

# GABRIELE ROSSETTI'S *IL MYSTERO DELL'* *AMOR PLATONICO DEL MEDIO EVO* AND EZRA POUND'S EARLY POETRY

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Gabriele Rossetti's *Il Mystero dell' Amor Platonico del Medio Evo* (1840) was referred to only once by Pound in *Carta da Visita*,<sup>1</sup> but a careful reader will realize with a little investigation that the poet had read the book already before 1906. Pound, a new M. A. from the University of Pennsylvania, wrote a review of Josephin Péladan's *Le Secret des Troubadours* and *Origine et Esthétique de la Tragedie* in the September issue of *The Book News Monthly*,<sup>2</sup> 1906. Of the two books of Péladan, a French symbolist and Rosicrucian, the former attracted Pound's attention because the author claimed that Medieval French poets, Chrétien de Troyes and troubadours alike, searched and practiced the religion of love, which was called heresy by the Church but in truth was merely a heritage from the Greek thoughts.<sup>3</sup> The latter interested Pound because Péladan found in the Eleusinian Mysteries the origin of the Greek Tragedies.<sup>4</sup> Actually it was the work of joining together the medieval religion of love and the Eleusinian Mysteries that Gabriele Rossetti struggled for through his five volumes, and of claiming that the troubadours and the medieval Italian poets inherited from the Greek Mysteries the very substantial part of their own mystery of anti-ascetic and anticlerical love. Full of better information from Rossetti than Péladan had, the young graduate student was discontonted with Péladan's argument especially about Guilhem IX of Aquitaine's lascivious poem, "Farai un vers, pos mi somelh" ("I'll write a verse and take a nap"),<sup>5</sup> for Péladan ignored the meaningless line, "babariol, babariol, barbarian,"

Peladan neglects to translate into a symbol for a churchly or anti-churchly  
Latin service, which would of necessity be senseless to many hearers  
...Perhaps he thinks a deeper symbolism of this sort would be above the  
understanding of the *vulgo*.<sup>6</sup>

The last word, "*vulgo*," is a decisive evidence that Pound was under the influence of Gabriele Rossetti, for the father of the famous Pre-Raphaelite called an ordinary, uninitiated man to the Eleusinian Mysteries "il cieco volgo" (the blind vulgar man).<sup>7</sup> It is evident that Pound took the strange burlesque poem of Guilhem IX for an esoteric propaganda of an anti-clerical love mystery. Pound's early writings are all sprinkled with such references to Rossetti's book. Though much has been researched about Pound's "Eleusis" and his study of Medieval poetry, the link to combine them is still missing. It is high time now to see the two components of Pound's poetry together with he catalyst of Gabriele Rossetti and to observe what subsequent spark will elucidate Pound's early poetry.

Rossetti's concepts of the Eleusinian Mysteries are simple but exactly to the point for the purpose of comparing the Greek rites and Platonic love poems. The Eleusinian Mysteries are the well-known rituals in the ancient Greek religion, held both at Eleusis near Athens and

Alexandria. A would-be initiate joined a procossion at night to the sanctuary, wearing a crown of palm leaves to represent the sun,<sup>8</sup> descended underground symbolically following the sun's voyage in the dark, married ritualistically the fertility goddess of Koré or Isis,<sup>9</sup> was resurrected to see the beatific vision of Koré.<sup>10</sup> Rossetti affirms that Isis is not a goddess but the work of God the Creator in nature, including heaven and earth, the empirical and the transcendental together:

...cioè una figura dell' ordine delle cose in natura, o la natura stessa, così da noi personificata. Quelle sette mammelle, che mostra nella parte superiore, figurano i sette pianeti, fonti ubertose onde la natura, col girar delle sfere, nutre e serba quanto produce e modifica [...namely is a figure of the order of the things in nature, or the nature itself, thus personified by us. Those seven teats, which are shown in the upper part, figure the seven planets, fountains fertile whence nature with the turn of the spheres nurtures and serves the process of how it produces and modifies. *AP*, I, 29].

as nature, man is also bi-formed, noble above, ignoble underneath. Hence nature is called "Pan" (all) or "pantera" (panther). Man reasons about the truth in his superior part but he is only a goat, false and bestial beneath (*AP*, I, 27). Like Isis a panther, too, figures the shining stars and heavenly spheres on the spotted skin. Hence man must be first awakened to his spiritual, transcendental state in heaven, and paradoxically must descend to the lowest part of himself through the realm of the dead and the darkness of the body (*AP*, I, 100-101), to the very womb of Isis.<sup>11</sup> The ancient Greek people's intense awareness of the infinite, divine soul made them feel so uneasy about the tremendous gap between the noble soul and the frail body that they had to undergo such intricate ceremony to convince themselves to achieve the impossible unity of the soul and the body. Such characteristically Greek sensibility is certainly seen in any Platonic tradition.

The crucial part of the mystery is this descent of the soul which is compared to a marriage:

E nella funzione emblematica di rinascere a vita nuova, si vedeva l' anima discender nel Corpo per congiungersi insieme, con che si spiegava la teoria del commercio dell' Anima col Corpo, che veniva adombrata sotto la figura d'uno *sposalizio*. Proclo, nel comentare Parmenide, chiama appunto *sacri sposalizi* quelle mistiche congiunzioni che si presentavano ne' misteri eleusini [And in the emblematic operation of rebirth to new life, the soul was seen to go down into the Body for joining together, with which the theory of the commerce of the Soul with the Body was developed, which was suggested under the figure of a *marriage*. Proclus in the commentary of Parmenides, calls precisely *sacred marriages* those mystical conjugations which were presented in the Eleusinian Mysteries. *AP*, I, 100-101].

Purified of all errors in the dark, the initiates are now taken to the seven planets one by one, figured by the seven stairs of mystical knowledge (*AP*, I, 50). The marriage supposedly takes

place in the third heaven of Venus, and after this the soul comes to acquire a place in heaven (*AP*, I, 101) besides the earthly body. The duplicate existence of one's souls both in heaven and on earth or hell (*AP*, I, 92), is symbolized with the constellation of the Gemini: "Castore e Polluce, figli d'un dio e d'una donna, sono a vicenda uno nel Cielo e l'altro nell' Inferno" [Castor and Pollux, sons of a god and of a lady, are in turn one in the Heaven and the other in the Hell. *AP*, I, 101].

The idiosyncrasy of Gabriele Rossetti is to include in the successors of these ancient mysteries all the major suppressed or concealed doctrines in the Western history: Manichaeism, the Knights-Templers' secrets, Cathars' and the French Free Masons. Manes, the Persian sage (?216-276), and his followers established a universal religion, according to Gabriele Rossetti, through these doctrines of Pythagoras, Zoroaster and Mithraic cult, "in somma, la religion della natura, che svela da per tutto un Dio unico, che fa sentire all' uomo l'anima immortale" [in short, the religion of nature, which unveils everywhere one unique God, who makes man feel the immortal soul. *AP*, I, 158]. Manichaeans as Rossetti believes, were indebted to the Eleusinian Mysteries because their wisdoms are classified into seven steps for reaching the highest summit of the ladder demonstrating heavens (*AP*, I, 162). Thus were the degrees of the soul's progress in the Mithraic initiation, divided into seven (*AP*, *ibid.*), and the French Free Masons copied the Mithraic seven grades (*AP*, I, 163). When the Knights-Templers were accused of idolatry and heresy in 1307 before Philippe le Bel, King of France, they were reported to be worshipping an idol with three faces and a cat for their secret meeting. "Chi non sa che Diana si cangiò in gatta?" (Who does not know that Diana changed herself into a female cat?) asked Rossetti (*AP*, III, 694). According to Rossetti, the Knight Templers so well versed in the magic and occult science of the East worshipped Isis the moon in a sort of the Eleusinian Mysteries (*AP*, III, 693). More directly under the protection of the moon, the Free Masons started in the sanctuaries of the Egyptian temple of Isis and Osiris (*AP*, III, 702).

Whether Rossetti's evidences are adequate or not, it is certain that such secret doctrines as Manichaeans', the Knight Templers' and the Free Masons' still retain some residuum from the ancient Greek philosophy, and appealed to those people who wanted to seek God not in the historical documents of the Bible but deep within their psyche. Emerson's "Over-Soul" typically testifies how one resorts to Plotinus's ideas that the universe has emanated from the transcendental human soul, and that this universal soul means deity, whenever one searches a universal religion including the Persian, Indian and Far-Eastern thoughts. Manichaeans considered Christianity as a preparation for their universal religion, and believed that with their doctrine arrived the religion of love and of the Holy Ghost that Christ had promised for His disciples (*AP*, I, 167-168). They separated the God of love from the God of justice of the Church. The God of justice was Demiurge or Satan, who perverted the spiritual creation into the material.<sup>12</sup> The God of love works only as the Holy Ghost or the Paraclete. One would not be surprised to hear that Manes gave himself out to be an incarnation of this Holy Ghost (*AP*, I, 161), for everybody's spirit in heaven can send the Paraclete or the Comforter then. Such an eclectic religion is possible only when God in the Bible, omnipotent and omniscient is entirely refused. Like the Eleusinian deities, Manes's God was only the superior and trans-

cidental part of nature, discovered within man. *In te quaere Deum* (Seek God in thee. *AP*, I, 201) was also a wisdom of Plotinus.

