

Ezra Pound and Noh

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要約

エズラ・パウンドと能

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アーネスト・フェノロサが残した能研究と翻訳の遺稿はエズラ・パウンドの手に渡り、イエーツの嘆賞をよんで「アイルランド能」の創作が始まったことはよく知られている。一方パウンドの能の翻訳、'*Noh or Accomplishment*' は詩人の漢詩の翻訳 *Cathay* に遥かに劣る粗い作品と考えられてきた。

しかしパウンドの *The Cantos* の注釈がほぼ完成した現在 '*Noh or Accomplishment*' (1916) を読めば、詩人の *The Cantos* の主題、愛による昇天がここでも現われて来ることがわかる。パウンドは日本の神道にギリシャの「エレウシス秘儀」と共通の太陽崇拝を見た。エレウシス秘儀の入門者は女神イシスと結婚し、太陽になって昇天する。能の「高砂」が神々の結婚であり豊饒儀礼である以上、「張良」や「絃上」など観音の奇蹟劇を読んで、観音菩薩の中に豊饒神イシスを見たパウンドの感覚は正しい。一方「弓矢の立合」や「田村」のシテは、エレウシス秘儀に入門し、太陽神となったヘラクレスに相当する。パウンドはまたギリシャのエレウシス秘儀がダンテやプロヴァンスの詩人に継承されたと信じていた。ダンテとベアトリーチェの愛はパウンドの「通小町」に使われ、小町の幽霊の迷いに対して、深草の少将の霊は変らぬ愛を誓って共に昇天する。

1939年に能の上演を映画でみて以来、詩人は能のイメージをオペラとして *The Cantos* に用いるようになった。夜の海に行く「須磨源氏」は冥界で月神イシスと契り、娘を伴う盲目の「景清」はコロノスに身を埋めるオエデパス王と一つになる。1957年には詩人はソフォクレスの「トラキニアイ」を訳し、能の上演台本となることを願った。作中のヘラクレスの昇天はただ能の音楽と舞のみが表現できると考えたのである。パウンドの能の翻訳と解釈はギリシャと日本との対比によって、伝承の底から、新しい美を呼びさますのに成功している。

To outline Ezra Pound's study of Japanese Noh plays is a challenging task, which has never been done. This is partly because the poet himself declared that his work on Noh ended when he published Ernest Fenollosa's Noh translations in *Certain Noble Plays of Japan* and *'Noh' or Accomplishment* in 1916. To John Quinn he wrote in 1918, "And I find *Noh* unsatisfactory. I daresay it's all that could be done with the material. . . I admit there are beautiful bits in it. But it's all too damn soft" (*L* no. 153). Actually his interest and study of Noh continued as the poet moved to Paris in 1920, and to Rapallo in 1925. At Paris Tami Kume sang Noh music to the poet with instruments, and again at Washington in 1939, Pound saw for the first time the performance of Noh in a movie, and experienced the whole impact of Noh as a theater art. It is natural that when Noh characters reappeared suddenly in the poet's imagination at the Military Detention Camp at Pisa, they were no longer "too damn soft" as the poet misunderstood in 1918, for out of the infernal gloom of Pound's incarceration the court lady Awoi, the moon nymph and the "Homeric" heroes of Kumasaka and Kagekiyo all shone with their unreal radiance and tragic dignity, as Pound recorded them in *The Pisan Cantos*¹. Such was the *de profundis* appeal of Noh to Pound that he published *The Women of Trachis*, 1957, and devoted his only major work for stage to Noh players, believing that *Women of Trachis* is "the highest peak of Greek sensibility" (*WT* 3).

Hence we realize that Pound studied, translated, and wrote poetry about Noh, and his own Noh plays, in three periods of his life. In the first period, until 1916, he interpreted and rewrote Ernest Fenollosa's translations of Noh plays that he had received in 1913, considering them poetry. In the second period, from 1920 to *The Pisan Cantos* (1948), he understood Noh as a stage art of unique impact. Only in the third period, when he was writing *Women of Trachis*, did he bring out Noh in its highest achievement as a shining revelation on the stage.

Though none of these three phases of Pound's study is simple, the hardest work that a commentator has to face is how Pound interpreted each Noh play in Fenollosa's translations. In the first phase between 1913 and 1918, the poet was writing his *Personae* and "casting off, as it were, complete masks of the self in each poem" (*GB* 85), and confessed that his translations "were more elaborate masks" (85). We are warned for this reason that the translator's self is as much revealed as concealed under the masks of his translations, before we proceed to decide what the poet found in Fenollosa's manuscripts.

First of all, Pound depends most heavily on Ernest Fenollosa's scholarship of Noh, which was as authentic as possible in his day. This American historian of Oriental art learned Noh music from Minoru Umewaka, who restored the art of Noh after the civil war of 1868 and its subsequent ruin, because the Tokugawa Shogunate who had patronized it for two and a half centuries collapsed. Umewaka's diary records that his lessons for Fenollosa started in 1883. Particularly after Fenollosa resigned the curatorship of the Boston Museum of Art and returned to Japan in 1886, he worked most assiduously to study Noh until 1890, with the plan of publishing a treatise on Noh in mind. His

weakness was certainly his relative ignorance of the Japanese language. Nevertheless, Kiichi Hirata, who later became a famous scholar of English literature, faithfully assisted him, though he was just a young graduate of The Higher Normal School in Tokyo then. Fenollosa's Noh translations appear generally unpolished to Japanese readers as they passed to Pound's hands, because Hirata's translations were often dictated to Fenollosa and left as they were, and because of Hirata's immature diction, errors in hasty oral translation and occasional misinterpretations of the text. Despite these defects, we note very easily that Fenollosa and Hirata worked with the most advanced study of Noh by Tateki Owada, who published his commented Noh texts in 1892 and 1896. The miscellaneous papers in the Yale Archive, which Pound used for his "Introduction" in *'Noh' or Accomplishment*, includes not only translations from Owada's *Utai to Noh* (Noh Chanting and Noh Plays), 1900, but also important historical documents about the origin and history of Noh extracted from *Shiseki Shuran* (Collections of Historical Documents, 1881–1885) and *Gunsho Ruiju* (*Books Collected and Classified 1779–1839*).

Fenollosa's two essays on Noh prove that he had an acute and original sensibility to the essential and aesthetic qualities of Noh as literature. "Notes on the Japanese Lyrical Drama," published in *Journal of the American Oriental Studies* (1901) summarizes the origin and history of Noh in a brilliant way. Noh plays certainly collected folk legends, ancient court music, god-dances of local shrines, Buddhist miracle plays and the spiritualism prevalent in Shintoism or Japanese folk religion. Yet Fenollosa boldly assumes Noh owes its sudden efflorescence in the fourteenth and fifteenth centuries to the three generations of actor-poets, Kan'ami Kiyotsugu (1333–1384), Zeami Motokiyo (1363–1443) and Komparu Zenchiku (1405–1463), even though Owada himself wondered whether these three celebrated actors were merely composers of the music for the texts which had already been written by anonymous Buddhist priests²:

The great actors of the three generations at Kyoto [Kyoto] , and under the direct patronage of the Ashikaga Shoguns, composed or re-adapted most of the plays now extant, before the end of the fifteenth century. Many were added in the sixteenth, but these were poorer and are now lost. In the seventeenth, the patronage of these plays passed to the Tokugawa house of Shoguns at Yedo [Tokyo] , who saw their value as educational institutions, and encouraged their performance at every local daimio's [war lord's] court. A list of five hundred selected plays, soon reduced to three hundred, was made, as it were, canonical—no change or addition was afterward allowed, and thus the art became a rigid, if beautiful, tradition for three hundred years³.

Though this passage can be accepted as very accurate today, it was a daring hypothesis once. Of all the translators of Noh in the nineteenth century, such as George Aston, Basil Chamberlaine, Francis Brinkley and Marie Stopes, Fenollosa alone observed behind the highly formalized Oriental art of Noh the potent dramatists of rare creativity. Thanks to Fenollosa's admirable insight Pound could understand Noh as literary works of

Japanese poets. In classifying the subjects of Noh plays also, Fenollosa added his own seventh subject, "idyls, so delicate and poetic" (135), to the traditional six: ancient romance, spirits, Buddhist miracles, moral fineness, love and comedies. When we read Pound's "Awoi no Uye," we can see how Pound was delighted to pursue Fenollosa's idea of Noh as a delicate eclogue.

The other essay of Noh by Fenollosa is ms. in the Yale Archive, "Lecture V, No. Washington, March 12th 1903."⁴ This corresponds to Chisolm's record that Fenollosa was invited by Theodore Roosevelt to lecture at Washington in 1903⁵. Even more boldly than in the previous essay, Fenollosa declares that Noh is "the living analogue of Greek drama in Japan."⁶ Furthermore, he differentiates the Greek drama and the Japanese Noh by the god-dance. Pound summarizes this precise difference clearly by partly editing the argument of Fenollosa's pencilscrip t :

The *most certainly* Japanese element of the drama was the sacred dance in the Shinto [Japanese folk religion] temples. This was a kind of pantomime, and repeated the action of a local god in his first appearance to men. The first dance, therefore, was a God dance; the God himself danced with his face concealed in a mask. *Here is a difference between the Greek and Japanese beginnings. In Greece* it was the chorus that danced and the god was represented by an altar. In Japan *the god* dance[s] *alone* (Italics for Pound's connections. "No [Notebook 3a]," 218. Yale Archive).

Knowing Sir James George Frazer's *Golden Bough* and the English achievements in anthropology, however, Pound could not but realize that the god-dance was not uniquely Japanese. In a May Day dance of Provence, "La Regine Avrillouse" (SR 39), a young woman, an old man and a young man dance together, representing the spring, the old year and the new year. Are they not three gods in nature mythology? Fenollosa claims that a chorus was added for the next stage of development from a simple god-dance to the Noh, and introduces folk songs from which the chorus arose, called *Saibara*. Pound observes that these *Saibara*, too, include nature mythology and adds a note, "cf. also the 1st *Saibara* given above with a l'entrade del tempo clar" (No [Notebook 3a] 229. CNTJ 65/ NA 112). "Al entrada del tempo clar" is the first line of "La Regine Avrillouse."

Subsequently Pound learned from Fenollosa that the Japanese god-dance danced and the chorus sang the same story of nature mythology that the Westerners sang in Greece and Provence. The first *Saibara* indicated here is re-written in '*Noh*' or *Accomplishment* :

O white-gemmed camellia and you jewel willow,
Who stand together on the Cape of Takasago!
This one, since I want her for mine,
That one, too, since I want her for mine—
Jewel willow!
I will make you a thing to hang my cloak on,
With its tied-up strings, with its deep-dyed strings.

Ah! what have I done?
There, what is this I am doing?
O what am I to do?
Mayhap I have lost my soul! (CNTJ 65/ NA 113).

A young man in love hangs his coat on a willow tree which he decided to be his own. A white camellia tree standing beside the willow is his girl's. Then he suddenly fears that he has lost his soul.⁷ Undoubtedly, this *Saibara* is a variation of the Greek eclogue that Daphne is metamorphosed into a laurel tree. The image of a human soul within a tree is derived from a psychic experience which Neoplatonism explicated with the idea of the soul's descent from the celestial immortality to a generative body even as a tree. Pound wrote prophetically already in 1912 for "Psychology and Troubadours":

I believe in a sort of permanent basis in humanity, that is to say,
I believe that Greek myth arose when someone having passed
through delightful psychic experience tried to communicate it to
others and found it necessary to screen himself from persecution. . . .
I know I mean, one man who understands Persephone and Demeter,
and one who understands the Laurel, and another who has, I should
say, met Artemis. These things are for them *real* (SR 92).

