1995

Unpublished Letters of Ezra Pound to James, Nora, and Stanislaus Joyce

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According to my computation, 198 letters between Ezra Pound and James Joyce have so far come to light. Excluding letters to or by family members (as when Joyce had Nora write for him during his illnesses), I count 103 letters by Joyce to Pound, 26 of which have been published, and 95 letters by Pound to Joyce, 75 of which have been published. These numbers should give some idea of the service that Forrest Read performed nearly thirty years ago in collecting and publishing the letters of Pound to Joyce, and make vividly clear also how poorly represented in print Joyce's side of the correspondence is. Given the present policy of the Estate of James Joyce, we cannot expect to see this imbalance rectified any time soon, but I would remark that the bulk of Joyce's unpublished letters to Pound may be examined at Yale University's Beinecke Library. Photocopies of many of these letters may be consulted in the Richard Ellmann Papers, housed in the University of Tulsa's McFarlin Library.

Although such expedients exist, it is a great nuisance not having this crucial modernist dialogue between the covers of a single volume. Thanks to the cooperation of the Ezra Pound Literary Property Trust, it is at least possible to update the Pound side of the dialogue, and the following pages contain twenty unpublished letters from Pound to Joyce, one letter from Pound to Nora Barnacle Joyce, and one letter from Pound to Stanislaus Joyce. Two further letters from Pound to James Joyce, previously published in abridged versions, are included with deletions restored. Owing to the kind assistance of Jeannette Joyce, Stanislaus Joyce's reply to Pound is also printed here. The originals of these letters are, with two exceptions, at Yale's Beinecke Library (sixteen in the Eugene and Maria Jolas Papers, acquired a few years ago; and six surviving as carbon copies filed among the correspondence in the Ezra Pound Papers, where the letter from Stanislaus Joyce is also located). Two letters from Pound to

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Joyce are in the Sylvia Beach Papers at Princeton University’s Firestone Library.

The earliest of these letters was written in August 1920, just after the Pound-Joyce friendship, if it can really be called that, had reached its zenith with the meeting of the two men in Sirmione in June and Joyce’s move to Paris in July. After reading the entire correspondence through many times, I find myself unable to shake the feeling that Pound and Joyce were a pair of profoundly mismatched temperaments held together by a common drive to get A Portrait and Ulysses published. Pound tried to make a friend of Joyce, or at least a comrade-in-arms, but Joyce always kept a frosty distance while helping himself with aggrieved impatience to Pound’s abundant energy and good will. All his life Joyce had an uncanny ability to take the measure of another’s willingness to help, and he knew just how far to push Pound. Pound wanted desperately to help him, and he wanted desperately to be helped. The balance of stintless activity and calculating passivity implied in that sentence sums up, for me, the dynamics of the Pound-Joyce alliance: Pound was all centrifugal bustle, a manic mixture of hawkeyed help and benevolent folly; Joyce was the centripetal ego, cold as interstellar space, drawing circumambient energies into his black hole of undisputed genius.

There is a palpable winding down of the relationship, like a tired toy, after the publication of Ulysses. Of the 198 known letters between Joyce and Pound, 131 were exchanged up through 2 February 1922, the day Ulysses was published. The rest stretch out after that date in irregular, slowing eddies renewed now and again by some request or problem. The sustaining bond of Ulysses was gone, and Joyce’s new experiments seemed only to drive Pound further away. The letters assembled here give a fuller sense than we have had of the waning of the relationship in the 1920s and 1930s. Pound, impersonal and aloof in his own way as he changes masks from letter to letter, sometimes within letters, does not hide his distaste for “Work in Progress” or his envious contempt for Joyce’s growing celebrity at a time when his own influence among writers seems to be diminishing. Emergencies, real or manufactured, could draw them together again for a brief spell. As Letters 7 and 8 show, Pound, despite his earlier refusal to sign the International Protest against Samuel Roth’s piracy of Ulysses, seemed willing in 1928 to give official testimony in the case. In 1931 Joyce tried to find a publisher for Pound’s collected prose writings, although he had the ulterior motive, I believe, of wanting to make Pound’s early essays on his own writings available again, partly to assist Herbert Gorman with his biography.
Much has been made of Pound’s rejection of Joyce’s projects in the twenties, but the period of 1931-32 strikes me as the temperamental nadir of the correspondence, at least on Pound’s side. Joyce, who invested little in the friendship anyway, was able to keep a lofty dignity, but Pound, though he feigns the customary bounce, seems frazzled, greatly so in Letters 14, 16, and 17 where he lashes out impotently at Britain and America and snarls at Joyce’s complaints about Italian publishers. “No Irishman has any morals,” he blurs out suddenly (Letter 17), surprising Joyce and perhaps even himself by his irritability. Then, in 1937, the old relaxed warmth flows back into Pound’s letters in what may have been the last significant exchange between the two men. The manifest reasons for this exchange were unspectacular: Pound needed copies of some Purcell sonatas; Joyce wanted to get Gerhart Hauptmann’s signature in a book. The momentous philanthropies of the past had dwindled to this courtly puppetry of services rendered, as if the two men, grown so different artistically and politically, could come together again only by assuming the roles of Alphonse and Gaston. Yet the friendship is real on Pound’s part, and in Letters 19 and 20 he hints, for the first time since the elaborate wooing of 1920, that Joyce might consider visiting him in Italy.

A brief exchange between Pound and Stanislaus Joyce from early 1942 provides a fitting if somewhat melancholy coda to this gathering. Both correspondents miss Joyce, who died the year before, but neither has altered his opinion that Joyce’s post-Ulysses career was misspent in fame-drunk word-alchemy. Pound was already broadcasting over Rome Radio the tirades against America and Britain that would eventually land him in a U.S. Army disciplinary training camp outside Pisa and earn him a charge of treason against his native country. Stanislaus and his family were in semi-internment in Florence for the duration of the war. It is odd to see these two men nodding in agreement over the memory of James Joyce, taking time out from their very different lives to acknowledge the diminishment they have felt in his passing—and yet not so odd, perhaps, considering that both Pound and Stanislaus are aspects of that figure of extrovert disapprobation, Shaun the Post, in Finnegans Wake. The tone of Pound’s letter, generous and wistful yet clear-eyed, resembles that of his radio talk, “James Joyce: to his memory,” probably given in 1941 shortly after Joyce’s death.2

I have possibly over-annotated these letters, but I dislike laconic, perfunctory notes and find them of little use when I am seeking information about a period. Some annotators conceive of their job in terms of rudimentary catechism, as if their role were to provide sim-

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ple answers to simple questions. But historical documents rarely ask simple questions; rather, they hold out to us a palimpsest of partially erased, elliptical, overlapping contexts. As a note grows, it leaves behind simple problem-solving and approaches the condition of biography, with all the bold stitchings and quiet chicaneries that make biographical prose possible. Read chose to forgo annotation and placed Pound's letters within a fluent narrative of two intersecting lives, a narrative that is still impressive for its verve and readability.

Partly because my task is to supplement Read's achievement, I have fitted Pound's letters with longish notes that stop just short of the biographical mode, though they sometimes have a density and temporal sweep that approximate that mode. I have tried, whenever possible, to show why a name or fact was important to Pound or Joyce and to weave what might otherwise be an inert datum back into the text of their lives. Responsible annotating partakes of good historiography; a note becomes vital when it obeys the tug of history beyond the moment of the letter in question and allows itself to be drawn towards relevant implications and culminations. The notes to Letter 7 follow Samuel Roth's career beyond his pirating of *Ulysses* in the 1920s—the usual terminus for literary scholars—to his conviction thirty years later for sending obscene material through the mails, a conviction upheld in a landmark Supreme Court decision.

All unpublished letters of Pound to Joyce of which I am aware are included here. I have made a search of archives in the U.S. and abroad, but I would not be surprised to learn that material has eluded me. Internal evidence in the extant correspondence suggests that perhaps dozens of letters, postcards, and enclosures have been lost or await discovery or cataloguing. The text of the letters as presented follows that of the originals verbatim. Editorial clarifications and queries, as well as occasional translations of foreign words or phrases, are inserted in the text between brackets [ ]. Brackets are also used to indicate conjectural dating of letters; evidence for conjectured dates may be found in the notes following the letters. Except for correcting obvious typing errors, I have allowed Pound's spelling to stand unaltered and have tried, as far as possible, to preserve the paragraphing and indentation of his original letters, while regularizing his liberal spacing before punctuation. Annotations follow the text of each letter directly and are keyed to phrases in the letter.
Monsieur:

Recd. yr. museum piece of (undated but presumably 8th. inst.)

I never read them till after breakfast.

I enclose contribution for yr. upkeep and running exp. from deux marchands de tableaux. (£6/ and 26.30 fr)

First American remittance is insufficient security (vide form K.1. enclosed); as the only person I can borrow the £10/ from, is an orphan. Also, if you want to borrow money, there is no reason why yr. solicitors shdnt. now advance you £10/ on yr. Sept. installment. Thus saving me the bloody fuss of gathering same from not particularly willing furze bushes.


votre temperately devoué

E.P.

you will probably have to go to the agence Cook to collect either.

Letter 1] Typed with blue ribbon on one side of a sheet of Dial stationery; revisions, initials, and postscript handwritten in black ink. No enclosure has survived. (Eugene and Maria Jolas Papers, General
Collection of Modern Books and Manuscripts, Beinecke Library, Yale University.)

The Dial ] Earlier in 1920, EP had been appointed foreign editor of The Dial by its editor, Scofield Thayer. EP was responsible for acquiring European contributions for this New York literary magazine.


yr. museum piece ] Possibly a letter (undated, MS Yale, unpublished) in which JJ listed phrases from an EP letter and annotated each with droll thoroughness.

