1. DONNA mi prieha
perch'i voglio dire
D'un accidente
che sovente
è fero
Ed é si altero
ch'é chiamato amore

SICCHE chi l negha
possa il ver sentire
Ond a'l presente
chonoscente
chero
Perch' i no spero
ch om di basso chore

ATAL ragione portj chonoscenza
Ché senza
natural dimostramento
Non o talento
di voler provare
Laove nascie e chi lo fá criare

EQUAL è sua virtu e sua potenza
L'essenza
e poi ciaschun suo movimento
E' l piacimento
che'l fá dire amare
E se hom per veder lo puó mostrare:-

IN quella parte
doche sta memoria
Prende suo stato
si formato
chome
Diafan dal lume
d' una schuritade
La qual da Marte
viene e fá dimora
Elgli é creato
e a sensato
nome
D’ alma chostume
di chor volontade

Vien da veduta forma ches s'intende
Che 'l prende
nel possibile intelletto
Chome in subgetto
locho e dimoranza
E in quella parte mai non a possanza

Perchè da qualitatde non disciende
Risplende
in sé perpetuale effecto
Non a diletto
mà consideranza
Perche non pote laire simiglianza.

Guido Cavalcanti, opening 8 stanzas (of 21) of 'The Canzone' ('Donna mi prega'), as given by Pound from MS Laurenziana 46-60, fol. 32v, 'with a few errors corrected' and 'accents added from the Giuntine edition', in *The Dial*, 85 (1929), 1-20 and in *Guido Cavalcanti Rime* (Genoa, 1932). Text here from David Anderson (ed.), *Pound’s Cavalcanti; An Edition of the Translations, Notes, and Essays* (Princeton, 1983), pp. 170, 172; see also Sieburth (Richard), 'Channeling Guido: Ezra Pound’s Cavalcanti Translations', in Ardizzone (Maria Luisa) (ed.), *Guido Cavalcanti tra i Suoi Lettori* (Fiesole, c.2003), his 'EP/LZ: Corresponding Cavalcantis' (http://writing/upenn.edu/epc/authors/Zukofsky/100/Sieburth_Pound_Zuk.doc), and Marjorie Perloff, 'Pound Ascendant', *Boston Review*, April/May 2004 [reviewing Sieburth’s *Ezra Pound; Poems and Translations*]. The text of the canzone given in Pound's essay 'Cavalcanti: Medievalism' as reprinted from *Make It New* (1934) in the *Literary Essays*, ed. T.S. Eliot (London, 1954), pp. 163-7, includes his side-notes (variant readings) but introduces errors of transcription; *Poems and Translations*, ed. Sieburth, prints 'Chè senza' (p. 581). Of his laying out the prosody of strophic design in visible strata of rhymed phrases and part-lines Pound observes that 'the melodic structure is properly indicated--and for the first time--by my disposition of the Italian text' (*Literary Essays*, p. 172; compare also Anderson, *Pound’s Cavalcanti*, pp. xv-xvi). For Dante's own regard for Cavalcanti specifically in the context of prosody and composition within the *canzone* form see Marianne Shapiro (ed.),
De Vulgari Eloquentia; Dante’s Book of Exile (Lincoln, Nebraska, 1990), pp. 69-89 and 92-3; Dante cites the 'Donna me prega' in company with his own 'Poscia ch'Amor del tutto m'ha lasciato' as examples of syllables 'answering like an echo to the rhyme of the preceding line' (p. 86). For further background here, see Gianfranco Contini, 'Cavalcanti in Dante', in his Le Rime di Guido Cavalcanti (Verona, 1966), pp. 85-104.

For a modern-edited Italian text (based on the Favini-Contini recension) see Lowry Nelson, Jr (ed. & trans.), The Poetry of Guido Cavalcanti (New York, 1986), XXVII, pp. 38, 40. Nelson’s English version (pp. 39, 41) is careful and lifeless, his literary-critical insights are quite banal (cf. pp. xiii-xiv); but his Prefatory Note to this poem (pp. xlii-li) is highly informative ('Whatever may be the poem’s ultimate aesthetic success it excelled in its ambitions all previous lyric poems in history'--p. li).

