman’</l>
<l n="074-536"><space/>comman’, sick call comman’</l>
<l n="074-537"><space/>and the two largest rackets are the alternation</l>
<l n="074-538"><space/>of the value of money</l>
<l n="074-539"><space/>(of the unit of money <quote source="Aristotle" xml:lang="gr" rend="allcaps">METATHEMENON TE TON<!-- link --></quote></l>
<l n="074-540"><space/><quote xml:lang="gr" rend="allcaps">KRUMENON</quote></l>
<l n="074-541">and usury @ 60 or lending</l>
<l n="074-542"><space/>that which is made out of nothing</l>
<l n="074-543">and the state <emph rend="italics">can</emph> lend money as was done</l>
<l n="074-544">by <placeName key="Athens">Athens</placeName> for the building of the <rs type="bat" key="Salamis"><placeName key="Salamis">Salamis</placeName></rs> fleet</l>
<l n="074-545"><space/>and if the packet gets lost in transit</l>
<l n="074-546"><space/>ask <persName key="Churchill">Churchill</persName>’s backers</l>
<l n="074-547"><space/>where it has got to the state need not borrow</l>
<l n="074-548"><space/>nor do the veterans need state guarantees</l>
<milestone unit="page" n="461"/>
<l n="074-549"><space/>for private usurious lending</l>
<l n="074-550"><space/>in fact that is the cat in the woodshed</l>
<l n="074-551"><space/>the state need not borrow</l>

<l n="074-552"><space/>as was shown by <rs type="pers" key="Unterguggenberger">the mayor of <placeName key="Wörgl">Wörgl</placeName></rs></l>
<l n="074-553"><space/>who had a milk route</l>
<l n="074-554"><space/>and whose wife sold shirts and short breeches</l>
<l n="074-555">and on whose book-shelf was the <title key="Life-of-H-Ford">Life of <persName key="Ford_H">Henry Ford</persName></title></l>
<l n="074-556">and also a copy of the <title key="Divina-Commedia" xml:lang="it">Divina Commedia</title></l>
<l n="074-557"><space/>and of the <title key="Gedichte"><foreign xml:lang="de">Gedichte</foreign></title> of <persName key="Heine">Heine</persName></l>
<l n="074-558"><space/>a nice little town in the <placeName key="Tyrol">Tyrol</placeName> in a wide flat-lying valley</l>
<l n="074-559">near <placeName key="Innsbruck">Innsbruck</placeName> and when a note of the</l>
<l n="074-560"><space/>small town of <placeName key="Wörgl">Wörgl</placeName> went over</l>
<l n="074-561">a counter in <placeName key="Innsbruck">Innsbruck</placeName></l>
<l n="074-562"><space/>and the banker saw it go over</l>
<l n="074-563"><space/>all the slobs in <placeName key="Europe">Europe</placeName> were terrified</l>
<l n="074-564"><space/><q xml:id="">“no one”</q> said the <rs type="pers" key="Frau-Burgomeister" xml:lang="de">Frau Burgomeister</rs></l>
<l n="074-565"><space/><q xml:id="">“in this village who <abbr>cd/</abbr> write a newspaper article.</q></l>
<l n="074-566"><space/>Knew it was money but pretended it was not</l>
<l n="074-567"><space/><q xml:id="">in order to be on the safe side of the law.”</q></l>
<l n="074-568">But in <placeName key="Russia">Russia</placeName> they bungled and did not apparently</l>
<l n="074-569">grasp the idea of work-certificate</l>
<l n="074-570">and started the <rs type="org" key="N-E-P">N.E.P.</rs> with disaster</l>
<l n="074-571">and the immolation of men to machinery</l>
<l n="074-572"><space/>and the canal work and gt/ mortality</l>
<l n="074-573"><space/>(which is as may be)</l>
<l n="074-574">and went in for dumping in order to trouble the waters</l>
<l n="074-575"><space/>in the usurers’ hell-a-dice</l>
<l n="074-576">all of which leads to the death-cells</l>
<l n="074-577">each in the name of its god</l>
<l n="074-578">or longevity because as says <persName key="Aristotle">Aristotle</persName></l>
<l n="074-579">philosophy is not for young men</l>
<l n="074-580">their <foreign xml:lang="gr" rend="italics">Katholou</foreign> can not be sufficiently derived from</l><!-- cap -->
<l n="074-581">their <foreign xml:lang="gr" rend="italics">hekasta</foreign></l>
<l n="074-582">their generalities cannot be born from a sufficient phalanx</l>
<l n="074-583">of particulars</l>
<milestone unit="page" n="462"/>
<l n="074-584">lord of his work and master of utterance</l>
<l n="074-585"><space/>who turneth his word in its season and shapes it</l>
<l n="074-586"><space/><persName key="Yao">Yaou</persName> chose <persName

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key="Chun">Shun</persName> to longevity</l>
      <l n="074-587">who seized the extremities and the opposites</l>
      <l n="074-588">holding true course between them</l>
      <l n="074-589">shielding men from their errors</l>
      <l n="074-590">cleaving to the good they had found</l>
      <l n="074-591">holding empire as if not in a mortar with it</l>
      <l n="074-592"><space/>nor dazzled thereby</l>
      <l n="074-593"><abbr>wd/</abbr> have put the old man, <foreign xml:lang="fr"
rend="italics">son père</foreign> on his shoulders</l>
      <l n="074-594"><space/>and gone off to some barren seacoast</l>
      <l n="074-595">Says the <rs type="plc" key="Japan">Japanese</rs> sentry : <q>Paaak yu
djeep over there</q>,</l><!-- NS -->
      <l n="074-596">some of the best soldiers we have says the captain</l>
      <l n="074-597"><space/><foreign xml:lang="ja">Dai <placeName
key="Japan">Nippon</placeName> Banzai</foreign> from <placeName key="Philippines">the
Philippines</placeName></l><!-- cap -->
      <l n="074-598">remembering <title key="Kagekiyo">Kagekiyo</title> : <q xml:id="">“how
stiff the shaft of your neck is.”</q></l>
      <l n="074-599"><space/>and they went off each his own way</l>
      <l n="074-600"><q xml:id="">“a better fencer than I was,”</q> said <persName
key="Kumasaka">Kumasaka</persName>, a shade,</l>
      <l n="074-601"><q xml:id="">“I believe in the resurrection of <placeName
key="Italy">Italy</placeName> quia impossibile est</q></l>
      <l n="074-602"><space/>4 times to the song of <persName
key="Gassire">Gassir</persName></l>
      <l n="074-603"><space/>now in the mind indestructible</l>
      <l n="074-604"><space/>. . . .</l>
    </lg>
    <lg>
      <l n="074-605"><foreign xml:lang="gr" rend="allcaps" ana="GR"><rs type="pers"
key="Persephone">ΚΟΡΗ</rs>, ἌΓΛΑΟΣ ἌΛΛΑΟΥ</foreign></l>
      <l n="074-606"><space/><name>Glass-eye <persName
key="Wemyss">Wemyss</persName></name> treading water</l>
      <l n="074-607"><space/>and addressing the carpenter from the seawaves</l>
      <l n="074-608"><space/>because of an unpinned section of taff-rail</l>
      <l n="074-609"><space/>we are not so ignorant as you think in the navy</l>
      <l n="074-610"><persName key="Gesell">Gesell</persName> entered the <persName
key="Landhauer_G">Lindhauer</persName> government</l>
      <l n="074-611">which lasted rather less than 5 days</l>
      <l n="074-612"><space/>but was acquitted as an innocent stranger</l>
      <l n="074-613">Oh yes, the money is there,</l>
      <l n="074-614"><space/><foreign xml:lang="it">il danaro c’è</foreign>, said <persName
key="Pellegrini">Pellegrini</persName></l>
      <l n="074-615"><space/>(very peculiar under the circs)</l>
      <l n="074-616"><space/>musketeers rather more than 20 years later</l>
      <l n="074-617">an old man (or oldish) still active</l>
      <milestone unit="page" n="463"/>
      <l n="074-618">serving small stones from a lath racquet</l>
      <l n="074-619"><persName key="Persephone" xml:lang="gr"
```

