

When he wrote *Uro e Lavoro* in 1944 (published in English translation as *Gold and Work* in 1951), Pound was still associating Adams with the combat against economic ignorance and the debunking of the Gold Standard: "The enemy is ignorance (our own). At the beginning of the nineteenth century John Adams (Pater Patriae) saw that the defects and errors of the American government derived not so much from the corruption of government officials as from ignorance of coin, credit, and circulation." To combat [the] rigging of the gold and silver markets we must know what money is (SP, 344).

¹³ For a discussion of Pound's presentation of Lenin in [Jefferson and/or Mussolini](#) see Redman 1991, 108-110. Redman specifically notes that "Pound's ideas about Russian communism developed in two directions. First, he felt that there were basic similarities between the Russian and the fascist revolutions. Second, he felt a great deal of admiration for Lenin as a man of action in the mold of his hero, Mussolini" (108). For a broader discussion of Lenin as a figure of the modern artist see Marsh 1998, 237-8. For a concise discussion of Fascism's origins on the political left, see North 1991, 160-2. North notably remarks that Pound's Fascist sympathies had their root in his anti-liberalism, which also attracted him to Lenin: "He sees these movements [fascism and Marxism-Leninism] as challenges, from different directions but beginning with very similar criticisms, of the democratic status quo." Fascism and communism both [seem to] promise greater care for the collective good, ignored and even compromised in systems based on individualism" (161).

¹⁴ John Quincy Adams's diary would, of course, be the primary source of Canto 34 and a secondary source of Canto 37. It would thus seem that Pound moved on to the composition of these cantos soon after his return from Paris.

¹⁵ For a concise summary of the overall structure of Pound's representation of American history in *Eleven New Cantos* see Read 1981: "Pound's summary is projected through the retired Jefferson's continuation of '76, his recollections of his public life, and his rejection of public debt and a national bank" Martin Van Buren [then continues this tradition] in the struggle against the national bank during the Jackson administration and his own" (215).

¹⁶ This manuscript is conserved in the poetry notebooks, which are part of the Beinecke Library's Ezra Pound Papers. Pound's poetry notebooks contain the earliest drafts of most of the material that would be included in his middle and late cantos. The first draft of the Chinese History Cantos stretches from notebook 32 to notebook 35. The first draft of the Adams Cantos begins midway through notebook 35 and continues through notebook 39. Both of these manuscripts consist almost entirely of material adapted or copied directly from the respective source-texts for the two sections. For more information on the poetry notebooks, see de Rachewiltz 1980.

¹⁷ This map is reproduced in Nolde 1983, 429.

¹⁸ Burns's suggestion is improbable because Pound would not receive his copy of Joseph de Mailla's *Histoire G n rale de la Chine*, the source for the Chinese History Cantos, until 18 November 1937. (For documentation of Pound's order of de Mailla see Nolde 1983, 27.) It is therefore more prudent to assume that Pound's letter to Tinkham refers to some of his prose work on these subjects. (It is possible, for instance, that he is offering to send Tinkham parts of [Guide to Kulchur](#) on which he was working at the time he wrote the letter and in which both Adams and the Chinese Emperors are discussed.)

¹⁹ See Nolde 1983, 27-8 for a discussion of Pound's receipt of the de Mailla and of the state of the poetry notebooks that contain the earliest drafts of the Chinese History Cantos.

²⁰ Pound had previously mentioned his work on the *Li Ki* in a letter of 27 August 1938 to Dorothy: "I swotted at *Li Ki* when here before" but this copying is reposed by comparison" (Lilly). The letter is not explicit about the exact nature of the copying.

²¹ See Gallup 1983, 64-5 for bibliographic information on this publication. Gallup particularly notes that "the first 500 copies [of the American edition] have an envelope pasted to the inside of the back cover containing a pamphlet, *Notes on Ezra Pound's Cantos: Structure & Metric*". The second 500 copies were issued without the envelope and pamphlet" (Gallup 1983, 65).

²² Moody bases this claim on information discovered by Dr Gyorgy Novak. The relevant document is a letter to Pound from the Boston bookseller William Fitzgerald. Fitzgerald sent Pound the following note on 12 April 1938, presumably in response to a now missing query:

Here in Boston

COMPLETE WORKS OF JOHN ADAMS
10 VOLUMES
Little-Brown-1851
Price: \$15

This includes ALL correspondence, I presume, though I'm not an authority.

Thought I'd let you know, in case this answered your needs.

The set of the *Works* described by Fitzgerald is the one which Pound purchased. Inside the front cover of volume one of Pound's set, now at the Ward M. Canaday Center for Special Collections at the University of Toledo, Ohio, the price quoted by Fitzgerald is inscribed in pencil: "10 vols. \$1500" (Toledo).

