

Ezra Pound Papers  
YCAL MSS 43  
Box 68, folder 2974

Series IV. Manuscripts

Arnaut Daniel  
Autograph ms. / n.d.



one descending two tones on  
~~the~~ coo in color ~~and returning~~  
 followed by the return to the middle  
 note on -lor. The two  
 remaining go up on an vowel  
 and l, one in eil where  
 there is a diphthong, ~~it~~ and one in la.

None of these can be said to do  
 much violence to the words and  
 seven or eight of them may be  
 regarded as ~~really~~ emphasizing the  
 value of the qualities of the  
 word sounds rather than obscuring

them. The contention is however  
 debatable. ~~and~~ **In** line 2. of

The manuscript I am now more inclined to think

that ~~the~~ ~~in the original~~ ~~ms~~  
 perpendicular line before the note above vin  
 is an error and should follow  
 it, ~~that~~ ~~has~~ this note is an error  
 and should be left out in the



Soroto

one descending ...  
followed by the return to the ...

the two ...  
do up on ...

there is a ...  
none of these can be used to do ...

of them ...

repeated as ...  
value of the ...  
word ...  
The ...

of ...  
The manuscript ...

that ...  
the ...

is an error ...  
the ...



translation, <sup>as we have done.</sup> Against our translation  
+ in favour of Beck's theory of  
time values, <sup>in the ligatures</sup> would be the fact that  
the time divides as to notes in

the following symmetry.

<u>chan</u>	-	<u>prim</u>	"
<u>foz</u>	-	<u>vim</u>	(retaining the note) "
<u>eil</u>	-	<u>color</u>	"
<u>de</u>	-	<u>fuilla</u>	14
<u>eil</u>	-	<u>oubrail</u>	"
<u>dely</u>	-	<u>bruilla</u>	"

And No 14 might be considered as the  
diesis. vid. Bante D.U. 3. II. 9 + 10.

The melody of the sextina "Lo fern  
uder" is less interesting as melody.

~~Inter~~ ~~hor~~ Arman however refers to  
the one-note - to - one - syllable principle  
up to the ~~end~~ end of the 3<sup>rd</sup> line.

Here we have a ligature  
as s, arma  
arma, but this is a







contraction of se arma <sup>so</sup> ~~and~~  
 we can scarcely regard ~~it~~ as  
 a departure from the word value.  
 In the next three lines we have  
 seven ligatures. Descending one  
 step of the vocal on ver, er,  
a; ascending one step on the  
ai of janzirai, a diphthong where  
 the speaking voice rises; descending  
 on the <sup>nasal</sup> ~~and~~ in uncle; descending  
 two steps on the nasal in the  
 concluding chambre; and <sup>a ligature.</sup> drawn  
 on the last syllable of all.  
 As to all the terminal words would  
 in the involutions of the ~~sestina~~  
 sestina, fall in succeeding stanzas  
 on different parts of the tune, I  
 do not know that there is



It is the grove of frustration

we can scarcely regard frustration as a positive emotion

yet frustration is a negative emotion of the mind arising from the inability to achieve the desired end

It is a state of the mind in which the individual is conscious of the obstacle to the achievement of his purpose

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It is the artist's business to interpret from one sort of mind to another, from the germinal to the fantastic, and from these to the intellectual. and to this end his virtu commends him.

<sup>above</sup> Beyond these poets ~~who~~ whom we call virtuous or donative I seem to me that there are four men who have built up a world in miniature, in whose works we find not only the most ~~intimate~~ <sup>intimate</sup> interpretation some particular portion of life, but life affortioned and proportionate, four men who might stand as symbols of four stages of man's awakening consciousness:

~~of~~ If this were an ars poetica instead of a too much elaborated preface, I should distinguish further between these terms, virtue being the more intensive, and "donative" referring more strictly to the handling of the medium.







Homer of the Odyssey, man conscious of the world outside him; and if we accept the tradition of Homer's blindness, we may find in that blindness the significant cause of his power; for him the outer world would have a place of mystery, of uncertainty, of things severed from their attendant trivialities, of acts, each one cloaked in some glamour of the inexperienced; his work, therefore, a work of imagination and not of observation;

Dante, in the "Divina Commedia," man conscious of the world within him;

Chaucer, man conscious of the variety of persons about him, not so much of their acts and the outlines of their acts as of their character, their personalities; with the inception of this sort of interest any epic period comes to its end;

Shakespeare, man conscious of himself in the world about him—as Dante had been conscious of the spaces of the mind, its reach and its perspective.