Having Fenollosa's notebooks on Noh in hand, Pound confirmed himself with his "permanent basis of humanity." Japanese Noh poets were of his own kind, with whom he would share the knowledge of the laurel, Persephone and Artemis.

This is why Pound was so confident with his own "translations" of Noh plays. Thanks to Marie Stopes' letter to Prof. Hiro Ishibashi, 14 March, 1956, we know that Pound asked the help of Marie Stopes for finishing Fenollosa's manuscripts. Marie Stopes had just published *Plays of Old Japan, The Nō*, 1913, when Pound received from Mary McNeill Fenollosa the treasured notebooks of her late husband. Marie Stopes found that Pound "knew nothing whatever about the subject or the language, or the really fundamental ideas in the plays."⁸ Nevertheless, Pound had the blessing of Mary Fenollosa, "You're the only person who can finish this stuff the way Ernest wanted it done."⁹ It was to Pound's poetry that Mary Fenollosa trusted her husband's works and not to Pound's scholarship, or the lack thereof. And what is his poetry without the delightful psychic experience in Greek nature mythology of metamorphoses and Greek eclogues? As Pound told Donald Hall in 1962, "One had the inside knowledge of Fenollosa's notes and the ignorance of a five-year old child,"¹⁰ for our poet saw that Fenollosa found a "new Greece in China" ("The Renaissance," *LE* 215). China here means not only the Chinese poetry and the ideogramic method of Fenollosa but also the Oriental tradition of art and literature, so exotic and so near.

One cannot emphasize too much that Pound had not interest but antipathy towards the Buddhist salvation, even though majority of Noh plays are Buddhist morality or Buddhist mystery plays. Even when the local, tribal gods in the Japanese native religion dance on the Noh stage, they are always identified or paralleled with Buddhist deities. However, Pound believed that he could safely ignore Buddhism, which he called "An

Indian Circe of negation and dissolution" in 1962 (Hall 42). One reason for this is that Fenollosa never argued about Buddhism in the Noh. Pound did not know that Fenollosa was a Buddhist priest, ordained in Japan in 1885, for Pound wrote in *The Japan Times and Mail*, 1940, "Occidental Buddhists are nearly always a bore" (EPJ 163), while Fenollosa inspired Pound as much as Dante had. Mrs. Fenollosa, on the other hand, excluded from her late husband's papers anything that proved his Buddhist faith. Thanks to Prof. Yamaguchi's incredible work looking through the documents for auction at New York, we know that the papers that were not sent to Pound were sold in 1920 to Dr. E. G. Stillman, and were discovered in 1972 in the basement of Weidner Library, Harvard University.

It was the way to Greece, then, through the Japanese Noh that fascinated Pound. In December 1913, three months after he met Mrs. Mary Fenollosa, he was already working on Fenollosa's notes at Yeats' Stone Cottage (EPDS 287). In the second winter at Stone Cottage, 1914, he confided to Dorothy Shakespear the charm that Noh held for him :

I am half a mind to translate [Noh] only it seems too delicate to
give to a prophane english vulgo (293).

Richard Aldington teased that Pound used the word "delicate" 947 times in *Lustra* (EPDS 293). Yet the word not only indicates "an Attic grace," which Pound pursued and which the age did not demand (See "Hugh Selwyn Mauberley," II), but also is Fenollosa's own word to define the "idyls" in Noh, as the latter wrote "so delicate and poetic" in "Notes on the Japanese Lyrical Drama" (135).

Pound thus discovered the emotion of the Japanese drama is also European emotion, since both Japan and Europe share the "permanent basis of humanity" in nature mythology. The Japanese Noh poets showed the fluidity of their minds in such a way as seldom appeared in Europe, but "Art is a fluid moving above or over the minds of men" (SR 5), as Pound wrote prophetically in 1901. An ordinary couple can be metamorphosed into gods as we see in "Takasago," or an ordinary peddler can be the spirit of Komachi, the most beautiful woman in history as in "Kayoi Komachi." Pound met one of the rare equivalents¹¹ of such experiences in Alfred de Musset's "A Supper at the House of Mademoiselle Rachel," and left a rough draft of its dramatization which Donald Gallup collected in *Plays Modelled After the Noh*. An ordinary supper of beefsteak, soup and spinach begins to be metamorphosed as Rachel, a young actress, set her bowl of punch afire. "The mother, by turns green and blue by the light from the blazing punch, turned her eyes on me [the poet] and observed my every movement" (PMN 27), as if the blue fire had some hidden meaning. Soon the poet remained alone with Rachel, who took the text of *Phèdre*. As she read, "the genius of Racine lighted her face—she turned pale, she blushed. Never had I seen anyone so beautiful, so interesting" (28). The magic is rudely expelled when her father returns, but while it lasts, it turns the ordinary room in Paris into a shrine to worship Racine with the young actress now metamorphosed into a priestess. "There are all kinds of religions which have nothing to do with godhead" (23), Pound wrote as he introduced Musset's work.

"Or it may be the Teatro Fenice" (23), Pound re-defines the fluid state in the art of

Noh with his characteristically abstruse term. Fenice is the transcription of the Greek word ὁ φειννησί, meaning the priest of Isis, and hence the goddess Isis herself. Plutarch compares Isis to the love of a Platonist philosopher, because she searches for her husband, Osiris, and reconstructs Osiris the *ousia* and *essence* by collecting the body of her husband, split and scattered into phenomena.¹² Phenomena cycle and change while Isis the love burns in the midst of the cycling motions in Pound's "Guillaume de Lorris Belated" (1909). The poet there

Beheld Fenicè as a lotus-flower

Drift through the purple of the wedded sea (*CEP* 89),

as he slowly descends to Verona from the sky. Isis the lotus flower of Egypt is the principle of nature (Plutarch 53), and wedded to Osiris the essence. For this reason she can uplift the soul of the poet to heaven as Pound's Isis-Kuanon has uplifted him to heaven ("m'elevasti,/Isis Kuanon," Canto 90/606). However, Isis, goddess of love and nature awaits the poet's soul plunging on to her, bringing the male form to her female matter.¹³ As the title indicates, this poem is a tribute to Guillaume de Lorris's *Le roman de la rose* and a praise to Isis, goddess of love, which enables the soul of the poet to create a work of art. In *Le roman de la rose*, the god of Love shoots arrows to the heart of the protagonist lover, and locks the heart with a key (lines 1994–2010).¹⁴ Paying homage to Guillaume de Lorris, our poet kneels to "the master of the keys" (*CEP* 90) at the altar of San Pietro by Adige, Verona.

Since such a cult of love does not exist in the Japanese Noh, Pound did not hesitate to create it quietly within his translations of Noh, for translation is a complicated mask of the poet anyway. His way of including Isis and the cult of love is to put quietly the Egyptian mythology of Isis and Dante's love mysticism into a Japanese god-dance called "Yumiya no Tachiai" (The Dance of the Match of Bows and Arrows). The dance was performed only at the Shogun's court. Hirata translated for Fenollosa a rare text that Owada collected (*UTN* 12–13):

The chief actor sings—

"Shakuson, Shakuson!" (Buddha, Buddha!)

And the chorus sings this rather unintelligible passage—

"Taking the bow of Great Love and the arrow of Wisdom, he awakened Sandoku [three poisons] from sleep. Aisemmyo-o [a variation of Vairocana] displayed these two as the symbol of IN [Yin] and YO [Yang]. Monju (another deity) appeared in the form of Yo-yu [an ancient Chinese master of archery] and caught the serpent, Kishu-ja [a serpent with two heads], and made it into a bow. From its eyes he made him his arrows (*CNTJ* 8/NA 11).

And Pound added to the end of the quotation his curious note, "The serpent is presumably the sky, and the stars the eyes made into arrows" (8/11).

Knowing Japanese folk-religion, which is but such a simple deification of heroes as Goethe defines to be "worship for what is above us,"¹⁵ and that an arrow is considered to be magic power to destroy evil when it is shot by any deified hero, one can interpret even

this abstruse song without Pound's note. Since these ancient heroes are worshipped as the sun, let us assume that they are like Greek heroes such as Herakles, who was identified by Plutarch with the sun (Section 41). Suppose a Herakles takes a bow and arrows, shooting at the evils in the land in order to bring peace and fertility. Then the reader can understand the situation of the original god-dance, and why this Noh play was performed in the New Year season at the Shogun's court. The dancers are three: Aisemmyo-o or a variation of Vairocana, the transcendental source of the universe compared to the sun, and portrayed as the sun in any Esoteric Buddhist Mandala; Buddha representing the essence of the universe like Vairocana and the sun; and Monju, wisdom. All these three are one, and identified with any deified local hero, for Buddhist deities have been identified with local, tribal deities of the sun-worship in Japan called "Shintoism."

To disentangle Pound's note is more complicated, but a careful reader of Dante's *Purgatorio* will note that Pound replaced the eye of Kishuja, a serpent with two heads, with the emerald eye of Beatrice, from which the god of Love once drew his arrow to shoot at Dante's heart (*Pur.* 31. 116-117). The nymphs of heaven show the emeralds to the poet when he reaches the terrestrial paradise:

"posto t'avem dinanzi a li smeraldi
ond' Amor già ti trasse le sue armi."

"We have placed you before the emeralds from which Love once
shot his darts at you."¹⁶

In Pound's note, Beatrice's eyes are even more magnified into the stars of the sky, for Isis, together with her sister Nephthys, were the "Two Eyes" for the ancient sun-god, Rā, as they stand in the forms of the two serpents above Rā's head.¹⁷ Underneath a Japanese Noh play, Pound prepares his mystical version for his selected audience to understand that his Noh translations are "Teatro Fenice," adoration to Isis. There the god dancing is Guillaume de Lorris's god of Love himself, and he is sending the wisdom of Isis taken from the sky out into the heart of the people! There the presence of Isis will enable them to apprehend the hidden meanings of Pound's Noh plays.

As Teatro Fenice or Isis' theater, Pound's "Awoi no Uye" can be played under the auspices of Isis, the fertility goddess, as it were the rape of Persephone or a May-day dance in Provence. On a notebook of Fenollosa's Noh translations Pound wrote "Japanese eclogues on stage." Like Homer's "Hymn to Demeter," which is a prototypical eclogue, Persephone has to appear in the spring field before she is stolen by Pluto. For Pound Persephone appears invariably as flowers, bringing back the fire and beauty from above each year. "And peacocks in Koré's house," in Canto 3/11 means a house full of wisteria, since Pound refers to Gabriele d'Annunzio's *Notturmo*, "Il mio occhio coperto è pieno di glicini luminosi . . . La casa di Corè non è se non una vasta ghirlanda. . ."¹⁸ Pound's adoration of Persephone as the beauty and good coming from heaven continued all his life so that he entitled his translation of a Chinese nuptial song in the Confucian Odes "καλὴ καγαθή" (the beautiful and the good). The simple folk song praising a young

bride as peach blossoms, 桃之夭夭, 灼灼其華, 之子于歸 宜其室家,¹⁹ is remade into a hymn to Persephone and her fire:

O omen tree, that are so frail and young,
so glossy fair to shine with flaming flower;
that goes to wed
and make fair house and bower. . . (Confucian Odes 6).

The peach tree is translated as an “omen tree,” not only because the ideogram of peach 桃 consists of a tree 木 and omen 兆, but also because the love fires of beauty in flowers prophesy the eschatological moment when nature is wrapped with fire as the poet sings,

Earth, Air, Sea
in the flames' barge

(Canto 106/753).