Pound was studying and translating Cavalcanti early on, as evidenced by stilted versions in Provença (Boston, 22 November 1910) and Canzoni (London, July 1911) and by the interest shown there in mediaeval Italian verse-forms; see also The Spirit of Romance (London, 1910), Chap. VI: ‘Lingua Toscana’. For an important review of Pound’s 1932 edition see Etienne Gilson (who did not know the identity of the editor) in The Criterion, XII (October 1932), 106-12, reprinted in E. Homberger (ed.), Ezra Pound; The Critical Heritage (London, 1972), pp. 273-9.

The musical prosody of Cavalcanti’s metrical experiments came to a practical head for Pound with the commission for radio of his second opera, by Archie Harding of the BBC, who had already in 1931 mounted a studio broadcast of the revised first opera Le Testament [de Villon]. This was Cavalcanti, completed historical opera in three acts composed and orchestrated 1931-33 to texts from Cavalcanti and Sordello (eleven ballate and canzone by Cavalcanti, two Provençal songs by Sordello) with 'Donna mi prega' as centrepiece and connective libretto in English by Pound; never performed in his lifetime but a partial presentation of its first performance (not, by idiot omission, including the central canzone) is on Ego Scriptor Cantilenae; The Music of Ezra Pound (San Francisco, 2003; Other Minds, CD plus full booklet, OM1005-2 CD).

Pound’s attempts at Sonetto VII ('Chi è Questa') are given by Anderson in versions from 1910 (2), 1912 and 1932 (pp. 43-6); or compare Collected Early Poems, ed. M.J. King (London, 1976), p. 143 with Literary Essays (pp. 199-200); or see Poems and Translations, ed. Sieburth, pp. 141-2, 199-200, 575; and again see Marjorie Perloff, 'Pound Ascendant', Boston Review, April/May 2004. T.S. Eliot quotes this sonnetto in his third Clark lecture: 'Donne and the Trecento' (1926), giving without acknowledgement Pound’s preferred reading of its second line; see The Varieties of Metaphysical Poetry, ed. R. Schuchard (London, 1993), p. 107 (in Nelson’s ed. [pp. 6, 90] this reading has gone without trace). On these finally resurfaced Clark Lectures see the review by Frank Kermode, Pleasing Myself; From Beowulf to Philip Roth (London, 2001), pp. 25-36. Eliot’s confessed lack of interest in the Provençal poets (p. 93 & n. 2), his contention that Donne’s cast of mind was despite his education
not medieval (pp. 67ff), and his close discussion of Donne's 'Extasie' coming after his mention of Cavalcanti (pp. 106-117; of extreme interest) place his admiration for Dante in a more disputed context than Pound's; however, compare also J.P. Riquelme, *Harmony of Dissonances; T.S. Eliot, Romanticism, and Imagination* (Baltimore & London, 1991), pp. 120-42, 249-50, 293, and Jo Brantley Berryman, *Circe's Craft; Ezra Pound's 'Hugh Selwyn Mauberley'* (Ann Arbor, Mich., 1983), pp. 172-4; and compare also the final stanza quoted above with Dante, *Purgatorio*, XV, 67-75. Donne was never an important figure in Pound's canon; but compare his brief discussion of 'The Ecstasy' in Section Two ('Exhibits') of the *ABC of Reading* (London, 1934), p. 60, and see also K.K. Ruthven, *Ezra Pound as Literary Critic* (London, 1990), p. 115.

2. A lady asks me
   I speak in season
She seeks reason for an affect, wild often
That is so proud he hath Love for a name

Who denys it can hear the truth now
Wherefore I speak to the present knowers
Having no hope that low-hearted

Can bring sight to such reason
Be there not natural demonstration
   I have no will to try proof-bringing
Or say where it hath birth

What is its virtu and power
Its being and every moving
Or delight whereby 'tis called "to love"
Or if man can show it to sight.

Where memory liveth,
   It takes its state
Formed like a diafan from light on shade

Which shadow cometh of Mars and remaineth
Created, having a name sensate,
Custom of the soul,
   will from the heart;

Cometh from a seen form which being understood
Taketh locus and remaining in the intellect possible
Wherein hath he neither weight nor still-standing,

Descendeth not by quality but shineth out
Himself his own effect unendingly
Not in delight but in the being aware
Nor can he leave his true likeness otherwhere.