ana="GR">Περσεφόνεια</persName> under <geogName key="Mt-Taishan">Taishan</geogName></l>
<l n="074-620"><space/>in sight of the tower <foreign xml:lang="it">che pende</foreign></l>
<l n="074-621">on such a litter rode <persName key="Pilate">Pontius</persName></l>
<l n="074-622"><space/>under such canvass</l>
<l n="074-623">in the <abbr>a.h.</abbr> of the army</l>
<l n="074-624"><space/>in sight of two red cans labeled <mentioned>“<hi rend="allcaps">FIRE</hi>”</mentioned></l>
<l n="074-625">Said <persName key="Von-Tirpitz">Von Tirpitz</persName> to his daughter: beware of their charm</l>
<l n="074-626"><rs type="myth" key="Sirens" xml:lang="gr" ana="GR">ΣΕΙΡΗΝΕΣ</rs> this cross turns with the sun</l>
<l n="074-627">and the <foreign>goyim</foreign> are undoubtedly in great numbers cattle</l>
<l n="074-628">whereas a jew will receive information</l>
<l n="074-629"><space/>he will gather up information</l>
<l n="074-630"><space/><foreign xml:lang="fr">faute de</foreign>... something more solid</l>
<l n="074-631"><space/>but not in all cases</l>
<l n="074-632"><rs type="myth" key="Sirens" xml:lang="gr" ana="GR">ΣΕΙΡΗΝΕΣ</rs> had appreciated his conversation</l>
<l n="074-633"><rs type="myth" key="Charites" xml:lang="gr" ana="GR">ΧΑΡΙΤΕΣ</rs> possibly in the soft air</l>
<l n="074-634"><space/>with the mast held by the left hand</l>
<l n="074-635"><space/>in this air as of <persName key="Kuanon">Kuanon</persName></l>
<l n="074-636">enigma forgetting the times and seasons</l>
<l n="074-637">but this air brought her ashore <foreign>a la marina</foreign></l>
<l n="074-638">with the great shell borne on the seawaves</l>
<l n="074-639"><space/><foreign xml:lang="it" ana="NS">nautilis biancastra</foreign></l>
<l n="074-640"><space/>By no means an orderly <rs type="pers" key="Dante">Dantescan</rs> rising</l>
<l n="074-641">but as the winds veer</l>
<l n="074-642"><space/><foreign xml:lang="it">tira libeccio</foreign></l>
<l n="074-643">now <persName key="Genji">Genji</persName> at <placeName key="Suma">Suma</placeName> , <foreign xml:lang="it">tira libeccio</foreign></l>
<l n="074-644"><space/>as the winds veer and the raft is driven</l>
<l n="074-645"><space/>and the voices , <persName key="Tyro">Tiro</persName>, <persName key="Alcmene">Alcmene</persName></l>
<l n="074-646"><space/>with you is <persName key="Europa">Europa</persName> <foreign xml:lang="la">nec casta</foreign> <persName key="Pasiphaë">Pasiphaë</persName></l>
<l n="074-647"><space/><rs type="clim" key="Eurus">Eurus</rs>, <rs type="clim" key="Apeliota">Apeliota</rs> as the winds veer in <foreign xml:lang="la">periplum</foreign></l>
<l n="074-648"><q xml:id="">Io son la luna”</q> .<!-- sic --> <persName key="Romano_C">Cunizza</persName></l>
<l n="074-649"><space/>as the winds veer in <foreign

xml:lang="la">periplum</foreign></l>
<l n="074-650"><space/>and from under the <placeName key="Rupe-Tarpeia" xml:lang="la">Rupe Tarpeia</placeName></l><!-- lat/it -->
<l n="074-651"><space/>drunk with wine of the <placeName key="Castelli-Romani">Castelli</placeName></l>
<l n="074-652"><space/><q xml:id="">“in the name of its god”</q> <q>“<foreign xml:lang="la"><rs>Spiritus</rs> veni</foreign>”</q></l>
<milestone unit="page" n="464"/>
<l n="074-653"><space/><foreign xml:lang="la">adveni</foreign> / not to a schema</l>
<l n="074-654"><space/><q xml:id="">“is not for the young”</q> said <persName key="Aristotle">Arry, <rs type="plc" key="Stagyre">stagirite</rs></persName></l>
<l n="074-655"><space/>but as grass under <rs type="alleg" key="Zephyrus" xml:lang="la">Zephyrus</rs></l>
<l n="074-656"><space/>as the green blade under <rs type="astr" key="Apeliota">Apeliota</rs></l>
<l n="074-657">Time is not, Time is the evil, beloved</l><!-- cap -->
<l n="074-658">Beloved the hours <rs type="alleg" key="Eos" xml:lang="gr" ana="GR">βροδοδάκτυλος</rs></l>
<l n="074-659"><space/>as against the half-light of the window</l>
<l n="074-660"><space/>with the sea beyond making horizon</l>
<l n="074-661"><foreign>le contre-jour</foreign> the line of the cameo</l>
<l n="074-662">profile <q xml:id="">“to carve <placeName key="Achaia">Achaia</placeName>”</q></l>
<l n="074-663"><space/>a dream passing over the face in the half-light</l>
<l n="074-664"><space/><persName key="Venus" xml:lang="it">Venere</persName>, <rs type="pers" key="Venus" xml:lang="la">Cytherea</rs> <q xml:id="">“<foreign xml:lang="la">aut <placeName key="Rhodes">Rhodon</placeName></foreign>”</q></l>
<l n="074-665"><space/><foreign xml:lang="it">vento <rs type="orig" key="Liguria">ligure</rs>, veni</foreign></l>
<l n="074-666"><q xml:id="">“beauty is difficult”</q> <abbr>sd/</abbr> <persName key="Beardsley_A">Mr Beardsley</persName></l>
<l n="074-667"><space/>and <abbr>sd/</abbr> <persName key="Kettlewell">Mr Kettlewell</persName> looking up from a</l>
<l n="074-668"><rs type="style" key="pseudo-Beardsley">pseudo-<persName key="Beardsley_A">Beardsley</persName></rs> of his freshman composition</l>
<l n="074-669"><space/>and speaking to <persName key="Lawrence_W">W. Lawrence</persName>:</l>
<l n="074-670"><space/><q>Pity you didn’t finish the job</q></l>
<l n="074-671"><q xml:id="">while you were at it”</q></l>
<l n="074-672"><space/><persName key="Lawrence_W">W.L.</persName> having run into <name key="ENG※Edward-VIII">the future non-sovereign <persName key="ENG※Edward-VIII" xml:lang="la">Edvardus</persName></name></l>
<l n="074-673">on a bicycle equally freshman</l>
<l n="074-674"><space/><date>a.d. 1910 or about that</date></l>
<l n="074-675"><q>beauty is difficult</q></l>
<l n="074-676">in the days of the <placeName key="Berlin">Berlin</placeName> to <placeName key="Bagdad">Bagdad</placeName> project</l>
<l n="074-677"><space/>and of <persName key="Lawrence_TE">Tom L</persName>’s photos of rock temples in <placeName key="Arabia-Petra">Arabia Petra</placeName></l>

<l n="074-678">but he <abbr>wd/</abbr> not talk of</l>
<l n="074-679"><space/><persName key="Lloyd-George">LL.G.</persName> and the frogbassador, he wanted to</l>
<l n="074-680"><space/>talk modern art (<persName key="Lawrence_TE">T.L.</persName> did)</l>
<l n="074-681"><space/>but of second rate, not the first rate</l>
<l n="074-682"><space/><q>beauty is difficult</q>.</l>
<l n="074-683">He said I protested too much he wanted to start a press</l>
<l n="074-684">and print <rs type="ctz-grp" key="Greece">the greek classics</rs>.... <foreign xml:lang="la">periplum</foreign></l>
<l n="074-685">and <persName key="Snow">the very <emph rend="italics">very</emph> aged Snow</persName> created considerable</l>
<l n="074-686">hilarity quoting the <foreign xml:lang="gr" ana="GR">φαίνε-τ-τ-τ-ττ-αί μοι</foreign></l>
<l n="074-687">in reply to <quote xml:lang="it" rend="italics">l'aer tremare</quote></l>
<milestone unit="page" n="465"/>
<l n="074-688"><space/><q>beauty is difficult</q></l>
<l n="074-689">But on the other hand <rs type="pers" key="X_pr-Magdalen-College">the President of <orgName key="Magdalen-College">Magdalen</orgName></rs></l>
<l n="074-690">(rhyming dawdlin') said there were</l>
<l n="074-691">too many words in <title key="Hound-of-Heaven">"The Hound of <rs type="plc" key="Heaven">Heaven</rs>"</title></l>
<l n="074-692"><space/>a moddddun opohem he had read</l>
<l n="074-693">and there was no doubt that the dons lived well</l>
<l n="074-694"><space/>in the kawledg</l>