Because Persephone, together with all deities, is the divine fire which Plotinus identifies as the Reason Principle of the Soul that creates the world, it will ignite and absorb the matter into the Soul when the former touches the latter.²⁰

Awoi is called “Flower of the East” by Pound (*CNTJ* 113/NA 193), representing Persephone. Not only does her name mean a hollyhock, but she is suffering from a serious illness and can succumb to death at any moment. Moreover, her disease is caused by her jealousy of her husband's other wives, as Fenollosa misunderstood the situation.²¹ One remarkable stage device in this Noh is that “her struggles, sickness and [threatening] death are represented by a red, flowered kimono, folded once length-wise, and laid at the front edge of the stage” (113/193). Awoi is a spring flower suffering from the chill of the old year, for the May-day dance of Provence which Fenollosa's argument on the origin of the Noh chorus reminded Pound of calls the chill of the old year “jealousy.”

It is amazing how perfectly the plot of “Awoi no Uye” (Court Lady Awoi) fits in with fertility rites in the West and “La Regina Avrillouse,” a May-day dance in Provence, though the Japanese author never intended it to be a fertility rite. Pound quotes the Provençal song in *The Spirit of Romance*:

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

A la vi, a la vi jalous
Lassaz nos, lassaz nos (*SR* 40).
Baillar entre nos.

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

Off on the way, off on the way, jealous man.

Leave us, leave us to dance among us.]

As the dancers cheer, the old man representing the winter of the last year must give up the May Queen to the new year. Once resurrected on the earth, the celestial beauty and good of Persephone should never be dragged back to the underworld of Hades by the old year's jealousy.

In the Western fertility magic, the new year must protect Persephone and marry her as the sun god that gives the land fertility and light. Thus Horus, the sun god of Egypt, fought against Set, the destroyer of his father Osiris. Thus Hercules, having fought out his seven labors, was raised to heaven and unified with the sun (Plutarch 41). Such roles of an Egyptian-Greek hero are given to a Buddhist exorcist in the Noh play. The demon of jealousy wears patterns of flowers on her black underkimono when she appears first as a noble lady,

Her costume was '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' (CNTJ 119-120/ NA 203),²²

as if suggesting the jealousy were coming out of Awoi, "Flower of the East." When the jealousy comes back wearing "The terrible mask with golden eyes" (120/204), projecting the proper substance of evil, there arises the struggle of the exorcist and a great climax in dance. Pound was so excited at the Horus-like and Herakles-like hero's victory over the demon when he saw the movie of "Awoi no Uye" at the Library of Congress in 1939 that he wrote in "Study of Noh Continues in West,"

Fenollosa could not, as I did . . . see and hear *Awoi no Uye* on the screen with the sound of the singing and the crescendo of excitement as the hero rubs his rosary with ever faster rattling of beads against beads (*The Japan Times and Mail*, 10 December 1939. *EPJ* 154-155),

being too much impressed to remember that Fenollosa left his record of "Awoi no Uye", performed on 29 October, 1898 ("No[h] I," Yale Archive).

Supporting such a resemblance of Noh and fertility rites, Pound joined together his most important myth of the Hellenic Eleusinian Mysteries and the archetypal Noh play, "Takasago." Pound's devotedness to the Greek-Egyptian Mysteries is known through Leon Surette's *A Light from Eleusis* (1979). According to Hugh Kenner, when Pound sent the "Three Cantos" to Harriet Monroe in 1917, he wrote that the theme of *The Cantos* is roughly identical to that of "Takasago."²³ This cryptic statement should be taken as a vortex of Pound, "a radiant node or cluster from which, and through which, and into which, ideas are constantly rushing" (*GB* 92). In this Japanese mystical song and dance on the Noh stage, a pine on the shore of Takasago sets sail to wed a pine on the shore of Sumiyoshi. The mythology touches the core of Japanese racial memory, for the gods of the rice fields supposedly descend on a pine tree, and hence a pine tree is always painted

on the back wall of the Noh stage. These tribal gods usually appear as a married couple, and obviously they are the ancestors of the tribe or local heroes, always being worshipped as the sun in Japanese folk religion. The marriage of gods and sun worship are also seen in the Eleusinian Mysteries performed on the outskirts of ancient Athens. The initiates descended into the darkness which suggests body, and unified themselves ritualistically with the fertility goddess, Persephone, in a sacred marriage.²⁴ Since Herakles the sun hero is counted as an initiate (Kerényi 78), we can infer those mystic consorts of goddesses found themselves to be the sun giving light and abundance of crops to the land. After the Eleusinian rites were invited to Hellenic Alexandria,²⁵ we have the record of the Isiac Mysteries in *Metamorphosis or the Golden Ass of Apuleius* (SR 16–17). Lucius the initiate wears a garland of palms as the sun and ritualistically marries Isis (11. 24). Pound's association of "Takasago" and the Eleusinian Mysteries is characteristically far-fetched, but correct, for the pine trees in "Takasago" are a man and a woman who married in the dark without seeing each other as a god and a goddess in ancient Japan.²⁶ To find the divinity within them in marriage was their ancient, mythical self-discovery.

The image of the voyage of "Takasago," moreover, inspired Pound with the association of the Egyptian sun boat and Odysseus's voyage. The Egyptian dead voyaged as Osiris on the sun boat, unified with Isis the moon and resurrected on the Isle of Elysium, and there they lived a happy life in the garment of the sun-god Rā (*BD* I: 1xx). The chorus in "Takasago" sings, "Spreading this sail for the breeze of the shore, departing on the rising tide, together with the moon." Odysseus in the Neoplatonists' interpretation voyages through time and space in order to return to the proper object of man's love, the Platonic idea in heaven.²⁷

If we proceed a step further and assume that Isis the moon can be Neoplatonically man's transcendental Soul that creates the visible world, and that Soul can flash the essence of heavenly beauty to the individual soul involved in body and sense, then we can see, in the myth of the ancient, sacred marriage with the god Isis, a myth of the creation of art. Here we observe the myth of "Takasago" identifies the Hellenic-Egyptian mystical marriage with any love on earth. Any poet who sings of love in history can be Odysseus the sun hero, just as any hero who loves beauty can. Any beloved of a poet can be a Cunizza da Romano, who is uplifted to heaven because of love (*Paradiso* 9.32–33; Cantos 6/22–23, 29/141, 74/443), and because of Isis the love and the celestial Soul. Hence Pound could voyage through history under the mask of Odysseus, integrating the themes of the creation of art and the building of an ideal state, "the city of Dioce whose terraces are the colour of stars" (74/425), until he reaches paradise and heaven. On the way Pound-Odysseus marries Isis in the cave of Nereia (body) in Canto 17. The marriage is revealed when the eye of Isis appears out of the cave, and enters the great crystal of Plotinus' divine mind in heaven called *νοῦς* in Canto 91/610–611. Thus the celestial Soul being unified with the transcendental source of all beings, Pound receives the tremendous outpouring of light out of the source in Canto 100.

As Pound believes that the ancient Greek-Egyptian marriage with Isis and the

subsequent ascension to heaven was inherited by the love mysticism of the troubadours, Dante and other Italian poets of *dolce stil novo*, it is very natural for him to join Noh plays and some works of Dante. "A light from Eleusis persisted throughout the Middle Ages and set beauty in the song of Provence and of Italy," Pound declared in 1930 ("Credo," *SP* 53). His interpretations of various Noh plays through Dante's works are seen here and there even in *'Noh' or Accomplishment*, 1916. "Kayoi Komachi" is understood with Dante's *Purgatorio*; "Kakitsubata" and "Tsunemasa" with *Convivio*. "Nishikigi" is the only play that Pound understood with the alba in Provence. Each of these Noh plays of Pound shares Dantesque ascension of the soul through love.

Pound's "Kayoi Komachi" is a curious *tour de force* in which a Buddhist mystery play is recreated by Pound into a mystery play of love. The original play of Kan'ami presents Komachi, a legendary beauty of the Emperor Nimmyo's court (A. D. 833–850), and the major general of the Imperial Guard, called Fukakusa no Shosho. The couple did not get married because of Komachi's pride. On the stage the ghost of Komachi is saved from her regret and the ghost of Shosho is saved from his rancour by Shosho's listening to the lessons of Buddha. Pound warped the theme completely, writing in the notes, "The crux of the play is that Shosho would not accept Buddhism, and that his spirit and Ono's [Komachi's] are kept apart. There is nothing like a ghost for holding to an *idée fixe*" (*CNTJ* 16/NA 27). "We are up against so many mysteries," Pound remarks as he denounces Buddhism to Donald Hall (42).

The salvation of Shosho in Pound's version is simply done, for the spirit of Shosho just walks towards Komachi on the stage, assuming that their wedding is to come. His tattered coat in which he arises from the pit of hell is metamorphosed into flower-patterned wedding clothes, as his tattered figure is taken into "*some sort of astral body*" and shines

CHORUS

His hat is in tatters.

SHITE [The spirit of Shosho]

His under-coat is in rags.

[All this refers both to SHOSHO'S having been 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.]

CHORUS

He comes in the dress with patterns ;

He comes oversprinkled with flowers.

It is Shosho !

(*CNTJ* 20/NA 35)

The astral body²⁸ can be some subtle body for the soul to take when it arises from the fallen state of shadow seeking matter (*Enneads* 1. 1. 12). Pound assumes such a subtle

body²⁹ for the liberated soul, and writes very briefly in Canto 91/615 about the metamorphosis of the subtle body :

& from fire to crystal
via the body of light. . . .

As the poet creates the way of heaven in his mysteries of love, first "Dry flamelet, a petal borne in the wind" (21/99) spurts, making a subtle body of fire. Phoebus Apollo's narrow thigh appears then, cut in the air like "Ivory rigid in sunlight" (29/145). After the eye of Isis, the celestial Soul, ascends to the crystal of Plotinus' Divine Mind, the poet observes a great river of crystal in heaven where "the ghosts [are] dipping" (92/619). Any fallen soul is rescued at once into the Divine Mind, which is the ultimate body of the soul.

Probably it is best to resort to Gabriele Rossetti's interpretation of Dante's *Purgatorio* 28. 127–133 for explaining Shosho's abrupt ascension to heaven. Rossetti, father of the Pre-Raphaelite poet and painter, wrote *Il mistero dell' amor platonico del medio evo* (1840). It is referred to in Pound's *Carta da visita* (1942)³⁰, but it is certain that Pound read Rossetti's book before 1906, for Pound's book review of Joseph Péladan's *Le segret des troubadours* (1906) is based on Rossetti's argument that the troubadours had their own secret language.³¹ Rossetti interprets in *Il mistero* (MAP 2: 293–334) that the moment Dante first meets Beatrice in *Vita nuova*, three faculties of Dante are working: first, Dante's heart, which takes the persona of love, and out of which is born his intelligence to seek heaven; second, his soul, which takes the persona of Beatrice; third, the animate spirit which represents memory of the past (MAP 2: 293), and which trembles and laments, "Heu miser! quia frequenter impeditus ero deincepos" ("Woe is me! for that often I shall be disturbed from this time forth!")³² Later in *Purgatorio*, when Dante comes to the Lethe in order to be unified with Beatrice, his soul, the river deprives him of the sinful memory of the past:

Da questa parte con virtù discende
che toglie altrui memoria del peccato;
da l'altra d' ogni ben fatto la rende (*Pur* 28. 127–129).

On this side it descends with virtue that takes from one the memory of sin; on the other side it restores the memory of every good deed (Singleton 311).

As the memory of the past prophesied in *Vita nuova*, it cannot share the marriage of Dante and Beatrice in paradise (MAP : 371–372). It is self-evident, then, for Pound that the spirit of Shosho is uplifted from the memory of his miserable courtship when he steps toward the ghost of Komachi on the stage to embrace her. Shosho the intelligence is unified with Komachi the soul in heaven as naturally as Dante and Beatrice are. Characteristically the poet chooses not to say a word about how he depends on Dante's love mysticism. How many poems Pound had already written, dependant on Dante, without mentioning him until 1916!