Ezra Pound, from Canto XXXVI (1934); for clarity I have restored line-gaps between stanza breaks, matching the Italian (the Cantos text has only one such line-gap, after line 14). Text also in Anderson, *Pound's Cavalcanti*, p. 179, which also gives the 1929/32 'Aquila fragment’ version, pp. 171, 173, 175, 177 (see passage 3, below). Full and helpful commentary in Peter Makin, *Pound's Cantos* (London, 1985), pp. 179-90, though (as usual) hedging its bets about Pound’s ‘scholarship’, as also Nelson (op. cit., p. xxxv). Larger discussion in Peter Nicholls, *Ezra Pound: Politics, Economics and Writing; A Study of The Cantos* (London, 1984), pp. 60-9; briefer but useful notes in Christine Froula, *A Guide to Ezra Pound’s ‘Selected Poems’* (New York, 1983), pp. 161-3; and compare also the rather breathless discussion of Canto CV in J.-M. Rabaté, *Language, Sexuality and Ideology in Ezra Pound’s ‘Cantos’* (Houndmills, 1986), pp. 265-9. Pound came very strongly to see this poem as an act of clear and decisive intelligence, despite such opinion as that expressed by Rossetti: ‘A love-song which acts as such a fly-catcher for priests and pedants looks very suspicious; and accordingly, on examination, it proves to be a poem beside the purpose of poetry, filled with metaphysical jargon, and perhaps the very worst of Guido’s productions. . . . I have not translated it, as being of little true interest’ (Dante Gabriel Rosetti, *The Early Italian Poets*, ed. Sally Purcell [Berkeley and Los Angeles, 1981], p. 137). However it has also to be admitted that, at least up to 1913, prior to his closer analysis of Cavalcanti’s qualities, Pound shared Rossetti’s opinion: in his *Little Review* essay on ‘Troubadours--Their Sorts and Conditions’ (1913) Pound groups Cavalcanti’s ‘Donna mi prega’ with the work of what is ‘to us the dullest of the schools, set to explaining the nature of love and its effects’ (*Literary Essays*, p. 103).

Cavalcanti’s enterprise lies in one way close to the heart of the Italian humanists’ attempted reconstruction of a platonist psychology; his principal debt in the theory of love is by the conventional view to Marsilio Ficino, and through him back to Plato’s *Symposium*, although for his own reasons this is not a pedigree that Pound explores; for these links see James Hankins, ‘Pico della Mirandola’, in Edward Craig (ed.), *Routledge Encyclopedia of Philosophy* (10 vols, London, 1998), Vol. 7 pp. 387-8, and compare the more florid treatments in Book IV of Baldesar Castiglione’s *Book of the Courtier*, translated by Sir Thomas Hoby in 1561 (reprinted, London, 1900, where the grand culminations of Book IV are at pp. 342-63).

Gilson, the noted historian of medieval philosophy (for ref. see above) discusses Pound’s earlier version of Cavalcanti’s stanza concerning ‘possibile intelletto’ as follows: ‘The origin of our concepts is a form perceived by our senses (veduta forma), abstracted from the sensible image by an act of understanding (ches s’intende), and impressed by the active intellect in the possible intellect (nel possibile intelletto), where it stays as in its receiving and conserving subject (chome in subgetto locho e dimoranza). Considered as a
form that is simply understood in the intellect, love has no real power (e in quella parte mai non a possanza); in other words, being then a purely rational quality, it does not generate delight, but knowledge (non a diletto ma consideranza)’ (Homberger, op. cit., p. 276; to make sense of these complexities, Nelson resorts to repunctuating the text; see ed. cit., pp. 104-5; also, Eugenio Savona, Per un Commento a ‘Donna Me Prega’ di Guido Cavalcanti [Rome, 1989], pp. 38-43). A less dissociated account of the process is given in Kevin Oderman, Ezra Pound and the Erotic Medium (Durham, N.C., 1986), pp. 113-6. There is also new evidence for Pound’s study for what he saw as the influence in Cavalcanti of Aristotle’s notion of substance and accident, by reference to Aristotle’s Metaphysics, Book VII; see Ezra Pound, Machine Art and Other Writings; The Lost Thought of the Italian Years, ed. M.L. Ardizzone (Durham, N.C., 1996), pp. 37-9.

