

**EZRA POUND'S LOVE MYSTERIES  
AND  
THE TWO NOH PLAYS:  
"KAYOI KOMACHI" AND "AWOI NO UYE"**

Akiko Miyake

要約

エズラ・パウンドの愛の秘義と  
謡曲「通小町」, 「葵の上」の翻訳について

三宅 晶子

パウンドが1916年にフェノロサの訳稿から出版した“Kayoi Komachi”と“Awoi no Uye”は詩人がダンテやペトラルカの詩と、古代ギリシャのエレウシス秘儀から考えていた愛の秘義により初めて解釈できる創作劇というべきものである。パウンドの深草の少将は仏教の真理によらず、自分の愛によって小町とともに昇天する。「新生」と「浄罪界」の中で、ダンテの心が、愛そのものになり、ベアトリーチェがダンテの魂になってダンテに天上の知性を与える場面が、パウンドの“Kayoi Komachi”の最後の場面に当る。

パウンドの“Awoi no Uye”ではフェノロサの誤解と詩人独自の解釈が幸運に重なり合って、パウンドは葵の上のイメージに、ギリシャ神話のペルゼフォネを見ている。フェノロサは六條の御息所の生霊を納得できず、葵の上の嫉妬が別の人格の形をとったものと理解した。パウンドは「葵の上」とプロヴァンスの民謡を比較し、葵を豊饒神、嫉妬を豊饒神を下界に掠って行く自然の破壊力、冥界の王と考える。1913年から1915年にかけてパウンドはイエーツの冬の別荘でフェノロサの草稿を仕上げていたため、「葵の上」はイエーツの冥想に混り合い、高貴な女性、葵の霊が、彼女の創造意志に働きかけて、六條の御息所という「仮面」を作り上げているという、イエーツの *A Vision* の世界を生み出す契機の一つになっている。

パウンド自身は葵の中に花のイメージを作り出した。ペトラルカの田園詩では木に変身したギリシャ神話のダフネは、植物にひとしい体の中にかくれた人間の魂を代表する。人間はこの魂から愛と冥想により天上の火を心に作り出す。ペルゼフォネは、天上の火が春の花の姿をとって現象の世界に吹きこぼれたものに外ならない。

嫉妬は天上の火を求める人間の愛が歪み、捻れたもので、人間のエロスの激しさで克服できるだろう。パウンドの「葵の上」に関する冥想は「後期キャントース」の多くの詩句を生み、最後に“Awoi, Komochi in the oval moon” (キャントー110/781)で小町、葵の二人をプラトンのアイデアのイメージに美しく収斂している。

“Kayoi Komachi” or “Komachi and the Hundred Nights” as titled in Donald Keene’s *20 Plays of the No Theatre* is a good, strong Buddhist sermon on the stage, and “Awoi no Uye” is a Buddhist exorcism of evil spirits gorgeously dramatized. The idiosyncrasy of Pound’s translation is that he extracted the Buddhist theme completely from the former and changed the latter into a psychological conflict within the protagonist. These curious changes never caught the attention of critics, because they read these plays so far only as mediums for Yeats to write his fascinating poetry in the Irish “Noh Plays.”<sup>1</sup> Pound’s changes are inscrutable and his references to Noh plays in *The Pisan Cantos* and later cantos are almost impossible to interpret. The purpose of this paper is to challenge the difficulty and to reveal what kind of themes the poet sealed into the translation of “Kayoi Komachi” and “Awoi no Uye.”

Komachi, the heroine of “Kayoi Komachi,” was a celebrated poet and great beauty in the latter half of the ninth century. She promised her admirer, Shōshō, that she would give her hand in marriage if Shōshō came to sleep for one hundred consecutive nights before her house, on a bench used to support the shafts of her carriage. Shōshō came faithfully for ninety-nine nights, but the day before the hundredth night, his father suddenly died, and Shōshō had to forego his visit. In despair Shōshō died soon. Komachi never married and died in poverty. In the original Noh play written by Kan’ami<sup>2</sup> (1333–1384), the ghost of Komachi appears in the disguise of a country woman peddling fruits. Since fruits and seeds symbolize the Buddhist *Karma* or consequences of her conducts, undestructible even after her death, she has nothing but her sad *Karma* within the illusory body. As soon as the priest says prayers for her, Komachi reveals her sad self, begging the priest to teach her the Buddhist holy commandments. Yet since her sin was the cause of Shōshō’s tragic death, immediately the terrifying ghost of Shōshō with his haggard face and disentangled hair appears to interrupt her salvation. Nevertheless the priest had an idea. Because the two lovers are no more, and because only their errors evoke the conflicts which appear as ghosts, why should they not act the hundredth night, the joy of their wedding as it might have been for consoling them and for the appeasement of their rancors and bitter regrets?<sup>3</sup> Shōshō at once discards his straw hat and straw mantle which he wears for the night journey, clothes himself with a lovely red and violet costume for wedding and walks to Komachi. At the happiest moment that Shōshō takes the cup of the ceremonial drink for marriage, he suddenly recalls Buddhist instruction to abstain from drinking. Unexpectedly even to himself, he declines the cup. Such submission to Buddha at the very moment that his worldly desire is fulfilled,<sup>4</sup> brings him a blessing. Shōshō is led into the peace of *nirvana* and Komachi follows him, for the *Karma* is annihilated.

In Pound’s unique “translation,” however, his Shōshō declines the cup because he rejects Buddhism :

Though she only asks me to drink a cup of moonlight, I will not take  
it. It is a trick to catch one for Buddha,<sup>5</sup>

sing the chorus, speaking for Shōshō. Pound explains in the note over again, “The crux of the play is that Shōshō would not accept Buddhism, and thus his spirit and Ono’s [Komachi’s] are kept apart” (*CNTJ* 16). Surprisingly, the chorus declares Shōshō’s salvation despite his rejection of Buddhism, and the play ends quite abruptly.

How Shōshō is saved is delicately suggested in his sudden metamorphosis as he enacts the imagined journey of the hundredth night :

CHORUS

His hat is in tatters.

SHITE [the spirit of Shōshō]

His under-coat is in rags

[*All this refers both to SHOSHO'S having come disguised, and being now in but the tatters of some sort of astral body. Then presumably a light shows in his spirit, as probably he had worn some rich garment under his poor disguise.*] (*CNTJ* 20).

Curiously Pound clothes his Shōshō with “the tatters of some sort of astral body” from which the light is shining. When he comes to the middle of the stage, the whole costume is transfigured and admired by the chorus :

He comes in the dress with patterns ;

He comes oversprinkled with flowers (*CNTJ* 20),

for instead of the Buddhist salvation, Pound gives Shōshō some glory in heaven, vaguely suggested with “some sort of astral body.” Fenollosa’s translation on which Pound must have worked is missing for this play, together with all other mss. of Fenollosa’s for those Noh plays that Pound published in “The Classic Noh Stage of Japan” in *The Drama*, 1915,<sup>6</sup> so that we can not see what phrases or sentences of Fenollosa’s might have inspired Pound such alterations. The “astral body” is a theosophical terms, indicating a natural basis for a spiritual vehicle of man called “life.” In Madame Blavatsky’s *The Secret Doctrine*, it takes the third place of the three material bases or *Upahdis* (Soul, Animal Spirit, Astral Body) corresponding to the three spiritual vehicles of man (Spirit, Mind, Life).<sup>7</sup> It is most unlikely, however, that Pound followed Madame Blavatsky literally, though he attended regularly the lectures of G. R. S. Mead, secretary to this lady theosophist, at the early stage of his London life.<sup>8</sup>

The only conceivable cause of Shōshō’s salvation in Pound’s version must be that Shōshō’s love for Komachi leads him out of errors. A reader of *The Cantos* notices in the poem such mystical, liberating power of love as suddenly metamorphoses Shōshō here. Take, for instance, Cunizza da Romano in Cantos 6/22, 29/141, 74/443, 76/452 and 78/483,

Cunizza qua al triedro,

e la scalza, and she who said : I still have the mould

(Canto 76/452),

recalled Pound at Pisa, seeing a bare-footed girl, here in a solid three-dimensional figure, his beloved lady of the House of the Cavalcanti. She is the wife of Richard Saint