If this interpretation of "Kayoi Komachi" looks too fanciful for the reader, we can

seek evidence that Pound used a Dantean idea of the soul's ascent to heaven through love in Pound's "Tristan," written in 1916. A sculptor visits at the ruin of King Mark's castle a quince tree which always blooms on a certain day in March. To him appear the couple who turn out to be the ghosts of Tristan and Yseult :

*Both he and Yseult are in costumes gilt and brilliant on one side only, or else one side is covered by a grey cloak of the same colour as the background. They approach each other, pass without touching, move hands, but do not come into contact. The lights slowly fade. They are almost invisible when their grey side is toward the audience.*³³

Like the ghosts in the Noh, Tristan and Yseult hover sadly without any salvation, for which gold must be Pound's symbol here.

John Heydon in *The Holy Guide*, which Walter Baumann proved to be a source book for Pound's "Three Cantos" (1917)³⁴, states that gold is the sun, the fire in heaven, the unity and hence Cupid³⁵, for love unifies the whole universe. When Pound reaches the third heaven where Isis the love dwells in the crystal of the Divine Mind (92/619), he sends out from there seed of the invisible world : first the unity "as engraven on gold" (92 /618), then divides it into two as brass, three as mercury and four as silver, following approximately John Heydon's direction (*Holy Guide* 2: 22-49), as the visible universe is actualized in multiplicity :

And from this Mount were blown
seed
and that every plant hath its seed
so will the weasel eat rue,
and the swallows nip celandine
and as engraven on gold, to be unity
but duality, brass
and trine to mercurial
shall a tetrad be silver (92/618).³⁶

Gold then indicates the genuine gift of Isis the love in heaven, meaning the perfection and unity in heaven. The ghosts of Tristan and Yseult in Pound's "Tristan" are wearing gold only on one side of their bodies, for the soul is intrinsically good for heaven. Yet their love was artificially inspired by the love potion which they drank by mistake, and the effect continued only for the three years the potion worked. "There was three years' craft in the cup" (37) Tristan laments in Pound's play. Love is sadly lost for them, and so is their way to return to heaven, though Persephone, a variation of Isis the love, flames with the celestial fire every spring in the blossoms of the quince tree at the ruin of St. Mark's castle.

It is "Kakitsubata" (Iris) that this mystical power of love is recalled most remarkably, for on the stage there dances Dante's spirit from the third heaven that helped the poet once to approach his Beatrice in heaven. Arihara no Narihira (818-892) is the representative lover in classic Japanese literature that covers the period from the ninth to the eleventh century. He adored the Empress of Nijō all his life and sent himself into

voluntary exile for love. When he travelled down to where a thousand irises bloom in a clear river divided into eight streams, he wrote a short poem of thirty-one syllables, beginning each line with a consecutive syllable of the word "Kakitsubata" (Iris). In the Noh play, the spirit of the iris appears to a travelling priest where the river divides. Wearing the ceremonial headgear of Narihira and the Empress of Nijō's robe, she dances in praise of the poet. Pound mythologizes that this spirit is :

the spirit of one of Narihira's ladies who had identified herself with
the iris, that is to say, the flowers are the thoughts or the body of her
spirit (*CNTJ* 122/*NA* 207).

In other words, the iris is a subtle body of spirit to mediate soul and body, as plum blossoms in Confucian Ode 6 are the body of Persephone's flame.

Pound's explanation will remain cryptic unless the reader knows Dante's *Convivio* in which a lady represents the spirit sent to the poet from the third heaven of love. After the death of Beatrice, Dante in grief sees a young lady watching him from a window in the thirty-fifth section of *Vita nuova*. The more Dante thinks of this lady at the window, the closer he is drawn to the memory of Beatrice in heaven (*Convivio* 2. 6. 8). Dante calls Beatrice his soul (*anima*) and this new lady his spirit (*spirito*) as she leads him to Beatrice. Searching the place for the spirit in his medieval cosmology which consisted of medieval Neoplatonism and the scholastic universe of ten heavens, Dante decides that such spirits are Intelligences in heaven, vulgarly called angels (*Convivio* 2. 4. 2). Since Beatrice, his soul, is the transcendental Soul that creates the visible world circulating, Dante's mythology is Neoplatonically approvable. Dante understands that ancient philosophers such as Plato speculated that these intelligences are not only the motions of heaven but also the generators of all things as well as themselves :

. . . chiamale Plato «idee», che tanto è a dire quanto forme e
nature universali. Li gentili le chiamano Dei e Dee, auvegna che
non così filosoficamente intendessero quelle come Plato, e ad-
oravano le loro imagini, e faceano loro grandissimi templi . . .
(*Convivio* 2. 4. 6-7).³⁷

Plato calls them Ideas, which is as much to say Forms, and Univer-
sals. The Gentiles called them gods and goddesses, though they
did not conceive them so philosophically as did Plato; and they
adored images of them, and made most magnificent temples for
them.³⁸

The spirits then are the ideas of Plato and the Formal Cause in Aristotle's *Metaphysics* (1. 3. 1) that moves the heavens and creates the form of each kind, creating the beauty of each object by the form. They move the world, and move themselves for love, so that they come from the third heaven of love on the ray of Venus (*Convivio* 2. 4. 9), which is the planet of love. In the celebrated first canzone of *Convivio*, Dante addresses himself to these spirits, "Voi che 'ntendendo il terzo ciel movete,/ udite il ragionar ch'è nel mio core . . ." (O you who move the third heaven by intellection, listen to the speech in my

heart . . .").³⁹ Pound imitates Dante in Canto 91/617,

O Queen Cythera [Venus] ,

che 'l terzo ciel movete,

following Dante's identifying of these spirits with the Intelligences of heaven as well as Hellenic deities, for it is Venus that sends to him constantly all beauty and increases for him the love of his Isis, the universal Soul.

If Dante's lady at the window appears on the stage, sings and dances his sonnets and ballate in *Vita nuova!* This is what Zeami Motokiyo (1363–1443) did for Arihara no Narihira, by invoking a lady of the poet as the spirit of Isis, and letting her dance about the ancient glory of his love for the Empress of Nijō, according to Pound's interpretation of "Kakitsubata." Pound is overwhelmed at the quiet way the Noh play presents the Ideas and the Formal Cause on the stage :

Our own art is so much an art of emphasis, and even of overemphasis, that it is difficult to consider the possibilities of an absolutely unemphasized art, an art where the author trusts so implicitly that his auditor will know what things are profound and important (CNTJ 130/NA 220).

The spirit of Isis wears the headgear of a man at a court ceremony and the robe of an empress. She is a man and a royal lady, a shining figure most weighty and unforgettable on the Noh stage. Here stands the beauty that Isis, Pound's equivalent of Beatrice, sends to raise him to the timeless union, for the spirit from heaven means beauty whether it flashes in Dante's ladies or Pound's flowers. "Beauty is the road to salvation," Pound concludes at the end of "Kakitsubata" (130/220).

Dante's *Convivio* and *Purgatorio* are used again for Zeami Motokiyo's "Tsunemasa," which is the most moving play of all Pound's translations of Noh. Tsunemasa, a young warrior in the clan of Heike, was killed on a battlefield during the warfare that continued from 1180 to 1191 between the clans of Heike and Genji. Noh only were the battles fought all along the coastline of Japan, but also the defeat of the Heike clan marked the end of the ancient empire and the beginning of the warriors' feudalistic rule. For these reasons the death of each hero of the Heike was sung in the epic *The Tale of Heike* by blind minstrels with their lutes. In the Noh play, the priests of the Ninnaji Temple had a memorial service after the death of Tsunemasa by playing the lute that Tsunemasa had left at the temple (*The Tale of Heike* 7). The spirit of Pound's Tsunemasa appears, attracted by the music, and approaches old friends but stops suddenly, frightened to see his body :

SPIRIT

It [the form of Tsunemasa] is there if you see it.

PRIEST

I can see.

SPIRIT

Are you sure you see it really?

PRIEST

O, do I, or do I not see you? (*CNTJ* 55/ *NA* 93)

The tension is brief, but acute and unbearable. To the eternal judgement the eye of the spirit is open, and he realizes that he slew and was slain, being now “the uneasy—bloodstained and thoughtless spirit,” as Pound finds (54/92).

Of all the Dantesque translations of Pound’s Noh plays, only “Tsunemasa” touches Dante’s solemn sense of justice. Pound treasures Tsunemasa, and called the dead soldier a “spirit,” not a lost shadow, which is a ghost. He is the dead that has a place in the lovely field of ante-purgatory, for Pound quotes from Dante’s *Purgatorio* 8.1, “Era già l’ora che volge il disio” (54/92), from the scene where the souls arriving at the ante-purgatory turn back nostalgically to the earth :

Era già l’ora che volge il disio
ai navicanti e ’ntenerisce il core
lo di c’han detto ai dolci amici addio ;
e che lo novo peregrin d’amore
punge . . . (*Pur.* 8.1–5).

It was now the hour that turns back the longing of seafaring folk
and melts their heart the day they have bidden sweet friends
farewell, and that pierces the new pilgrim with love . . . (Singleton
77).

Pound’s Tsunemasa is of Dante’s kind, and is drawn back from the purgatory by the sounds of music. Amazingly, his act recalls Dante’s theory of music that Pound shared with Dorothy Shakespear in 1910 :

Moreover, music so draweth to itself the spirits of men (which are in principle as though vapours of the heart) that they well-nigh cease from all operation; so united is the Soul when it hears it, and so does the virtue of all of them, as it were, run to the spirit of sense which receiveth the sound (*EPDS* 18. *The Convivio* 119),⁴⁰

The soul of the dead being deprived of the body runs to the spirit of sense at the sound of his beloved music, but he has to find what a miserable bleeding piece of earth his body now is. His life of violence is real, and the spirit has only to be expelled. Zeami compares the tragic state of Tsunemasa to a moth coming to fire only to be burned, and Pound never misses the color of the blood in the fire, “The red wave of blood rose in fire, and now he burns with the flame” (*CNTJ* 57/ *NA* 96). Donald Davie, who quotes from Pound’s letter to say that Noh is “all too damn soft” (*L* no. 153), nevertheless eulogizes the play for its “stabbing pathos.”⁴¹

To the ghosts of “Nishikigi” (“The Brocade Tree,” *20 Plays of the Noh Theatre*), Pound gives the same salvation by love as he gives to the couple in “Kayoi Komachi.” It is salvation by love, but not exactly Dantesque, for unlike Komachi’s Shosho, neither the man nor the woman is elevated in love here. “Nishikigi” portrays a local custom of a boy courting his girl by setting a stick colored like brocade at her gate. The ghost of a lover who once set a thousand of these sticks day after day accompanies the ghost of his

beloved, who wove on her loom all the while without making up her mind. The couple appeals to a travelling priest in his dream :

That we may acquire power,
Even in our faint substance.
We will show forth even now,
And though it be but in a dream,
Our form of repentance (CNTJ 85/ NA 145).

The pathetic cry is quoted by Yeats in *Per Amica Silentia Lunae* 10 (1917). On the ground of this appeal the Irish poet constructed his mythology that the dead dream back their past in the imagination of the living, writing *The Dreaming of the Bones*.⁴² The salvation of Pound's couple, however, does not depend on such dreaming-back of the dead, for Pound never took up Yeats' idea of the dreaming-back, nor does it depend on the prayer of the Buddhist priest, for Pound lets his Shosho renounce Buddhism.

Fenollosa's manuscript, however, most opportunely prepares for Pound another means of salvation, that is, by adoring the light of the dawn. When the ghosts reappear for taking their wine-cups of betrothal, the light of the dawn is reflected in their cups :

CHORUS

For the tokens between lover and lover :
It is a reflecting in the wine-cup.