²³ It is indeed remarkable how many of the passages Pound identified in the 1931 reading notes he later returned to and used in the Adams Cantos, even including relatively minor details like Adams's account of mowing the grass on Stony Field Hill (66/381). There is, however, no evidence that Pound had his earlier reading notes to hand as he composed the Adams Cantos.

Chapter 2

¹ For other Pound scholars who have discussed Pound's documentary method see n. 13 Introduction, above.

² Many readers of Pound's work have drawn attention to his continued use of documentary techniques that bear a basic similarity to the Malatesta Cantos. George Kearns, for example, comments that "[t]he Adams Cantos by their sheer length" "push the documentary method begun in the Malatesta Cantos to its limit" (1989, 97). It is important to notice, however, that it is not simply the length of the documentary procedures employed in the Adams Cantos that sets them apart from earlier instalments of Pound's poem, but also the manner in which Pound exploits such methods.

³ Davie even goes so far as to associate Pound's documentary strategies with the "Hell" of the tripartite Dantescan structure which Pound sometimes evoked as a formal model for [The Cantos](#): "after Canto 45 the reader is forced back into the circles of Pound's hell, the snapping and snarling contradictory voices of recorded history, before in Canto 51 he has once again earned the right to join in with measured condemnation" (Davie 1965, 169).

⁴ For a detailed discussion of the use of documents in Modernist poetry see Fender 2003. Fender's definition of documentary poetics is particularly important for an understanding of Pound's work in the 1920s and 1930s: "[W]hat do we mean by 'documentary'? The form usually shares the following identifying features. It is factual, fragmentary and (more surprisingly, perhaps) seeks to instruct through a process of memorialising. Webster gives for 'document': (1) 'to teach, school, instruct' and (2) 'evidence by documents, furnishing documentary evidence' to construct or produce (as a movie or novel) with a high proportion of details closely reproducing authentic situations or events. At first glance it is odd that such a 'document' medium, urgently addressing contemporary realities, should be so tied up with the past. But on reflection the reason is clear enough. Whereas fiction is supposed to inhabit the timeless, documentary realism must be plotted on a chronological scale, which means that the events portrayed in the form, however recent, must be history before the ink is dry or the contact print emerges from the developing fluid. This use of the fragmented surface of the 'document' to memorialise and even retrieve the past is articulated especially clearly in 'documentary film' (Fender 2003, 290).

⁵ A discussion of Pound's romantic heritage lies beyond the scope of this book. The most concise summary of this question remains George Bornstein's [The Postromantic Consciousness of Ezra Pound](#). See especially pp. 19-34. Of particular importance to the present discussion are Bornstein's remarks on Pound's concerns with the psychic states explored by his romantic predecessors: "Characteristically, Pound's digivations on romanticism shade off into concern with psychic states. In [a] passage from [Guide to Kulchur](#), reincarnation becomes a metaphor for 'emotional colours.' Similarly, Pound had earlier speculated about 'modern Eleusis being possible in the wilds of a man's mind only' [GK, 294]. Like Keats in the *Psyche* ode, Pound here would build the Eleusinian divinities a fane in some untrodden region of his mind. Similarly, he bracketed one of his most famous definitions of poetry as "Poetry is a sort of inspired mathematics, which gives us equations" with remarks on Romantic art [SR, 14]. The strength of his view lay in the sure perception of romantic concern with psychic states, the weakness in his neglect of romantic projection of their dynamic evolution" (Bornstein 1977, 22).

⁶ This passage is in fact something of a pastiche of lines and images which Pound had used elsewhere. The line "And I a thousand beauties there beheld" is from Pound's early poem "Guillaume de Lorris Belated, A Vision of Italy", which was published in *Personae* in 1909 (CEP, 87). The image of "living effigies" appeared in Pound's 1920 essay "Hudson: Poet Strayed into Science" (SP, 429), while the line "Past victories of the soul" occurs as part of Pound's memoir of Henri Gaudier-Brzeska (GB, 103).

⁷ For a detailed discussion of the stages in Pound's composition of the Malatesta Cantos, see Peter D Epiro, [A Touch of Rhetoric: Ezra Pound's Malatesta Cantos](#) (1983) and Lawrence S. Rainey, [Ezra Pound and the Monument of Culture: Text, History, and the Malatesta Cantos](#) (1991).

⁸ In [Ezra Pound and the Visual Culture of Modernism](#) Rebecca Beasley engages with Perloff's reading of the Malatesta Cantos as part of a discussion of Pound's shift from an aesthetics of analysis to one of synthesis. Working from this perspective, she resists Perloff's characterisation of these poems as a collage: "While describing [The Cantos](#) as a collage is immediately striking, eloquently expressing the visual shock produced by the dense, foreign material embedded in the Malatesta Cantos, it is misleading. What the analogy suggests, of course, is that the poem is avant-garde, collage being the strategy by which dadaists and surrealists, and, to a lesser extent its 'inventors', the cubists, expanded and critiqued the institution of art, in particular its self-definition through discourses of originality and purity. But there is no record of Pound praising collage techniques in the visual arts, and [The Cantos](#) is a collage only in so far as it fails, as Michael Andr  Bernstein has succinctly remarked. Thus, while the poem is a product of the avant-garde's invention of 'art in general', drawing its material from beyond art's traditional boundaries, it also argues for the primacy of the individual artist. These cantos are a work of synthesis, not analysis" (Beasley 2007a, 203-4).