Baniface,<sup>9</sup> and eloped with Sordello (Canto 6/22).<sup>10</sup> Despite the scandal, Dante places her in the third heaven of Venus because she liberated her slaves, and because she was so entirely conquered with the light of love ("perchè mi vinse il lume d'esta stella," *Paradiso* 9. 32). Pound repeats the same episode over again from *Storia degli Eccelini di Giambattista Verci* (Cantos 6/22, 29/141), and imagines that Dante might have heard about her when he was young,

. . . Dante, small gutter-snipe, or small boy hearing the talk in his father's kitchen or, later, from Guido, of beauty incarnate, or, if the beauty can by any possibility be brought into doubt, at least and with utter certainty, charm and imperial bearing . . . .<sup>11</sup>

In Pound's mind, Cunizza always stands with her grace and vigor, representing the power of love as a liberator. This possible cause of love for Shōshō's salvation also must be associated with the Eleusinian Mysteries, for Pound writes in Canto 110 the lovely lines,

Awoi or Komachi,  
the oval moon (110/781),

paralleling the Japanese beauties, Awoi and Komachi, with Isis the moon, to whom Lycius in Apuleius's *Metamorphoses* was mystically married when he trod the threshold of the sanctity, wearing the palm leaves on the head, thus being disguised as the sun<sup>12</sup> in his initiation to the Mysteries. Here we realize that Pound's curious translation of "Kayoi Komachi" is based on the most abstruse theme of *The Cantos*, the unity of Dantean mysteries of love and the Eleusinian Mysteries. Yeats's idea of the dreaming-back of the past cannot help us here, for neither in Yeats's *The Dreaming of the Bones* nor in his *Purgatory*, love can liberate the soul wandering in the way of errors.

Of all the sources of *The Cantos*, only Gabriele Rossetti's *Il mistero dell'amor platonico del medio evo* discusses the Provençal and Italian medieval poetry as successors to the Eleusinian Mysteries. Pound mentioned the book only once in *Carta da Visita*, 1942,<sup>13</sup> but a careful reader can realize that the poet had read already before 1906, this book, written by the father of the celebrated Pre-Raphaelite painter and poet, and published in London in 1840. Pound a new M. A. from the University of Pennsylvania wrote a short review of Joséphin Péladan's *Le segret des troubadours* and *Origine et esthétique de la tragédie* in the September issue of *The Book News Monthly*, 1906, and in his short article, "Interesting French Publication,"<sup>11</sup> Pound refers to the Eleusinian Mysteries and Troubadours' secret language which are precisely the two major themes Gabriele Rossetti brought together in the book.<sup>14</sup> According to Rossetti, Isis is not a goddess but the work of nature including heaven and earth, the empirical and the transcendental, for in a statue of Isis,

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.<sup>15</sup> [Those seven teats, which she show 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.]

For a man to be perfected, the upper and the lower part, the noble, transcendent soul and the physical, corruptible body, must be unified somehow. Hence the crucial part of the Eleusinian Mysteries is the initiates' union with Isis when they descend to the realm of the dead and the darkness of the body (*AP* 1 : 100–101), even to the very womb of Isis.<sup>16</sup> The union was called “*sacri sposalizi*” (sacred marriages) by Proclus in the commentary of *Parmenides* (*AP* 1 : 101). In this initiation the initiates have to ascend also through the seven planets figured by the seven stairs of mystical knowledge (*AP* 1 : 50). The marriage supposedly takes place in the third heaven. Gabriele Rossetti believes that Manichaeans, Mithraic rites of initiations and the French Free Masons retained their heritage from the Eleusinian Mysteries because they treasured the seven grades of wisdom for the way of perfection, and that these mixtures of the Greek, Persian and Roman religions inherited as heretical undercurrents during the Middle Ages inspired the medieval religion of love and the adoration of ladies in the Provençal and Italian poetry.

Besides the seven steps of ascension in heaven, another peculiar gain for the initiates that lingered long among those whom Rossetti claimed to have succeeded the Eleusinian heritage is the duplicate soul dwelling both in heaven and on earth (*AP* 1 : 101), just as Isis fills both heaven, earth and even hell, which simply means the uninitiated. (*AP* 1 : 92). With this evidence it is easier to trace the genealogy of the Eleusinian tradition in the Troubadours and Italian poets. For instance in the Provençal dawn song called “alba,” a fellow traveller from outside calls the sleeping poet to wake up and join the comrade. Denis de Rougemont interprets that in an alba the soul calls the body to join the spirit arising in the sun.<sup>17</sup> In the Eleusinian Mysteries the sun was considered to be identical with the light of Persephone,<sup>18</sup> the initiate's own soul in heaven. Such idea of mystical ladies as the light within and the soul in heaven together is prevalent in Italian poetry : Guido Guinizelli's Lady Lucia with her veil of varied colors (*AP* 278) represents like Isis the two souls together, in nature (the colored veil) and in heaven (the light indicated by her name, Lucia); the shining eyes of Beatrice that reveal things so lofty and clear (Dante's Sonnet 21, for instance) and the eyes of Petrarch's Laura that rain the love and sweetness and grace (“. . . ch' Amore e dolcezza e grazia piova.” *AP* 3 : 981) are also the heavenly souls exerting their influences on the earth within the mind.

Reading the early letters and notebooks of Dorothy Shakespear, we observe with rare transparency how the young Pound was fascinated or intoxicated with the idea of his being initiated into the Eleusinian Mysteries and his communicating with the heavenly soul, “He [Pound] has learned to live beside his body. I see him as a double person—just held together by the flesh.”<sup>19</sup> The seven grades of initiation in seven spheres are also seen in Ecbatan, the city of Dioce, “Whose terraces are the colours of stars” (74/425).<sup>20</sup> It is well-known already that Pound brought into *The Cantos* the whole structure of man's voyage to reach his heavenly soul as Odysseus trying to return to his Penelope. The ancient Greek people were intensely aware of the immense gap between the divine soul and the frail body, and of the heavenly glory of the soul revealing itself so elusively through the transient objects on earth, and held passionately an

irresistible aspiration called *eros*, the love directed exclusively towards the other spiritual self. Whatever this heavenly soul is called, the Platonic Idea or the spirit that the soul left in heaven when the soul takes the body, the Eleusinian Mysteries summed up the Greek sensibilities and *eros*. It is quite natural that within any heretical sect which the Hellenic images and fragmented Platonic and Neo-Platonic thoughts trickled into could inherit more or less of these ancient Mysteries. Gabriele Rossetti's argument is of necessity arbitrary, because with scarcity of evidences he discussed the most concealed occult doctrines of Manichaeism, Albigenianism, the secret of the Knights-Templers, the alleged heresies of the poets of *dolce stil nuovo*. Yet Rossetti provided Pound with a rare hypothesis that the ancient Greek sensibility extended all through the medieval poetry and a vast field of literary history for a poet to shine with the light of the Platonic Idea. Having this book of Gabriele Rossetti's in mind, Pound could declare in 1930 that "a light from Eleusis persisted throughout the middle ages and set beauty in the song of Provence and Italy."<sup>21</sup>

The relationship of the Eleusinian Mysteries and Italian and Provençal poets' adoration of the mystical ladies thus established, where can we find, for instance, Dante's equivalent of the Eleusinian mystical marriage of the soul and the body? In *Vita Nuova* answers Rossetti, who explicates the famous scene Dante meets Beatrice for the first time and the spirit of life quivers and says, "Ecce deus fortior me, qui veniens dominabitur mihi,"<sup>22</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 2: 293.