CHORUS

Ari-aki, [Ariake]
The dawn! (CNTJ 87/ NA 148)

Actually "Ariake" in medieval Japanese means not only "dawn" but also "the moon at dawn." Japanese Buddhism finds "such-like truth" or the ephemeral appearance of truth in the moon, so that in Zeami's text, the moonlight glimmers in the wedding cups of the ghosts and blesses their salvation. Fenollosa-Hirata, however, did not realize this second meaning. By translating "Ariake" as the dawn, they lead Pound to associate the salvation of the ghosts to the *alba* or the dawn song of medieval Provence. A sleeping traveller is awakened by his comrade who is standing outside at the dawn in this curious genre of troubadours' poetry. Pound translates from an anonymous *alba*⁴³ for *Personae* 1926:

*"Up! Thou rascal, Rise,
I see the white
Light
And the night
Flies"* (P 171).

Explicating the troubadours' cult of light, Denis de Rougemont argues in *L'Amour et Occident* that, in the Manichean heresy prevalent in Provence, light represents in every man "his own spirit (which has stayed in heaven beyond terrestrial manifestation) and [it] welcomes the homage of his soul by a salute and a kiss."⁴⁴ Hence Rougemont suspects in the same book that the traveller and his comrade are body and soul,

hankering after spirit (Rougemont 87). Pound knew certainly Zeami's meaning of the moonlight reflected on the wedding cup, for although Fenollosa's ms. for "Kayoi Komachi" is lost, he lets his Shosho say, "Though she [Komachi] only asks me to drink a cup of moonlight, I will not take it. It is a trick to catch one for Buddha" (CNTJ 20/ NA 35-36). Our poet resorts to the alba, which is one of his rituals of godless religion (PMN 23). In Canto 104/741 Pound sings of Luigi, a local man at Rapallo practicing his own alba:

Luigi in hill paths
chews wheat at sunrise,
that grain, his communion.

Here Pound associated the alba with fertility rituals and identifies the light of the dawn with a corn goddess, Isis or Persephone, whose fire was once worshipped in the Eleusinian Mysteries (Kerényi 93). With these lines Pound's "Nishikigi" came to belong to his Teatro Fenice or Isis' theater.

Reading Pound's Noh translations in this way with some of his implications in reference to his Eleusinian Mysteries, his ascension motifs in *The Cantos* and his allusions to Dante, John Heydon and the troubadours expand immensely the scope of meanings Pound has given to his most successful and best-known translations from the Noh: "Nishikigi," "Kakitsubata" and "Tsunemasa." The local Oriental traditions of the Japanese native religion are mixed with the Occidental tradition of mystical love and Greek religion, fused into what Pound called "permanent basis in humanity" (SR 92) in the Greek mythologies and their Western medieval inheritances in the less celebrated translations of "Awoi no Uye" and "Kayoi Komachi." Paralleled with Persephone, Awoi, a court lady who never appears on the stage, acquires a mysterious beauty in the spring fields of Sicily. Tsunemasa, a young warrior and lute-player of Japan, is given an abode in *Purgatorio*, waiting for the judgement participated in by all humanity. Komachi, a suffering shadow and moral lesson against pride in Japanese folk imagination, is rescued by Pound's suggestion that she can be a passive, Oriental Beatrice, though being ready to escape into Buddhist negations. The rustic couple of "Nishikigi" live momentarily in the dawn of Provence as they wander in the autumn coloring of northern Japan. Above all this, the Dantean spirit of "Kakitsubata" shines magnificent on Pound's stage of Isis the love.

Besides these successful plays of Pound's "Teatro Fenice," we find four plays that our poet did not convert into his own, "Chorio," "Tamura," "Genjo," and "Kinuta." Of these the first three are the mystery plays of Kwannon in the original Japanese texts, and Pound had only to identify Kwannon with Isis. Kwannon is a Buddhist goddess of mercy, and as Angela Elliott writes, loaded with the figures of "the Greek Astarte, Arabian Athtar, and Phoenician Ashtart (Ashtoreth)."⁴⁵ In the Japanese racial memory, Kwannon was a protectress of voyagers, and came across the Indian Sea from the West into the China of the T'ang Dynasty (618-905). As early as 1917 Kwannon leads the triumph of the Greek deities in "Three Cantos I,"⁴⁶

Footing a boat that's but one lotus petal,

成	bringest to focus	成
Ch'èng		Ch'èng
	Zagreus [Dionysus]	
	Zagreus	(Canto 77/475),

for Dionysus is the eternal state of human mind, whose energy and love are focused in perfection (成) to be unified with Isis, his universal Soul. King Wen, the ancestor of the royal family of Chou, is also adored as a fertility god and the sun god, unified with Isis represented by the heavenly veils, because as the universal Soul she creates phenomena :

Bright, aloft, Wen, glitteringly,
 Chou, tho' an old regime, great new decree ;
 Had not Chou been there like he sun's fountainhead
 the supernal seals had never caught the sun's turn
 that King Wen tread
 up, down, to stand
 with the heavenly veils to left hand and right hand.

(Confucian Ode 235)

One important Noh play that Pound could not convert into his theater of Isis is "Kinuta," despite Fenollosa-Hirata's careful crib and translation. A lord who stays in the capital many years for a prolonged lawsuit sends his maid-servant to his wife at home, with the message that she must wait another year for his return. On receiving the messenger, the wife recalls Sobu, an unfortunate Chinese general who, in exile, could hear his wife beating her fulling board. She had a fulling board set on her bridal bed and, with her maid-servant, beat her husband's clothes on it as if the expensive, sewn-up clothes were new material that needed fulling. Pound shows in his translation how thoroughly he understands the wife's situation :

WIFE

Beat then. Beat our resentment.

MAID-SERVANT

It's coarse mat ; we can never be sure (CNTJ 92/ NA 156).

The reply of the maid-servant is Pound's addition, which intensifies skillfully the emotion of the two women. In medieval Japan, for a woman to go into service could mean accepting her master in bed if she were willing⁴⁷, so that the maid-servant being sent back to the wife implies that she has fallen out of the favor of the lord and has been dismissed. Both the wife and the maid know that a new woman is enjoying the love of their lord. The forsaken wife and forsaken handmaid have to beat the fulling board to pour out their frustrated love and misery. Only the intensity of Zeami's poetry could elaborate such infernal passion, and Kiichi Hirata had no skill to translate the close-knit texture of the original play. Pound could do little and makes no attempt to integrate into his own mysteries Zeami's Buddhist solution that the ghost of the wife is rescued from hell by the Buddhist priest's prayers. With "Kinuta" certainly Hugh Kenner's criticism is true : "If the series of Noh dramas is less successful [than *Cathay*], it is because there is less of Pound in them. . . ."⁴⁸

Except for "Kinuta", Pound never collected in *'Noh' or Accomplishment* any translations that cannot be incorporated into his theater of Isis. "Shojo" is "a little service of praise to the wine-spirit" (CNTJ 46/ NA 79), and can be a little Japanese version of the Greek dithyramb in praise of Dionysus, born out of Greek fertility goddesses. "Kumasaka" and "Kagekiyo" are sun heroes while in "Hagoromo" the moon nymph of Isis dances. Of the Fenollosa-Hirata Noh translations, "Adachi ga hara," "Kanehira," "Yoro," "Youchi Saga," "Semimaro," "Hajitomi," "Matsukaze" and "Senju" were never used. "Ashikari" was tried but discarded. Leaving these careful translations, Pound used "Chorio" and "Genjo," though Fenollosa-Hirata left very simple drafts for them. Obviously he was happy to use the mysteries of Kwannon in order to create his own Greek-Egyptian-Dantean Mysteries in Noh. He discontinued his translations of Noh after 1918, because he exhausted the material for his own purposes, and there ended the first phase of Pound's work on Noh.

Before concluding this first phase, from 1913 to 1918, we must look into whether Pound's translations participated Yeats' quite determined commitment to create Irish Noh plays or not. In brief, he did not share Yeats' way of developing the daimon's call and evoking the mask or beauty in the structure of the Noh's presentation of ghosts, daimons or the dead. As James Logenbach investigates, Pound expected in vain that Yeats or the Abbey Theater would take up his "Consolations of Matrimony" for a comic interlude between Noh plays or at the Abbey Theater (*Stone Cottage* 209). Yeats developed his own mythology, while writing his own Noh plays, and assumed in *Per Amica Silentia Lunae* (1917) that mens' images exist even after their death "in the general vehicle of *Anima Mundi*, and mirrored in our particular vehicle."⁴⁹ The ghosts of the Japanese Noh represent those images lost between the reality of earth and that of fire, which is but the Platonic reality of essence :

There are two realities, the terrestrial and the condition of fire. . . .
Between is the condition of air where images have but a borrowed life, that of memory or that reflected upon them when they symbolize colours and intensities of fire : the place of shades who are 'in the whirl of those who are fading,' and who cry like those amorous shades in the Japanese play . . . (*Mythologies* 356-357).

Yeats' memories thus pooled will be dreamed away, urged by the passion of the Daimon, Spirit or Ghostly Self (*A Vision* 193). In the hand of an excellent poet the images can flame up in the fire of the Platonic reality as the mask. However, "After so many rhythmic beats the soul must cease to desire its images, and can, as it were, close its eyes," (*Mythologies* 357). Such dreaming back of the dead and the ultimate annihilation of their passion are never contained in Pound's poetry. The caged stork crying (CNTJ 56/ NA 95) as Tsunemasa's spirit appears in "Tsunemasa" is the nearest approach of Pound to Yeats' "At the Hawk's Well" and "The Dreaming of the Bones," for the Daimon urging the poet to sing takes the form of a bird, a hawk in the former and a cock in the latter. Pound's stork, however, is translated from Zeami's original text, and our American poet gives Tsunemasa an authentic status of being a spirit from Dante's *Purgatorio*.

Pound, of course, wrote in his Noh translations Imagist poetry, which not only presents images but presents them in the transcendence of works of art. This latter aspect of Imagism was simply ignored by Amy Lowell and other minor Imagists. For Pound an Image

gives that sense of sudden liberation, that sense of freedom from time limits and space limits ; that sense of sudden growth, which we experience in the presence of the greatest work of art ("A Retrospect" 1913. *LE* 4).

Because an Image works for his *personae*, through which he could see the burning fire of the Platonic reality, his own transcendental, universal self. His early poem, "Historion," portrays the situation clearly. When he wears the personae of Dante, François Villon or "such holy ones I may not write," he sees the

Translucent, molten gold, that is the "I" . . . (*CEP* 71).

Yeats created his mask in the golden cock of Byzantium, for instance, and identified himself with such works of art. For Pound "Poetry in its acme is expression from contemplation" (*CEP* 99), of Dante and Richard of St. Victor. In the most successful contemplation, the contemplators ascend to heaven and see the light pouring from the transcendental source of the world, as Pound sings in his heaven :

So that Dante's view is quite natural :

this light

as a river

in Kung ; in Ocellus, Coke, Agassiz

ρῆι , the flowing

this persistent awareness (107/762).

Confucius, Ocellus the Pythagorean, Coke the Jurist, and Agassiz the Harvard biologist are not just images stored in Yeats' *Anima Mundi*, but live spirits enjoying the persistent awareness of the universal Soul. "I hope the order of ascension in the Paradise will be toward a greater limpidity," Pound told Donald Hall (49) in 1962. He never left his ghosts alone as Yeats did in *The Dreaming of the Bones*, but set them on the way of ascension. Even the ghosts of "Nishikigi" ascend to the light of the dawn, beside Shosho, who is given his astral body.