The whole discussion of the possible intellect opens the controversy surrounding the interpretation given by the Arabic philosopher Averroes (1126-1198) in his commentary on Aristotle (chiefly the De Anima, III.5), who considered both the agent intellect and the possible intellect as separate substances, as one for all men rather than intrinsic to each man. This view gained influence in Italy during the mid-13th century and was several times condemned as contrary to Christian doctrine. How far Cavalcanti was aware of, and influenced by, this train of thought is also controversial, but it is not hard to see how Pound might recognise the attraction. Aquinas mounted a detailed formal refutation, and for clear dimostramento (demonstration) see Saint Thomas Aquinas On the Unity of the Intellect Against the Averroists, trans. with lucid intro. & notes by Beatrice H. Zedler (Milwaukee, Wis., 1968); also for background, Oliver Leaman, Averroes and his Philosophy (Oxford, 1988), and Maria Luisa Ardizzone, Guido Cavalcanti: The Other Middle Ages (Toronto, c.2002); also William Charlton, ‘Aquinas on Aristotle on Immortality’ in R.W. Sharples (ed.), Whose Aristotle? Whose Aristotelianism? (Aldershot, 2001), esp. pp. 63-77, and the Reply by M.W.F Stone, pp. 78-104.

3.

DONNA MI PREGA

(Dedicace--To Thomas Campion his ghost, and to the ghost of Henry Lawes, as prayer for the revival of music)

Because a lady asks me, I would tell
Of an affect that comes often and is fell
And is so overweening: Love by name.
E’en its deniers can now hear the truth,
I for the nonce to them that know it call,
Having no hope at all

that man who is base in heart

Can bear his part of wit
into the light of it,

And save they know’t aright from nature’s source
I have no will to prove Love’s course

or say
Where he takes rest; who maketh him to be;
Or what his active virtu is, or what his force;
Nay, nor his very essence or his mode;
What his placation; why he is in verb,
Or if a man have might

To show him visible to men’s sight.

In memory’s locus taketh he his state
Formed there in manner as a mist of light
Upon a dusk that is come from Mars and stays.
Love is created, hath a sensate name,

His modus takes from soul, from heart his will;
From form seen doth he start, that, understood,
Taketh in latent intellect--
As in a subject ready--

place and abode,
Yet in that place it ever is unstill,
Spreading its rays, it tendeth never down
By quality, but is its own effect unendingly
Not to delight, but in an ardour of thought
That the base likeness of it kindleth not.

Ezra Pound, from his translation of Cavalcanti’s canzone completed by 1928
(for dating see Anderson, Pound’s Cavalcanti, p. xx) and printed in the aborted
Aquila Press edition of The Complete Works of Guido Cavalcanti, which was to
have appeared in 1929 and of which only 56 pages were printed off. Text here
from Anderson, pp. 171, 173, facing Pound’s Italian text; this version was also
reprinted as part of the Cavalcanti essay (published 1934 but being composed
and revised from c.1910 onwards), but with at least one variant which is
probably an error (comma for full stop at end of l. 3, rectified in Collected
version from Canto XXXVI (1934) discloses a number of significant
differences. Both versions maintain a self-consciously stilted diction, pointing
up Cavalcanti’s unfamiliar technical distance from mere amorous sentiment
and also the distance intervening between Cavalcanti and the modern world;
the effect is tight but disjointed in lyrical flow, drawing the reader instead
towards logical definition and argument set out in articulate steps of ‘natural
demonstration’. But the earlier version attempts to represent at least some of
the elaborate structure of internal/end-rhyme, the carapace of its sound
shape as actively forming the links of thought with speech and song; this
version is dedicated ‘to Thomas Campion his ghost, and to the ghost of Henry
Lawes, as prayer for the revival of music’ (Literary Essays, p. 155).

Describing this effect in the canzone, Pound shews how clearly he recognises
and how strongly he values and admires the skill required: ‘he keeps the
sound sharp and light in the throat by the rhymes inside the long line. Even
some of the best Provençals, using a strophe of half his length, are unable to
keep this cantabile virtue’ (Literary Essays, p. 170). For Campion in this
context see e.g. Erik S. Ryding, *In Harmony Framed; Musical Humanism, Thomas Campion, and the Two Daniels* (Kirksville, Missouri, 1993), esp. Chap. 5; Ryding concludes subsequently, 'his most successful classicizing, then, comes in those songs in which the spirit of ancient Rome hides behind an Elizabethan mask. Indeed, much of Campion's art lies in its self-concealment: for in naturalizing his ancient themes, Campion disguises the very classicism that he deftly incorporates into his songs' (p. 194). Compare also Campion's 'Are you what your faire lookes expresse?' in *The Third and Fourth Booke of Ayres* (London, c.1617), XV; *Works*, ed. Walter R. Davis (London, 1969), p. 182.

