METAPHOR AND THE LIMITS OF PRINT IN EZRA POUND'S *CANTOS*

Claire Battershill
Simon Fraser University

ABSTRACT
Ezra Pound's collected *Cantos* presents textual scholars with a challenge. Parts of the poem were published in little magazines, in newspapers, in fragments and in deluxe editions. No definitive edition of the *Cantos* exists, and the poem's difficulty, though often figured as an interpretive difficulty, was just as much a textual difficulty. Just as the text of the poem itself is complex, so Pound's own metaphors about the nature of print, textuality, and poetry are multifarious and shifting throughout the poem. This essay reads Pound's own language of textuality and orality in the *Cantos* alongside his comments on modernist print culture in order to argue that Pound consistently tested the limits of material textuality even as he drew metaphorical power from the language of book history and print culture.

Keywords
Book History, Print Culture, Textual Studies, Metaphor, Modernism, Orality, Ezra Pound

Copyright 2016 © (Battershill). Licensed under the Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International (CC by-nc-nd 4.0).

"And even I can remember
A day when the historians left blanks in their writings,
I mean for things they didn't know
But that time seems to be passing."
—Ezra Pound, *Canto XIII 60*[1]

The tremendous number of instructional books about "how to read" Ezra Pound's *Cantos* is indicative of more than an attempt to simplify "modernist difficulty."[2] These texts and, indeed, Pound's own instructive projects in *ABC of Reading* (1960) and *Guide to Kulchur* (1952), offer ways of narrowing the epic down into a manageable reading experience. Pound himself suggested an anti-analytical approach in which "the proper way to read is to run on when anything isn't comprehensible," and advised that the best thing to do is to attend to "what is on the page" (*Art of Reading* 152). While perhaps the most obvious purpose of such instructions is to clarify conceptual difficulties and interpretive impasses, another basic obstacle to reading presents itself in the case of Pound's *Cantos:* textual ambiguity that tests the limits of printed form. Not only are aspects of the richly intertextual and inter-linguistic poem challenging to the reader in following the sense of the language, the literal "page" itself – with its specific kind of ink, its paper, and its typography – has metaphorical resonance for Pound. I argue here that Pound's metaphors of printing and production figure the *Cantos* as an essentially unpublishable epic that resists the strictures of print. Though the New Directions edition which is now commonly used provides one version of the poem, the Cantos itself exists as a much more complex textual entity with reams of drafts, fragments, and spoken pieces that exist behind the poem itself. This paper examines Pound's metaphors of material production and argues that printing is, like authoring, paradoxically both generative and limited by nature. What Pound means by the phrase "what is on the page" is, in this framework, both material and literary. I do not mean here to align myself with Pound's own likely changeable and perhaps even ironic directive about how to read his life's work, but rather to examine what readers and scholars at different moments in the textual history of *The Cantos* might have seen "on the page" and how Pound's literary explorations of

printing and production interact with the various versions of the poem's materiality. Materiality, in Pound's hands, is varied, strange, and full of meaning: new technologies of print that accompany modern technologies affect, too, the way we think of Modernist language and its transmission. Mixing old textual forms (handset typography, wood blocks, and even oration) with new (photolithography and mass production) allows Pound to present an aesthetic of modernist print culture that echoes the nearly limitless, unbound poetic form he strives for in the epic.

In order to investigate what it is that produces such anxiety about reading and analyzing the *Cantos*, it is helpful to start with some idea of how it was made. Given the complex, unmanageable, and largely unresolved problem of textual studies for the *Cantos*, it seems fruitful to examine Pound's own language of material production alongside the long poem's overwhelming paper trail in order to explore some of the many roles that book production and print culture play in the poem's vastness.

Intaglios, ideograms, ephemeral documents, newspapers, money, and speech are all troped in the *Cantos* as forms of expression that investigate the complexity and value of the material qualities of language. The function of these textual metaphors in the poem seems often directive, offering the reader ways of seeing the mutable textual form of the long poem against historical examples of different kinds of print. One of the chief distinctions between types of production is the difference between what seems fixed or stable, like the monumental "Great bulk, huge mass" of "thesaurus" (V 17) and what is ephemeral and fading, like the blanks left by historians for the unknowable, into the past. Although it might initially seem logical that ephemera is associated with speech, and monumental metaphors with printed texts, the two types of images often interpenetrate, and both types indicate an appreciation of tactile, materialized form.