While finishing *'Noh' or Accomplishment*, Pound was exposed to the great creative power of Yeats. According to Richard Taylor, Yeats converted "Yoro," the simple Japanese play celebrating the fountain of life, into "At the Hawk's Well," with the Daimon's perversion of intellect and creation of the mask of beauty. The jealousy of "Awoi no Uye" was converted into "The Only Jealousy of Emer," in which the jealousy of Bricriu reveals the image of Fand, the mask of the super-terrestrial beauty.⁵⁰ Yeats' mythologization almost exploded into these Irish Noh plays, and *Per Amica Silentia Lunae*. Beside him Pound was only struggling to get his *Cantos*, his long poem of ascension, slowly started. He was only sure that he should keep himself detached from Yeats' identifying the Noh with his spiritist seances, however prolifically Yeats' colossal mind could work on it. Only once Pound declares his ideas against spiritism, which

receives the blessed spirits from heaven on the same level as the degraded shadows from hell :

All through the winter of 1914–1915 I watched Mr. Yeats correlating folk-lore (which Lady Gregory had collected in Irish cottages) and data of the occult writers, with the habit of charlatans of Bond Street. If the Japanese authors had not combined the psychology of such matters with what is to me a very fine sort of poetry, I would not bother about it (*CNTJ* 26/ *NA* 44).

Otherwise Pound, secretary to Yeats for the three winters (1913–1915) at Stone Cottage, supported his benefactor.

Pound's concern for Noh continued even after he moved to Paris in 1920 and then to Rapallo in 1925, because his two Japanese friends, Michio Ito and Tamijuro Kume, tried to inform him about Noh, not merely as good poetry but as a dramatic art of rare intensity. Ito danced the role of the hawk for Yeats' "At the Hawk's Well" in 1917. He moved to the United States and wrote to Pound that he was carrying on there "Noh drama movement for the Western stage as the Universal drama" (19 December. *EPJ* 17). Having started his school at East Stroudsburg, Pennsylvania, he selected twenty-five pupils, and performed in January 1921 Pound's "Shojo," "Kagekiyo" and "Hagoromo" at Greenwich Village Theater (18–19).

Tamijuro Kume (1883–1923) is less well-known, for he died at the age of thirty-nine in the Great Kanto Earthquake in 1923.⁵¹ Studying art in London in 1914, he came across Ito, Pound, G. Bernard Shaw and other writers and artists at the Café Royal in Picadilly. In 1920 Pound met him again in Paris, and gave an exhibition of Kume's works at his apartment in July, 1922 (Tsunoda 12–13). Pound commemorated the *avant-garde* painter in Canto 76, referring to his abstract painting that hung in Pound and Olga Rudge's apartment in Venice, "the hidden nest, Tami's dream, the great Ovid/ bound in thick boards" (76/462). Pound recalled in *The Japan Times and Mail*, 10 December, 1939 :

Tami Koumé [Kume] had danced the Hagoromo before the Emperor, taking the tennin [Pound's "moon Nymph immaculate" in Canto 90/607] part when he was, as I remember, six years old. At twenty he still remembered the part and movements of the tennin's wings, which as she returns to the upper heaven, are the most beautiful movements I have ever seen on or off any stage. Tami knew something of Noh that no mere philologist can find out from a text book (*EPS* 156).

Pound's draft for Canto 26, preserved at Yale Library, portrays Kume and the memory of the moon nymph's dance :

And the first time I saw him, the studio,
squalor, and a stove smoking
and balking
and that one spot of order,

that had danced in the Hagoromo,
the tennin, with arm that came up with
a stroke over the shoulder—
 before the emperor—the Suruga
the wing of tennin, moving as a
 birds wing by Da Vinci,
and he with text, for what reason ;
 “That is very beautiful :
Doubt is of mortals, with us there is no deceit”
 why that line more than another—
No, that for us, is the line that is beautiful—

nostalgia of the occident—
hung between the two nations—
The East, impossible for him—

It was Kume who carried with him “a satisfactory text of Noh” (*EPJ* 39), and sang from it to Pound with his friends in Paris in 1921–1922 (72). The moving vocal music remained unforgettable to Pound, together with the moon nymph’s assurance, “Doubt is of mortals ; with us no deceit” (“Hagoromo,” *CNTJ* 102/ *NA* 171). Pound wrote to the readers of *The Japan Times and Mail* :

You have there a treasure like nothing we have in the Occident. We have our masterwork : Mozart, Purcell, Janequin, Dowland, but it is a different masterwork and one is not a substitute for the other (May 15, 1939. *EPJ* 150).

Pound came to realize that a Noh play is not merely good Imagist poetry, but an opera.

Thanks to Kume and Ito such characters of Noh as Suma Genji, Kumasaka and Kagekiyo were recalled at Pisa in 1945, after Pound had searched and acquired the experiences of Noh as a theater art. First he could send to Katsue Kitasono in 1937 a detailed description of an early television transmission of “Suma Genji, broadcast in England, based on Fenollosa’s notes and studies” (29 January, 1937. *EPJ* 36). In 1939, when he visited the Library of Congress at Washington, he saw several Noh films including “Awoi no Uye,” and conferred with Shiho Sakanishi.⁵² Pound was impressed to write, when ‘*Noh*’ or *Accomplishment* was reprinted in *The Classical Noh Theater of Japan* in 1959, that the sound–film was “the only medium capable of conveying any true idea of the whole art unless one can see it properly done in Japan” (*CNTJ* 21).

The image of “Suma Genji” thus appears in the gloom of the Military Detention Camp, near which lay Pisa in apocalyptic ruin. “Suma Genji” represents the subdued Platonic radiance unique to Noh. The spirit of the celebrated hero of the love romance, *The Tale of Genji*, dances in the moonlight to ancient court music, “Sei kai–ha, the blue dance of the sea waves” (*CNTJ* 25/ *NA* 42) on the beach at Suma. As the poet imagines Venus floating on the great shell, Prince Genji is faintly seen on the dark waves of the underworld, with Tiro and Alcmene, the two shades Odysseus met in hell (*Odyssey* 11.

nautilus biancastra

By no means an orderly Dantescan rising
but as the winds veer

tira libeccio [the southwest wind blows.

Terrell 2 : 382]

Now Genji at Suma , tira libeccio

as the wind veer and the raft is driven
and the voices , Tiro, Alcmene

with you is Europa nec casta Pasiphaë [nor chaste

Pasiphaë. 2: 382]

Eurus, Apeliota as the winds veer in periplum

Io son la luna". Cunizza (74/443).

Genji, the archetypal hero of love, who comes in "Suma Genji" to "sing of the moon in this shadow" (CNTJ 24–25/ NA 41) is now the most fitting equivalent of the Greek–Egyptian sun–hero and the consort of Isis. "Io son la luna" [I am the moon] the voice of Cunizza da Romano says, for she is a variant of Isis, being thoroughly imbued with the ray of Venus the love (Par. 9. 32–33). But her refulgent figure is hidden in the dark, and her voice is faint. The poet that sings "We who have passed over Lethe" about his imprisonment (74/ 449) now goes to Hades in the persona of Genji at Suma. Isis the moon, his faithful consort, is only suggested in the faint moonlight scattered in the wind, though the breezes are called "Eurus, Apeliota," the winds that once brought the resurrection of the fertility goddess in harvest at Eleusis.

And such are the aesthetics of Zeami Motokiyo that he, too, presents the shining figure of Prince Genji in the gleam of the moon. Not the radiance of the most beautiful Prince in his glory but the sun–hero precariously meeting the moon must be danced in the Noh, for beauty should be seen in the negation of sense experience, in transcendence. Not Komachi as a beauty in the bloom of youth, but the ghost of Komachi must appear, being afflicted with remorse, or even an old hag sitting on the prayer sticks in "Sotoba Komachi." Zeami wrote once some advice to young Noh dancers about nine levels of "flowers" or fascination. The first level strikes the chord in time with Pound's hero sailing down the sunless waves :

The art of the flower of peerless charm "In Silla [Korea], in the dead of the night, the sun shines brightly."—The meaning of the phrase Peerless Charm surpasses any explanation in words and lies beyond the workings of consciousness.⁵⁴

It is certain that Pound never read any treatise of Zeami's on the art of Noh, and we can say that Pound is merely portraying the Greek–Egyptian sun–heroes descending to the underworld for the sacred marriage with Isis. Even though the scene is a variation of the sun's descent under the sea in Canto 23, however, the tragic beauty is unique to *The Pisan Cantos*, and here with the figure of Genji as the sun–hero equivalent to Odysseus in Hades, Pound expresses the art of Noh in its core and essence.

This subtlest beauty of Noh, called *Yūgen* (calm) was created by the Noh poets' keen sense that they lived in a period of degradation and degeneration. After the Emperor Godaigo's ideological struggle against the warriors' feudalistic government to restore the ancient Japanese Empire (1321–1381) collapsed into nation-wide civil wars, which continued from 1335–1392, no ideals of either form of government remained without being torn to shreds in the fourteenth and fifteenth centuries. Kan'ami and Zeami, father and son, had to live such paradoxical lives as social outcasts for being dancers and as holy men for being self-ordained priests teaching Buddhism to uneducated people. Zeami was particularly favored by the Shogun when he was a boy actor, for the sovereign's sodomist love. They had the simple, superstitious folklore, the dark and lascivious folk plays haunted by ghosts and demons in their hands. It was their sense of beauty that re-wove the fallen shreds of the over-matured tradition of exquisite poetry. Yet beauty was something to be surpassed, transcended. The gorgeous autumn scene surrounds the ghosts in Zeami's "Nishikigi":

Autumn! our feet are clogged
 In the dew-drenched, entangled leaves.
 The perpetual shadow is lonely,
 The mountain shadow is lying alone.
 The owl cries out from the ivies.
 That drag their weight on the pine.
 Among the orchids and chrysanthemum flowers
 The hiding fox is now lord of that love cave . . .

(CNTJ 81/ NA 139)

Yet the ghosts only wait to be annihilated from the scene, being encased in the impenetrable fibre of beauty like a cocoon. The Noh poets had no philosophy to aid them but the wordless, reasonless transcendence of Zen Buddhism, which allowed them to break through the phenomena and intuitively grasp the meaning of the infinite universe only with the utmost intensity of their will. Zeami invented thus his peculiar beauty in negation which he called *Yūgen*. Zeami's art of Noh liberated the audience from the subordination to flesh and the decadence of art, even from the degrading superstitions of the folk religion. The mere elegance of sense is rescued by this negation of the sense into what the poet called the "flowers," the ineffable beauty of the midnight sun, liberated into the timeless, into the Platonic radiance of Pound's *phanopoeia* or the poetry of light.⁵⁵ The dark side of personality that afflicts men as ghosts is thus sublimated into the shining images coming out of the dark on the stage of Komachi, for instance. The spirit of flowers and trees often dance their god-dances in Noh, as Pound saw in "Kakitsubata," because the grass, the tree, and the land are all converted into Buddha, the Japanese equivalent of Plotinus' transcendence. The nation was re-invigorated after the death of all medieval orders into the more active age of new strife and new commerce in the sixteenth century, and underwent the Age of the Great Navigations and Jesuit Missionaries. Yet before this, Zeami made such a distinguished impression of his own on Noh that his achievement was transmitted to posterity.

If Zeami's *Yūgen* (calm) is defined as beauty sublimated by the negation of the sense world, Pound in *The Pisan Cantos* discovered such beauty of Noh for the first time, urged on by his own tragic situation. Kumasaka, whom Pound considered to be a dead warrior in the play of "Kumasaka," praises the skill of his slayer. Kagekiyo, a hero of the Heike clan now defeated and blinded, tells of his glorious single-handed combat in the battlefield to his daughter who visits him in exile. They deserve Pound's eulogy to Tiresias, "Who even dead, yet hath his mind entire" (Canto 47/236. See Terrell 1: 184):

remembering Kagekiyo: "how stiff the shaft of your neck is."

and they went off each his own way

"a better fencer than I was," said Kumasaka, a shade (74/442).