<l n="074-695">it was if I remember rightly the burn and freeze that the fresh-</l>
<l n="074-696"><space/>men</l>
<l n="074-697">had failed to follow</l>
<l n="074-698">or else a mere desire to titter etc.</l>
<l n="074-699">and it is (in parenthesis) doubtless</l>
<l n="074-700"><space/>easier to teach them to roar like gorillas</l>
<l n="074-701">than to scan <foreign xml:lang="gr" ana="GR">φαίνεταί μοι</foreign></l>
<l n="074-702"><space/>inferior gorillas</l>
<l n="074-703">of course, lacking the wind sack</l>
<l n="074-704"><space/>and although <persName key="Siki">Siki</persName> was quite observable</l>
<l n="074-705"><space/>we have not yet calculated the sum gorilla + bayonet</l>
<l n="074-706">and there was a good man named <persName key="Burr-DTC">Burr</persName></l>
<l n="074-707"><space/>descendant of <persName key="Burr_A">Aaron</persName> during <rs type="war">the other war</rs></l>
<l n="074-708">who was amused by <rs type="dem" key="Britain">the British</rs></l>
<l n="074-709"><space/>but he didn't last long <hi rend="allcaps">AND</hi></l>
<l n="074-710"><persName key="Casey-DTC">Corporal Casey</persName> tells me that <persName key="Stalin">Stalin</persName></l>
<l n="074-711"><space/><persName key="Stalin" xml:lang="fr">le bonhomme Staline</persName></l>
<l n="074-712"><space/>has no sense of humour (dear <persName key="Stalin">Koba</persName>!)</l>

<l n="074-713">and <persName key="Rhys_E">old Rhys, Ernest</persName>, was a lover of beauty</l>
<l n="074-714"><space/>and when he was still engineer in a coal mine</l>
<l n="074-715"><space/>a man passed him at high speed radiant in the mine gallery</l>
<l n="074-716">his face shining with ecstasy</l>
<l n="074-717"><space/><q xml:id="">“A’hv joost..... <persName key="Luff_T">Tommy Luff</persName>.”</q></l>
<l n="074-718"><space/>and as <persName key="Luff_T">Luff</persName> was twice the fellow’s size, <persName key="Rhys_E">Rhys</persName> was puzzled</l>
<l n="074-719"><rs type="myth" key="Muses">The Muses</rs> are daughters of memory</l>
<l n="074-720"><space/><persName key="Clio">Clio</persName>, <persName key="Terpsichore">Terpsichore</persName></l>
<l n="074-721">and <persName key="Granville">Granville</persName> was a lover of beauty</l>
<l n="074-722">and the three ladies all waited</l>
<milestone unit="page" n="466"/>
<l n="074-723"><space/><q xml:id="">“and with a name to come”</q></l>
<l n="074-724"><foreign xml:lang="gr" ana="GR">εσσομένοισι</foreign></l>
</lg>
<lg>
<l n="074-725"><space/><foreign xml:lang="la">aram vult nemus</foreign></l>
</lg>
<lg>
<l n="074-726"><space/>Came <persName key="Borgia_L"><foreign xml:lang="fr">Madame</foreign> Lucrezia</persName></l>
<l n="074-727"><space/>and on the back of the door in <placeName key="Cesena">Cesena</placeName></l>
<l n="074-728"><space/>are, or were, still the initials</l>
<l n="074-729"><space/><foreign xml:lang="fr">joli quart d’heure,</foreign> (<foreign xml:lang="it">nella <placeName key="BiblMal">Malatestiana</placeName></foreign>)</l>
<l n="074-730"><space/><persName key="Dazzi">Torquato</persName> where art thou?</l>
<l n="074-731">to the click of hooves on the cobbles by <geogName key="Tiber">Tevere</geogName></l>
<l n="074-732">and <q xml:id="">“my fondest knight lie dead”</q>.. or <persName key="SCO※Mary" xml:lang="it">la Stuarda</persName></l>
<l n="074-733"><q xml:id="">“ghosts move about me”</q> <q xml:id="">“patched with histories”</q></l>
<l n="074-734"><space/>but as <persName key="Mead">Mead</persName> said: <q>if they were,</q></l>
<l n="074-735"><q><emph rend="italics">what have</emph> they done in the interval,</q></l>
<l n="074-736"><space/><q>eh, to arrive by metempsychosis at....?</q></l>
<l n="074-737">and there are also the conjectures of the <orgName key="Fortean-Society">Fortean Society</orgName></l>
<l n="074-738">Beauty is difficult.... the plain ground</l><!-- cap? -->
<l n="074-739"><space/>precedes the colours</l>
<l n="074-740">and this grass or whatever here under the tentflaps</l>

<l n="074-741"><space/>is, indubitably, bambooiform</l>
<l n="074-742">representative brush strokes <abbr>wd/</abbr> be similar</l>
<l n="074-743">.... cheek bone, by verbal manifestation,</l>
<l n="074-744"><space/>her eyes as in <title key="Nascita-di-Venere">“<foreign xml:lang="it">La Nascita</foreign>”</title></l>
<l n="074-745"><space/>whereas the child’s face</l>
<l n="074-746">is at <placeName key="Capoquadri">Capoquadri</placeName> in the fresco square over the doorway</l>
<l n="074-747"><space/>centre background</l>
<l n="074-748">the form beached under <rs type="alleg" key="Helios">Helios</rs></l>
<l n="074-749"><space/><foreign xml:lang="it">funge la purezza,</foreign></l>
<l n="074-750">and that certain images be formed in the mind</l>
<l n="074-751"><space/>to remain there</l>
<l n="074-752"><foreign xml:lang="it" rend="italics">formato locho</foreign></l>
<l n="074-753"><space/><foreign xml:lang="it"><persName key="Arachne">Arachne</persName> mi porta fortuna</foreign></l>
<l n="074-754">to remain there, resurgent <foreign xml:lang="gr" ana="GR">ΕΙΚΟΝΕΣ</foreign></l>
<l n="074-755">and still in <placeName key="Trastevere">Trastevere</placeName></l>
<milestone unit="page" n="467"/>
<l n="074-756">for the deification of emperors</l>
<l n="074-757">and the medallions</l>
<l n="074-758"><space/>to forge <placeName key="Achaia">Achaia</placeName></l>
<l n="074-759">and as for playing checquers with <persName key="X_Jim">black Jim</persName></l>
<l n="074-760"><space/>on a barrel top where now is <placeName type="rest" key="Ritz-Carlton">the Ritz-Carlton</placeName></l>
<l n="074-761">and the voice of <persName key="Fouquet" xml:lang="fr">Monsieur Fouquet</persName> or the <persName key="FRA※Napoléon-III">Napoleon 3rd</persName></l>
<l n="074-762">barbiche of <persName key="Quackenbos-Quackenbush">Mr Quackenbos, or Quackenbush</persName></l>
<l n="074-763">as I supposed it,</l>
<l n="074-764">and <persName key="Chittenden_Mrs">Mrs Chittenden</persName>’s lofty air</l>
<l n="074-765"><space/>and the remains of <placeName key="US-South">the old South</placeName></l>
<l n="074-766"><space/>tidewashed to <placeName key="Manhattan">Manhattan</placeName> and brown-stone</l>
<l n="074-767"><space/>or (later) the outer front stair</l>
<l n="074-768">leading to <placeName key="Mouquin-s">Mouquin’s</placeName></l>
<l n="074-769"><space/>or <persName key="Train_F">old Train (Francis)</persName> on the pavement in his plain wooden</l>
<l n="074-770"><space/>chair</l>
<l n="074-771">or a fellow throwing a knife in the market</l>
<l n="074-772">past baskets and bushels of peaches</l>
<l n="074-773"><space/>at $1. the bushel</l>
<l n="074-774">and the cool of the <placeName key="42nd-St">42nd St.</placeName> tunnel (<foreign xml:lang="la">periplum</foreign>)</l>

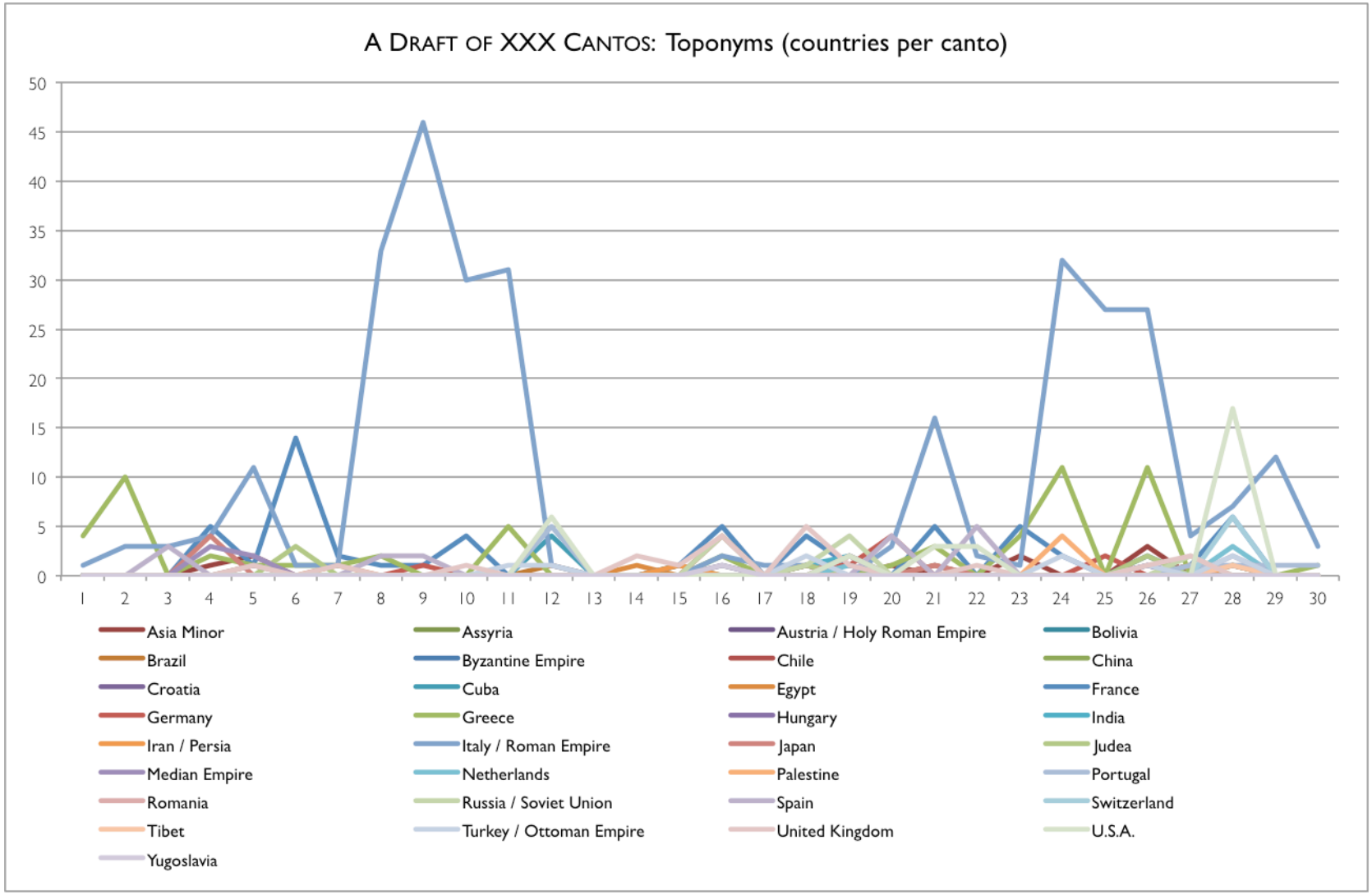
<l n="074-775">white-wash and horse cars, the <placeName key="Lexington-Ave">Lexington Avenue</placeName> cable</l>
<l n="074-776">refinement, pride of tradition, alabaster</l>
<l n="074-777"><space/><placeName key="Pisa-Towers">Towers of <placeName key="Pisa">Pisa</placeName></placeName></l>
<l n="074-778"><space/>(alabaster, not ivory)</l>
<l n="074-779">coloured photographs of <placeName key="Europe" xml:lang="">Europa</placeName></l>
<l n="074-780">carved wood from <placeName key="Venice">Venice</placeName> venetian glass and the samovar</l>