Notice that Dante's heart and soul separately created a *persona*<sup>23</sup> or mask, each in the image of love and that of Beatrice. Rossetti never ceases to repeat that none of these mystical ladies in the poetry of *dolce stil nuovo* are actual women, but represent the poets' souls, the Boetian philosophy and wisdom. At the very birth of Beatrice's image, the poet's heart under the mask of love marries her at once, just as the Eleusinian initiate marries Isis in the dark. Like Isis, however, Beatrice ascends to heaven, while the poet's heart grows into a new intellect and sees in her the vision of his celestial soul at the end of *Vita Nuova*,

*Intelligenza nuova ch l'Amore  
Piangendo mette in lui pur su lo tira.*

Quand'egli è giunto là ove 'l desira  
 Vede una donna che riceve onore,  
 E luce sì che per lo suo splendore  
 Lo pellegrino spirito la mira (AP 2: 334. Underscored by Rossetti).

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>24</sup>

As the result three faculties in Dante's mind were working, seen retroactively at the time of the marriage: the intellect which was love, the soul which was just Dante's will to make Beatrice his soul, and the memory. It was this memory or the body that trembled, predicting that he would be left out of the final union. Hence the third heaven of love is already created at the marriage, moved by Beatrice, as Dante addresses himself to her, "Voi che, intendendo, il terzo ciel movete . . ." ("Ye who, with wisdom high the third heaven move. . .").<sup>25</sup> The ultimate union of the intellect and the soul, Dante and Beatrice, comes in *Divina Commedia*, when the poet crossed the river which separates this world and the other, called "Lethe" on this side but called "Eunoë" on the side of the Paradise:

Da questa parte con virtù discende,  
 che toglie altrui *memoria* del peccato ;  
 dall' altra, d'ogni ben fatto la rende.  
 Quinci Litè, così dall' altro lato  
 Eunoë si chiama, e *non adopra*  
 se quinci e quindi pria non è gustato  
 (*Purgatorio*, 28, 127-137.  
 Italicized by Rossetti.).

On this side it descends with a virtue which takes from men the memory of sin ; on the other it restores the memory of every good deed.

On this side Lethe, as on the other Eunoë 'tis called, and works not except first it is tasted on this side and on that.<sup>26</sup>

Here the memory of sin is completely left out, and Dante waits on the side of Eunoë for the magnificent procession of Beatrice's triumph. His soul in heaven appears in the full glory. Moving the third heaven of love all the way through Dante's life, Beatrice liberated him from all the ways of errors and the earthly sin.

Dante's mystical marriage is unexpectedly used in Pound's early poems. Take, for instance, "The House of Splendour," where Dante's "Eunoë" (*Purgatorio* 28. 131) appears in the very beginning:

'Tis Evanoë's,

A house not made with hands,  
•But out somewhere beyond the worldly ways  
Her gold is spread, above, around, inwoven ;  
Strange ways and walls are fashioned out of it.

And I have seen my Lady in the sun,  
Her hair was spread about, a sheaf of wings,  
And red the sunlight was, behind it all.

And I have seen her there within her house,  
With six great sapphires hung along the wall,  
Low, panel-shaped, a-level with her knees,  
And all her robe was woven of pale gold.<sup>27</sup>

Instead of Beatrice, Pound observes on the paradisaical side of this river, a house of dazzling beauty or a dazzling lady ; and the reader is puzzled to see which is right. Such a lady and gorgeous piece of architecture are together discussed in the book of Rossetti, who quotes from Antonio Epicuro Napoletano's "La Ceccaria e la Luminaria." A blind man speaks that his lady was a temple built by the grand Architect of the universe ("una tempio fabbricato dal grand' Architetto dell' Universo," AP 3 : 746). The roof of the temple is her hair, the chorister is her breast and the whole building is :

ESEMPIO SACRO ALLA BELLEZZA ETERNA.  
Le mura che'l cingean tutto d'intorno  
Mist' eran d'alabastro e di cristallo,  
E di fuor tranlucean senz' altro velo,  
Come per l'aria a noi, *le stelle in cielo*

[SACRED EXAMPLE TO THE ETERNAL BEAUTY. The walls which gird her all from the inside were mixed of alabaster and crystal, and from the outside translucent without any other veil, as if through the air to us the stars in heaven. AP 747.

Exactly like this lady or temple, Pound's lady or house is encircled with jewels inside and standing as a lady under the sun when she is seen from the outside. Pound's invention is at the end, where he liberates the whole structure from the bondage of time :

Here am I come perforce my love of her,  
Behold mine adoration  
Maketh me clear, and there are powers in this  
Which, played on by the virtues of her soul,  
Break down the four-square walls of standing time (P 49).

"The House of Splendour" so well reveals how Pound interprets Dante's love mystery. The architecture lady or *Ma Donna Tempio* symbolizes precisely that a poet like an architect should construct his soul out of visible images on earth. It is his adoration or love that sends her to heaven by creating the soul and the third heaven or "Ivanoe" (Eunoë) together. Set in the third heaven, the heavenly soul, with its heavenly powers or

virtues readily liberates itself from the earthly walls of time. Petrarch depicts also in his Latin poem, "*Secretum meum*" his lady-temple, whose eyes are the sun and the moon (*AP* 806). Standing in the archetypal figure of the sun and the moon, the man, intellect, and the woman, soul, link the Eleusinian Mysteries with the medieval Italian poetry.<sup>28</sup> Although Pound used the words, "terzo cielo" for the first time in *The Pisan Cantos* (76/458), "The House of Splendour" indicates definitely that his poetry creates the third heaven in his Eleusinian-Dantean Mysteries of love, and hence is liberated from time and space. For instance, his Imagist image is the minimum unit of the third heaven because an Imagist image gives "that sense of sudden liberation ; that sense of freedom from time limits and space limits. . . ."<sup>29</sup>

How easy it is to parallel the structure of this Dantean-Eleusinian mysteries of love and denouement of "Kayoi Komachi"! Shōshō the intellect who has already crossed the Lethe in his death can love Komachi as his own soul, and create the third heaven of love as he enacts the hundredth night and walks a few steps to Eunoë on the stage. Even before he embraces Komachi he unified himself with his heavenly soul, which shines like a sort of astral body, for he has long since left out the memory of body on the earth. Liberating himself from the error of rancour, Shōshō liberates Komachi also. "The final dance means that the lovers are spirits flattering in the grace" (*CNTJ* 21), wrote Pound at the end. The meaning of Pound's spirit is not simple. "非其鬼而祭, 之諂也" ("not one's own spirit and sacrifice is flattery by gosh," (Canto 77/476), quotes Pound from *Analects* 2. 24 (*Companion* 2 : 414). In the original Chinese text 其鬼 or his own spirit means one's own ancestors who passed away. Comparing the two senses of spirits, in the line just quoted from "Kayoi Komachi" and Canto 77/476, we realize that Pound used the word for the sense of the Provençal poets' spirit, what is left out in heaven when the soul seeks the body for the birth (Rougemont 81). The spirit in this sense is identified with the sun, and for this reason, the troubadours worshipped the sun. Manichaeans, whose influence certainly constituted the background of the Catharist heresy venerated light as one's own spirit left in heaven (87). Even though Pound resented to have the troubadours classified to be Manichaeans ("And they called us the Manicheans /Wotever the hellsarse that is." (Canto 23/109), their term of "spirit" fits in beautifully for Shōshō and Komachi fluttering in the wind. Liberated from their errors and from thier terrifying bodies of ghosts, they are happily unified with their own spirits in heaven. The Manichaean spirit also means the Manichaean Holy Ghost, which is not the third person of the Christian God but one's own spirit,<sup>30</sup> and which reveals the presence of heaven in the wind in Pound's poetry, for instance, "Speech for Psyche in the Golden Book of Apuleius," 1911.<sup>31</sup>

Do not move

Let the wind speak

that is paradise<sup>32</sup>

wrote Pound in a fragment called Canto 120 towards the end of his life.

"Awoi no Uye" is even more complex an invention of Pound, for the poet not only worked out his own interpretation of the play based on Fenollosa's misunderstanding, but also sealed therein his idea of metamorphosis. Pound believed that the Noh plays

are “Japanese eclogue on the stage,”<sup>33</sup> as if recalling the Homeric Hymn which sings of the flowery plain of Sicily and the rape of Persephone. For him “Awoi no Uye” is “a dramatization, or externalization of Awoi’s jealousy” (*CNTJ* 115). Awoi, a court lady, takes to bed for her jealousy of “the other and later co-wives of her husband,” Prince Genji (113). The demon of jealousy,

tormenting Awoi, first appears in the form of the Princess Rokujo, then with the progress and success, of the exorcism the jealous quintessence is driven out of this personal ghost, and appears in its own truly demonic (‘hannya’) form—‘That awful face with its golden eyes and horns revealed’ (113–114).

