

Rosa Mystica, Contemplation West And the Spring of Narcissus in Ezra Pound's Love Mysteries

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For the love mysteries of the Middle Ages, Guillaume de Lorris's *Le roman de la rose* sets an indispensable pattern. Though little is known about Pound's pursuing of his own "Secreet Rose," unlike Yeat's,¹ the Poundian rose opens to us a unique type of Hermetic love mystery. Gabriele Rossetti in *Il Mistero dell' Amor Platonico del Medio Evo* (I, 197-198) refers to the famous scene in the Garden of Mirth where a pile of roses are reflected on the two crystal stones in a fountain:

Ou fonz de la fontain aval
Avoit deus pierres de cristal,
Qu'a grant entente remirai;
Mais une chose vos dirai,
Qu'a merveille, ce cuit, tendroiz
Maintenant que vos l'entendroiz:
Quant li solauz, qui tot aguiete,
Ses rais en la fontaine giete
E la clarté aval descent,
Lors perent colors plus de cent
Es cristaus, qui, por le soleil,
Devient jaune, inde, vermeil.

C'est li miroers perilleus,
Ou Narcisus li orgueilleus
Mira sa face e ses iauz vairs,
Don il jut puis morz toz envers

(11. 1537-1574).²

[Two crystal stones within the fountain depths
Attentively I noted. You will say
'Twas marvellous when I shall tell why:
Whene' er the searching sun lets fall its rays
Into the fountain, and its depths they reach,
Then in the crystal stones do there appear
More than a hundred hues; for they become
Yellow and red and blue.....

The Mirror Perilous it is, where proud
Narcissus saw his face and his gray eyes,
Because of which he soon lay on his bier.]³

Among the roses reflected in profusion, the protagonist lover who strayed into the garden chose for himself a tiny rosebud "Qui est si vermeille e si fine" (l. 1660. "So fine was its vermillion," p. 34). The two crystal stones are of course the eyes of the heroine, as C. S. Lewis noted.⁴ The reference to Narcissus alludes to the Platonic allegory that a human soul falls in love with its own beauty reflected on the water of matter and allows itself to be caught in matter and in the generative body like a plant. Narcissus's story suggests that the roses reflected on the water of matter reveal a celestial aspect of love, and the truth of the soul that Hermetic philosophers could extract from matter in alchemy. Both Dante and Pound used these eyes; Dante in *Convivio* and Pound in "Guillaume de Lorris Belated" (*Personae*, 1909). Let us start then from this scene, and follow to see how Pound traced Dante's development of *La roman de la rose*.⁵ Most remarkably Pound's own rose in Canto 20 blooms in "crimson, deep crimson" (20/94) like Lorris's rose after Pound/Odysseus has voyaged over the sea of matter.

The mystery of love that Dante inherited from Guillaume de Lorris is the sweet look ("Dolce sguardo," *AP*, I, 198). The lover in *Le roman de la rose*, while wandering the Garden of Mirth, is shot by the god of Love ("li deus d'Amors," l. 1304). The son of Venus first arrests the lover, locks up his heart with a golden key, and then gives him the commandments of love, which promise the lover two gifts in particular: "Douz Parlers" and "Douz Regarz" (Sweet Speech and Sweet Sight, ll. 2671, 2718)⁶ The first gift is to talk about the mystery of love, though the content is sealed. The second means to look into the eyes of one's lady (*AP*, I, 198), just as the lover of *Le roman de la rose* watches the two crystal stones. Dante found that there is reflected the intellect of heaven instead of the piles of roses. In Dante's *Convivio*, after Beatrice's death a spirit comes to the poet from the third heaven of love, and out of his wailing heart begets intellect. It is to this intellect that Beatrice's eyes appear in the vision:

...li occhi di questa domna sono le sue demonstrazioni, le quali, dritte ne li occhi de lo 'ntelletto, innamorano l' anima, liberata da le con (tra) dizioni. O dolcissimi e ineffabili sembianti, e rubatori subitani de la mente umana, che ne le mostrazioni de li occhi de la Filosofia apparite, quando essa con li suoi drudi ragiona!⁷

[...the eyes of this lady are her demonstrations, the which, when turned upon the eyes of the intellect, enamour that soul which is free in its conditions. Oh most sweet and unutterable looks, of a sudden ravishing the human mind, which appear in the demonstrations in the eyes of Philosophy, when she discourses to her lovers!]⁸

The eyes reveal of course the celestial essence of beauty, which Socrates in *Phaedrus* (247, C) once rode his chariot of philosophy to heaven to see. "The colorless and formless and intangible essence is visible to the mind, which is the only lord of the soul: circling around this in the region above the heaven is the place of true knowledge," quotes Pound from the same passage in *The Spirit of Romance* (p. 140), in 1910. Socrates compares the experience of his heavenly ride to that of the Mysteries (250, B. C.) The extraordinary experience of seeing the essence in heaven

through Beatrice's eyes at once liberated Dante from the servitude to the delights of the senses, "the wretched and vile delights, and from the ways of the vulgar" (*The Convivio*, 133; "de le misere e vili delectazioni e de li vulgari costumi," *Convivio*, II, XV, 8). The poet's soul that took the persona of Beatrice in *Vita Nuova* (*AP*, II, 293) is thus unified with his intellect and the mystical marriage is completed, though Beatrice and Dante dwell apart, one being in heaven and the other on earth.

Dante explains that in the vision through the eyes the ineffable essence of Beatrice represents the idea of humanity as it should be. Quoting from his own line, "Ogni Intelletto di là su la mira" (*Convivio*, III, vi, 4; "Every supernal intellect gazes upon her," *The Convivio*, 168), he writes why intelligences in heaven admire Beatrice:

Perche tutte le Intelligenze conoscono la forma umana in quanto ella è per intenzione regolata ne la divina mente; e massimamente conoscono quella le Intelligenze motrici, però che sono specialissime cagioni di quella e d'ogni forma generata, econoscono quella perfettissima, tanto quanto essere puote, si come loro regola ed esemplo. E se essa umana forma, esemplata e individuta, non eperfetta, non è manco de lo detto esemplo...

(*Convivio*, II, vi, 5-6).

Wherefore all the Intelligences have knowledge of the human form in so far as it is regulated by intention in the divine mind. But the motor Intelligences have highest knowledge of it, because they are most special causes of it and of every general form. And they know it as perfectly as can possibly be, even as their rules and example (*The Convivio*, 168).

The Intellect or Intelligences in heaven belong to the Intellectual Principle composing the most integral Unity of the Divine Mind in heaven (See *The Enneads*, II, ix, 1). Since part of them constitute the essence of things which cause the world to be formed as Aristotle's "Formal Cause" (*Metaphysics*, I, iii, 1), they are called the "Motor Intelligences" and know best how the ideal form of humanity should be. This is why they gaze at Beatrice in admiration, for they find in her the most perfect form of humanity. In Dante's *Paradiso*, XXX-XXXII, this perfect form of humanity appears in the shining petals of "Rosa Mystica" extended all over the heaven, consisting of the bright fire of love in the blessed souls. Hence Gabriele Rossetti interprets Dante's love in Rosa Mystica to be the symbol of Beatrice's perfect mind ("la perfetta mente," *AP*, II, 326), and Luigi Valli calls the rose "la Sapienza santa" or the sacred wisdom of love mysteries (p. 174).

Pound sang also of his Rosa Mystica since 1907, when he taught at Wabash College, Indiana. "Tho I wander far in the rain and the wind/That rose-strewn land I may not find,"⁹ goes the lyrical swing of the young poet in an early poem with a Latin title, "*Quia Amore Languet*" (Because I Linger in Love)¹⁰. Another poem, "*Laudentes Decem Pulchritudinis Johannaes Templi*" (Praising the Ten Beautiful Things in Johanna's Temple) pours out his passionate longing for the crimson rose that blooms in Lorris's allegorical garden:

I am torn with thy beauty,
O Rose of the sharpest thorn!
O Rose of the crimson beauty,
Why hast thou awakened the sleeper? (*CEP*, 117)

Johanna can be Giovanna, the lady of Guido Cavalcanti (*AP*, III, 879), a friend of Dante whom Pound used for his *persona* here; e MonnaVanna—tu mi fai remembar (Canto 93/632; “and Madonna Giovanna—you call to mind”)¹¹ wrote Pound in a later canto. We can safely associate his image of the crimson rose with the essence of beauty in heaven Dante saw in Beatrice’s eyes, for he once wrote a short poem imitating Dante’s *Convivio*, “The eyes of this lady speak to me,”¹² fascinated at the intelligible but intangible vision of the celestial essence. The “eyes” in the poem are those of the Cyprian Aphrodite painted by Jacopo del Sellaio (1442-1493). “This man knows the secret ways of love” (*P*, 73), sang Pound in “Of Jacopo del Sellaio,” satisfied with the secret of the Dantean love mystery he knew.

Rosa Mystica is also called “Il Fiore” (The Flower) in Italy (*AP*, II, 326). Pound used this and made all the flowers his *florae mysticae*. In the Fenellosa-Pound translation of the Japanese Noh play, “Kakitsubata” (Iris), the spirit of an iris flower dances. Arihara no Narihira (825-880), Japanese poet and representative lover, was desperately in love with an Imperial Consort of the Emperor Seiwa. On the stage a dancer appears with Narihira’s ceremonial hat and the Empress’s robe, and Pound explains in the note that “the flowers are the thoughts or the body of her (Narihira’s lady’s) spirit.”¹³ “Her spirit” reminds us of the spirit from the third heaven of love that comes to Dante in *Convivio* II, vi, 6-7. This spirit is carefully differentiated by Dante from the soul, his Beatrice. After the death of Beatrice, Dante met another lady, and explicated the lines 10-13 of the first canzone, *Convivio*, he wrote clearly “E a pieno intendimento di queste parole, dico che questo [spirito] non è altro che uno frequente pensiero a questa nuova donna commendare e abbellire...” (*Convivio*, II, vi⁷. “And for the full understanding of these words I say that this [spirit] is nought else than a frequent thinking upon and commending and propitiating of this new lady...” *The Convivio*, 91). Thanks to the thought of this new lady coming down on the ray of Venus, Dante could acquire intellect and could be blessed with Beatrice’s Idea. A spirit usually mediates between body and soul. If a flower in Pound’s mythology is an embodiment of a spirit, it is a messenger between the poet and his soul in heaven, a piece of visible beauty to lead the poet on the earth to the essence of beauty in heaven.