Particularly this Manichaeism which assumed that a female principle preexisted all the material creation<sup>13</sup> supported Pound's Isis worship: "Credimus in sanctam Dei genitricem, in qua *ingressus est*, et ex qua *egressus Dominus est*, his verbis caelestem intelligunt Hierusalem". [We believe in the holy mother of God, in whom He is entered and out of whom Lord is come, in their words they understand Jerusalem in heaven. *AP*, III, 716]. If it is true as Rossetti notes "Caeles Hierusalem" indicates Virgin Mary or their own church, and not the second coming of Jesus (*AP*, *ibid.*), "sancta genitrix" Manichaeans confessed in this credo is simply mother nature. In the very beginning there existed in the Manichaeans' heaven such female deity, like Isis, into which and out of which the human soul entered to share the divinity and has come out to take the body, and which dwells forever in heaven. Hence for Pound, the worshipper of Isis, Manes was possibly a secret hero. At Pisa he poured his grief suddenly in the identification of Manes and his another hero, Mussolini, and surprised the readers:

Manes! Manes was tanned and stuffed

Thus Ben and la Clara *a Milano* (74/425).<sup>14</sup>

As Manichaeism spread into France, Sicily and Italy, coming from the East in the tenth century, the residuum of the Greek thoughts gradually appeared in the songs and romances. Thanks to the pertinacity of symbols, some fragmented images of the Eleusinian Mysteries were also seen in the Provençal and Italian poetry. This is quite natural because the Eleusinian Mysteries were a consummation of the Greek folklore and sensibility out of which Plato's and Plotinus's philosophies were rationalized. More than Rossetti, Denis de Rougemont is confident that some troubadours belonged to heretic sects, Cathars, Albigentians and others. Pierre Vidal and his lady, Countess Stéphanie alias Loba, were active in a group of heretics.<sup>15</sup> Giraut de Bornelh's praying to the true Light suggests his Catharism<sup>16</sup> for Manichaeans and other heretics influenced by them venerated the light as his own spirit left in heaven when his soul was attracted to come down to the body at birth.<sup>17</sup> Even the Eleusinian duplicate existence of the soul both in heaven and on earth is inherited here, though the soul in heaven is called the spirit. More important is the Provençal dawn song called "alba." A fellow traveller from outside calls the sleeping poet to wake up and join the comrade. Rougemont interprets that the soul calls the body to join the spirit rising in the form of the sun.<sup>18</sup> Since the unity of the soul and the body was promised in the Eleusinian initiation, and since the sun was considered to be identical to the light of Persephone,<sup>19</sup> "Alba" stands as if it were a minimum unit of the initiation. Moreover, the gnostic feminine principle whose pre-existence before the material creation led the Provençal poets to venerate women as light. In Italy, where the heretic sects spread their influence for the aim of reforming the corrupt and sleeping Church and of restoring the Roman Empire to unify the nation (*AP*, I, 173-174), the idea of a woman as the light shining from within and from above was accepted to bring forth the rare images of mystical women, such as Guido Guinizelli's Lady Lucia with her headdress of varied colors (*AP*, I, 278), the shining eyes of Beatrice in heaven (*Paradiso*, IV, 139, for instance) and the eyes of Petrarca's Laura, lovely beyond measure, which appear to rain the love, sweetness and grace (*AP*, III, 981).

Pound in his youth was really fascinated or almost intoxicated at the experience of his marriage of the heavenly soul and the body, the *sposalizio* as Rossetti calls. These enigmatic passages in Dorothy Shakespear's notebooks and letters at the beginning of their love make rare testimonies:

He (Hzra) has passed by the way where most men have only dreamed  
of passing. He has done with a Soul, that might be saved or damned—He  
has learned to live beside his body. I see him as a double person—just held  
together by the flesh, 20

wrote Dorothy on February 26, 1909. The visitation of the heavenly soul, as it seems, was a real impact that almost entirely determined his character as a poet:

"When the soul is exhausted of fire, then doth the spirit return unto its  
primal nature and there is upon it a peace great and of the woodland

"magna pax et silvestris."

Then becometh it kin to the faun and the dryad, a woodland-dweller  
amid the rocks and streams

"*consociis faunis dryadisque inter saxa sylvarum*"

Janus of Basel.

Being freed of the weight of a soul "capable of salvation or damnation," a grievous striving thing that after much straining was mercifully taken from me; as had one passed saying as one in the Book of the Dead,

"I, lo I, am the assembler of souls"....<sup>21</sup>

Whether this experience should be called alchemists' *palingenesis* (backward birth), that is, being taken back to the heavenly soul to be reborn as Boris de Rachewiltz interpreted,<sup>22</sup> or Iamblichus's sudden burning of gods' fire (Canto 5/17) as Sharon Libera believes,<sup>23</sup> or Plotinus's ecstasy in which the soul is so perfectly purified at the union with Deity that even the original sin is extinguished as G. R. S. Mead argues quoting from Ficino's *Plotini Opera*,<sup>24</sup> the experience gave the poet once for all the life-long inclination to consider himself to be "the assembler of the souls," to be *ὁβρις* (no man, Canto 74/426) and hence the universal soul itself. Since "Janus" means in alchemy the material of the philosopher's stone called "Rebis" composed in two things,<sup>25</sup> the immediate source of Pound's burning experience was very likely alchemical. Thus we know through Dorothy Shakespear that he treasured the experience of the duplicate soul as early as 1909. H. D., who walked with the poet through the peace of Pennsylvania woodland in 1905,<sup>26</sup> confesses that she heard of the same subject even earlier, and wonders, "By what miracle does the *mariage du ciel et de la terre* find consummation? It filled my fantasies and dreams, my prose and poetry for ten years."<sup>27</sup>

So early having committed himself to the *sposalizio* with his own heavenly soul, the poet had to work out his way to ascend heaven in his poetry. The seven spheres of heaven he has to pass through are suggested first in Canto 4/32 in the image of Ecbatan. In Canto 74/425, the same city is called the city of King Dioce "whose terraces are the colour of stars," because the seven circles of the battlements were coloured in seven tinctures.<sup>28</sup> It was the purpose of his poetry to build such a heavenly city here and now. Likewise the "*terzo cielo*," or



Vergiolesi after her death,

But you "My Lord," God's pity!  
And all I knew were out, My Lord, you  
Were Lack-land Cino, e'en as I am,  
O Sinistro [=disaster]. (CEP, p.11)

Cino a gay-hearted itinerant singer (who sought after every woman, muttering that all the women are the same) and Cino the agonized lover meet in the image the sun which means Selvaggia. So favoured Pound this mask of Cino for covering and revealing himself as an initiate that he used it in "Near Perigord," though the device is somewhat transparent to the eye of Hugh Kenner and K. K. Ruthven.<sup>34</sup>

How did this Eleusinian-Troubadour-Dantean mysteries of love work while the young poet and his Dorothy "touched and twisted" themselves together "floating in the blueness"?<sup>35</sup> Rossetti explicates the famous scene when Beatrice appears to Dante for the first time: "In quello punto dico veracemente che lo spirito de la vita. lo quala dimora ne la secretissima camera de lo cuore, cominciò a tremare sì fortemente, che apparia ne li menimi polsi orribilmente; e tremando disse queste parole: «Ecce deus fortior me, qui veniens dominabitur mihi»». <sup>36</sup> ("At that moment, I say most truly that the spirit of life, which hath its dwelling in the secretest chamber of the heart, began to tremble so violently that the least pulses of my body shook therewith; and in trembling it said these words: '*Ecce deus fortior me, qui veniens dominabitur mihi*' [Here is a deity stronger than I; who, coming shall rule over me.]").<sup>37</sup>

Nello stesso opuscolo accenna il momento in cui il CUORE gli cominciò a tremare per sbalzar fuori di lui, e divenir *persona*, cioè AMORE, onde sposarsi all' ANIMA sua, che *persona* già era; e spiega che l'uomo CUORE e la donna ANIMA si guardavano scambievolmente con gli occhi di lui, i quali erano usciti dagl'instrumenti loro... [In the same pamphlet (*Vita Nuova*) he indicates that the moment his HEART began to tremble for leaping out of him and for becoming a *persona*, that is, LOVE, whence to marry with his SOUL, which a *persona* already was; and he displays that the man HEART and the woman SOUL stared at each other with the eyes of him, which were come out of their instruments.... AP, II, 293].

Notice that Rossetti believes that it is Dante's heart that creates the images of love and that of the soul for the *personas* or masks. The two personas married on the spot. The next moment, a voice is heard, "Apparui jam beatitudo vestra"<sup>38</sup> ("Your beatitudo hath now been made manifest unto you."),<sup>39</sup> and his soul appears taking the *persona* of Beatrice. Rossetti denies all the way through his argument that any of these mystical women of the Italian poets were actual women, whether she be Guinicelli's Lucia, Cavalcanti's Giovanna or Petrarca's Laura. They are all the *personas* of the poets' souls. Nine years later, Beatrice appears again in a white robe, stares into his eyes and salutes to him. Salutation also means salvation<sup>40</sup> so that the look of the mystical lady leads the soul direct to the intellect of the poet (AP, II, 461). The soul or Beatrice on the other hand is urged gently by love and eats up Dante's heart in the first sonnet of *Vita Nuova*, absorbs thus all the immortal substance of his mind, and ascends to heaven after her death (AP, II, 334). For this reason, when the love and the

soul married at the crucial moment that Dante's heart trembled we can say retroactively three faculties of mind were working: the heart that became intellect, the soul which took the *persona* of Beatrice, and the memory or the body. It was this body that realized a greater power than himself came to rule the poet. Like the duplicate soul in the Eleusinian Mysteries, Beatrice has the duplicate existence of divinity and humanity, representing the second person of Christ in the trinity (*AP*, II, 332-333),<sup>41</sup> for she is both in heaven leading Dante thereto and on earth together with him. For the same reason she represents the hope, the second of the three Christian virtues of faith, hope and charity, and her eyes shine in the colour of hope, the emerald green (*Purgatorio*, XXXI, 115-117). Relying on this immortal substance now within Beatrice, the poet acquires a new intelligence after her death, being blessed with the beatific vision of Beatrice at the end of *Vita Nuova*:

Oltre la spera che più larga gira  
 Passa 'l sospiro ch'esce del mio core:  
*Intelligenza nuova* che l'Amore  
*Piangendo mette in lui* pur su lo tira.  
 Quand'egli è giunto là dove desira  
 Vede una donna che riceve onore,  
 e *luce* sì che per lo suo splendore  
 Lo peregrino spirito la mira. 42

BEYOND the sphere which spreads to widest space  
 Now soars the sigh that my heart sends above;  
 A new perception born of grieving Love  
 Guideth it upward the untrodden ways.  
 When it hath reached unto the end, and stays,  
 It sees a lady round whom splendours move  
 In homage; till, by the great light thereof  
 Abashed, the pilgrim spirit stands at gaze.<sup>43</sup>

In other words, it was Dante's love that sends the image of Beatrice, his own soul, to heaven. Like Yeats's faculties in *A Vision*, it was Dante's intellect (Yeats's Creative Mind) and the love or Yeats's will that flame up the *persona* or mask of Beatrice.

