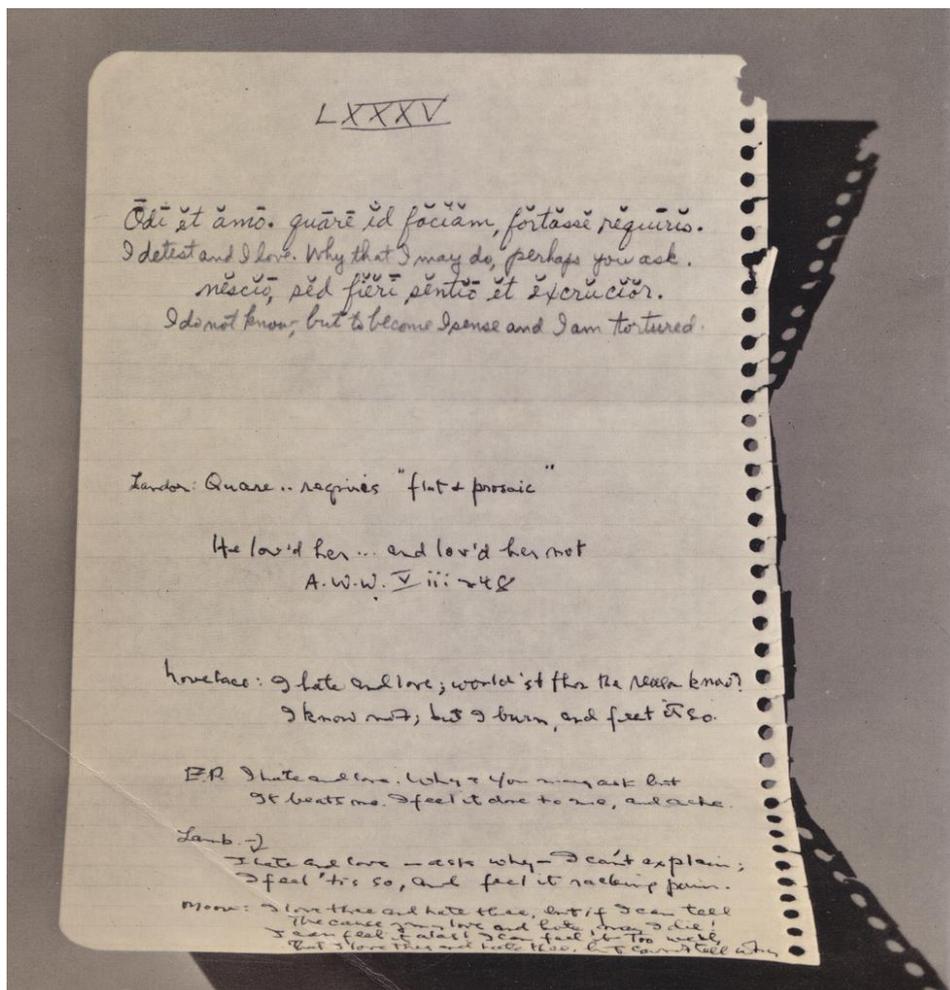


Cover for *Catullus* by Louis & Celia Zukofsky

The slipcover for the original publication of *Catullus* by Cape Goliard (London) and Grossman (New York) reproduces pages from the Zukofskys' working notebook, specifically for their version of the famous Carmina 85. These pages indicate how the Zukofskys' worked and some of the background information that went into their versions. In other words, the cover is designed to augment the brief, elliptical statement with which they prefaced the volume.

The back cover shows a verso page of LZ's typical spiral draft notebooks, with at the top the original Latin text with the meter marked (the schematic scansion appears on the opposite page in the upper right) and a literal translation. Below are what might be considered further notes, primarily in the form of historical translations—by Richard Lovelace, Ezra Pound, George Lamb (1821) and Thomas Moore, with an adaptation by Shakespeare. There is also Walter Savage Landor's brief comment on the second clause of Catullus' first line from "The Poems of Catullus," a long essay including a number of translations to which LZ referred to on several occasions. These translations by others indicate that the Zukofskys were consulting their copy of *The Poems of Catullus and Tibullus, and the Vigil of Venus, A Literal Prose Translation with Notes* by Walter K. Kelly, to which are added The Metrical Versions of [George] Lamb and [James] Grainger, and a selection of versions by other writers (London: George Bell, 1878). Kelly supplies extensive annotations to the poems.



The recto page on the front cover gives the final fair copy version at the top with various drafts and trials at the bottom. In between is inserted vertically the note: "I might be said to / have tried reading his lips / that is while pronouncing" and dated 1/14/61. This note would be reworked and incorporated into "A"-14.355.30-356.1-7. The date in the middle of the page indicates the composition date or, more precisely, when it was finished.

The unusual neatness of the overall writing suggests that these pages were carefully prepared for the cover, rather than the actual working pages, and thus intended as aids in indicating how the Zukofsky's worked on these renditions. CZ would be responsible for copying out the Latin original with scansion marked and a literal translation, from which LZ would work on his version on the facing page of the notebook. CZ and LZ had quite similar handwriting; however, the fair copy of the final translation is given doubled, in CZ's hand first.