<l n="074-781">and the fire bucket, <date when="1806">1806</date> <placeName key="Barre-MA">Barre</placeName> <placeName key="Massachusetts">Mass'chusetts</placeName></l>
<l n="074-782"><space/>and the <rs type="tree" key="Charter-Oak">Charter Oak</rs> in <placeName key="Connecticut">Connecticut</placeName></l>
<l n="074-783"><space/>or to begin with <placeName key="Cologne-Cathedral"><placeName key="Cologne">Cologne</placeName> Cathedral</placeName></l>
<l n="074-784"><space/>the <persName key="Torwaldsen">Torwaldsen</persName> lion and <persName key="Uccello">Paolo Uccello</persName></l>
<l n="074-785"><space/>and thence to <placeName key="Alhambra">Al Hambra</placeName>, the lion court and <placeName key="Mirador-de-Lindaraja" xml:lang="es">el<!-- link --></placeName></l>
<l n="074-786"><space/><placeName key="Mirador-de-Lindaraja" xml:lang="es">mirador de <persName key="Lindaraja">la reina Lindaraja</persName></placeName></l>
<l n="074-787">orient reaching to <placeName key="Tangier">Tangier</placeName>, the cliffs <placeName key="Villa-of-Perdicaris">the villa of <persName key="Perdicaris">Perdicaris</persName></placeName></l>
<l n="074-788"><persName key="Raisuli">Rais Uli</persName>, <foreign xml:lang="la">periplum</foreign></l>
<l n="074-789"><persName key="Joyce_J">Mr Joyce</persName> also preoccupied with <placeName key="Gibraltar">Gibraltar</placeName></l>
<l n="074-790"><space/>and <geogName key="Pillars-of-H">the Pillars of <persName key="Herakles">Hercules</persName></geogName></l>
<milestone unit="page" n="468"/>
<l n="074-791">not with my <foreign xml:lang="es" rend="italics">patio</foreign> and the wistaria and the tennis courts</l>
<l n="074-792">or the bugs in <persName key="Jevons_Mrs">Mrs Jevons</persName>' hotel</l>
<l n="074-793"><space/>or the quality of the beer served to sailors</l>
<l n="074-794">veder <placeName key="Naples" xml:lang="it">Nap'oiiiii</placeName> or <placeName key="Pavia">Pavia</placeName> the romanesque</l>
<l n="074-795"><space/>being preferable</l>
<l n="074-796">and by analogy the form of <placeName key="S-Zeno">San Zeno</placeName> the</l>
<l n="074-797"><space/>columns signed by their maker</l>
<l n="074-798"><space/>the frescoes in <placeName key="S-Pietro">S. Pietro</placeName> and <title>the <persName key="Virgin-Mary">madonna</persName> in <rs key="Ortolo">Ortolo</rs></title></l>
<l n="074-799"><foreign xml:lang="it">e</foreign> <q xml:id="">"<foreign xml:lang="it">fa

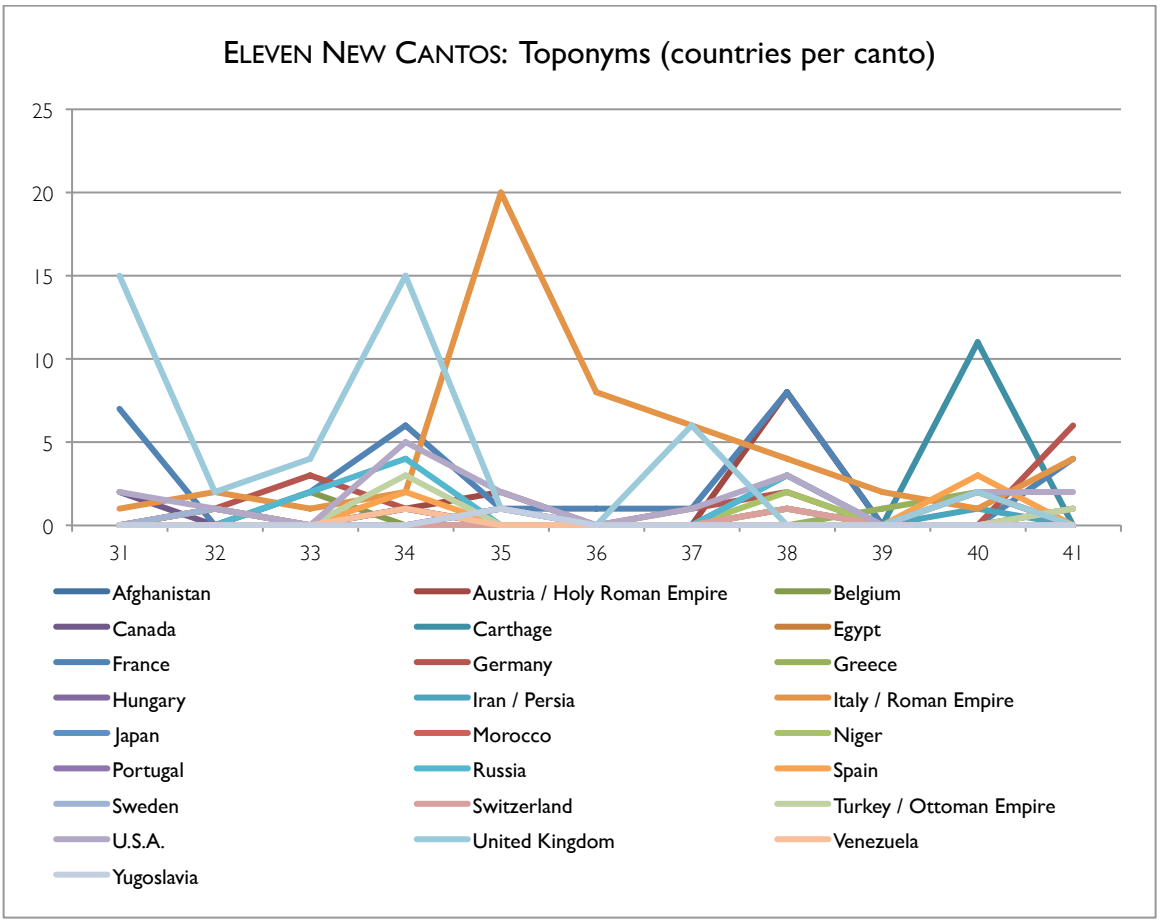
di clarità l'aer tremare</foreign>"</q></l>
<l n="074-800">as in the manuscript of the <title key="Capitolare" xml:lang="it">Capitolare</title></l>
<l n="074-801"><placeName type="rest" key="Trattoria-degli-Apostoli" xml:lang="it">Trattoria degli Apostoli (dodici)</placeName></l>
<l n="074-802"><q xml:id="">"<foreign xml:lang="it">Ecco il tè</foreign>"</q> said the head waiter</l>
<l n="074-803">in <date when="1912">1912</date> explaining its mysteries to the piccolo</l>
<l n="074-804">with a teapot from another hotel</l>
<l n="074-805">but coffee came to <placeName key="Assisi">Assisi</placeName> much later</l>
<l n="074-806"><space/>that is, so one <abbr>cd/</abbr> drink it</l>
<l n="074-807">when it was lost in <placeName key="Orléans">Orl<sic>e</sic>ans</placeName> and <placeName key="France">France</placeName> semi-ruin'd</l>
<l n="074-808">thus the coffee-house facts of <placeName key="Vienna">Vienna</placeName></l>
<l n="074-809"><space/>whereas <persName key="Carver">Mr Carver</persName> merits mention for the</l>
<l n="074-810">cultivation of peanuts,</l>
<l n="074-811">arachidi, and the soja has yet to save <placeName key="Europe">Europe</placeName></l>
<l n="074-812"><space/>and the wops do not use maple syrup</l>
<l n="074-813">the useful operations of commerce</l>
<l n="074-814"><space/>stone after stone of beauty cast down</l>
<l n="074-815">and authenticities disputed by parasites</l>
<l n="074-816"><space/>(made in <placeName key="Ragusa">Ragusa</placeName>) and: what art do you handle?</l>
<l n="074-817"><q xml:id="">"The best"</q> And the moderns? <q xml:id="">"Oh, nothing modern</q></l>
<l n="074-818"><q xml:id="" prev="">we couldn't sell anything modern."</q></l>
<l n="074-819">But <rs type="pers" key="Bacher_M"><persName key="Bacher_H">Herr Bacher</persName>'s father</rs> made <rs type="pers" key="Virgin-Mary">madonnas</rs> still in the tradition</l>
<l n="074-820">carved wood as you might have found in any cathedral</l>
<l n="074-821"><space/>and <persName key="Bacher_H">another Bacher</persName> still cut intaglios</l>
<l n="074-822"><space/>such as <persName key="Malatesta_Sa">Salustio</persName>'s in the time of <persName key="Atti_I-degli">Ixotta</persName>,</l>
<l n="074-823">where the masks come from, in the <placeName key="Tyrol">Tirol</placeName>,</l>
<l n="074-824"><space/>in the <rs type="seas" key="Winter">winter</rs> season</l>
<l n="074-825"><space/>searching every house to drive out the demons.</l>
<milestone unit="page" n="469"/>
<l n="074-826">Serenely in the crystal jet</l>
<l n="074-827"><space/>as the bright ball that the fountain tosses</l>
<l n="074-828">(<persName key="Verlaine">Verlaine</persName>) as diamond clearness</l>

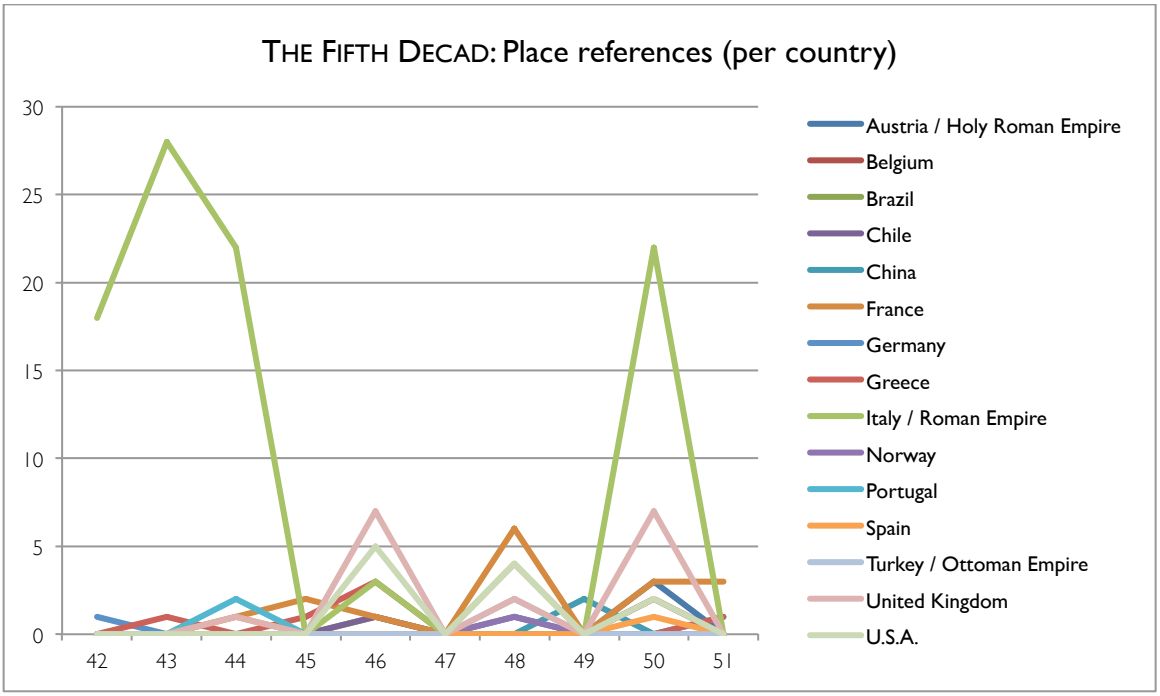
```
    <l n="074-829"><space/>How soft the wind under <geogName key="Mt-
Taishan">Taishan</geogName></l>
    <l n="074-830"><space/>where the sea is remembered</l>
    <l n="074-831"><space/>out of hell, the pit</l>
    <l n="074-832"><space/>out of the dust and glare evil</l>
    <l n="074-833"><space/><rs type="clim" key="Zephyrus" xml:lang="la">Zephyrus</rs> /
<rs type="clim" key="Apeliota">Apeliota</rs></l>
    <l n="074-834">This liquid is certainly a</l>
    <l n="074-835"><space/>property of the mind</l>
    <l n="074-836">nec accidens est but an element</l>
    <l n="074-837"><space/>in the mind's make-up</l>
    <l n="074-838">est agens and functions dust to a fountain pan otherwise</l>
    <l n="074-839"><space/>Hast 'ou seen the rose in the steel dust</l>
    <l n="074-840"><space/>(or swansdown ever?)</l>
    <l n="074-841">so light is the urging, so ordered the dark petals of iron</l>
    <l n="074-842">we who have passed over <geogName
key="Lethe">Lethe</geogName>.</l>
  </lg>
</div>
```

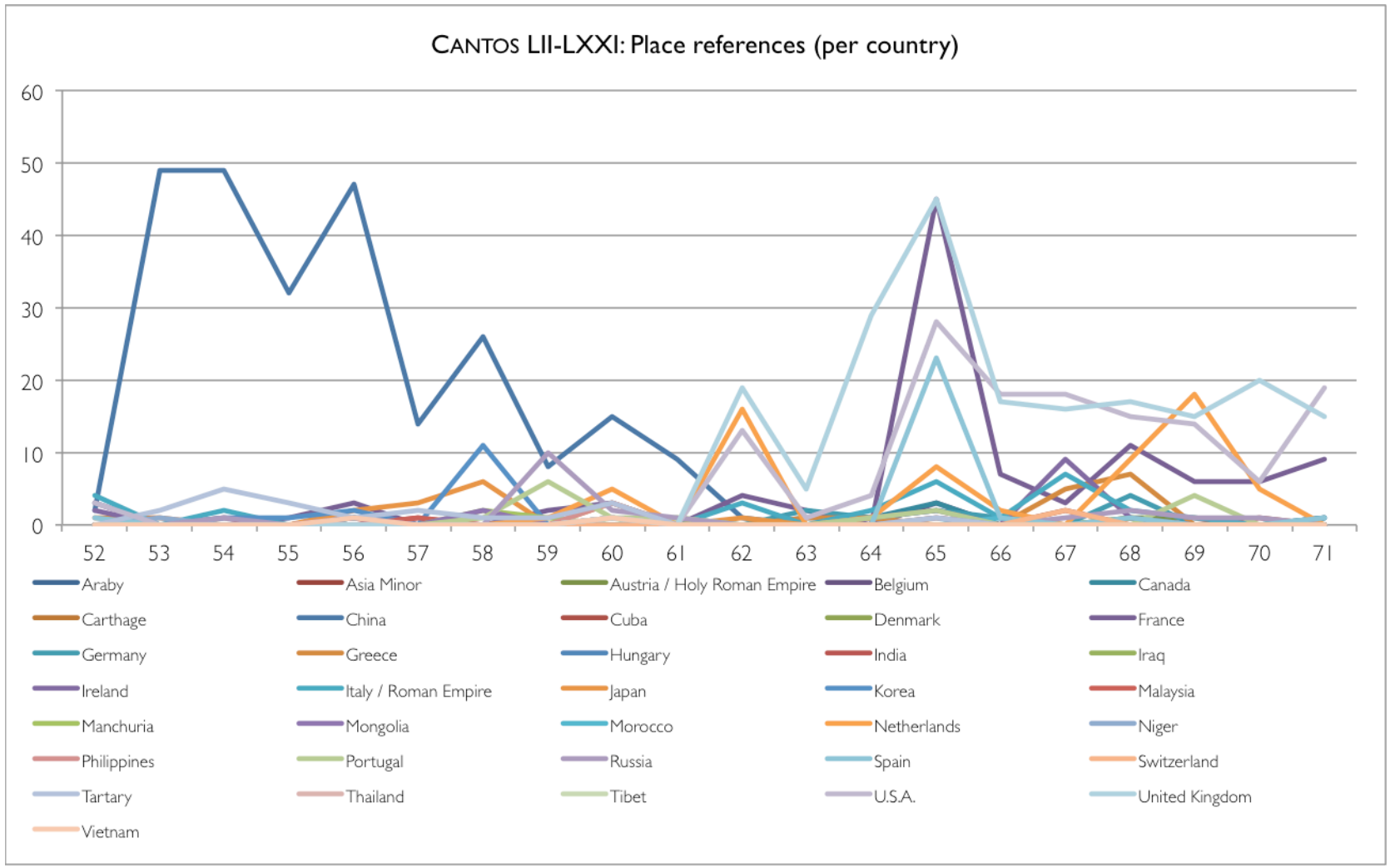
2. Additional graphs

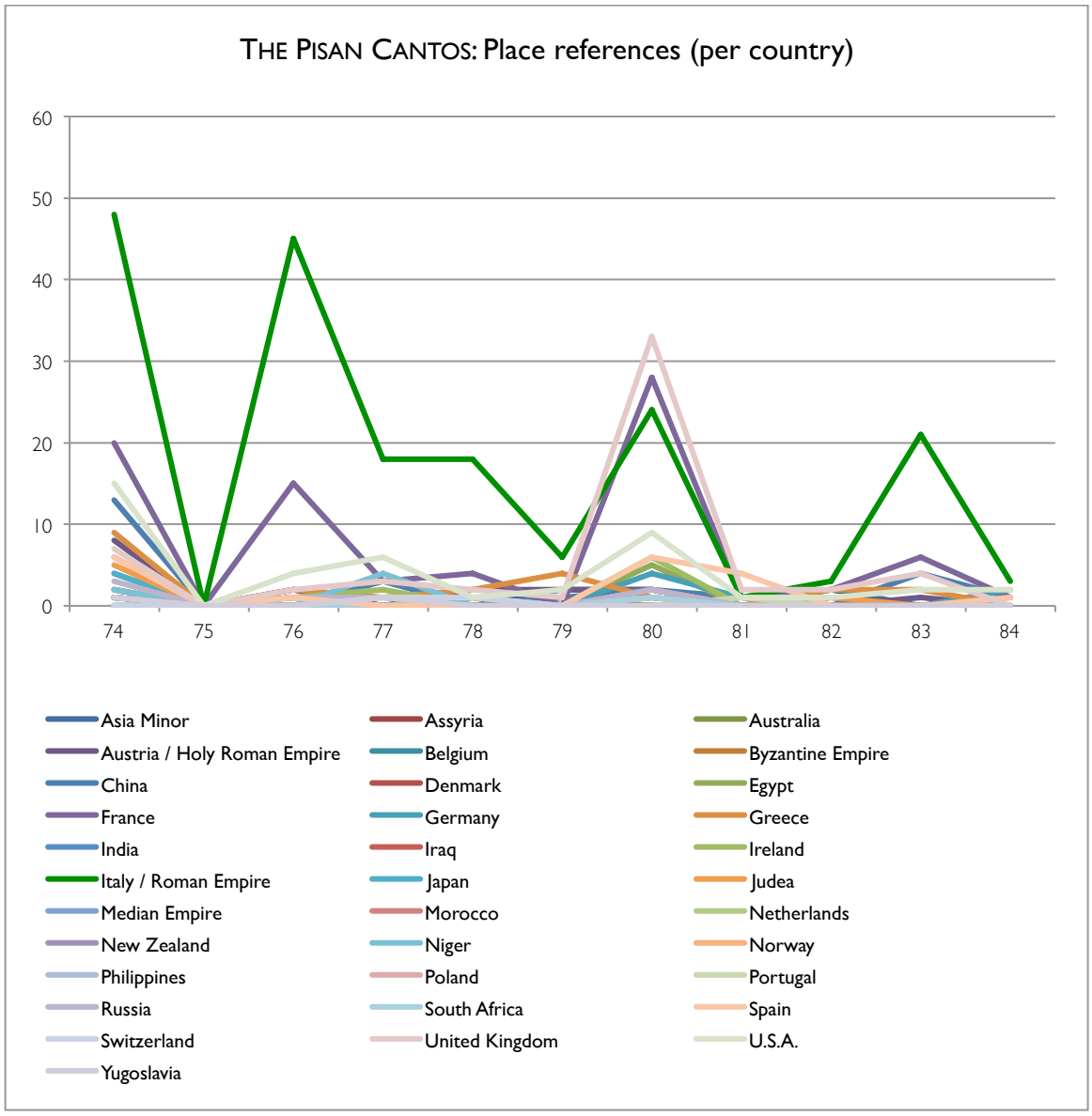
2.1. Toponyms organized by country

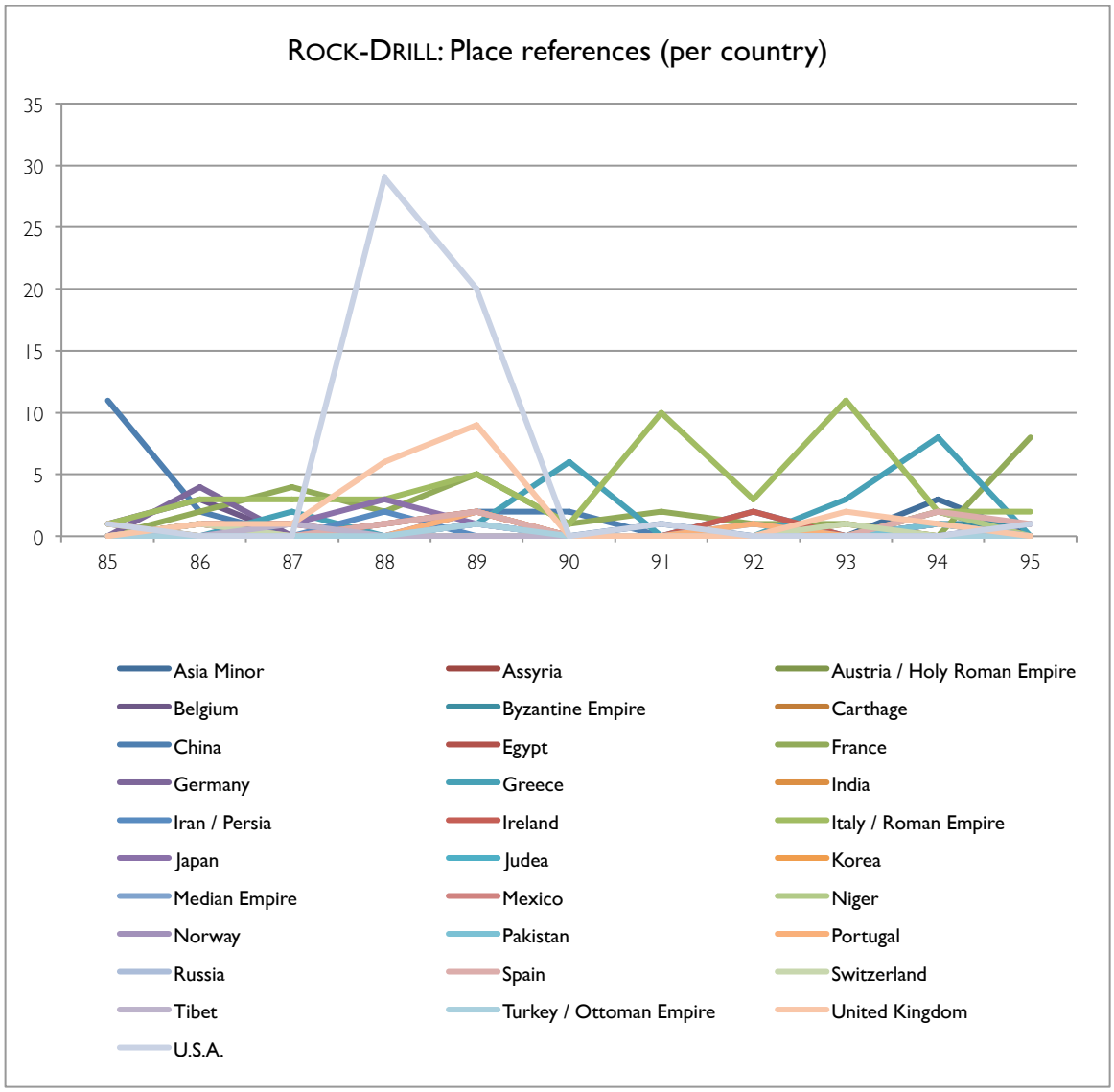

A Draft of XXX Cantos: Toponyms (countries per canto)
50
45
40
35
30
25
20
15
10
5
0
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30
Asia Minor
Assyria
Austria / Holy Roman Empire
Bolivia
Brazil
Byzantine Empire
Chile
China
Croatia
Cuba
Egypt
France
Germany
Greece
Hungary
India
Iran / Persia
Italy / Roman Empire
Japan
Judea
Median Empire
Netherlands
Palestine
Portugal
Romania
Russia / Soviet Union
Spain
Switzerland
Tibet
Turkey / Ottoman Empire
United Kingdom
U.S.A.
Yugoslavia

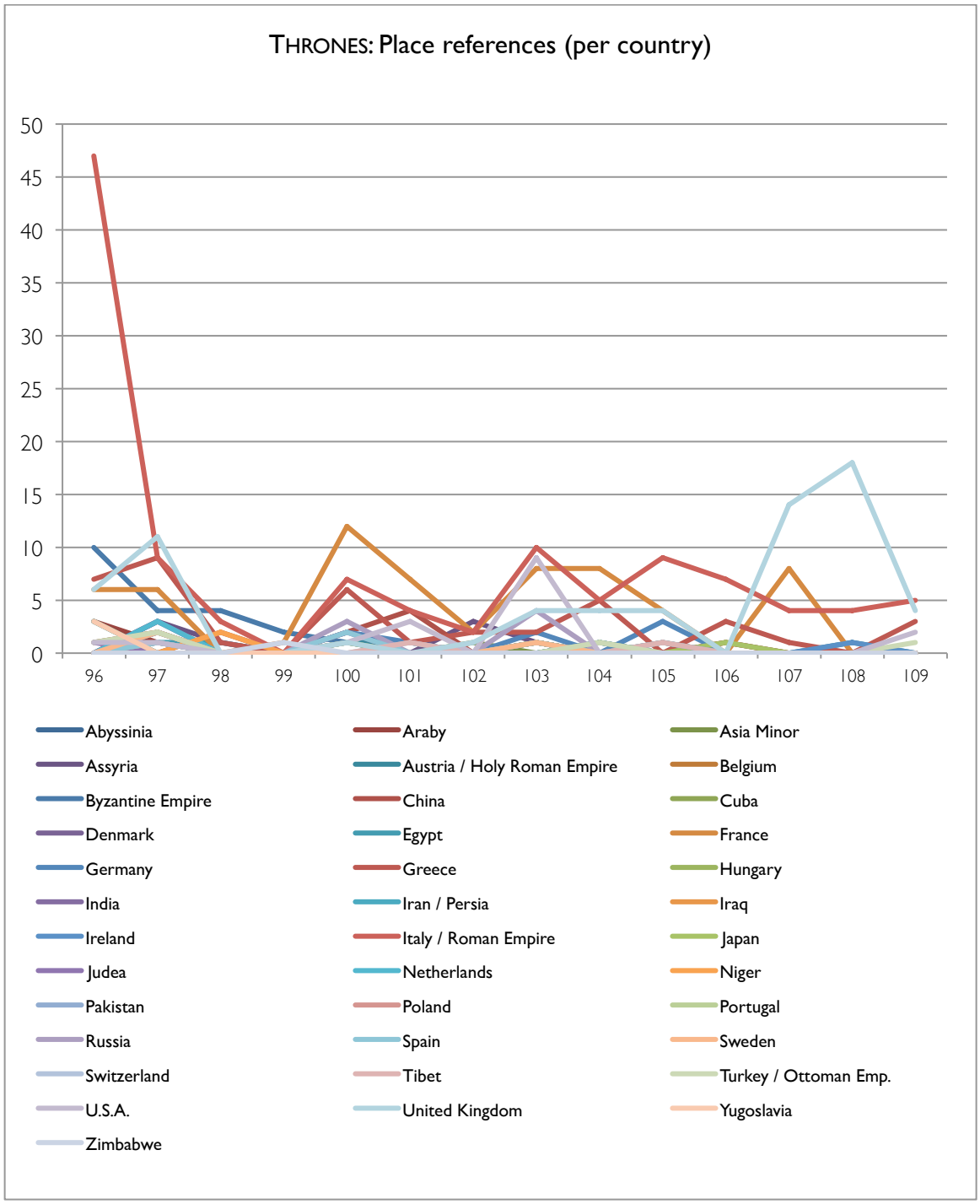

ELEVEN NEW CANTOS: Toponyms (countries per canto)
25
20
15
10
5
0
31
32
33
34
35
36
37
38
39
40
41
Afghanistan
Austria / Holy Roman Empire
Belgium
Canada
Carthage
Egypt
France
Germany
Greece
Hungary
Iran / Persia
Italy / Roman Empire
Japan
Morocco
Niger
Portugal
Russia
Spain
Sweden
Switzerland
Turkey / Ottoman Empire
U.S.A.