The printed features of Pound's own poem simultaneously call attention to themselves and also indicate their own limits (which are, of course, the edges of the page, but also the white

spaces and the deliberate fracture using spatial disruption of frequent and often seemingly random indentation, and the illustrative features like the ideograms and Canto XXII's typographical sculpture of a signpost). The limits of print are also sometimes extended through the use of orality, and the attention to speech and spoken transmission of literature runs throughout the epic. Frequently the images of print and speech in the text produce a sense of overwhelming proliferation of language that also contributes to Pound's very definition of his art: "[poetry] it differs from [other arts] in its media, to wit, words as distinct from pigment, pure sound, clay, and the like" (360).

The poem as it exists in the form that most readers now encounter is quite different than the initial project begun in 1912. Lawrence Rainey's edited volume *A Poem Containing History* (1997) offers a variety of perspectives on the fractured textual history of the poem, and he describes the "publishing odyssey" (3) as one that moved in most cases from one or two cantos published in a journal, to a book publication of the same cantos, to eventually a collection of all of the extant sections (including the posthumously published "Drafts and Fragments") issued by New Directions in 1975, three years after Pound's death, and reprinted many times since. The publishing process embodied the combination of monumental and ephemeral as much as did as the epic itself: various parts appeared in twenty-five journals in seven different countries on three continents and took a variety of physical forms, meeting with diverse audiences around the world (Rainey 3). One of the most interesting and complex examples of an early periodical publication was Canto LXXIII, which was excised from many post-war editions due to sensitive and Fascist-friendly content, but was first printed in *La Marina Repubblicana,* a newspaper for Italian sailors, in 1945.

The shifting modulations of the poem as they were published in different journals reinforce the complexity of the epic as the work of a life, and the material circumstances of publication changed with Pound's developing literary and political reputation. The unusual combination of limited special editions with the larger trade publications produced by Faber and

New Directions meant that the limits of textual production were malleable for the *Cantos*. The terminal poems, for example, are grouped under the textually descriptive title of "Drafts and Fragments," which was in this case a metaphor to describe their literary mutability and re-inscribability as well as the absence of authorial approval for their publication. Pound's sketches, notes, drafts, revisions, and annotations for the two Maletesta Cantos alone comprise over 700 pages of rough work and documentation, and nearly the same quantity of background work exists for the entirety of the 824-page poem (Rainey 7). The "Drafts and Fragments," then, are really drafts of drafts and fragments of fragments. There is far more in the way of "Drafts and Fragments" than will ever be published, since the sheer volume of material exceeds what scholars have been able to manage. This staggering amount of physical paper also leaves out the oral elements of composition, which Hugh Kenner argues were central to Pound's authorship: "we have accounts of the odd inarticulate chant he'd utter as he worked, shaping the sound of a line, the sound of a passage, groping after words that could mime that shape" (21).

A particularly clear example of the limitations and boundaries of scholarly attention, *The Cantos* and its pre-publication ephemera have been such a massive and near impossible undertaking that there is still no textually sound or comprehensive critical edition. To have written a work that resists even a variorum edition is also to have produced an epic that remains essentially oral or ephemeral in its ideal form. It seems in some ways that this was part of Pound's aim: to produce a poem that is unknowable and unimaginable in its entirety. Perhaps this also explains the seemingly fervent desire of his readers for clarity and copious production of explanatory and instructional books on how to read this unwieldy poem.

This fundamental orality as an idealized form of transmission for poetry is evident in the metaphors throughout the *Cantos*. The references to speaking and speech in the *Cantos* far outnumber those to printing. The performative "I speak" occurs several times in the poem, and is perhaps a gesture at the opening of the Aeneid's "I sing," but also adds the rhetorical grandeur of self-narration. In Canto XXXVI, the phrase is repeated in a section that mimics the

