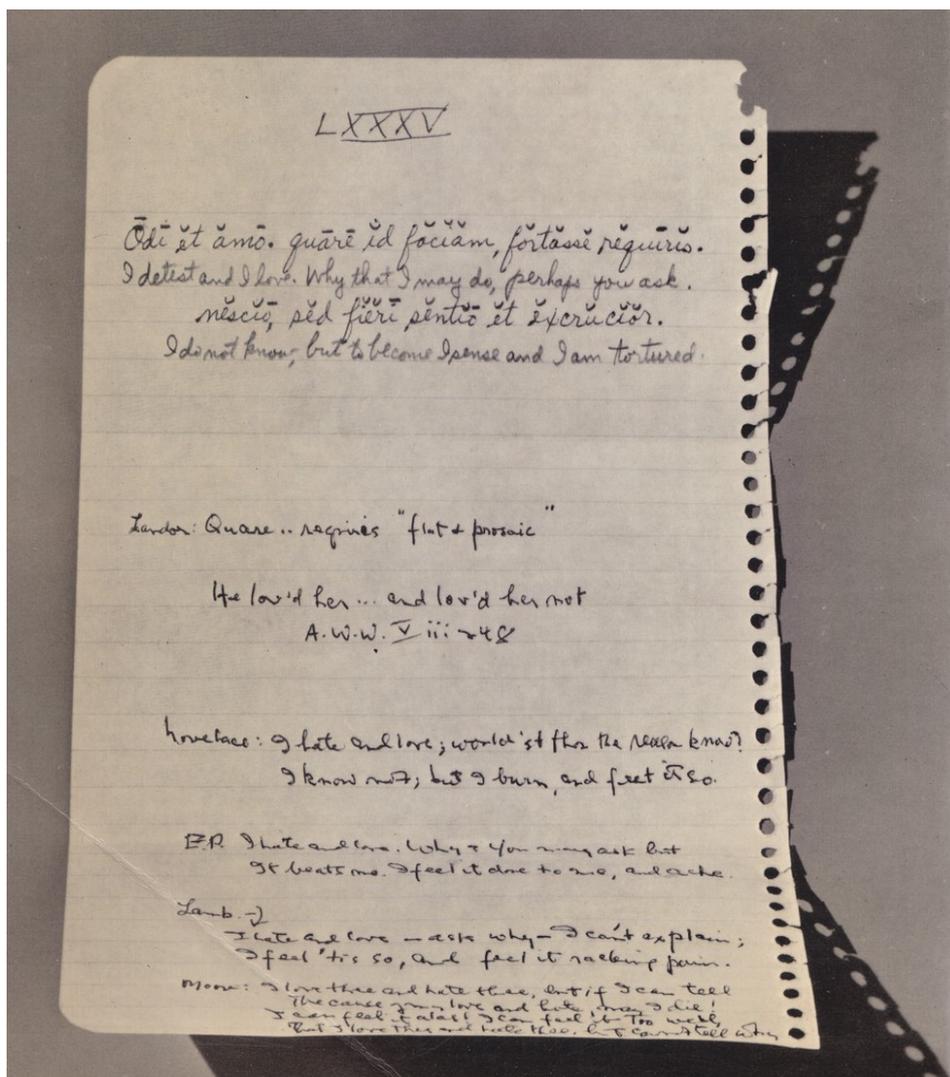


Cover for *Catullus* by Louis & Celia Zukofsky

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 LZ adds 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 notebook page on the front cover gives the final 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.

CZ was responsible for copying out the Latin original with the scansion marked and a literal translation on the verso page, from which LZ would work on his version on the facing page of the notebook. CZ and LZ had quite similar handwriting; however, the final fair copy on the recto page is in her hand directly above LZ's final version.

These pages are in fact not the original notebook pages but carefully transcribed facsimiles. The original recto page lacks the vertical remark, which was added subsequently as a variant version of the preface, and the trial drafts at the bottom are slightly simplified. Although these particular pages are exemplary as a commentary on the Zukofskys' working process, they cannot be said to be typical of the *Catullus* notebooks as a whole, as LZ only occasionally copies out historical translations and rarely writes out and fiddles with drafts as here. As he himself remarked, he preferred to work in his head rather than on paper, and this is evident in the notebooks.