United Kingdom
Venezuela
Yugoslavia

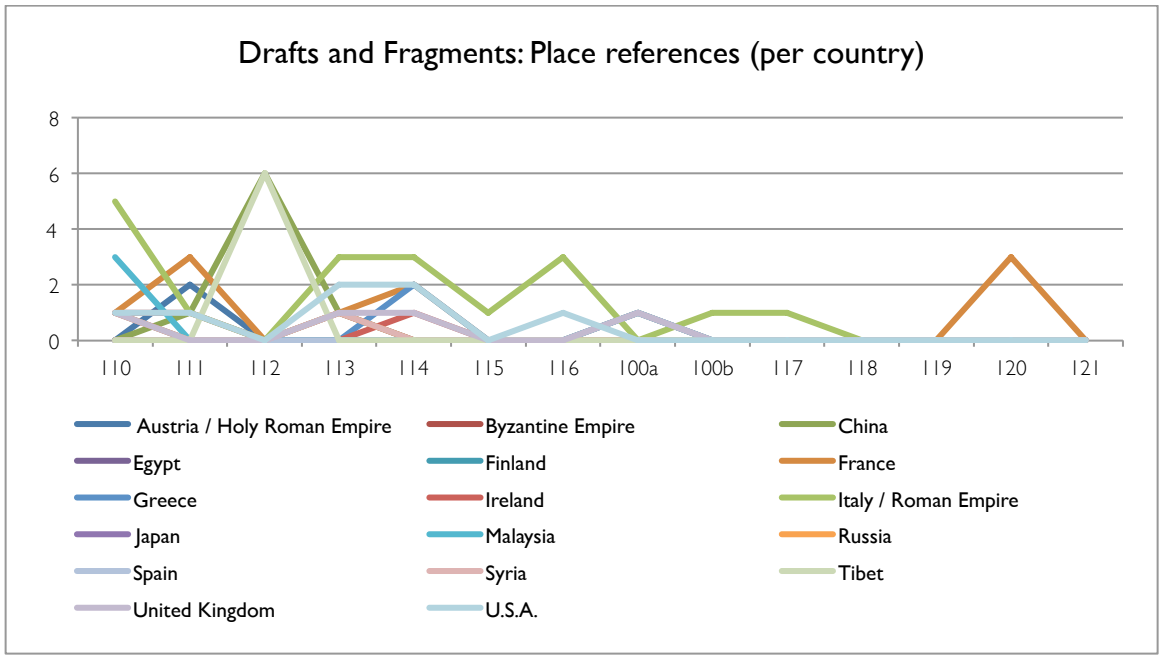

THE FIFTH DECAD: Place references (per country)
30
25
20
15
10
5
0
42
43
44
45
46
47
48
49
50
51
Austria / Holy Roman Empire
Belgium
Brazil
Chile
China
France
Germany
Greece
Italy / Roman Empire
Norway
Portugal
Spain
Turkey / Ottoman Empire
United Kingdom
U.S.A.


CANTOS LII-LXXI: Place references (per country)
60
50
40
30
20
10
0
52
53
54
55
56
57
58
59
60
61
62
63
64
65
66
67
68
69
70
71
Araby
Asia Minor
Austria / Holy Roman Empire
Belgium
Canada
Carthage
China
Cuba
Denmark
France
Germany
Greece
Hungary
India
Iraq
Ireland
Italy / Roman Empire
Japan
Korea
Malaysia
Manchuria
Mongolia
Morocco
Netherlands
Niger
Philippines
Portugal
Russia
Spain
Switzerland
Tartary
Thailand
Tibet
U.S.A.
United Kingdom
Vietnam


THE PISAN CANTOS: Place references (per country)
60
50
40
30
20
10
0
74
75
76
77
78
79
80
81
82
83
84
Asia Minor
Assyria
Australia
Austria / Holy Roman Empire
Belgium
Byzantine Empire
China
Denmark
Egypt
France
Germany
Greece
India
Iraq
Ireland
Italy / Roman Empire
Japan
Judea
Median Empire
Morocco
Netherlands
New Zealand
Niger
Norway
Philippines
Poland
Portugal
Russia
South Africa
Spain
Switzerland
United Kingdom
U.S.A.
Yugoslavia


ROCK-DRILL: Place references (per country)
35
30
25
20
15
10
5
0
85
86
87
88
89
90
91
92
93
94
95
Asia Minor
Assyria
Austria / Holy Roman Empire
Belgium
Byzantine Empire
Carthage
China
Egypt
France
Germany
Greece
India
Iran / Persia
Ireland
Italy / Roman Empire
Japan
Judea
Korea
Median Empire
Mexico
Niger
Norway
Pakistan
Portugal
Russia
Spain
Switzerland
Tibet
Turkey / Ottoman Empire
United Kingdom
U.S.A.

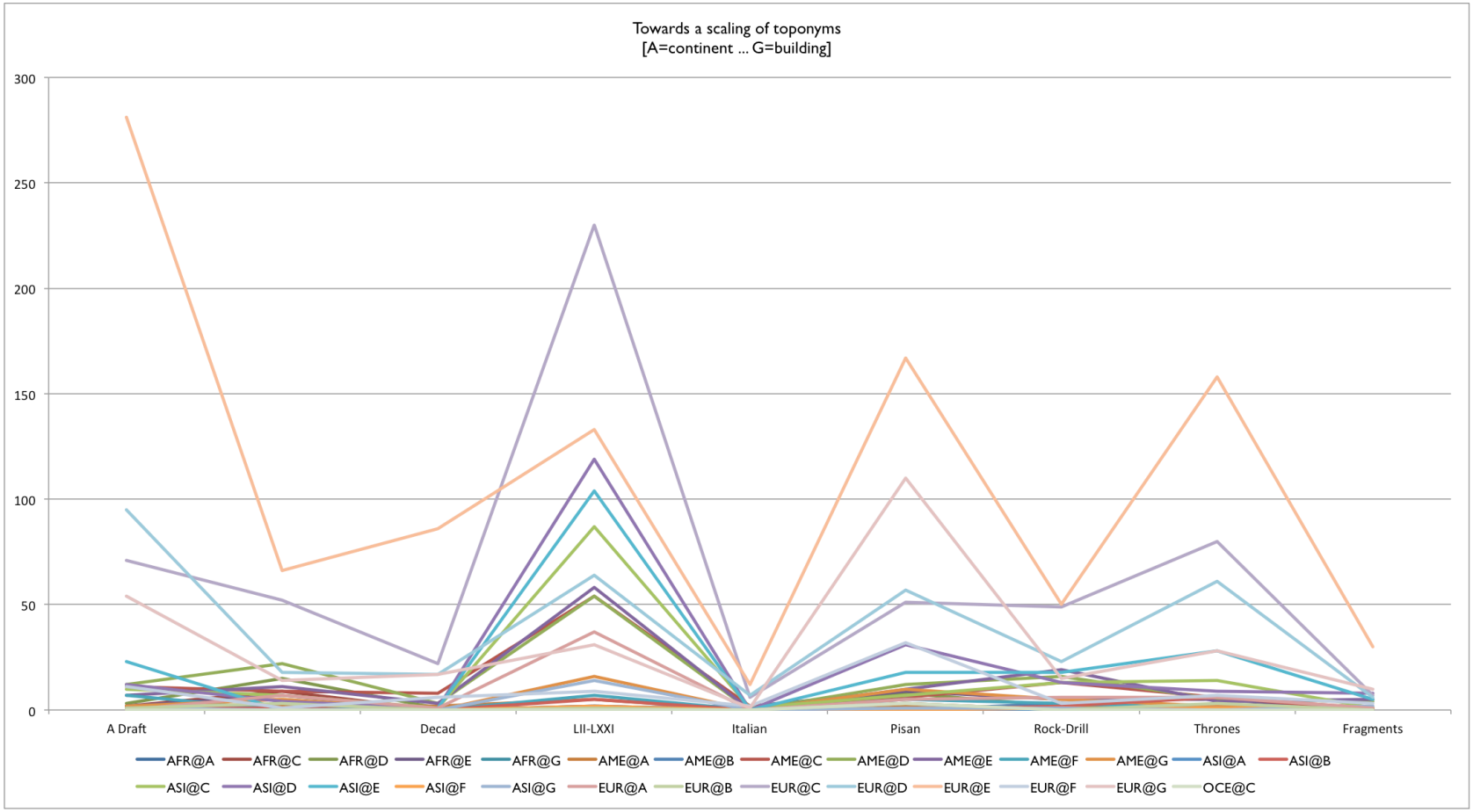

THRONES: Place references (per country)
50
45
40
35
30
25
20
15
10
5
0
96
97
98
99
100
101
102
103
104
105
106
107
108
109
Abyssinia
Araby
Asia Minor
Assyria
Austria / Holy Roman Empire
Belgium
Byzantine Empire
China
Cuba
Denmark
Egypt
France
Germany
Greece
Hungary
India
Iran / Persia
Iraq
Ireland
Italy / Roman Empire
Japan
Judea
Netherlands
Niger
Pakistan
Poland
Portugal
Russia
Spain
Sweden
Switzerland
Tibet
Turkey / Ottoman Emp.
U.S.A.