Hence Pound’s flower manifests the mystical union of heaven and earth, and prophesies also the consummation of the marriage of the poet and his heavenly soul which comes when heaven and earth are united. Witness the curious poem called “Coitus,”

The gilded phallos 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*, 110).

Giulio Romano filled the ceiling and the four walls of the Giants Room of the Palazzo del Tè at Mantova with the magnificence of the defeat of the Titans representing earth and the triumph of the Olympian deities representing heaven.¹⁴ He is the only artist who could paint the eschatological scene to come with the fitting grandeur. However small the yellow petals of crocuses, the heavenly fire is already burning there as the body of the thought sent from above.

Pound’s image of the “rose in the steel dust” (Canto 74/449) stands thus to testify the

poet's union with his heavenly soul, which consists of the heavenly essence. The heavenly essence, Aristotle's Formal Cause, is working constantly on earth, forming and shaping whatever material, even the steel dust, imposing on it the heavenly beauty of Form. The poet perceives the energy of the heavenly Form moving within him and shapes out the perfect form on earth.

We appear to have lost the radiant world where one thought cuts through another with clear edge, a world of moving energies, '*mezzo oscuro rade*' (half-dark roads), '*risplende in sè perpetuale effecto*' (shines in itself perpetual effect), magnetisms that take form... The rose that his [ascientist's] magnet makes in the iron fillings, does not lead him to think of the force as floral and extant (*ex stare*),¹⁵

discusses Pound in "Cavalcanti" (1932). Since the Formal Cause is "the motor intelligences" as Dante calls it, it whirls all the matter into circling motions (*Enneads*, II, ii, 2). The poet arrests them with his imagination sensitive as a scientist's magnet needle, and shapes the form of beauty into a "floral and extant" image, lovely as a messenger from heaven, coming out of the primal entity of the Divine Mind there (= *ex stare*. *Enneads*, II, ix, 1). The meaning of this passage is clear if we know Dante's *Convivio* and Pound's symbolic meaning of flowers. "The rose in steel dust" is then symbolic of a work of art in which the beauty of the perfect form miraculously appears with earthly materials.

For shaping such an image of beauty, a poet must cultivate for himself an extensive view, as including the things above and things below together. Such an extensive view is called contemplation. Pound wrote two contemplative poems, "Guillaume de Lorris Belated" (1909), and "Near Perigord" (1916), before he started writing his major contemplative poem in *The Cantos* (1917-1958). In "Guillaume de Lorris Belated" Pound used two methods of contemplation, that of Richard of St. Victor's and that of John Heydon's. Since Pound explains Richard of St. Victor's contemplation in the notes for the poem, we must look into the former for understanding the work.

Richard of St. Victor was a medieval monk, who was appointed prior of St. Victor's Abbey, Normandy, in 1162. Dante admired him in *Paradiso*, X, 130-132, "Vedi oltre fiammegiar l'andante spiro... di Ricardo, che a considerar fu più che viro" ("See flaming beyond, the glowing breath of... Richard who in contemplation was more than man."¹⁶) The monks of St. Victor's Abbey discovered together with Richard a kind of intense meditation for their study of the Bible. Richard was deeply influenced by the *Mystica Theologia* of an unknown Syrian monk who lived in the fourth century, who is generally called "Pseudo-Dionysius the Areopagite and is known in English Literature as the source of Milton's hierarchy of angels.¹⁷ Pseudo-Dionysius emphasized the inaccessibility of God to human reason. God will be known only by submerging the soul into the darkness of complete renunciation of the senses, of body and of mind. The mind there experiences the divine light and unity with God by love in the total "unknowing."¹⁸ Richard, however, almost reversed this tradition of "the darkness of God" by emphasizing the accessibility of God through reason, love, and imagination.

He approaches the knowledge of God in three ways: thinking, meditation, and contemplation (*cogitatio, meditatio, contemplatio*).¹⁹ For thinking one observes the object, either inside or outside of one's mind with active imagination. For meditation one works laboriously with reason to

reach some fixed aim from minor premises to major ones speculating on anything human, visible or invisible. One can acquire, however, intelligence—the highest human faculty—to speculate the divine, and proceed into contemplation. Though it takes an incredible amount of labour, love and patience, when the highest faculty is given once to man, it works together with all other faculties, senses, imagination and reason, and opens “the clear and free glance of the soul bearing intently upon objects of perception, to its furthest limits” (Kirschberger, p. 138, “...est perspicax et liber animi contuitus in res perspicandas usquequaque diffuses...” Migne, c. 67).

Pound was immensely attracted by Richard’s “Keenly intellectual mysticism” (SR, 22).²⁰ How well our poet seized the meaning of Richard’s monkish Latin when he wrote in the note for “Guillaume de Lorris Belated,”

In contemplation it radiates from a center, that is, as light from the sun it reaches out in an infinite number of ways to things that are related to or dependent on it (CEP, 99).

Richard’s line is simple but lovely, “contemplatio sub uno visionis radio ad innumera se diffundit” (Migne, c. 67 “Contemplation sheds the light of a single ray upon innumerable objects.” Kirschberger, p. 137) The source of the single ray in the center of the universe must be the Christian God in the case of Richard but the essence of beauty in the case of Pound. It is the same with them, however, that love and love only enables the soul to have these wings to ascend. Soul in the passionate love of God aches, suffers and swoons in Richard’s *De IV Gradi-bus Violentae Caritatis* (Of Four Steps of Passionate Love) until its eyes are open to see “quod oculis non vidit, nec auris audivit, nec in cor hominis ascendit...” (what the eye has never seen and what the ear has never heard and what has never arisen in the human heart).²¹ Richard’s quotation from the Bible (I Cor. ii 9; Isa. lxiv 4) corresponds with Pound’s quotation from *Phaedrus* (247, C) indicating that Richard’s Christian contemplation absorbed the Platonist flight to heaven through love. Hence “Animus humanus amor non est, sed ab ipso procedit” (Migne, c. 1012b. “The human soul is not love, but love flows from it...” C, II, 540), quotes Pound from Richard’s “Quomodo Spiritus Sanctus Est Amor Patris et Filii, “in Canto 90/605, counting Richard among love mystics.

Pound in 1909 identified poetry in its acme to be “expression from contemplation” (Notes to “Guillaume de Lorris Belated,” CEP, 99). On one hand he imagined, already in 1908 in *A Lume Spento*, himself drawn with Plotinus’s lone flight to the essence of beauty in heaven, which should be the proper dwelling place for the soul (*Enneads*, II, ix, 2), and from which a single ray of Richard’s contemplation pours on the numerous objects of matter, whirling in their circular motion as matter should flux and circle. (Ibid., II, i, 3). The poet himself is ascending, watching down the cone-shaped, lighted place as if tethered to the center of heaven:

As one that would draw thru the node of things,
Back sweeping to the vortex of the cone,
Cloistered about with memories, alone
In chaos, while the waiting silence sings...

(“Plotinus,” CEP, 36).

In 1914, when Wyndham Lewis started his Vorticist Movement, trying to arrest in the stillness of beauty the explosive motion of Bergsonian time, the incessant whirlpool of objects in motion

and the hardness of the mechanical age all together,²² Pound used this image of the cone-shaped brightness seen in his Ricardian-Plotinian flight²³ and the emblem of the dark metal cone was designed by Lewis with a wire of electricity in it ²⁴. The darkness means the universe unlighted by the ray of contemplation and the electricity represents the rule which the intelligences in heaven hold over the soul so immediate and irresistible that some interpreting facts "govern knowledge as the switchboard governs an electric circuit."²⁵ On the other hand, since the essence of beauty is hidden behind any single object on earth, a presentation of even one cluster of images can open the source of a radiant contemplation, shining its complicated meanings. Theoretically the spirit of the third heaven of love can work everywhere, and poetry can bring about the perfect beauty of heaven anywhere on earth. This is why Pound renamed in 1934 his Imagist poetry "phanopoeia," or poetry of light ("How to Read," *LE*, 27).

John Heydon, whose contemplation Pound integrated into his own love mysteries, was an obscure alchemist and astrologer,²⁶ who published *The Holy Guide* in 1662, in which he discusses that by living in harmony with God's power in nature one can enjoy longevity in life. Pound first refers to Heydon in *Gaudier-Brzeska: A Memoir*:

And John Heydon, long before our present day theorists, had written of the joys of pure form... inorganic, geometrical form, in his 'Holy Guide.'²⁷

This "pure form...inorganic, geometrical," as Wyndham Lewis pursued in his abstract art of Vorticism, is seen only in the mind's eye of the poet when he read Heydon's chaotic passages of the "polluted" style (Canto 91/616). On the first day of Creation God provided the world with the center of form and life which Heydon calls *Rationes Seminales* (Seminal Reasons).²⁸ On the second day God created the general matter or *prima materia* as the water above in Genesis i 6. Into this general matter the *Rationes Seminales* are divided as seminal forms that descend through matter to shape it (*HG*, II, 14). So far Heydon's argument is very intelligible as an explanation of how the Aristotelian Formal Cause is actually imposed on matter. A reader of Ficino's *Commentarium* to Plato's *Convivium* (*Symposium*) can remember how the emanation from God forms the four-fold Neoplatonic circles to shape the cosmos: the divine mind, soul, nature and matter; how God's beauty fits the mind with a system of Ideas, fills the soul with Reason, sows nature with Seeds and provided Matter with Forms.²⁹ Heydon, however, surprises the reader here by identifying this seed or the seminal form collectively with soul:

I said it was free indeed from all kind of body; and yet all these but one and the self-same thing, called soul, life, heavenly and natural heat (*HG*, III, 15).

