

Yale University Library
Beinecke Rare Book and Manuscript Library

Guide to the William Bird Ezra Pound Papers

YCAL MSS 178



by Diane J. Ducharme

October 2003

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Collection Overview

REPOSITORY: Beinecke Rare Book and Manuscript Library
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New Haven, CT 06520-8330
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CALL NUMBER: YCAL MSS 178

CREATOR: Bird, William, 1888-1963

TITLE: William Bird Ezra Pound papers

DATES: 1900-1926

PHYSICAL DESCRIPTION: 2.38 linear feet (5 boxes) + 1 broadside folder

LANGUAGE: Chiefly in English; some translations into French by Pound.

SUMMARY: Correspondence, writings, personal papers and musical compositions by Ezra Pound dating from his sojourn in Paris during the early 1920s.

ONLINE FINDING AID: To cite or bookmark this finding aid, please use the following link: <https://hdl.handle.net/10079/fa/beinecke.bird>

Requesting Instructions

To request items from this collection for use in the Beinecke Library reading room, please use the request links in the HTML version of this finding aid, available at <https://hdl.handle.net/10079/fa/beinecke.bird>.

To order reproductions from this collection, please send an email with the call number, box number(s), and folder number(s) to beinecke.images@yale.edu.

Key to the container abbreviations used in the PDF finding aid:

b. box
f. folder

Administrative Information

Immediate Source of Acquisition

Purchased from Sally Wilson Hall, Ann Remington Southerland and Thomas W. Wilson III in 1977. For further information, consult the appropriate curator.

Conditions Governing Access

The materials are open for research.

Box 5: Restricted fragile material. Reference surrogates have been substituted in the main files. For further information consult the appropriate curator.

Conditions Governing Use

The William Bird Ezra Pound Papers are the physical property of the Beinecke Rare Book and Manuscript Library, Yale University. Literary rights, including copyright, belong to the authors or their legal heirs and assigns. For further information, consult the appropriate curator.

Preferred Citation

William Bird Ezra Pound Papers. Yale Collection of American Literature, Beinecke Rare Book and Manuscript Library, Yale University.

Processing Information

Former call number: ZA Pound Bird

WILLIAM BIRD, 1888 or 1889-1963

William Augustus Bird was born in Buffalo, New York, on or about January 2, 1889. He graduated from Trinity College, Hartford in 1912 and became a journalist in New York City, where he married Sarah (Sally) Costello. In 1920, he and longtime friend David Lawrence founded the Consolidated Press Service, and Bird moved with his family to Paris to take charge of the office there. They were to remain in France for 20 years.

Shortly after arriving in Paris, Bird became interested in the "hobby" of hand printing, bought a full set of Caslon type, and began printing brief works, including his own *A Practical Guide to French Wines* (1922). He moved the press into offices at 29, quai d'Anjou and announced the formation of Three Mountains Press; the colophon stylized both his initials and the three mountains of Paris and carried a verse from Psalm 121, "Levavi oculos meos in montes."

In April 1922, Bird met fellow journalist Ernest Hemingway as they were traveling to the Conferenza Internazionale Economica de Genova; he suggested that Bird contact a friend of his, American poet Ezra Pound. Pound immediately began to argue that Bird should "print the MODERNS." Bird agreed, appointing Pound editor of Three Mountains.

Between April 1923 and the end of 1925, Three Mountains Press published nine works. They included *Indiscretions*, *Antheil and the Treatise on Harmony*, and *A Draft of XVI Cantos* by Ezra Pound; *The Great American Novel* by William Carlos Williams; *in our time* by Ernest Hemingway; and *Distinguished Air* by Robert McAlmon. In addition, Bird provided free office space to Ford Madox Ford for the founding of *transatlantic review*.

Bird lost interest in the press, however. In 1928 he sold his handpress and typecases to Nancy Cunard and supervised its transportation to her home at Réanville, where it became the press for her Hours Press. In the following year, he sold his remaining stock of unsold books to "an American named Schwartz" for \$150.00.

