

# Ezra Pound and Interdisciplinary Poetics: An Interview with Massimo Bacigalupo

**Kent Su & Massimo Bacigalupo**

**Abstract:** In this (virtual) interview, Massimo Bacigalupo, Emeritus Professor in the University of Genoa, Italy, begins by sharing personal anecdotes of his encounters with numerous literary figures who shaped his own experience of becoming an artist and scholar. Among these, the most influential for his future activities was the American poet, Ezra Pound (1885-1972). Massimo Bacigalupo's interdisciplinary approach, combining literature with other disciplines, finds parallels in the poetic method of Ezra Pound, whose magnum opus, *The Cantos*, embraces a wide variety of interests, ranging from humanities to science. Bacigalupo attempts to create his own Poundian "periplum," "not as land looks on a map / But as sea bord seen by men sailing" (Canto LIX). In so doing, he navigates the seas of his life experiences using a variety of media and approaches. In the course of the interview, Bacigalupo further provides readers, who are tasked with mentally immersing themselves in Pound's creations, with advice on, and suggestions for, approaching the intricacies and allusiveness of the American poet's multi-lingual work. He discusses the "vogue for writing about Fascism in Pound and others" in contemporary Anglo-American scholarship, which is occasionally marred by an insufficient knowledge of history and politics, and may lead scholars to see Fascist implications where none exist, or vice versa, to miss larger patterns of Pound's response to Italian politics of the 1930s. Bacigalupo notes Pound's frequent exclusion from current curricula, as against his popularity in the 1960s and 1970s, when he was seen as a scapegoat rather than as an espouser of discredited and offensive ideas, and accordingly doubly difficult to present in class. Ezra Pound's ultimate purpose was to offer an account of the world as he perceived it and to suggest a way out from war and debt, in the interest of a more just and satisfactory public and private life. While the ongoing digital *Cantos Project* helps us to identify sources and processes of composition, and is thus invaluable, readers must decide for themselves that Pound is worth reading as a poet and recounter of stories old and new.

**Keywords:** Ezra Pound; poetry; interdisciplinary studies

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**标题：**艾兹拉·庞德与跨学科诗学：马西莫·贝奇加卢波访谈录

**内容摘要：**在这次（线上）采访中，意大利热那亚大学名誉教授马西莫·贝奇加卢波（Massimo Bacigalupo）首先分享了他与众多文学人物相遇的个人轶事，这些文学家形塑他日后成为艺术工作者与学者，其中，影响他最深的即为美国诗人艾兹拉·庞德（1885-1972）。马西莫·贝奇加卢波的跨学科方法，将文学与其他学科相结合，在艾兹拉·庞德的诗歌方法中找到了相似之处，一如他巨作《诗章》从人文至科学所有层面的探索。马西莫·贝奇加卢波试图创造他自己的庞德式的“periplum”，“不是像地图上的陆地/而是像航海的人看到的海面”（第59诗章）。因此，他借着多种媒介和方式，驾驭他如海洋一般的生活经验。在采访过程中，马西莫·贝奇加卢波进一步为那些以庞德为精神引领者的读者群，提供了在审视这位美国诗人作品所呈现的复杂多元与实用性时的宝贵建议。他在英美学术研究中讨论了关于“艾兹拉·庞德笔下和其他人笔下的法西斯主义”的写作风气，这往往被错误的历史和政治知识所破坏，并导致学者们看到了不存在的法西斯主义影响，或者反过来说，错过了艾兹拉·庞德对1930年代意大利政治的反应的更大模式。马西莫·贝奇加卢波指出，艾兹拉·庞德经常被排除在目前的课程之外，而他在20世纪60年代和70年代却很流行，当时他被看作是一个替罪羊，而不是怀疑和攻击式想法的支持者，因此更加难以呈现在课堂上。艾兹拉·庞德的最终目的是对他所认为的世界进行描述，并提出摆脱战争和债务的方法，以实现更公正和令人满意的公共和私人生活。虽然正在进行的在线版《诗章》项目注解帮助我们确定来源和创作过程，因此是无价的，但读者必须自己决定，作为一个诗人和新老故事的重述者的艾兹拉·庞德是值得一读的。