Princess Rokujō, the apparition that Awoi’s jealousy evoked, wears “*The under kimono black satin, tight from the knees down, embroidered with small, irregular, infrequent circles of flowers ; the upper part stiff gold brocade, just shot through with purples, greens, and reds*” (119–120). She is exorcised first by a priestess (*Miko*) and transformed into a horrible devil called Hannya, and exorcised again by a priest successfully this time. Awoi herself never appears on the stage, for

Awoi, her struggles, sickness, and death are represented by a red, flowered kimono, folded once length-wise, and laid at the front edge of the stage (113).

The stage device and the flower-patterned kimonos, which represent Awoi and which Princess Rokujō wears, impressed Pound so much that he translated “Court Lady Awoi” into “Flower of the East” (113).

Actually in Pound’s imagination the rape of Persephone from the flowery plain of Enna and jealousy are closely connected in an archetypal association, because jealousy stands for the cold of winter in Persephone’s nature myth. When Fenollosa discusses that Noh started from dance songs in *Epochs of Chinese and Japanese Art*, Pound at once realizes that this theatrical form is rooted in the folklore of fertility rites, too, recalling the dance song in Provence, particularly “A l’entrada del temps clar” (65). The dance called “La Regine Avrillouse” most typically acts the marriage of the fertility queen with the new year, expelling the withered old year as jealousy :

Al entrada del tens clar—eya!  
Per ioie renovar—eya.  
E pir jalous irritar  
Vuel la regina demonstrar—eya,  
Que’el’ e si amoureuse.

A la vi, a la vi jalous  
Lassaz nos, lassaz nos  
Baillar entre nos.<sup>34</sup>

[At the beginning of the bright season for renewing joy and for irritating a jealous man, the queen will show that she is so amorous.

Off on the way, off on the way, the jealous man. Leave us, leave us

to dance only among us.]

Just as the queen in a May dance is the Provençal equivalent of Koré, and just as the jealous man can be paralleled with Hades, so Pound can interpret Awoi to be a Japanese Koré or the “Flower of the East.” Behind the exotic court lady of Japan in the eleventh century and behind her demon of jealousy are seen transparent the May Queen and the winter wind that blights all flowers.

Western readers of the Noh plays today can read the more exact translation of Arthur Waley’s *The Nō Plays of Japan*<sup>35</sup> and learn how Fenollosa–Pound translation of “Awoi no Uye” mistook in understanding Princess Rokujō as an apparition of Lady Awoi’s jealousy. Nobuko Tsukui’s *Ezra Pound and Japanese Noh Plays*<sup>36</sup> explains that Princess Rokujō is the widow of the deceased Crown Prince in Lady’ Murasaki’s *The Tale of Genji*.<sup>37</sup> Prince Genji, hero of this long romance falls in love with Princess Rokujō, though he has a lawful wife, Lady Awoi. She took to bed for a serious disease, which in the notion of the eleventh-century folklore of Japan is caused by Princess Rokujō’s jealousy. Once at the Kamo Festival, Awoi’s carriage was blocked by the carriage of Rokujō. In the struggle between Awoi’s servants and Rokujō’s servants, the latter’s carriage was broken.<sup>38</sup> On the stage Princess Rokujō’s spirit, separated from her body in the excess of her jealousy, appears with the broken carriage to torment her rival. It was the mistake of Kiichi Hirata’s,<sup>39</sup> Fenollosa’s translator’s at the performance of “Awoi no Uye,” October 30, 1898, that Fenollosa was never clearly informed who Princess Rokujō is, and how her spirit has left her body and come to beat Awoi and that in the ancient folklore a live person’s spirit can leave the body like a ghost. Mary McNeill Fenollosa wonders in her notes,

But this spirit is in reality the ghost of the Princess Rokujō who hates Genji, and so haunts his wife—(Note—I can not help believing that our translator Hirata has made some mistakes in this—at least some very important factors are left out.)<sup>40</sup>

Fenollosa himself wrote what he understood, “Genji was like a butterfly, with many women. He didn’t love his wife. So *Aoi* becomes a type of envy or jealousy.”<sup>41</sup> Hence Pound’s interpretation that the impersonation of Awoi’s jealousy appears twice on the stage.

Opportunely Pound and Yeats’s study of demonology explicates the apparition’s sudden transformation from a lovely lady to an evil spirit. In 1914, when Pound was preparing Fenollosa’s mss. for publication, Yeats asked him to send for Father Sinistrari of Ameno’s *Demonalitas* from his library at home.<sup>42</sup> In this seventeenth-century treatise of an Italian priest, Pound read one demon appears in the dream of a victim, “in the shape of a lad or little man of great beauty . . . arrayed in a fancy Spanish dress.”<sup>43</sup> The parallelism of the demons in the disguised beautiful forms seems to have struck Pound’s fancy, for he argues, “As in Western folklore, demons often appear first in some splendid disguise” (*CNTJ* 117). Curiously Father Sinistrari’s incubus beats its victim in anger exactly as Rokujō does.<sup>44</sup> Thus Lady Awoi’s jealousy takes quite an Yeatsian structure that the demon works on Awoi’s will and creative mind in order to evoke a “living mask”

(115) of beauty in Princess Rokujō's image. In Yeats's imagination Rokujo takes even a more radiant form of the woman of Sidhe, the mask of the full-moon phase, in the dance play, "The Only Jealousy of Emer." In Pound's imagination Awoi is metamorphosed into Persephone and flowers. What does the metamorphosis into flowers mean in Pound's poetry?

Strange as it may sound, Pound's metamorphic poems also include Eleusinian-Dantean mysteries of love. When he sang in his early poem, 1908,

I stood still and was a tree amid the wood,  
Knowing the truth of things unseen before ;  
Of Daphne and the laurel bow,<sup>45</sup>

the poet metamorphosed into a tree holds the young H. D. for his "Dryad,"<sup>46</sup> the spirit of the tree, just as Dante had Beatrice for his soul. Pound and H. D. in their college days sat on a bench board hung among the boughs at the backyard of H. D.'s father's.<sup>47</sup> There the poet taught her his idea of mystical marriage with the soul in heaven. "By what miracle does the *mariage du ciel et de la la terre* find consummation?" asks H. D. ,<sup>48</sup> for the idea troubled her prose and poetry for ten long years. Gabriele Rossettie's *Il mistero dell'amor platonico* again tells us how in Petrarch's Latin eclogue, "Amor pastorius" (Love of a Shepherd), the Dantean love mysteries are enacted with metamorphosis. Stupeus a poet overtakes Daphne and embraces her. As he is transformed into a laurel, Daphne speaks :

—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,  
Ibis, ait, dicesque *novem* vidisse sorores  
*Quas vulgus spectare nequit, quas nulla profanis*  
*Mens curis imbuta videt. . . . .*  
. . . . . —*dic nexa canentes*  
*Orbibus imparibus vario modulamine vocum.*  
*Cuncta novem variosque animorum ex ordine motus (AP 3 : 905).*  
... at my words, "We know," the maiden made answer,  
"Everything. Over there 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 vulger, 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>49</sup>

Here we learn for the first time that a poet metamorphosed into a tree is like Yeats's world famous, golden-thighed Pythagoras, for Petrarch sees through his beloved Daphne or his soul that the nine spheres sing and that the dazed Muses listen. Petrarch's "Daphne," meaning in Greek "a laurel" is his celebrated Lady Laura in Italian. A tree of course represents generation or a body, and naturally a poet must take his body for perceiving the celestial truths through senses paradoxically. Metamorphosed into a tree, Petrarch sends his Laura-Daphne or his soul to heaven in the adoration of his love.