Hence is the definition of Rossetti's "Platonic Love," that is, for the soul to go out of the body and find a Beatrice, a Lucia or a Laura: "... è detto che l'Alma *esce del corpo*, e va a trovar Laura" [It is said that the soul comes out of the body and goes to find Laura. *AP*, III, 970]. The beloved must be a part of the lover's mind reflected in the transcendental vision. This is the forever repeated pattern of the Platonist *Eros*. Juliet cries, looking up the stars, while waiting for her Romeo:

Give me my Romeo, and when I shall die,  
 Take him and cut him out in little stars,  
 And he will make the face of heaven so fine  
 That all the world will be in love with night... (III, ii, 21-24).

*Eros* seeks inevitably death because their union must be realized where memory or body is



entirely purged out. For this reason Beatrice and Laura, the *personae* of the poets' souls, must die in their youth. Intellect awakes the soul sleeping while living on earth, takes her to heaven as Jove carries away Ganymede (*Purgatorio*, IX); whereas the soul thus elevated will renew the intellect with the heavenly beauty of her eyes, unties the bondage of the body and the intellect through her love (*AP*, II, 581), and resuscitates it to a new life. Thus in a Dantean love mystery, a mystical lady acts as a liberator.

Dante's mystery of love is Eleusinian, because just as the initiates of the ancient mysteries married Isis in the very depth of the body and then follows her to heaven, the poet's heart marries the soul even before it develops the intellect and then sends the soul to heaven to lead him there. It is these images of the souls or ladies that stand in the center of the third heaven and move it (*AP*, II, 296) as Dante himself wrote in the first canzone of *Convivio*:

Voi che 'ntendendo il terzo ciel movete,  
udite il ragionar ch'e nel mio core,  
ch'io nol so dire altrui, si mi par novo.  
El ciel che segue lo vostro valore,  
gentili creature che voi sete,  
mi tragge ne lo stato ov'io mi trovo.<sup>44</sup>

[Ye who with wisdom high the third heaven move,  
Hear ye the reasonings that are in my heart;  
I may not others tell, they seem so new.  
The sphere whose motion from your might doth start,  
Kind beings that ye are and full of love,  
Me to this state in which I now live drew....]

In Dante's third heaven, the sun and the moon stand symbolizing the intellect and the soul (*AP*, II, 524), making "i due occhi del cielo" (the two eyes of heaven, *Purgatorio*, XX, 132). This phenomenon of the sun and the moon standing on a line is called "The Eye of Horus" in Plutarch's *De Iside et Osiride*.<sup>45</sup> In Egyptian mythology underlying Isis Mysteries, when Set killed Osiris and tore up the body into tiny segments, Isis representing love piously collected the pieces, stooped over the dead body and conceived Horus, the god of the sun. Horus fought later with Set, retrieved the one eye of Osiris Set sneakily hid.<sup>46</sup> In the Eleusinian Mysteries, the initiate becomes the sun, marries with Isis and completes the heaven by realizing the Eye of Horus. Oddly in Petrarca's Latin poem, *Segretum Meum* is found My Lady Temple, whose eyes are the sun and the moon! (*AP*, III, 806). Pound also mentions our possibility of developing the "Eye of Horus"<sup>47</sup> in "The Translator's Postscript" to the *Natural Philosophy of Love*. The ancient mysteries certainly linger in Dante's heaven and the curious image of My Lady Temple of Petrarca.

The students of Pound's poetry, as I believe, now completely understand after hearing this much argument of Gabriele Rossetti that the themes and details of the Eleusinian-Dantean mysteries of love are taken as a whole into Pound's poetry. First it is Pound's mystical lady, Isis, who elevates him from the underworld of Erebus to heaven in Canto 90. Second, the sun's voyage under the mask of Odysseus to reach Isis the moon in heaven in order to realize the Eye of Horus constitutes the major plot to unify the numerous details of *The Cantos*. Even Rossetti's curious poetics that Dante projected his *persona* or mask in Beatrice for creating his heavenly soul was transplanted in Pound's idea of *persona*, for definitely each

poem of Pound's is a part of his soul to love, and such definition of *persona* fits in much better for Pound's remark that he was "casting off, as it were, complete masks of self in each poem"<sup>48</sup> than a mere notion of Greek actors' masks.<sup>49</sup> One unique characteristic of Pound's poetry that is not seen in Dante's works, however, is his peculiar love of metamorphosis. Pound's mystical lady is not only reduced to the prototypal figure of Isis by way of reducing the whole currents of Dantesque love mysteries to the Eleusinian origine, but also metamorphosed into a hundred of sparkling figures of goddesses, queens, historical and fictitious ladies: Cunizza da Romana, Venus, Diana, Helen of Troy, Eleanor d'Aquitaine, Isotta da Rimini, Parisina Malatesta, Inez da Castro, the Queen Eleanor of Henry III and even the Chinese lady, "Kieu's daughter" in Canto 53; just as the sun figure is numerously metamorphosed into all the heroes and poets worthy for the third heaven. What constitutes then Pound's metamorphic love mystery?

The source of Pound's metamorphic poems are found unexpectedly in Petrarca's works rather than in Dante's. Petrarca's mystical lady called "Laura" is named Daphne in his Latin eclogue III where the poet himself is "Lauro" or a laurel. Since *δάφνη* means a laurel in Greek, Apollo chasing and embracing Daphne or a laurel of his own tree was actually embracing his own female self. Petrarca's idea of Lauro loving Laura makes valid the idea of Gabriele Rossetti's that Petrarca also created Laura for his soul. For a testimony, Rossetti quotes from a friend of Petrarca's letter in French, "*Votre LAURE n'est qu'un fantôme, que votre imagination a créé...c'est votre passion, non pas pour une LAURE, qui n'existe qu'en votre imagination, mais pour le LAURIER, dont on couronne les poètes, après le quel vous courez...*" [Your Laura is only a fantom which your imagination has created...this is your passion not for Laura, who does not exist except in your imagination but for the laurel, with which one crowns the poets, after which you run....AP, III, 884]. Like Dante's Beatrice, Laura liberates Petrarca and leads him to heaven, but the liberating process is hidden even more esoterically in the mythology of Metamorphosis than in Dante's *Vita Nuova*.

In the third eclogue of Petrarca called "Amor Pastorius" ("The Amorous Shepherd"),<sup>50</sup> Stupeus a poet met Daphne on a desolate beach. Under the name of Stupeus is hidden a vision to be amazed at, for "stupire" means to be amazed (AP, III, 903). Daphne rush away and Stupeus chases, begging her insistently to stop, for fifteen years he loves her in silence:

Tu decus es nemorum, tu spes pastoribus ingens,  
Te vates, magnique duces, te Juppiter altus  
Diligit, et jaculo refugit violare trisulco...(AP, III, 904).

You are the woodlands' treasure, you are the hope of the shepherds.  
Bards of renown and mighty commanders have loved you. Jove too  
Cherishes you and, fearing to harm you, withholds his lightning....<sup>51</sup>

Daphne finally stops to turn, "*Adde aliud, poteris fortasse placere*" (AP, *ibid.* "Say more; perhaps your words may yet please me."),<sup>52</sup> responds she. Stupeus tells her how in the broad daylight he wandered through the forest, praised the sky, saw under the shadow of a laurel the virginal choir of nine muses, who told him to be courageous and contemplate the divine visages. Daphne answers him:

...Ad haec virgo: Novimus, inquit,  
 Omnia: Thessalidem sequeris per confraga Daphnem,  
 FABULA jam pridem aoniis notissima lucis.  
 I certus, lentescet enim: tamen accipe ramum  
 Hunc prius; et tenero frondosum pollice ramum [Lauri]  
 Decerpsit, cupidoque mihi porrexit: et, Ibis, 53  
 Ibis, ait, dicesque *novem* vidisse sorores  
*Quas vulgus spectare nequit, quas nulla profanis*  
*Mens curis imbuta videt.....*  
 .....—dic *nexa* canentes  
*Orbis imparibus vario modulamine vocum,*  
*Cuncta novem variosque animorum ex ordine motus* (AP, III, 905).

...at my words, "We know," the maiden made answer,  
 "Everything. Over these rocky crags you pursue Thessalian  
 Daphne. The woods of Aonia long have known of this story.  
 You must go on with assurance. She'll slacken her pace. And meanwhile,  
 Here, take this bough," and, with delicate fingers plucking a leafy  
 Branch [of Lauro], she bestowed it on me, who eagerly seized it. She  
 added:

"Go to her now and tell her that you have seen the nine sisters  
 Never beheld by the vulgar, never revealed to a spirit  
 Caring for common things only.....  
 .....And tell how their voices blending  
 Sang one harmonious song as they danced, each one in her circle,  
 Hymning the spirit of mankind in all of its various motions....<sup>54</sup>

Like Yeats's world-famous golden-thighed Pythagoras,<sup>55</sup> Daphne saw the nine spheres sing  
 and the dazed muses listen. We realize here what kind of vision Pound had in mind when he  
 wrote:

I stood still and was a tree amid the wood  
 Knowing the truth of things unseen before,  
 Of Daphne and the laurel bow  
 And that god-feasting couple olde  
 That grew elm-oak amid the wold (CEP, p.35).

Now we understand for the first time that Pound means a love mystery when he says that  
 the theme of *The Cantos* is roughly that of "Takasago."<sup>56</sup> In this nuptial song of Japan, a pine  
 tree of Takasago sets sail to wed a pine tree of Sumiyoshi.<sup>57</sup> Thanks to Rossetti's addition of  
 "Lauri" at the end of the fifth line in the quotation from "Amor Pastorius," one notes that Ita-  
 lian scholar understands it is not Daphne but Stupeus the poet who is now metamorphosed  
 into a tree, Embracing in the beatific vision his own soul, Daphne, Stupeus is rapt into the  
 highest mystery of the spheres and the muses. "Fabula aoniis notissima lucis" (The best-  
 known story of the woods of Aonia, AP, III, 906), says the nymph Daphne, asking for a  
 branch of the laurel, with which she weaves a coronet and crowns Stupeus, who is now

Lauro or Petrarca.