⁹ Pound introduced "the method of Luminous Detail", which prefigures certain features of his documentary method, in "I Gather the Limbs of Osiris" (1911-12). He famously defines what he means by "luminous details" by commenting that "[a] few dozen facts of this nature give us intelligence of a period" "a kind of intelligence not to be gathered from a great array of facts of the other sort. These facts are hard to find. They are swift and easy of transmission. They govern knowledge as the switchboard governs an electric circuit" (SP, 22-3). Rebecca Beasley offers a concise summary of Pound's method of the luminous detail and its relation to his representation of history in *Theorists of Modernist Poetry*: "We might reasonably expect that Eliot's, Hulme's and Pound's emphasis on literary tradition would be compatible with a conception of history as a linear progression, an evolution. In his early writings Pound occasionally hints towards this idea but broadly speaking what is most striking about the three poets' representation of history is its non-linear character. Eliot's 'simultaneous order' and Pound's 'method of Luminous Details' represent history as arranged in space, rather than developing through time" (Beasley 2007b, 68).

¹⁰ See also Liebrechts 2004, 158, where this manuscript draft is reproduced as part of a discussion of Pound's Neoplatonism in the Malatesta Cantos.

¹¹ See also D Epiro 1983, 22, where a portion of this draft is reproduced.

¹² The four poetry notebooks in which Pound wrote the first draft of the Chinese History Cantos while reading through de Mailla are part of the Ezra Pound Papers at the Beinecke Library (EPP, Beinecke, 115, 4900-3).

¹³ "This Prince began his reign by dismissing three thousand ladies of the palace and sending them home to their families." See also Nolde 1983, 160.

- 12 at The peasants, whose profession is most necessary for the state, since the other classes depend upon their sustenance, no always attracted the attention of the government, which granted them special protection so as to encourage them in their work. YONG-TCHING â€¦ ruled that this wise and active labourer should be raised to the rank of mandarin of the eighth degree and that he should have the right to wear the mandarinâ€™s habit, to visit the governor of the city, to sit in his presence and have tea with him.â€¦ See also Nolde 1983, 405.
- 13 The main exception to this came when Pound dealt with Adamsâ€™s correspondence, where he tended to associate letters with the dates on which they were sent. It should also be noted that de Maillaâ€™s presentation of Chinese history made it less important for Pound to record page numbers in order to facilitate reference back to his source, since the name of the dynasty and emperor in power and the dates of the events described are recorded in the margins of each page of the *Histoire GÃ©nÃ©rale de la Chine*.