It might be contended of Arnaut  
Daniel, that his results in so  
far as they are results, at all  
have been swallowed up in the  
"Divina Commedia", and the same  
might be said of much more  
work in Provence and Tuscan.

Still there remains ~~over~~ a certain  
insoluble minimum and Daniel  
I hold that Arnaut was in some  
slight degree derivative, and I  
maintain my definition that  
a classic is a book our enjoyment  
of which can not be diminished  
by any amount of reading of  
other books, or even by a first-hand  
knowledge of life.



By long lady, your eyes  
look out amid the wilderness

She watched him as waters pass

of wonder when her lover is  
of ~~labor~~ of ~~labor~~ at ~~the~~ ~~time~~ ~~to~~

~~on a wild at ~~the~~ ~~side~~ ~~of~~ ~~the~~ ~~road~~ ~~that~~ ~~leads~~ ~~to~~ ~~the~~ ~~city~~ ~~of~~ ~~the~~ ~~king~~~~

~~of ~~the~~ ~~mountain~~ ~~side~~ ~~of~~ ~~the~~ ~~city~~ ~~of~~ ~~the~~ ~~king~~ ~~and~~ ~~had~~ ~~been~~ ~~seen~~~~

~~in ~~the~~ ~~city~~ ~~of~~ ~~the~~ ~~king~~ ~~and~~ ~~had~~ ~~been~~ ~~seen~~ ~~in~~ ~~the~~ ~~city~~ ~~of~~ ~~the~~ ~~king~~~~

~~with ~~the~~ ~~city~~ ~~of~~ ~~the~~ ~~king~~ ~~and~~ ~~had~~ ~~been~~ ~~seen~~ ~~in~~ ~~the~~ ~~city~~ ~~of~~ ~~the~~ ~~king~~~~

~~in ~~the~~ ~~city~~ ~~of~~ ~~the~~ ~~king~~ ~~and~~ ~~had~~ ~~been~~ ~~seen~~ ~~in~~ ~~the~~ ~~city~~ ~~of~~ ~~the~~ ~~king~~~~

~~in ~~the~~ ~~city~~ ~~of~~ ~~the~~ ~~king~~ ~~and~~ ~~had~~ ~~been~~ ~~seen~~ ~~in~~ ~~the~~ ~~city~~ ~~of~~ ~~the~~ ~~king~~~~

~~in ~~the~~ ~~city~~ ~~of~~ ~~the~~ ~~king~~ ~~and~~ ~~had~~ ~~been~~ ~~seen~~ ~~in~~ ~~the~~ ~~city~~ ~~of~~ ~~the~~ ~~king~~~~

~~in ~~the~~ ~~city~~ ~~of~~ ~~the~~ ~~king~~ ~~and~~ ~~had~~ ~~been~~ ~~seen~~ ~~in~~ ~~the~~ ~~city~~ ~~of~~ ~~the~~ ~~king~~~~

~~in ~~the~~ ~~city~~ ~~of~~ ~~the~~ ~~king~~ ~~and~~ ~~had~~ ~~been~~ ~~seen~~ ~~in~~ ~~the~~ ~~city~~ ~~of~~ ~~the~~ ~~king~~~~

~~in ~~the~~ ~~city~~ ~~of~~ ~~the~~ ~~king~~ ~~and~~ ~~had~~ ~~been~~ ~~seen~~ ~~in~~ ~~the~~ ~~city~~ ~~of~~ ~~the~~ ~~king~~~~

~~in ~~the~~ ~~city~~ ~~of~~ ~~the~~ ~~king~~ ~~and~~ ~~had~~ ~~been~~ ~~seen~~ ~~in~~ ~~the~~ ~~city~~ ~~of~~ ~~the~~ ~~king~~~~

~~in ~~the~~ ~~city~~ ~~of~~ ~~the~~ ~~king~~ ~~and~~ ~~had~~ ~~been~~ ~~seen~~ ~~in~~ ~~the~~ ~~city~~ ~~of~~ ~~the~~ ~~king~~~~