Readers will protest at once saying that the seminal forms are identifiable with the General Soul unified in the spheres of stars which Plotinus calls the higher soul (*Enneads*, II, ii, 3), but that Heydon seems to forget to differentiate this higher soul and a lower, individual human soul tied to the body. Yet the only way to understand Heydon's argument is to assume that an alchemist like himself can learn how to get rid of the limited, cramped state of an individual soul bound to a body and how to be free and unified with the higher soul.

The secret is taught in Book XIII of *Corpus Hermeticum*, the Greek classic of alchemy written in Hellenic Alexandria, which was available in the Renaissance period, for Marsilio Ficino translated the documents I-XIV into Latin in 1471.³⁰ In "A Secret Discourse of Hermes Trismegistus to His Son Tat, Concerning Rebirth," XIII of *Corpus Hermeticum*, Tat raised a question

against his father, asking how one could be saved without regeneration. Like Nichodemus of Johannine Gospel, Tat asks how a man can be born again. Hermes answers that any who are regenerated are all incorporeal:

He that is born by that birth is another; he is a god, and son of God. He is the All, and is in all; for he has no part in corporeal substance; he partakes of the substance of things intelligible [incorporeal and divine], being wholly composed of Powers of God.³¹

Then Tat is told of the power of the incorporeal, "Draw it into you, and it will come; will it, and it comes to be. Stop the working of your bodily senses, and then will deity be born into you" (XIII, 7a). Tat tries, and soon in ecstasy he cries that he is in heaven, and in earth, in water and in air, in beasts and in plants, that he is a baby in the womb, and one that is not yet conceived, and one that has been born; that he is present everywhere (XIII, 13a, 11b). Tat is reborn now in the incorporeal so that he can be both in the higher soul and the lower one of Plotinus, in human, animal, vegetable and even in mineral existences at once.

Suppose Heydon assumed himself to have undergone such a Hermetic rebirth. It is quite natural that he believed he could fly in the air. In Richard of St. Victor's last stage of contemplation the soul is absorbed into God, while in Heydon's contemplation a soul liberated from the body and reborn can take flight—following the motion of matter,

stirring and changeable

"light fighting for speed"

(Canto 91/616, *HG*, I, 28. C, II, 553-554).

The seminal form works everywhere and there works the liberated soul. Particularly we see trees curve beautifully "with the more refined sense and sagacity of the soul of Man" (*HG*, III, 86), for beauty is created by the "some intellectual principle" with which the soul is united (*Ibid.*, 87). Beautiful stones are thus naturally carved by the work of the seminal form, showing "a nearer cognition with the soul of man that is rational and intellectual" (*HG*, III, 89). Pound in later cantos more than once refers to such works of seminal forms in nature, calling them "Semina Motuum" (Seminal Motion, e. g., Canto 80/500). It is of course such incorporealized soul of the poet that shapes the rose pattern in the steel dust: "so light is the urging, so ordered the dark petals of iron," wrote Pound at Pisa (Canto 74/449).

Heydon's "Semina Motuum," or the motion of the seminal form, has curiously abstract and geometric beauty, and this is why Pound wrote in *Gaudier-Brzeska* that Heydon excels the theorists of modern art. Pound believes also that Heydon adores his Lady Nature. Even as Beatrice's shining eyes, her

...eyes are green as glass, her foot was leaf-like.

She was adorned with choicest emeralds

And promised him the way of holy wisdom.³²

For Heydon the soul is $\alpha\gamma\alpha\lambda\mu\alpha\vartheta\epsilon\hat{\nu}$ or the Effigy of God, whose motions are always indicated by circles (*HG*, III, 74-76). The seminal form descends to earth as the purest fire "within the Triangular intervals of the round particle" (*Ibid.*, II, 16) like a rain drop, while square forms make foundations (II, 37). The Equilateral pyramids are symbolic of light. As the soul moves in spontaneous motions everywhere drawing bright traces with its incorporeal ray, Heydon-

Pound's imaginary world is filled with these geometrical fire lines. Circles that are images of God and soul can be divided and multiplied into innumerable unities of circles, but none of these unities are greater or lesser than the whole unity (II, 16), because the unity means love (Ibid.).

Pound determined such magic circles representing God and soul with innumerable varieties but with a prototypal unity to be the nature of his own Vorticist image, for these circles move constantly, holding the stillness of the form in heaven, just like T. S. Eliot's "Chinese jar still moves perpetually in its stillness."³³ The equation of analytical geometry is applied to them by Pound: " $(x-2)^2+(y-b)^2=r^2$ governs the circle" (GB, 91).

It [the vortex] is the circle. It is not a particular circle, it is any circle and all circles. It is nothing that is not circle---It is the universal, existing in perfection, in freedom from space and time (GB, *ibid.*),

continues Pound, describing the perfection and transcendental beauty of the pattern of rose shaped out by the incorporealized soul out of the love from the third heaven. Pound imagines in "I Gather the Limbs of Osiris" that these circles are entirely moved by love. The god of Love in *Vita Nuova* proclaims to Dante, "Ego tanquam centrum circuli, quae omnes circumferentiae partes habet equaliter, tu autem non sic"³⁴ — "I am the centre of a circle which possesseth all parts of its circumference equally, but thou not so" (SP, 29). If the central and centrifugal power comes from heaven as *virtù* or the divine power (SP, *ibid.*), the centripetal power is the will to seek love, for the soul's motion is directed by love (*Enneads*, II, ii, 2. HG, III, 63). Pound's vorticist image is thus alive with the circling power of soul and love from heaven, while the shining intelligibles or "ideas are constantly rushing" (GB, 92) out of the pattern and into the pattern. Just as Richard of St. Victor's contemplation provides Pound with the source of his image of "vortex," a metal cone with electricity and the images of light, Heydon's contemplation gives Pound a theory of his vortices.

"Guillaume de Lorris Belated" is the first contemplative poem of Pound's love mystery in which his admiration of Richard of St. Victor, his study of Heydon and his devotion to *Le roman de la rose* opens for the first time the far-extensive, universal view of the Poundian world, including the history of the West since ancient Egypt. Though it is impossible to ascertain when Pound read *The Holy Guide*, the image of the mist-like love (l. 10) coming down from the sky pre-supposes Pound's knowledge of Heydon. The liberated soul of Heydon moving within the power of love is made of fire, as anything divine should be in the medieval science. Fire on the other hand is fed with vapour (HG, III, 46)³⁵ so that the soul in the sky gathers a white mist or cloud to itself (Ibid.). Apparently the young poet has been swept into the Ricardian-Plotinian flight as high as the "wisdom" in heaven, and is now descending slowly as Heydon's liberated soul.

Lorris's love itself appears in the air, taking the forms of slender figures "with lake-deep eyes" (l. 18), recalling the fountain in Lorris's Garden of Mirth. As the poet is descending to the Signor Square of Verona, where Can Grande welcomed Dante in exile (ll. 29-30), we realize this is the earliest "Ur-Canto," for this descent onto Verona is repeated in "Three Canto I" (1917) cancelled later. Just like the beginning of Browning's *Sordello*³⁶ Pound in "Three Canto I" descends from the sky under the *persona* of Dante to Verona.

Now the spirit of Verona joins with the young poet, the thought of Verona's beauty, of San

Zeno the poet passionately loves (SR, 22) and of other architectures which testify how once the essence of beauty inspired the Veronese through their genuine love. Like Dante's second lady the spirit transfuses the poet with her intellect from heaven:

And when that age was done and the transfusion
Of all myself through her and she through me,
I did perceive that she enthroned two things
Verona, and a maid I knew on earth;
And dulled some while from dream, and then become
That lower thing, deductive intellect, I saw
How all things are but symbols of all things---(ll. 54-60).

As Dante's spirit consecrated Beatrice for the Tuscan poet, the spirit consecrates Verona and Pound's earthly lover. "Firenza, Goito...Ligurian Genoa, Cornelia of Columbo" (ll. 84-85), each Italian city has the spirit, and in the transfusion of the spirit and the poet is the budding idea of his *Cantos* later consecrating the love mysteries with these Italian cities: Rimini, Firenze, Ferrara and Mantova. As he looks down in the flight, a clear intellectual vision is seen characteristic of Richard of St. Victor's contemplation. Richard believes that after the soul is rapt up into the third heaven, it will come back to recognize what it sees, just as Moses came back from Mt. Sinai and ordered the Ark of the Covenant and the cherubim to be made as he saw up on the mountain (Kirschberger, 177; Migne, c. 166). Having returned to the lower intellect now, the poet recognizes things which were seen in heaven just as the Idea, and their relations among one another.

Isis, Pound's soul in heaven, appears over the sea of matter as he approached the earth.
The poet

Beheld Fenicè as a lotus flower
Drift through the purple of the wedded sea
And grow a wraith and then a dark-eyed she,
And knew her name was "All-forgetfulness,"
And hailed her: "Princess of the Opiates..." (67-71).

The Greek word, $\acute{\omicron}\phi\epsilon\nu\nu\eta\sigma\acute{\iota}$, is the transcription of the Egyptian p-hn-n-èse, meaning the priest of Isis according to Liddell-Scott's *Greek-English Lexicon*. Just as the priest of Dionysus wears the costume of his god, the priest of Isis must represent the goddess herself. The drift of a lotus-flower assures this. Sir E. A. Wallis Budge uses a picture from a papyrus for the front piece of his *Osiris: The Egyptian Religion of Resurrection*—a lotus growing from under Osiris's throne floats on the water with four children of Horus, her son, standing on the flower.³⁷ How well this lotus flower represents Isis the fertility goddess, the Great Mother Nature, for the name of Isis is considered to mean a "throne"! (Osiris, II, 272). Isis drifts over "the purple of the wedded sea," that burning union of the goddess, his heavenly soul and his earthly body over the sea of matter. Isis fades in the poet's dream into another Great Mother, Demeter, whose flowers are poppies that bring slepp,³⁸ until she is reborn as Persephone, a daughter goddess of fertility:

a maid of nine "Pavia" hight,
Passed with a laugh that was all mystery,
And when I turned to her

She reached me one clear chalice of white wine...(ll. 74-77).