Chapter 3

- 1 The passage in question reads: â€œlower order with billets of wood and â€œjust rovingâ€ / force in fact of a right sez Chawles Fwancis.â€™
- 2 For a concisely stated argument that takes an opposite position, focusing upon Adamsâ€™s published writing as a more central part of the poem than material incorporated into the Adams Cantos from other sources, see Peter Makinâ€™s claim that â€œthe centreâ€ [of the Adams Cantos] is taken from what Adams published during his lifetime, therefore naturally the most concentrated expression of him: it weaves together â€œchÃ©ng mingâ€, the right naming; pugnacious Odysseus; English law; and Cavalcantiâ€™s passion/knowing. It is thus like Poundâ€™s Cantos, a â€œgreat ball of crystalâ€ that lies in the midst of his deeds and recorded analects, formed by the pressure of a life whose lesser evidence lies around itâ€™ (Makin 1985, 231).
- 3 Novanglus was the pen-name used by Adams in a series of articles written to refute the authority of the British Parliament over the colonies. These articles were published in 1774 and 1775, in response to loyalist propaganda by Daniel Leonard, who wrote under the name Massachusettsensis.
- 4 There are numerous other examples of such practices in the Adams Cantos. See, for example, C, 66/382: â€œreprinted by Thos. Hollisâ€™, where Pound notes the means by which a text has been transmitted to a wider audience; C, 67/391â€œ2: â€œ(Pat Henry, thus continuing:)/I put up with the Declaration for unanimityâ€™s sake/it is not pointed as I wd/make itâ€™, where he draws attention to the need for compromise by individual authors in order to support public action; and C, 69/406: â€œTo T. J/ â€œ[of ruining our carrying trade if they can/(remaining page ciphered)â€™, where the private and inscrutable nature of portions of the *Works* is advertised.
- 5 For one of the more thorough and convincing efforts to read Poundâ€™s documentary poetics in this way see Jean-Michel RabatÃ©, *Language, Sexuality and Ideology in Ezra Poundâ€™s Cantos*. RabatÃ© notes, for example, that â€œeven when the *Cantos* â€œshowâ€ Malatesta and Adams, they never stop long enough on a scene; the result of the montage of quotations is to force a whirl of details, particular objects, points of interest, clashes of utterances onto the reader. The real is not given â€œinâ€ the text â€œ it remains outside; but it is as â€œjaggedâ€, as unreadable, as the text. It is â€œgivenâ€ in a kind of eternal abundance in which everything is copresent â€œ past, present and even future evoked by prophetic utterance; but it withholds itself as sign, the transparency looked for vanishes as soon as the operation of reading and writing has begun.
- Ultimately, the poetâ€™s voice cannot cover such a mass of whirling references, and he can merely point to the names themselves, in a movement of reference (obliquely reminiscent of what Derrida calls â€œdifferenceâ€™), that is more homage than conjurationâ€™ (RabatÃ© 1986, 175).
- 6 In *Guide to Kulchur* Pound defines *paideuma* as â€œthe tangle or complex of the inrooted ideas of any periodâ€™ (GK, 57). In the front matter of *Cantos LIIâ€œLXXI* he speaks of â€œAdamsâ€™ *paideuma*â€™, drawing the readerâ€™s attention to the complex of ideas around the sectionâ€™s protagonist (C, 256).
- 7 For an alternative reading, which insists on the manner in which these lines encourage the â€œcurious reader â€œ to search out the facts behind the facts the poem offersâ€™ see Davis 1984, 24â€œ6.
- 8 Robert A. Ferguson, in his discussion of the legal heritage of the colonists, expands upon the importance of such ideas for the colonists, noting that: â€œBlackstone and his popularizer Sir William Jones supplied a methodology of control and a precise definition of laws that minimised controversy and ensured national cohesion. Here was inspiration for the commentators who shaped the laws of the republic â€œ; here was the prospect of form and definition within the densest American wilderness.â€™ Ferguson notes elsewhere that for the colonists â€œLaw was the perfect empirical tool, both for discovering the unknown and for imposing a secular ideological order upon itâ€™ (Ferguson 1984, 32, 52).
- 9 The date â€œ19th March 1628â€™ which Pound gives in the text of this canto is erroneous.
- 10 The pertinent passage of the Charter speaks of granting â€œunto the Council established at Plymouth, in the County of Devon, for the planting, ruling, ordering, and governing of Newe England in America, and to their Successors and Assignes for ever. all that Parte of America, lyeing and being in Breadth, from Forty Degrees of Northerly Latitude from the Equinoctiall Lyne, to forty eight Degrees Of the saide Northerly Latitude inclusively, and in Length, of and within all the Breadth aforesaid, throughout the Maine Landes from Sea to Sea; together also with all the Firme Landes, Soyles, Groundes, Havens, Portes, Rivers, Waters, Fishing, Mynes, anal Mynerals, as well Royall Mynes of Gould and Silverâ€œ; PROVIDED always, That the saide Islandes, or any the Premisses by the said Letters-patents intended and meant to be granted, were not then actualie possessed or inhabited, by any other Christian Prince or State, nor within the Boundes, Lymitts, or Territories of the Sotherne Colony, then before graunted by our saide Deare Father, to be planted by divers of his loving Subjects in the South Partes.â€™
- 11 This term is used by Pound in â€œThe Singing Keyâ€™, which was written at the time he was preparing his translation of the Confucian Odes in Washington. He is referring to the work of the Sinologist Bernhard Karlgren: â€œthere would be no use in my quoting Karlgren in extended fragmentation. Sinology is his debtorâ€™ (EPP, Beinecke, 90, 3860).
- 12 Such a description of Poundâ€™s method in the Adams Cantos seems preferable to that of readings which qualify the poetry of the sequence as a kind of marginalia upon the source, or as a set of annotations upon the source. Burton Hatlen, for example, in an essay on Poundâ€™s compositional procedures in the *Pisan Cantos*, spoke of Pound â€œdashing through the works of John Adams, marking the phrases and sentences that catch his attention, rather like a student of the 1990â€™s leafing through a textbook, Magic Marker in handâ€™ (Hatlen 2000, 147). Such an image, while evocative, gives the impression that Poundâ€™s poetry in the Adams Cantos simply activates certain passages in the *Works*, whereas Nichollsâ€™s notion of â€œwriting throughâ€™ the source describes Pound activating passages from the *Works* in a way that redirects them towards other ends. At the same time, it captures the dynamic nature of Poundâ€™s engagement with his source.
- 13 For another reading that emphasises Adamsâ€™s status as an alter-ego to Pound see Wilson 1992.
- 14 On a separate leaf which was sent to the printer during the publication process Pound gave a similar instruction: â€œprinter please not attempt to insert habitual punctuation. There is a reason for omitting a lot of itâ€™ (Faber).
- 15 It should be noted that the â€œDome Bookâ€™ to which Adams and Pound are referring in this passage is not the Domesday Book authorised by William the Conqueror following the Norman invasion of England, but the later digest of laws collected by Edward the Confessor.
- 16 Peter Nicholls has noticed the way in which Poundâ€™s later source-based writing anticipates such experimentation: â€œThe didactic impulse [in Poundâ€™s later documentary writing] has not diminished, but it now informs a radical reconstruction of the source which might even seem to prefigure the way in which a contemporary poet such as Susan Howe uses historical materials, combining unrelated details often pages apart in a new constellation that asserts a problematic independence from the sourceâ€™ (Nicholls 2003, 44).