First American remittance ] JJ hoped to be able to repay EP for a proposed £10 loan with money that he was expecting from John Quinn (1870-1924), the New York lawyer and patron of the arts who had recently arranged to purchase the manuscript of Ulysses, and from B.W. Huebsch (1876-1964), the publisher who had brought out Chamber Music, Dubliners, A Portrait, and Exiles in the U.S.

yr. Sept. installment ] Probably the portion of “Oxen of the Sun” published in the September-December 1920 number of The Little Review, the last installment of Ulysses to appear in that New York magazine before an obscenity conviction forced the editors to stop serializing the novel. See Letter 2n.

agence Cook ] Thomas Cook & Son, travel agents.

2 Ezra Pound to James Joyce

5 Nov [1920]
5, Holland Place Chambers
Kensington, W. [London]

Can only repeat that as J.Q.’s only person in U.S.A. who can or will do anything for you in this matter; the sensible thing is to cable giving him a free hand.

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what is already copyright
by L.R. I have no connection
with L.R. — have seen nothing
since Jul-Aug. — which is
I take it the no. suppressed.

Where you think I am to get
time to "brief" yr. epistle —
I dont know
Yrs E Pound


J.Q.'s only person ] John Quinn. JJ had just learned of The Little Review's legal difficulties, which had begun in late September when the July-August 1920 issue, containing part of the "Nausicaa" episode of Ulysses, was seized by the U.S. Post Office following an official complaint by the New York Society for the Suppression of Vice. Quinn represented The Little Review, but despite his legal services, the magazine's editors, Margaret Anderson and Jane Heap, were convicted in the New York Court of Special Sessions in February 1921 of publishing obscenity and fined one hundred dollars. At the time this letter was written, Quinn and EP were urging JJ to withdraw Ulysses from serial publication, noting that legal, financial, and aesthetic advantages would follow from its appearance in a complete edition, possibly to be published by B.W. Huebsch.

Huebsch cant pirate ] JJ briefly feared that B.W. Huebsch might try to bring out an unauthorized American edition of Ulysses. Relations between the two men improved dramatically later on, and JJ acknowledged his gratitude to Huebsch by including a special proviso in the Viking Press agreement for Finnegans Wake stating that if Huebsch, whose publishing firm had merged with Viking in 1925, should ever join a new firm, JJ reserved the right to transfer the contract there (see LettersI 38).
I have no connection with L.R. ] EP began as London Editor of *The Little Review* in April 1917, but a year later he was feeling overwhelmed by editorial and clerical work and undercompensated for his efforts. He issued an ultimatum to the readers of *The Little Review* under the heading “Cooperation (A Note on the Volume Completed)” in the July 1918 issue: “I can not write six sorts of journalism four days a week, edit the *Little Review* three days a week, and continue my career as an author. . . . So that, roughly speaking, either the *Little Review* will have to provide me with the necessities of life and a reasonable amount of leisure, by May 1st. 1919, or I shall have to apply my energies elsewhere.” In the spring of 1919, EP resigned as foreign editor and was replaced by John Rodker.

“brief” yr. epistle ] EP was growing impatient with JJ’s requests that he make abstracts of JJ’s letters to be sent on to other parties, such as Quinn.

3  *Ezra Pound to James Joyce*

11 April [1921]
[Hôtel du Pas-de-Calais]
59 rue Saints Peres
[Paris]

Still burdened
with heavy cares
& dolorous deeps.
E.P.

Letter 3 ] Handwritten in blue ink on a light green French carte postale, postmarked “12-4-21.” Addressed to “M James Joyce / 5 Boulevard Raspail.” (Jolas Papers, Yale.)

59 rue Saints Peres ] EP and his wife Dorothy had just come to Paris after an extended vacation on the French Riviera and taken a room at the Hôtel du Pas-de-Calais; some months later they moved to a studio apartment at 70 bis, rue Notre Dame des Champs.

Still burdened ] In his first weeks back in Paris, EP plunged headlong into its world of artists and writers, a world relatively new to him since he had lived for the last dozen years in London and made only occasional visits to Paris. Having renewed his connection with *The Little Review*, he was hard at work finding new material for the magazine, which had resumed publication after its suspension following
the *Ulysses* trial. EP spent much of his time negotiating for work by Francis Picabia, Constantin Brancusi, Wyndham Lewis, Jean Cocteau, and others, and relaying news of his progress to the editors of *The Little Review*.5

4 *Ezra Pound to James Joyce*

[11 February 1922]
[Paris]

For press copies *Ulysses* dont forget.

A. R. Orage, New Age
38 cursitor St.

you hadn't his name on yr. list the other day!

E.P.

*Letter 4* ] Typed with purple ribbon on a light brown French carte postale, postmarked “11-2-22.” Additions handwritten in black ink. Addressed to “J. Joyce / 9 rue de l'Université / VIe.” (Sylvia Beach Papers, Manuscripts Division, Department of Rare Books and Special Collections, Princeton University Libraries.)

*press copies Ulysses* ] The first two copies of *Ulysses* reached Sylvia Beach, the book's publisher, on JJ's birthday, 2 February 1922. After a short delay, the Dijon printer, Darantiere, sent more copies, and with JJ's help Beach packaged and mailed them to subscribers. Although JJ complained to Robert McAlmon on 1 March that “it is impossible to get press copies out of [Darantiere]” (*Letters*II 181), Beach's records show that press copy Number 8, an unnumbered and uncovered copy of *Ulysses*, was mailed to A.R. Orage at *The New Age* on 23 February. In a letter to Harriet Shaw Weaver of 20 March, JJ noted that the problem of press and library copies had been “solved” (*Letters*III 62).


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Orage in 1911 and was impressed by his range of interests, and it was through Orage that he later met Major C. H. Douglas, whose Social Credit theory figured prominently in *The New Age* and shaped EP's ideas on money and economics. EP published nearly 300 articles in *The New Age* between 1911 and 1922, including translations, social commentary, and criticism on literature, art, and music (often under pseudonyms). Among his contributions appearing in serial form were "I Gather the Limbs of Osiris," "Patria Mia," "Pastiche: The Regional," and "Indiscretions." Several months before Orage's death in 1934, EP remarked to John Drummond: "[H]e did more to feed me than anyone else in England, and I wish anybody who esteems my existence wd. pay back whatever they feel is due to its stalvarrdt sustainer. My gate receipts Nov. 1, 1914-15, were 42 quid 10 s. and Orage's 4 guineas a month thereafter wuz the SINEWS, by gob the sinooz."6

In 1922 Orage relinquished his duties as editor of *The New Age*, and by October 1922 Major Arthur Moore had officially become the new editor. Although *The New Age* mentioned *Ulysses* favorably on several occasions and denounced its suppression in the U.S., no review of it appeared in the magazine's pages, so far as I can tell.

5  *Ezra Pound to Nora Barnacle Joyce*

28 April 1925
via Marsala, 12 int. 5
Rapallo

Dear Norah

Hope Jim's operation has been successful and that the matter is now OVER, finished, o.k.

Will you please have a copy of DUBLINERS sent to
Dr Curt Otto
co/ BERNARD TAUCHNITZ
Dresdenerstr. 5
LEIPZIG

Have had a good deal of rain here, but magnificent sun this a.m.

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Dorothy sends you her love, and best wishes for James Jayzus’ recovery.

yours
E.P.

Letter 5] Typed with purple ribbon on one side of a thin sheet of paper and initialed with blue crayon. (Jolas Papers, Yale.)

Rapallo] In 1924 the Pounds moved from Paris to the Italian port and resort town of Rapallo and early the next year settled into a seafront apartment in the via Marsala. Here they remained for the next twenty years.

Jim’s operation] In mid-April 1925, JJ underwent surgery on his left eye—his seventh operation but by no means his last—at a Paris clinic on the advice of his ophthalmologist, Dr. Louis Borsch.

BERNARD TAUCHNITZ] EP was corresponding at this period with the German firm of Bernhard Tauchnitz, publisher of paper-cover editions in English of British and American authors (“Tauchnitz Editions”), as part of his campaign to make important modern works available at affordable prices. In a letter to Wyndham Lewis (2 May 1925) written a few days after Letter 5, he confided:

Now that I have a little strength and time I am ready for any dark intrigues that might conduce to our ultimate glories. I have, as a matter of fact written both to Tauchnitz and Liveright [publishers]; though dont know how useful they can be. For moral effect and to BUST the goddam strangle hold of Smiff and Son [W. H. Smith and Son, Booksellers]. I think Tauchnitz is to [be] encouraged, though there is hardly any direct payment to be got out of him. . . . Dont fer XI’s sake mention that I am in touch with T. to any one. A flank move again the buggers, bastards, Squires, Geeses [Gosses] etc. of no val. unless it sucks seed.7

In 1920 JJ had tried to interest Tauchnitz in publishing A Portrait (LettersII 464), but it was not until 1930 that Tauchnitz published the novel. By this time, EP’s attitude toward the firm had changed, and in an article published in 1933 (“Past History”), he numbered it among the “parasitic publishers” cashing in on the growing popularity of modernism:

The Tauchnitz which cares only for money but pretends to other aims, issued The Portrait and the Albatross issued Dubliners and Ulysses in continental cheap editions, indicating that the books had passed out of the exclusive circle of people who think and want to know what is
being thought, and into the general mass of people who read because an author has a "name," etc. (Read 247)

James Jayzus' ] EP Jesified JJ's name more and more as the years went by, partly in half-envious allusion to his fame and circle of disciples, partly to denote a certain "mania for martyrdom" that he felt JJ shared with other Irishmen such as Patrick Pearse and Terence MacSwiney, as he explained to John Quinn: "it is the christian attitude; they want to drive an idea into people by getting crucified."8 JJ referred to himself at times as "Melancholy Jesus" and "Crooked Jesus" (JIII 489).

6 Ezra Pound to James Joyce

12 Oct. 1927
via Marsala, 12 int. 5
Rapallo

Dear James: Le Sieur Covici, Pascal. vide address enclosed,
states that he wd. be glad to publish your novel (or whatever) now running in "transition"; possibly you have other offers from the land of the free, if not, or if as well as, you may at any rate communicate with the sd. Pascal. I know nothing about him except that he is publishing various books by yr. old friend E.P.

salute yr. family, wives, descendents,

etc.