**关键词：**艾兹拉·庞德；诗歌；跨学科研究

**作者简介：**苏以宽，上海外国语大学讲师，主要学术研究领域为现代主义艺术和诗歌、生态学、中国哲学传统、比较文学和跨国研究；马西莫·贝奇加卢波，热那亚大学美国文学名誉教授，利古里亚科学和文学学院副院长，以及意大利美国研究协会前主席，主要学术研究领域为英语诗歌、欧美文学、20世纪英美文学、文学翻译。本文为“晨光计划”项目“庞德《诗章》中的中国山水意象与西方乐园理想”【项目批准号：21CGA42】的阶段性成果。

**Kent Su (Su for shorter hereafter):** Let us start at the very beginning. Can you tell us about your first encounters with Ezra Pound and other literary figures in Rapallo, Genoa? How did these experiences shape and inspire you as an artist and a scholar?

**Massimo Bacigalupo (Bacigalupo for shorter hereafter):** My Italian-German father and my American mother, Giuseppe Bacigalupo and Frieda Natali Bacigalupo, were doctors and were at the center of the community of English, Americans and Germans who resided in the area of Rapallo – the Italian Riviera. Giuseppe published in 1980 the book *Ieri a Rapallo*, that I edited, and that has chapters about significant friends and patients, including Max Beerbohm, Ezra Pound, Isaiah Berlin, Lillian Gish, and Rex Harrison. These friends were often invited to our home for meals and gatherings, and so I got to know many extraordinary persons, including “EP” (as Pound is sometimes referred to). These encounters stimulated me to read works by Pound and his associates, especially T. S. Eliot, James Joyce, Ernest Hemingway and E. E Cummings. English and German were commonly spoken at home. When I went to Rome to the university I took regular courses in humanities – Latin, Italian, Philosophy, English and American Literature. When I had to choose a subject for my Master’s thesis, Professor Agostino Lombardo insisted that I write about the later work of Ezra Pound. After graduation, I went to Columbia University on a Fulbright Scholarship, and there expanded my Rome thesis for my Ph.D. in 1975. Some years later the thesis became my first book, *The Forméd Trace: The Later Poetry of Ezra Pound*, which Columbia University Press published in 1980. This was probably the first book to openly discuss Pound’s work in the light of his politics. In those years I also produced some experimental (or “underground”) movies. They were mostly poetic statements based on a mythical approach to experience, for example *Migrazione* of 1970 (which runs for about 60 minutes) recalls the migrating peoples of ancient times and the symbol of the Mother Goddess, the “eternal feminine” in all its incarnations (child, lover, mother). This use of myth and the evocation of timeless festivals are clearly related to what EP and other modernists did in their work.

**Su:** Interdisciplinary studies are becoming increasingly popular because of a growing realisation that one category simply is not sufficient for allowing critics to fully understand and analyse any given topic. Your own works have been largely concerned with the interdisciplinary possibilities of literature as a medium in conversation with avant-garde film, art, music and poetry. You have also been conducting research in multiple languages. How do you approach such intersections of different fields?

**Bacigalupo:** I enjoy telling stories, and this is essentially what I do when I write an essay or article. I try to bring together various threads in a convincing account of my subject. I often write short reviews or profiles of writers and try to suggest an approach which is my approach and which I feel can be shared. I have often written about travel literature, and about how minute biographical facts influence the books we read. I am also interested in readers' responses. I once wrote that a text is the history of its readings. And I wonder accordingly what history our critical essays may have, given that they are not widely read. In my publications I have often used photographs to tell a story parallel to the written text. This is the case in my book *Anglologura: Da Byron a Hemingway* (Genoa: Il Canneto, 2017). As the title suggests, the subject is English-speaking writers who lived and wrote in and about Liguria, the region of which Genoa is the capital and in which I live. The book includes 68 plates, in color and black and white: photographs of people, places and art works, with extensive captions and citations. It's like a book within a book, that can speak also to a reader who cannot read the short Italian essays which compose the book – and it is as much a product of research as the written text, since most images are rare or unpublished, and they tell their own story, which is both personal (since I have met many of the modern authors, and the pictures are part of my archive) and I hope of general interest, because these writers and events are part of literary and general history. This history is somewhat fragmentary, composed of a large number of findings. Likewise, in my book *Ezra Pound, Italy, and The Cantos* (2020) I have introduced a few novel images of places and art that illuminate aspects of the book's subject (as Hugh Kenner usefully did in *The Pound Era*). My book also has many personal aspects – some photos of Pound and his ambience were taken by me in the 1960s. And the text occasionally shifts from critical study and exegesis to a personal account of how I discovered this or that document or connection. It's like a detective story, describing the enjoyment of unearthing one of the little secrets of Pound's text. In fact, I sometimes think of the sixteen chapters of *Ezra Pound, Italy, and The Cantos*, as my sixteen cantos. They are tales of discovery, and there are quite a few humorous bits. I don't separate my writing from my earlier film work. I discovered that one could communicate with less effort by way of an article in a newspaper than through the laborious medium of film. And I usually wrote when asked for a contribution, or an interview, like this one. I found that in writing I could express myself freely, and perhaps perform a useful function helping others to understand texts and their authors by filling in the background or recording how I had approached them. I have occasionally written texts that approach poetry, and some are available on the website of the Ezra Pound Society