Chapter 4

- 1 For a discussion of Poundâ€™s continued belief in the power of exceptional individuals to shape public life over the course of the 1930s, see Redman 1991: â€œ[Poundâ€™s] vision of the political process â€œ begins with cooperation, consensus, and communication among a small group of intelligent men. These men, who presumably know one another, form what can be described as committees of correspondence, writing to each other to air their ideas and reach agreementâ€œ. Poundâ€™s eighteenth century political vision is inhabited by a moral perspective located somewhere between Confucius and Dante. When a political system breaks down, its failure is precisely attributable to individual failure â€œ; thus individual virtue predetermines the success or failure of the political systemâ€™ (113).
- 2 A detailed discussion of Hamiltonâ€™s activities in these instances and the extent to which they touch upon points central to Poundâ€™s project in the Adams Cantos lies beyond the scope of this book. It might be pointed out, however, that Hamiltonâ€™s â€œFirst Report on Public Creditâ€™ was crucial to cementing the authority of the Federal government over that of the states in financial matters â€œ a movement towards the centralisation of governmental authority that Adams broadly supported. Furthermore, Hamilton argued in this document that sound public credit was a necessity if nations were to secure foreign loans essential for the financing of modern warfare and, thus, a crucial component of the national defence. Such a position might easily be made to rhyme with Adamsâ€™s support for the navy and his efforts to secure a Dutch loan during the American Revolution: a struggle that Pound celebrates at length in the Adams Cantos.
- It is true that the position Hamilton claimed following Adamsâ€™s appointment of Washington to the head of the American armies was a primary cause of disagreement between the two men. Yet this was due primarily to disagreements relating to the influence Hamilton possessed within the Federalist Party (and thus within Adamsâ€™s Cabinet) and not to any fundamental disagreement on policy matters.
- For a further discussion of Hamiltonâ€™s activity during Adamsâ€™s Presidency see Brookhiser 1999, 132â€œ45. For a detailed discussion of Hamiltonâ€™s work as Washingtonâ€™s Secretary of the Treasury see McNamara 1998, 95â€œ143.
- 3 See e.g. Canto 70, where Pound presents John Adams as a defender of the US Constitution, denouncing the French as â€œenemies of our Constitutionâ€™ (C, 70/409). The status of the Constitution as a document that must be defended as part of a struggle for just government is reaffirmed in Canto 74 of the *Pisan Cantos*, where Pound speaks of â€œthe Constitution in jeopardyâ€™ (C, 74/440). In Canto 113 Pound speaks of â€œArticle X for example â€œ put over, and 100 years to get back / to the awareness of â€œâ€™ (C, 113/803). In such instances, the Constitution that the economic â€œtraitorâ€™ Hamilton had such an important hand in shaping is presented as a document that upholds economic justice. In a fascinating 1955 letter to Olivia Rossetti Agresti, in which Pound reflects retrospectively on the nature of his commitment to Fascism, he declares: â€œI am AVOWED only for J. Adams, and the U.S. Constitution, plus Jeffersonian MINIMUM of government/ and Jacksonian antidebt lineâ€™ (EP/ORA, 216). Earlier in the same letter (writing about himself in the third person) he had insisted on the manner in which his commitment to these American political ideas had governed his response to Italian Fascism and the economic theories of C.H. Douglas and Silvio Gesell: â€œHe believed it the BEST activity possible in Italy in a given time. He did NOT concede an inch of his Jacksonian principles/ he left the Social Creditors, or rather as he had never been OF them/ he dropped Social Credit general plans for Gesell precisely because Gesell fitted in Jeffersonian belief in the MINIMUM government. Douglasâ€™s system requiring bureaucracy, even an addition of extant bureaucracy/ Gesell reducing even waht exists in U.S. practice â€œ; E. P. had views re/U.S. Government. In Italy he was observedâ€™ (EP/ORA, 214â€œ15).
- 4 For a discussion of these questions at the time of the American founding see Ferguson 1984, 11â€œ24; Horwitz 1992, 4â€œ9.
- 5 Poundâ€™s admiration for Adamsâ€™s handling of the crisis with France during his Presidency, for his support for the Jay Treaty and his desire to maintain American neutrality while ensuring the fortification of his countryâ€™s army and navy all, in fact, highlight far more similarities than differences with Hamilton. It should be remembered, for instance, that Hamilton had a major hand in drafting Washingtonâ€™s Farewell Address, a speech that strongly echoes themes taken up by Pound in the Adams Cantos. In the Address Washington had said: â€œAgainst the insidious wiles of foreign influence (I conjure you to believe me, fellow-citizens) the jealousy of a free people ought to be constantly awake; since history and experience prove that foreign influence is one of the most baneful foes of Republican government â€œ; Europe has a set of primary interests, which to us have none, or a very remote relation. Hence she must be engaged in frequent controversies, the causes of which are essentially foreign to our concerns. Hence, therefore, it must be unwise in us to implicate ourselves, by artificial ties, in the