Pound seems to have consecrated the metamorphosis into a tree as a unique bliss. Having known Canto 2, in which the poet developed Ovid's *Metamorphoses* III for warning against being metamorphosed into non-human existences, the reader will be puzzled to hear that any metamorphosis can be blessed. Rossetti wrote that stones, trees and beasts in Orphic mythology meant the uninitiated people because they had no souls in heaven, and that Orpheus' myth means that even these vulgar uninitiated were tamed by his music (*AP*, I, 91). These uninitiated were destined to be involved into the perpetual mutation of generation. For this reason, Ovid in Book III of *Metamorphoses* and Pound in Canto 2 had Acoetes, priest of Dionysus, speak, urging them to listen to the doctrine of the mysteries, for otherwise they would be turned into fishes, rocks, seals, corals and bats.<sup>58</sup> What is the difference between the metamorphosis into trees and the metamorphosis into other non-human objects for Pound? In Canto 2/9, the Pound even changed Daphne's myth, having her turned into corals instead of laurels, "the swimmer's arms turned to branches,"<sup>59</sup> wrote he for making a special distinction of his own Daphne-laurel mythology.

When Pound wrote "*The Little Review* Calendar,"<sup>60</sup> 1922, he decided a day of "Ancient Corpus Domini" on June 15. Plutarch wrote that when Set sent out Osiris's coffin to the sea, and when it drifted to the land of Byblos, a heath tree shot up, enfolded the coffin and grew around it into a most lovely, tall and young tree.<sup>61</sup> Because Osiris or the transcendental entity of the soul in heaven once dwelled in a tree, it is a fitting vessel now for a human soul on earth. In "*Note Precedent to 'La Fraisne'*" (1908), Pound wrote from Marie de France's *Lais* that Garulf Bisclavret was metamorphosed into a were-wolf<sup>62</sup> until the king brought him respite. To this story Pound added, "so was he ever by the Ash Tree" (*CEP*, p.8). An ash tree or rather Ygdrasail (Canto 85/545),<sup>63</sup> or the tree of life whose root is at the center of the world and whose branches cover the whole world representing nature, is the place that rests a man protecting him from being ignobly dragged into non-human beings in the course of time. "Scrub oak climbs against cloud-wall," wrote Pound in the last paradisaical scene of Canto 106/755. Philemon and Baucis, the god-feeasting couple, were blessed with the gift of becoming trees as Pound recalls in his earliest mythology "The Tree." So was Leucothoe, who resisted Apollo and got changed into an incense bush in one of his last mythologies in *Thrones*,

But with Leucothoe's mind in that incense

all Babylon could not hold it down (102/729-730).

"Babylon" in the secret language of the religion of love among the troubadours and medieval Italian poets means their enemies and persecutors (*AP*, I, 231), since the Revelation was much used against the Catholic Church and Rome was called Babylon. Pound's love mystery in metamorphosis persists all the way through his life long works.

Contrasted with the blessed metamorphosis into trees is the unhappy mad king who soliloquizes in "La Fraisne." Though the theme of a mad king identifying himself with the elemental power of nature shows the influence of Yeats's "The Madness of King Goll," the bride being metamorphosed into a pond is seen in a poem of Petrarca's also quoted by Rossetti. Pound's Irish old sage sings lyrically in his pathetic but bright madness,

And now men call me mad because I have thrown

All folly from me, putting it aside  
 To leave the old barren ways of men,  
 Because my bride  
 Is a pool of the wood and  
 Tho all men say that I am mad  
 It is only that I am glad,  
 Very glad, for my bride hath toward me a great love  
 That is sweeter than the love of women  
 That plague and burn and drive one away (CEP, pp. 9-10).

Petrarca's Laura in the first canzone of a series called "Sette Trasformazioni" (Seven Transformations) was first metamorphosed into a hind or Diana, and then into a fountain:

Non al suo amante più Diana piacque,  
 Quando per tal ventura  
 La vide in mezzo delle gelid'acque,  
 Ch'a me la pastorella alpestra e cruda,  
 Posta a bagnare un *leggiadretto velo*,  
 Ch'a Laura il vago e biondo capel chiuda

[Not for her lover was Diana more pleasing, when for such fortune  
 he saw her in the middle of the icy water, who was for me the  
 alpine young shepherdess crude. She put on the water for bathing.  
 a little pretty veil which for Laura closes the drifting and blond  
 hair. AP, III, 843-844.].

The pretty little veil<sup>64</sup> means allegorically the visible nature like the colored veil of Guido Guinicelli's Lucia. Since the water represents generation as in Pound's Canto 2, Laura dies when she disappears into the water (AP, III, 849). Having lost his soul, for it is swallowed up in generation, the sad king lost also his mind. Yet because he has a dogwood tree for another bride, not only "She hath hushed my rancour of council/Bidding me praise" (CEP, p.9), but also she enables him to sustain the human form.

Why on the earth, one may ask, Petrarca and Pound had to be metamorphosed into a tree in order that they might practice the mystery of love and see the celestial vision. Because a tree means a body, and being poets, they had to stay in bodies for singing the sensuous beauty. Petrarca set carefully such conditions as render the love mystery possible while not rejecting the body like Dante. First, Petrarca or Stupeus seeking Daphne, his soul, is already a poet wearing a crown of laurel leaves. A laurel symbolizes a life attracted to the sensuous beauty (AP, III, 922), a life of *filocalia* in contrast with an olive tree symbolic of a contemplative life or a life of *philosophia*. (AP, III, 910). Pausanias travelling through Greece recorded that in Boeotia people wove into the center of a crown made of laurel leaves a slender twig of an olive (AP, III, 909) for the procession of a festival. A poet must wrap up with his love of beauty his contemplation and his creating of a soul in heaven. This is why the myth of Daphne fascinated Pound so much that he repeated it so often in "The Girl," "Hugh Selwyn Mauberley" and Canto 4/15, "Behold the Tree of the Visages!" just to take a few examples. With the young H. D., Pound at the age of nineteen sat on a bench board in a tree, sur-

rounded by the great boughs at the backyard of her house and swayed with the wind, calling her "Dryad."<sup>65</sup> Second, as a poet wearing a laurel crown, Stupeus is thunder-proofed, for a laurel tree was considered having such an effect in the Renaissance Era. Daphne with Stupeus is free from being struck by the three-forked javelin of Jupiter for this reason in "Amor Pastorius." Luigi Valli, who investigated critically the secret language in the medieval religion of love,<sup>66</sup> notes that the image of thunder means a threat against the mystery of love, anything contrary to the good or anything feigning (*simulare*).<sup>67</sup> The name of Luigi Valli is written in Pound's notebook used about 1928 in emphatically large letters (Ezra Pound Center, Yale University), but Pound must have known the concealed meaning of thunder<sup>68</sup> when he wrote "The Spring" in 1915 for *Poetry*, and interpreted the word for "wild desire:"

Cydonian Spring with her attendant train,  
Maelids and water-girls,  
Stepping beneath a boisterous wind from Thrace,  
Throughout this sylvan place  
Spreads the bright tips,  
And every vine-stock is  
Clad in new brilliancies.

And wild desire

Falls like black lightning.<sup>69</sup>

While Persephone's light shines over the land in the spring sun, anything crude is destructive for the most refined mystical love of the poet and the goddess, his soul. Only the finest love with all the sincerity of the heart can properly evoke the mystical marriage of the intelligence and the soul in the third heaven, just as Pound claims quoting the line of the King of Navarre's,

De fine amor vient science et beauté....<sup>70</sup>

To be metamorphosed into a tree means then for Pound to be in the terrestrial paradise of the third heaven, freed from the perpetual change of earthly time, in his Elysium<sup>71</sup> where the initiated heroes can go after their achievements in life:

for those trees are Elysium

for serenity

under Abelard's bridges      *πάντα ρεῖ* [Everything flows.]

for those trees are serenity (Canto 80/512).

Carrol Terrell also notices that Pound translated the Chinese character for a tree (Ch'ang-ts'o) as "vitex negundo" (*Companion*, II, 697) or "forbidding chaste tree," as if the curious translation confirmed the poet's pledged chastity in the love of his own mystery.

Just as the image of trees, Pound's image of a stone is metamorphic and related to his love mystery. In "Marvail" the troubadour, gentle and in love with the Countess of Beziers writes a song of her praise and commits the parchment in a windhole of a stone wall:

And if when I am dead

They take the trouble to tear out this wall here,

They 'll know more of Arnaut of Marvail

Than half his canzoni say of him.  
 As for will and testament I leave none,  
 Save this: "Vers and canzone to the Countess of Beziers  
 In return for the first kiss<sup>72</sup> she gave me" (*CEP*, p.95).

Directed by Ruthven, the reader goes to J. Boutière and A. H. Schutz's *Biographies des Troubadours* which tells that Arnaut de Maruoill adored the countess of "Beziers,"<sup>73</sup> but neither the wall nor a windhole is mentioned there. For the windhole, one can trust Lorenzo de' Medici's "*L'Altercazione*, ossia Dialogo in qui si disputa della Felicità, secondo la Dottrina di Platone" (The Altercation or Dialogue in which is disputed of the Felicity, according to the Doctrine of Plato. *AP*, II, 420), for Lorenzo il Magnifico listened to the sacred mystery of love taught by Socrates to Plato (*AP*, III, 914) as Marsilio Ficino discussed at his villa Careggio.<sup>74</sup> In Lorenzo's dialogue Ficino speaks:

A quella spera Dio mai non s'asconde,  
 Indi si mostra il suo santo abitacolo,  
 E le ricchezze sue magne e profonde.  
 Perchè sopr'essa è quel chiaro spiracolo  
 Che sè ed ogni cosa agli occhi mostra.  
 Sol dove pose Dio suo tabernacolo

[At that hope (=the hope to be led to the third heaven) God never hides Himself. Thence is shown his sacred dwelling, and his riches are great and profound. For above this is that clear windhole which shows itself and each thing to the eye only where God placed his tabernacle. *AP*, II, 426-427].

The windhole or "spiracolo" in this passage indicates nothing but the way of the Holy Ghost descending from the throne of God. Hence a real secret of love mystery must be suggested in Pound's "Marvail." First of all what does the stone wall represent?