Having read Petrarch's "Amor pastorius," we realize why Pound says that the theme of *The Cantos* is roughly that of the Japanese Noh play, "Takasago."<sup>50</sup> This Japanese nuptial song and dance on the Noh stage, where a pine tree of Takasago sets sail to wed a pine tree of Sumiyoshi, helps us to interpret why Pound the poet sets sail under the mask of Odysseus to Circe in Canto 1/5. Circe is the spirit that perpetually connects a soul to generation,<sup>51</sup> that is, the beauty on the earth, and as such she is the earthly counterpart or Isis in heaven. Tracing Gabriele Rossetti's argument that the mystical ladies are the souls created in heaven by the poets, we realize that the most arcane secret of Pound's love mysteries is that Pound takes the body of generation, marries Circe,<sup>52</sup> creates the heavenly soul Isis out of Circe and sends her to heaven, just as Petrarch creates his Laura in heaven out of Daphne in the woods. The two trees, Pound and Circe, have their mystical counterparts in heaven; as Circe has her Isis, Pound has his Dionysus, Massimo Bacigalupo writes that Pound believes himself to be an incarnation of Dionysus, because in "The Little Review Calendar" he placed the feast of Zagreus on his birthday.<sup>53</sup> This identity of Pound and Dionysus is plain, for the marriage in the Mysteries at Agrai, a variation of the Eleusis, is the marriage of Dionysus and a mysterious queen.<sup>54</sup> Pound also named the sculpture of his head by Gaudier a "hieratic head,"<sup>55</sup> and the hierophant in the Greek Mysteries wears the costume of Dionysus.<sup>56</sup>

Does Pound's "flower" mean then such a metamorphic tree in bloom? The Petrarch-Rossetti process of metamorphosis is so intricate that the soul of the poet must turn into a stone before being changed into flowers. In *Trionfo d'Amore*, 2, Petrarch unified with his Daphne or Laura is divided into two characters, Aci and Galatea. In Petrarch's eleventh Latin eclogue, "Galatea," the heroine laments for the death of her lover, Aci, who is now a tombstone but still holding Galatea in his breast. Rossetti explains the tombstone symbolizes the situation of the initiate who must remain between the truth and the error while he travels through the seven spheres of heaven, passing through the initiation. The truth and the error are represented by the two nymphs, Fulgida the shining and Fusca the dark (*AP* 3: 935). Rossetti then elucidates the riddle of the metamorphosis 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* 3: 934] ,

The reference to "the law of art" makes it clear that Petrarch the poet must create out of his own soul a work of art in a clear-cut form indicated by the word *cubia* or a curved cube. The soul was transformed from the state of a brute or an uninitiated (*AP* 1: 91) into such a state of art. If the poet listens to the nymph Fusca or the dark, choosing the way of errors, he will be metamorphosed into a brute again. Actually in Petrarch's Canzone 323, a wild beast is chased by two hounds, black and white, metamorphosed from Fusca and Fulgida (*AP* 3: 939-940). If the poet stays in the bright way of the truth, he can turn the stone alive, for philosopher's stone is characteristically alive and grows.<sup>57</sup>

The amazing process of metamorphosis certainly explicates such poems of Pound's as "Piere Vidal Old" and "Dance Figure." The troubadour, Piere Vidal, devoted himself to the love of Countess Stéphanie called Loba or she-wolf, ran mad in the mountains, believing himself to be a wolf, chased by hounds, too. Evidently he chose the way of the error, for Pound wrote to a friend that Piere Vidal represents sexual passion.<sup>58</sup> As the mad man dashes over the hills, the face of his lady flashes to him,

God! She was white then, splendid as a tomb<sup>59</sup>

revealing precisely that Pound's source is Petrarch's "Galatea." In "Dance Figure" Pound celebrates the high course of metamorphosis to resuscitate a stone. The heavy rhythm of the free verse,

Dark eyed,  
O woman of my dreams,  
Ivory sandaled (*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" (91) confirms the idea. As the poet sings, the dance figure is metamorphosed into a tree and a river,

Thine arms are as a young sapling under the bark ;  
Thy face as a river with lights (91),

as if the poet were boasting the third heaven of art work can be alive taking any figure. Such metamorphic process is still a celebration of the mystical marriage, for in the tombstone of Aci or a work of art is sealed the union of Aci and Galatea (*AP* 3: 935), Petrarca and Laura or Pound and Isis.

However, this *cubica* or curved stone will flame up at the time of fire, and metamorphosis into flowers is associated with the flame. The time of fire comes when the spiritual, interior man is grown in heaven, having passed all the seven states of the initiation and when the duplicate souls separated in heaven and on earth are united.

Petrarch describes the eschatological scene in Canzone 191,

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,  
 Così par or men bella  
 La vista mia cui maggior luce preme. . . [AP 3 : 913-914]

Quickly I inclined my brow ashamed, feeling within a new and greater fire, and she mocked it, saying : "I see well where you stand ;  
 "as the sun with its powerful rays makes every other star quickly disappear, thus the sight of me now appears less beautiful to one vanquished by a greater light."<sup>60</sup>

Rossetti asks and replies at once, "E *dove?* lassù, dove il Core era alzato, quando senti *novo dentro*" [And where (does Petrarch's lady see him)? Above there where the heart was raised when he felt *new within*. AP 3 : 913] . In order to meet Petrarch, 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, Persephone.<sup>61</sup> In *The Cantos* such time of fire comes in Canto 106,

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).<sup>62</sup>

When leopards, the terrestrial images of the god nature (AP 1 : 27), tremble as if shaken to be fallen the next moment, when the fire blazes behind Isis, trees open. The mind, where the intellect the man and the soul the woman are united, can stand in the whiteness of the curved stone, as it was once in the process of metamorphosis we have studied. The cubic form is still retained unexpectedly in the flood of light in heaven, for

Light, cubic

by volume (107/756)

sees Pound.

Such time of fire must be a posthumous experience for an individual, but each spring flowers prophesy the fiery union of heaven and earth, as if flowers were the metamorphosed fire of Persephone. Pound in Confucian Ode 6, finds in a simple nuptial song of the ancient China, 桃之夭夭, 灼灼其華, 之子于歸, 宜其家室,<sup>63</sup> the flame of the eschatological fire,

O omen tree, that art so frail and young  
 so glossy fair to shine with flaming flower ;  
 that goes to wed  
 and make fair house and bower. . . .<sup>64</sup>

The peach tree is called "an omen tree" because the Chinese character is made of "tree" (木) and "omen" (兆) for one reason, but for the reason also that the flowers prophesy the time of fire.

Luigi Valli in his critical study of Dante's secret language, *Il Linguaggio Segreto di Dante e dei "Fedeli d'Amore,"*<sup>65</sup> writes that a flower means the sacred wisdom itself that those poets of *dolce stil nuovo* could acquire for their love, identical to the rose of *Le roman de la rose*.<sup>66</sup> This interpretation accords with Gabriele Rossetti's that the rose symbolizes "la perfetta mente" or the perfect mind in which the intellect and the soul are united in love (*AP* 2: 326). Pound used the image of a rose island he aspired after twice: in an early poem, "Quia Amore Languo" (Because I Linger in Love) and in Canto 23/108. More alchemically a flower of fire opens suddenly in the air exactly fits in for the association of the flower and the fire images in Canto 21:

Floating flame in the air, gonads in organdy,  
Dry flamelet, a petal borne in the wind (21/99).

Antoine-Joseph Pernety's *Dictionnaire Mytho-Hermétique* says "fleur d'air" means "rosée" or dew, that is "le reservoir d'esprit universel de la nature."<sup>67</sup> Through Pound's alchemy of art, the whole nature is turned for a moment into the receptacle of the heavenly spirit and the mystical marriage of heaven and earth is briefly suggested in a small petal blowing in the wind.