United Kingdom
Yugoslavia
Zimbabwe



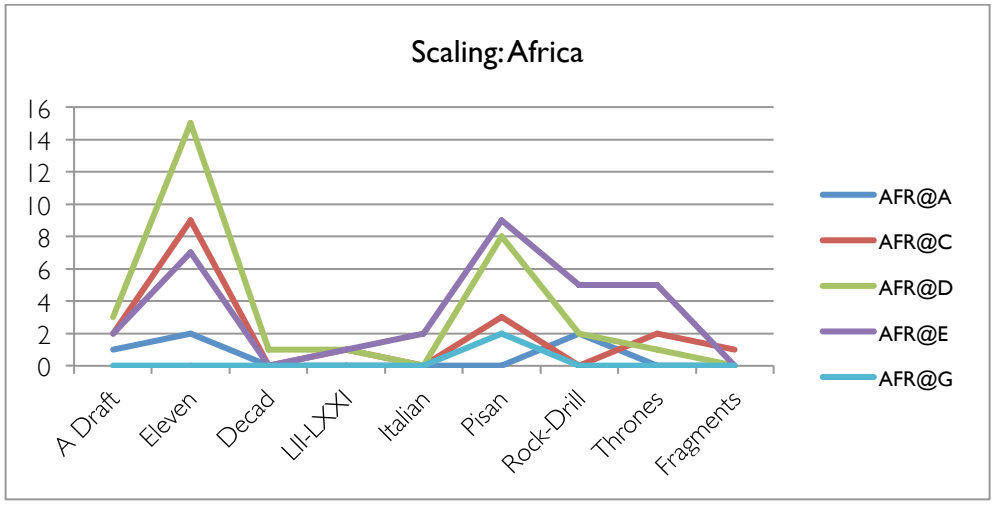
2. Towards a scaling of toponyms

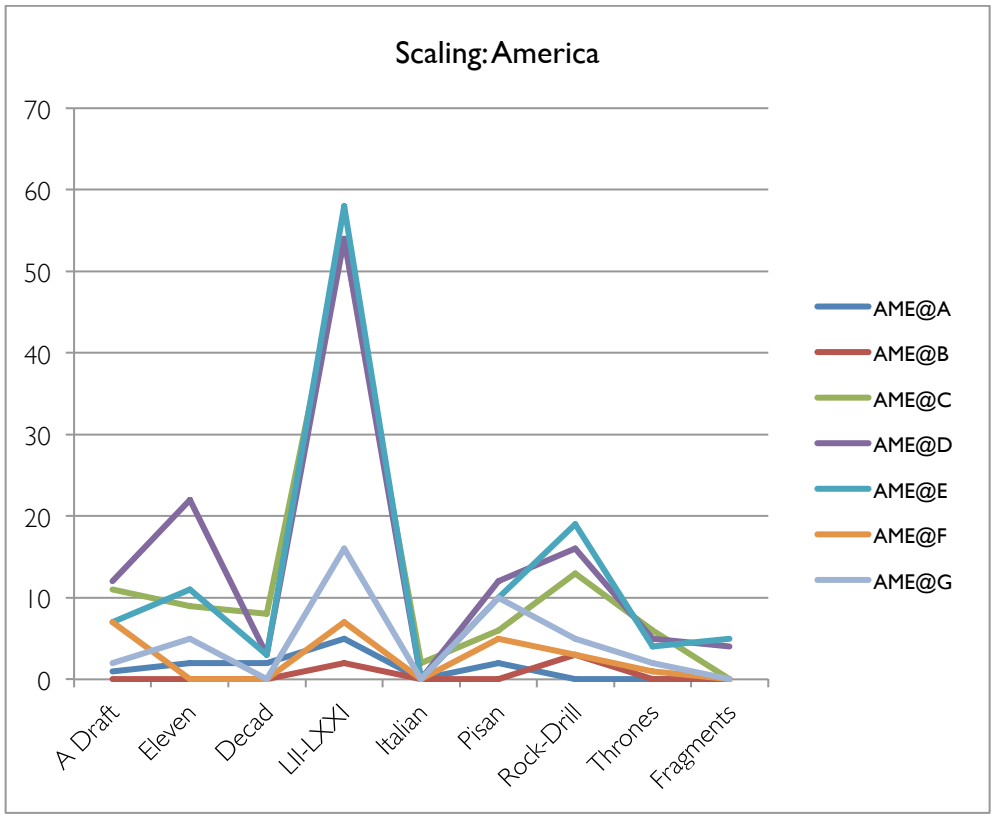
Legend for the following charts:

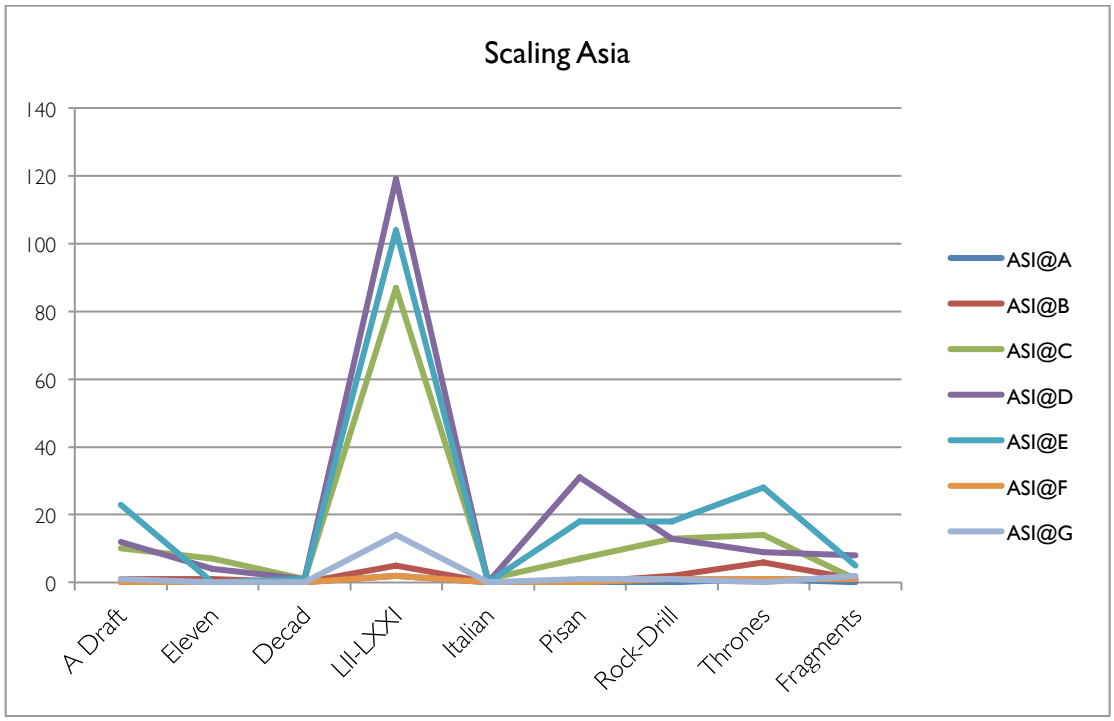
@A = continent
@B = intra-continental zone
@C = country
@D = region, state
@E = town, city
@F = neighborhood, street
@G = building

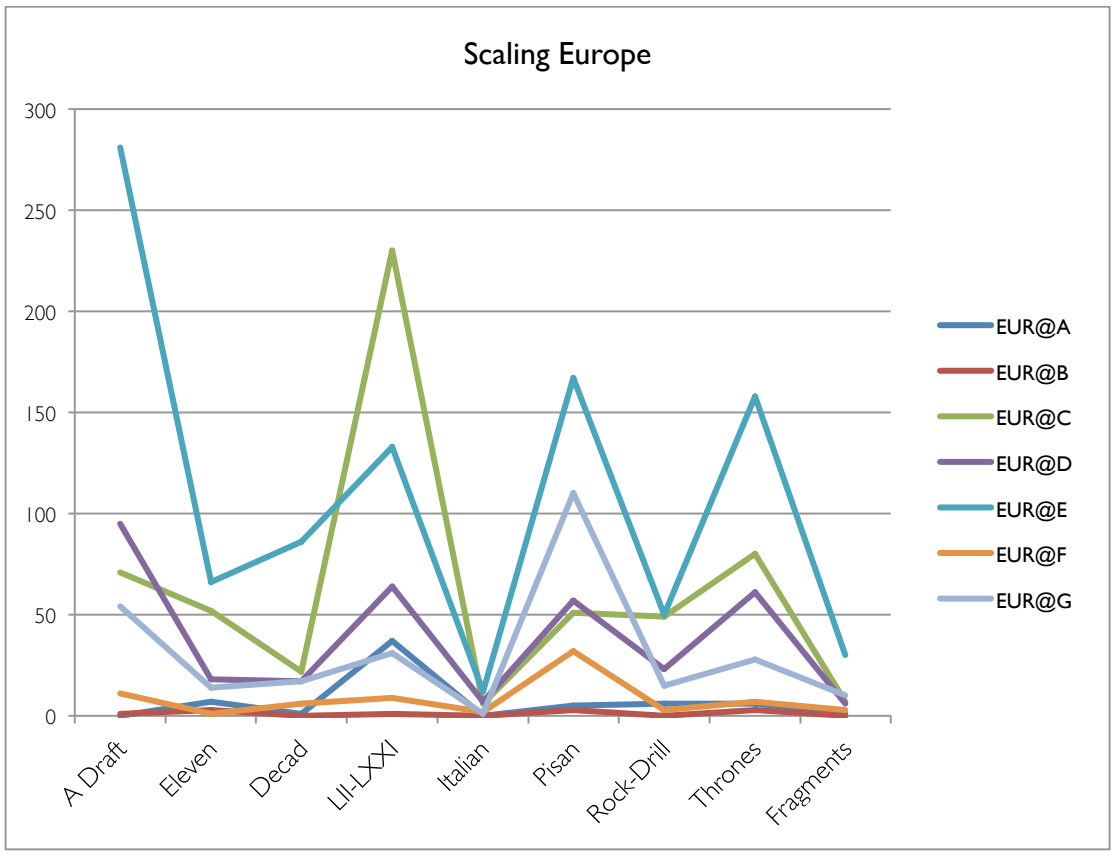

Towards a scaling of toponyms
[A=continent ... G=building]
300
250
200
150
100
50
0
A Draft
Eleven
Decad
LII-LXXI
Italian
Pisan
Rock-Drill
Thrones
Fragments
AFR@A
AFR@C
AFR@D
AFR@E
AFR@G
AME@A
AME@B
AME@C
AME@D
AME@E
AME@F
AME@G
ASI@A
ASI@B
ASI@C
ASI@D
ASI@E
ASI@F
ASI@G
EUR@A
EUR@B
EUR@C
EUR@D
EUR@E
EUR@F
EUR@G
OCE@C

2.1. Per geographical zone

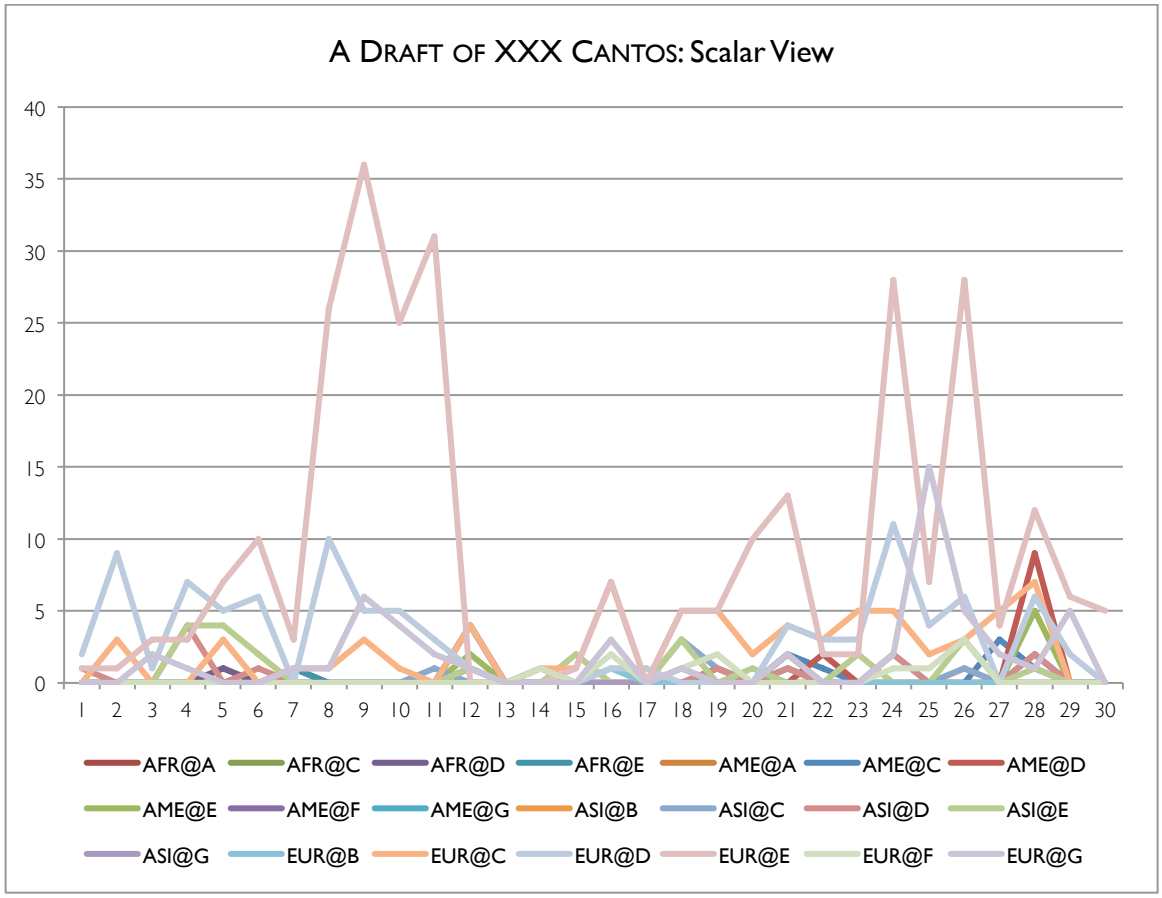


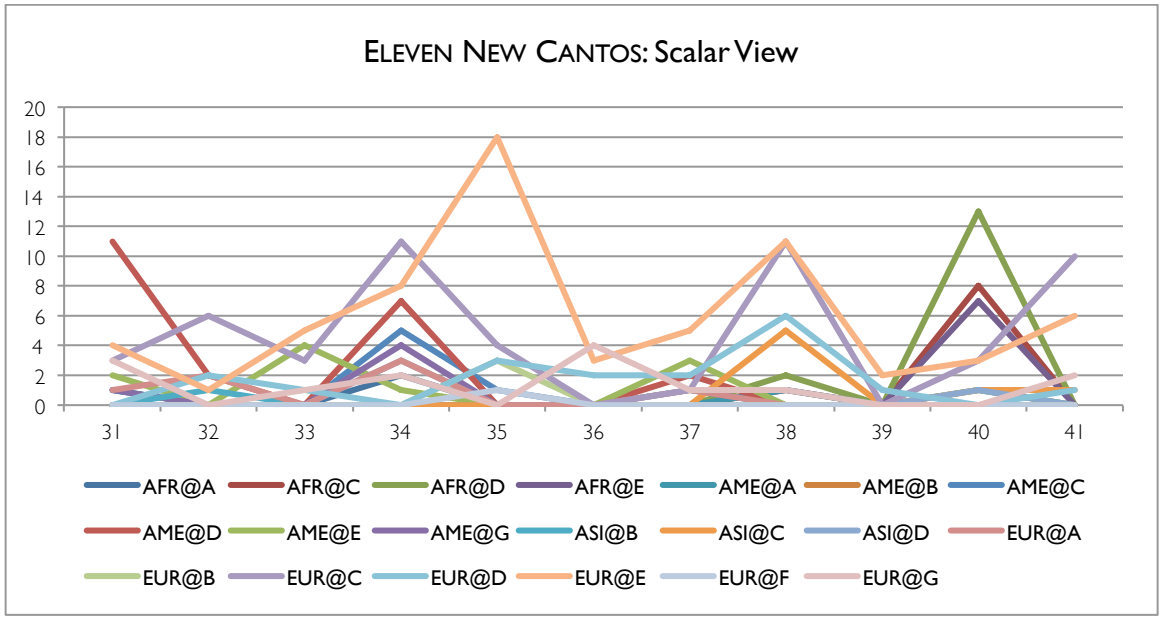


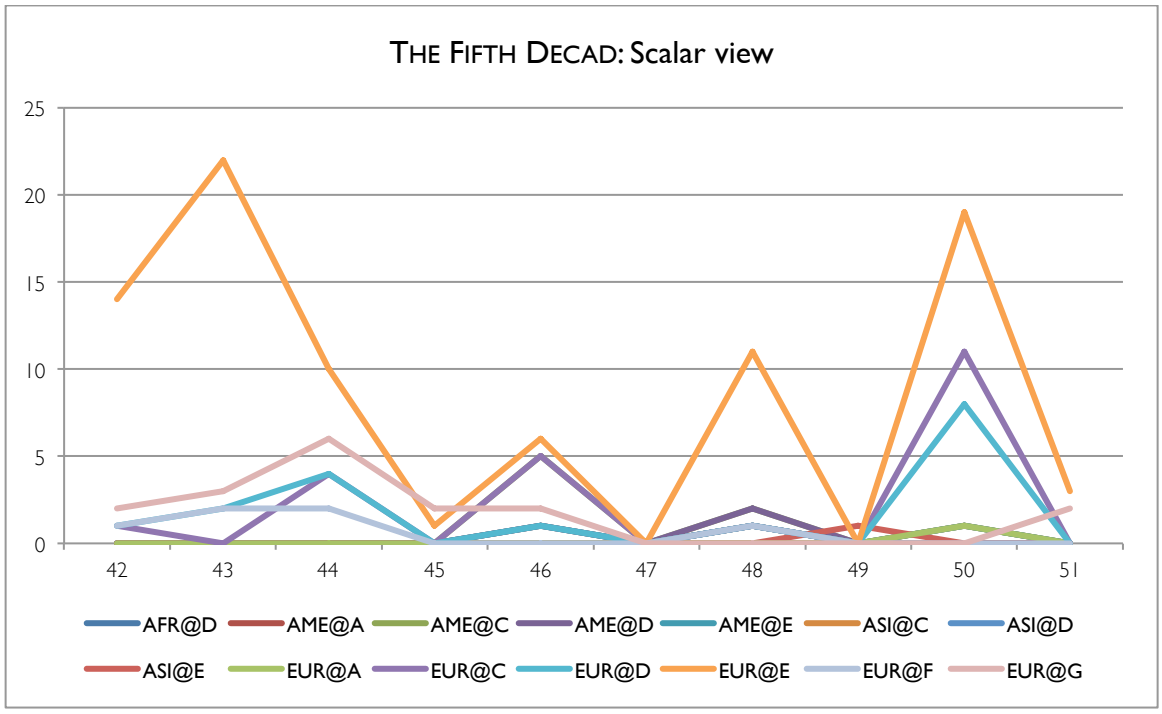

Scaling Asia
140
120
100
80
60
40
20
0
A Draft
Eleven
Decad
LII-LXXI
Italian
Pisan
Rock-Drill
Thrones
Fragments
ASI@A
ASI@B
ASI@C
ASI@D
ASI@E
ASI@F
ASI@G

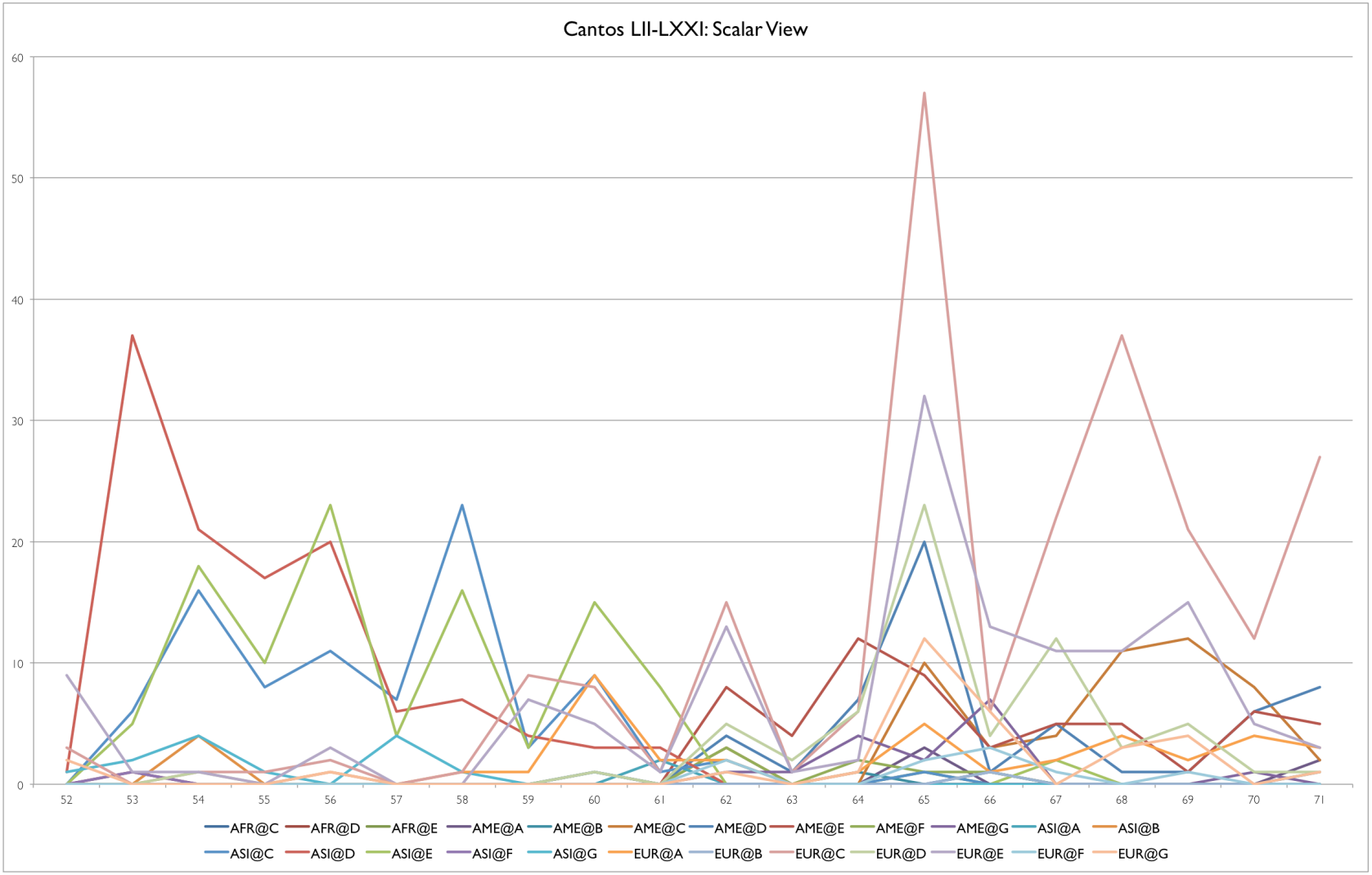

Scaling Europe
300
250
200
150
100
50
0
A Draft
Eleven
Decad
LII-LXXI
Italian
Pisan
Rock-Drill
Thrones
Fragments
EUR@A
EUR@B
EUR@C
EUR@D
EUR@E
EUR@F
EUR@G

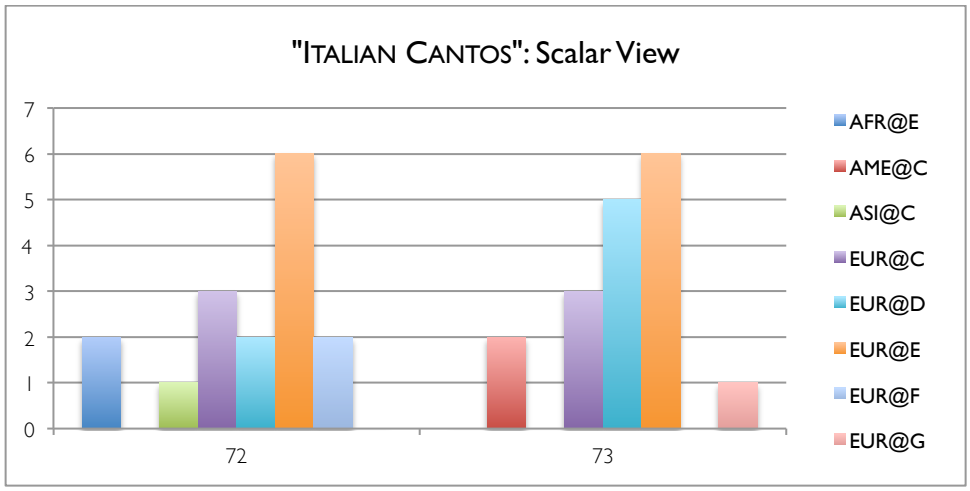
2. Per section

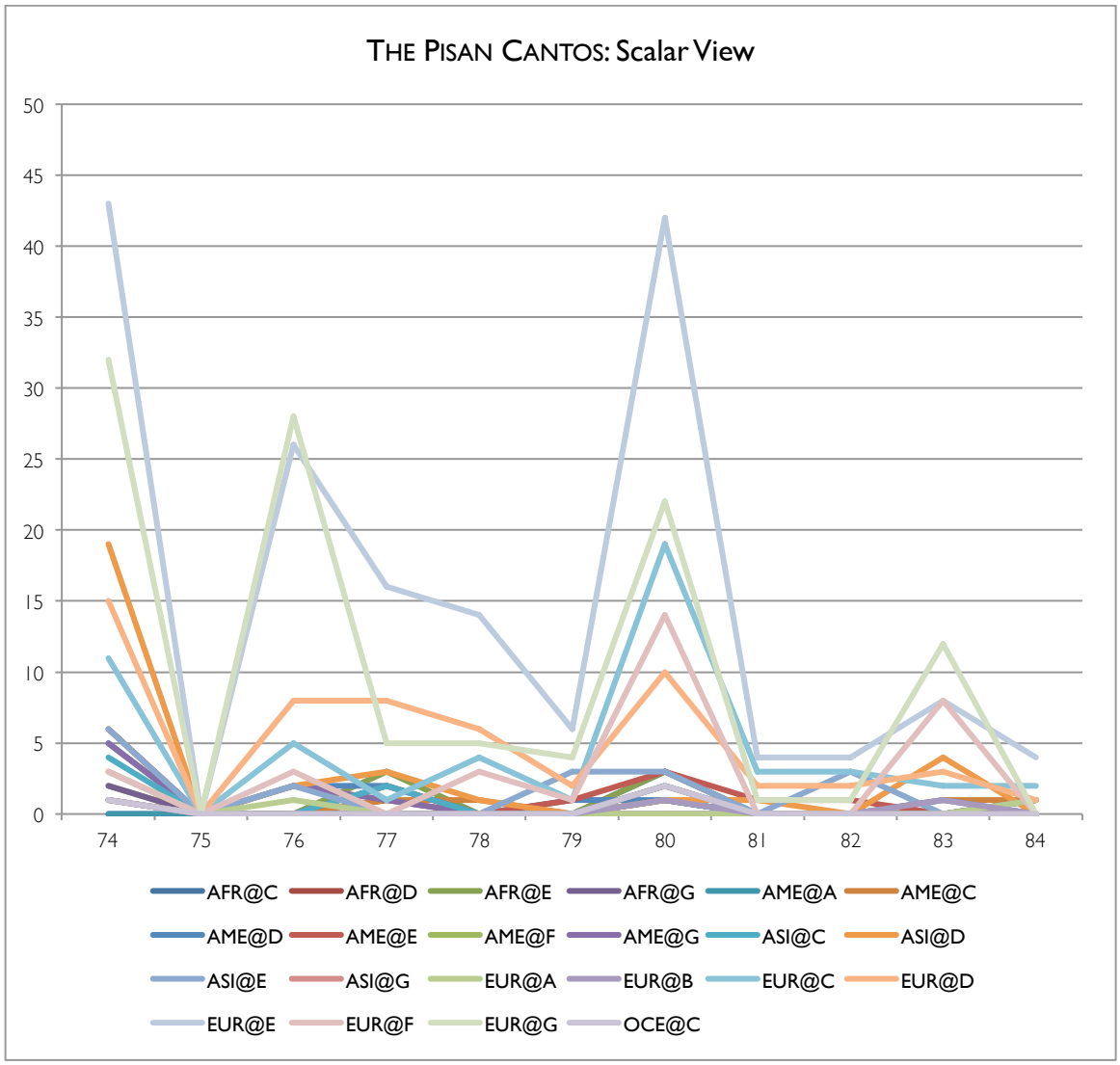


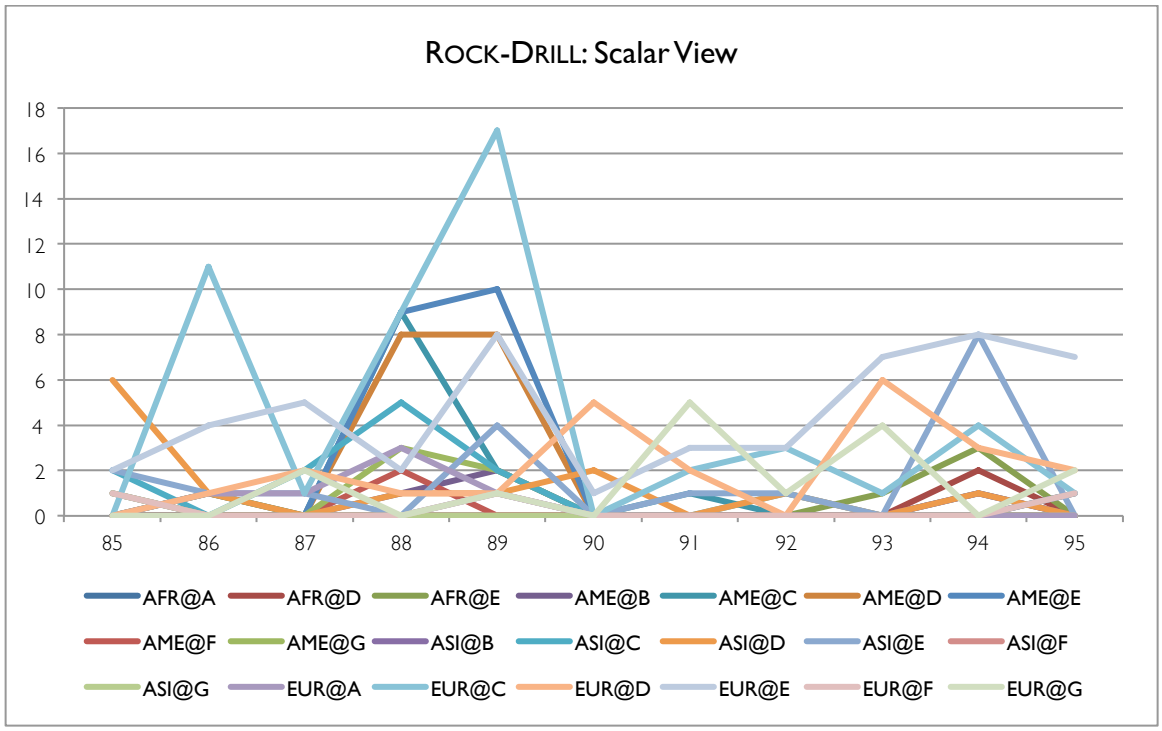


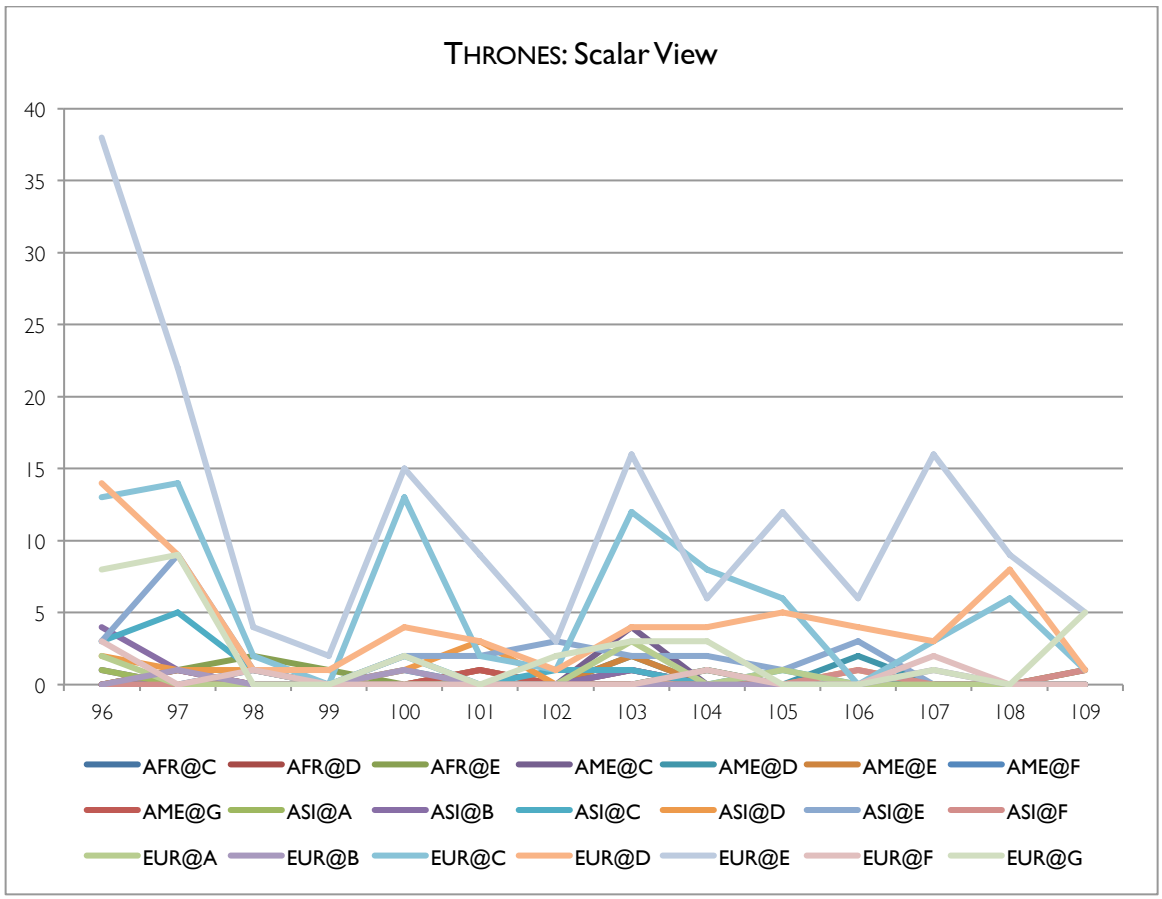

THE FIFTH DECAD: Scalar view
25
20
15
10
5
0
42
43
44
45
46
47
48
49
50
51
AFR@D
AME@A
AME@C
AME@D
AME@E
ASI@C
ASI@D
ASI@E
EUR@A
EUR@C
EUR@D
EUR@E
EUR@F
EUR@G

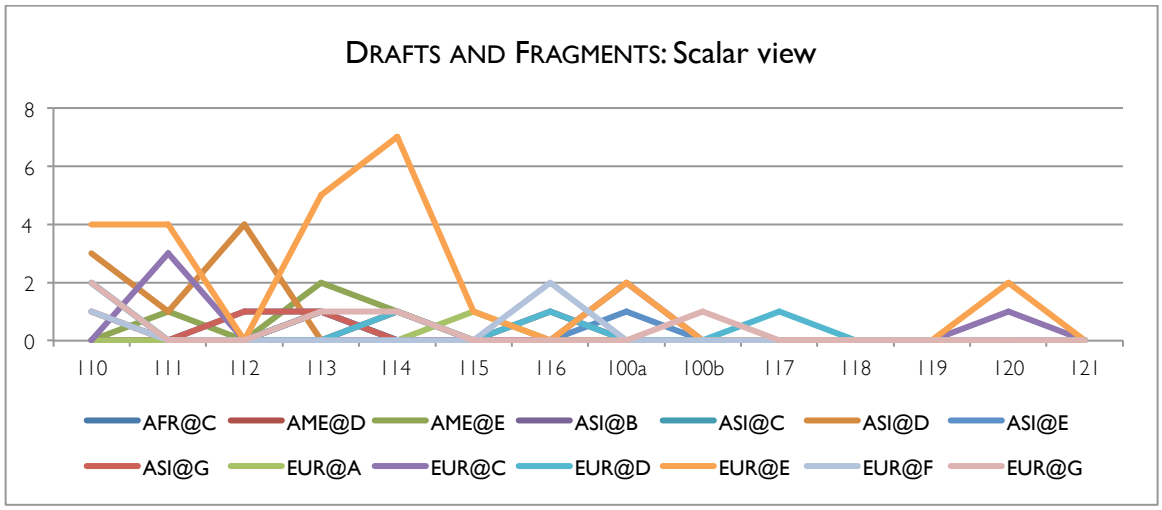

Cantos LII-LXXI: Scalar View
60
50
40
30
20
10
0
52
53
54
55
56
57
58
59
60
61
62
63
64
65
66
67
68
69
70
71
AFR@C
AFR@D
AFR@E
AME@A
AME@B
AME@C
AME@D
AME@E
AME@F
AME@G
ASI@A
ASI@B
ASI@C
ASI@D
ASI@E
ASI@F
ASI@G
EUR@A
EUR@B
EUR@C
EUR@D
EUR@E
EUR@F
EUR@G


"Italian Cantos": Scalar View
7
6
5
4
3
2
1
0
72
73
AFR@E
AME@C
ASI@C
EUR@C
EUR@D
EUR@E
EUR@F
EUR@G


The Pisan Cantos: Scalar View
50
45
40
35
30
25
20
15
10
5
0
74
75
76
77
78
79
80
81
82
83
84
AFR@C
AFR@D
AFR@E
AFR@G
AME@A
AME@C
AME@D
AME@E
AME@F
AME@G
ASI@C
ASI@D
ASI@E
ASI@G
EUR@A
EUR@B
EUR@C
EUR@D
EUR@E
EUR@F
EUR@G
OCE@C


ROCK-DRILL: Scalar View
18
16
14
12
10
8
6
4
2
0
85
86
87
88
89
90
91
92
93
94
95
AFR@A
AFR@D
AFR@E
AME@B
AME@C
AME@D
AME@E
AME@F
AME@G
ASI@B
ASI@C
ASI@D
ASI@E
ASI@F
ASI@G
EUR@A
EUR@C
EUR@D
EUR@E
EUR@F
EUR@G


THRONES: Scalar View
40
35
30
25
20
15
10
5
0
96
97
98
99
100
101
102
103
104
105
106
107
108
109
AFR@C
AFR@D
AFR@E
AME@C
AME@D
AME@E
AME@F
AME@G
ASI@A
ASI@B
ASI@C
ASI@D
ASI@E
ASI@F
EUR@A
EUR@B
EUR@C
EUR@D
EUR@E
EUR@F
EUR@G


DRAFTS AND FRAGMENTS: Scalar view
8
6
4
2
0
110
111
112
113
114
115
116
100a
100b
117
118
119
120
121
AFR@C
AME@D
AME@E
ASI@B
ASI@C
ASI@D
ASI@E
ASI@G
EUR@A
EUR@C
EUR@D
EUR@E
EUR@F
EUR@G

3. Coda to § 1.2.1.

(A post-factum first-person-singular apology — both ways)

§ 1.2.1 of my dissertation is the only one that has elicited, during its defense, opposite reactions from members of my committee. Not only does its tone, somewhat vehement, sound awkwardly alien to the pluralism of American higher education institutions, but the brand of "postmodernism" — a word I use in the sense given to it by Rastier (1989), quoted above — it attacks is, to a large extent, shared by my adviser, Charles Bernstein, who asked me to make clear to the reader that he was in disagreement with the positions expressed in these very pages. I will thus abandon the conventional "we" to which is assigned the rest of this study to briefly expose the critique, and give a few elements of dispassionate response.

From an email he sent me after the defense, I quote, with Charles permission, the following lines:

> You paint McGann as a proponent of "postmodernism" in textual studies and as one who refuses to imagine that a text exists except as a figment of the reader's projection. But McGann argues against "postmodernism" in this