In *Trionfo d'Amore*, II, Petrarca uses Niobe for a theme and depicts briefly about Galatea, a woman lamenting before a tomb stone. Like Niobe, who mourns for her children killed by Diana and Apollo, Petrarca here takes the *persona* of a woman, mourning for her dead lover, Aci,

Fra questi favolosi e vani amori  
 Vidi Aci e Galatea che in grembo gli era...(AP, III, 935).

And among the other of this companye  
 I saw Acys, and Galathea in his lappe....<sup>75</sup>

Aci, who holds Galatea in the breast (=grembo) was sepulchred, metamorphosed into *petra arca* or a curved stone (*AP*, III, 934). As the pun with the poet's name shows the tombstone represents the poet. *Galatea*, another metamorphosed *persona* of Petrarca is accompanied by two nymphs called "Fusca" (dark) and "Fulgida" (light) in Petrarca's Latin eclogue, XI, "Galathea." They stand for the two aspects of the occult science, the inferior and the superior, the terrestrial and the celestial, the active and the contemplative:

Il proselito della scienza occulta (detto uom-donna perchè composto di cor-

po e d'anima) il quale per sette gradi rimane fra la verità e l'errore, (figurata nell' ombra e la luce in contrasto, cioè ne' due fraterni astri, quello della fosca notte e quello del lucido giorno, che producono la morte e la vita allegorica,) vien simboleggiato in quella mistica *pietra*... [The convert of the occult science (called man-woman because composed in body and soul), who for seven grades remains between the truth and the error (figured in the shadow and the light in contrast, namely in two brother stars, the one of the dark night, the other of the lucid daylight, which produce the death and the life allegorical), is symbolized in that mystical stone.... AP, III, 935].

The riddle is half explained in this passage of Rossetti. The sculptured stone or Petrarca himself symbolizes the situation of the poet while he is passing through the seven grades of the initiation in heaven. Since the initiate is androgynous, he is both Aci and Galatea, the mourner and the mourned, that is, the man's intellect and the woman's soul are unified there.

Rossetti elucidates then the rest of the riddle at once: "E diciam prima ch' ei dovea, per regola dell' arte, diventare una *pietra*, poichè il proselito della scuola segreta in una *pietra* viene adombrato, la quale da *bruta* cangiasi in *cubica*, finche si affini in *pietra filosofale* [And let us say first that he must, for law of the art, become a stone, since the convert of the secret school is suggested in a stone, but the stone changes itself from a brute into a curved cube, so that he may refine himself into philosophers' stone. AP, III, 934]. The law of art makes it clear that Petrarca the poet creates out of his own soul a work of art in a clear-cut form indicated with the word, *cubica* or curved cube. If the poet listens to the nymph Fusca or the dark and chooses the way of error, he will be metamorphosed into a brute, which was the original form. Actually in Petrarca's eleventh eclogue and Canzone CCCXXIII, as Galatea insists on lamenting against the consolation of the nymph Fulgida or the bright, the tombstone is turned into a wild animal and chased by two greyhounds, black and white (AP, III, 939-940). If the poet stays in the bright way of the soul, he can refine his soul into philosopher's stone.

How well this most arcane poem of Petrarca explicate about "Marvoil" that the image of the stone wall is the troubadour himself! Just as Galatea, Aci's soul unified with his intellect, dwells in the heart of Aci metamorphosed into a tombstone, so is the Countess of Beziers, the soul of Marvoil, is unified with the poet who was metamorphosed into a stone wall. Hence the windhole sings for the poet, as the troubadour asks;

O hole in the wall here, be thou my jongleur,  
And though thou sighest my sorrow in the wind,  
Keep yet my secret in thy breast here;

Even as I keep her image in my heart here (CEP, p. 96).

The Manichaeon Holy Ghost, the wind, blows through the stone, meaning the poet's own spirit in heaven, constantly breathing the breath of life as the comforter, for in Platonic love of *Eros*, the supreme deity is the infinite, transcendental and universal soul into which the individual soul will be absorbed *post mortem*. Arnaut de Maruoill was called "Arnaut the less" (CEP, p.94), in contrast with the great Arnaut Daniel, Dante's "il miglior Fabbro" (the better poet than Dante himself, *Purgatorio*, XXVI, 117). Hence he could neither refine himself into



philosopher's stone climbing up the ladder of metamorphosis, nor did he allow himself turned into a beast by committing an error in choosing the mistaken way of the soul as Pound's "Piere Vidal Old" did. This last troubadour devoted himself to the love of the Countess Stéphanie called Loba (a she-wolf, CEP, p.109), and believing himself to be a wolf, he ran mad in the mountains, chased by hounds. Pound wrote to a friend that Piere Vidal represents sexual passion.<sup>76</sup> In Pound's poem, as the mad man dashes over the hills, the face of his lady flashes in his mind:

God! she was white then, splendid as some tomb (CEP, p.111),

mutters he, revealing precisely that the source of Pound's inspiration is Petrarca's image of a tombstone.

The philosopher's stone, the final stage of the metamorphoses of a poet's soul is best explained with Pound's art. Being associated with Hulme and finding attractive Hulme's idea that the modern art should return to the hard, lean images of the Byzantine figures,<sup>77</sup> Pound showed delicately in "Hugh Selwyn Mauberley" what is wrong with the art of the fictitious poet, Mauberley,

Firmness,  
not the full smile  
His art, but an art  
In profile... (P, 198).

His art is hard as Ovid's dog turned into a stone while chasing the prey in *Metamorphoses* VII, 786. The epigraph of "Mauberley 1920," "Vacuos exercet in aera morsus" ("snaps at the empty air," Ruthven, p.141) is repeated in the next section and juxtaposed with the passage that Mauberley passed the beautiful eyes of his beloved without evoking any such image as Botticelli painted for the birth of Venus:

He had passed, unconscious, full gaze,  
The wide-banded irides  
And botticellian sprays implied  
In their diastasis;  
.  
.  
.  
Mouths biting empty air.  
The still stone dogs,  
Caught in metamorphosis, were  
Left him as epilogues (P, p.200).

In Pound's ideogramic technique the failure of creating beauty and the petrified dogs together suggest through subtle critical laughter that there must be something wrong in Mauberley's art of profiles.<sup>78</sup> The art of a curved stone or Petrarca's tombstone is just an inferior art; for philosopher's stone must be alive, just as the tree of life in Milton's *Paradise* bears a fruit of "growing gold" (*Paradise Lost*, IV, 220)

"The stone is alive in my hand..." (Canto 6/21), wrote Pound, referring to Dante's "Sestina" whose first line is quoted in Canto 5/20. This sestina is of enormous importance to understand how Pound believes that a stone should be resurrected. The first stanza reads:

Al poco giorno, ed al gran cerchio d'ombra  
 Son giunto, lasso!, ed al bianchir de' colli,  
 Quando si perde lo color nell'erba,  
 E 'l mio disio però non cangia il verde;  
 Sì è barbato nella dura pietra,  
 Che parla e sente come fosse donna.<sup>79</sup>

At the short day, alas! I am arrived,  
 Broad is night's shade, and white are all the hills,  
 And vanished is the colour of the herb;  
 Yet is my love unchanged, and still is green,  
 So is it rooted in the cold hard stone  
 Which speaks and hears, as if it were a lady.<sup>80</sup>

Dante's love is hidden in a cold hard stone, just as Petrarca's Galatea is united with Aci and buried in his tombstone, or just as Countess Beziers is in Marvail metamorphosed into a stone wall. Thanks to Rossetti's explication it is easy to realize now that "the stone that speaks and hears as if it were a lady" means Dante's soul metamorphosed into a stiff work of art and that the poet is now waiting for it to be resurrected. In "Dance Figure" Pound actually performed this miracle, for the heavy rhythm of the free verse,

Dark eyed,  
 O woman of my dreams,  
 Ivory sandaled... (*P*, p.91).

suggests that the dance figure is very likely carved in a relief on a stone wall. The curious line,

Thy maidens are white like pebbles... (*Ibid.*).

confirms the idea. As the poet sings the stone figure is first turned alive, and then metamorphosed into a tree and a river,

Thine arms are as a young sapling under the bark;  
 Thy face as a river with lights (*Ibid.*),

even as Dante's lady will be "clothed in her robe of green ... like a gem among the herb,"<sup>81</sup> when the time of fire comes.

The time of fire is the time when the spiritual, interior man is grown in heaven, having passed all the seven stages of the initiation and begins to communicate with the celestial spirit thoroughly, when the duplicate souls separated in heaven and on earth are united. Petrarca describes the eschatological scene in Canzone CXIX,

Ratto inchinai la fronte vergognosa  
 Sentendo *novo dentro*, maggior foco.  
 Ed ella il prese in gioco  
 Dicendo: Io veggio ben dove tu stai;  
 Siccome il Sol co'suoi possenti rai  
 Fa subito sparire ogni altra stella ...

[Swiftly I bowed down the ashamed brow, feeling new within, greater

fire. And she took it in play saying "I see well where you are; thus the sun with its powerful rays drives away suddenly each star .... AP, III, 913].

Rossetti asks and replies at once, "E *dove?* lassù, dove il Core era alzato, quando senti *novò dentro* ... "[And where (does Petrarca's lady see him)? Above there where the heart was raised when he felt *new within* .... AP, *ibid.*] In order to meet Petrarca, the mystical lady or his own soul in heaven, is now descending while his heart in the stone ascends, turned into fire. The mystical lady is now the dazzling sun of Persephone. Dante's time of fire is more immediately associated with the resurrection of plants in the fertility rites for spring. The law of nature will be violated as his mystical lady in the figure of a flower flames up in fire:

Ma ben ritorneranno i fiumi a' colli  
 Prima che questo legno molle e verde  
 S'infiammi (come suol far bella donna)  
 Di me, che mi torrei dormir su pietra  
 Tutto il mio tempo, o gir pascondo l'erba,  
 Sol per vedere de' suoi panni l'ombra.<sup>82f</sup>

But sooner shall the streams ascend the hills,  
 Than this fair plant, so tender and so green,  
 Shall feel a flame, beseeming gentle lady,  
 For me, who were content to sleep in stone  
 For all my days, or graze upon the herb,  
 Solely to view her garment cast a shade.<sup>83</sup>

The soul on earth is content in the sleep, but the soul in heaven will flame up as the time comes, even as flowers change the frozen earth into a paradisaical beauty. The eschatological union of the two souls must be a *post-mortem* experience, but the resurrection of vegetation deity in flowers symbolizes this Eleusinian-Dantean mystery of the union of the souls each year. Here in this sestina the reader apprehends precisely why in the Dantean mystery of love, both the ladies and the mystery itself are represented with flowers in general, not only with the traditional symbol of *rosa mystica*.<sup>84</sup> Flowers, however small, stand for the very flames into which the heart of the lover is turned at the sacred marriage of the two separate souls. Hence a flower is Persephone's fire at the most solemn moment of the revelation of the goddess in the Eleusinian Mysteries.<sup>85</sup> Pound even suggests the alchemical marriage of heaven and earth by calling spring flowers with the name of "Coitus,"

The gilded phaloi of the crocuses are thrusting at the spring air.  
 Here is there naught of dead gods  
 But a procession of festival,  
 A procession, O Giulio Romano,  
 Fit for your spirit to dwell in (P, p.110).