Bird continued his successful career as a journalist. He covered Admiral Byrd's flight over the North Pole from Spitzbergen in 1926, and in 1928 became president of the Anglo-American Press Association. The Consolidated Press Service was dissolved in 1933, and Bird joined the *New York Sun* as chief foreign correspondent. Bird and his family fled to Spain after the fall of France in 1940; in July of that year he wrote a series of articles for the *Sun* warning Americans war with Hitler was imminent.

After World War II the Birds moved to Tangier, where he was appointed an American representative to the Legislative Assembly of the Tangier International Zone in 1948. He was the editor of the English-language *Tangier Gazette* until 1960, when the Moroccan government, which had assumed authority over Tangier in 1956-57, closed the newspaper. Bird returned to France, where he died in Paris in August, 1963. He was survived by his daughter, Ann France Bird Wilson.

Scope and Contents

The William Bird Ezra Pound Papers consist of part of the contents of a never-retrieved trunk stored by Pound with William Bird when Pound moved from Paris to Italy in 1924. (Other material from this trunk is now located at the Lilly Library, University of Indiana at Bloomington.) The papers span the dates 1900-1926, although most of the material dates from between 1921 and 1924. They have been organized into four series: I. Correspondence; II. Writings; III. Personal Papers; and IV. Music.

[Series I, Correspondence](#), is alphabetically correspondent and contains both letters received by Pound during his years in Paris and some carbons of his replies. Most correspondents are represented by one or two letters addressing a specific business or literary matter; these include such figures as Granville Bantock, Fanny Butcher, R. W. Chapman, Peggy Guggenheim, Alice Corbin Henderson, Fernand Léger, Samuel Roth, and Ernest Walsh. A carbon of a Pound letter to Maxwell Bodenheimer, found in folder 4, contains Pound's comments on Bodenheimer's interpretations of "Homage to Sextus Propertius" and "Hugh Selwyn Mauberley." A lengthy letter from Robert McAlmon discusses T. S. Eliot's limitations as a poet and his "intellectual tired adolescent quality" and comments that perhaps Pound has "spent too much time 'doing your share for others.'"

Pound's lifelong interest in physiological theories about mood and temperament is reflected in his correspondence with "gland theorist" Louis Berman (Box 1, folder 3); a carbon of his initial letter to Berman expounds his beliefs about the importance of the pineal gland in creativity. Letters from Agnes Bedford, the English musician with whom Pound collaborated on *The Testament of François Villon*, include references to that work and descriptions of concerts by George Antheil and Olga Rudge that Bedford attended in London.

Folder 26 contains letters and enclosures from the Japanese artist Tami Koumé (Tamijuro Kume). Koumé discusses plans for a Paris exhibition of his work and an eventual return to Japan; his planned marriage to a Frenchwoman; and his views on Japanese culture and art. A letter dated April 11, 1921 attempts to explain Zen to Pound: "ZEN means nothing! & everything. Without bodily experience ZEN is nothing!"

The series also includes letters from Pound's publishers Boni & Liveright and Elkin Mathews, some accompanied by recent royalty statements. An October 1922 letter from Horace Liveright is addressed to "Dear Ezry" and comments on the low royalties to date: "I wish to Christ I knew how to sell your books.... Your time will come, but I hope that it won't take as long as it took for Samuel Butler." There are also letters connected to the Pounds' move to 70 bis, rue Notre Dame des Champs late in 1921, including correspondence with carpenters and plumbers concerning household repairs and improvements.

Letters to Pound from his English friend Bride Scratton are located in folders 45-49. Scratton, whose marriage was failing, visited Pound in Paris in 1921 and 1922, and Pound was named co-respondent in the 1923 Scratton divorce. Scratton's letters are highly personal in nature, and contain arrangements for meetings with Pound; description of her negotiations with her husband Ned and her concern for her children; mentions of her fear that she and Pound are being followed by detectives in Paris; and references to her feelings for Pound. In a letter of December 12, 1921 she writes that "It would be very ennuyant for both of us if I got to the stage of not being able to do without you, which is what I'm beginning to feel." There are several letters referring to Dorothy Pound's hospitalization in December 1921, which caused a postponement in a planned visit; an undated letter from this time refers to "a very cross letter" Scratton received from Pound and continues "You are stupid not to understand how much I want you." Finally, letters from 1923 refer to the imminent divorce, the Cantos manuscripts that Pound had sent to Scratton, and the possibility of a future meeting in Italy.