We know this little girl of nine in Canto 3/11, "una niña de nueve años" (a girl of nine years of age), a figure taken from *Myo Cid*, (SR, 67), the Medieval Castilian poem. As Koré or Demeter's daughter, she "comes to a little shrine-like platform"³⁹ in "Three Cantos, II." Here she is called "Pavia" or "Pavie," the word in *Le roman de la rose*, which means an Italian city and a peach. When Danger impedes the lover approaching his crimson rose-bud, he declares, "Se j'i puis nului entreprendre, /Miauz li vendroit estre a Pavie" (ll. 3750-3751. "If I catch anybody here,/ He'll wish that he had stayed in Pavie." Robbins, p. 80). This being uttered in the allegorical garden surrounded with fruit trees, "Pavia" or a peach is at once understood to be nature in a state of the generative womb. The daughter of Isis extends her slender hand, holding the chalice of Osiris-Dionysus's wine (for Osiris was also a wine-god⁴⁰), giving Pound a communion of her mother goddess, and the wisdom of the rebirth of the soul in Heydon's Hermetic contemplation. With the circulating motion of the soul, Heydon's contemplation is certainly a festival of Dionysus, who is the god of motion according to Gemisto Pletho.⁴¹ In this festival a human soul is rapt in the joy of leaving the restraints of the body. "What is this Dionysian exultation that thrills through your being, the straining upwards of your soul, this longing to break away from the body and live sunken within the veritable life?" asks Plotinus (*Enneads*, I, vi, 5). When the poet accepts the cup, the festivity of the soul's flight ends. He comes down to San Pietro by the River Adige (l. 98), where "Two tapers shew the master of keys" (l. 105), the god of Love who locked the heart of the lover in *Le roman de la rose*.

Even though Pound in 1909 was quite satisfied with his Ricardian and Heydonian contemplation, he had to use all his capabilities to reach the essence of beauty in heaven suddenly in 1915 when he wrote the second contemplative poem "Near Perigord." The poem came to Pound like a whirlwind when he read Stanislaw Stronski's *La légende amoureuse de Bertran de Born* (1914). Of all the Provençal poems he studied, the borrowed lady ("domna soiseubuda"⁴²) in Bertran de Born's "Dompna Pois de me No'us Cal" (Lady, since you care nothing for me, *P*, 105) particularly attracted Pound's imagination. Bertran de Born, a troubadour poet and knight, lost the favor of his lady called Maent de Montagnac. In despair he wrote a song in which he borrowed one beautiful quality from each of the ladies he knew to create an ideal substitute for his Maent. Pound believed troubadours were Platonists of his own kind who "loved the essence the each casement bore/A different semblance than the one before" ("In Epitaphium Eius," *CEP*, 12). His beloved Isis, also like troubadours, collected the fragments of the god Osiris, the heavenly essence torn and fragmented into phenomena. The image of the borrowed lady, whose each part is taken from the best part of many ladies, is the very image of the perfect essence, so that Bertran de Born is the perfect *persona* of Isis-Pound. For this reason the poet was all the more shocked to read in Stronski's book that Maent did not exist except in the Provençal biographies called *razos*, and that Bertran could not have written the poem for love. The curious line,

I loved a woman. The star fell from heaven,⁴³

in the first form of "Near Perigord" retains the echo of the impact that shattered his dream of Bertran de Born's love poem.

Stronski's argument is decisive. First he presents five *razos* which had been accepted as the factual background of Bertran's poems. *Razo* I tells about the family of Lady Maent,

Bertran de Born si era drutz d'une domna gentil e jove e fort prezada, et avia non ma domna Maeuz de Montaignac, moiller d'En Talairan, qu'era fraire del comte de Peiregors; et ella era filla del vescomte de Torena e seror de ma dompna Maria de Ventadorn e de N'Elis de Monfort (*Biographies*, 75).

(Bertran de Born was a lover of a lady gentle, young and highly esteemed and had a name, My Lady Maeut de Montagnac, wife of Lord Talairan, who was brother to the Count of Perigord; and she was a daughter of the Viscount of Turenne and a sister to My Lady Maria de Ventadorn and to Lady Elis de Monfort.)

Razo II explains that it is because Bertran approached Guischarde that he displeased Maent,

Et si com eu vos dis, ela'l parti de si e det li comjat et encusava lo de ma domna Guiscarda, de la moiller del vescomte de Conborn, d'una valen domna que fon de Bergoingna, sor d'En Guiscart de Beljoc (*Ibid.*, 78).

(And as I have told you, she separated him of herself and gave him a leave to quit her service; she accused him about My Lady Guischarde, the wife of the Viscount of Comborn, a noble lady who came from the Bourgogne, sister to Lord Guischart of Beaujeu.)

In *Razo III* we hear how Bertran, expelled by Maent, visited a wise and thoughtful lady, Tibors de Montausier, asking her to accept him as knight and servant. The wise lady refuses, advising him to reconcile with Lady Maent:

Et aquesta domna era moiller del seingnor de Chales a de Berbesil e de Montausier (*Ibid.*, 81).

(And this lady was the wife of the master of Chalais and Barbezieux and Montausier.)

Soon Bertran's reconciliation with Maent was accomplished in *Razo IV*, to the disgust of his rivals; King Richard, Lord Jaufre, and the King of Aragon. However, *Razo V* contradicts all other four *razos*, stating that Bertran de Born's lady was not Maent but the sister of King Richard:

Bertranz de Born si era anatz vezer una serror del rei Richart, que fon maire de l'emperador Oth, la quals avia nom ma domna Eleina, que fo moiller del duc de Sansoingna (*Ibid.*, 86).

(Bertran de Born went to visit a sister of King Richard, who was the mother of Emperor Otto, who had the name of My Lady Eleina, who was the wife of the Duke of Saxony.)

Stronski speculates in detail over the names in these five *razos* and obliterates almost all the names of the ladies as unidentifiable or unable to fit in the years of Bertran's love adventures, which seem to have taken place about 1185. First, the wife of Helias de Talairan (1158/66-1203) was named Raimonda, not Maent, and the castle of Montagnac was brought to the Count of Talairan as the dowry of Raimonda. Hence no other lady but Raimonda de Talairan could have the title of Montagnac, and therefore Maent of Montagnac can not have existed.⁴⁴ Equally dubious are the other daughters of Turenne in *Razo I*, Maria de Ventadorn and Elis de Monfort. Maria certainly married Eble IV of Ventadorn but he was born about 1170. Hêlis de Monfort, the wife of Bernard de Casnac, was a daughter of Raimond II of Turenne. If Bertran

used a fictitious name for his lover who was related both to the Turennes and the Talairans, Hêlis de Monfort is nearest to his Maent, but we cannot expect her to have been at the right age in 1182-1183 (Stronski, p. 60). Likewise Tibors de Montausier, the kind mediatrix of Maent and Bertran can not have been the lady of the three castles mentioned in *Razo IV* (Ibid., p. 79). On top of all these impossibilities to prove the actual existence of Maent de Montagnac, we are given *Razo V*, all contradictory to the other four. The sister of King Richard and the mother of Emperor Otto existed of course, but had the name of Maent (Ibid., pp. 94-95), not Eleina as *Razo V* claims!

Challenged by the historian, the poet had to reach the essence of beauty in heaven, reconstructing the image of Maent reflected on the mirror within him (*Enneads*, I, iv, 10). Now that Stronski broke the mirror, the poet picked up "a broken bundle of mirrors" (*P*, 157) left to him, and composed out of the fragments his whirlpool of fragmented images, all sharp-edged in contradiction like Wyndham Lewis's Vorticist abstract art. Again he resorted to Richard of St. Victor, whose "Prologue" to *De Trinitate* assumes three heavens one ascends respectively, through faith, through love and through knowledge, "Ad primum itaque coelum ascenditur actualiter, ad secundum virtualiter, ad tertium intellectualiter"⁴⁵ (Thus to the first heaven one ascends in actuality, to the second heaven through virtue, and to the third through intellect.). In "Near Perigord" first Pound looked into the facts of Bertran de Born's life and constant warfares. Second he takes up fiction, since the exercise of imagination is the sole virtuous act for a poet. Third, he attempts the final reaching-over to the ideal lady the moment she disappears into air.

Thus Part I shows a confused picture-puzzle impossible to solve, though Pound conjectures with the fragments that Bertran de Born in "*Dompna Pois de me No'us Cal*" plotted a political league against the Talairans:

Tairiran held hall in Montagnac,
His brother-in-law was all there was of power
In Perigord, and this good union
Gobbled all the land, and held it later for some
hundred years (*P*, 151).

"His brother-in-law" means the Viscount of Comborn taken from Stronski's genealogy, for the Comborns were not even referred to in the five *razos*.⁴⁶ This castle of Comborn is situated right to the north of Bertran's Altaforte according to the map, and if Monfort, south-east of Altaforte, comes to the hands of the Talairans in Perigord because of the marriage of Helias de Talairan and Raimonda de Turenne, Bertran's castle is completely besieged. If, on the other hand, Bertran's aim in the immediate attack was Perigord, then Chalais, Rochecouart, and Malemort, whose mistresses are appealed to for help in Bertran's poem, should make very convenient allies.⁴⁷ In reading Bertran's poem, "Un sirvantes cui motz no falh" (A sirvantes without which one lacks verse),⁴⁸ which imagines a war at Perigord, Pound accordingly quotes for the epigraph the two lines from the sirvantes, "A Perigord, pres del muralh/Tan que i puosch' om gitar ab malh" (*P*, 151. "At Perigord near to the wall,/Aye, within a mace throw of it...." *SR*, 45). The song of the borrowed lady was not a story of love, but very likely of intrigue.