> sense. He believes that the "text" (or document) is established through an understanding of the publication history or the work: this is a historical materialist approach and stated as such. He is against the idea of the author's genius establishing a perfect text that the editor tries to create through weeding out contamination, on the model of eliminating contamination of the Bible. McGann's idea is similar to your views on the problems with the notion of authorial genius. McGann rejects the idea that you can come up with a definitive text via determining an author's final intention — treating the historical mediation of editorial collaboration and the history of material publications as irrelevant: so he is against the fetching of the perfect and often nonexistent holograph as representing the perfect work in the mind of the author. He recognizes that works are made from sometimes conflicting texts (documents) and that one version is not necessarily better than another (though it could be). In this sense the idea that there is one final, perfect text that can be established is, for many works, utopian, Romantic, and delusory: the will of the editor in the face of conflicting historical material reality. He argues against this fantasy and for an evidence-based textual scholarship, not the idealized preference of the editor or an editor's religious idea of a unitary or definitive text. McGann's views here are not postmodernist, but socio-historical. McGann also argues that editors need to stipulate the criteria of their choices and be consistent, provide evidence, avoid at all costs "eclectic" editions where you pick from various copy texts or imposed unstated changes for the sake of house style, ideas of correctness, or uniformity.

I cannot but agree with the fact that McGann's writings, indeed, make claims about texts being "social" and "historical" products in a way that his conservative colleagues most often ignore in favor of a naïve psychologism. Yet, I must, after due consideration, maintain my criticism on the three grounds that have been delineated in the above section (and which, far from being restricted to the person of Jerome McGann, are the brand of all postmodern critics, from the later Barthes and Deleuze to Bernstein, Rabaté or Froula — to mention critics that work in the vicinity of my immediate research): the absence of clear definitions, use of debatable metaphors, and the simultaneous recourse to multiple theoretical

frameworks, sometimes contradictory, which prevents any analytically debatable, i.e. contradictable discourse about the interpretation of literary texts, and the processes through which a consensus of interpretations is not only reachable, but desirable; the extrapolation of the literariness of literature from a postromantic conception of the work of art as challenging existing norms (notion whose genealogy I have retraced in Chapter 2), and the correlative privileges granted to the most "abnormal" or "subversive" esthetic productions of the modern age; the third one, resulting from the two others, is a discursive mode, at the intersection of critical and "creative" writing — to comply with the awkward label in use — which results in a valuation of theoretical models based not on rational assessments, but on the sheer position of power of those who make these claims in the social structure of academia. When McGann chooses, as an epigraph for the concluding essay of *The Textual Condition*, the following passage from Wilde:

> Not that I agree with everything that I said in this essay. There is a much with which I entirely disagree. The essay simply represents an artistic standpoint, and in aesthetic criticism attitude is everything. . . A Truth in art is that whose contradictory is also true[,]