(“Poetry about Ezra Pound”). One of these, “Sailing with Wallace Stevens,” came out of a conference of *The Wallace Stevens Journal* that demanded from participants “creative responses” to Stevens. It is a series of vignettes (and two photographs) recounting my encounters with Stevens, from my first reading to my translations, meeting his daughter, reading an unpublished letter he wrote to Princess Marguerite Caetani, etc. It’s a compact account of what living with Stevens over five decades has meant to me. And inevitably my relation, personal and scholarly, with Pound, is part of the story I tell. My friend and colleague Wayne Pounds uploaded “Sailing with Wallace Stevens” in his blog, where however it is printed as prose:

<https://uenowayne.blogspot.com/2020/12/sailing-with-wallace-stevens.html>.

Here, to give you a taste, is the first vignette:

### Beginnings

In the late sixties Nick Piombino gave me the paperback

*Poems by Wallace Stevens* edited by Samuel French Morse.

It had a dedication, perhaps from a girlfriend:

“December 13, 1963 – To Nicky ‘... the search / And the future  
emerging out of us seem to be one.’ Forever, \*\*\*.”

A quotation, perhaps not immediately identifiable

without the *Online Concordance*. Really, my first encounter,

though I had come across Stevens in *The Faber Book  
of Modern Verse* and other anthologies. That summer,

in Rapallo, I took Nick and his then girlfriend out for a sail

on the *Vagabonda II*. A sultry afternoon. Nick,

who was to become one of the “L=A=N=G=U=A=G=E” set,

wrote a poem about the event, aptly titled “Without Wind.”

But I could have found the best account in “Sailing After Lunch,”

included in Morse’s *Poems*: “the gorgeous wheel,”

“the slight transcendence.” Just a few years earlier

we had taken out on the *Vagabonda* a convalescing Ezra Pound,

“a blown husk,” yet for all that enjoying the summer breeze

and listening intently (I have a photo) to something

my father Bubi (his doctor) was explaining. (*The Wallace Stevens Journal*,  
44:2, Fall 2020: 259-60)

Of such stuff are (scholars’) lives made. To repeat and conclude, I see my work  
in scholarship, journalism, translation, film, poetry (and of course in the languages I

speak and write) as part of a single project in which I record my “periplum” – what it is and was like to live and experience the artistic, social, natural and personal world in which I had the good fortune to be cast. I make these notes for myself, but am always addressing a readership which presumably may benefit from my account to better understand some major and minor figures and their ambience. Contemporary responses are important because as time passes much information is lost and one can use all the help available to recover the living voice of a writer as he was perceived and understood. Such accounts can be invaluable.

**Su:** Ezra Pound seems to share your sense of interdisciplinarity. He resists simple categorisation, and this is what makes him so undeniably unique. His poetic strategy of “periplum” enables him to journey through a vast wealth of resources. *The Cantos*, “a poem containing history,” is essentially a transnational work drawing from a multitude of different subjects and fields in the humanities and social sciences, particularly languages, literature, history, economics and politics. Unlike the linear narratives found in traditional epics such as those of Homer and Virgil, *The Cantos* employs a collage of selected images to elicit a hybrid and transcultural poetic composition. Some of the quotations appear in their original languages, while others have been rendered into English. How did Pound as a modern poet prefigure the necessity of making connections between different disciplines: “the modern world / Needs such a rag-bag to stuff all its thought in”?