formalities of archaic amorous verse: "A lady asks me / I speak in season," and later "I speak to the present knowers," by which, it is implied, Pound means his readers as well as the audience of his imagined oration (177). In addition to the self-declaring gestures of speech, the whole Canto typographically employs ornamental capital letters and several self-referential gestures that translate "I speak" to "I write" by mixing oral and textual. When Pound addresses the Canto directly (as "song" which is a literal translation of the Italian title of his poem, but also a connection to the oral), he does so in a way that references both the print and the versification: "so art thou ornate that thy reasons / Shall be praised from thy understanders / With others hast thou no will to make company" (179). The slightly mocking addition of the non-word "understanders" and the overdone inversions of the lines create a joke about the poem's exegetical challenges. The address to the song also aligns ornate oratory with fancy typography to produce a kind of tongue-in-cheek elevation for the epic's performative "I speak." This mock tribute (though mockery and imitation in the poem seem usually to have edges of seriousness) the art of rhetoric and oration hearkens back, too, to Canto XIII, in which Kung tries to decide which art to master in order to become famous: "perhaps I should take up charioteering, or archery? / Or the practice of public speaking?" (58).

The alignment of typography and oration is not the only instance in the text in which aural or auditory qualities are given material form. The physical form of speech is often metaphorized. In Canto VII, voices, as the tenors of the metaphors, are captured in various material vehicles. The repeated "rattle of old men's voices," and the location of "the old men's voices, beneath the columns of false marble, / The modish and darkish walls" combines ephemeral and monumental imagery to suggest that speech might be materialized, and might leave almost ghostly traces in order to endure historically, just as printed texts do (24). The "Thin husks I had known as men, / Dry casques of departed locusts / speaking a shell of speech…" indicate an emptying out of the speech of history (26). The metaphor of a military helmet either full or once full, given the adjectival ambiguity of "departed," also aligns with some of the later

images that link both oration and print with the material forms of military apparatus and weaponry. The transmission of language therefore has political potential, regardless of its form.

Although speeches and speech-making seem to often cross over with the act of writing, the *Cantos* also explore the conceptual frameworks opened up by different forms of printing. A deeply ambivalent attitude towards different kinds of print and towards different producers of textual forms emerges in the text, since no form, ephemeral or solid, comes out with an unchangeable description. Perhaps the most extreme examples of condemnation of form are of newspapers and political speeches in Canto XIV, in which politicians and journalists have their verbal productions aligned with scatological excretions as they are "addressing crowds through their arse-holes" and

> howling, as of a hen-yard in a printing-house
> the clatter of presses
> the blowing of dry dust and stray paper
> foetor, sweat, the stench of stale oranges,
> dung, last cess-pool of the universe . . . (61)

The attention to the sounds of the machinery and to the chaotic and putrid atmosphere of mass print production aligns with the emptiness and destructiveness of political speeches to produce a kind of textual production that can be distinguished from art by the very atmosphere in which it is produced. While it appears that mechanisms of production are here simply vehicles to allow for despicable excretions, it is clear that the printing of newspapers (also derided elsewhere: "When public opinion is rightly informed, as now it is not / … / newspapers govern the world" and "they will print anything that will sell" [LXXI 415, 419]) is of a different kind than the production of art books, illustrations, and of literature. Pound's somewhat snobbish alignment of mass production with diminished quality of language reflects a distrust of the commercial nature of mass production.

Elsewhere in the *Cantos*, however, to "print" can be a desire, an investment, and an aspiration: "he wanted to start a press /and print the greek [sic] classics" (LXXIV 464). There remains a tension between portrayals of material production that trope dissemination of texts as a valuable and freeing quality and those that suggest that print technology actually obscures knowledge. It seems that one of Pound's chief indictments was of partial texts, or texts limited in their revelation of the appropriate information to educate. In Canto XXXV, just such a use of print technology to obscure and hide rather than to produce meaning is articulated:

> Nap III had the composition divided,
> to each compositor in the print shop
> a very few lines
> none seeing the whole Proclamation. (569)

The process of compositing is here an apt metaphor for the division of knowledge into uselessly small components, since each letter in the distribution of type is set separately, with each letterform placed upside-down and backwards in the compositing stick. The printed text is therefore, in the compositing process, divided into unintelligible units. Pound goes on in this section to describe what is missing from these partial perceptions of the world: "No classics, / no American history, / no centre, no general root" (LXXXV 569). In this sense, the deliberate limiting of attention to the smallest section or detail at the expense of the whole seems like falsity, and any use of print to this end (whether political or educational) is obscuring. Pound often contrasts his criticism of contemporary practices of print with more archaic forms, and the two instances described above of omitting "the classics" from the world of textual production lead Pound to return in his metaphors to technologies that dealt primarily with early texts of literary history and contributed to what Rainey describes as the poem's "massively overdetermined effort to trace a cultural genealogy of the twentieth century, to locate in the recesses of public and private memory the resources for a utopian transformation of Western culture" (7). Latent in Rainey's language is an indication that the "resources" of production

might be related to the printing and distribution of culture as much as to its literary side, and the transformations of printed technology were of great interest to Pound for his own book and within the poem (2).