Jealousy also has a special sense in the secret language of the Italian poets faithful in love mystery. Luigi Valli again interprets, "GELOSIA—al significato speciale della parola «freddo» e «gelo» . . . contrapposti ad Amore" [JEALOUSY—for the special meaning of the word "cold" and "chill" . . . set against Love].<sup>68</sup> In Pound's Eleusinian-Dantean love mysteries, jealousy is the cold of wind that blights the flowers of Persephone. Now this destructive power of jealousy is entirely annihilated at the time of fire. The most striking scene of jealousy in Pound's works is of course in *Women of Trachis*, where Daysair, the wife of Herakles, gives the 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>69</sup> When the shirt starts to burn into the skin of Herakles, turning him into a body of fire, the hero cries, despite the intolerable pain,

SPLENDOUR,

IT ALL COHERES (*Women of Trachis*, 50)

for the celebrated seven labours of his are all done, as Rossetti's seven grades of the initiation, and the time of fire is come. His ever-burning *Eros*<sup>70</sup> swallows up the destructive fire of jealousy.

Lady Awoi for Pound represents more than anything else Persephone in the metamorphosis into flowers and her suffering from jealousy. As the Greek Persephone raped by Hades appeals for help to the poet, Awoi appeals showing her inner struggle to be rescued from the jealousy. Thus into the name of Awoi, Persephone entrapped in a subversive power, Pound came to pour his sighs at the personal frustration:

and Awoi's *hennia* plays hob in the tent flaps

(77/465),

wrote Pound at Pisa. The difference between "Hannya," the terrible mask of a female demon with the golden eyes and horns, and of "*hennia*" does not matter, for Pound in the

first publication of "Awoi no Uye: A Play by Ujinobu," 1916,<sup>71</sup> uses "Henna" and not "Hannya" as he did in *'Noh' or Accomplishment*. It is possible that the colour of Pound's tent at Pisa was "henna" or yellow, as the colour of jealousy should be in Corbière's *L'Amour jaune*.

AOI!<sup>72</sup>

a leaf in the current

at my gates no Althea (81/519)

is a short moving cry at Pisa. Althea, whom Pound aspires after, is a healer in the female form of *ἀλθεύς*, not merely Richard Lovelace's mistress (Companion 2: 453). "Aoi" here becomes an interjective sigh for his sickening situation in the Military Training Camp.

"AOI" in Canto 79 is an ejaculation that the celebrants of Dionysus's triumph utter in their ecstasy,

"*Ύακχε, Ύακχε, Χαίρε, AOI*

"Eat of it not in the under world"

See that the sun or the moon bless thy eating

*Κόρη, Κόρη*, for the six seeds of an error

or that the stars bless thy eating

This fruit has a fire within it,

Pomona, Pomona

No glass is clearer than are the globes of this flame

What sea is clearer than the pomegranate body holding the flame?

(79/490)

So powerful is the work of the poet's love that Persephone–Awoi is completely released of all the errors that the chilling, blighting force of jealousy sends to arrest the love mystery and the time of fire. Persephone–Awoi is blessed to eat the food of the underworld, pomegranates, for it is now the fruit that contains the flame to unite heaven and earth together.

In reading Rock's *Ancient Na-Khi-Kingdom of Southeast China*, Pound discovered the Noh-like pacification ceremonies for ghosts. The same kind of ceremonies indeed remain in the tribes living along the borders of China, and Japanese people of course belong to those tribes who could stay more or less independent of the overwhelmingly advanced civilization of the central China, where the enlightenment came at the age of Confucius (551–479 BC) and drove away such interesting folk-lore. Of a girl who has hanged herself from an yellow oak, her friend asks, "If I gave you turquoise and coral eyes, will you again be able to see? If I attach the roots of the pine and the oak, will you be able to walk?"<sup>73</sup> Pound observes in his mind's eye Lady Awoi again, walking on the roots as bare trees, these withered figures suffering from the cold of jealousy,

Awoi,

bare trees walk on the sky-line,

But that one valley reach the four seas,

mountain sunset inverted (110/780).

The landscape is radically internalized and the sunset flames strictly within the poet. Pound read "Takasago"<sup>74</sup> and the pacification of four seas in that nuptial song before.<sup>74</sup>

In "Psychology and Troubadours," 1912, Pound wrote that with certain people their consciousness is 'germinal.' Their thoughts are in them as thoughts of the tree is in the seed, or of the grass, or the grain, or the blossom. And these minds are the more poetic, and they affect mind about them, and transmute it as the seed the earth.<sup>75</sup>

Such idea of a poet's mind being germinal, from which Pound's concept of *semina motuum* (seed of motion. See *Companion* 2 : 435, 2 : 542) in later cantos is derived, must grow from his life-long experience. Gabriele Rossetti's book which Pound apparently read in his college days sowed some such seeds in his mind which associate Eleusinian Mysteries and the mysteries of love that the troubadours and Italian medieval poets worked out and that Dante consummated. The seeds grew all the way through till the very end of his creative life, till he scribbled "The Drafts and Fragments" for the end of *The Cantos*. Pound involved his translation of the Noh plays into his germinal idea of the love mysteries of Persephone-Isis, and even more than Yeats integrated the Japanese classic plays into his own mythologization. It is simply amazing that Pound's image complexes of Awoi-Persephone-flower-fire and Jealousy-Hades continued so persistently from 1916 to 1958. Is this not because the mystery of love stands in the very core of Pound's poetry just as his Lady Isis stands in the very center of his universe in "The Little Review Calendar"?<sup>76</sup> As his own seven labours are done, as he has traversed seven grades of the initiation, in the transparent calm the Japanese court ladies, Awoi and Komachi, join the bliss of Isis, Pound's love and heavenly soul "in the oval moon" (110/781).

#### NOTES

1. Nobuko Tsukui's *Ezra Pound and Japanese Noh Plays* is the only study at present of Pound's translation as a literary work. In this study "Sotoba Komachi," "Nishikigi," "Awoi no Ue" and "Kinuta" are mainly discussed. The author seems to believe the only value of translations is in the precision, and any variation of Pound's from the original is all counted as his weaknesses.
2. Kan'ami is the father of Zeami (1363-1443), the most celebrated Noh writer and player in the fourteenth century. The title, "ami" indicates that they were priests of a Buddhist sect called "Jishū." Their occupation was to instruct common people the doctrine of Buddhism with songs and dances. Although the father and the son thrived under the favor of the Shogun, their art was developed from the mimetic dances of sowing, mowing or drawing of water for the community rituals of fertility magic. The live magic spell of folklore strengthens the literary material of their poetry stuffed with the themes of and allusions to the Chinese and Japanese classics.
3. A device repeatedly used in the Noh theater. See Pound's translation of "Nishikigi," for instance.
4. See "Notes," to "Komachi and the Hundred Nights," *20 Plays of the No Theatre*, ed. Donald Keene (New York : Columbia University Press, 1970), 63.
5. *The Classic Noh Theatre of Japan* (New York : New Directions, 1959), 20. Cited hereafter as *CNTJ* with the page number in parentheses within the text.