The version preferred for Canto XXXVI has largely abandoned this level of overt *melopoeia*, at least so far as chime of like sounds is concerned. The choice is evidently pondered and deliberate: but what is its rationale? The reader of the *Cantos* has maybe sterner work in prospect than merely the revival of ancient music, long overdue though that is. More important still is the thorough-going apprehension that strong expression is used 'with purpose to convey or to interpret a definite meaning', and that 'the philosophic terms are used with a complete precision of technique' (*Literary Essays*, pp. 154, 159; compare also Adrian Stokes, *Stones of Rimini* [1935] in *The Critical Writings of Adrian Stokes* [3 vols, London, 1978], I, p. 289 and n. 109, p. 330). The floating image as a complex sensation repeated within a structure of affective memory is already a working practice for the *Cantos*; and what by this stage is needed is exactness and cognitive method rather than a return to the melismatic blurs and swoops of Rossetti's lyricism, from which Pound escaped only in gradual stages (for discussion of Rossetti and Pound see Anderson, *Pound's Cavalcanti*, pp. xv-xviii; for discussion of the locus in memory and *dove sta memoria* as repeating phrase see Christine Brooke-Rose, *A ZBC of Ezra Pound* [London, 1971], p. 28).

Of course Pound knows that Campion and Lawes can combine musicality and precision to the highest degree, and in the Cavalcanti essay Pound is still defending rhyme pattern as not fundamentally damaging (*Literary Essays*, p. 169); but for a modern poet the figure of Rossetti intervenes, and the ersatz Victorian sentiment parodied relentlessly in *Hugh Selwyn Mauberley* is a ghost finally to be laid rather than revived. (Note here that Rossetti's *Early Italian Poets* [1861] was, according to Schuchard, 'one of TSE's texts for the Clark Lectures' of 1926; see T.S. Eliot, *The Varieties of Metaphysical Poetry*, ed. Ronald Schuchard [London, 1993], p. 58, n. 34). It is thus by now for Pound a positive advantage that Rossetti disliked Cavalcanti's 'philosophic canzone', and the moments of stiff awkwardness in the version included in Canto XXXVI are intended as exemplary and therapeutic; the route back to 'cantabile virtue' from the vantage of modern English poetic possibility could not lie through any part of the iambic pentameter tradition, because that route was silted up and blocked (see also *Literary Essays*, pp. 193-4; and further, David Anderson, 'A Language to Translate into: The Pre-Elizabethan Idiom of Pound's Later Cavalcanti Translations', *Studies in Medievalism*, 2 [1982], 9-18).
"Daphne with her thighs in bark
Stretches toward me her leafy hands,"--
Subjectively. In the stuffed-satin drawing-room
I await The Lady Valentine's commands,

Knowing my coat has never been
Of precisely the fashion
To stimulate, in her,
A durable passion;

Doubtful, somewhat, of the value
Of well-gowned approbation
Of literary effort,
But never of The Lady Valentine's vocation:

Poetry, her border of ideas,
The edge, uncertain, but a means of blending
With other strata
Where the lower and higher have ending;

A hook to catch the Lady Jane's attention,
A modulation toward the theatre,
Also, in the case of revolution,
A possible friend and comforter.

Conduct, on the other hand, the soul
"Which the highest cultures have nourished"
To Fleet St. where
Dr. Johnson flourished;

Beside this thoroughfare
The sale of half-hose has
Long since superseded the cultivation
Of Pierian roses.