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Letter 6] Typed with black ribbon on one side of a sheet of EP’s personal stationery printed with his Rapallo address, and initialed with red crayon. No enclosure has survived. (Jolas Papers, Yale.)

Covici, Pascal] Pascal Covici (1885-1964) was the Chicago publisher who brought out the first American edition of EP’s Antheil and the Treatise on Harmony in September 1927, and took over the publishing of a magazine founded and edited by EP, The Exile, which ran for four issues in 1927-28. Covici had also agreed earlier in 1927 to publish a book by EP on modern machinery but later backed away from the project. JJ politely acknowledged EP’s suggestion of Covici in a letter of 28 November 1927 (LettersIII 165-66), but the idea seems to have gone no further. After promoting modern writers through several publishing firms, Covici joined the Viking Press in 1938 and was a senior editor when Viking published Finnegans Wake a year later.

your novel (or whatever)] Eight sections of “Work in Progress”—or what later became Part I of Finnegans Wake—appeared in as many issues of transition in 1927. EP never accepted JJ’s last work, believing, as he explained to him in 1926, that “nothing short of divine vision or a new cure for the clapp can possibly be worth all the circumambient peripherization” (LettersIII 145), an opinion that even JJ’s death did not soften (see Letter 24 to Stanislaus Joyce here).

7 Ezra Pound to James Joyce

RAPALLO

VIA MARBALA, 12 INT. 5

30 Marzo [March] 1928

My Dear Jhesus Aloysius:

I have no objections to swearing—in seven languages and on the rump of al Koran that Mr Roth is the son of a son of all the galled bitches of Judea from the days of Caiphas [sic] till the date of yr. birth.

Twenty minutes is however an exaggeration, to swear when one is resident in Rapallo even by the tits of St. Marie des Paluds in the Genoa consulate requires a minimum of four hours, and I believe about 48 gallerie.

I am leaving here about the 20th. April. The Genova consulate has never heard of you.

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Some consulate must be instructed by the high bung of the high court.

It is possible that I may pass thru some known city having american consulato, say Milan in the interim. It is likely that if the djinns spare my life I will return here by July 15th.

If you think the high rump of the high ct. can communicate with Genova before April 20, you seem to me optimistic.

I had not heard anything about Roth's being jailed on any charge.

However emphasize the fact that I am quite willing to answer any questions Mr Roth's lawyer can ask me bearing on the case.

At no time did I give Roth any permission to use Ulysses (I had no authority to give such permission and I never assumed such authority), and at no time have I recd. any money from him (Roth) for anything or person whatsoever.

I suppose nothing wd. persuade the ct. to request me to make an affidavit of the facts as known to me, answering any questions Roth's counsel might wish, and to request me to “make this declaration at the American consulate of whatever city I happen to be in when the court's request reaches me.”

The other solution is to delay the case until my testimony can be taken in Genova, without necessity of my crossing the whole peninsula.

yrs

[Signature]

Letter 7 ] Typed with blue ribbon on two sheets (one side each) of EP's Rapallo stationery bearing the printed motto “res publica, the public convenience”; handwritten additions in pencil, black ink, and blue crayon; signature in black ink. (Jolas Papers, Yale.)
Mr. Roth] In July 1926, Samuel Roth (1894-1974) began serializing *Ulysses* in bowdlerized form in his magazine *Two Worlds Monthly* (New York), without authorization or any payment to JJ. JJ initiated legal action from Paris and, with the heroic aid of Sylvia Beach, organized an International Protest that was signed by 167 noted writers. Although EP made practical suggestions, he firmly refused to sign, insisting that JJ should concern himself less with the "minor pecadillo of Mr. Roth" and more with "the major infamy" of "the American law which not only tolerates robbery but encourages unscrupulous adventurers to rob authors living outside the American borders" (letter to JJ, 25 December 1926, in Read 226). Shortly after the Protest appeared in February 1927, Roth apparently offered JJ $1,000 on condition that he sign a statement that Roth had offered him that sum before publication (*LettersIII* 155). A year later, EP agreed to make an official declaration that he had not, as JJ's literary agent, authorized Roth to publish *Ulysses*, as Roth was claiming; Letters 7 and 8 discuss strategies for this declaration. On 28 March 1928 JJ wrote to Harriet Shaw Weaver, "I think I have managed to get Pound to testify in the Roth case" (*LettersIII* 174). Eleven days later, he wrote Weaver, "Pound has agreed to give evidence against Roth" (*LettersIII* 175).10

Roth’s serial pirating of *Ulysses* continued through the end of the "Oxen of the Sun" episode. In December 1928, he was enjoined by the New York State Supreme Court from using JJ’s name in any way. Undaunted, he pirated the ninth Shakespeare and Company edition of *Ulysses* and issued it in a wildly corrupt version in 1929. EP never retreated from his belief that JJ should turn his attack upon the American laws and the dishonest laziness of the nation that sanctioned them (see JJ’s letter to Weaver of 28 May 1929—SL 342). Roth stuck firmly to his version of the events, testifying for JJ’s lawyers that he had assumed "Pound had been empowered by Joyce to make any disposition he pleased of the manuscript" and denying that he had profited from the serialization: "The circulation of The Two Worlds Magazine has decreased very appreciably since the announcement of the articles by Mr. Joyce."

*I am leaving here*] Pound was traveling in the spring of 1928. In May he was in Vienna and, according to one biographer, attended a concert by Olga Rudge and George Antheil and then accompanied them to Frankfurt, in the hope of seeing the German anthropologist, Leo Frobenius, whose works he admired.12

*Roth’s being jailed*] Roth was arrested on numerous occasions in his long publishing career for violating obscenity statutes, as was his
wife and colleague, Pauline. He was convicted and sentenced to jail several times beginning in 1927 when he was fined $5,000 and given a suspended sentence of two years for mailing an advertisement for *The Perfumed Garden* (the "Arabian classic of Muhammed al Nefzawi, a sixteenth-century Tunisian sheikh"). In 1928 he was arrested again, this time for having in his possession at a book auction allegedly obscene photographs and indecent books, and sentenced to three months in a workhouse, where, Roth later claimed, he ghosted a play for Mae West, *The Naked Woman*. Roth served all of a five-year sentence after being convicted in 1956 of sending indecent material through the mails, a conviction upheld by the Supreme Court in a famous decision, *Roth v. United States* (1957), which denied protection under the freedoms of speech and press to material deemed obscene.

Roth operated under several pseudonyms in his colorful career, edited racy magazines like *Beau* and *Casanova Jr.'s Tales*, and in the early thirties published an expurgated version of *Lady Chatterley's Lover* as well as his own dramatization of the novel, along with the anonymous sequels, *Lady Chatterley's Husbands* and *Lady Chatterley's Friends*. During the twenties and thirties when he was publishing JJ, Lawrence, and other controversial authors, Roth was pursued by the Clean Books Committee of the Federation of Hungarian Jews in America as well as by the New York Society for the Suppression of Vice. John S. Sumner, Secretary of the latter organization, boasted that in 1927 alone the Society had obtained the conviction of 28 persons charged with violating obscenity statutes. Late in life, the unsinkable Roth declared, "I've never published anything that wasn't good. I've put the classics into every American home."
8 Ezra Pound to James Joyce

[ca. March 1928]
via Marsala, 12 int. 5
Rapallo

Dear Jim:

There is no American consul here. Is there any reason why the Consul General in Paris shouldn’t write to me for whatever information he wants?

Letter 8] Typed with blue ribbon on one side of a sheet of EP’s Rapallo stationery with the printed motto, “res publica, the public convenience”; initialed with blue crayon. (Jolas Papers, Yale.) This letter is clearly related to the Samuel Roth case discussed in Letter 7 and may have been written before that letter.

9 Ezra Pound to James Joyce

24 Oct. [1928]
via Marsala, 12 int. 5
Rapallo

Inclyto, magnanimo, etc.

Comps. on announced forthcoming frenchifykation of BLOOM.

As that bloomink Monnier shop has a small balance of mine, and DONT send the books I write for, etc. Could you find me a bookseller in Paris who will or
cd. you find out the price of CARRA DE VAUX, his "Avicenna" printed in Paris in 1901. Anything up to 60 francs is O.K. anything above that wd. have to be considered.

/ / /

Dont I owe you 20 or 30 simoleon dollars, for not having had my fingerprints taken vs. Roth ?? wotter hell . . . wot became of it . . . gone to trial without my Alf. David.??

Also curiosity as to price of de Vaux' "Gazali."

And I spose there's a cheap edtn. of Renan on Averroes, but shd. prefer a translation of Averroes to someone's opinionuMMM. I suspect Renan wd. skip anything that wd. [be] of any pertikiler use to yrs. truly.

with renewed expressions of our esteem and affexshun, we remain.

greetings to Norah and the young.

EP

Letter 9] Typed with blue ribbon on one side of a sheet of EP's Rapallo stationery with the printed motto, "res publica, the public convenience"; initialed with blue crayon. (Jolas Papers, Yale.)

Inclyto, magnanimo] "To the illustrious and great-souled."

frenchifykation of BLOOM] The French translation of Ulysses, produced by an in-fighting committee consisting of Auguste Morel, Stuart Gilbert, and Valery Larbaud, with the collaboration of JJ himself, was published by Adrienne Monnier in February 1929. A prospectus for the book was issued in late September 1928 (SL 335).

bloomink Monnier shop] Adrienne Monnier's bookshop, La Maison des Amis des Livres, was across from Sylvia Beach's Shakespeare and Company in the rue de l'Odéon in Paris.