In Part II Pound gives up the pursuit of facts in history and tries several fictitious scenes, even though each contradicts others. Bertran's "Thinking of Aelis, whom he loved heart and

soul" (P, 154) proves that Pound guesses that Maent may be Hêlis de Monfort, a daughter of the Viscount of Turenne as Stronski suggests. Nevertheless, she cannot be Bertran's love, since he asks her to give her "straight speech free-running" (P, 105) in the song of the borrowed lady. When Bertran sings the song at the castle of Ventadour, Sir Arrimon Luc D'Esparo listens and interprets the poem to be Sir Bertran's seeking allies against King Richard. According to Peter Makin the name of Sir Arrimon is taken from Bertran's poem "Lo coms m'a mandat,"⁴⁹ though the character had no other associations with Bertran. After Bertran's death, King Richard, Arnaut Daniel and a fictitious Cino⁵⁰ acting Pound's *persona* discuss the riddle of who Bertran's Maent can be:

Plantagenet puts the riddle: "Did he love her?"

And Arnaut parries: "Did he love your sister?" (P, 155)

Arnaut parrying recalls a subtle pun that Bertran loved in Richard's sister Lady Plantagenet or "planter genêt," for Pound here echoes Arnaut's line,

Ans per s'amor sia laus o genebres⁵¹

('Her love is as the laural or the broom is,' SP, 26)

that he quoted in "I Gather the Limbs of Osiris." Even in modern French "planter genêt," or to plant a broom tree, makes a pun with "Lady Plantagenet," Richard's sister.

What does it mean that Richard's sister loves like a broom tree? Pound explicates the line in the same essay:

The compliment is here given, presumably, to Mona Laura and the Lady Plantagenet (or, in Provençal, Planta gensbres)...(SP, 26).

It is possible, Pound suggests, that Arnaut and Bertran loved Richard's sister as Petrarch loved Mona Laura (Madonna Laura). We know "Laura" means Daphne in Greek, and in Petrarch's Latin eclogue III, the poet embraces Daphne, meaning a laural tree, and sees the heaven open and hears the muses sing (AP, III, 904). A tree suggests the generative body, and here Petrarch gained such celestial vision even in the love of flesh as Dante enjoyed in his love of soul. Pound inherited from the Mysteries of ancient Egypt and Greece that a hero loves the goddess Isis or Persephone in order to bring about the spiritual life after death living in the sun. The sun resurrects the plants in spring and increases the corn life abiding in the fertility deities,⁵² hence to participate in the Eleusinian Mysteries near Athens and the Isaic Mysteries in Hellenic Alexandria was a public duty for fertility and sustenance of the Community. In Pound's message the fertility of the plant life is considered to be a secret sign to indicate that in loving an earthly woman the poet's union with Beatrice-like heavenly Form is accomplished. As early as 1908 Pound joined the love mysticism of *Le roman de la rose* and the fertility of the Eleusinian Mysteries. Notice the very interesting poem in the ballad form of Coleridge's "The Rime of the Ancient Mariner:"

There dwelt a lady in a tower high,
Foul beasts surrounded it,
I scattered them and left her free.

O-la! Oll-aa! The green-wood tree
Hath many a smooth sward under it!

My lady hath a long red cloak,
Her robe was of the sun,
This blade hath broke a baron's yoke,
That hath such guerdon won.

Yea I have broke my Lord gloom's yoke
New yoke will I have none,
Save the yoke that shines in the golden bow
Betwixt the rain and the sun.

Ol-la! Ol-la! the good green-wood!
The good green-wood is free!
Say who will lie in the bracken high
And laugh, and laugh for the winds with me?

("Oltre la Torre: Rolando," *CEP*, 51)

Despite the youthful jest, rhapsody and pealing laughter, we realize this work is *Le roman de la rose* in miniature. The rosebud imprisoned by Jealousy in the romance is unallegorized into a lady clothed with the sun (Revelation xii 1), a Beatrice-like figure representing the celestial Form. The dirty beasts mean the mere desire of body. When the young poet attacks the fort like the lover in *Le roman de la rose* and releases the heavenly essence, the plant life is fertilized, for the woodland grows, even as Pound in Canto 90/608 causes the tree to rise at his prayer of "M'elevasti" (Uplift me) to Isis Kuanon:

woodland ἐπί χθονι
the tree rise
and there is a wide sward between them...
[ἐπί χθονι = "around the earth". C, II, 544].

Gabriele Rossetti insistently argues that the religion of love in Provence (*AP*, I, 187-193) was inherited from the Eleusinian Mysteries. Pound imagines Arnaut Daniel as a saint in this religion of love and describes his death

"In sacred odour"—(that's apocryphal!)

at the end of "Near Perigord," II (*P*, 156), as if he were a Christian saint whose death is blessed with miracles.

The contemplation of "Near Perigord," however, sends to the poet neither the celestial vision of Dante's *Convivio* nor the Ricardian celestial flight. The borrowed lady or King Richard's sister is gone in Part III, leaving the poet "the counter-thrust:"

'Why do you love me? Will you always love me?
But I am like the grass, I can not love you.'
Or, 'Love, and I love and love you,
And hate your mind, not *you*, your soul, your hands' (*P*, 157).

The final stage of contemplation in "Near Perigord" proves to be a failure. After all Maent, his essence of heavenly beauty, has not given him such intellect as Beatrice gives Dante to open the sight of heaven. If Maent is now like the grass or power in nature, imposed on a poet is a Hercu-

lean labour of transforming the nature life into the heavenly essence if the poet wants to accomplish his own mysteries of opening heaven through love.

The process of such transformation is of course Hermetic, for only alchemists assume to have extracted the heavenly essence fallen into matter. Here again Pound can start from Guillaume de Lorris's "The Fountain of Narcissus" (See ll. 1572-1574 already quoted), where the eyes of the lady are placed as the "Perilous mirror" (l. 1537) in the water. The eyes of the beloved one which reveal to Dante the sight of heaven in *Convivio* must be taken out of the water of matter in the beginning! The riddle is solved in "Poimandres," *Corpus Hermeticum* I, which Pound refers to in *Gaudier-Brzeska* (p. 112). When heaven and earth were separated, when fire and air ascended upward, and when earth and water descended downward to shape the material world of earth,

Nature, seeing the beauty of the form of God [meaning man in heaven], smiled with insatiate love of Man, showing the reflection of that most beautiful form in the water, and its shadow on the earth. And he [man], seeing this form, a form like to his own, in earth and water, loved it, and willed to dwell there. And the deed followed close on the design; and he took up his abode in matter devoid of reason. And Nature, when she had got him with whom she was in love, wrapped him in her clasp, and they [Nature and man] were mingled in one; for they were in love with one another (*Hermetica*, I, 121 & 123).

The image of Hermes Trismegistus lingered in the Middle Ages as part of the Neo-Platonic tradition, appearing in the lovely inlay of the floor at the Cathedral of Siena. Even this Hermetic interpretation of Narcissus legend is included in *Le roman de la rose*. "Man" referred to here indicates the perfect form of humanity shining in the figure of Dante's Beatrice, and the fiery essence caught under the water or matter constantly appeals to the poet for rescue. Since a beloved lady means man's soul, her eyes indicate the soul's discerning power of reason, in which the essence of beauty is seen clearly. Pound sang about the essence of beauty under water already in 1911. "Aria" was written in this year for Walter Rummel's music composition with a lovely image of the impossible fire under water:

My love is a deep flame
that hides beneath the waters.

—My love is gay and kind,
My love is hard to find
as the flame beneath the waters (*CEP*, 162).

Pound had only one way to save his love out of matter: by creating the Form into an ideal work of art, and to release it out of "time limits and space limits" as he releases his Imagist images (*LE*, 4). Such problem of Pound's leads us to his "Yeux Glauques" (Eyes of Blue-Green of the Sea) in "Hugh Selwyn Mauberly."

"Yeux Glauques" are the eyes of Elizabeth Siddal, Dante Gabriel Rossetti's lady⁵³. It was Remy de Gourmont who inspired Pound directly with the image of watery eyes. After his visit to Paris in 1911 Pound pursued with increasing interest his own concerns among French poets. The narrator of "Les yeux d'eau" in Gourmont's *Histoires magiques* meets a woman whose eyes

are “mi-glauques et mi-violets, aignes marines fondues en de pâles améthystes...” (half-green and half-violet, sharp marine colour dissolved in some pale amethyst).⁵⁴ The eyes where what souls had had to drown themselves, believing that they were plunged into heaven, wonders Gourmont, referring to “Poimandres” (des yeux où que d’âmes avaient dû se noyer en croyant tomber dans le ciel!” Gourmont, p. 113). The poor eyes filled with water of matter no longer radiate Beatrice’s sparkling of love so divine (“li occhi pieni di faville d’amor così divini...” *Paradiso*, IV, 139/140), but being “Thin like brook-water,/With a vacant gaze” (*P*, 192), they wait patiently for her servant and singer to rescue her Form of beauty out of water. She is yet simply

Bewildered that a world
Shows no surprise
At her late maquero’s
Adulteries (*P*, 192),

for this fallen Venus in ugly, industrialized London could no longer find her proper adorer but a “maquero,” a sexual marauder (Ruthven, p. 135). A woman’s failure means a failure of love on the part of man.

How could Dante then send the eyes of the beloved one out of water up to heaven? Heydon’s subtle answer also accords with Dante’s *Convivio*. Since the world just consists of motions working from outside and from inside together, when we see an object, light for instance, two kinds of sight are considered. One is caused directly by the light or by the stimulant of motion from the light itself. The other is caused indirectly “by reflexion in the Water and Glasses” (*HG*, III, 79). Heydon assumes some plural spirits within a body as mediators between soul and body, and calls them “glasses” (III, 207). The water indicates body as he explicates:

That when the light cometh directly from the Fountain to the eye, or indirectly by reflexion from clean and polite bodies, and such as have not any polite bodies, and such as have not any particular motion internal to alter it, we call it light; but when it cometh to the eye by reflexion, from uneven, rough, and course [*sic*] bodies, or such as are affected with internal motion of their own that may alter it, then we call it Colour: colour and light differing only in this, that one is pure, and the other perturbed light... (*HG*, III, 83).

