

University of Victoria Special Collections

Pound, Ezra, 1885-1972

SC096

Title

Ezra Pound collection

Dates

1908-1961

Extent

17 cm of textual records

Biographical Sketch

Ezra Loomis Pound was a major twentieth century poet, critic and translator. He was born in Idaho and educated at the University of Pennsylvania. He went to England in 1908, living in London from 1908 to 1920 and became closely acquainted with T. S. Eliot and other intellectuals. In 1920, he left London and settled in Rome. He supported the fascist cause in Italy during World War II. Because of this, he was indicted for treason by the Americans. He was, however, found unfit to plead, and was confined to a mental institution until 1958. In his work, Pound championed the imagist and vorticist movements. His most important works include "Homage to Sextus Propertius", "Hugh Selwyn Mauberley", and the epic "Cantos".

Scope and Content

The collection consists firstly, of poetry manuscripts and proofs including "Personae", "Lustra", and "Canzoni and Ripostes"; secondly, a prose manuscript of "That Audience, or the Bugaboo of the Public"; and thirdly, of correspondence to Elkin Mathews (publisher), St. John Adcock, Harry and Caresse Crosby (Black Sun Press), Louis Zukofsky, The British Union of Fascists, T. S. Eliot, Montgomery Belgion, Michael Harald, Clifford Gessler, and others.

Finding Aids

Item level descriptions available.

Title Source

Title based on the contents of the collection.

EZRA POUND COLLECTION

Manuscripts - Poetry

E.P. Po. 1-107

Personae.. Manuscripts, typescripts, of Gallup A3

The archive consists of virtually all the manuscripts used for printing *Personae*; ; the first fifteen poems were probably printed from a marked copy of *A Lume Spento*. There are ninety-eight pages of holograph manuscripts, some being notes on the versos, and eleven pages of corrected typescripts. Of the thirty-three poems in the 1909 edition of *Personae*, there are eighteen present: five exist in one draft, eleven in two drafts, and two in three drafts. Pencil markings denote the printer's copy-text drafts of all eighteen poems. The worksheets are sometimes initial drafts and sometimes obvious redraftings transcribed from earlier compositions. The manuscripts begin with "Praise of Ysolt" (p.28 of the published book) and of the poems which follow, only "Comraderie [Camaraderie]", "Masks", "Ballad for Gloom" and "For E. McC." are lacking (all these latter had already been published in *A Lume Spento*).

The versos of the manuscripts contain an interesting variety of notes, a draft of "Roundel" (not published in Pound's lifetime) and what appears to be an early plan for the book (E.P. Po. 76). Of the variants present in the manuscripts, the most interesting are the notes that Pound cut from the text and particularly from the appendix "Notes on New Poems".

For variants see "Personae: From Manuscript to Print", [*Studies in Bibliography*, Dec. 1981.]

(sc)PS3531/O82P4/1909

Personae. Corrected page proofs of Gallup A3.

There are four sets of page proofs, three of them corrected by the author. The first two sets were issued on 13.3.09, while the second two bear the date 19.3.09. In each case, one set was probably kept by the author and the second submitted to the publisher "for the printer". These proofs afford an excellent record of the author's attention to all details, even the fine points of layout and spacing, and also to the development of the collection as a whole. Pound added four poems in the proof stage: two to fill up blank spaces in the text; "Tally-O" and "Search", and two at the end; "And Thus in Nineveh" and "The White Stag". Some of the accidental corrections are suggested by proofreader's queries, but almost all the substantives appear to be the author's. Some notes on the back of an envelope (E.P.C. 50) appear to be Elkin Mathews' corrections to the second set of proofs, and one of these becomes a substantive in the third set of proofs. For variants see "Personae: From Manuscript to Print" [*Studies in Bibl.* 1981]

(sc)PS3531/O82E9/1909

Exultations of Ezra Pound. Marked page proofs of Gallup A4.

Only the first two gatherings (pp. 1-32) lightly corrected by the printer, marked "2" and dated 1.10.09.

(sc)PS3531/O82L8a

Lustra. Corrected page proofs of the suppressed edition. See Gallup A11a notes, p. 41 for full details.

These are the proofs of the original book planned by Pound from which four poems were later abridged at the request of printer and publisher. The proofs are marked by Pound on the half-title "corrected proof sheets" and "Please copy type size etc., etc. from this proof." They contain a number of holograph notes including an initialed note on the title verso giving acknowledgements. The holograph corrections are for the most part made to compensate for printer's accidentals and layout but there are substantive corrections made to "The Temperaments", "The Lake Isle" and "Near Perigord".

(sc)PS3531/O82C35

Canzoni & Ripostes of Ezra Pound. London 1913. Gallup A7b.