- ordinary vicissitudes of her politics, or the ordinary combinations and collisions of [her] friendships, or enemies.æ™
- Indeed, in establishing the course of American foreign relations during her Presidency, Hamilton was often a valuable ally to Adams. As Louis M. Hacker points out: æ™John Adams æ™ at this time saw eye to eye with Hamilton. An effort should be made to re-establish diplomatic relations with France; and the country should be put on guard. There was no war party in the United States. Hamilton, writing to McHenry, Adamsæ™s Secretary of War, early in 1798, declared, æ™There is a very general and strong aversion to war in the minds of the people of this countryæ™ (Hacker 1957, 128).
- ⁵ The Hancock case was, in fact, exemplary of a broad effort on the part of the colonists to politicise questions that the British authorities attempted to cast strictly in terms of legal principles in the years leading up to the outbreak of hostilities. Within this context, Hancockæ™s deliberate refusal to pay customs duties became an act of political resistance aimed at reshaping the legal framework of the Empire. For the account of this trial offered in Poundæ™s source see *WJA* II, 215æ™16. For a more detailed account of the Liberty Trial and its political and historical contexts see Reid 1979.
- ⁷ See also Sanders 1975, 135.
- ⁸ One might add that Poundæ™s understanding of the source of precise legal definitions, as embodied by the *chÅng ming* (æŒå) characters, conforms with Baconæ™s assumptions on a number of important points. In his discussion of æ™idols of the marketplaceæ™, for example, Bacon notes the capacity of words to æ™turn their force back upon the understandingæ™; a capacity which æ™has rendered philosophy and the sciences sophistical and unproductiveæ™ (Bacon 2000, 48). In order to establish the basis for more accurate understanding, Bacon argues that æ™it would be wiser (in the prudent manner of the mathematicians) to begin with [words], and to reduce them to order by means of definitions. However, in the things of nature and matter, these definitions cannot cure this fault. For the definitions themselves consist of words, and words beget words, so that it is necessary to have recourse to particular instances and their sequences and orders; as we shall explain soon when we deal with the method and manner of forming notions and axiomsæ™ (*ibid.*). Bacon later makes clear that the formulation of those axioms upon which precise definitions depend is carried out through a form of æ™induction which will be useful for the discovery and proof of sciences and arts [as it separates] out a nature, by appropriate rejections and exclusions; and then, after as many negatives as are required, [concludes] on the affirmativesæ™ (*ibid.*, 83æ™4).
- ⁹ For concise discussions of these developments see Morgan 1976, 61æ™87; Hoffer 1998, 76æ™91.
- ¹⁰ For a complementary discussion of the importance of the law in eighteenth-century America and of the intellectual background of early American lawyers see Hoffer 1998, 92æ™7. For a specific discussion of the importance of Burlamaquiæ™s *Principles of Natural and Politic Law* to the American colonists see White 1978, 36æ™41.
- ¹¹ The most well-known readings of Poundæ™s poetry to insist upon the Enlightenment basis of Poundæ™s Confucianism and the basic importance of Enlightenment thought to *Cantos LIIæ™LXXI* are Donald Davieæ™s *Ezra Pound: Poet as Sculptor* and Hugh Kenneræ™s *The Poetry of Ezra Pound*. Davie comments that æ™Poundæ™s attachment to the French eighteenth century went deep and remained strongæ™. When [he] discovered that the central insights of Confucian metaphysics were carried in images from the behavior of light, like those that were central also to Dante and Cavalcanti, he could not fail to take seriously the metaphor in the very words æ™æage of enlightenmentæ™ or æ™æage des lumiÅresæ™. It was this too which led him back into the historical experience of the American, for the America of the Founding Fathers, Jefferson and John Adams, was (or so he was to say) specifically an Enlightenment product, a transplanting to American soil of the noblest values of that French eighteenth century which had also, as a matter of historical record, first introduced Europe to the experience of Confucian and pre-Confucian Chinaæ™ (Davie 1965, 72). Kenner claims that Poundæ™s æ™centre of operations is a tradition that last came to focus in Europe in the eighteenth centuryæ™, and reminds his reader that æ™it was the Enlightenment that discovered Confucius for Europeæ™ (Kenner 1985, 45).