CARRA DE VAUX] Bernard, baron Carra de Vaux (1867-1953), was a scholar of Semitic languages and world religions, notably Islam, and professor at the Ecole libre des hautes études and the Institut catholique in Paris. Among his numerous works are Avicenne (Paris: F. Alcan, 1900) and Gazali (Paris: F. Alcan, 1902), both in the collection Les Grands Philosophes. Avicenna (980-1037) was the Persian phi-
A philosopher and physician who sought to reconcile Aristotelian thought with Islam and wrote *The Canon of Medicine*. Al-Ghazali (ca. 1058-1111) was the Muslim theologian and philosopher who rejected various rationalisms in favor of the faith of Islam.

*my Alf. David.* The affidavit EP told JJ he was willing to make in the case against Samuel Roth. See Letters 7 and 8.

*Renan on Averroes*] Ernest Renan's (1823-1892) doctoral thesis on the Islamic religious philosopher and interpreter of Aristotle, Averroes (1126-1198), was published as *Averroès et l'averroisme: essai historique* (Paris: A. Durand, 1852). Despite his doubts here about the book’s utility, EP cited it several times in connection with Scholastic philosophy in his edition, *Guido Cavalcanti Rime* (1932).15 EP’s career-long effort to fathom Cavalcanti’s metaphysics of love led him to consider the influence of Aristotle and his interpreters: “We may trace [Cavalcanti’s] ideas to Averroes, Avicenna; he does not definitely proclaim any heresy, but he shows leanings toward not only the proof by reason, but toward the proof by experiment” (LE 149).

10  *Ezra Pound to James Joyce*

23 Dec. [1928]
via Marsala, 12 int. 5
Rapallo

Dear James:

With respected greetings of the allegedly happy but in reality rather frigid season.

As a Philological note: The Yeats alludes that in time past (80 or 90 years ago) thou madest some traductions of the plays of G. Hauptmann.

2ndly. that these cd. not be used at the Abbey because it was then constitooted or red taped to do nowt but 100% green or Erse plays.

IF these juvenile indescretions still exist the time may now have come to cash in on ‘em.

The noble Gerhardt is struggling both with Ulysses (im Deutsch) and with the germanly traduced works of Wm. He sez Ulysses in choimun is like looking at a coin

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through his microscope, cant see it cause its aggrandized to such etc.

//

Seems quite as likely that it was Grillparzer or Ibsen that you'd traduced, BUT you might lemme have the reel dope on the sichooatshun.

«Hope Norah is on her feet again and feeling no worse fer her interloods.

EP»

Letter 10 | Typed with purple ribbon on one side of a sheet of EP's Rapallo stationery with the printed motto, "res publica, the public convenience"; pencil additions; initialed with blue crayon. (Jolas Papers, Yale.) Previously published versions omit the portion of the text between « ».16

The Yeats | Drawn by old friendship for EP and the healthful climate of Italy, W.B. Yeats made several extended visits to Rapallo with his wife and took a flat there for the winter of 1928-29. "I see Ezra daily," Yeats wrote Lady Gregory. "We disagree about everything, but if we have not met for 24 hours he calls full of gloomy and almost dumb oppression."17 Yeats described his meetings with EP in Rapallo in "A Packet For Ezra Pound."18

traductions of the plays of G. Hauptmann | In 1901 JJ translated Vor Sonnenaufgang (Before Sunrise) and Michael Kramer by the German social realist Gerhart Hauptmann (1862-1946), admiring his frank treatment of controversial subjects and ranking him close to Ibsen in his presentation of character. Evidently JJ hoped to persuade Yeats and the Irish Literary Theatre to mount his versions of these plays but was soon disillusioned (JIII 88). His manuscripts of Michael Kramer have not been located, but his Before Sunrise has been published in an annotated edition.19

The noble Gerhardt | Hauptmann was a frequent resident of Rapallo and on friendly terms with EP and Yeats there. See also Letters 20-23.

Ulysses (im Deutsch) | The German translation of Ulysses, by Georg Goyert, was first published in three volumes by Rhein-Verlag in 1927. See also Letter 20.

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Hope Norah is on her feet. In November 1928, Nora Barnacle Joyce underwent an exploratory operation for cancer, followed by radium treatments. When malignant cells were again discovered, she returned to the hospital for a hysterectomy in February 1929.

11 Ezra Pound to James Joyce

[15 September 1930]
[Rapallo]

Mess in printing house.
Various note given to Indice interviewer have got incorporated in my article on you in current number.

However, mostly true. Rectification will appear in next issue.
I tell you this in case Marsden or Weaver object.

These latins will SIMPLIFY what they think dont matter in most embarreasing manner. yrs. E.P.

hope you are all in top great

Letter 11] Typed with blue-black ribbon on the message side of an Italian cartolina postale postmarked “Rapallo 15.9.30” and addressed to “James Joyce Esq. / 2 Square Robiac / 192 rue de Grenelle / Paris VII / Francia.” Postscript typed on the address side. (Jolas Papers, Yale.)

my article on you] EP’s article “Storicamente Joyce (e censura),” an historical survey of JJ’s career and struggles with censorship, was published in the Genoa journal, L’Indice, in September 1930. The article combined EP’s recent opinions with translated excerpts from his early articles on JJ, including his 1914 essay in the Egoist, “Dubliners’ and Mr James Joyce.” To clarify allusions that might baffle Italian readers, the editors of L’Indice inserted parenthetic elucidations at points in the Egoist piece (perhaps the “[v]arious note” EP mentions here).20

In 1930-31 EP contributed more than a score of articles to L’Indice, many under the caption “Appunti” (“Notes”), on subjects ranging
from Jean Cocteau to Leo Frobenius. A number of his own poems and prose writings (including How to Read) also appeared here in translation by various hands. On 8 April 1930, EP wrote Wyndham Lewis that L'Indice “is most active fortnightly or other rev. in Italy” (Pound/Lewis 170).

Marsden or Weaver | Dora Marsden (1882-1960) was founding editor of the feminist-oriented New Freewoman when EP joined the London-based magazine as literary editor in 1913. With other writers, he persuaded her to change the journal’s name to the Egoist, published articles on JJ in its pages, and saw to the serialization of A Portrait and a few episodes of Ulysses. Harriet Shaw Weaver (1876-1961), JJ’s faithful, long-suffering patron, helped finance Marsden’s magazine and later became its principal editor.

12  Ezra Pound to James Joyce

Dear Jhaames:
   Glad to hear the auto accident not
catastrophic.
   Am verry jewbious about G.A. being the
   composer fer a opy about the 2 jewriginal jew bhoys.
   Love to the fambly,
   EZRA

9 oct. [1930]


auto accident | JJ was in a taxi in Paris when it was struck by a private car in September 1930; he received a bump on his forehead and pain in his back but was otherwise unharmed (Lettersl 294).

G.A. | George Antheil (1900-1959), American avant-garde composer and self-styled “bad boy of music,” whom EP met in Paris in 1923 and actively promoted, claiming that the young man “has made a
beginning; that is in writing music that couldn't have been written before. . . . There is edge. There is the use of the piano, no longer melodic, or cantabile, but solid, unified as one drum. 21 Though he wrote more conventionally scored music, Antheil is best known for his *Ballet mécantique*, which premiered in Paris in 1926 with a cacophonous instrumentation that included eight pianos and two airplane propellers. He also planned an electric opera, *Mr. Bloom and the Cyclops*, based on *Ulysses*, but this work never went further than fragmentary sketches, though an "extract" was printed in *This Quarter* (1925). The opera was to be scored for sixteen mechanical pianos, eight xylophones controlled from a switchboard, a gramophone playing a recording of a full orchestra, four bass drums, four buzzers, two electric motors, and amplified voice and chorus.

* a *opry * JJ tried to persuade Antheil to write an opera based on Byron's *Cain*. Seeking a vehicle for his favorite tenor, John Sullivan, JJ may have been intrigued by the way Cain and Abel (EP's "2 jweirigional jew bhoys") mirrored the Wakean theme of antithetical brothers. He wrote Antheil on 7 December 1930, "In spite of Pound's discouraging reply I believe you have here the great opportunity of your career as a composer" (*Letters I* 296). The plan faded out.

13  *Ezra Pound to James Joyce*

24 Jan. 1931
via Marsala, 12 int. 5
Rapallo

Dear Jayzuss:

How heavily can I call on you for the following?

I want "I hear an Army" and one other pome.

G. Scheiwiller of Milan prints limited edtns. of good books (on Modigliani and other topics) on which he regularly loses a small sum of the small income he earns as a clerk to Hoepli. He has asked me to make him an anthology of 20th century poetry American and English. There is no money in it for anyone. The company will be select, and I shall indicate the relative age of the work.

The only use it can be to you will be in orienting a few of the better Italian writers, for example the groups about l'Indice and Circoli are beginning to substitute english for
french, or at least to include it in their concept of contemporaneity.

Sch. plans to print only 200 copies (I rather want him to do 200 exclusive of the 50 to be given to the contributors, I suppose 2 each to about 30 writers . . . ) At any rate there wont be more than 260 printed, so it ought not to interfere with other sales of yr/ poesy. The book might also help to discover whether there is the chance for a continental sale of something better than Tauchnitz. I want this to serve here for contemporary english somewhat as my French number of Little Rev. served in U.S.A. for introd. of french. of that period.

ever E.P.

opt. sal. da[?] uxorem filiamque

Letter 13 ] Typed with black ribbon on one side of a sheet of EP's Rapallo stationery with the printed motto, "res publica, the public convenience"; initials and postscript handwritten in red ink. (Sylvia Beach Papers, Princeton.)