Ezra Pound, from *Hugh Selwyn Mauberley*, first published, London, June 1920; text from *Personae* (1990), pp. 193-4 (CSP text, pp. 213-4, has minor differences; see also *Poems and Translations*, ed. Sieburth, p. 556); for facsimile of Pound's typescript see Jo Brantley Berryman, *Circe's Craft; Ezra Pound's 'Hugh Selwyn Mauberley'* (Ann Arbor, Mich., 1983), p. 229. The sequence as a whole describes with trenchant ironies the London literary scene, narrated via two counterposed personae, Mauberley himself and E.P.: 'historically, Pound saw himself as working in a tradition that had been notable recently for its failures . . . and he also detected within himself certain predilections and weaknesses that are cast in terms of eroticism so as to emphasise their dangers for the young poet'; see K.K. Ruthven, *A Guide to Ezra Pound's 'Personae' (1926)* (Berkeley and Los Angeles, 1969), p. 126. The
Lady Valentine, parodic character-sketch of a predatory Bloomsbury hostess presiding in her literary salon, must be modelled on the likes of Lady Ottoline Morrell: she quotes preciously from Gautier’s 'Le Château du Souvenir' (1852; opening two lines) and from Laforgue’s 'Complainte des Pianos’ (1885; line 22), and she evidently prefers a poetry with decorative ideas and accommodating, blurred edges; whereas the lineated strata of Cavalcanti’s canzone present exacting ideas as central to its argument, set out with its precise edges of phrases and sounds demarcated by rhyme and closely parallel construction.

For the purged lyrical effects of such precision compare, e.g., the ‘blue banded lake under æther’ of Canto XVI (1923), or ‘the clear edge of the rocks’ in Canto XX (1927). ‘Lady Jane’ is (happens to be) the name of the egregious literary hostess in Henry James, 'The Figure in the Carpet' (1896): 'Lady Jane threw into her eyes a look evidently intended to give an idea of what she always felt; but she added that she couldn’t have expressed it.’ On such scenes and the conception of Mauberley see also Humphrey Carpenter, *A Serious Character; The Life of Ezra Pound* (London, 1988), pp. 367-8; on Lady Valentine, Stan Smith, *Inviolable Voice; History and Twentieth-Century Poetry* (Dublin, 1982), pp. 108-9. The social opportunism of manoeuvres for Lady Jane’s attention in Pound’s vignette has reduced a discourse of exact meanings to drawing-room coterie poeticality; the bitter farce of rhyming the commercial market in knee-socks with Sappho’s roses from Mount Olympus (Sappho LXXI) marks a nadir of disillusion that is entertained with sardonic gleefulness; but note that Berryman, following Davie’s view, assigns this critique to Mauberley and not to Pound himself (*Circe’s Craft*, pp. 133-4).

More generally it has been possible to take the trail of mannered and self-contorting argument in the larger overall poem-sequence, resentful and paradigmatically demonstrating its own failure to revive an ancient music, as a weakening decadence closing almost all its own options: ‘The material residue of the tradition of poetic song lies in a wholly archaic manner, utterly unquickened by contemporary idiom. One major project of literary modernism has failed to come alive. The matter of literary and cultural tradition remains archival, inert, silent. His failure proves exemplary, however. His case, or fall, represents the lapsed ambition of the generation he typifies’ (Vincent Sherry, *The Great War and the Language of Modernism* [Oxford, 2003], p. 146). This formula may however itself demonstrate a premature critical glee in alleging the failure of failure, awarding low-grade second prizes so that the critic may occupy the victor’s camp-stool.

The line of spaced periods, separating the first five stanzas from the remaining two, functions as almost a geologic fault or cleavage plane between modes of discourse, one cutting through and undercutting the other; but note too that in CSP the 14 points here are reduced to 9, and in the typescript (*Circe’s Craft*, p. 229) this hiatus is represented by a centred row of four unspaced x’s. In the TLS notice of *Mauberley* the anonymous reviewer complained with rather imperfect irony of Pound’s enmity to the semi-artistic public, and of his lack of sweetness (*TLS*, 27th October 1921, p. 427); Eliot, *per contra*, praised the poem without qualification: ‘It may give surprise that I attach so much
importance to *Hugh Selwyn Mauberley*. This seems to me a great poem'; it is 'a positive document of sensibility' and is 'genuine tragedy and comedy' (Ezra Pound, *Selected Poems*, ed. with an intro. by T.S. Eliot [London, 1928; 2nd imp., 1952], p. 20; compare the comment of F.R. Leavis in *New Bearings in English Poetry* [London, 1932]: 'the Introduction does not represent his criticism at its best' [p. 134]). This overestimation (surely?), fully shared by Leavis (pp. 138-51) who had his own reasons and who goes on to announce that 'the Cantos appear to be little more than a game' (p. 155), is all of a piece with Eliot's reluctance about *Sextus Propertius*, very evident in this same Introduction of 1928 and only partly modified in the Postscript of 1948 (*Selected Poems*, p. 21).

J.H. Prynne, last modified August 2007

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