Heydon believes that the light comes not only from the object but also from the eyes through the body. The soul that causes all the motion in nature causes the flickering of light to enter the body and to come to the optic nerves, where the light from outside meets the light from the individual soul through their body. In the latter case, if the body is lucid, the heavenly intelligence or the formal cause must shine out within and stimulate the optic nerve as light. If, however, the individual soul is made coarse for the earthly life, and if spirits which should be a clear inward glass or mirror are fouled (*HG*, III, 207), then the light appears as colour. Hence “Yeux Glauques” or Dante Gabriele Rossetti’s lady’s eyes could only reflect the dull material world of colours, the London scenes in the late Victorian days: Gladstone, John Ruskin, Swinburne, Burne-Jones’s cartoons and the English Rubaiyat, making a remarkable contrast with Dante’s Beatrice’s eyes reflecting the pure rays of heaven and the perfect form of humanity.

One is required then to purge the coarse, earthly elements out of one’s soul if one wants to

see the sparkling, transparent eyes of his lady in vision. Heydon is by no means unique in his distinction of colour and light. For Marsilio Ficino the sun's ray is the incorporeal soul of the world, and when it is received by the spirit in the body, the body gives the colour proper to body (*Convivium*, 186). Pound in Canto 29/143 had Juventus (most likely Yeats) say "Light also proceeds from the eye," and wrote also in "Translator's Postscript" to *The Natural Philosophy of Love*, "Let us say quite simply that light is a projection from the luminous fluid, from the energy that is in the brain, down along the nerve cords which receive certain vibrations in the eye."⁵⁵ Since the soul is Heydon's seminal form and causes the body to exist, it is not so ridiculous to assume Pound's metaphysical hypothesis that the luminous fluid is generated by the soul in the brain and comes out to the optic nerves in the eye. Add to this hypothesis the concept of Dante's love mysteries that a woman represents a man's soul and that she should be united with man's intellect. Then we can realize that it is man's work to purify his soul so entirely that he can envision a woman like Beatrice whose eyes reflect the celestial essence only. The eyes of Elizabeth Siddal testify that none of these later Victorian poets reached the height of Dante in purity of the soul. The souls of Swinburne, Dante Gabriele Rossetti and Edward Fitzgerald all referred to in "Yeux Glauques" embrace the matter just as the human soul in "Poimandres" did. The term "Glauques" itself suggests the god Glaucus. Pound's deity who plunged into water throws, in "An Idyl for Glaucus,"

...strange gleams shot through the grey-deep eyes
as though he saw beyond and saw not me (*CEP*, 84).

Glaucus according to Plotinus symbolizes the soul caught in matter but being active there (*Enneads*, I, i, 12). Yet the possibility of his climbing out of matter is hidden in the gleams, too, for $\lambda\alpha\nu\xi$ is a little owl whose gleaming eyes represent the wisdom of Athene (Canto 79/486).

Both Dante and Heydon on the other hand suggest comparing a purified soul to gold or jewels for they can reflect the shining figure of the essence. Dante declares that even in nature certain substances "rendono a li altri di sé grande splendore, sì come è l'oro e alcuna pietra" (*Convivio*, III, vii, 3, "...cast a great splendour from themselves upon other substances; as are gold and certain stones." *The Convivio*, 173). Taking Heydon's theory of the soul being the seminal form, we can say that the creating power of soul applies itself so intently and so genuinely on gold and jewels that they can reflect shining the heavenly intelligence. Plotinus also uses the image of gold for an emblem of pure soul (*Enneads*, I, vi, 5). Guillaume de Lorris's lover could give such splendour to the eyes of the beloved one that they are allegorically represented by two crystal stones on which the rosebud is seen symbolic of the sacred mystery of love. We can recall how these two crystal stones project many colors around them (ll. 1546-1548, quoted already), suggesting that the body of the beloved is changing the heavenly ray into colours.

Pound conceals then his Dantean love mystery quietly in "Hugh Selwyn Mauberley," though in the negative form of its failure. If successful, Les Yeux Glauques could have revealed a rose meaning a perfect form of beauty at the end of Part I, for while Edmund Waller sings, "Go lovely Rose" (Ruthven, 141), Pound made a pastiche in "Envoi" 36 at the end of Part I "Go dumb-born books" (*P*, 197). In Part II, the protagonist fails to evoke the celestial splendour out of his beloved's eyes. Mauberley had met the eyes of his girl but

...had passed, unconscious, full gaze,
The wide-banded irides
And botticellian sprays implied
In their diastasis;

Which anaesthesia, noted a year late,
And weighed, revealed his great affect,
(Orchid), mandate
Of Eros, a retrospect (*P*, 200).

"Diastasis" according to Pound means a distance between the two eyes.⁵⁶ Mauberley looked into the two eyes of his girl, seeing the distance between the eyes correctly. This is how a lover should see his beloved one's eyes in Dante's love mystery: "veramente quella che viene per retta linea ne la punta de la pupilla, quella veramente si vede, e ne la imaginativa si sugella solamente" (*Convivio*, II, ix, 4-5. "...the one which comes along the straight line into the centre of the pupil is the only one that is really and truly seen, and that stamps itself upon the imagination." *The Convivio*, 102). Even this authentic method did not invoke for Mauberley the essence of beauty, the birth of Venus with the "botticellian spray". Pound's laughter is subtle, though not vicious. "Irides" is a pun, being the plural form of the flower "iris" and the round, pigmented membrane surrounding the pupil of the eye. Irises in her eyes suggest Mallarmé's hundred irises in "Prose pour des Esseintes." In this celebrated poem of the symbolist poetics, at the command of his lady's "Anastase⁵⁷" (Resurrection!), a hundred irises are resurrected into the Platonic essence. "Anastase" is echoed and twisted into Pound's "asaesthesia," a mixture of *αναστασις* or "setting up in public," "ana" (again) plus "thesis" (returning to the theme), and "anesthesia" or senselessness. Not knowing the Venus hidden in his lover's eyes, Mauberley returns to her, establishing their relation in public. Dante in the first canzone of *Convivio* sings, "De li occhi miei dice questa affannata" (l. 33. "Of my eyes this afflicted one [his soul] exclaimeth..." *The Convivio*, 62). Mauberley suffers the "great affect" like Dante, but the impact of the eyes sends him to his generative life and active love indicated by "orchid" or testicle.⁵⁸

Unlike Mauberley Pound could envision the eyes of his beloved one on the sky in Canto 81/520.

whether of spirit or hypostasis

Saw but the eyes and stance between the eyes,
colour, diastasis,
careless or unaware it had not the
whole tent's room
nor was place for the full *Ειδώσ*
interpass, penetrate
casting but shade beyond the other lights
sky's clear
night's sea
green of the mountain pool

phone from the unmasked eyes in half-mask's space (81/520).

The water of matter in which the blue-green eyes are submerged now spreads in the sky of Pisa over his tent in the Military Detention Camp, where Pound was imprisoned after the war for having broadcast from Rome for Mussolini's government. The water is now transfigured into airy vision for Pound's alchemy of art, and the eyes of his own beloved one appear, whether of hypostasis or spirit. Hypostasis in the plural form indicates in Neo-Platonism the Intellectual Principle (*Enneads*, V, i, 1), the primary divine beings out of which emanates the Soul. Hypostasis (substance), or the Platonic essence, is of course invisible⁵⁹, but was it not Pound's life-long discipline to see the essence or substance behind each phenomenon? Pselus, Byzantine philosopher (1018-1105?), argues in *De Omniphalia Doctrina* how each visible object reveals in a way a substance together with the "colour," the disturbance of the bodily sense that appears when the substance works on the individual soul, even though such suggestion of substance can never be identical with the divine being in heaven:

Dicuntur enim inesse hypostasi quaecunque res sive corporales sive incorporales respectu ejus in quo sunt, quo sensu hominis et color et essentia inesse hypostasi dicitur, proprie temen color ab altero habet quod subsistit, non enim gaudet ipse subsistentia propria, sed subsistit in corpore: essentia vero proprie ipsa est hypostasis, non vero inest hypostasi.⁶⁰

(Indeed substances are said to show whatever things are whether corporeal or incorporeal in one's consideration in which they are, for which it is said substances appear to the sense of man, being colour and essence. Properly, however, colour has from the other what supported, does not indeed enjoy itself proper substantia, but remained in body: essence is in truth and properly itself substance, not truly shows in substances.)

Ει δὲ ὦς can be the Form and life together (*HG*, II, 12) that Dante saw in Beatrice's eyes in *Convivio*, though the prison tent of Pisa had no space for the celestial Form to unfurl the infinite riches of Dante's *Paradiso*. Yet the poet and the heavenly essence "interpass, penetrate" in the quiet night as they did in "Guillaume de Lorris Belated."

This rather pertinacious study of Pound's image of roses unravels for us how Pound quietly pursued Dantean love mystery with his contemplations, his vorticist theories and even with "Hugh Selwyn Mauberley." Love Mystery is the way of a soul's ascension to heaven through love. Pound tries it through Richard of St. Victor's and John Heydon's contemplation. As he could see the ray from heaven descending over the circling objects, he worked to shape the numerous circling motions together as his "vortex." T. S. Eliot more analytically sings of the circling world and its still center in *Four Quartets*. Though Pound's way was more quiet, like Eliot he too saw in the center the first, unmoving, divine cause of all the motions (*Enneads*, I, vii, 1-2). He saw there Dante's god of Love and that the god of Love gives man the discerning eye of intellect to see the Neo-Platonic divine being. The eyes of Beatrice Dante saw in heaven are of course the emblem of this discerning power of intellect only the Platonic love of *eros* can provide one with. Here Pound inherited exactly the procedure of Dantean ascension: love purifies the poet to acquire the intellect to see heaven. "UBI AMOR IBI OCULUS EST" (90/609. Where there is love there is the eye), celebrates Pound in a later canto quoting again from Richard of

St. Victor's *Benjamin Minor*.⁶¹

Unlike Richard of St. Victor's Christian, ascetic contemplation, and unlike Dante's love of soul to seek Beatrice in heaven, Pound's love mystery did not exclude the love of flesh. When he wrote "Psychology and Troubadours" for G. R. S. Mead's *Quest*, 1912, he had some serious misgivings whether the disturbance of the body or colour should impede him reaching the burning unity of the celestial Form. Pound calls his own contemplation "chivalric" against Christian ascetic contemplation, but wonders "stimulated by the color or quality of emotion, did that 'color' take on forms interpretive of the divine order?" (SR, 94). Writing *The Cantos* for years, however, Pound invented his own way of purifying his soul. His own rose, symbolic of the heavenly essence of beauty and being actually a lovely work of art blooms in the air,

Rose, azure,
the lights slow moving round her,
Zephyrus, turning,
the petals light in the air (91/615).