G. Scheiwiller ] Giovanni Scheiwiller (1889-1965) worked for the Milan publishing firm of Ulrico Hoepli (1847-1935) but also published limited editions on his own. EP described him affectionately as "employee, publisher and messenger boy"22 and told Louis Zukofsky that he was a "good guy/ ought to be NNNNcouraged."23 Scheiwiller admired EP's work and issued his Confucius: Digest of the Analects in 1937. Earlier, at his urging, EP assembled a "collection of poems which have stuck in my [EP's] memory and which may possibly define their epoch"24 and called the volume Profile: An Anthology Collected in MCMXXXI (Milan: Giovanni Scheiwiller, 1932). It was printed privately in an edition of 250 copies and included poems by EP, Padraic Colum, William Carlos Williams, Yeats, Eliot, Marianne Moore, E.E. Cummings, Zukofsky, and others. JI's contribution was, as Letter 13 suggests, "I Hear an Army," the final poem of Chamber Music which so impressed EP and Yeats years before (JJIII 350). Scheiwiller's son, Vanni, carried on the firm and published many works by EP in later years.
l'Indice and Circoli | Circoli was a Genoa periodical that in the 1930s published translations of some of EP's early poems. Three poems by JJ (CM XXXV, XXXVI, and "On the Beach at Fontana") were printed in translation by Glauco Natoli in Circoli, 2, No. 1 (January-February 1932), 35-41. For "l'Indice," see Letter 11n.

my French number | The February 1918 issue of The Little Review contained EP's "A Study in French Poets," consisting of selections, with interspersed commentary, from the work of Jules Laforgue, Tristan Corbière, Arthur Rimbaud, Jules Romains, and others, offered to "give an idea of the sort of poetry that has been written in France during the last half century, or at least during the last forty years." EP told one of The Little Review's editors, "Dont announce this number, let it come as a bomb" and later declared that "there is no other French anthology in English to compete with it." opt. sal. . . . ] "warmest greetings to your wife and daughter."

14 Ezra Pound to James Joyce

29 Jan. [1931] via Marsala, 12 int. 5 Rapallo

My dear Jim

As to Mr Gorman/ / You might take into consideration my relation with to the lice who compose the american book=world.

My Cavalcanti has been hung up for over two years, and a year since the Aquila went bust. Not one god damned son of an american bitch has made any attempt to get the printing of it finished. I have just paid out 1200 marks to save the plates of the reproductions.

My collected prose which contains a portion of the Quellen [sources, springs] from which mr G. might have imbibulated is also hung up after my spending 3 months to prepare the mss. for the printer.

There is such a thing as order and decorum etc. and the decorum of my god damned country wd. approach more nearly to the ideal if they printed what is ready for them rather than deiti request me to perform yet other gyrations.

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The whole of this is due to lack on the part of subsidiary characters of enough guts to do one atom of the sort of work I have myself done in getting valuable work into print.

If six out of the 944 Gormans in the onanistic states had shown the modicum of volition the matter cd. have been put right long ago.

As he does not name his publisher I suppose it is one of those who have broken a contract or tried to do me out [of] my wages.

Les poux des Pouilles ont épousé les puces,
Tell yer sister i taint no use
Rubbin' youh arse wif juniper juice,
Les poux des Pouilles ont épousé les puces.

devo tedly yrs/
E.P.

*Letter 14* | Typed with black ribbon on two sheets (one side each) of EP's Rapallo stationery with the printed motto “res publica, the public convenience”; corrections and initials handwritten in black ink. (Jolas Papers, Yale.)

*Mr Gorman* | JJ named Herbert Gorman (1893-1954), a journalist and novelist who had already published *James Joyce: His First Forty Years* (New York: Huebsch, 1924), as his authorized biographer. Gorman set to work in December 1930, sending requests and lists of questions to friends and associates of JJ. EP proved uncooperative when approached for information, refusing “to be bothered with the past,” as Ellmann puts it (*JIII* 632). Letter 14 suggests that there were more complex reasons. Gorman's *James Joyce* was published in New York by Farrar and Rinehart in 1940.

*My Cavalcanti* | EP proposed a scholarly edition of Guido Cavalcanti's poems, complete with facsimiles of manuscripts, to Faber and Gwyer in 1928, but when both Horace Liveright and Random House refused to take sheets for an American edition, Faber and Gwyer backed off. By spring 1929, the Aquila Press in London had agreed to publish the edition later that year, but after 56 pages had been printed, the Aquila Press failed. EP salvaged these sheets and had the rest of the text printed in Genoa by the Edizioni Marsano and the reproductions printed in Germany (all at his own expense). This patchwork edition was then published by Marsano in January 1932 as *Guido Cavalcanti Rime* (Edizione Rappezzata fra le Rovine [Edition...
Pieced Together amid the Ruins]). Approximately 500 copies were printed.27

My collected prose ] EP increasingly believed that his place in modern letters needed the focus that his collected prose could give. He became desperate when the Aquila Press, which had agreed in 1929 to publish the volume, went bankrupt. On 30 January 1931, the morning after writing Letter 14, EP complained to Louis Zukofsky, “It is god damn well time for some agitation re/ publication of my collected prose. . . . It ought to be done by my bastud comphathriots” (letter of 29 and 30 January 1931, in Ahearn 88). See also Letters 15n and 16n.

the Quellen from which mr G. might have imbibulated ] EP evidently means that Gorman might have gone to EP’s articles on J] for information for his biography, had there been any collected prose to go to.

Les poux des Pouilles ont epousé les puces ] “The lice of Pouilles have wedded the fleas.” “Pouilles” is the French form of “Puglia,” a peninsular region of Italy. EP had waxed alliterative over French lice once before, in his letter to JJ of 17 July 1918, where he compared his own poetry with JJ’s fiction and concluded that “je suis peut être un peu plus phallique, mais . . . les puces paraissent peu etc.” (letter to JJ, 17 July 1918, in Read 144).

15  Ezra Pound to James Joyce

8 May [1931]
Htl. Perigord
2 r.d. gramont
[Paris]

Deer Jheezus

Thanks fer yr. noble efforks in my be1/2.
I have just given a 6 weeks opshun on the deal. = IF (Begobbers) ça biche [all goes well] - I shd. be glad to turn yr. support onto the prospectiv undertaker =

IF not, I will foller yr. inskrukshung. = (full stop).
(new paragraph)

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wid regards to yr. hnr'd consort & distinguished offspring (female).

beg to remn. autodidactricatly

Evidently a reply to JJ's letter to EP of 7 May 1931 (LettersIII 218-19).

Htl. Perigord | Hôtel du Périgord was in the rue de Grammont near the Bibliothèque Nationale.

yr. noble efforks | JJ was trying to help EP place the bulky manuscript of his collected prose writings with a British publisher. In his 7 May 1931 letter to EP, JJ, who was living in London at the time, said that he “had another talk with Mr [Laurence] Pollinger of Messrs Curtis Brown’s [literary agency] yesterday. He seems to me to be a sincere wellwisher of yours and I hope you will send him the Ms and leave it in his hands for a few months” (LettersIII 218). Ten days earlier, JJ had written to Robert McAlmon urging him to arrange for simultaneous American publication of this work (LettersIII 217). JJ was also trying to raise money by subscription to offset publishing costs.28 But JJ’s “efforks” did not avail, and the collected prose remained unpublished. In October 1931 EP wrote Louis Zukofsky: “Joyce tried to work up some interest in the subject in London. Oppen cd. also apply to the Gt. Jhames Jheezus Aloysius for moral (not fiscal support)” (Ahearn 103). EP was referring to George Oppen, the American poet then living in France who with his wife had started a venture called “TO Publishers.” They arranged to bring out a series of volumes of EP’s prose and issued the first, Prolegomena I, in June 1932, but by fall of that year TO was out of business.29 See also Letters 14n and 16n.

autodidactricatly | A rejoinder to JJ, who concluded his own messily typed letter, “heterodaktylographically yours” (LettersIII 219).
16  *Ezra Pound to James Joyce*

23 Luglio [23 July 1931]
via Marsala, 12 int. 5
Rapallo

Deer Jheezus Aloysius Augustine

(and a belated wreath to the bride)

Thanks fer card. Yr/ own Xperience in/from 1908 ONWARD ought to inskrukt you as to what the god damned shitten shepherds of the ShitishschottischeBritishBotchishce publishing world are likely to print.

The buggard bastuds have boycotted me since 19whenever it was 1916 (and that was Fenollosa, not me).

Also they the servants of Rombold swipe 25 per cent of all authors profits ANYHOW and a fourth of fn 10 leave 7 1/2.

Better the bugguhs shd/ buy sheets from abroad, on which no inkump tax cd. be deducted.

The cost of britich printer wd. be 5 times the Roman charges and I cd. use that 4/5 ths. just as well as the beefmunchers.

You may not[e] by yesterdays Trib (Wd. the 22 th.) that the B.B.C. contemplates doin the Villon; and has suggested Mr Panzera whom I think you suggested in the year last of the era volgare.

Any kind words you can say on the subjkt/ re/ enterprise of the B.B.C. (as or as not in contrast to the shitterity of the booblishers) might be of extended utility.

At any rate you can listen in in Oct. if and when. . . .

After it has been broadcast it will be harder to deny its existence. Any help on either film/sonoro [talking picture] or gramophone

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recording will gain you remittance of 666666666600000 years in pur/gatery.

under the heading de casto connubio.