This copy was submitted by Pound as part of the copy-text for *Lustra of Ezra Pound with Earlier Poems* (1917) 11c and d, pp. 129-177. Pound has marked in orange and blue pencil the poems he wishes included and he has pasted in a table of contents, on the endpapers, of three typewritten pages.

The texts of all the Canzoni poems has been corrected with a few title changes noted. He has also inserted a half sheet with an extra poem for the Heine sequence. (p. 140, VIII)

E.P. Po. 108

"Nils Li[ck]e" pencil holograph, lightly revised early draft.

First appeared in one leaf, 32.5 x 20, folded, unlined, watermark "BRITISH BOND/S & B". See *Exultations* Gallup A4. Addresses on verso: "Rosslyn Lodge/Lyndhurst Rd. N.W."; "St. Stephens Parish Hall/Pond St."; "Brown Stuply & Co./123 Pall Mall"; "C.W. Stork"; and upside down "Dear Dad". Marked "L'37*". [This letter purchased from the book dealer E. & J. Stevens, Hampstead, 1968.]

Variants: [Numbers refer to Michael King Ed., Collected Early Poems of Ezra Pound (N. Y. New Directions, 1976), p. 121.]

Title Nils Lykke Nils Li[ck]e

14 Beautiful] O Beautiful

16 calling and a-calling] a-calling & a-calling

17a murmuring] a [muttering]

18a-reaching] reaching

19 be ever] be [a] ever

20 shadow] shad[es]

E.P. Po. 109/10

"Translation from Ptolemaeus" ink holograph, unpublished.

One leaf, 18 x 12 of an envelope which had been addressed to Elkin Mathews but had evidently been utilized by Pound. The stamp on the

envelope is dated May 4, 09. on the recto top of the envelope is scrawled

"Pound Personae" in another hand. Recto: a translation of the poem copied

from J. W. Mackails's translation, with one slight omission. See *Select Epigrams from the Greek Anthology* (London, Longman, Green & Co., 1906), p.188.

Verso: the poem in Greek cited as "Ptolemaeus". [Perhaps the inspiration to the epigraph of *Exultations* ?]

E.P. Po. 111-115

"A prologue."Manuscript of Gallup C23.

Five leaves, ink holograph, 28 x 21.5, unlined, folded, signed and dated 1910. Watermarks: four pages "E[ri]e Bond" paper, one page "Commercial Linen". p. 115 verso has note "Extra Expense for Christmas Cover", "Prologue, Ezra Pound, 126 Greenwich Ave., New York City", "50.00", "for Christmas 1910 cover", "10/31/10"; on p. 111 recto "Printed copy of this to follow".

A Prologue was reprinted in *Canzoni* (Gallup A7), 1911, p. 34 (with an additional four lines added at the end). A letter from Pound to Elkin Mathews, E.P.C. 65, refers to four lines to be added to "A Prologue" and it appears probable that this manuscript came through Elkin Mathews as well.

(sc)PS3531/O82O73/1925

*A Draft of XVI. Cantos of Ezra Pound.*Gallup A26.

Printed note in colophon "AUTHOR' S PROOF". These proofs are described by Gallup p. 61 as follows: "In addition to the above, a special lot of at least five other unnumbered copies was assembled from extra and proof sheets and bound in paper wrappers; these copies bear in place of a number on the colophon page the printed words: AUTHOR' S PROOF. At least two of these have pages [1] - 6 and [11] - 12 printed on Roma paper, with the rest of the text on unwatermarked paper of poor quality." [This copy is printed almost entirely on unwatermarked paper of poor quality, except for the outer leaf of gathering C, which is printed on laid Roma paper.]

Manuscripts - Prose

E.P. Pr. 1-3

"That Audience; or the Bugaboo of the Public."Manuscript of Gallup C485a.

Three leaves, ink holographs with revisions; on graph paper, 28 x 22; folded, signed, dated Montrejeau, 8 July 1919.

On p. 1 "by Ezra Pound, 5 Holland Place Chambers, London W8" and in blue pencil, now faded so barely legible : "([print] and opinion page)"

Correspondence

(Listed in Roughly Chronological Order)

To Elkin Mathews, 1908-1925

Book dealer and Pound's English publisher.

Correspondence mainly concerning the publication of *Canzoni*, 1911.

E.P.C. 49/50

Envelope. [1909].

27.5 x 20, addressed to Elkin Mathews with the letterhead "P.M. Barnard M.A., 85 Bridge Street, Manchester". Postmarked Mr.19.09 [the exact date of the second set of *Personae* proofs -- see PS3531/O82P4/1909 above.] The verso has notes relating to *Personae* second proofs which are probably in Mathews' hand.