One such archaic and idealized form crucial to this overarching history is the figure of intaglio printing in Pound's work, which has most often and most closely been associated with the precision and clarity of imagism.[3] The complexity of the process and the cultural resonances of the actual form have received less scholarly attention. What are now called the "Ur-Cantos" were originally published in Harriet Munroe's *Poetry* in 1915. Pound substantially revised them before including them in any other collections, and the bulk of these early drafts are absent from all subsequent editions. In the original text of the Ur-Cantos that was revised to begin, as Canto III, "Hang it all, Robert Browning," Pound claims that the poem will "Give up th'intaglio method," and it is generally assumed that with this statement he renounces his early imagist poems in favor of epic form (qtd. in Mao 163). Intaglio was associated with imagism because the process involves inking an entire etched surface (usually a copper, steel, or zinc plate) and then wiping away the excess ink until only what has collected in the incisions remains. The printing press (usually a roller) then applies pressure to the plate and to the dampened paper and transfers the ink from the grooves. The stripping bare of the plate to leave only the essential lines is what makes the metaphor work for sparse imagist poems. However, the historical development and progressively changing function of the form complicates the implications of the process. It was first used in 1430 in Germany; Pound was well aware of this fifteenth-century usage, and he often idealized early printing. Jerome McGann argues that Pound's nostalgia had mainly to do with the Renaissance, and that his appreciation of aesthetically pleasing print came through the Pre-Raphaelites (43). However, William Blake also used his own improvised version of the technique to produce his illustrated books, and intaglio proved a useful technique for early photogravure in the early twentieth century when it was often used for postage stamps and, crucially for one of Pound's obsessive concerns, bank notes (Leaf 10).

Intaglio recurs throughout the *Pisan Cantos* as a process worthy of careful and reiterated metaphorization, which complicates the straightforward equation of intaglio with imagism, particularly given his addition of a political element in this section to the discourse of print. However, the general cautions about reading too much of an author's own criticism and self-description earnestly into his work aside, it is clear that imagism and epic combine in *The Cantos* (there are any number of passages that could be selected to exemplify the imagist pockets of the poem, but perhaps this one makes the point: "if calm be after tempest / the ants seem to wobble / as the morning sun catches their shadows" [LXXX 533]). The excision of "Give up th'intaglio method" from the final version of Canto III might be a shift in attitude about the place of imagism within the work. The remaining three references to intaglio are all in the *Pisan Cantos*, and that these are some of the most insistently concerned with the material conditions of writing and with the nostalgic return to both an archaic form and to a previous poetic method in Pound's own life is not surprising. The simple fact of his imprisonment and the material constraints that came with it are not the only reasons why the *Pisan Cantos* deal the most closely with print. In Canto CXXIV, the near-mythic anecdote about "the man with an education / and whose moth was removed by his father / because he made too many *things*," aligns with the self-referencing section that explains and rails against his own imprisonment: "that free speech without free radio speech is as zero / and but one point needed for Stalin / you need not, i.e. need not take over the means of production." (447, 448). While he earlier distinguishes poetry from other media through the material qualities of language, which differ from the plastic, musical, and dramatic arts, the function of release and free utterance unite them. There are several instances elsewhere in which Pound associates language with freedom and the free press with the function of art: "poetry is identical to all other arts in its main purpose, that is, of liberation" ("The Wisdom of Poetry" 360). Freedom, however, can be curtailed or bounded by print, by radio, or by publishing practice even as these modes of transmission are necessary to bring it to its public. There is an unavoidable ethical problem, too, of the frequently hateful and

Fascist-infected nature of Pound's own discourses that render his idealization of free speech politically charged.