I hope you are Njoyin the placid charrums of the round pond[,] the feminine pulchritude of the 2 million supernumerous Kensingtonians etc. and that yr/ fecund pen will again begin to drizzle them drops of Hymettian honey long so famed in provinces.

deovtedly

E

Letter 16] Typed with black ribbon on two sheets (one side each) of EP’s Rapallo stationery with the printed motto, “res publica, the public convenience”; pencil corrections; initialed with blue crayon. (Jolas Papers, Yale.) Evidently a reply to a postcard from JJ stamped received in Rapallo “23.7.31.” (MS Yale, unpublished).

the bride] JJ and Nora Barnacle were legally married, for testamentary reasons, in a London registry office on 4 July 1931. To JJ’s annoyance, the event was covered by the newspapers.

baggard bastuds . . . ] EP’s rage at the British publishing world, always simmering, boiled over when he was reminded that he had not followed JJ’s advice about a publisher for his collected prose (see Letter 15n).

boycotted me] “Noh” or Accomplishment: A Study of the Classical Stage of Japan by Ernest Fenollosa and Ezra Pound was published by Macmillan and Co. in London in 1916 (actually issued in January 1917). As of 1931, this was the last long-established British firm to have published EP, but Elkin Mathews of London had brought out Umbra: The Early Poems of Ezra Pound in 1920, and Faber and Gwyer of London had issued EP’s Selected Poems, edited with an introduction by T.S. Eliot, in 1928. Smaller ventures like the Egoist Press and John Rodker’s Ovid Press had also published works by EP. When “Noh” or Accomplishment was in press in 1916, EP tried to interest Macmillan in a multi-volume anthology of world poetry to be edited by himself. Macmillan turned it down, in part due to EP’s lack of diplomacy, and he became convinced that he was the victim of a conspiracy. As he put it in How to Read (1929), “From that day onward no book of mine received a British imprimatur until the appearance of Eliot’s castrated edition of my poems [Selected Poems]."30
Rombold] Sir Horace Rumbold (1869-1941), British Minister to Berne in 1918-19 when JJ was involved in litigation against Henry Carr, a fellow member of the English Players of Zurich and an employee in the British Consulate. Both JJ and EP wrote letters to Rumbold complaining of JJ’s treatment by British officials (LettersII 424-26, 437-38), but neither received satisfaction. JJ punished Rumbold’s bureaucratic indifference by giving his name to the English hangman-for-hire in *Ulysses*.

the Villon] *Le Testament de Villon*, a one-act opera with a libretto taken from François Villon’s poems, was written by EP in the early 1920s with the help of the English musician Agnes Bedford and later of George Antheil. For many years, EP had been interested in the relationship between words and music and had extensively researched original melodies of the Troubadour poems. *Villon* carries this passion into rhythmic composition for voice and instruments. The scene is set in a bordello near a cathedral. “They will hang me possibly as an academic,” EP wrote Bedford in 1921, “but scarcely as a dynamist” (Paige 167). The B.B.C. performance of *Villon* was given on 26 and 27 October 1931, and EP described it to Louis Zukofsky the following month: “Orchestra inaudible, but the few bars of mandolin sounding like a regiment of cavalry. On the whole a success.”31

Mr Panzera] Probably Charles Panzera (1896-1976), Swiss baritone, best known as a recitalist and recording artist who promoted the art of French song, a subject that he also wrote on.

de casto connubio] “of holy (or virtuous) wedlock.” EP ribs JJ about his recent wedding by alluding to Pope Pius XI’s encyclical, *Casti connubii*, issued 31 December 1930, which spoke “on the nature and dignity of Christian marriage, on the advantages and benefits which accrue from it to the family and human society itself, on the errors contrary to this most important point of the Gospel teaching, on the vices opposed to conjugal union and lastly on the principal remedies to be applied.” The encyclical denounced “temporary,” “experimental,” or “companionate” unions lacking the Church’s sanction and based on expediency or whim.32
15 Feb. [1932]
or bee my
valentine
a bit late
VIA MARSALA 12-6

My dear Jheezus Jheehosaphat,

What th' HELL.

Even Casa Slavia which has pubd/ all the rhooshun stuff declines to PAY.

I have made the revolutionary proposition that Marsano SHOULD pay original foreign authors for stuff to be printed in volumes. Fine idea, but first vol. of this utopian series has not yet appeared.

As for Convegno, Ferrieri's get/ ambish/ iz that the Convegno shd/ serve as carta igenica [toilet paper] to the N;f.f. / / at any rate I am not to be found in that gabinetto [water closet].

By abusing my own good nature and being the usual g;d; fool I wasted time answering Rossi's questions, in which R. displayed a fairly comprehensive ignorance of modern Irish.

At any rate as the stuff was sent to some rival nooz stand and not to l'Indice I don't see that I can be expected to take any further action about it.

No Irishman has any morals.

Th' Sem Benelli gets money, having been in tee/yate/r bizniz he has learned how it is done . . .

there again I can not assist you. I believe the grandi ziornali pay 100 lire fer those enormous and perpetual two col/ blahs about licherchoor.

As the spaniard said 20 years ago. "Thank GOD, in my country NO man can live by his pen."

The condition conduces to independence and dissociation, rather than to coherence and cooperation.

Possibly if you join the association of musical
composers and pay yr/ dues regularly, you cd. do something. When I succeed in getting myself registered as a journalist I may be able to provide further information.

Please present my affectionate greetings to yr/ female relatives and connections. And properly formal salutations to Giorgio.

ever yrs     devmo
E.P.

A M.Joyce
avenue Sainte Folies Bergères


Casa Slavia ] The Slavia publishing firm of Turin issued Italian translations of Russian works in complete, carefully prepared editions.

declines to PAY ] JJ had complained in his letter of 13 February 1932 that Italian newspapers and magazines had been publishing “translations of things of mine. They never consult me, inform me or pay me” (LettersIII 240).


N.r.f. ] La Nouvelle Revue Française was founded in 1908 by André Gide, Jean Schlumberger, and Jacques Copeau and ran until 1943, with a hiatus during World War I. It published many French writers who later became famous, as well as French translations of the “Proteus” episode of Ulysses (1928) and Anna Livia Plurabelle (1931). In
1931 EP angrily lumped the review together with other establishment fixtures: “Have we had enough of the n.r.f. and the pseuderasts; have we had enough of the pseuderasts and the Bloomsbug-gars? Enough, enough, we have had quite enough and then had some and that some was goddam too many.”

Rossi’s questions | In addition to his Italian version of “Telemachus” (see above note), Alberto Rossi also translated “Proteus” and Pomes Penyeach (Poesia da un soldo; Dall’Ullisse” [Milan: Enrico Cederna, 1949]) and wrote the preface for an Italian translation of A Portrait (1933). He published an obituary on JJ in the Gazzetta del Popolo for 14 January 1941. See also Letter 18.


No Irishman has any morals | JJ replied to this cutting remark in an unpublished letter of 29 February 1932 (MS Yale). EP tried to wriggle out in a follow-up postcard of March 1932: “Yr interpretation of my interpretation of the term ‘morality’ is highly incorrect. I was considering things of the spirit, not LOW questions of commerce. Besides/ what evidence have we that the Irish OUGHT to be moral?”

Sem Benelli | (1877-1949), Italian playwright noted for his highly successful play, La cena delle beffe (The Fest) (1909), and for dramas based on historical and legendary subjects.

18 Ezra Pound to James Joyce  

[mid-February 1932]  

[Rapallo]

No sooner had I been to post  
office that [sic] Rossi arrived in  
person. VERY simpatico  
and apparently intelligent.

He has never heard of the  
Convegno paying anyone. He  
certainly has not been pd/  
for translation. He didn’t  
come about that. Just walkin’  
along, and tired of waiting  
for someone to bring him.
At any rate having seen
him, my opinion has riz.
I shdnt. have spoke hard of him.
ever yrs. E.P.

Letter 18 ] Typed with black ribbon on one side of a postcard with a
view of Rapallo on the reverse; pencil additions; undated (postmark
hard to read but possibly “16.2.32”); addressed to “M. James JOYCE
/ 2 Ave. St. Philibert / Passy / PARIS / Francia.” (Jolas Papers, Yale.)

1932 (quoted also in Letter 17n), EP added: “The convegno is by the
way one of my particular abominations/ AND so forth. Rossi, as I
indicated in p/s is quite simpatico, but there is NO cash in these
transactions” (Fahy 114).

19  Ezra Pound to James Joyce

23 Oct anno XV [1937]
via Marsala 12/5
Rapallo

Waaal James my jHesuit

Greetings to Norah an the fambly and so
forth, and after many days suppose you do something plain and
useful and find out and TELL me what has become of Mrs Y Lyre
Dyer of the wire bird press?

and why the hell she dont anser at
least my henquiry about Purcell, and her bloomin edition/
even if she has druv ole Whittaker nuts. I as you may
know am interested in muzik and while not knowin what mrs Dyer
Lyre is up to, I have been known to boost helpingly now and then.
Also she shd/ get onto microphot which renders some eggspenses
needless.

and of course you might occasionally travel to broaden yr/ mind
as the loc 1 menu has improved since you last enquired.

and so forth

love and tenderness

and the rest ov it.

yrz EZ
Letter 19] Typed carbon copy (blue) on one side of a sheet of typing paper interfiled with JJ’s letters in the Ezra Pound Papers, Yale Collection of American Literature, Beinecke Library, Yale University. Dated, as was EP’s custom in this period, according to the Italian Fascist calendar.


ole Whittaker] William Gillies Whittaker (1876-1944), English music scholar, choral conductor, and composer. In 1915 he founded the Newcastle Bach Choir Society, which became noted for its performances of music by Bach and other composers. In 1929 he was appointed Professor of Music at Glasgow University and the first principal of the Royal Scottish Academy of Music. He published widely on Bach, Purcell, and other subjects, and prepared music editions, including the “bloomink edition” of Purcell that EP mentions here (see also Letter 20n). EP praised Whittaker in 1934 as being of the “‘No nonsense’ school” and affording a refreshing contrast in “an era of vile composition, weakness, and tolerance for every musical mediocrity.”36

interested in muzik] EP began sponsoring local concerts in Rapallo in the 1930s. These “Concerti Tigulliani” included a broad repertoire of music from the baroque period to the twentieth century, with performances by the violinist Olga Rudge, the pianist Gerhart Münch, and other professional musicians. EP was particularly enthusiastic about Vivaldi, whose concerto manuscripts (many of them unpublished) he discovered in Dresden and Turin and transcribed with the help of microfilm (or “microphot,” as he calls it in Letter 19). EP and Rudge sponsored Vivaldi study-workshops in Rapallo and organized performances of his music there and in Venice. Their work served as a model for the 1939 Settimana Vivaldiana in Siena and helped spur the Vivaldi revival of later years. For details of the Purcell concerts EP arranged with Dyer’s help, see Letter 20.
Waaal JayZus my Jim

The Purcell aint no use fer th beamish basso[,] it is fer a couple of fiddles/
and I wanna do the whole dozen in splendour.
thanks fer talkin to th laidy; an she aint written AZ yet.
I offered to write about her bloomink press etc. I mean in the paypers. etc. as well as purrformin th muzik.