[Series II, Writings](#), is organized into three subseries: Writings in English, Writings in French, and Writings of Others. The first, Writings in English, contains extensive holograph and typescript drafts of Pound's earliest Cantos, as well as the corrected setting typescript for *A Draft of XVI Cantos*, in which they first appeared. Other writings include the original typescript draft of *Antheil and the Treatise on Harmony*; a printed copy of "Bel esprit," Pound's appeal for funds to support T. S. Eliot; and an incomplete setting copy for *Poems 1918-1921*.

The second subseries, Writings in French, is housed in folders 103-121 and contains holograph and typescript draft translations by Pound of some of his shorter poems into French. The material is arranged alphabetically by title of draft. Folder 120 contains a typescript of a collection of such translations; titles are listed in the order in which they appear in the typescript. The third subseries, Writings of Others, contains typescripts of two unidentified poems.

[Series III, *Personal Papers*](#), is housed in folders 124-144 and includes a copy of Pound's citation as co-respondent in the Scratton divorce case; his 1919 passport; photographs, including a portrait of Thaddeus Pound; printed material and notes by Pound relating to concerts by Antheil; an astrological chart in Pound's hand; and miscellaneous notes, bills and receipts.

[Series IV, *Music*](#), is housed in box 4 and consists of manuscript music sketches and scores, primarily for *Le Testament de Villon*, the opera composed by Pound with assistance from the pianist Agnes Bedford. Folders 148-149 contain "Fiddle Music," sketches for a violin suite Pound composed for Olga Rudge, and folder 159 contains violin music in the hand of George Antheil.

Collection Contents

Series I: Correspondence, 1920-1924

0.42 linear feet (1 box)

Series I, *Correspondence*, is arranged alphabetically by name of correspondent.

b. 1, f. 1	Bantock, Granville	1922 Dec 10
b. 1, f. 2	Bedford, Agnes With holograph notes on Voltaire	1922-24, n.d.
b. 1, f. 3	Berman, Louis Includes typescript carbon of letter from Pound to Lewellys F. Barker, 1922 Mar 1	1922, n.d.
b. 1, f. 4	Bodenheim, Maxwell	[1922]
b. 1, f. 5	Boni & Liveright Includes letters from Horace Liveright and royalty statements	1920-23
b. 1, f. 6	Butcher, Fanny	1923 Feb 21
b. 1, f. 7	C. Babin, Serrurerie, Charpentes...	1923 Jun
b. 1, f. 8	Casati, Luisa, Marchesa	[1923?]
b. 1, f. 9	Cassou, Jean	1922 Mar 20
b. 1, f. 10	Chapman, R. W. Typescript carbon of letter to "Messrs. Watt and Sons" concerning Pound	1921 Feb 21
b. 1, f. 11	Cook, Howard Willard	1923 Jul 31
b. 1, f. 12	Cros, Guy-Charles With: "Montparnasse. Pour Ezra Pound," holograph	1924 Jun 26
b. 1, f. 13	Elkin Mathews	1922
b. 1, f. 14	Elson, H. P. With: printed circular letter by Elson concerning the "Raymond Lull Home" in Tangier and printed poem by John Martin Cleaver, "For Thee"	1923 Dec 4
b. 1, f. 15	Fairfax, J. Griffyth	1922 Mar 23
b. 1, f. 16	Fowler, [Mrs. Alfred?] Concerning a José Maria dos Santos	1922 Jun 22
b. 1, f. 17	Gebrüder Drucker To Nancy Fairburn	1922 Oct 31
b. 1, f. 18	Gilmore, Louis Typescript of a title page with holograph request for suggestions	n.d.
b. 1, f. 19	Gorman, Herbert S.	1923