Giulio Romano, who filled the ceiling and walls of the Giants Room of the Palazzo del Tè at Mantova with the magnificent scenes of Titans' defeat<sup>86</sup> is the only artist who could paint the complete renewal of the heaven and earth on the day of the sacred marriage, the pagan

equivalent of the Christian Last Judgement.

If this time of fire appears in Pound's works, it must be at the very end of *The Cantos*, where the inevitable differences of heaven and earth are all dissolved into the empyrean flames. We find it indeed in Pound's translation of Sophocles' *Women of Trachis*. Herakles's wife gives her husband the shirt immersed in the blood of the dying centaur, Nessus, believing that the poisoned blood makes so powerful a love charm "that Herakles will never look at another woman."<sup>87</sup> When the shirt starts to burn into the skin of Herakles turning him as it were into a body of fire, despite the intolerable pains, the hero cries:

SPLENDOUR,

IT ALL COHERES.<sup>88</sup>

In the Eleusinian tradition, Herakles was always considered an initiate,<sup>89</sup> and believed to have ascended to heaven as the sun.<sup>90</sup> While his wife's jealousy burns him in the poisonous fire of Nessus, there Herakles's ever-burning fire of *Eros* meets the fire in heaven. Though Likhas the herald finds an irony in Herakles's plundering Iole causing the jealousy of his wife and the death of the hero, saying

He beat all the champions into subjection

and now Eros throws him down with all inferiors,<sup>91</sup>

his soul in heaven is now ready to accept him and to celebrate the unity in fire, now that all his seven famous labours in the seven grades of initiation are all accomplished. Seeing the whole universe coheres, *Eros*, his most fundamental passion, swallows up the destructive fire of jealousy.<sup>92</sup> Herakles asks his son to carry himself to the peak of Zeus's hill and consign himself to pyre.<sup>93</sup> Symbolically his body is consumed by the sacred fire of the marriage of heaven and earth where the earth contacts with heaven.

Canto 106 constitutes the real denouement of the long epic. All the opposing principles are unified here: particularly Circe, who seduces continuously the terrestrial soul to the pleasure of senses and diverts it from its proper object of the celestial soul,<sup>94</sup> is unified with her opposing principle in love, that is, her husband in this mystical marriage. Canto 106 clearly indicates the husband is Dionysus:

between the two pine trees, not Circe

but Circe was like that

coming from the house of smoothe stone

"not know which god" (106/754).

In Canto 2, Acoetes, Dionysus's prophet, worshipped an epiphany of Dionysus, "He has a god in him, though I do not know which god" (2/9). Here the riddle is solved, for Dionysus is united with Circe, who is made harmless in the marriage. Bacigalupo wrote that Pound believed himself to be an incarnation of Dionysus because he made the day of Zagreus's Feast of October 30 his birthday.<sup>95</sup> It is plainly understood that Pound considered Dionysus as his transcendental self, for he in "I Gather the Limbs of Osiris" (1911-1912) testified that his mind is filled with the luminous details which are the torn pieces of Osiris's body. Now Dionysus is the Greek equivalent of Osiris, torn, cooked and eaten so that his celestial entity is scattered in the form of segmented ideas all behind the phenomenon.<sup>96</sup> Just as Dionysus is the transcendental self of Pound, Isis is the transcendental self of the terrestrial sensuous

beauty, Circe. For this reason Pound-Odysseus chose Isis for his heavenly soul to arrive at after the voyage, and married Circe in Canto 17/79. In Canto 39, the poet unified with Circe being still on her way to be Isis is metamorphosed into Circe's stone house like Petrarca's being metamorphosed into Aci's tombstone. Now at the time of fire, the stone house is open and Circe appears in her celestial transformation as Dionysus-Isis. Now at the very time of fire and marriage, when

The temple shook with Apollo  
As with leopards by mount's edge,  
light blazed behind her:  
trees open, their minds stand before them  
As in Carrara is whiteness ... (106/754),

when leopards, the terrestrial image of the transcendental mind,<sup>97</sup> tremble, and when light blazes behind Pound's mystical lady of Isis, trees open and the mind, not divided souls but the complete mind in which intellect the man and soul the woman are unified with the soul in heaven stands in front of the body represented by a tree! Nor the image of a stone, a process of the mind's terrestrial metamorphosis, is simply left behind, but the whiteness of a marble from Carrara is retained beautiful after the transformation through fire. The curved cubic forms of the metamorphic process unexpectedly remain also in heaven, for in Canto 107,

Light, cubic  
by volume (107/756)

floods the immense space.

This primal study of Pound's Eleusinian-Dantean mystery of love ends up after all in tracing how Gabriele Rossetti bring together the Eleusinian Mysteries and Provencal and Italian medieval poetry, and in proving how clearly we can interpret Pound's idea of metamorphosis into trees and stones by using Rossetti's ideas. In 1930 Pound declared in "Credo," "I believe that a light from Eleusis persisted throughout the middle ages and set beauty in the song of provence and Italy."<sup>98</sup> Leon Surette's *A Light from Eleusis* was inspired by this statement, and though this is an excellent and weighty book, the author sounds a little puzzled that "In the familiar lyric impulse of sexual love Pound pretends to find the source of the beauties of Provence, of the *dolce stil nuovo*, and even of Dante."<sup>99</sup> Yet for his idiosyncrasy our poet never pretended of idealized his sexual love. I hope this present study at least has introduced the idea that the "light from Eleusis" constitutes the Platonic insight into the transcendental human soul, which characteristically in the West was pursued with the *Eros*, whether in mystical rites or in the philosophical search of Plato and his tradition. Dante culminates the tradition by synthesizing it with the scholastic-Augustinian Christianity into a splendour of *Divina Commedia*; Petrarca opened a way of metamorphosis in the love mystery which "nè Platone, nè Socrate, nè altri filosofi insegnarono ..." [neither Plato nor Socrates, nor other philosophers taught .... *AP*, III, 984]. Now that we have learned Pound's metamorphosis includes the whole Hellenic and Medieval tradition of Platonic love in poetry, we can at least partially understand Pound's curious statement, "I consider the Writings of Confucius and Ovid's *Metamorphoses* the only safe guides in religion."<sup>100</sup> Yet even with this little cleared, numerous questions well up at once; whether Gabriele Rossetti's scholarship is authentic,

whether Pound really believed in Dantean-Petrarcan love mystery, how his love mystery is intertwined with the facts of history in *The Cantos*, how Pound includes or excludes Christianity in his own love mystery and whether Pound's love mystery can stand in parallel with Confucianism. Of these questions, the first one must be committed to the hands of experts in Italian literature, for the present writer can only say that Rossetti provided Pound with a marvellous hypothesis on which to work with all the passion of his Erotic aspirations. For the second one of whether Pound believed Dante's love mystery or not, Eliot gives a flat, negative answer, "He [Pound] retains some medieval mysticism without belief ..., "<sup>101</sup> but this too must be investigated. Other questions will also be carefully speculated in the papers to come, so that this study can enter straight the innermost part of Pound's arcana.

#### NOTES

1. "In his *After Strange Gods* Eliot loses all the threads of Arachne, and a new edition of Gabriele Rossetti's *Mistero dell' Amor Platonico* (184)) would be useful." Selected Prose: 1909-1965, ed. William Cockson (London: Faber and Faber, 1973), p.290. *Carta da Visita* was published first in Italian at Rome, 1942; translated and published in English as *A Visiting Card*, 1952. I acknowledge Prof. Yasuo Iwahara's information that Pound mentioned the book here.
2. "Interesting French Publication," *The Book News Monthly* XXV (September 1906), 54-55. According to Noel Stock, the magazine was run by the John Wanamaker Store. See *Ezra Pound's Pennsylvania* (Toledo, Ohio: The Friends of the University of Toledo Libraries, 1976), p.58. The article was introduced to Pound's readers by Leon Surette, *A Light from Eleusis* (Oxford: Clarendon Press, 1979), p.34.
3. "Le néo-platonisme pénètre déjà profondément nos romans d'aventure ... Gémisthe Plethon et Marsile Ficin sont les docteurs officiels de l'antique Albigéisme, comme Dante en est le prodigieux Homère." J. A. Péladan, *La Secret des Troubadours: De Parsifal à Don Quichotte* (Paris: Bibliotheque Internationale, 1906), p.45.
4. "Interesting French Publication," p.54.
5. Carroll F. Terrell, *A Companion to the Cantos of Ezra Pound* (Berkeley, Los Angeles and London: University of California Press, 1980), I, 23. Cited hereafter as *Companion* within the text in parentheses. Pound quoted from the poem in Canto 6/21.
6. "Interesting French Publication," p.55. Courtesy of New York Public Library. Guilhem IX of Aquitaine (1071-1127), on his way to Auvergne, met two ladies, My Lady Agnes and My Lady Ermesson. Feigning a dumb, muttering the senseless words, he allowed himself led to the ladies' hospitality. Though set by a cat big and frightening to prove his dumbness, he stayed with them, and as Pound quoted in Canto 6/21, "Tant las fotei com auzirets/"Cen e quatre vingt et veit vetz ..." ("I fucked them, as you will hear, 100+4×20+8 times"). *Companion*, I, 23. Guilhem IX was the grandfather of Eleanor d'Aquitaine and the first troubadour poet. L. T. Topfield refers to Rita Lejeune's interpretation that Guilhem IX is here mocking "the spiritual friendship which his aunts, Agnes, Empress of Germany, and Ermesent, Duchess of Aquitaine, enjoyed with the monk Peter Damian, who preached the virtues of chastisement of flesh and was visited by these ladies at Rome." *Troubadours and Love* (Cambridge: Cambridge University Press, 1975), p.262. Here Pound's interpretation is not really peculiar, though "babarial, babarial, babarian" does not make sense in Latin, and though Pound's reason for taking the line to be a part of some heretic Latin service is unknown.