Ole Haupy aint here at the moment. I told him about that traduction of yours years ago/
when he wuz readin the bosche vurshion of Ulysses and I sez/ wot is it like in teuton, and he sez it is like lookin at a coin through a micriscope, that is a MIKryscope wot is intended fer bugz hine feet,
detail TOO BIG fer to see anyfink.

thet wuz fer the choimun voishun in sevurul vollums. Since the cook wen' giook and threatened to knife him and he gittin older I dont see so much ov him.

He lamentin he aint got “fliessendes [fluent] Englisch” and me bein short on dems and dasses.

However I kin biff him fer a naughtygrafft when he does drift back to this willitch/
why not come down and meat him you wd. prob git deeper into his kawnchusness being nearer his period.

[on reverse]
Waaal SEZ YOU on a famuch occasion “BUT I’m gointer WRITE it”
but as you aint Wyndham HAS an nunless you confute it I spose I shall have to put down the record, neither of you having enough sense of reality. I mean to guide an henligheten.
why the HELL dont you PRINT yr/ damn address, ef a sick chicken tried to cross that road it ‘d end up as a unknown sojer


The Purcell ] Henry Purcell’s Twelve sonatas of three parts, for two violins and bass, originally published in London in 1683, were edited by W. Gillies Whittaker (with “figured bass realized for piano”) and issued in Paris by Editions de L’Oiseau Lyre in 1936. JJ contacted Louise Dyer of the L’Oiseau Lyre (see Letter 19n) about getting copies of these sonatas for EP, who wanted to have them performed in Rapallo (see Letters 19 and 23), and he wrote EP about his progress on 12 November 1937 (LettersI 397).

In January 1938, EP published an announcement in Il Mare, the Rapallo newspaper:

Starting the first of February and running throughout the week, there will be a concert each evening presenting twelve Sonatas of Purcell, with lights and shadows provided by the music of Debussy and Hindemith. . . . These twelve . . . sonatas of Purcell have recently been published by W. Gillies Whittaker, head of the Scottish Academy of Music in Glasgow, and issued by the Lyre Bird Press of Paris. You will recall that Whittaker and the “Lire Bird” [sic] have already supported our efforts with advice and gifts of rare editions of little known music. Congratulations also to the director of the Lyre Bird, Mrs. Dyer, for the prizes her editions have won at the Paris Exposition. [. . .] Performing in these concerts will be violinists Olga Rudge and maestro Sansoni and pianist Renata Borgatti.37

th beamish basso ] JJ’s son, Giorgio, had a minor career as a professional singer, performing over the radio in the United States and Europe in the 1930s.

Ole Haupy ] Gerhart Hauptmann (see Letter 10). In his letter to EP of 12 November, JJ had mentioned his admiration for Michael Kramer and wondered, as Hauptmann was living in Rapallo, if EP would have him sign a copy of the play (LettersI 398). See Letters 21-23 for the continuing saga of this book-signing.

Wyndham ] Wyndham Lewis (1882-1957), English artist and writer and EP's colleague in blasting British complacency prior to and in the first years of World War I. EP wrote admiringly of his novel, The Apes of God (1930), and as the 1930s wore on increasingly felt that Lewis's vivid, slashing satire was superior to JJ's private experiments with night language and sound. In an article published in 1937, he announced:

The natural antithesis now as it was two decades ago is between Joyce and Lewis. The critic can get a number of useful measurements by it. In Lewis' favor to-day one is almost driven to the summary that 'at any rate' Lewis has never for five minutes been willing just to sit back and be a celebrity. Herein Mr. Joyce celtically approaches his equally celebrated Irish confrere and predecessor.38

rue Eddie whichwott ] JJ's Paris address, 7 rue Edmond Valentin, was sometimes illegible in his purblind scrawl.

21  Ezra Pound to James Joyce

8 Dec [1937]
[Rapallo]

J/J/J/Jayzus me daRRlint
    The ribbon iz pale and the carbun
brighter/ and dis is deh feast of the angel or whatever so you
better have the carbon as the angel stops the sale of typink
ribbuns.
    «Thanks fer speaken to Mrs DLyre / a picturesk touch of
his singing wiff Nelba, and the first pricks. but NOT enough fer
a workin journalist loike me to make it a Narrticle.»
NOW
about Haupy/ I will NOT / and fer various reysons/ «yu are as
hard to tell anything as it is to git an idea into a wummun
without first applyin the phallus to the centre of her
intelligence.»

NO sane man LIKES wrappin up parrcels/
it wd/ do you no bloody good /
    Miss Yunkmans in [sic] married and
Mr Yauwner is no longer wid him (meanin wid Haupy)

571
His Missus like paper and string and standin in pust offices as little as I do/

SEND the bloody book HERE, and when his nibs gets here I will lay it on the Cafe table before him and say the grrreat Jayzus Jabes the Joyce in excelsis rejoice in excelsis wants the Xmas angels to sign it.

Mary said or vice versa

Like what Gabriel said to Mary in Fra Angeloco's pixchoor. he sez: I waaaant that, or rather SHE sez I WANT that in WRITIN'.

«glory be/
 yrz ever.

and I still whope to see that purCell.»


deh feast of the angel or whatever ] The Feast of the Immaculate Conception (8 December).

his singing wiff Nelia ] Louise Dyer's husband once sang with the famous Australian soprano, Nellie Melba (1859-1931).

the first pricks ] The Lyrebird Press had been awarded prizes (prix) for its music editions at the Paris Exposition, as EP noted in his article in Il Mare (quoted in Letter 20n).

about Haupyl I will NOT . . . ] EP refused to forward a copy of Michael Kramer to Hauptmann who was in Germany at this time, insisting instead on the plan outlined in this letter.

applyin the phallus . . . ] EP had used a similar metaphor in his discussion of male creativity in his Translator's Postscript to Remy de Gourmont's The Natural Philosophy of Love (1922): "in the symbolism of phallic religions, man [is] really the phallus or spermatozoid charging, head-on, the female chaos. Integration of the male in the male organ. Even oneself has felt it, driving any new idea into the great passive vulva of London, a sensation analogous to the male feeling in copulation."40

572
Dear Jhaymes/

I don't know whether I know Mrs D/ well enough to express condolences/ when you see her you might say I have expressed 'em.

Ole HAUP izza settin on yr/ copy of his opus
I tackled him wiff a green fountaing pen ready/ but he cdn't think up anything sufficiently MONUMENTAL to inscribe straight off his bat/ so he PROMISES to return the woik with due inscription

also murmured something about yr/ havink written a critique of something or other / /

gorr noze wott.

hero[?] is not on agenda.

condolences ] The elderly Mr. Dyer had just passed away.

green fountaing pen ] JJ's postcard to which Letter 22 replies is written, according to JJ's custom in this period, in green ink.


573
Dear JaYmes

Sorry your´re havin´ eye trouble. I deelivered yr epustle to the Venbl/ Haup yester/ who presented me to his granson.

Waaal now, about the MORE work campaign. I hope ye have at last quit immitatin Mr Gene JoleASS and written noch mal [once again] a BOOK.

with which kind sentiments I retain [sic]

yrs deevotedly and best to yr wife an th childer

The enc/ I think you have suffered. Mrs D/ can rest assured the Purcell is O.KAY and there will be further notices

one I thrust in Globe and one in Broletto. (a fine an aktif maggerzean.)


eye trouble ] In his letter of 9 February written from Zurich, where he had gone to visit his eye surgeon, JJ said that retinal congestion had developed due to "months of day and (literally) allnight work in finishing WiP [Work in Progress]" (LettersIII 415).

yr epustle to the Venbl/ Haup ] JJ wrote a letter in German to Hauptmann on 12 February 1938 and sent it via EP.42

Mr Gene JoleASS ] Eugene Jolas (1894-1952) edited the Paris-based magazine transition, which, beginning in 1927, published fragments of JJ's "Work in Progress" as part of a campaign to foment a "revolution of the word." EP's rendering of Jolas's name may hint at his opinion that such experiments resembled intestinal discharges; in a letter to Hilaire Hiler in 1937, he declared: "No need of transition crap or Jheezus in progress. I am about thru with that diarrhoea of consciousness" (letter to Hiler, 10 March 1937, in Paige 292).
Globe . . . Broletto | EP wrote often in this period for Globe, a periodical published in St. Paul, Minnesota, and occasionally for Broletto, a monthly magazine based in Como, Italy. Writing to Joseph Darling Ibbotson on 19 February 1938, EP noted: “BROLetto, of Como, has done a Vivaldi concerto with article by O. Rudge/ ms/ in Dresden, transmitted via Leica films. . . . we did another very nice Vivaldi from another film recd/ in this way. Concert Feb.5. this year.”43

24  Ezra Pound to Stanislaus Joyce

4. Jan [1942] [Rapallo]

///XX

Dear S.J.

Thanks very much for the extract re/yr/ brother. As no irishman likes being agreed with, I trust you will pardon the annoyance I am about to cause by saying that I was always after His Eminence to get him to “wake” and write a clear volume “James Joyce, his life and times by the author.”

Well; may be his brother can take it on. Since I took to referring to the late Finnigan as a work in regress, his Eminence desisted after a time from sending me the sequent hunks, so there is a pair of us haven’t read it. I suppose the book may be all right, but it was his earwigs and fleas that made it a nuisance by their clatter.

It was a sad day we set him up on a platform; but he might have had a harder life otherwise.

Have you news of Norah? I wrote to her, but had no address save the Irish Consul in Zurich or somewhere.