**Bacigalupo:** Pound was a great talker, at least his work is best understood as a soliloquy by a storyteller. Of course, he quotes all kinds of sources in many languages. But there is nothing that he could not have said to his acquaintances. Open any canto and you will find him talking to you about his experiences, beliefs and readings. “In the drenched tent there is quiet / sere eyes are at rest” (LXXXIII). This is something in his tent in Pisa in September 1945. “靈 / Our dynasty came in because of a great sensibility. / All there by the time of I Yin / All rots by the time of I Yin / 伊尹” (LXXXV). Here he is intoning about the continuity of a tradition of insight from ancient China to — Ezra Pound. He always liked to repeat phrases with small changes, for emphasis. But it is always his voice talking to us with various degrees of emotion. My point is that his work is “interdisciplinary” insofar as his mind (like ours) is always making connections between information from sources of all kinds — written, visual, musical, personal. All he does is record what goes on in his mind as he engages in his multifarious activities.

**Su:** In *Posthumous Cantos* (2015), you mention the “variants, corrections, and



additions” to Pound’s manuscripts that are a result of his tendency to continuously change his own work. Given the magnitude of the interdisciplinary cultures and epochs coexisting in *The Cantos*, can you tell us how to deal with Pound’s extensive revisions and rewritings in archival research? Would one require a certain knowledge of Italian, Chinese, French, Latin and other languages to fully engage with the manuscripts? in”?

**Bacigalupo:** Pound had a slight knowledge of Greek and Latin, and a rudimentary knowledge of Chinese. (He taught himself some Chinese only in the 1940s and 1950s, very late.) His Italian was idiosyncratic but competent, and his French was pretty good. He did not know more (in fact less) than other educated Americans and Europeans of his time. Of course, he had a passion for scholarship and investigating medieval writers, thus a special knowledge of some periods. Essentially, he expects readers to share his passion for old poetry from Provence, Italy, and a bit of Old English — what he happens to have encountered and loved in his studies. As a consequence, his readers and editors should be familiar with the languages he uses, especially Italian. This has no relation with the process of revision. Pound never (or very rarely) revised a poem or canto once published. As all writers, he made various drafts and notes before publication. My edition *Posthumous Cantos* is a selection of notes and passages omitted from *The Cantos* as published, passages that are worth preserving and throw light on *The Cantos*. Let’s face it, very few people read EP’s poem cover to cover. *Posthumous Cantos* offers texts from 1917 to 1967, and is mostly interesting to read. So, it can function as an introduction to EP’s various styles and themes over the decades – in fact a briefer *Cantos*!

**Su:** In “A Few Don’ts” (1913), Pound argues that “[t]ranslation is likewise good training, if you find that your original matter ‘wobbles’ when you try to rewrite it. The meaning of the poem to be translated cannot ‘wobble.’” In Pound’s hands, the source text is “made new” for a modernist target culture by means of strategies allied to his development of a poetics of appropriation. This is apparent as early as his composition, *Cathay* (1915). Many Chinese scholars focus their research on questions of faithfulness and fidelity in Pound’s “translations” of Chinese poetry by comparing his versions to the original ones. How do you view Pound’s translations in *The Cantos*? More importantly, what do you think about his relationship with Italian works and how does his “Italocentric worldview,” to use your phrase (*Ezra Pound, Italy, and The Cantos*, p. 29), differ from his engagements with other cultures?