He has acquired a new sight to envision the heavenly essence unseen to the ordinary eye.⁶²

Nevertheless this new sight can not be dismissed at his convenience, when it is unnecessary. Yeats in "Rosa Alchemica" writes that he tried the transmutation of life in art.⁶³ Yet Pound could not limit his vision only to creating art works. Pound's self-discipline to see the essence of beauty wherever he turned led him to see the pattern of perfect beauty and order even in Mussolini's Italy! He brought his artist sight back again into life and confused himself tragically. In *Jefferson and/or Mussolini* Pound argues that all the will should be directed to τὸ καλόν, the order and beauty, and that this is why he supports Mussolini.⁶⁴ For a successful contemplation he had to try the transmutation of his own psyche, and in our works to come we will see how his success in poetry led him to the curious and mad treason.

Notes

1. Yeats's "the Secret Rose" (*The Secret Rose*, 1897) means the reflection of Platonic Idea, which stands out and loses its original divinity when Urizen the reason falls to seek matter. It is one of the palpable forms as a clothing for the impalpable essence borrowed from the personality of the seer. Yeats called such clothing forms the "covering cherub" or "mask." See *The Works of William Blake*, ed. with Interpretations by Edwin John Ellis and William Butler Yeats, 1893, rpt. (New York: AMS Press, 1973), I, 253 & 288. Pound's rose did not show any influence of Blake, but was derived directly from *Le roman de le rose* and Dante's *Convivio*. Pound wrote in *The Spirit of Romance* (1910) about the allegory of *Le roman de la rose*, "a sort of inverted Platonic idealism," *The Spirit of Romance*, 1910, rpt. (New York: New Directions, 1968) p. 85. Cited hereafter as SR.
2. *Le roman de la rose*, 1920, Societé des Anciens Textes Francais, rpt. (New York: Johnson Reprint Corporation, 1965), II, 80-82. All the subsequent citations from this work are referred to in the text by line numbers only. Gabriele Rossetti's *Il Mistero dell' Amor Platónico del Medio Evo* (London, Taylor, 1840), will be referred to as AP, with the pagination in parentheses.
3. Harry W. Robbins, tr. *The Romance of the Rose by Guillaume de Lorris and Jean de Meun*, ed. Charles W. Dunn (New York: E. P. Dutton, 1962), pp. 31-32.
4. *The Allegory of Love*, 1936, rpt. (London, Oxford & New York: Oxford University Press, 1977), p. 117.
5. Luigi Valli believes the medieval translation of *Le roman de la rose*, *Il Fiore*, was done probably by Dante. See *Il Linguaggio Segreto di Dante e dei "Fedeli d'Amore"* (Roma: Biblioteca di Filosofia e Scienza, 1928), p. 174.
6. See Dorothy Shakespeare's letter to Ezra Pound, 13 June 1910. "I do beseech you to remain a poet—This letter—for crudeness—or is it merely simple-hearted—! But I have not your mouth to watch, and you have not my eyes to tell you things." *Ezra Pound and Dorothy Shakespeare*, ed. Omar Pound and A. Walton Litz (New York: New Directions, 1984), p. 23.
7. *Dante: Convivio*, ed. Piero Cudini (Milano: Garzanti, 1980), II, xv, section 4. Cited hereafter as *Convivio* with the volume, the chapter and the section in parentheses.
8. *The Convivio of Dante Alighieri*, tr. Philip H. Wickstead, Temple Classics (London: J. M. Dent, 1903), p. 132. Since Piero Cudini changed "condizioni" into "contradizioni," "conditions" in the translation should read "oppositions." Cited hereafter as *The Convivio* with the pagination in parentheses.
9. *Collected Early Poems of Ezra Pound*, ed. Michael John King, (London: Faber and Faber, 1976), p. 265. Cited hereafter as CEP.
10. "Quia Amore Languo," meaning "Because I Linger in Love," is a quotation from Songs of Solomon ii 5, "fulcite me floribus stipate me malis quia amore languo." *Vulgata*. "Stay with me flagons, comfort me with apples/For I am sick of love." Authorized Version. I owe this detection of the source to Prof. Peter Makin.
11. Carroll F. Terrell, *A Companion to the Cantos of Ezra Pound* (Berkeley, Los Angeles and London: University of California Press, 1980), II, 569. Cited hereafter as C. "Monna Vanna" is seen in Dante's sonnet, II, "Guido, vorrei che tu e Lapo ed io," a poem to invite Guido and Lapo for a voyage, "E monna Vanna, e monna Bice poi..." (AP, III, 880. "And Lady Vanna, Lady Bice too"). "Bice" here indicates Beatrice, the beloved of Lapo Gianni. See E. H. Plumptre, tr. *The Commedia and Canzoniere of Dante Alighieri* (London: WM. Isbister, 1887), II, 200-201. See also K. K. Ruthven, *A Guide to Ezra Pounds' Personae (1926)* (Berkeley and Los Angeles: University of California Press, 1969), pp. 77-78.
12. *Personae: The Collected Shorter Poems of Ezra Pound, 1926*, rpt. (New York: New Directions, 1971), p. 73. Cited hereafter as P in parentheses.

13. "Kakitsubata," *Noh' or Accomplishment: A Study of the Classical Stage of Japan* (London: Macmillan, 1916), p. 207.
14. See *The New Century Italian Renaissance Encyclopedia*, ed. Catherine B. Avery (Englewood Cliff, New Jersey: Prentice-Hall, 1972), p. 461. Also see Gian Maria Erbesato, *Il Palazzo Te di Mantova* (Novara: Istituto Geografico de Agostini, 1981), pp. 58-67.
15. *Literary Essays of Ezra Pound*, ed. T. S. Eliot (London: Faber and Faber, 1954), p. 154. Cited hereafter as *LE*.
16. *Dante Alighieri: The Divine Comedy, Paradiso*, tr. Charles S. Singleton (Princeton, N. J.: Princeton University Press, 1975), p. 115.
17. See C. S. Lewis, *The Discarded Images: An Introduction to Medieval and Renaissance Literature* (Cambridge, At the University Press, 1964), pp. 70-75.
18. Clare Kirschbergre, "Introduction" to Richard of St. Victor, *Selected Writings on Contemplation* (London: Faber & Faber, 1957), p. 51. According to C. S. Lewis, this negative theology is already rooted in Plato and Plotinus. Its most striking representative in English is *The Cloud of Unknowing*. Richard's own influence is seen in St. John of the Cross's *Dark Night of the Soul*. See *The Discarded Images*, p. 70; Kirschberger, pp. 30-31, and Edmund G. Gardner, "Introduction," to *The Call of Self-Knowledge: Seven Early English Mystical Treaties Printed by Henry Pepwell 1521* (London: Chatto & Windus, 1925), p. xii.
19. *Ricardi a Sancto Victore Opera Omnia*, ed. J. P. Migne. Patrologia Latina (Paris: Garnier, 1880), c. 66. For English terms I follow Kirschberger, p. 136.
20. Pound sounds mysterious when he talks about Richard of St. Victor. He wrote in 1928 to René Taupin, the author of *L'Influence du symbolisme francais sur la poésie américaine* (1929), "Dans ma jeunesse j'avais peut-être quelqu'idée reçue de moyen âge. Dante, St. Victor, dieu sait qui, des modifications via Yeats..." *The Letters of Ezra Pound, 1907-1941*, ed. D. D. Paige (London: Faber and Faber, 1951), p. 294.
21. *Ives, Épître a Séverin sur la charité: Richard de Saint Victor, Les quatre degrés de la violente charité*, ed. Gervais Dumeige (Paris: Librairie Philosophique, 1955), p. 160.
22. Bergson's idea that one's consciousness is made of continuous flux brought about Marinette's Italian Futurism. Whyndham Lewis added to the motion "the rigid reflection of steel and stone" ("The Cubist Room," *The Egoist*, I (J'an. 1, 1914), 9. On the other hand, he objected to "the placid, empty planes" of Picasso's cubism. The rigidity must be alive. ("Notes and Vortices," *Wyndham Lewis the Artist: From 'Blast' to Burlington House* (London, 1939), p. 143.
23. It is Eva Hesse who discovered that Pound was the inventor of the term "Vorticism." See Eva Hesse, "The Vortex," *Paideuma*, 9-2 (Fall 1980), 329-331. According to Hesse, Pound's original typescript of "Plotinus" notes:

The "cone" is I presume the "Vritta" whirlpool, vortex-ring of the Yogi's cosmogony.

And a footnote adds:

The sonnet tho an accurate record of sensation and no mere (not) theorizing is in closer accord with a certain Hindoo teacher whose name I have not yet found.