- ¹² In an essay entitled æ™The Organum According to Tsze szeæ™, written in 1942, and published by Maria Luisa Ardzizzone as part of the collection *Machine Art & Other Writings* (1996), Pound explicitly makes this connection between Baconæ™s *Organum* and the Confucian *Great Learning*. He explains the relation between the two texts as follows: æ™I call this piece Organum so that the hearer will compare it with Baconæ™s *Organum*. You might watch for two themes that run thru the pattern. One that the fittest or most important study of it is man, secondly that there is a uniform process in nature, that is a basis, an unvarying norm (thatæ™s what Choung Young means) unwobbling norm in nature; a basis for science, and foresightæ™ (*MA*, 146).
- ¹³ In *The Ideological Origins of the American Revolution*, Bernard Bailyn offers the following commentary on such usage of the term: æ™The word æ™constitutionæ™ and the concept behind it was of central importance to the colonistsæ™ political thought; their entire understanding of the crisis in Anglo-American relations rested upon itæ™. Like their contemporaries in England and like their predecessors for centuries before, the colonists at the beginning of the Revolutionary controversy understood by the word æ™constitutionæ™ not, as we would have it, a written document or even an unwritten but deliberately contrived design of government and a specification of rights beyond the power of ordinary legislation to alter; they thought of it, rather, as the constituted æ™that is, existing æ™ arrangement of governmental institutions, laws, and customs together with the principles and goals that animated themæ™ (Bailyn 1992, 67æ™8).
- ¹⁴ There are numerous other instances where Pound exploits this subject rhyme in such a way as to blur the distinction between the English and American Constitutions. In *Canto 70*, for example, Pound describes President Adams reminding his envoy to France of dangers posed by æ™the frogs / [who] countenance only enemies of our constitutionæ™ (*C*, 70/409). In *Canto 71* he is made to speak in very similar terms of his desire to defend the English constitutional tradition: æ™Rebell / I was disgusted at their saying rebel. I wd/meet rebellion / when British governors and generals should begin it; / that is, their rebellion against principles of the Constitutionæ™ (*C*, 71/414).
- ¹⁵ In her article æ™Liberty, Equality, and Slavery: The Paradox of the American Revolutionæ™, Sylvia R. Frey offers a concise summary of the criticisms that have been levelled against Bailynæ™s reading of the American Revolution. She notably comments that æ™the Bailyn paradigm of a single political and constitutional ideology producing a single unified response from a substantially homogenous colonial population was carried forward by a number of adherents. By the early 1970s, however, the consensus theory had come under heavy attack from a number of scholars, whose studies of local situations uncovered evidence of great diversity among Americans. In place of a relatively homogenous society animated by a commonly held set of political ideas, a collage of increasingly heterogeneous communities strained by deepening social and political cleavages and sharp ideological differences began to emergeæ™ (Frey 1987, 231).
- ¹⁶ For a complementary reading of the subject see Charles Howard McIlwain, *The American Revolution: A Constitutional Interpretation* (1923).
- ¹⁷ Poundæ™s use of the *chÅng ming* characters in association with his reference to a æ™real constitutionæ™ likewise reinforces the anti-political and authoritarian thrust of the passage. Commenting on the linguistic assumptions of Poundæ™s Confucianism, Feng Lan remarks that æ™[i]n addition to advocating the fixity of meaning, Pound tended to deny interpretation as a universal right. If the word, like money, is supposed to depend for its validity on circulating absolute value, the crucial question one must ask is, who is in the position to determine that value? In this regard, Poundæ™s theory of language reveals an authoritarian ideology that attempts to limit the power of interpretation to a select fewæ™. According to Poundæ™s theory of language, the only person who has both access to truth and the ability to articulate it is one who has succeeded in situating himself in the æ™process of heavenæ™.æ™ That is, the person must possess the virtue of verbal precision, namely *chÅng* or æ™sincerity,æ™ because by attaining æ™absolute sincerityæ™ he becomes something approximating an all-knowing æ™numen,æ™ and thus can æ™effect changesæ™ by speaking out his discoveries [*Con*, 175æ™77]æ™ (Lan 2005, 79æ™80). The importance of Poundæ™s Confucianism in the Adams *Cantos* is discussed in Chapter 5.