E.P.C. 51/52

Holograph postcard, initialed. [1908?].

One leaf, ink holograph, 11.5 x 9, postmarked 31 Jan [08]? from "5 Holland Place Chambers, Kensington, W. ", and addressed to "Elkin Mathews Esq., 4a Cork St., W1." Apparently a joke, the card was laid into a first edition of *Personae*, (sc) PS3531/O82P4/1909a.

E.P.C. 53/54

Holograph postcard, initialed. [1910].

One leaf, ink holograph, 14 x 9, postmarked [21] MA[] 19[10] from "Hotel Eden/Sirmione/Lago di Gorden." to Elkin Mathews Esq., 6b Vigo St., London W., Ingleterra." The card brings Mathews up to date on news and his health as well as confirming arrangements "to be in London in June and ... cast my bard's eye on the printer's misdeeds." i.e. [Spirit of Romance]?

E.P.C. 55/57

Holograph letter, initialed. Dated Nov. 30 [1910].

Three leaves, ink holograph, 33 x 20, folded, watermarked: "Trade Bond", dated New York Nov. 30 [1910]. Letter accompanying Ms. of *Canzoni* discussing time of publication, colour of binding, number of proofs, the "botch" of *Provenca* . "Book [*Provenca*] sent under separate cover. Contains poems 1-13 incl."

E.P.C. 61/62

Holograph postcard, signed. [1911].

One leaf, ink holograph, 14 x 8, postmarked "Philadelphia. Jan 22 1911". Sent from "Philadelphia" to "Elkin Mathews Esq., 6b Vigo St., London W., England.", to inform Mathews that he will give him his Paris address when he knows it.

E.P.C. 63/64

Holograph postcard, signed. [1911].

One leaf, ink holograph, 14 x 8, postmarked "Philadelphia. Jan 22 1911" from c/o H.L. Pound to Elkin Mathews Esq., 6b Vigo St. London W. England". Tells Mathews he's too sick to travel and to disregard last postcard and write to him here.

E.P.C. 65/66

Holograph letter, signed, and envelope, undated. [1911].

One leaf, ink holograph, 26.5 x 17, folded, watermark "CLUB ____", envelope dated Jan. 24, 1911 from "c/o H.L.P./U.S. Mint/Philadelphia" to "Elkin Mathews Esq. 6b Vigo St. London W. England". Pound who is sick and unable to travel gives Mathews further instructions regarding the poems, binding, and price for *Canzoni*.

E.P.C. 67/68

Holograph letter, initialed, and envelope, dated 13 Feb 1911.

One leaf, ink holograph, 33 x 20, folded, watermarked "Trade Bond", envelope also dated Feb 13, 1911. Talks of his imminent arrival in London

"10 days after this epistle", his 18 pages of manuscripts, and further plans for *Canzoni*.

E.P.C. 69

Holograph envelope, dated 15 Sept 1911.

13 x 11, marked "Printed Matter" and postmarked London.

Envelope impressed: "Hertford", Bank. H.J. Ryman, London. To "Elkin Mathews, 6b Vigo St. W."

E.P.C. 73

Holograph manuscript, undated.

20.5 x 13.5, half sheet, watermarked "OLD CO.../LIN.../BRITISH MAN.../B...". This sheet must have been enclosed for Mathews to make advertising. It lists three reviews of *Personae* under the title "by the same author:"

E.P.C. 74

Holograph manuscript, undated. [1909?].

27 x 21, no watermark, unlined. Date: 1909? After the publication of *Personae*, (April?) and before *Exultations* (October). This leaf is a resumé probably intended by Pound for a dust jacket. Pound describes himself as a "Troubadour, ... Fellow in Romanics (sic) ... [and] Lecturer to Regent St. Polytechnic". His publications consist of "' Personae', poems printed privately or abroad, magazine articles, etc. Recreations: Fencing Tennis, etc. Address cr. Elkin Mathews, Vigo St."

E.P.C. 75

Holograph letter, undated.

Signed, 20 x 12.5, watermark: "Gotto."? Postmarked: "Theosophical Society in Great Britain, 106 New Bond Street, London, W." To Mr. Tom Martindale. Apologizes for missing appointment.

E.P.C. 76

Holograph letter, dated February 20th, 1909.

From George King, secretary to George Wyndham, to Elkin Mathews. One leaf, 22.5 x 18, watermarked: "J. Whatman". The letter apologizes for not having been able to "see the poems by Ezra Pound", ... "due to numerous political engagements" and thus not "accede to your

request". [i.e., probably meaning to put up money for the publication of *Personae*, or at least write an introduction]

E.P.C. 77/78

Registered letter receipt signed by Pound.[1925].