b. 1, f. 20	Guggenheim, Peggy Signed "Peggy Vail"	1923
b. 1, f. 21	Heath and Co. With "MEMO for American Agent," typescript carbon	[ca. 1922]
b. 1, f. 22	Henderson, Alice Corbin	1921 Feb 13
b. 1, f. 23	Herbert, George	1921-23
b. 1, f. 24	Holbrooke, Joseph	n.y. Feb 3
b. 1, f. 25	Kettelwell, John	1922 Mar 14
b. 1, f. 26	Koumé, Tami Includes typescript of haiku in English signed by Koumé; calling card; printed invitations to a tea held by Koumé, Pound and J. Brinkley, [1922] Jul 11; and small wash drawing on paper by Koumé (Tamijuro Kume)	1921-23
b. 1, f. 27	Knopf, Alfred. A.	n.d.
b. 1, f. 28	[Kreymborg], Alfred	[1922]
b. 1, f. 29	Léger, Fernand Liveright, Horace B. See: Boni & Liveright, Box 1, folder 5	1922 Aug 19
b. 1, f. 30	Lyon, Fred M.	1922 Dec 13
b. 1, f. 31	Marchetti, Averardo With mourning card	1923 Jun 12
b. 1, f. 32	McAlmon, Robert Letter of 1922 Nov 28 accompanied by note from William Bird to Pound	1922, 1923
b. 1, f. 33	McCormack, Nancy Cox	1924
b. 1, f. 34	Miró, Joan	1923 Dec 31
b. 1, f. 35	Monroe, Harriet	1923 Jul 8
b. 1, f. 36	Myers, Ruth H.	n.y. Oct 14
b. 1, f. 37	Nicaise, Henri	1923 Sep 29
b. 1, f. 38	Orage, A. R. (Alfred Richard)	1921, 1922
b. 1, f. 39	Picabia, Francis	n.d.
b. 1, f. 40	Quinn, John	n.y. Jul 4
b. 1, f. 41	Reyber, Ferdinand With cancelled check and TLS to Nancy Cox McCormack from the Equitable Company of New York, 1921	1921
b. 1, f. 42	Reynolds, Mary	n.d.

b. 1, f. 43	Roth, Samuel	n.y. Jul 4
b. 1, f. 44	Schelling, Felix Letter from Pound	1922 Jul 8
b. 1, f. 45	Scratton, Bride With: ALS from unidentified to Pound concerning detectives following Scratton, n.d. With: ALS from Scratton to Mrs. Victor Rickard, 1921 Oct 6	1921 Oct
b. 1, f. 46	Scratton, Bride	1921 Nov-Dec
b. 1, f. 47	Scratton, Bride	1922 Jan-Feb
b. 1, f. 48	Scratton, Bride	1922 Mar-Apr
b. 1, f. 49	Scratton, Bride	1922 Jul-Nov
b. 1, f. 50	Seltzer, Thomas	1922 May 9
b. 1, f. 51	Strater, Henry	1923
b. 1, f. 52	Sturgis, Frank	1922 Nov 18
b. 1, f. 53	United States. Embassy (France)	1923 Dec 18
b. 1, f. 54	Walsh, Ernest	1922 Nov 24
b. 1, f. 55	Watson, J. Sibley	1923, n.d.
b. 1, f. 56	Unidentified	1922, n.d.
b. 1, f. 57-58	Empty envelopes	1921-23, n.d.

Series II: Writings, 1922-1926*0.63 linear feet (1.5 boxes)*

Series II, *Writings*, is organized into three subseries: Writings in English, Writings in French, and Writings of Others. Each subseries is alphabetically arranged by title of work.