7. *Il Mistero dell' Amor Platonico del Medio Evo* (London: Riccardo e Giovanni E. Taylor, 1840), I, 9. Cited hereafter as *AP* within the text in parentheses.
8. Licius in Apuleius's *Metamorphoses* is initiated into the Isis Mysteries, adorned like the sun with palm leaves and carrying a torch. See *The Metamorphoses or Golden Ass of Apuleius*, tr. H. E. Butcher (Oxford: at the Clarendon Press, 1910), Book XI, 24.
9. See Harold Rideout Willoughby, *Pagan Regeneration* (Chicago: University of Chicago Press, 1929), p.53.
10. See C. Kerényi, *Eleusis: Archetypal Image of Mother and Daughter*, tr. Ralph Manheim (New York: Schocken Books, 1977), pp.96 f
11. *Ibid.*, p.66. See also Thomas Taylor, *The Eleusinian and Bacchic Mysteries: A Dissertation*, 4th ed. (New York: J. W. Bouton, 1891), p.181.
12. Denis de Rougemont, *Love in the Western World*, tr. Montgomery Belgion, rev. ed. ([n. p.]: Pantheon, [n. d.]), p.79.
13. *Ibid.*, p.81.
14. Manes (?216-276); Persian sage and founder of the Manichaeanism. His corpse was flayed, and the skin was stuffed with hay. See *Companion*, II, 362.
15. Rougemont, p.85.
16. *Ibid.*, p.87.
17. *Ibid.*, p.81.
18. *Ibid.*, p.87.
19. Kerényi, p.98.
20. *Ezra Pound and Dorothy Shakespear, Their Letters: 1909-1914*, ed. Omar Pound and A. Walton Litz (New York: New Directions, 1984), p.5.
21. *Collected Early Poems of Ezra Pound*, ed. Michael King (London: Faber and Faber, 1976), p.8. Cited hereafter as *CEP* within the text in parentheses. "magna pax et silvestris" = great peace covered with woods. "consociis faunis dryadisque inter saxa sylvarum" = accompanied with fauns and dryads among the rocks of woods. "aeternus quia simplex naturae" = eternal because simple in nature.
22. "Pagan and Magic Elements in Ezra Pound's Works," *A New Approaches to Ezra Pound*, ed. Eva Hesse (London: Faber and Faber, 1969), p.177.
23. " ... if the presence of the fire of Gods, and a certain ineffable species of light, externally accede to him who is possessed, and if they wholly fill him, have dominion over and circularly comprehend him on all sides, so that he is not able to exert any one proper energy, what sense or animadversion, or appropriate projection of intellect can there be in him who receives a divine fire?" *Iamblichus on the Mysteries of the Egyptians, Chaldeans and Assyrians*, tr. Thomas Taylor (Chiswick: The Translator, 1821), p.125. See Sharon Mayer Libera, "Casting His Gods Back into the *NOUS*: Two Neoplatonists and *The Cantos* of Ezra Pound," *Paideuma*, 2-3, 360. The journal will be cited as *Pai* within the text in parentheses.
24. G. R. S. Mead, "Preface" to *Select Works of Plotinus*, tr. Thomas Taylor (London: G. Bell and Sons, 1929), xxvii. This "Preface" was published, according to William French and Timothy Materer, in 1895 in *LUCIFER*, vol. 16, no. 92, and Pound borrowed line or two in the footnote of his poem "Plotinus" collected in *A Lume Spento*, 1908. See "Far Flung Vortices & Ezra's 'Hindoo' Yogi," *Pai*, 11-1, 39.
25. Dom Antoine-Joseph Pernety, *Dictionnaire Mytho- Hermétique*, 1787, rpt. (Bordeaux: Delmas, 1972), p.166. This book is recommended in the reading list required for Free Masons, *AP*, III, 699-670.

26. See *End to Torment: A Memoir of Ezra Pound by H. D. with the Poems from Hilda's Book by Ezra Pound* (Guildford: Carcanet New Press, 1979), p.3.
27. Ibid., p.19. "Pound had abandoned H. D. to go to Europe after they had been, apparently, engaged in Pennsylvania at the turn of the century. In freeing himself from their liaison he seems to have done her considerable harm ... *End of Torment*, in the name of therapy, finally approaches squarely [the wound he gave]." Paul Smith, *Pound Revised* (London & Camberra: Croom Helm, 1983), p.111.
28. Colin McDowell proves the seven spheres of heaven through Pound's reference to Macrobius, *In Somnium Scipionis* and Plotinus, *Enneads*, mentioned in *Literary Essays*. See "'As Towards a Bridge over Worlds: The Way of the Soul in *The Cantos*," *Pai*, 13-2, 180.
29. Quoted by C. David Heymann, *Ezra Pound: The Last Rower, A Political Profile* (New York: The Viking Press, 1976), p.293.
30. Ibid., p.23.
32. See Guido Zaceagnini, *Cino da Pistoia* (Pistoia: D. Pagnini, 1918), pp.99 f Luigi Valli wrote in his *Il Linguaggio Segreto di Dante e dei "Fedeli d'Amore"* (Roma: Biblioteca di Philosophia e Scienza, 1928), p.194 that in the secret language of the religion of love "Selvaggio" means the one who faithful to the Catholic Church, and hence hostile to the religion of love. Probably Selvaggia is a fictitious name given for her solid Catholic faith.
33. Zaceagnini, pp. 120-134.
34. See Hugh Kenner, *The Pound Era* (London: Faber and Faber, 1972), pp.545-546, and K. K. Ruthven, *A Guide to Ezra Pound's Personae (1926)* (Berkeley and Los Angeles: University of California Press, 1969), p.178.
35. *Ezra Pound and Dorothy Shakespeare*, p.25.
36. *Vita Nuova, Dante Alighieri: Opere Minori* (Milano: Rizzoli, 1960), p.154.
37. Dante Gabriele Rossetti, tr., *La Vita Nuova* (London: George Routledge; New York: E. P. Dutton, [n. d.]), p.10.
38. *Vita Nuova*, p.154.
39. Dante Gabriele Rossetti, p.10.
40. Rougemont, p.105.
41. Diamond, emerald and ruby represent respectively faith, hope ad charity. See *AP*, II, 333.
42. *Vita Nuova*, 234. Underscored by Gabriele Rossetti, *AP*, II, 334.
43. Dante Gabriele Rossetti, p.95.
44. The translation is taken from *The Commedia and Canzoniere of Dante Alighieri*, ed. E. H. Pluntre (London: Wm. Isbister, 1887), II, 277.
45. Section 372, b. Gabriele Rossetti wrote *De Iside et Osiride* is the best guide for poetry. See *AP*, I, 137.
46. E. A. Wallis Budge, *Osiris and the Egyptian Resurrection* (London: Harrison & Sons, 1911), I, 88.
47. "Let us say quite simply that light is a projection from the luminous fluid, from the energy that is in the brain ... Let us suppose men capable of exteriorizing a new organ, horn, halo, Eye of Horus." *The Natural Philosophy of Love by Remy de Gourmont*, tr. Ezra Pound (New York: Boni and Liveright, 1922), p.214.
48. "Vorticism," *Gaudier-Brzeska: A Memoir*, 1916, rpt. (New York: New Directions, 1970), p.85.
49. Pound's association of a mask and an actor is seen in an early poem called "Histrion." Here taking the image of Villon, of St. Francis or even that of Christ, the poet sees the transcendental soul in heaven, "a sphere/Translucent, molten gold, that is the 'I.'" *CEP*, p.71. Walt Whitman used this Greek word, "histrion," for an actor in Section 6, "Passage to India." Christopher Col-



umbus is Whitman's projection, an actor who tried the passage to India,

As the chief histrion,  
Down to the footlights walk in some great scena ....

*Leaves of Grass (1891-92)*, Walt Whitman: *Complete Poetry and Collected Prose* (New York: Library Classics of the United States, 1982), p.536.

50. "Eclogue III, The Amorous Shepherd," *Petrarch's Bucolicum Carmen*, tr. Thomas G. Bergin (New Haven & London: Yale University Press, 1974), p.31.
51. *Ibid.*, p.39.
52. *Ibid.*
53. "Ibis" is a bird regarded sacred in the ancient Egypt, too. See *Oxford Latin Dictionary*. Bergin takes this word for a verb, which is correct, too. But I cannot see why he translated, "Go to her." Since Daphne is speaking to Stupeus, is there any third person here?
54. Bergin, p.41.
55. "Among School Children."
56. An undated letter from Pound to Harriet Monroe. Quoted by Miles Slatin, "A History of Pound's *Cantos* I-XVI, 1915-1925," *American Literature*, XXXV (May 1963), 86.
57. "The Pine at Takasago  
grows with the pine of Isé!" (4/15)  
  