From Miss K.M. Buss, 44 Bradlie, Medford, Mass. and postmarked Jul. 10 1925. Pound's address is as Via Marsala 12, Int 5, Rapallo, Italy.

To St. John Adcock, 1909.

Adcock was a poet, novelist, and editor. He was editor of *The Bookman* and it is probably in this connection that he first came to know Pound.

[Provenance: James F. Drake, Rare Books, Autographs.]

E.P.C. 138

Holograph letter, signed, undated [Oct. 1909].

One leaf, 25 x 20, folded, letterhead "The Portland Hotel London W." The letter was to admit Adcock to a lecture on Oct. 18 about Arnaut Daniel. The original topic of the lecture was "Pervigilium Veneris". We can date this lecture as 1909 from the course outline printed in Charles Norman's biography *Ezra Pound* (N.Y., Macmillan, 1960) p. 34.

E.P.C. 137

Holograph letter, signed, undated [Oct. 1908 - Oct. 1909?].

One leaf, 25 x 20, folded, watermark "PIONEER/FINE", from 10 Rowan Road, Hammersmith. This letter asks Adcock to make an appointment to photograph Pound.

To Miss Mosley, 1927.

E.P.C. 3

Typed letter, signed, dated 11 April 1927.

One leaf, 28 x 22.5, folded, letterhead "EZRA POUND/RAPALLO/VIA MARSALA, 12 INT. 5'. Watermark: "EXTRA STRONG". This letter seems to be in answer to a letter asking for explanation of his poetry and of Paris.

To [Clifford] Gessler, 1927.

Gessler was apparently a journalist who also wrote travel books and poetry about Hawaii. Sold to S.C. by Literary Heritage in 1967.

E.P.C. 4

Typed letter, initialed, dated 27 July 1927, with envelope.

One leaf, 28 x 22.5, folded, letterhead: [as E.P.C. 3], watermark:

[as E.P.C. 3], envelope postmarked: 27.7.27 addressed to Clifford Gessler,

c/o *Star Bulletin*, Honolulu. A letter informing him that his "three parched sonnets" would appear in *Exile* No.3.

To [Joel] Gould, 1930.

Gould was a young N.Y. writer.

E.P.C. 1/2

Typed letter, initialed, dated 16 Jan. [1930].

Two leaves, 28 x 22, folded, letterhead: [as E.P.C. 3], watermarks: "EXTRA STRONG/F.D./C". Letter concerning the publication of Ms. Mentions Bill [Williams], Reznikof's Press, Zukofsky, and Quinn. Reznikof's Press also mentioned in another letter of the same date in D.D. Paige ed., *The Letters of Ezra Pound*, (N.Y. Harcourt, Brace 1950), p. 226.

To Babette Deutsch, March 10 [1927-29]

American poetess, novelist critic, 1895-1974
[bought from E.J. Stevens, 1968].

E.P.C.8/8a

Holograph letter, initialed, dated 10 March [1927-29].

One leaf, pencil, 22 x 14.5, no letterhead, watermark "Rampant Lion with a wheel inside a circle". Thanks Miss Deutsch for Ms. and letter, says that he is too busy with program to explain but that he will print announcement in *Exile*. Explains that he is bedridden and that her poems are "as good as some I am using".

Letters to the Black Sun Press

Harry and Caresse Crosby, 1928.

The Black Sun Press (Paris) published the first edition of Pound's *Imaginary Letters*, (A52), in September 1930. These letters tipped into Black Sun Press *Canto 17-27 of* Ezra Pound, Gallup A29, the Crosby copy with the special colophon "This copy is numbered 3 and is printed for

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In 15" (sc) PS3531/O82D74

E.P.C. 5

Typed letter initialed, dated 30 Jan. 1928.

One leaf, 28.5 x 22.5, letterhead "res publica, the public convenience/EZRA POUND/RAPALLO/VIA MARSALA, 12 INT. 5." Watermark: "EXTRA STRONG/L. J & C". Greetings and a reference for Harry Crosby to see "*The Letters of Gertrude Bell*, Vol. II, p. 414, last eight lines of the page". Envelope addressed originally to Paris then to Cairo and finally to Luxor.

E.P.C. 6

Holograph letter, signed, dated 3 Nov. 1928.

One leaf, 27.5 x 21.5, no letterhead, no watermark. Thanks Crosby for sending "Transit of Venus". Envelope addressed to Black Sun Press, Rue Cardinale, postmarked 4.11.29.

E.P.C. 7

Holograph letter, signed, undated [8 Nov. 1929].