And do come in a [sic] lunch or dinner if youre in these whereabouts. Jim never got further than writin me for “sample menus from the leading hotels” (of Rapallo). Its a damn nuisance his dyin’.

Buck Mulligan, if it amuses you, is in the U.S. and has printed a poem (20 years late on the TailTean games.)
and god save all poor sailors.

cordially yours

is Baccheschi Triestine for Bacchus and son?


extract re/yr/ brother] Probably Stanislaus Joyce’s memoir of JJ, published in the Florentine quarterly, Letteratura, in the issues for July-September and October-December 1941, and later in translation in The Hudson Review. EP was in full agreement with the memoir’s strictures on Finnegans Wake and JJ’s Paris admirers and drinking habits. Stanislaus deplored the Wake’s “completely artificial” language, “far too experimental to be the fruit of so many years of labor. Beyond that, it appeared to me an artistic exaggeration due to the influence of Paris, where admiration for originality is pushed to the point of a worship of eccentricity.” 44

may be his brother can take it on] Stanislaus did, of course, produce an account of JJ’s life up through 1903 but died before he could extend it further: see My Brother’s Keeper: James Joyce’s Early Years, ed. Richard Ellmann (New York: Viking, 1958).

his earwigs and fleas] EP often complained of Eugene Jolas and JJ’s other admirers and imitators of the Paris years. See Letter 23.

news of Norah?] Nora Joyce had left the Pension Delphin in Zurich shortly after JJ’s death and thereafter lived in a series of pensions and hotels in that city. Plagued by health problems and money worries, she died in 1951.

Buck Mulligan] Oliver St. John Gogarty (1876-1957), Irish surgeon and wit, JJ’s one-time friend and immortalized foe. A noted writer and former Irish senator, he went to America in September 1939 on a lecture tour and remained there for the next five years, earning a comfortable living as a journalist and lecturer.

a poem (20 years late on the Tailteann games.)] The Irish Free State revived the Tailteann Games, an ancient sporting festival, in 1924, and included among the events an official crowning of recent writers judged to have conferred honor upon Ireland. Francis Stuart,
James Stephens, Stephen MacKenna, and Oliver Gogarty were awarded laurel wreaths. Yeats had brought up JJ’s name with the Tailteann Prize committee but without success. In awarding the prizes, however, he pointedly described *Ulysses* as “more indubitably a work of genius than any prose written by an Irishman since the death of Synge” (quoted in *Letters III* 100n).

The “poem” may have been Gogarty’s “Ode, written at the request of the Irish Government on the revival of the Tailtean [sic] (Irish Olympic) Games.”45 It was originally sung by a massed choir during the first week of the 1924 Games.

*Baccheschi* | Part of Stanislaus’s address (see Letter 25). He spent the years of World War II in semi-internment in Florence with his wife and young son; they returned to Trieste afterwards.

25  *Stanislaus Joyce to Ezra Pound*

Via dei Benci 23, Florence
presso Baccheschi
16th February 1942.

Dear Mr Pound,

A tiresome attack of entero-gastritis has prevented me until now from answering your letter. One of the most unpleasant consequences of the illness is that I feel the cold intensely especially in this relentless winter. Florence is a cold, stony-hearted city anyhow, but I have lost here 20. kilos—precious kilos—that I could ill afford to lose, and now I have little inclination to do anything but wait till fine weather comes. Neither the authors of the Romaunt of the Rose, nor Chaucer nor his continuators ever longed for the spring more fervently than I do. In fact it is only now that I am beginning to understand the vogue of their conventional introductions.

Perhaps I shall try to sketch Jim’s life, at least until the time when we parted company. As for “F’s W.”, I wonder who it was encouraged him to carry on for 17 years. When he was still in the habit of sending me “Transition” with apparently unrelated passages from “Work in Progress,” I used to ask him when he intended to take down the scaffolding, and whether he intended to go on with the novel, or whatever it was, until someone asked a question in Parliament about it. Neither Finnegan nor Vico interests me as much as that judicious Jew and witty wittol, Bloom. I was too deeply attached to Jim for surface storms to

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alter my feelings, but I refused to pay him the homage of my understanding—to use a theological catch-word which he would appreciate. As you say, his dying is a great nuisance. I wrote to Norah and George twice a year ago but got no answer. The last address I had is: Joyce, Pension Delphin, Mühlebachstrasse 69, Zürich.

I am a fixture here until the end of the rumpus, so I cannot come to Genoa, but if ever you are in these parts I hope you will remember my address: I should be very glad to meet you and have a talk with you.

Yours very truly,
Stanislaus Joyce


NOTES

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Of great assistance were Vincent Giroud, Patricia C. Willis, and the staff of the Beinecke Library, Yale University; Sidney F. Huttner and the Special Collections staff at McFarlin Library, University of Tulsa; and Don C. Skemer and the staff at Rare Books and Special Collections, Princeton University. I also wish to acknowledge the help of D. Thomas Benediktson, A. Walton Litz, Omar Pound, Lawrence Rainey, and R.J. Schork.

1 Pound/Joyce: The Letters of Ezra Pound to James Joyce, ed. Forrest Read (1967; New York: New Directions, 1970). Further references will be cited parenthetically in the text as Read. Two further letters from Pound to Joyce have been published in The James Joyce-Paul Léon Papers in the National Library of Ireland: A Catalogue, comp. Catherine Fahy (Dublin: National Library of Ireland, 1992), p. 114. Both letters, though undated, are from the thirties (1932, I think, though Fahy conjectures otherwise), and I quote from one in the notes to Letters 17 and 18 here. Further references will be cited parenthetically in the text as Fahy.

2 The text of “James Joyce: to his memory” is reprinted in Read (pp. 269-73).


4 In annotating these letters, I have benefited generally from several

For an idea of EP’s hectic schedule as recorded in his own letters from this period, see Pound/The Little Review (pp. 263-80).


8 For a discussion of EP’s projected book on modern machinery, see Gallup, Ese (pp. 449-50).

9 J J had thanked EP for a “declaration” in a letter of 2 March 1927, and Ellmann glosses this as a “formal declaration by Pound, made at the American consulate in Genoa” (LettersIII 156n). But I believe JJ was referring in that case to a request he had made in a letter to EP of 23 February 1927 for “a short typewritten note which I can show my lawyer here as to what I gave you [of Ulysses] from Zurich for the review, how much you paid (£50?), etc” (LettersIII 155). Discussion of EP’s consular declaration came a year later.


14 EP’s commentary from Guido Cavalcanti Rime is reprinted as “Cavalcanti” in Literary Essays of Ezra Pound, ed. T.S. Eliot (1954; New York: New Directions, 1968), pp. 149-200. References to Ernest Renan are at pp. 183, 184-85, 186. Further references to Literary Essays will be cited parenthetically in the text as LE.
Letter 10 was originally published in Paige (221-22) and reprinted in Read (234-35). Read follows Paige in omitting the final sentence of the letter. The annotations here are mine.


A translation of this article with commentary was published by Forrest Read as “‘Storicamente Joyce,’ 1930: Ezra Pound’s first Italian essay,” Tri-Quarterly, 15 (Spring 1969), 100-14.


From EP’s note on the first leaf of Profile, quoted in Gallup, B28 (p. 154).


Letters to Margaret Anderson, 13 September and 9, 10, 11 October 1917, in Pound/The Little Review (pp. 122, 134).

This brief history of Guido Cavalcanti Rime is a distillation of Gallup’s fuller account. B27 (pp. 152-54).

Ellmann states erroneously that this work was “Ezra Pound’s Cantos, which had not yet found a commercial publisher” (LettersIII 217n). JJ himself noted in The Cantos of Ezra Pound: Some Testimonies (New York: Farrar & Rinehart, 1933): “Last year I tried to arrange in London a publication by subscription of his collected prose writings. For some reason the scheme fell through” (p. 12). JJ’s remarks are dated “15 Sept. 1932.” Ford Madox Ford solicited these testimonies and assembled them for publication.

For details of EP’s jinxed efforts to get his collected prose published, see Gallup, A33 and E6h (pp. 49, 452).

How to Read, reprinted in LE (p. 18).

Letter to Zukofsky, 22 November 1931, in Ahearn (p. 106).


For details regarding Rossi’s translations and other Italian versions of works by Joyce, see Slocum and Cahoon (pp. 119-22).

Letter of Ezra Pound to James Joyce, undated, in Fahy (p. 114). I have
not seen the original of this letter in the James Joyce-Paul Léon Papers at the National Library of Ireland; Fahy says the postmark is "unclear" but conjectures—erroneously, it would appear—that it reads "33-2.17."

36 Ezra Pound, "Importanza e significato della musica di William Young," Il Mare, 27 (3 March 1934), reprinted in Ezra Pound's Poetry and Prose, 6:139. The translation is mine.


39 Letter 21 was originally published in Paige (p. 300) and reprinted in Read (p. 259). Read follows Paige's deletions and other changes to the text. The annotations here are mine.


41 Inscription quoted in H.D. Tschörtner, "Zu den Beziehungen zwischen Gerhart Hauptmann und James Joyce," Zeitschrift für Anglistik und Amerikanistik, 26 (1978), 261. This short article, hereafter cited as Tschörtner, provides an overview of J.J.'s lifelong admiration for Hauptmann. Years later, during his confinement in a federal mental institution in Washington, D.C., EP recalled Hauptmann's book-signing for a visitor, the poet Charles Olson: "'And,' says Ez, 'he didn't write off one of those inscriptions . . . he took it away, came back three days later, gave it to me, it read, to J.J. the best reader this play ever had, and I shipped it off.' At which point he cries out at the top of his delight, 'He sure sat on that one till it hatched!'"—Charles Olson & Ezra Pound: An Encounter at St. Elizabeths, ed. Catherine Seelye (New York: Grossman Publishers, 1975), p. 104.

42 The text of J.J.'s letter to Hauptmann is published in Tschörtner (pp. 261-62).