~~in ~~the~~ ~~city~~ ~~of~~ ~~the~~ ~~king~~ ~~and~~ ~~had~~ ~~been~~ ~~seen~~ ~~in~~ ~~the~~ ~~city~~ ~~of~~ ~~the~~ ~~king~~~~

~~in ~~the~~ ~~city~~ ~~of~~ ~~the~~ ~~king~~ ~~and~~ ~~had~~ ~~been~~ ~~seen~~ ~~in~~ ~~the~~ ~~city~~ ~~of~~ ~~the~~ ~~king~~~~

~~in ~~the~~ ~~city~~ ~~of~~ ~~the~~ ~~king~~ ~~and~~ ~~had~~ ~~been~~ ~~seen~~ ~~in~~ ~~the~~ ~~city~~ ~~of~~ ~~the~~ ~~king~~~~



That he had lay few about him.

As for the trick of referring to  
some particular place — to make  
vivid a description, — it was from  
Arnaud that Dante caught this,  
and where the Provençal says

"Que j'es Rozers", Dante writes,

"dove l'Adize" or "Si come"

ad Arto Arli.



That, whether or not Dante intends Arnaut to stand in his position ~~x~~ just below the terrestrial paradise, as ~~so~~ symbol of the perceptive intelligence, sincere, claiming no powers beyond his own; we, from our labor savings may find ~~it~~ in Arnaut's work some germ of the renaissance, some vestige of that spirit which was to overthrow superstition and dogma. By this I mean the scientific spirit. The spirit which makes the Odyssey a perfect sailing guide to part of the ~~mediterranean~~ Mediterranean, or the "Commedia" a vade mecum through the ~~too~~ tangled paths of later philosophy. And I should find proof of this spirit in Arnaut's ~~accurate~~ <sup>precise</sup> diagnosis of emotion, in his accurate observation of nature, and in his definiteness



Now, as to simplicity, it is a very fine quality. Great minds have striven for it and great masters have now and again attained the appearance of it, ~~but simplicity~~ ~~to~~ but when the normal magazine editor and the average reviewing critic praise any thing as "simple" they usually mean that it is so expected, so shallow, so tasteless. ~~It is the~~ <sup>The</sup> thing they are used to - is to seem "simple". The real artist is intelligible to the general public <sup>some</sup> centuries after his death when civilization has begun to catch up with him. Obscurity is not, however, in itself praiseworthy, and Dante has perhaps come closest to the exact formula where he says "It is a shameful thing



free is to study with me. work  
and christian troop. pt. keep with  
great care keep him to ref. merits  
of benedict's vision how even and

think for himself, to of someone's  
wisdom however it makes him.

experience and how writes  
we find some kind of it is - previous  
to it means John John "elfin is"  
, melioris et best et et et et et

good spirit ~~et~~ et et et et et et et  
"elfin" and it is - it been are

it at ed: et et et et et et et et et et  
it rather et et et et et et et et et et  
myself and et et et et et et et et et et  
stimulated. et et et et et et et et et et  
transmission of light in et et et et et et et et et et

and et et et et et et et et et et  
and et et et et et et et et et et

and et et et et et et et et et et  
spirit et et et et et et et et et et  
784  
self



83.  
86.

of reference. I might better say  
"No details of nature for someone,  
I think it is Burckhardt, points  
out that Dante is the first of the  
medieval poets to possess the sense  
of landscape, ~~but~~ <sup>but</sup> still even with  
~~Arma's~~ Arma's minuteness of drawing  
one does not feel as if he had his  
forked-twig under a microscope,  
or that he was deficient in feeling







for a man to be unable to give  
 an explanation of the meaning of  
 what he has written, "though  
 this is perhaps insufficient. The

truth is that poetry, all that which  
 is ~~not~~ <sup>distinctly</sup> poetry and not prose, is  
 born before syntax. It is closer  
 to the apparent incoherencies of life.

If you doubt this you have only  
 to turn to the Anglo-Saxon "Sea-farer"  
 which has all the qualities of poetry  
 without any syntactical structure  
 worthy to be called such. In the  
 poem, in the work of any art, there  
~~first hand~~ perceptions and first-hand  
 inductions must be arranged into a  
 cohesion, a unity, an image.

I say distinctly "Image" and not  
 pattern. This however draws  
 us aside from the ~~former~~ definition  
 whereon we had set forth.