Chapter 5

- ¹ Many of these are interviews, unsigned contributions, book reviews, or condensed versions of Poundæ™s radio talks. Archie Henderson, who is preparing a supplement to the Gallup bibliography, summarises the situation as follows: æ™Section C [Poundæ™s contributions to periodicals] in the supplement adds 559 new entries for the years up to and including 1981, notes on 208 Gallup entries for the same period, and 296 new entries for items published since 1981. This adds up to about 1063 entries. The supplement contains new periodical contributions for all but three years between 1910 and 1981, and for all years since then. Listed are a number of interviews, as well as 123 unsigned or pseudonymous itemsæ™ (Henderson 2008, 325).
- ² Such unpublished manuscripts date essentially from the war years, when the channels of publication open to Pound were limited.
- ³ In a 1935 letter to Stanley Nott, who published *Jefferson and/or Mussolini*, for example, Pound explicitly declared *The Cantos* to be a source of æ™ammunitionæ™ for political propaganda: æ™[o]f course my damn CANTOS are a store house of ammunition. I dunno when people are going to begin to realize this. I cant shout it very much in the text of my own pamphlet, but no reason the jacket blur shouldnä™t. WD/ much rather have historians or economists comment of Cantos, esp 31/41 than the snoops of bloosmbuggy letteratetsæ™ (*EP/SN*, 8æ™9).
- ⁴ Poundæ™s first significant statement in favour of C.H. Douglasæ™s economic theories was his review of *Economic Democracy* for *The Little Review* in 1920 (*SP*, 210æ™12). For an account of Poundæ™s interest in Douglas see especially Surette 1999, 13æ™135; Redman 1991, 51æ™75; Marsh 1998, 68æ™110.
- ⁵ In the American context, this increasingly took the form of a defence of the American Constitution. In December 1938, for example, while he was at work on the Adams *Cantos*, Pound wrote to the German-American Gesellite reformer Hugo Fack: æ™Seems Impossible to get your gang to THINK of what od/ be done SIMPLY by USING the U.S. Constitution/ Every administration since Johnsons has foully betrayed it. Lots of the swine, presidents etc/havent even had the brain to understand the meaning of their oath/since 1870 shit has ruled. The countryæ™s history before that has creditable yearsæ™ (*EPEC*, 218).
- ⁶ The subject is better approached by way of critical accounts that emphasise a specific aspect of Poundæ™s social criticism during these years. For a discussion that relates Poundæ™s social criticism to his commitment to Mussolini and Italian Fascism, see especially Tim Redman, *Ezra Pound and Italian Fascism* (1991). For a consideration of Poundæ™s economic theories in relation to his politics and his anti-Semitism, see especially Leon Surette, *Pound in Purgatory: From Economic Radicalism to Anti-Semitism* (1999). For a study of these years that focuses on the anti-Semitism of Poundæ™s social criticism see Robert Casillo, *The Genealogy of Demons: Anti-Semitism, Fascism, and the Myths of Ezra Pound* (1988). For a study of Poundæ™s economic theories, with an emphasis on their relation to American political movements, see Alec Marsh, *Money and Modernity: Pound, Williams, and the Spirit of Jefferson* (1998).
- ⁷ For the most complete discussion of these developments in Poundæ™s social criticism and their relation to his later activity in Italy see Redman 1991, 17æ™75. This account of Poundæ™s social and economic criticism during his time in London and Paris focuses especially upon his involvement with A.R. Orage and C.H. Douglas.
- ⁸ In pursuing this line of thinking, Pound was very much within the mainstream of intellectual developments in London during the first two decades of the century and was often doing little more than repeating ideas absorbed from the circle of writers involved with *The New Age*. The Guild Socialism supported by this paper, for example, grew up out of a two-pronged criticism of economic liberalism on the one hand and of a mainstream socialism on the other, rejecting the latter as collectivist and authoritarian. In place of these it argued for the necessity of a societal structure that would affirm the freedom of the individual craftsman and strengthen his ties both to the locality in which he lived and to fellow members of his craft. For an extended discussion of this topic and its development in *The New Age* see Wallace Martin, *The New Age under Orage: Chapters in English Cultural History* (1967) and Gary Taylor, *Orage and The New Age* (2000, 47æ™75).
- ⁹ The original reads: æ™A la phrase de notre calamitÅ nationale et internationale, de M. Wilson: æ™Rendre le monde inoffensif Å la dÅmocratieæ™, Douglas a rÅpondu: æ™Rendre la dÅmocratie inoffensif Å lÆ™individu.æ™
- ¹⁰ The original reads: æ™Douglas Åcrit au sujet de lÆ™empire allemand, de sa philosophie, de ses buts: æ™on peut les rÅsumer en un effort de sujÅtion complÅte de lÆ™individu Å un but imposÅ du dehors, et quÆ™on ne trouve aucunement nÅcessaire, ni mÅme souhaitable, quÆ™il comprenne complÅtement.æ™ Ca va pour lÆ™Allemagne, mais quand Douglas applique cette proposition Å lÆ™Angleterre, non seulement aux ouvriers, pauvres bÅtes, mais Å la classe moyenne, aux marchands, aux hommes dÆ™affaires, Å tous ceux qui ne sont pas dans le centre intÅressant des grands milieux financiers, le silence sÆ™panouit.æ™
- ¹¹ Wallace Martin, for example, notes the connection between Ruskin (and late Victorian thought in general) and the Guild Socialism advocated in *The New Age*: æ™It seem[ed] to the Guild