6. The Fenollosa-Pound translations published in *The Drama: A Quarterly Review of Dramatic Literature*, no. 18 (May 1915), 199-274 include "Sotoba Komachi," "Kayoi Komachi," "Suma Genji," "Kumasaka," "Shojo" and "Tamura." I sent circular letters to all the libraries in the United States holding Pound's or Fenollosa's mss, listed in *American Literary Manuscripts*, but so far I heard no good news.
7. *The Secret Doctrine*, 1888, rpt.; 2 vols in one (Los Angeles: The Theosophy Company, 1925), 1: 153. William French, Timothy Materer and Angela Elliott all mention Pound's denial of reading Madam Blavatsky but believe that our poet must have learned her theosophy from G. R. S. Mead. See French and Materer, "Far Flung Vortices & Ezra's 'Hindoo' Yogi," *Pai*, 11-1, 40: Angela Elliott, "Pound's 'Isis Kuanon': An Ascension Motif in *The Cantos*," *Pai*, 13-3, 329. It must be a poor device for a good poet to load his poetry with somebody else's weighty doctrine. I believe Pound used whatever he knew about theosophy for his own purpose; not Madame Blavatsky's astral body, but "a sort of astral body" that was in his mind.
8. See E. Fuller Torrey, *The Roots of Treason: Ezra Pound and the Secret of St. Elizabeth* (San Diego, New York & London: Harcourt Brace Jovanovich, 1984), 58.
9. Pound loved Cunizza da Romano so much that he tried to write Cantos 72, 73 about the Eccelini-Cavalcanti family in Italian. The typescripts are in Beinecke Library, Yale University. In Pound's notebooks it is found also that he investigated about the Eccelini family while writing the Italian Renaissance Cantos.
10. See Canto 6/23 and Camille Chabaneaux, *Les Biographies des troubadours en langue Provençale*, 1885, rpt. (Genève: Slatkine; Marseille: Laffitte, 1975), 106-109; *A Companion to the Cantos of Ezra Pound* (Berkeley, Los Angeles & London: University of California Press, 1980), 1: 26-27. Cited hereafter as *Companion* within the text with page numbers in parentheses.
11. *Guide to Kulchur*, 1938; rpts. (New York: New Directions, 1970), 107. It is interesting that Dante seems to have counted her love affair with Sordello to be a virtue of hers. The note to *Dante's Paradiso* in The Temple Classic edition says, ". . . the scandalized protest which Dante anticipated and defied has not failed to make itself heard." (London: J. M. Dent & Sons, 1899), 113. Subsequent references to Dante's *Commedia* are all made to this edition.
12. See *The Metamorphoses or Golden Ass of Apuleius*, tr. H. E. Butler (Oxford: At the Clarendon Press, 1910), 11. 24.
13. "In his *After Strange Gods* Eliot loses all the threads of Aracne, and a new edition of Gabriele Rossetti's *Mistero dell' Amor Platonico* (1840) would be useful." *A Visiting Card, Ezra Pound: Selected Prose, 1909-1965*, ed. William Cookson (London: Faber and Faber, 1973), 290.
14. "Peladan's 'Origine et Esthetique de la Tragedie' (1905) is, however, a contradiction to this, being apparently sound, and brim full of clear views on the drama from its Greek beginnings in the Mysteries of Eleusis to the point in literature. . . ." "Interesting French Publications," *The Book News Monthly*, 25 (September 1906): 54. "In this same chanson of Guillaume IX of Aquitaine occur the words 'babariol, babariol, barbarian,' which Appel calls *absichtlich sinnlose*, designedly senseless. Peladan neglects to translate these into a symbol for a churchly or anti-churchly Latin service, which would of necessity be senseless to many hearers," 55. Courtesy of The New York Public Library.
15. *Il mistero dell' amor platonico del medio evo* (London: Riccardo e Giovanni E. Taylor, 1840), 1: 29. Cited hereafter as *AP*, within the text in parentheses.
16. See C. Kerényi, *Eleusis: Archetypal Image of Mother and Daughter*, tr. Ralph Manheim (New York: Schocken Books, 1977), 96 ff. See also Thomas Taylor, *The Eleusinian and Bacchic Mysteries: A Dissertation*, 4th ed. (New York: J. W. Bouton, 1981), 181. Pound's use of this edition is proved by Carrol Terrell in *Pai*, 7-1 & 2, 141-154.

17. See Denis de Rougemont, *Love in the Western World*, tr. Montgomery Belgion, rev. ed. ( [n. p.] : Pantheon, [n. d.] ), 87.
18. Kerényi 98.
19. *Ezra Pound and Dorothy Shakespear, Their Letters : 1909–1914*, ed. Omar Pound and A. Walton Litz (New York : New Directions, 1984), 5.
20. Herodotus, 1. 98. *Companion* 1 : 14. Colin McDowell proves the seven shepherds of heaven through Pound's reference to Macrobius, *In Somnium Scipionis* and Plotinus, *Enneads* in *Literary Essays*. See " 'As Towards a Bridge over World' : The Way of the Soul in *The Cantos*," *Pai*, 13–2, 180.
21. "Credo," *Selected Prose* 53.
22. *Vita Nuova, Dante Alighieri : Opere Minori* (Milano : Rizzoli, 1960), 154. "Here is a deity stronger than I ; who, coming shall rule over me." Dante Gabriel Rossetti, tr. *La Vita Nuova* (London : George Routledge ; New York : E. P. Dutton, [n. d.] ), 10.
23. It is a surprise to find that *persona* means a mask created to represent the dazzling beauty of the soul in heaven or a projection to represent a part of the poet's soul. Gabriele Rossetti's idea of *persona* is very near to the idea of Yeats's mask, in the sense that it should be created and send back the heavenly glory to the earth. This *persona* in Rossetti's sense is much nearer to Pound's sense of mask than any idea of Greek actors' masks, for Pound says in "Vorticism," that he was "casting off, as it were, complete masks of the self in each poem." *Gaudier-Brezeska : A Memoir*, 1916, rpt. (New York : New Directions, 1970), 85.
24. Dante Gabriel Rossetti 95.
25. The first line of the first canzone in Dante's *Convivio*. Pound used this line in Canto 91/617.
26. The translation is taken from E. H. Plumptre, tr. *The Commedia and Canzoniere of Dante Alighieri* (London : Wm. Isbister, 1887) 2 : 277.
27. *Personae : The Collected Shorter Poems of Ezra Pound*, 1926, rpt. (New York : New Directions, 1971), 49. The poem was first collected in *Canzoni*, 1911. Cited hereafter as *P*.
28. The sun and the moon standing in a line is called "The Eyes of Horus," in Plutarch's *De Iside et Osiride*. In the Egyptian Mythology underlying Isis Mysteries, when Set killed and tore up the body of Osiris into tiny segments, Isis representing love collected the pieces, conceived of the dead body the god of the sun, Horus. Later Horus fought with Set, retributed the one eye of Osiris which Set sneakily hid. Thus the heaven acquired the two eyes, the sun and the moon, as Dante refers to in *Purgatorio* 20. 132. Pound mentions the Eye of Horus in "The Translator's Postscript" to the *Natural Philosophy of Love by Remy de Gourmont* (New York : Boni and Liveright, 1922), 214.
29. "A Retrospect," *Literary Essays of Ezra Pound*, ed. T. S. Eliot (London : Faber and Faber, 1954), 4.
30. Manes (?216–276), the founder of the Manichaeen sect in Persia, believed his own universal religion including the Persian, Greek, Indian and Eastern thoughts to be the religion of the Holy Ghost and love Christ promised for His disciples (*AP* 1 : 167–168). One will not be surprised that Manes gave himself out to be an incarnation of the Holy Ghost, for Manes only meant by the Holy Ghost his own spirit left in heaven when he took his body on the earth (*AP* 1 : 161). Such an eclectic religion as Manes' is possible only when the omnipotent and the omniscient God of the Bible is entirely refused, and when the divinity within man is considered as the sole deity. Pound in Canto 74/425 compared his end with the tragic end of Pound's another hero, Mussolini.
31. Cupid, the celestial visitor comes in the wind blowing over Psyche, "O wind, what wind can match the weight of him!" *Canzoni*, 1911. *Collected Early Poems of Ezra Pound*, ed. Michael