One leaf, 28.5 x 22.5, letterhead as in [E.P.C. 5] above. Watermark: "EXTRA STRONG". Enquiring how busy the Black Sun Press is. Envelope addressed to Black Sun Press, Rue Cardinale, postmarked 8.11.29.

To Louis Zukofsky, 1928-32

An interesting series of letters about contributions to Pound's Magazine *The Exile*; its publication and distribution in the United States; and advice to Zukofsky on critical writing and establishing a "little" magazine in America. These letters have been dated either by Zukofsky himself or by the book dealer: James Drake Inc., N.Y. who sold the letters to Special Collections.

E.P.C. 11

Holograph postcard, initialed, dated 5 Oct.

[stamp missing but 1929 written in another hand].

One leaf, 14 x 9, picture: "Sui colli Iseani: Uno sguardo alla riviera", addressed to Zukofsky at 57 E. 111th St. Mentions "Gug[enheim] Fudtn."

i.e. Pound's effort to get Zukofsky a Guggenheim Fellowship.

E.P.C. 12

Holograph registered letter receipt, signed, dated 3 Feb. 1929.

One leaf, 14 x 8, postmarked Rapallo 4.2.29 and 5.2.29. Receipt for manuscript of "Poems 1920-29" sent by Zukofsky to Pound and received on 3 Feb. 1929.

E.P.C. 14

Typed letter, initialed, dated 3 Jan. 1928.

One leaf, 28.5 x 22.5, letterhead: "res publica, the public convenience" otherwise as E.P.C. 3, watermark as E.P.C. 1. Concerning the publication of "The" in *Exile* No. 3 and his efforts to place other poems "into more lucrative publication". Pound mentions that he had a couple of minor operations.

E.P.C. 15

Typed letter, initialed, dated 25 Feb. [1928].

One leaf, 28.5 x 22.5, letterhead as E.P.C. 14, watermark as E.P.C. 1. Enclosing snippet from *Dial* letter of Feb. 9, advising Zukofsky on where to submit poems, and asking him to submit his own poems and those of his contemporaries for the next *Exile* (No. 4).

E.P.C. 16/19

Holograph letter, initialed, undated.

[Sept. 1928? This date scribbled on E.P.C. 19 verso].

Four leaves, 26.5 x 20.5, three pencil, one ink; no letterhead, watermark: "Rampant Griffin device"/"Draconis". Letter discussing poetry groups, *Exile* No. 4 and No. 5, distribution. Mentions W.C.W., Gould, Vogel.

E.P.C. 20

Typed letter, initialed, dated Sept. 6 [1929].

One leaf, 28.5 x 22.5, letterhead as E.P.C. 14, watermark as E.P.C. 1. Questions about a magazine Zukofsky was going to bring out.

E.P.C. 21/22

Typed letter, dated 29 Oct. [1930].

Two leaves with holograph notes in ink, 28.5 x 22.5, letterhead "EZRA POUND/RAPALLO/VIA MARSALA, 12 INT. 5". Watermark: VCR/1902/ EXTRA STRONG". Advice on poets to be included in the Objectivist's group: Covici Friede, Horace Gregory, Rez, McA, Ric Johns, Crosby, Carnevali, Bill, Possum, Cummings, HM.

E.P.C. 23/25

Typed letter, initialed, dated 26 June Annox [i.e. 1932].

Two leaves with holograph notes in ink, 28.5 x 22.5, letterhead brown ink: E.POUND/Gaudier-Brzeska Head/RAPALLO/VIA MARSALA 12-5. Watermarks as in E.P.C. 21/22. Letter discussing George Oppen's *Prologema I*. Mentions J.C. Grey and Gorham Munson, Rakoski, Rascoe, To, Bill, Hays, Foster, Tyler, Parks, Fifth Floor Window, Basil, Mangan and Grey.

To the British Union of Fascists. 1934.

A very interesting series of letters to A. Raven Thomson, "the philosopher of British Facism" and author of *Civilization as Divine Superman* (1932). He joined the British Union of Facists in 1933 and was Sir Oswald Moseley's secretary until Moseley's death in 1955. The remaining letters are to Leigh Vaughan Henry of the Policy Department, British Union of Facists. These letters were sold to Special Collections by Bertram Rota in 1975. They demonstrate Pound's increasing impatience with the British Union of Facists.

E.P.C. 26/30

Typed letter, initialed, dated 30 Marzo, anno XII [1934].