— he excludes himself from the field of plain Jane scholarly investigation, that I believe to be based on the trite collecting of observables, test of hypotheses, etc., in the same way that Deleuze who defines philosophy as a "creative discourse," or claims that "logic is moved by the hatred of philosophy." Like McGann, of course, I don't ignore the joys of crossing boundaries, as the use of the expression "plain Jane" in an academic context shows — ever so slightly caricaturally; nor those of self-referentiality, as witnesses — not very subtly — the clause situated after the last semi-colon in this very sentence. And, writing for a few

benevolent readers, I try to entertain them as much as the genre permits, *ridendo* but *castigando mores* too — and foremost, for I believe, in the best Weberian grain, abhorred by Pound (see Chapter 2), that what matters is the building of stronger methodologies, which will allow us to read better, more finely and thoroughly, individual objects through comparisons, rather than creating ad hoc procedures for each object. There is no science of particulars or exceptions, and, *pace* Jarry and McGann,[141] neither pataphysics nor 'Pataphysics is a science. There are existing human sciences, and texts are some of their objects.

Not being a constructivist, I thus disagree — fundamentally — with McGann, as I do with Bernstein, on tenets of the epistemology of literary studies as a discipline. In this respect, I disagree as strongly with Derrida, Deleuze, Foucault, Spivak, Butler, and a host of other figures revered in American literature departments — the association of McGann with such eminent figures, as well as the length of my § 1.2.1 can at least testify that I believe his position to be nodal in the current state of the discipline in this country.

My disagreement doesn't imply that I consider myself to be part of the anti-postmodern faction such as it is represented in the American academia, the socio-political (and, broadly, cultural) positions of whom I find myself at odds with most of the time, these being fueled by a suspicious blindness concerning the social privileges upon which the culture of "liberal arts" has been built since the early modern period.

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[141] He writes (*op. cit.*, online):

> If 'Pataphysics is, in the words of its originator, "the science of exceptions", the project here is to reconceive IVANHOE under the rubric of 'Patacriticism, or the theory of subjective interpretation.

Having been trained in a thoroughly different context, I don't recognize myself in any of these two sides, and must confess that Anglo-Saxon criticism, extending to any text a single-handed obsession with Shakespeare and Victorian literature, seems of little use for my work. I believe that, if American academia had been showing, in the last half-century a little more curiosity towards theoretical models that have been elaborated and discussed under other linguistic and cultural skies — in Germany and France, but also in Russia, Italy, Portugal or Brazil, to mention the few traditions with which I am more or less superficially acquainted — rather than rehashing a set of models that, in order to survive their programmed obsolescence, have to multiply gestures of alliegeance to an ever increased antinomianism, one wouldn't have to choose between McGann and Tanselle on shibboleths as unsatisfactory, from a "continental" perspective, as "social text" or "authorial intention." If this humble intervention, through its ill-mannered ways, ever gives one the curiosity to open a book by exotic figures such as Szondi, Bollack, Rastier, Boucourechliev, Eco, Bouveresse, or even Orwell, I am willing to give the appearance of an indignant positivist curmudgeon. May it be clear to the reader, though, that I am doing so at the expense of the patience and ecumenism of my adviser. Whether or not *I'm a Coney Island baby now* — a point I'm not too sure about, the fact remains:

> *So I had to play football for the coach*
> *And I wanted to play football for the coach*.

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