- King (London : Faber and Faber, 1976), 149.
32. Quoted by C. David Heyman, *Ezra Pound : The Last Rower* (New York : The Viking P 1976), 293.
33. Written in Pound's handwriting on a notebook of Fenollosa's Noh translations. Ezra Pound Center, Beinecke Library, Yale University.
34. *The Spirit of Romance*, 1910, rpt. (New York : New Directions, 1968), 40.
35. See particularly "Note on Aoi no Uye," *The Nō Plays of Japan* (London : George Allen and Unwin, 1921), 179.
36. See *Ezra Pound and Japanese Noh Plays* (Washington, D. C. : UP of America, 1983), 47.
37. Lady Murasaki (?–1016) served the Empress of Emperor Ichijō, and wrote 54 love stories in the long romance. Prince Genji, the hero of the most of these love stories, is compared to the sun and the central *Ens Perfectissimum* in the Esoteric Buddhist *Mandala* by Prof. Takeshi Umehara, and all the ladies in the romance are to the varied figures surrounding the central figure in the pattern.
- The Tale of Genji* was translated by Arthur Waley, 1935, and by G. Seidensticker, 1976.
38. Not given any preliminary knowledge of the quarrel about the chariot, nor knowing whose chariot was broken, Pound just wonders whether the chariot Rokujō refers to on the stage is symbolic or it is Awoi's that was broken. See *CNTJ* 115.
39. Kiichi Hirata (1873–1943) was a professor of English Literature at The Higher Normal School of Tokyo. Before joining the faculty, he published some novels which were highly estimated. His translations of Thackeray's, Dicken's and Conrad's works are eminent for the style. When Fenollosa was appointed a lecturer at the school, 1898, Hirata had just graduated the same school and helped Fenollosa to study and translate the Noh plays. Curiously none of his own manuscripts of the translation are included in Fenollosa papers at Beinecke Library. Even the Chinese characters written there are not his handwritings, and Fenollosa seems to have written down Hirata's oral translation. It was Hirata, who took in 1889 Fenollosa to the Noh player, Minoru Umewaka, whose photographic portrait is in '*Noh*' or *Accomplishment*. See Seiichi Yamaguchi, *Fenollosa* (Tokyo : Sanseido, 1982), 2 : 190–193.
40. Mary Fenollosa's note at the performance, October 30, 1898. Courtesy of Beinecke Library, Yale University.
41. Ernest Fenollosa's note at the performance, October 30, 1898. Courtesy of Beinecke Library, Yale University.
42. Yale Letters, no. 365, Beinecke Library.
43. *Demonality*, tr. Isidore Liseux (Paris : The Translator, 1879), 41. Pound referred to the book in "The Note Preceding 'La Fraïse,'" *A Lume Spento*, 1908. See *Collected Early Poems*, 8.
44. *Demonality*, 43.
45. "The Tree," *Personae*, 1926, 3.
46. *End to Torment : A Memoir of Ezra Pound by H. D. with the Poems from "Hilda's Book" by Ezra Pound* (Great Britain : Carcanet New P, 1979), 12.
47. H. D. 12. See also Torrey 33–34.
48. *End to Torment*, 19.
49. "Eclogue 3. The Amorous Shepherd," *Petrarch's Bucolium Carmen*, tr. Thomas G. Bergin (New Haven & London : Yale UP, 1974), 31.
50. An undated letter from Pound to Harriet Monroe. Quoted by Miles Slatin, "A History of Pound's Cantos I–XVI, 1915–1925," *American Literature*, 35 (May 1963) : 86.
51. See Porphyry quoted by Taylor, "On the Wandering of Ulysses : " An Appendix to *Selected Works of Porphyry*, tr. Thomas Taylor (London : Thomas Rodd, 1823), 247–248.

52. The most difficult problem in interpreting Pound's love mysteries in *The Cantos* is why Odysseus-Pound should go to Circe in order to marry Isis in heaven. The problem is solved clear if Circe is the poet's soul on the earth taking a body in generation, out of which the poet must create his soul in heaven as Isis. The marriage apparently is first described in Canto 17/79 with the line, "For this hour, brother of Circe," though Leon Surette found Odysseus's conquest of Circe "as a triumph over sexuality" in Canto 39. See *A Light from Eleusis* (Oxford: Clarendon Press, 1979), 51. Notice that Pound called Dorothy Shakespear in 1909, "Little Brother." *Ezra Pound and Dorothy Shakespear*, 6, meaning certainly his beloved and fellow initiate is androgynous, because the poet and his lady are unified. Being loved by Pound-Odysseus, Circe the earthly soul of the poet is metamorphosed into a stone statue in Circe's island looking,

with the Goddess' eyes to seaward

By Circeo, by Terracina, with the stone eys (39/195),

as it is discussed in this paper that the soul of a poet is unified with her lover and metamorphosed into a curved stone. Prof. Massimo Bacigalupo testified at the Ezra Pound Conference in Japan, 1985, that Pound set the statue of his head by Gaudier at his balcony looking seaward in Rapallo. This proves definitely the statue of Venus suggested by "Circeo" and "Terracina" (See *Companion* 1 : 162 and 2 : 547) is identical with Isis and mystically united with the poet. Guy Davenport believes in the interpretation of Canto 17/79 that the "brother of Circe" is addressed to Aetes, King of Colchis, Circe's only brother both being children of Helios the sun." *Cities on Hills: A Study of I-XXX of Ezra Pound's Cantos* (Ann Arbor, Michigan: Umi Research Press, 1983), 199. However, if "Sister to Phoebus" in Canto 98/686 means Circe, as Carroll Terrell believes in *Companion* 2 : 629, we must remember Pound changed the Greek mythology and made Circe a daughter of Zeus. Moreover, if the heavenly being of Pound is Dionysus as proved in this paper, then both Circe and Dionysus are Zeus's offsprings.

53. *The Formèd Trace: The Later Poetry of Ezra Pound* (New York: Columbia UP, 1980), 26.

54. See Kerényi, 52.

55. Torrey, 74.

56. See Kerényi, 55.

57. Milton in *Paradise Lost*, 4. 220, calls the fruit of the tree of life in Paradise, "vegetable gold," which the editors of *The Poems of John Milton*, Longmans' Annotated English Poets, interpreted to be a variety of the philosophers' stone. See John Carey and Alastair Fowler ed. *The Poems of John Milton* (London: Longmans, Green, 1968), 623.

58. Torrey, 39. The biographer refers to John Hamilton Edwards's doctoral dissertation, "A Critical Biography of Ezra Pound: 1885-1922," 41.

59. *Collected Early Poems*, 111.

60. *Petrarch's Lyric Poems*, tr. Robert M. During (Cambridge, MA: Harvard UP, 1976), 230.

61. According to Kerényi Persephone was looked upon as the goddess of fire as well as the sun. See p. 98 and p. 101.

62. "Carrara" is "a city in Tuscany noted for the purity of its white marble." *Companion* 2 : 691.

63. How young and beautiful is the peach tree! How flourish the blossoms! This girl goes to her future home. How gentle and good she is for this chamber and this house!

64. *The Classic Anthology Defined by Confucius* (New York: New Directions, 1954), 4.

65. The name of Luigi Valli is written on Pound's notebook about the Italian Cantos (circa 1928) in emphatically large letters, but it seems that Pound found out some of these secret meanings even before. About flowers, Valli write, "FIORE—La parola è usitatissima per esperimere 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 surprised if the Italian remodelling (perhaps by Dante) of *Le roman de la rose* should be entitled *The Flower*.] . *Il Linguaggio Segreto di Dante e dei “Fedeli d’Amore”* (Roma : Biblioteca di Philsophia e scienza, 1928) 174.
66. AP 2 : 198. The Rose means Reason and Virgin Mary according to John V. Fleming, *The Roman de la Rose* (Princeton, N. J. Princeton UP, 1969), 101 ; and the Lady’s love according to C. S. Lewis, *The Allegory of Love*, 1936, rpt. (London : Oxford UP, 1979), 129.
67. 1787, rpt. (Bordeaux : Delmas, 1972), 320. The book is recommended in AP 3 : 699–700.
68. Valli, 191.
69. *Sophocles : Women of Trachis, A Version by Ezra Pound* (New York : New Directions, 1957), 26.
70. Likhas the herald says that Herakles’ “Eros” throws him down with all his inferiors. See *Women of Trachis*, 23. It is this same eros, however, that elevates him to heaven.
71. *The Quarterly Notebook*, 1 (1916) : 9–16. See “Hanya” in p. 11 and p. 15.
72. I don’t see how Pound could know to differentiate the delicate pronunciation of Japanese vowels, “o” and “wo.” In the spoken Japanese “Awoi” and “Aoi” sound exactly the same.
73. Bacigalupo, 467.
74. Pound read “Takasago” in W. G. Aston, *A History of Japanese Literature*. see *Ezra Pound and Dorothy Shakespear*, 270.
75. “Psychology and Troubadours,” *The Quest*, 4 (October 1912) : 45. The article is later collected into *The Spirit of Romance*.
76. See *The Little Review*, 8 (Spring 1922) : 40. Reproduced in *Pai*, 7–1 & 2, 21.

(Received November 30, 1988)