WRITINGS IN ENGLISH

b. 2, f. 59-63	Antheil and the Treatise on Harmony Typescript and typescript carbon, with extensive holograph corrections and interpolations	[1922-24]
b. 2, f. 64	"Bel Esprit" Printed leaflet	n.d.
b. 2, f. 65	Canto I: Ur-Canto I Typescript, corrected	n.d.
b. 2, f. 66	Canto I Typescript, incomplete	n.d.
b. 2, f. 67	Canto II Typescript with holograph additions and corrections	n.d.
b. 2, f. 68	Canto II	n.d.
b. 2, f. 69	Canto II [beginning and end] Typescript with holograph annotations	n.d.
b. 2, f. 70	Canto III, end Typescript Opens: "Drear waste, great halls"	n.d.
b. 2, f. 71	Canto III Typescript with holograph annotations	n.d.
b. 2, f. 72	Canto IV Holograph and typescript, incomplete	n.d.
b. 2, f. 73	Canto VI, V, XXII, XXIX?? Typescripts, incomplete	n.d.
b. 2, f. 74	Canto VI Typescript with holograph annotations, incomplete	n.d.
b. 2, f. 75	Canto VIII Typescript with holograph annotations	n.d.
b. 2, f. 76	Canto VIII Typescript with holograph annotations	n.d.
b. 2, f. 77	Canto IX (later VIII) Holograph	n.d.
b. 2, f. 78	Canto XII (headed X)	

WRITINGS IN ENGLISH (continued)

b. 2, f. 79	Canto XII (headed X) Typescript, corrected	n.d.
b. 2, f. 80	Canto XII Typescript, incomplete	n.d.
b. 2, f. 81	Cantos XIII, XII Proof sheets	n.d.
b. 2, f. 82	Canto XIII Holograph	n.d.
b. 2, f. 83	Canto XIII Holograph and typescript fragments	n.d.
b. 2, f. 84	Canto XIII Typescript with holograph corrections and annotations	n.d.
b. 2, f. 85	Canto XIV Typescript fragment	n.d.
b. 2, f. 86	Cantos XIV-XV Typescripts with holograph corrections	n.d.
b. 2, f. 87	Cantos XIV, XVI Holographs	n.d.
b. 2, f. 88	Canto XV Holograph, incomplete With: AL (draft) to "T" [T. S. Eliot], n.d.	n.d.
b. 2, f. 89	Canto XV Typescript	n.d.
b. 2, f. 90	Canto XVI [and following] Typescript with holograph corrections and additions	n.d.
b. 2, f. 91	Canto XVI Holograph and typescript fragments	n.d.
b. 2, f. 92	A Draft of XVI Cantos Setting copy for the Malatesta Cantos: typescript with holograph annotations and directions for the printer	[1924]
b. 2, f. 93	Canto XXVIII Typescript with holograph corrections	n.d.
b. 2, f. 94	Canto XXIX Typescript	n.d.
b. 2, f. 95	Canto XXX Typescript	n.d.

WRITINGS IN ENGLISH (continued)

b. 2, f. 96	Canto [?] [False start for Canto X, containing lines later found in VII]	n.d.
b. 2, f. 97	Cantos, unidentified Holograph notes	n.d.
b. 3, f. 98	"The Exile" Typescript	n.d.
b. 3, f. 99	["The Ideograph"] Typescript with holograph annotations	n.d.
b. 3, f. 100	<i>Personae</i> Unbound, uncut gatherings of pp. 11-18, 13-16	1926
b. 3, f. 101	<i>Poems 1918-1921</i> Setting copy, incomplete	n.d.
b. 3, f. 102	"The Vorticists" Holograph and typescript, incomplete	n.d.
WRITINGS IN FRENCH		
b. 3, f. 103	"Au Jardin" Typescript	n.d.
b. 3, f. 104	"Dans un omnibus de Londres" Holograph and typescript, corrected, incomplete	n.d.
b. 3, f. 105	"La Fraisine" Holograph	n.d.
b. 3, f. 106	"Further Instructions (Conseils supplémentaires)" Holograph and typescript	n.d.
b. 3, f. 107	"The Garden" Manuscript and typescript drafts	n.d.
b. 3, f. 108	"A Girl (L'Arbre (Une Mademoiselle))" Typescript, corrected	n.d.
b. 3, f. 109	"The Gypsy" Typescript, corrected	n.d.
b. 3, f. 110	"In Durance" Typescript	n.d.
b. 3, f. 111	"Marveil" Typescript, corrected	n.d.
b. 3, f. 112	"Mr. Housman's Message" Typescript	n.d.