For the elevated stoicism, Pound called "Kagekiyo" Homeric in *The Japan Times and Mail*, 4 March, 1940 (*EPJ* 162). Beneath these references to Noh (74/442), Pound adds a line,

KORH, 'ΑΓΛΑΟΣ' ΑΛΛΑΟΤ

[Daughter, the blind man's shining." Terrell 2: 381]

recalling the blind Oedipus accompanied by Antigone. As Kagekiyo sent back his daughter to her normal life, Oedipus buried himself at Colonus, leaving Antigone behind. Upon these three old blind men, Tiresias, Oedipus and Kagekiyo, there shines the eyes of Persephone, KORH, as she did once in the Eleusinian rites (Kerényi 96–97).

The third and last phase of Pound's work in Noh started when he read Fenollosa's Noh plays for a new edition.⁵⁶ Pound was stimulated to translate Sophocles' TRAXINIAI as *The Women of Trachis* (1956). At the opening, he specified the work was:

A version for KITASONO KATSUE, hoping he will use it on my dear old friend Miscio Ito, or take it to the Minoru [Umewaka] if they can be persuaded to add to their repertoire (WT 3).

Minoru Umewaka died in 1909, but his grandson, Mansaburō Umewaka performed Noh at the Teatro Eliseo, Rome, in 1970, and received Pound's visit there.⁵⁷ The poet hopes the translation to be acted as a Noh play by Ito or the Umewaka family. Though the idea of comparing Noh to Greek drama was originated by Basil Chamberlain in *Things Japanese* (1890), it was Fenollosa's god-dance that inspired Pound again, for the tragedy of Sophocles is

The highest peak of Greek sensibility registered in any of the play that have come down to us, and is, at the same time, nearest the original form of the God-Dance (WT 3).

In other words he wishes to see the revelation in Sophocles' play in the "absolutely unemphasized art" (*CNTJ* 130/ *NA* 220) of the statuesque dance of Noh.

We can comprehend how *The Women of Trachis* records "the highest peak of Greek sensibility." Herakles, ever burning in the fire of *Eros* (WT 23), sacks the city of 'Rytus and captures the daughter of the King. Herakles' wife, being jealous, gives her husband a shirt immersed in the blood of a dying centaur, Nessus, believing the poisoned blood makes a potent love charm. When the shirt starts burning the body of Herakles, turning him as it were into a body of fire, despite intolerable pain, the hero cries:

SPLENDOUR

IT ALL COHERES (50),

as Pound wrote in Canto 87/571 in the original Greek, "λαμπρὰ συμβαίνει." The fire of jealousy is but twisted, perverted love. Isis, the consort of Herakles, straightens it out and then wraps the hero in the subtle body of fire. He is set on the way to heaven, to his existence as the sun. Pound adds the direction, "the revealed make-up is the solar serenity. The hair golden as electrified as possible (WT 50). Now he can acquire the intuition of the very aim of his ascension, the transcendental source of the universe.

Pound himself explains in Canto 91 what kind of sun Herakles is to be identified with now. In Canto 92/619, the poet on a peak in heaven

knelt with the sphere of crystal
That she should touch with her hands
Coeli Regina [Queen of Heaven].

If we remember that Queen Isis has climbed into the "GREAT CRYSTAL" in Canto 91/611, meaning Plotinus' *nous* or the Divine Mind (40/201), we can see that the poet is unified with the Divine Mind. This passage above enlightens us about Pound's idea of the sunrise in Canto 91/615:

They who are skilled in fire⁵⁸
shall read ☐ tan the dawn
~~Waiving no jot of the arcanum~~

(having his own mind to stand by him)

Who can make Plotinus' Divine Mind his own except Plotinus' supreme deity? Plotinus calls this supreme deity the Good and compares it to the sun in the fifth *Ennead* 5.8:

This Principle [the Good], of which the sun is an image, where has it its dawning, what horizon does it surmount to appear?

It stands immediately above the contemplating Intellect which has held itself at rest towards the vision, looking to nothing else than the good and beautiful . . . (Mackena 409).

It is this supreme transcendence called the Good that Herakles glimpses in his body of fire, and finds all the meanings of his experiences cohere there. "Tan the dawn" explains the ideogram of the sunrise ☐, with the sun above the horizon. The poet representing all his Eleusinian heroes, Occidental and Oriental, arises to heaven and unifies himself with Isis, and sees the Good like the sun, under the persona of Herakles.

Pound in this last part of *The Cantos* particularly treasured "Hagoromo" (The Feather Mantle), a Noh play of the moon nymph teaching a fisherman to dance, as she returns to heaven:

At Miwo the moon's axe is renewed
HREZEIN [accomplish. ῥέζειν]
Selena, foam on the wave-swirl
Out of gold light flooding the peristyle
Trees open in Paros,
White feet as Carrara's whiteness
in Xoroi. (106/755)

“The palace of the moon-god is being renewed with the jewelled axe, and this is always recurring” (*CNTJ* 102/ *NA* 172) comes from a curious mistake of Fenollosa’s.⁵⁹ Yet the moon-nymph is a spirit from Isis, and assures the poet that the immortals never deceive man, as Pound recalls with Kume’s dance. Confucius’ *Ta Hio* also says that the philosophers’ duty is “developing and making visible that luminous principle of reason which we have received from the sky, to renew mankind and to place its ultimate destination in perfection, the sovereign good.”⁶⁰ It delights Pound that the axe he finds in the ideogram 新⁶¹ is the moon’s axe of Isis’ perpetual renewing of mankind. The scene of Miwo Beach, where the moon-nymph regains her feather mantle, is now a paradise. The pines on the beach are now metamorphosed in the chorus, whose mortal bodies of generating trees are shed off, revealing perfection like the sculptured marble of Carrara. The voyage of the pine trees of “Takasago” end here in this paradise also.

Pound’s works on Noh end this way only when the whole nature is elevated to the scenes of paradise in his poetry. As discussed before, the ascension to heaven was the aim of his contemplation in poetry, and it is natural that his Noh plays contain this theme of ascension from the beginning. This is certainly the reason that he no more explained his Noh plays than he did his *Cantos*. Having surveyed his works on Noh, we realize that none of the images there have given him any crucial influence. Without the marriage of trees in “Takasago,” he could learn that the metamorphosis in trees can be the love of flesh consecrated as a mythical marriage of man’s immortal soul with the deities, for Pound’s celebrated poem, “The Tree,” clearly says the metamorphosis gives him sight, “Knowing the truth of things unseen before” (*P* 3). Without reading “Hagoromo” he could have imagined a spirit from Isis the moon, in reference to Dante’s *Vita nuova* and *Convivio*. Nevertheless, these images in Noh all give Pound the assurance about his common basis of humanity, that the Eleusinian Mysteries developed in Greek eclogues, and collected in Plato’s and Plotinus’ philosophies, are participated in the East in different forms, as they are inherited by the medieval poets in the West. Since the worship of the sun-hero continued in Japanese folk religion, and the transcendental source of the universe has been contemplated in Buddhism under the name of the “great Sun Tathagata,”⁶² Pound was correct. Certainly the flower Iris makes the body of the spirit from heaven in “Kakitsubata” like Persephone in spring flowers. The sun-hero in “Suma Genji” comes to sing about Isis the moon like Eleusinian consorts of Isis. “Tsunemasa” proves the theory of music in Dante’s *Convivio* as true even in Noh. Such sun-heroes as Chorio and Tamura are helped by Isis-Kwannon, and so is the Emperor Murakami in “Genjo.” As suggested by Fenollosa, Pound mixed the images of Noh with the images of ancient Greece, which are part of his race memory, drawing from there the light of insight to reach Plotinus’ divinity existing deep within man. Descending thus to the darkness of psyche Pound could finally use the tragic, sublime radiance of Noh in *The Pisan Cantos*. Particularly in *The Woman of Trachis*, Noh supports Pound to perform a god-dance which manifests Herakles’ sight of Plotinus’ Good on the stage. Such a revelation from transcendence is very characteristic of the art of Noh. Zeami and other Noh poets accomplished the impossible task of acting out the transcendence. They saw

the world from the other side of death, and presented the elegance of sense through denying it. Almost always the ghosts in Noh are annihilated into *nirvana*, the Buddhists' transcendence which alone supports the dignified charm of Noh. In the same kind of work of creating superterrestrial reality, Pound's ascension supports his poetry all the way through. We can say that Pound, too, used the resources of Noh to its farthest extreme, as did Yeats, though in his own unique way.

Notes

- 1 Noh characters inspiring Pound specially at Pisa was first discussed by Toshikazu Niikura in "The Pisan Cantos and Noh Drama," *American Literature in the 1940's: Annual Report, 1975* (1976): 132-140.
- 2 See Seiichi Yamaguchi, *Ernest Francisco Fenollosa: A Life Devoted to the Advocacy of Japanese Culture* (in Japanese; Tokyo: Sanseido, 1982) 2: 218.
- 3 "Notes on the Japanese Lyrical Drama," *Journal of the American Oriental Society* 22.1 (1901): 132-133.
- 4 Akiko Murakata transcribed this essay in *The Ernest F. Fenollosa Papers: The Houghton Library, Harvard University* (Tokyo: Museum Press, 1987) 3: 272-291, with all Pound's editing excluded.
- 5 Lawrence W. Chisolm, *Fenollosa: The Far East and American Culture* (New Haven: Yale UP, 1963) 156-157.
- 6 "Lecture V, No. Washington, March 12th 1903," 210. Yale Archive, No [Notebook 3a]. Murakata 3: 276.
- 7 Fenollosa's curious translation led Pound to identify this song with metamorphosis more assuredly. The lines he translated as "Perhaps it may be that even my soul has been lost!" reads in the original "Kokoro mo mado-i/ Keru" (My mind is lost, perhaps).
- 8 Marie C. Stopes' letter to Prof. Hiro Ishibashi, 14 March, 1956. Quoted by Ishibashi in "Marie C. Stopes to No (1)" (Marie C. Stopes and Noh), *The Rising Generation* 124 (1 July, 1978): 180. She was an early feminist and supporter of birth control who visited Japan in 1907. Her *Plays of Old Japan, the No* includes four Noh plays, "Motomezuka," "Kagekiyo," "Sumidagawa" and the outline of "Tamura," translated in collaboration with a Japanese friend of hers. Marie C. Stopes' life, works and unpublished manuscripts are introduced by Prof. Manji Kobayashi in "Marie Stopes to Ezra Pound" (Marie Stopes and Ezra Pound) in *The Rising Generation* 123 (1 December, 1977): 397-399.
- 9 D. G. Bridson, "An Interview with Ezra Pound," *New Directions in Prose and Poetry* 17 (1961): 177. I owe this material to Prof. Peter Makin.
- 10 Donald Hall, "Ezra Pound: An Interview," *Paris Review* 28 (1962): 38.
- 11 One of these rare occasions was when Anne Moberly and Eleanor Jourdain, the principal and vice-principal of St. Hugh's College, Oxford, met Marie Antoinette while strolling through the garden at Versailles, 1901. See James Logenbach, *Stone Cottage: Pound, Yeats & Modernism* (New York: Oxford UP, 1988) 222-223. Although I have associated Pound's Noh translation with metamorphosis for a long time, I acknowledge that I received more suggestions from this book, too.
- 12 *Plutarch's De Iside et Osiride*, trans. J. Gwyn Griffiths (Cardiff: U of Wales P, 1970), Sections 58 & 60.
- 13 "Given the spermatzoic thought, the two great seas of fecundative matter, the brain lobes,