The figuration of Pound's own literal imprisonment makes his remarks on free speech and freedom of the press particularly resonant. Some critics have, however, questioned the truth of Pound's own descriptions of the authentic and immediate circumstances under which the *Pisan Cantos* were composed. While Pound claims that he wrote the whole sequence in those four months in prison and did not substantially revise them, Ronald Bush suggests that the manuscripts show extensive later emendations that "dramatize spontaneous epiphany" (169) and fabricate the immediacy of the material conditions of prison life. In spite of what the revisions in the manuscripts might show, according to a fellow inmate, Pound was, when he wrote or at least drafted the poems, in the position of refusing a typewriter for his "cage" since he worried that the dust and grime would ruin its mechanisms (Allen 34).

Pound's concern with the "root of the process" (LXXIV 457) and the value of the free press was intensified by his desire and incarcerated incapacity to be the "lord of his work and master of utterance / who turneth his word in its season and shapes it" (462). The proliferation of multitudinous texts in a variety of forms and the freedom to do so is here a kind of expansive gesture, which brings the natural elements in line with the freedom creative production: "rain also is of the process" and "wind also is of the process" (142). Canto LXXIV as a whole is deeply concerned with the sculptural processes of printing and production and their possible constraints. The production of text is immediately given a political significance:

…"victim,

withstood them by the Thames and by Niger with pistol by Niger

with a printing press by the Thames bank"

until I end my song

and shot himself;

for praise of intaglios

Matteo and Pisanello out of Babylon

they are left us

for roll or plain impact

or cut square in the jade block. (457)

The seeming melodrama of suicide for an old form of printing suggests the pain of nostalgia for freedom. The shifting tenses and pronouns, from the past of the quotation to the enduring present of the bardic "until I end my song," back to the past and indented (the effect of the white space makes the suicide almost parenthetical) "and shot himself / for praise of intaglios," makes the link explicit between violence and print, but also between past and present. The continuation of the metaphors of impression in the "roll or plain impact / or cut square" (which echo three different kinds of printing presses for illustration: a platen which compresses flat iron into the image; an intaglio, which runs the paper beneath a large iron cylinder; and a cut square, which likely refers to stone or woodcut that could make an impression no matter what kind of pressure is applied). Each of these produces a strikingly different image, and the listing accumulation of different types of print is followed later by a more in depth exploration of intaglio, in particular, in Canto LXXIX:

The imprint of the intaglio depends

in part on what is pressed under it

the mould must hold what is poured into it (506)

The metrical organization and sound patterning of this section gives an aural, near-onomatopoeic impression, since the stressed syllables lie on the words that press the block into the paper in the mechanical process (the combination of the first three stressed syllables in the first line ("im" "t" "o") even produce an distorted pun on "into"). The trochaic substitution after "pressed" also emphasizes the possible extension of this metaphor beyond printing – nowhere does the passage suggest that the etching is being pressed on paper, and the vague and internally rhyming line that finishes this small section suggests that the process of intaglio might be applied

to a liquid or even a human form. It seems possible to read the intaglio press as a prison as well as a producer of printed text or image, since the cages could be "moulds" "holding" the crimes "poured" into them. The ideograms that appear alongside these three lines can also be read in the method of visual ambiguity that can allow for perception of analogue that Pound suggests in his essay "The Ideogrammatic Method." He describes his process of learning to read Chinese as not only understanding what the signs signify, but also learning what he can see in them as a kind of Wittgensteinian visual metaphor: "anyone can see how the ideogram for man or tree or sunrise developed or "was simplified from" or was reduced to the essentials of the first picture of man or tree or sunrise" (*ABC of Reading* 21). Pound went on to suggest that "a language written in this way HAD TO STAY POETIC; simply couldn't help being and staying poetic in a way that a column of English type might very well not stay poetic" (21). There is a certain irony to the decoding of ideograms in the *Cantos*, though, since as Kenner points out, many of the symbols were printed upside-down. This occurred because "ideograms were photoengraved, like pictures, leaving a makeup man to insert a lead-faced wooden block onto a page, with no clue which way up it ought to go" (27). In the early printings, then, as now for non-Chinese readers of the poems, the ideograms were necessarily read visually, and not always with the direct link between meaning and character that Pound applauded.