Five leaves, with holograph notes in ink, 29 x 22.5, letterhead as in

E.P.C. 23/25; blue ink, p. 26 and p. 29; brown ink p. 30; no letterhead, p. 27

and p. 28. Watermarks: p. 26, 29, 30, "ADRIATIC BOND/CTM" ; pp. 27-28, "PAPEL/[STAR SYMBOL]/FLUMIWENSE". p. 26 marked in blue pencil

"p. 364". Explaining how the material benefits of Mussolini style Facism and Social Credit are exactly similar, complaining that Gesell's translation: "New Economic Order" is still not published in England; Hitler's missed opportunity

in not broadcasting "news of Woergl and Lilienfeld"; money; deplors concordat between Roman Church and Statal Rome; Facism defined; his vote as proselyte of economic order defended; critical of B.U.F. for lack of economic definition; the need for definition.

E.P.C. 31/35

Typed letter, signed, dated 15 April, anno XII [1934].

Five leaves, with holograph notes in ink, 29 x 22.5, letterhead as in E.P.C. 23/25, blue ink all five pages. Watermark "ADRIATIC BOND/CTM", marked in blue pencil "p. 465". Note: "Not for print but make any use you care to, of it, in conference, some of it obviously confidential other parts I am quite ready to say in print if you think you can use it" to be passed on to "D.A.O. Fletcher". Summarizing some of the developments in Italy and contrasting them with the English scene; Pound's argument is summarized in the Ms. insertion "To lead in Italy a party must keep out the Barbarian but to lead England you must be a party of Economic enlightenment"; Pound encourages B.U.F. to be the first to bring in Douglasism.

E.P.C. 36

Typed letter, unsigned, dated 10 June, anno XII [1934].

One leaf, with holograph notes in ink, 29 x 22.5, letterhead as in E.P.C. 23/25, brown ink. Watermark: as E.P.C. 31/35 marked in blue pencil "p. 290". Follow-up on letter to Fletcher -- notes some of recent publications on Social Credit, further ideas to help reconcile B.U.F. and Douglasite views.

To L/H [Leigh Vaughan Henry].

Member of the Policy Department
of the British Union of Facists. 1934

E.P.C. 37/39

Typed letter, unsigned, dated 12 Aug. Anno XII [1934].

Three leaves, with holograph notes in ink, 29 x 22.5, letterhead as in E.P.C. 23/25 blue ink and brown, watermarks: as in E.P.C. 31/35. Pound blasts the B.U.F. for not speaking and thinking clearly; "too stupid to TRY to understand the fundamental mechanism of econ[omics]"; Accuses British Press of obfuscating "economic FACT" through "Bloomsbuggery" i.e., "literary gangism".

E.P.C. 40/42

Typed letter, initialed, dated 24 Aug. [1934?].

Two leaves, p. 40 typed onto a sheet with a column of print entitled "Volitionist economics" (Gallup E2m). E.P.C. 40 -- no letterhead, watermark: "ORIGINAL EXTRA STRONG/GLADIATOR". Commenting on p. 2 of a letter received on the topic of how to institute Douglasism in England; offers to submit an article to *Blackshirt* and asks questions about the form of his article; note on verso of E.P.C. 41.

E.P.C. 43/44

Holograph letter, initialed, dated 7 Sept. XII [1934].

One leaf, recto and verso, 29.5 x 22.5, letterhead as in E.P.C. 23/25 (blue), watermarks: as in E.P.C. 31/35. Explaining his theory of money, notes on publications on economics.

E.P.C. 45/46

Typed letter, initialed, dated 7 Oct. [1934].

Two leaves, with holograph corrections, 29.5 x 22.5, letterhead as in E.P.C. 23/25 (blue), watermarks: as in E.P.C. 31/35. Goading the B.U.F. for not publishing more on the state of modern Italy, comments on British Fascism and Moseley.

E.P.C. 47/48

Mss. entitled: "Convergence", undated, signed.

Two leaves, with holograph corrections, 27 x 22.5, no letterhead, watermarks: as in E.P.C.

27/28. Note at top: "This is just a draft/I suggest

you mark anything that need be modified/to fit B/S [*Blackshirt*]/return it to

me annotated/and I will then put it in final shape." Pound states that modern economic thought is influenced by three main thinkers; Gessell, Douglas, and the Corporate State.

To T.S. Eliot [1947].

[bought from E.J. Stevens, 1968].

E.P.C. 9/9A

Typed and holograph letter, initialed, dated 22 June, 1947, S.Liz.

One leaf, typed and pencil, 27.5 x 21.5, no letterhead, no watermark. Consists of a Poem "handed in by Col. M.", with a note to "M. dear but utterly frivolous Psm." about the poem.

To Margaret [Anderson?] [21 Nov. 1947?].

[bought from E.J. Stevens, 1968].

E.P.C. 10/10A

Holograph letter, initialed, dated 21 Nov. [1947?].