Pound intentionally replaced the pine of Sumiyoshi with the pine of Isé, because in Fenollosa-Pound translation of the Noh, "Tamura," Isé is associated with the epiphany of Isis, Pound's mystical lady.
58. The villains who tried to sell a young boy who was an epiphany of Dionysus were turned into fishes. Dafne becomes coral. Homer is blind as a bat because he was not so versed with the Mysteries (*AP*, I, 110-111), and a ship is metamorphosed into a rock.
59. Mary de Rachewiltz, *Discretions* (London: Faber & Faber, 1971), p.159. "—Dafne, my own myth, not changed into a laurel but into coral." Quoted also by Terrell, *Companion*, I, 7.
60. *The Little Review*, VII (Spring 1922), 40. Also Forrest Read, "The Mathematical Symbolism of Ezra Pound's Revolutionary Mind," *Pai*, 7-1&2, 21. For the interpretation of this calendar, see Akiko Miyake, "The Greek-Egyptian Mysteries in Pound's 'The Little Review Calendar' and *Cantos* 1-7," *Pai*, 7-1 & 2, 73-82.
61. Plutarch, Section 15.
62. The eighth lai. See *Lays of Marie de France*, tr. Eugene Mason, Everyman's Library (London: J. M. Dent and Sons; New York: E. P. Dutton, 1911), p.83.
63. I owe this interpretation of "ash tree" to Boris de Rachewiltz, p. 177. Pound took the title, "La Fraisine" from Mary de France's ninth lai. Her story is so simple that a lady who wants to get rid of one of her twin babies has her waiting woman leave the baby at an ash tree. Unless an ash tree is associated with the tree of life covering the whole generative world, the title will be senseless.
64. Laura's sweeping veil on the water impressed Dorothy Shakespear. "All things you handle have a veil drawn round them, that drawn them towards yourself, brings them to your dream land, your wonderful land of discovered truth," wrote she on March 19, 1910. *Ezra Pound and Dorothy Shakespear*, p.17.
65. H. D., *End to Torment*, p.12. E. Fuller Torrey also wrote without mentioning any evidence how Pound talked with H. D. about the secret of Eleusis in a tree house at her backyard. See *The*

- Roots of Treason* (San Diego, New York & London: Harcourt Brace Jovanovich, 1984), pp.33-34. It was Prof. Hisako Fukui's Japanese paper (1984) that introduced me into the linkage of Pound's metamorphosis and this tree house at Hilda's.
66. Luigi Valli approves that Dante and his friends in *dolce stil nuovo* had secret language, but denied that Dante was anti-Christian. He was merely regretting the corruption of the Church. See Valli, p.25.
  67. Ibid., p.196.
  68. For his witness, Valli quotes from Dante's sonnet, "Dante, in non odo in quale albergo suoni," and Cino da Pistoia's "Si ch'è la *Mort ch'io porto vestita*." It is most likely that Pound read these sonnets already in 1915 when he published "The Spring" for *Poetry*. See Valli, p.196.
  69. *Personae of Ezra Pound*, 1926, rpt. (New York: New Directions, 1971), p.87. The Loeb translation of Ibycus's poem, from which Pound translated freely in this poem, "The Spring," is copied in Ruthven, p.227, but the image of thunder is of course not there.
  70. "Remy de Gourmont," *Instigations* (New York: Boni and Liveright, 1920), p.175.
  71. "Introduction," *The Book of the Dead*, tr. E. A. Wallis Budge, 2d rev. ed., 1899, rpt. (London: Routledge & Kegan Paul, 1974), I, lxvi-lxx.
  72. A troubadour extolled chastity and received only the first kiss from the lady whom he served. See Rougemont, p.85.
  73. Ruthven, p.169. "Arnautz de Meruoill si fo de l'evesquat de Peiregors, d'un castel que a nom Meruoill, e fo clergues de paubra generacion. E car nò podia viure per las soas letras, el s'en anet per lo mon. E. sabia ben trobar e s'entendia be. Et astre et aventura lo condus en la cort de la contessa de Burlatz, qu'era filla del pro comte Raimon, muiller del vescomte de Bezers, que avia nom Taillafer.

Aquel N'Arnautz si era avinenz hom de la persona e cantava ben e lesia romans. E la contessa si · l fasia gran ben e gran honor. Et aquest s'enamora d'ella e si fasia cansos de la comtessa, mas non las ausava dire ad ella ni a negun per nom qu'el las agues feitas, anz disia c'autre las fasia.

Mas si avenc c'amors lo forsa tant qu'el fetz una canson, la quals comensa:

La franca captenenensa.

Et en aquesta canson el li descobri l'amor qu'el li avia. E la comtessa no · l esquiva, anz entendet sos precis e los receup e los grazi. E garni lo de grans arnes e fetz li gran honor e det li baudesa de trobar d'ella; e venc onratz hom de cort. E si fetz mantas bonas chansos de la comtessa, las quals cansos mostren que n'ac de grans bens e de grans mals." J. Boutière et A. H. Schutz, *Biographies des Troubadours* (Paris: A. G. Nizet, 1973), pp.32-33. [Arnaut de Meruoill was from the bishopric of Périgord, from a castle which has the name of Meruoill, and he was a clerk of a poor origin. And because he could not live for his letters, he started to travel in the world. And he knew well how to be a troubadour and had the gift of creating. And the star and fortune led him to the court of the Countess of Burlatz, who was a daughter of the worthy count Raimon; she was the wife of the Viscount of Bezers, who had the name of Taillafer.

This Arnaut was a man agreeable of the person and sang well and read well the work of literature. And the Countess made him favour and great honour. He fell in love with her and wrote a song of the Countess, but did not dare to say to her, nor any other name of the composer, but he said that it was some one else who made the song.

But the love advanced so far in violence that he made a song, which began

And in this song he revealed the love he had for her. And the Countess did not refuse but heard his prayers, which she accepted and appreciated. And she provided him with great equipments, made him great honor and gave him the boldness of being a troubadour about her; and honored him as a man of the court. And these songs show that he received great good and great wrong from her.]

Stuart Y. McDougal wrote, "The second half of the poem moves from 'life' to 'literature' ...." *Ezra Pound and the Troubadour Tradition* (Princeton, N. J.: Princeton University Press, 1972), p.44.

74. According to Ficino's Commentary for Plato's *Symposium*, Lorenzo Medici had Francisco Bandino honor the birthday of Plato and invite his friends at his villa. *Commentarium Marsilii Ficini Florentini in Convivium Platonis* was supposedly composed in the orations given at the banquet. See *Marsilio Ficino, Sopra lo Amore: O ver' Convito di Platone* (Milano; Celuc, 1973), p.9.
75. *Lord Morley's Tryumphes of Fraunces Petrarcke: The First English Translation of the Trionfi*, ed. D. D. Carnicelli (Cambridge, Mass: Harvard University Press, 1971), p.93.
76. Torrey, p.39. He refers to John Hamilton Edwards' doctoral dissertation, "A Critical Biography of Ezra Pound: 1885-1922," p.41.
77. See T. E. Hulme, "Modern Art and Its Philosophy," *Speculations*, ed. Herbert Read (New York: Harcourt, Brace and Company, 1924), pp.75-109.
78. Though Prof. Espey believes that Mauberley is "a mask of what he feared to become as an artist by staying in England," *Ezra Pound's Mauberley* (Berkely and Los Angeles: University of California Press, 1955), p.83, he only praises the fine technique of versification in "Mauberley, 1920," quoting the stanza just quoted here. But evidently Pound did not exercise his splendid technique only to show the fineness, for ideogramic method must evoke some meanings.
79. *Tutte le Opere di Dante Alighieri*, 3d ed. (Firenze: G. Barbèra, 1926), p.163.
80. *The Lyrical Poems of Dante Alighieri*, tr. Charles Lyell (London: William Smith, 1845), p.61.
81. The last stanza of the Sestina is:

Quandunque i colli fanno più nera ombra,  
Sotto il bel verde la giovene donna  
Gli fa aparir, come pietra sott'erba.

*Tutte le Opere di Dante Alighieri*, p.163.

(Where'er the hills send forth their deepest shade,  
Clothed in her robe of green, the youthful lady  
Dispels it, like a gem among the herb.

Lyell, p.62.)

82. *Tutte le Opere di Dante Alighieri*, p.163.
83. Lyell, p.62.
84. Luigi Valli wrote, "FIORE. —La parola è usitatissima per esprimere la Sapienza santa e la setta che la coltiva. Si identifica con la «Rosa» e non deve sorprendere se il rifacimento italiano (forse di Dante) del *Roman de la Rose* porti per titolo *Il Fiore* [FLOWER. —the word is most frequently used for expressing the sacred Wisdom and the sect which cultivates it. It is identified with the "Rose" and one does not have to be surprise if the Italian remodelling (perhaps by Dante) of *Roman de la Rose* should be entitled *The Flower*.], p.174.

85. Persephone was evoked with Hephaistos, the god of fire, and looked upon as the goddess of fire. See Kerényi, p.101.
86. *The New Century Italian Renaissance Encyclopedia*, ed. Catherine B. Avery (Englewood Cliff, New Jersey: Prentice-Hall, 1972), p.461.
87. *Sophocles: Women of Trachis, A Version by Ezra Pound* (New York: New Directions, 1957), p.26.
88. *Ibid.*, p.50.
89. Kerényi, p.53.
90. "... and they tell a tale that Heracles, making his seat in the sun, goes round with it ...." *Plutarch's De Iside et Osiride*, tr. J. Gwyn Griffiths (Swansea, Wales: University of Wales Press, 1970), p.183. Pound also wrote in the *Women of Trachis*, "HERAKLES ZEUSON, the Solar vitality," p.4. Rossetti, too, wrote that accomplished initiates were considered to be the sun. See *AP*, I, 39.
91. *Women of Trachis*, p.23.
92. Jealousy in Valli's list of Dantean love mystery means "<freddo> e <gelo>," which "si collega probabilmente il significato speciale di <geloso> e <gelosia> contrapposti ad Amore" ["cold" and "frost," which are connected again probably with the special sense of "jealous" and "jealousy" set against Love]. Valli, p.191.
93. *Women of Trachis*, p.51.
94. Porphyry quoted by Thomas Taylor, "On the Wandering of Ulysses." An Appendix to *Selected Works of Porphyry*, tr. Thomas Taylor (London: Thomas Rodd, 1823), pp.247-248.
95. *The Formed Trace: The Later Poetry of Ezra Pound* (New York: Columbia University, 1980), p.36.
96. *Selected Prose, 1909-1965*, p.24.
97. In *AP*, I, 27, Rossetti wrote that a panther is the visible form of god the nature, Pan. In the same analogy, a leopard can be a visible form of Dionysus.
98. *Selected Prose*, p.53.
99. *Light from Eleusis*, p.69.
100. *The Letters of Ezra Pound, 1907-1941*, ed. D. D. Paige (London: Faber and Faber, 1951), p.250.
101. "Isolated Superiority," *Dial*, LXXXIV (Jan. 1928), 7.

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