Given Pound's intense investment in the production of texts and of language as liberating gesture, he had a somewhat fraught relationship with the actual "means of production" as they engaged with his own text. The result of his prolific and often disorganized writing processes for the *Cantos* ("I picked out this thing and that thing that interested me and jumbled them into a bag") has been a series of editors and critics who have attempted to limit and control the materials (qtd. in Furia 3). In his preface to a 1973 edition of his *Selected Prose 1909-1965*, Pound paid tribute to the work of the editor of the volume: "to tread delicately amid the scrapings of the cracker-barrel is no easy job and Mr. Cookson has made the best of it" (1). Pound was not always so kind to his editors and throughout his career was more apt to come back at his

publishers with an indignant "Gheez I orter see proofs!" (qtd. in Nadel 153) than with a recognition of the difficulty of editing his often haphazard material. His flippant advice to e.e.cummings: "I don't think you wd / have difficulty in fuckin away to ye / cocks content, IN between book covers; and in de lookx editions," (Nikolova 7) shows at once his attention to the conditions of printing and his irreverence for the deluxe edition so often associated with small-press modernisms. Despite his intense involvement in the publication of the deluxe edition of *A Draft of XVI Cantos* (1925) by William Bird at the Three Mountain Press, and despite elaborate ornaments and illustrations of Dorothy Pound for this initial volume, his attitude towards his own material texts could shift aggressively from total indifference to deep investment. Often it is easy to see how the decisions that Pound makes, including his frequent embrace of errors and of textual mutability ("one thing that is *not* wanted is uniformity in lots of places where a *variant* is in *intended*" [qtd. in Nadel 154]) in part produced the deeply complex situation that scholars would later have to explore in editing.

Any critical examination, whether textual or conceptual, is always partial. The level of thoroughness that's possible is a contested debate in textual studies more broadly: while "pure" bibliographers like Fredson Bowers would argue that one can say everything, through descriptive bibliography, that can be said about a material text, others, from A. E. Housman onwards, have argued that textual studies has, or ought to have, a conceptual dimension that makes it necessarily incomplete. While the ideal of a textual scholar is often completeness, it seems essential to both "leave blanks," like Pound's ancient Chinese historians of Canto XII, and to appreciate the blanks that have been left in critical writing. Textual critics of the *Cantos*, in particular, have been unusually keen to point out the limitations of their own understandings. Hugh Kenner's statement that when it comes to this epic "we're all students always, there's no finality" (24) expresses a sentiment that is latent in the many explanatory pre-ambles to critical works on the *Cantos* which focus the attention of scholarly work to a particular section, or element, or piece of archival material, or methodology, or even, in extreme cases, to the textual

variants of a single line. Barbara Eastman's similar statement that "the limitations of this examination of the *Cantos* as a historical document have been imposed by the impossibility of assembling and collating all the materials necessary for a complete evaluation of the text at this time" (34) and Lawrence Rainey's suggestion that his book "focuses on constraints and conditions, on the social and material sites that not only nurture, but also pose resistance to interpretive or creative activity" (*Ezra Pound and the Monument of Culture* xi) indicate that this is both a case of defining a field and also of acknowledging the mess that the papers are in. Perhaps it is Pound's own indictment in Canto XIII of scholars "sitting on piles of stone books, /obscuring the texts with philology, / hiding them under their persons" (63) that has scholars rushing to admit and even appreciate the built-in limits of their own endeavors. While there is more criticism that deals with the connection between print and ontology in the *Cantos* than there is for the work of many other Modernists, Pound's own metaphors of material textuality and print in the making of his text and the texts around him enhance an understanding of the multitude of kinds of textual media that characterized modern production. Pound's frequent mention of print and textuality in the epic suggests that to analyze the typographical and material features that might otherwise be rendered transparent can offer a sense of how attention is captured and released by features of typography.

Notes

[1] For ease of reference and in lieu of a scholarly standard or a suitable option offered by the MLA Style Guide, I will parenthetically cite quotations from the *Cantos* by using the format of (Canto Page) as above. All references are to the New Directions edition 1993 reprinting.
[2] See Kearns, Terrell, Hesse, and Dilligan, Parins and Bender, among others. Many of these critics, it is worth noting, have been immeasurably useful in my own reading of Pound.
[3] See Mao and Perloff.

WORKS CITED

Bowers, Fredson. *Bibliography and Textual Criticism.* Oxford: Oxford UP, 1959.