Heads of  
Warrington  
Hirewath  
Hirewath  
Hirewath  
Hirewath  
Hirewath

English  
Hirewath  
Hirewath  
Hirewath  
Hirewath  
Hirewath

disks to  
" "  
" "  
" "  
" "  
" "

of life

444

" " " " " "

parted passable  
" " " " " "

passable  
" " " " " "

and the same  
" " " " " "

and this  
" " " " " "

historical  
" " " " " "

To: Parassien  
" " " " " "

Son. 54

General  
" " " " " "

disks to  
" " " " " "

of life  
" " " " " "

444  
" " " " " "

parted passable  
" " " " " "

and the same  
" " " " " "

and this  
" " " " " "

historical  
" " " " " "

To: Parassien  
" " " " " "



As to "sensuous" the originator  
 of the ~~definit~~ formula certainly did  
 not mean "provocative", "~~frivolous~~  
 lascivious", or "luxurious" what  
 we do demand is that the thing  
 presented in poetry be presented  
 as if actually perceived by the senses  
 of the poet himself, or actually  
 felt or suffered by him, and  
 it is in this trial that so much  
 of Milton and Swinburne fail,  
 and that Dante shows himself the  
 master. In Milton's garden  
 of Eden, <sup>for example</sup> the properties are jumbled  
 and dumped into the middle of  
 the stage. They are thought of  
 but not seen. In Dante's  
 Earthly Paradise. The whole is arranged  
 so that on each re-reading the  
 scene becomes more clearly defined







One finds the last doctor writing  
 a Thesis containing these words  
 "Poetry as a means of religious  
 instruction ..... became popular  
 in a manner that was doubtless  
 unknown in England before."

This refers to a time when Arnaut  
 was watching the fall of the  
 lamp light. , quel remiz (Canz. ~~XXII~~,  
 4, 8.) and evolving his crafty  
 polyphony of terminals.

Rime is to me the best weapon  
 in the poets arsenal, still if <sup>he</sup> would  
 be the complete artist he must  
 understand it thoroughly, and for  
 this I would refer him first to  
 Dante's remarks on the arrangement  
 of rimes D. V. 3. bk. II, by  
 way of introduction, and then  
 to Arnaut who had considered  
 the whole matter of <sup>line</sup> termination



in a broader way. I mean by that that his experiment is more general. Bante finds what suits his particular purpose and uses it.

Daniel is concerned with the delay of answers, with modulation of sounds, not in time. sic. (C. XVII)

arga, anc, arc, ouba, ous,  
er, ens, esta. where

we have a sort of quatrain between the long thick sounds ending in a, ~~sic:~~ arga, ouba, ~~inclosing~~ inclosing the modulation

on a-s, anc, arc; then the hidden rime of the accented part of ouba, with the following ous; then the

gradually lengthening syllables in

e, er, ens, esta, that is. e <sup>and</sup> ~~†~~ one consonant, e-s,



es ta. And a like progression  
 of chords, if the term be permitted  
~~for sounds that are not simultaneous,~~  
~~may~~ ~~is~~ to be found in other canzoni  
 of his canzoni.

Dante, on the arrangement of  
 rimes, writes as follows: Three  
 things <sup>are</sup> unbecoming:

1. Excessive repetition of the same  
 rime . . . . .

2. Not useless equivocation which always  
 seems to detract somewhat from  
 the theme.

3. roughness of rimes unless  
it be mingled with smoothness;

for from a mixture of smooth  
 and rough rimes the tragedy  
 itself gains in brilliancy.

And if Daniel is sound in all of  
 these it is for the first, perhaps,



That he bears the bell before the other  
Provincials . and way in this  
the most daring simplifier and  
diversifier of their forms.

I find in ~~some~~ orchestral music  
# certain things difficult to hear or  
to articulate yet I do not deny  
to musicians the right or the pleasure  
of hearing them. ~~nor do I cease to try to hear.~~  
I claim for  
myself ~~to hear~~ <sup>as I like</sup> a right  
to hear this other sort of subtlety  
and to take ~~it~~ a certain pleasure,  
exceeding but which can be ~~derived~~ <sup>derived</sup>  
from single ringing, in hearing  
this other sort of echo, with  
which the faintly expected sounds  
slip delicately, one after one,  
into their places.

One does not hear it straight  
away, any more than one hears  
distinctly and simultaneously the