Hesse, *Pai*, 9-2, 329-330.
24. The emblem of the cone and wire is printed in the vorticism magazine, *Blast*, 1, 1914. The word "electricity" appears in "I Gather the Limbs of Osiris" (1911-1912), "Let us imagine that words are like great hollow cones of steel of different dullness and acuteness... Let us imagine them charged with a force like electricity, or, rather, radiating a force from their apexes—some radiating, some sucking in." *SP*, 34. See also Hugh Kenner, *The Pound Era* (London: Faber & Faber, 1972), p. 238.
25. "I Gather the Limbs of Osiris," *SP*, 23. The image of the switchboard is used by *Max Nanny, Ezra*

- Pound: *Poetics for an Electric Age* (Bern: Francke, 1973), p. 20.
26. See Walter Baumann, "Secretary of Nature, J. Heydon," *New Approaches to Ezra Pound*, ed. Eva Hesse (London: Faber and Faber, 1969), pp. 303-304.
 27. *Gaudier-Brzeska: A Memoir*, 1916, rpt. (New York: New Directions, 1970), p. 127. Cited hereafter as *GB*.
 28. *The Holy Guide, Leading the Way to Unite Art and Nature: in Which Is Made Plain All Things Past, Present, and To Come* (London: the Author, 1662), II, 12. Cited hereafter as *HG*.
 29. Pulchritudo actus quidam sive radius inde per omnia penetrans; primo in angelicam mentum, secundo in animam totius et reliquos animos, tertio in naturam, quarto in materiam corporum. Mentum idearum ordine decorat. Animam rationum serie complet. Naturam fulcit seminibus. Materiam formis exornat. *Commentarium Marsilii Ficini Florentini in Convivium Platonis, de Amore. Commentaire de Marsile Ficin sur le banquet de Platon ou de L'Amour*, tr. Raymond Marcel (Paris: Les Belles Lettres, 1956), Oratio II, Caput. 5, p. 152. "Beauty is a kind of force or light, shining from Him through everything, first through the Angelic Mind [intelligence], second through the World-Soul and the rest of the souls, third through Nature and fourth through corporeal Matter. It [the light] fits the Mind [intelligence] with a system of Ideas; it fills the Soul with a series of Concepts [Reason]; it sows nature with Seeds; and it provided Matter with Forms." *Marsilio Ficino's Commentary on Plato's Symposium*, tr. Sears Reynolds Jayne, *The University of Missouri Studies*, XIX (1944), 140.
 30. See Walter Scott, "Introduction" to *Hermetica*, tr. Walter Scott (Oxford: At the Clarendon Press, 1924), I, 20. Pound refers to Ficino's translation of *Hermetica* in *GB*, 112.
 31. *Hermetica*, XIII, Section 2. All the citations from *Hermetica* will refer to Scott's translation. Within the square brackets are Scott's notes.
 32. "Three Cantos, III," *Poetry*, X (August 1917), 248. This image of green lady appears in "Piere Vidal Old" (*P*. 31).
 33. "Burnt Norton," V, 142-143. *Four Quartets*.
 34. *Vita Nuova*, XII. Pound's quotation differs from the line in Dante Gabriele Rossetti's and Alberto del Monte's texts: "Ego tamquam centrum circuli, cui simili modo se habent circumferentie partes; tu autem non sic." *Dante Alighieri: Opera Minori*, ed. Alberto del Monte (Milano: Rizzoli, 1960), p. 170. Pound also wrote that not the god of Love but an angel came to Dante, suggesting the spirit or the angel coming from the third heaven of love to Dante in *Convivio*.
 35. See the circulation of elements in *Paradise Lost*, V, 415-418.
 36. See Robert Browning, *Sordello*, Book I, 10-73.
 37. 1911, rpt. (New York: University Books, 1961), the front page.
 38. See C. Kerényi, *Eleusis: Archetypal Image of Mother and Daughter*, tr. Ralph Manheim (New York: Schocken Books, 1977) p. 55.
 39. *Poetry*, X (July 1917), 185.
 40. Just as the Egyptian Isis was identified with Demeter at Eleusis when the Eleusinian Mysteries were introduced in Alexandria by the Macedonian rulers, so Osiris was identified with Dionysus, because Osiris was also a wine god. See Budge, *Osiris*, I, 9.
 41. Fritz Schultze, *Georgios Gemistos Plethon und Seine Reformatorischen Bestrebungen* (Jena: Mauke's Verlag, 1874), p. 171. For Pound's reading Schultze, see *Guide to Kulchur*, 1938, rpt. (New York: New Directions, 1970), p. 224.
 42. J. Boutière and A. H. Schutz, ed. *Biographies des troubadours: Textes provençaux des XIII^e et XIV^e siècles*, tr. Irénée-Marcel Cluzel (Paris: A. G. Nizel, 1973), p. 78. Cited hereafter as *Biographies* with the paginations in parentheses.

43. "Two Poems," *Poetry*, VII (December 1915), 118.
44. *La légende amoureuse de Bertran de Born* (Paris: Librairie Ancienne Honoré Champion, 1914), pp. 21-25.
45. *Richard de Saint-Victor: La trinité*, ed. & tr. Gaston Salet (Paris: Cerf, 1959), p. 58.
46. Even though we have three excellent studies of "Near Perigord:" Thomas E. Connolly, "Ezra Pound's 'Near Perigord': The Background of a Poem," *Comparative Literature*, 1956; Peter Makin, *Provence and Pound*; K. K. Ruthven, *Guide to Ezra Pound's Personae, (1926)*; Stuart Y. McDougal, *Ezra Pound and the Troubadour Traditions*, curiously none of them used Stronski's book. However, this reference to the brother-in-law testifies Pound's use of Stronski. Following Provençal biographies, Pound should say "His brothers." Pound's line, "The four round towers, four brothers—mostly fools," (*P*, 152), is understandable only against the background of Stronski's counting of Helias's brothers as Audebert, Boson, and Brother-in-law, the Viscount of Comborn, for the Provençal biographies admit only three: Helias, Guillem and Olivier, for the youngest one, Ramnulf, was a monk.
47. See Pound, "On 'Near Perigord'," *Poetry*, VII (December 1915), 145-146. "...as to the possibility of a political intrigue behind the apparent love poem we have no evidence save that offered by my own observation of the geography of Perigord and Limoges."
48. André Berry, tr. *Florilège des troubadours* (Paris: Librairie Firmin-Didot, 1930), p. 124.
49. See *Provence & Pound* (Berkeley and Los Angeles: University of California Press, 1978), p. 295.
50. Pound tells Thomas E. Connolly the character is fictitious. See "Ezra Pound's 'Near Perigord': The Background of a Poem," *Comparative Literature*, VIII (Spring 1956), III.
51. Arnaut Daniel, Canzo XVI. René Lavaud, "Les poésies d'Arnaut Daniel," *Aunales du Midi*, XXII (1910), 448. Lavaud, however, translated the line, "...mais que, pour l'amour d'elle, je sois un laurier ou un genêt." *Ibid.*, p. 449. The translation cited is Pound's.
52. See Akiko Miyake, "The Greek-Egyptian Mysteries in Pound's 'The Little Review Calender' and in Cantos 1-7," *Paideuma*, 7-1 & 2, 73-111.
53. Ruthven, p. 134. Dante Gabriele Rossetti met her in 1855. Edward Millais used her as a model for painting his *Ophelia*. Rossetti married her in 1860 despite her illness, despite that she was still grieving her first dead love, and that he had another lover, Fanny Cornforth. One year after she committed suicide by quaffing laudanaum. See Brian and Judy Dobbs, *Dante Gabriel Rossetti, An Alien Victorian* (London: MacDonald and Janes, 1977), 85-141.
54. *Histoires magiques, Oeuvres de Remy de Gourmont* (Paris: Mercure de France, 1927), p. 113. Pound mentions of the work "already showing his [Gourmont's] perception of neurosis, of hyperaesthesia." *Instigations* (New York: Boni and Liveright, 1920), p. 177.
55. Remy de Gourmont, *The Natural Philosophy of Love*, tr. Ezra Pound (New York: Boni and Liveright, 1922), p. 214.
56. I owe this information to Prof. Hans Zimmermann of Heidelberg University at the Ezra Pound Conference, 1980.
57. *Oeuvres complètes*, ed. Henri Mondor and G. Jean-Aubry (Paris: Gallimard, 1944), p. 57.
58. "Orchid" as a flower can be an aerial flower which emblematically indicates the spirit in heaven on one hand. Mauberley's orchid can be used for this sense, if he realizes Dante's love mystery. Hence with this reservation I can accept John Espey's commentary "the poem moves throughout on two levels: one the level of orchid as aerial flower and iris as earthly flower, the other the level of orchid as ὄρχις (testicle)..." *ezra pound's mauberley* (Berkeley and Los Angeles: University of California Press, 1955), p. 51.
59. "Ἔστιν δὲ πίστις ἐπιζομένων ὑπόστασις, πραγμάτων ἔλεγχος οὐ βλεπομένων." *The Greek New Testament*, ed. R. V. G. Tasker (Oxford: Oxford University Press and Cambridge

- University Press, 1964), p. 346. Hebrews xi 1. "Now faith is the substance of things hoped for, the evidence of things not seen." Authorized Version. Here "hypostasis" is definitely invisible.
60. *Georgii Cedreni Compendium Historiarum, Cui Subjiciuntur Excerpta ex Brevario Joannis Scylitzae, Curoplatae, Accedunt Michaelis Pselli Opera Quae Reperiri Potuerunt Omnia*. Patrologia Graeca, vol. 122. Latin translation by Joan. Albertus Fabricus (Paris: Garnier, 1889), c. 690.
 61. C, II, 541. Richard of St. Victor discusses how Rachel representing contemplation tries to see the invisible God for the passionate love of God. Kirschberger translates, "Where love is, there is vision," p. 91. Migne, c. 10.
 62. "A Russian correspondent, after having called it a symbolist poem, and having been convinced that it was not symbolism, said slowly: "I see, you wish to give people new eyes, not to make them see some new particular thing." *GB*, 85.
 63. *Rosa Alchemica, the Tables of the Law, and the Adoration of the Magi* (1897), *Mythologies*, 1959, rpt. (New York: Collier Books, 1969), p. 267.
 64. *Jefferson and/or Mussolini* (London: Stanley Nott, 1935), p. 99.

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