**Bacigalupo:** In *The Cantos* Pound introduces versions and pastiches; they are

original poems derived from texts he considered beautiful and instructive. Homer in Canto I, Ovid in Canto II, Cavalcanti in XXXVI, the Shosho Hakkei (Eight Views of Xiao and Xiang) in XLIX, Hanno of Carthage in XL. As for Italy, Pound's involvement from 1924 with Italian politics, his belief that Mussolini's reforms were economically sound, and his support of the Italian invasion of Ethiopia and later entry into World War 2 on the side of Germany and Japan — all of this makes Italian history central to an understanding of his work. For example, the campaign by the Fascist government to persuade Italians to be more fertile (produce more offspring) is reflected in the "fertility cantos" XXXIX and XLVII, as is the Battle of Wheat, which was intended to increase productivity so as to make Italian economy less dependent on importations. *The Pisan Cantos* begin of course with the image of Mussolini and his mistress hanging "by the heels" in Milan on April 29, 1945. And Mussolini's associates Alessandro Pavolini and Ferdinando Mezzasoma (also executed) are saluted by first name in LXXXIV. There is a lot of Italian history of those times in *The Cantos*. It is a curious fact that also minor episodes are now recounted in works of reference only because they are part of EP's biography and thus of his autobiographical poem. Among scholars of English and American literature there has been a vogue for writing about Fascism in Pound and others. This is problematic because only historians have the necessary qualifications, and you should at least know Italian well before venturing into such complicated and intensively-researched matters. For example, though my field is American literature and my English is pretty fluent, I would hesitate to write about the New Deal and, say, William Faulkner. I am not a historian. But many American and British colleagues who are not historians and speak little Italian think they can write about Pound's Fascism. This easily leads to errors and mistaken emphases. There are also some who see Fascist subtexts where none exist. For example, in Canto XXV there is a comic episode about lion cubs brought to Venice. I have read an interpretation that wholly missed the humor (Pound was often funny) and insisted on ideological (Fascist) implications of the vignette. And this in a canto published in 1927, when Pound's contacts with Italian politics were practically nil. One has to contextualize and not overinterpret. Pound hoped to write poetry that would entertain and instruct. He does not always manage, but we do him disservice if we don't see the pleasure he takes in reporting stories in some kind of musical chant.

**Su:** Basil Bunting in "On the Fly-Leaf of Pound's Cantos" famously describes *The Cantos* in the following lines:



There are the Alps. What is there to say about them?  
 They don't make sense. Fatal glaciers, crags cranks climb,  
 jumbled boulder and weed, pasture and boulder, scree,  
 et l'on entend, maybe, le refrain joyeux et léger.  
 Who knows what the ice will have scraped on the rock it is smoothing?  
 There they are, you will have to go a long way round  
 if you want to avoid them.  
 It takes some getting used to. There are the Alps,  
 fools! Sit down and wait for them to crumble!

The impenetrability and opaqueness of allusions in various languages seem to deter readers from engaging deeply with the work. In *Ezra Pound, Italy and The Cantos* (2020), you indicate that “as time goes on, their idiosyncratic mix of languages will discourage all but the most determined readers” (p.4). How should we continue to encourage the next generations of students and scholars to read *The Cantos*?

**Bacigalupo:** All but the greatest poets are remembered only for a few pages. *The Cantos* will be read by scholars and people interested in the dramas of the last century in Europe and America. Pound addressed his contemporaries with some success. A poet can't hope for more than a body of readers that follow his work as it appears. Pound enjoyed this ascendancy over many people, who forgave his follies and occasional blindness, for the sake of the fun and the music. How to present him to students? Have them read the episode of Dionysus and the pirates in Ovid's *Metamorphoses*, and then Canto II, and ask why an American poet in 1922 should rewrite Ovid. Is the result moving? Is he celebrating wine? No doubt, Ovid will be studied as long as there are schools. His modern imitator is part of 20th-century literature and well worth knowing. Pound is often appealing to young people, especially as a prose writer, because of his directness and irreverence. Later we learn that his reading lists exclude much that is at least as important as what they include. But his list is always a beginning. So it was with me.

**Su:** With the publications of both Hugh Kenner's influential monograph (*The Pound Era*, 1972) and Marjorie Perloff's article (“Pound/Stevens: Whose Era?,” 1982), Pound's legacy has been secured in academic circles. Pound's astute understanding of poetics continues to fascinate and inspire generations of writers, poets and artists. His enduring influence remains unquestioned and will only motivate more creative output worldwide for years to come. Are we still in the Pound Era and can the

modernist clarion call to “Make it New” still be applied to today’s context? Has Pound influenced any contemporary Italian poets to write in the same poetic vein? Do we still see traces of the Poundian influence in contemporary poetry?

**Bacigalupo:** The Pound Moment was the 1960s and 1970s. Since then he has largely fallen out of favor, also because of the ill-considered publication of his wartime broadcasts. His influence may continue, but writers are less willing to admit it. I believe Cambridge published a history of US poetry in which Pound was wholly omitted (*The Cambridge History of American Poetry*, edited by Alfred Bendixen and Stephen Burt, Cambridge UP, 2014), as he is omitted in Greil Marcus’s and Werner Sollors’s *A New Literary History of America* (Harvard UP, 2012). This makes no sense, but we know that there is a tendency to rewrite history and expunge facts and people who do not fit our current convictions. Professors of English essentially don’t want any trouble. So why teach *Huckleberry Finn* or, for that matter, *Othello*. For Pound’s exclusion from the college curriculum, nobody will protest; perhaps a few will insist on teaching *The Merchant of Venice*, whatever the hazards. Pound has been a notable influence on post-war Italian poets, less so now. He is more widely published in Italy than elsewhere. But little read. Unfortunately, he is chiefly known today as the alleged inspirer of CasaPound, a well-endowed Italian neo-Fascist organization, and many bookshops do not carry his books.