WRITINGS IN FRENCH (continued)

b. 3, f. 113	"Piere Vidal Old, l. 1-12" Typescript	n.d.
b. 3, f. 114	"Sage Homme" Typescript	n.d.
b. 3, f. 115	"A Study in Aesthetics" Typescript with holograph annotations	n.d.
b. 3, f. 116	"Simulacra (Des Questions)" Typescript	n.d.
b. 3, f. 117	"Tenzone" Holograph and typescript	n.d.
b. 3, f. 118	"Threnos" Typescript	n.d.
b. 3, f. 119	"Le type national" Holograph and typescript, annotated	n.d.
b. 3, f. 120	Typescript of various translations Includes translations of: "In a Station of the Metro" "Hokku" "Pagani's SNN" "Liu chee" "Heather" "The Game of Chess" "The Social Order" "Salvationists II" "The Temperaments" "Les Millures" "Ancora" "The Faun" "The Bath Tub" "The Condolence" "The Patterns" "Phyllidula" "Meditatio" "The Encounter" "Ladies [III]" "Tempora" "The Three Poets"	n.d.
b. 3, f. 121	Unidentified and incomplete typescripts	n.d.
WRITINGS OF OTHERS		
b. 3, f. 122	"At Fuenterrabia in Spain" Typescript mimeograph of unidentified poem: "God/Loves gold/In his churches..."	n.d.
b. 3, f. 123	"Dedication" Typescript of unidentified poem: "Brown of cedar, gray of aspen..."	n.d.

Series III: Personal Papers, 1900-1926*0.21 linear feet (1/2 box)*Series III, *Personal Papers*, is alphabetically arranged by type of material.

b. 3, f. 124	Artwork Pencil sketches of Ezra Pound and other subjects; pencil and watercolor head of a woman	n.d.
b. 3, f. 125-126	Bills and receipts	1922-23
b. 3, f. 127	"Calendar for Year I. p.s.u." Astrological calendar charts, holographs With holograph map of the Near East	[1922?]
b. 3, f. 128	Copy citation of Pound as correspondent in <i>Scrutton v. Scrutton</i> divorce case Accompanied by an official copy of the divorce petition	1922 Nov 29
b. 3, f. 129	Notepad with miscellaneous holograph notes	n.d.
b. 3, f. 130	Notes Miscellaneous brief holograph notes, most in Pound's hand	n.d.
b. 3, f. 131	Passport Photographs	1919 Jul n.d.
b. 3, f. 132	Cocteau, Jean	n.d.
b. 3, f. 133	Foster, Jeanne Robert	n.d.
b. 3, f. 134	Huth, Helen Rose (Mrs. Louis)	n.d.
b. 3, f. 135	Pound, Dorothy	n.d.
b. 3, f. 136	Pound, Ezra	n.d.
b. 3, f. 137	Pound, Thaddeus C.	1900 May 10
b. 3, f. 138	Unidentified child	n.d.
b. 3, f. 139	Unidentified man with goat	n.d.
b. 3, f. 140	Unidentified building	n.d.
b. 3, f. 141	Postcards	n.d.
b. 3, f. 142	Social Credit Printed copy of "The Social Credit Proposals" with typescript commentary by Pound on verso ("Izzis comprehensible/ ?? Andy Jax/ and Marty V.B. did No. I...") With typescript notes	n.d.
b. 3, f. 143	"Special invitation to the Press" for a private performance of George Antheil's "Ballet Mécanique" Printed	1926 Jul
b. 3, f. 144	Tickets for the Rudge-Antheil concert at the Salle du Conservatoire With holograph and typescript drafts by Pound of program for event	1923 Dec 11

Series IV: Music, 1924*0.92 linear feet (1 box)*Series IV, *Music*, is arranged alphabetically by title of composition.