One leaf, holograph pencil, 27.5 x 21.5, letterhead: "J'AYME DONC JE SUIS", "ezra pound".

[dated by reference to "son-in-laws kid bro[ther]" also mentioned in E.P.C. 159, 13/11/47.]

Mostly about books read or wanted, i.e.

Sophokles, Shu translation, Legge's translation of Mencius.

To Else Seel, 1947-1953

Else Seel was a German-born poet and short story writer who emigrated to Canada in 1927, settling in Wisteria in North Central British Columbia. She started corresponding with Pound in 1947 after she learned about his treatment by American authorities. She later undertook the translation into German of Pound's *Personae* and *Lustra*. The Pound - Seel correspondence is

particularly interesting because both sides of it are available in the Seel archive. (Seel's side of the correspondence only goes up to Sept. 1952). This correspondence is currently being edited by Professor Roderick Symington of the University of Victoria German Department and will be published shortly. It was donated to the University of Victoria by the Seel estate. [Seel also has some clippings of Pound and some related correspondence with Dorothy Pound, Frau Frobenius and Peter Russell.] See **Elsa Seel Archive - Box 8**

To Montgomery Belgion, 1949-1957.

Belgion was a newspaper editor, literary editor, novelist and critic. Born and brought up in Paris, he served in both world wars, surviving the second as a prisoner of war. The Belgion letters in the Pound Collection were purchased from Lew David Feldman in 1966 as part of a collection of modern literary manuscripts and letters. This collection also included a series of 36 letters from T.S. Eliot to Belgion (1934-56) [Letters were sent from Pound at St. Elizabeth's to Belgion at Westwood House, Peterborough, Northants.]

E.P.C. 79/80

Holograph airletter, initialed, postmarked Nov. 7, 1949. [verso marked: 4 Nov.].
One leaf, 31 x 18, explains ideogram and offers more advice if needed.

E.P.C. 81/82

Typed airletter, initialed D.P., dated 18 Jan, [19]54, postmarked Jan. 20, 1954. ["answered 8 Feb. 54].

One leaf, 31 x 18, comments on "Eva", "Domville", "Possum" [Eliot], "Craig-Scot", "Hud", "Gib Murray", "Sidgewich", "Salazar", "Bobysox", "Bryson", "Toynbee", "Gibbon", "Frobenius", "Del Mar", "Mommsen", "Zielinski", "Brooks Adams", "Ike", "Kaltenbourne", "Douglas", "Orage", "Dent", "Blackstone", "Kenner", "Blackmur" with note by Dorothy Pound "Saluti... This kind of connecting cheers up E.P. a lot D.P."

E.P.C. 83/84

Typed airletter, unsigned, postmarked Feb. 15, 1954. [answered 24 Feb. 54].

One leaf, 31 x 18, comments on "Swabw", "Benton", "Del Mar", "Humming Events", "H.C.", "Voigt", "De Angulo m.s.", "Blackmur", "Kenner", "Domville".

E.P.C. 85/86

Typed postcard, unsigned, dated: 26 Feb, postmarked Feb. 27, 1954.

One leaf, 14 x 8, "rec'd/Fishie's red herring...want...your rev."

E.P.C. 87/88

Typed airletter, unsigned, dated 2/6 Marzo, postmarked Mar. 7, 1954.

One leaf, 31 x 18, dated 2 Marzo, 6 Marzo. Mentions "Hesse", "Seward", "Stanton", "Geof Moore", "Barry", "MacNair Wilson", "Pete RRR", "Slesinger", "T.H.", "Yeats", "Del Mar", "Benton", "Dent", "LowHell Thummus.

Refers to a T.L.S. clipping.

E.P.C. 89/90

Typed airletter, unsigned, postmarked Jul. 16, 1956.

One leaf, 31 x 18. Mentions "Alex Comfort", "Herbie" [Read], "Churchill", Blackstone, "Eliot", "Horton", "Huntemdown", "Fuller", "Rennel Rodd", "MacLeish", "Muss", "Adolf", "Segni", "Adonoids", "Longanesi", "Leo", "Flaubert", "Tailhade".

E.P.C. 91/92

Typed letter, initialed, dated 27 Marzo, 57.

Two leaves, 26.5 x 20. Mentions "W.L." [Wyndham Lewis], "Possum" [T.S. Eliot], "Muddleton Mugwith" [Middleton Murray?], "Dex White", "Roose"[Roosevelt], "Is Cohen", "Ch Hollis", "Hutchins", "CHD".

E.P.C. 93/94

Typed airletter, initialed, dated 28 Marzo [1957].