**Su:** The recent scholarly trends in Pound scholarship are taking two directions. The first involves the creation of “critical editions,” which requires scholars to undergo the process of paleography. These scholars visit archival sites containing original texts, which they scrutinise to uncover any mistakes and variants in subsequent publications. After a scrupulous process of detection, scholars espousing this approach compose detailed textual and explanatory notes delineating and restoring the historical transmission and complexity of the work. For example, Timothy Billings’ landmark critical edition on *Ezra Pound’s Cathay* (2018) emphasises that *Cathay* should not be read purely as “translations.” Such interpretations debunk the timeless myth that Pound somehow has a clairvoyant critical lens for “reading” Chinese poetry. *Cathay* is instead an amalgam of oral transcription and constant revisions from the joint efforts of Japanese scholars (Mori Kainan and Nagao Ariga), who were also specialists in Chinese literature. Furthermore, Mark Byron’s *The Blue Spill* (2018) unearths a never-before-seen detective novel written by Pound and his companion, Olga Rudge. Byron’s detailed annotations diligently disclose Pound’s interests in narratives belonging to this specific genre of mystery.

Although the detective novel is incomplete, the critical edition nevertheless sheds light on this neglected issue. In addition, Anderson Araujo's *Guide to Kulchur* (2018) serves as a glossary to Pound's challenging book. The notes are lucid and comprehensive. They serve as "companions" and often make explicit connections to Pound's *Cantos*. These critical editions, comprising part of a burgeoning field of manuscript studies, focus exclusively on a single text by the poet. The second direction of scholarship on Pound consists of edited volumes, which consider the heterogeneous and interdisciplinary nature of the poet's works. For example, *The Edinburgh Companion to Ezra Pound and the Arts* (2018) gathers a wide array of chapters that seek to examine the inextricable, dialogic relation between Pound's poetics at various points of his life and the arts by which he was surrounded. Each chapter contains a topic, such as Pound's early visits to the British Museum or Italian Futurist art's influences on the movement of Vorticism. In addition to this volume, the three-part, multi-volume project, *Readings in The Cantos* (2018-2022), springs from the meetings of the London Cantos Reading Group. Each scholar's contribution is grounded in his or her specialism. The first volume, which covers the poem from its false start to Canto XXXVII, has already been published. The overall thesis of the project underlines the significance of a global academic effort to continually unravel the complexity and obscurity of Pound's *magnum opus*, suggesting that no single scholar would be able to grasp the poem's boundless scope. What does future research on Ezra Pound look like? How might scholars continue to engage with the poet in an interdisciplinary approach?

**Bacigalupo:** The most important recent contribution to Pound Studies is Roxana Preda's online "The Cantos Project," ongoing, which will eventually provide detailed notes on all cantos. The other projects you mention are typical scholarly work, the value of which depends on the scholars' competence. Few address the subject of why and how Pound is worth reading. And of course, all scholars are given to errors and may circulate baseless interpretations and misreadings. One has to exercise judgment when reading scholarship as when reading Pound's own criticism, which was always a product of the moment. As for textual scholarship, this is also a question open for debate. There are sound and unsound textual theories. Years ago a "corrected" edition of James Joyce's *Ulysses* was published to general acclaim only to be discredited a little later. The only errors that really need to be "corrected" in *The Cantos* are the lines "improved" by his publishers at the insistence of — scholars, who thought they knew better than Pound what he wanted or meant to write. Barbara Eastman's book *Ezra Pound's Cantos: The Story of the Text* (Orono, Maine: National Poetry Foundation, 1979) discusses most of

these changes and from her information anyone can improve his/her printed copy of *The Cantos*. Perhaps Pound is not so much in need of research as of readers, or teachers who understand what is of value in his work and can communicate it to the next generation. His importance should not be exaggerated, he should be allowed to speak for himself. Thus, he may still attract youngsters who will for years remember and be fascinated by the inexhaustible lore of Ezra Pound.

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