Bush, Ronald. "Quiet, Not Scornful?: The Composition of the Pisan Cantos." *A Poem Containing History.* Ed. Lawrence Rainey. vols. Ann Arbor: U of Michigan P, 1997.

---. *The Genesis of Ezra Pound's Cantos.* Princeton: Princeton UP, 1976.

Christ, Carol T. *Victorian and Modern Poetics.* Chicago: U of Chicago P, 1986.

Diepeveen, Leonard. *The Difficulties of Modernism.* New York: Routledge, 2003.

Dilligan, Robert, James Pairns and Todd Bender. *A Concordance to Ezra Pound's Cantos.* New York: Garland, 1981.

Eastman, Barbara. *Ezra Pound's Cantos: The Story of the Text.* Orono: U of Maine P, 1979.

Furia, Philip. *Pound's Cantos Declassified.* Pittsburg: Penn State UP, 1984.

Gallup, Donald. *Ezra Pound: A Bibliography.* Charlottesville: UP of Virginia, 1983.

Hesse, Eva, ed. *New Approaches to Ezra Pound: A Co-Ordinated Investigation of Pound's Poetry and Ideas.* London: Faber, 1969.

Housman, A. E. "The Application of Thought to Textual Criticism." *The Classical Papers of A. E. Housman 1915-1936.* Ed. F.R.D Goodyear and James Diggle. Cambridge: Cambridge UP, 2005.

Kearns, George. *The Cantos.* Cambridge: Cambridge UP, 1989.

Kenner, Hugh. "Notes on Amateur Emendations." *A Poem Containing History.* Ed. Lawrence Rainey. Ann Arbor: U of Michigan P, 1997.

---. *The Pound Era.* London: Faber, 1972.

Leaf, Ruth. *Intaglio Printmaking Techniques.* New York: Watson-Guptill, 1976.

Lentricchia, Frank. *Modernist Quartet.* Melbourne, Australia: Cambridge UP, 1994.

Mao, Douglas. *Solid Objects: Modernism and the Test of Production.* Princeton: Princeton UP, 1998.

McDonald, Gail. "Hypertext and the Teaching of Modernist Difficulty." *Pedagogy* 2.1 (2001): 13.

McGann, Jerome. "Pound's *Cantos*: A Poem Including Bibliography." *A Poem Containing History*. Ed. Lawrence Rainey. Ann Arbor: Michigan UP, 1997.

Merleau-Ponty, Maurice. "Attention and Judgment." *Phenomenology of Perception*. Trans. Colin Smith. New York: Routledge, 1989.

Nadel, Ira B. "Visualizing History: Pound and the Chinese Cantos." *A Poem Containing History*. Ed. Lawrence Rainey. Ann Arbor: U of Michigan P, 1997.

Nikolova, Olga. "Ezra Pound's Cantos De Luxe." *Modernism/Modernity* 15.1 (2007): 22.

O'Connor, William and Edward Stone, eds. *Casebook on Ezra Pound*. New York: Thomas Crowell, 1959.

Pashler, Harold. *The Psychology of Attention*. Cambridge: MIT P, 1998.

Pearlman, Daniel D. *The Barb of Time: On the Unity of Ezra Pound's Cantos*. Oxford: Oxford UP, 1969.

Perloff, Marjorie. *The Dance of the Intellect: Studies of Poetry in the Pound Tradition*. Cambridge: Cambridge UP, 1987.

Pound, Ezra. *Selected Prose 1909-1965*. Ed. William Cookson. New York: New Directions, 1972.

---. *The Cantos of Ezra Pound*. 1954. New York: New Directions, 1996.

Rainey, Lawrence, ed. *A Poem Containing History: Textual Studies in the Cantos*. Ann Arbor U of Michigan P, 1997.

Terrell, Carroll F. *A Companion to the Cantos of Ezra Pound*. Berkeley: U of California P, 1993.

Claire Battershill is a Government of Canada Banting Postdoctoral Fellow at Simon Fraser University. She is the author of a collection of short stories, *Circus* (McClelland & Stewart, 2014), and the co-author of two forthcoming academic books: *Scholarly Adventures in Digital Humanities* (Palgrave, 2017) and, *Digital Humanities in the Classroom* (Bloomsbury, TBD). She has also published articles and reviews on a variety of aspects of modernism and book history. **Email: cbatters@sfu.ca**