One leaf, 31 x 18.5, Mentions "Muddleton Mudwash" [Middleton Murray?], "Mumbo", "Face Zielinski", "Ede Gaudier", "Toynbee", "Anselm", "Herb/of Cherbury", "Agassiz", "Remusat", "Boris", "Milt" [on], "Dant" [e], "Possum", "Yong Ching", "Sen Eastman", "J.K.", "Crommelin", "del Valle", "Beaversneak", "Mike Harald", "Eva", "Amaral", "Laughlin", "Das", "Tagore", "Kavanaugh", "Desmond O'Grady".

E.P.C. 95/96

Typed airletter, initialed, dated 10 April [1957].

One leaf, 31 x 18.5. Mentions "Wyndham", "T.S.E.", "Alger Hiss", "Possum", "Fordie", "Orage", "Erigena", "Ambrose", "Anselm", "Richard St. Vic.", "Herb Cherbury", "Remusat", "W.L." [Wyndham Lewis], "Joyce", "Ed Gosse", "Oke Hay", "Mairet", "Dougl."

E.P.C. 97/98

Typed airletter, initialed, dated 16 June [1957] & 30 June [1957], postmarked July 1, 1957.

One leaf, 31 x 18.5. Mentions "Desmond O'Grady", "Des Stewart", "Neàme Cocteau", "Howard Sergeant", "Niebuhr", "La Mort", "Andrew D. White", "Possum", "M.C. (Congressman)", "Gadarine", "Meyerblatt", "P. Schifferi", "Frank L. Wright", "Albertus Mag", "Augustine", "Mr. Das", "Oriya", "Walt Whit", "Ryozo", "Vanni", "Kuan Chung (Tze)", "Mr. Stevens", "Pellizzi", "Verkehr", "Odon Por", "Pel.", "Sanavio", "Pacelli".

E.P.C. 99

Typed letter, initialed, dated 5 Oct. '58.

One leaf, 21 x 22, watermark: Chinese ideogram and "LA PONIA CHA..." Mentions "Stock", "Villari", "Bow", "Johansen", "Peter Whigham", "J. Randolph", "Mark Sykes", "A.K. Chesterton".

E.P.C. 100/101

Typed letter, initialed, undated.

One leaf, 28 x 21.5, watermark: "Grapher" [?]. Re Hollis' book. Mentions "O.P.", "Mencius", "Pauthier", "Legge", "M.", "B.A.", "Lasky", "Bracken-McCullough", "Pellizzi", "Pettinato",

"Villari", "Freud", "Jung", "Jeff", "J. Ad", "M. Ulianov", "Gessell", "Marconi", "D'Israeli", "Gallup", "Hit.", "Muss.", "Pacelli".

E.P.C. 102

Typed letter, unsigned, undated, [Swabe 3].

One leaf, 28 x 21.5, no watermark. Quotes Marco Ramperti's answer to Cajumi against accusations of antisemitism and antipartisanism indicating that the *Saturday Review of Literature* and the *Partisan Review* "appear to be in the Cajumi class."

E.P.C. 103

Typed letter, unsigned, dated 30 Lug. [July].

One leaf, 26.5 x 20, blue paper. Mentions "Comfort", "Swabeys", "P. Gullart", "J. Murray", "Rock", "G.", "D.P.", "Kingslake", "P. Peters", "Borah", "Fuller", "Noel Stock".

E.P.C. 104/105

Typed letter, unsigned, dated 13 June.

One leaf, 26.5 x 20, blue paper. Mentions "Stew", "Dick Ub", "Edwards", "Roos'e", "Stickley", "Beria", "Ham Fish", "Wheeler", "foster dull ass", "Ooozy", "Stalin", "Possum", "Del Mar", "Blackstone", "Morgan", "Ric St. Victor", "Benton", "Wilenski", "Giovannini" [sic], "Gordon", "St. Ambrose", "Fuller".

E.P.C. 106

Typed note, unsigned, undated.

One leaf, 7 x 21, entitled "note to Stk." Mentions "Belgn", "Swabe", "Os. Mos."

E.P.C. 107

Typed note, unsigned, undated.

One leaf, 7.5 x 22. Mentions "Muddle", "Pegler", "E."

E.P.C. 108

Typed note, initialed, dated 3 Ag. [1958?].

One leaf, 13.5 x 21.5. Return address: Schloss Brunnenburg-Tirolo, Merano, Woptalia. Mentions "Villari".

Miscellaneous enclosures, some with typed notes: clarifications, two copies.

E.P.C. 139

Facsimile of an excerpt from a holograph letter [October 1948], held in the Pound-Willis Correspondence, Contemporary Literature Collection at SFU. [MS Postcards Series One, Number Four]

One leaf, 16.5 x 13.