b. 4, f. 145	"Collis of Heliconii" (sketch) Holograph; early draft of beginning of the opera "Cavalcanti"	n.d.
b. 4, f. 146	"Dux" (solo violin); holograph	n.d.
b. 4, f. 147	"Era nel core" [sketch of piece for solo violin]; holograph	n.d.
b. 4, f. 148	"Fiddle music;" holograph sketches	1924 Mar
b. 4, f. 149	"Fiddle music;" holograph sketches	[1924]
b. 4, f. 150	"Folle e colui che vole;" holograph sketch for solo violin	n.d.
b. 4, f. 151	"Sestina: Alta forte;" holograph sketch. Scored for violin and drum.	n.d.
b. 4, f. 152	<i>The Testament of François Villon</i> ; holograph sketches and full score Includes vocal score for "Hëaulmière", "Dictes Moy," and "Mort j'appelle"	n.d.
b. 4, f. 153	<i>The Testament of François Villon</i> ; holograph sketches	n.d.
b. 4, f. 154	<i>The Testament of François Villon</i> ; holograph sketches Some in Agnes Bedford's hand	n.d.
b. 4, f. 155	<i>The Testament of François Villon</i> ; holograph sketches Some in Agnes Bedford's hand	n.d.
b. 4, f. 156	<i>The Testament of François Villon</i> ; holograph sketches Some in Agnes Bedford's hand	n.d.
b. 4, f. 157	"Violin music;" holograph sketches and studies	n.d.
b. 4, f. 158	"Violin music;" holograph sketches and studies	n.d.
b. 4, f. 159	"Violin music lessons;" holograph In George Antheil's hand	n.d.
b. 4, f. 160	Miscellaneous music sketches Includes transcriptions of troubadour music.	n.d.
b. 6, f. bsd	[Pound notes on <i>The Testament of François Villon</i> ?]	n.d.

Restricted Fragile

Restricted fragile material. Reference surrogates have been substituted in the main files. For further information consult the appropriate curator.

b. 5, f. 161	Box 1, folder 3
b. 5, f. 162	Box 1, folder 19
b. 5, f. 163	Box 1, folder 23
b. 5, f. 164	Box 1, folder 41
b. 5, f. 165	Box 1, folder 49
b. 5, f. 166	Box 1, folder 54
b. 5, f. 167	Box 2, folder 61
b. 5, f. 168	Box 2, folder 67
b. 5, f. 169	Box 2, folder 68
b. 5, f. 170	Box 2, folder 77
b. 5, f. 171	Box 2, folder 78
b. 5, f. 172	Box 2, folder 81
b. 5, f. 173	Box 2, folder 82
b. 5, f. 174	Box 2, folder 87
b. 5, f. 175	Box 2, folder 88
b. 5, f. 176	Box 2, folder 90
b. 5, f. 177	Box 2, folder 92
b. 5, f. 178	Box 3, folder 107
b. 5, f. 179	Box 3, folder 125
b. 5, f. 180	Box 3, folder 142
b. 5, f. 181	Box 3, folder 144

Selected Search Terms

The following terms have been used to index the description of this collection in the Library's online catalog. They are grouped by name of person or organization, by subject or location, and by occupation and listed alphabetically therein.

Subjects

Adultery
American literature -- 20th Century
American poetry -- 20th Century
Modernism (Literature)
Music and literature
Poets, American -- 20th Century

Occupations

Authors

Names

Antheil, George, 1900-1959
Bedford, Agnes
Berman, Louis, 1893-1946
Bird, William, 1888-1963
Gould Adams Scratton, B. M. (Bride M.)
Kume, Tamijuro
McAlmon, Robert, 1896-1956
Pound, Ezra, 1885-1972
Pound, Ezra, 1885-1972 (Cantos, Canto 1-30)
Pound, Ezra, 1885-1972 (Testament of François Villon)
Pound, Ezra, 1885-1972 -- Friends and associates
Pound, Ezra, 1885-1972 -- Homes and haunts -- France -- Paris
Pound, Ezra, 1885-1972 -- Relations with women
Villon, Francois, 1431-1463 -- Musical settings

Corporate Body

Three Mountains Press