- mutually magnetized, luminous in their own knowledge of their being. . . ." "Translator's Postscript" to Remy de Gourmont, *The Natural Philosophy of Love*, trans. Ezra Pound (New York : Boni and Liveright, 1922) 218.
- 14 *Le roman de la rose*, 1920 (New York : Johnson Reprint, 1965) 2: 103–104.
- 15 Goethe in his *Wilhelm Meisters Wanderjahre* classified religion into three kinds : the worship of what is above us, the worship of what is around us, and the worship of what is below us. The first one is the pagan religion of hero worship. The second one is philosophers', and the third is Christianity. See *Wilhelm Meister's Apprenticeship and Travels*, trans. Thomas Carlyle, 1899 (New York : AMS P, 1969) 2 : 267–268.
- 16 *Purgatorio, Dante Alighieri, The Divine Comedy*, trans. Charles S. Singleton (Princeton, NJ : Princeton UP, 1973) 346–347.
- 17 Sir E. A. Wallis Budge, *The Book of the Dead*, 1899 (London : Routledge & Kegan Paul, 1974) 1: 10.
- 18 Gabriele d'Annunzio, *Notturmo* (Milan : Esso I Fratelli Treves, 1921), 480. See also Guy Davenport, *Cities on Hills : A Study of I–XXX of Ezra Pound's Cantos* (Ann Arbor, MI : UMI Research P, 1983), 123.
- 19 James Legge's translation reads :
- The peach tree is young and elegant ;
Brilliant are its flowers.
This young lady is going to her future home,
And will order well her chamber and house.
- 20 "Matter, to become fire, demands the approach not of fire but of a Reason Principle," *Plotinus : The Enneads*, trans. Stephen MacKenna, 1917–1930 (London : Faber and Faber, 1956) 3. 8. 2. Pound was fascinated by gods' fire since he wrote "Note Precedent to 'La Fraisine,'" in *A Lume Spento*, 1908.
- 21 Actually it is Princess Rokujo, who loves Awoi's husband, that comes to beat her, not as a ghost of the dead, but one of the living. Hirata did not interpret this part of the plot, much to the annoyance of Mrs. Fenollosa. The plot of "Awoi no Uye" is taken from the famous ninth chapter of "Aoi" in *The Tale of Genji*. Prince Genji, the protagonist of the romance written by Lady Murasaki (d. 1016?), fell in love with Princess Rokujo, the widowed consort of the late Crown Prince. In jealousy her soul leaves her body to beat the legal wife of Genji. It was an ordinary medical cure in eleventh-century Japan to call an exorcist and exorcise evil spirits.
- 22 The quotation is copied from Mrs. Fenollosa's notes taken when the Fenollosa saw the performance at Tokyo on 29 October, 1898. "Notes taken by M. F." Yale Archive.
- 23 Hugh Kenner, *The Pound Era* (London : Faber and Faber, 1972) 284.
- 24 See C. Kerényi, *Eleusis : Archetypal Image of Mother and Daughter*, trans. Ralph Manheim (New York : Schocken Books, 1977) 66. The marriage of the goddess suggested by Kerényi is more clearly stated in Thomas Taylor, *The Eleusinian and Bacchic Mysteries : A Dissertation*, 4th ed. (New York : J. W. Bouton, 1891) 179.
- 25 Harold Willoughby, *Pagan Regeneration* (Chicago : U of Chicago P, 1929) 177. It was Ptolemy Soter, the first Macedonian ruler of Egypt, who invited priests from Eleusis.
- 26 One example of this tradition is in the famous chapter 6 of *The Tale of Genji*, "The Safflower." Prince Genji, after a night's love, finds his beloved's nose is monstrously big and red as a safflower. He should not see how his bride looks in the light of the dawn, and he is comically punished for his daring act.
- 27 Thomas Taylor, "On the Wanderings of Ulysses," An Appendix to *Selected Works of Porphyry*," trans. Thomas Taylor (London : Thomas Rodd, 1823) 242–258. Taylor argues Greeks are

rational souls seeking reason which urges them to proceed to the Fortunate Island of the soul liberated from the body.

- 28 "Astral body" is a theosophical term. Madame Blavatsky wrote that the astral body 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). See *The Secret Doctrine*, 1888 (Los Angeles: The Theosophy Company, 1925) 1:153. Yet it is inconceivable that a good poet would load his poem with Blavatsky's weighty doctrine. Possibly Pound was thinking of Plato's *Timaieus*, where the Divinity allots a star to each soul before he plants each soul into a body (41. E-42. A).
- 29 G. R. S. Mead, for whose magazine, *Quest*, Pound wrote his "Psychology and Troubadour" in 1912, wrote in *The Doctrine of the Subtle Body in Western Tradition* (London: Stuart and Watkins, 1919) that a soul set free and purified takes a separate body, for instance, of light or of sphere-like motion. See p. 44.
- 30 "In his *After Strange Gods* Eliot loses all the threads of Arachne, and a new edition of Gabriele Rossetti's *Mistero dell' Amor Platonico* (1840) would be useful." *A Visiting Card*, SP 290.
- 31 Pound wrote of Guillaume IX of Aquitaine's lascivious satire, "In this same chanson . . . occur the words babariol, babarial, 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 any hearers." "Interesting French Publications," *The Book News Monthly* 25-1 (1906) 55. The theme of Péladan's *Le segret des troubadours* is supposedly anti-churchly heresy, just as Rossetti argues over many pages in *Il mistero*, and Pound regrets that Péladan did not prove, as Rossetti did, that Guillaume IX used a secret sign. It is possible to infer that "babariol" comes from the Latin "barbarus" meaning the Roman Church, for Rossetti picked up an example that Rome is called "Babylon" (*MAP* 1: 173), which is repeated in Canto 102/729-730.
- But with Leucothe's mind in that incense
all Babylon could not hold it down.
- Not only in this first publication of Pound, but everywhere in his works is shown the theme of Gabriele Rossetti that the sacred marriage of the Eleusinian Mysteries was inherited by the troubadours and Italian poets which he proved all through the four volumes of *Il mistero*.
- 32 *La vita nuova* (The New Life) by Dante Alighieri, trans. Dante Gabriel Rossetti (London: George Routledge & Sons, [n. d.]) 10.
- 33 Ezra Pound, *Plays Modelled on the Noh* (1916), ed. Donald C. Gallup (Toledo: The Friends of the U of Toledo Libraries, 1987) 35-36.
- 34 "Secretary of Nature, J. Heydon," *New Approaches to Ezra Pound* (London: Faber and Faber, 1969) 307.
- 35 John Heydon, *The Holy Guide* (London: The Author, 1662) 2: 16-19.
- 36 The lines about the weasel and swallows refer to *The Holy Guide* 3. 98-99. See Baumann 312. Heydon states that number two means Juno and generation, choosing copper for the number (Heydon 2: 22), but Pound chooses brass, probably because he used the color of copper, "orichalchi" for Venus' eyes in Cantos 1/5 and 97/675. Three is the number of mercury, the first matter being every kind of matter (2: 33). The number four is, according to Heydon, the number of the foundation of light, mystery itself (2: 37), and in metal four is silver (2: 49).
- 37 Dante Alighieri, *Convivio*, ed. Piero Cudini (Italy: Aldo Garzanti, 1980) 78.
- 38 *The Convivio of Dante Alighieri*, trans. Philip H. Wicksteed (London: J. M. Dent, 1903) 78.
- 39 *Dante's Lyric Poetry*, ed. and trans. K. Foster and P. Boyde (Oxford: At the Clarendon P, 1967) 1: 100-101.

- 40 Dorothy Shakespear's note copied from Philip Wicksteed's translation word by word. The original Italian text is from *Convivio* 2. 13. 24 :
- Ancora, la musica trae a sé li spiriti umani, che quasi sono principalmente vapori del cuore, sì che quasi cessano da agni operazione : sè è l'anima intera, quando l'ode, e la virtù di tutti quasi corre a lo spirito sensibile che riceve lo suono. Cudini 112.
- 41 Donald Davie, Ezra Pound, *Poet as Sculptor* (New York : Oxford UP, 1964) 51.
- 42 Yeats in *A Vision* finishes up his mythology of the dreaming back of the dead of the images of the *Passionate Body*, which "fall in patterns and recurrences shaped by a past life or lives." *A Vision*, 1937 (New York : Collier Books, 1965) 191.
- 43 K. K. Ruthven wrote that Pound took the anonymous alba from *Florilège de Troubadours*. See *A Guide to Ezra Pound's Personae* (1926) (Berkeley : U of California P, 1969) 161.
- 44 *Love in the Western World*, trans. Montgomery Belgion (New York : Harper Colophon Books, 1956) 81. "Il est important de mentionner ici la vénération manichéenne s'adressant à la forme de lumière qui dans chaque homme représente son *propre esprit* (demeuré an Ciel, hors de la manifestation) et qui accueille l'hommage de son âme par un salut et un baiser." *L'Amour et l'Occident* (Paris : Plon, 1972) 85.
- 45 "Pound's 'Isis Kuanon' : An Ascension Motif in *The Cantos*," *Paideuma* 13 (1984) : 343.
- 46 "Three Cantos, I," *Poetry* 10 (1917) : 119.
- 47 Lady Murasaki's *Court Diary* (Murasaki Shikibu Nikki) proves that a woman in service could reject the love-making of her lord if she had the nerve. The celebrated author of *The Tale of Genji* served as a lady-in-waiting to the Empress of Gōichijō (1017–1028). When her employer and prime minister knocked at the door of her apartment in the palace at night, she proudly recorded that she ignored the knocking. The prime minister sent her a witty poem the day after.
- 48 "Introduction" to *Ezra Pound : Translations* (New York : New Directions, 1963) 13.
- 49 *Mythologies* (New York : Collier Books, 1959) 352.
- 50 See Richard Taylor, *The Drama of W. B. Yeats : Irish Myth and the Japanese No* (New Haven : Yale UP, 1976) 141.
- 51 Shirō Tsunoda, "Pound to Kume Tamijuro no Koyū" (The Friendship of Pound and Tamijuro Kume), *Ezra Pound Kenkyū* (*A Homage to Ezra Pound from Japan*), ed. Rikutarō Fukuda and Akira Yasukawa (Kyoto : Yamaguchi Shoten, 1986) 11–16. We owe this identity of Pound's "Tami Koumé" with the painter Tamijuro Kume to Prof. Shirō Tsunoda's tireless investigation.
- 52 *EPJ* 156. "Dr. Sakanishi caused me a good deal of anguish by insisting that something I had found in Fenollosa did not exist in the original. I am puzzled as to how it got into my text." "A Study of Noh Continues in West," *Japan Times and Mail* (10 December, 1939).
- 53 For the names in this quotation, see Carroll F. Terrell, *A Companion to the Cantos of Ezra Pound* (Berkeley : U of California P, 1980–1984) 2: 382. Europa was loved by Zeus in the form of a bull. Posiphaë was the wife of King Minos of Crete. "Eurus, Apeliota" are the east or southeast wind and the east wind. Apeliota is associated with the resurrection of Persephone in Canto 106/752–753.
- 54 "Notes on the Nine Levels (*Kyūi*)," *On the Art of the Noh Drama, The Major Treatises of Zeami*, trans. J. Thomas Rimer and Yamasaki Masakazu (Princeton, NJ : Princeton UP, 1984) 120.
- 55 Pound classifies poetry into three kinds, melopoeia [poetry of music], Imagism, and logopoeia [poetry of words] ; "In the Vortex," *Instigations* (New York : Boni & Liveright, 1920) 234. The second one, "Imagism," was replaced with "phanopoeia" in "How to Read," *LE* 27.
- 56 Hall, 26. C. David Heymann, *Ezra Pound : The Last Rower : A Poetical Profile* (New York : The Viking Press, 1976) 308.

- 57 Masato Hori, "Ezra Pound to Nogaku" (Ezra Pound and Noh), *Kansai Daigaku, Tozai Gakujutsu Kenkyusho Kiyo* (Faculty Publications of Kansai University, East and West Research Institute) 25 (1971) 8—9.
- 58 Tan (旦) in this passage is also the name of Chou Kong, Duke of Chou, brother of King Wu, who founded the Chou Dynasty in 1122 BC. Since all the heroes in ancient Chinese history are collected in the heaven of Canto 85, Tan too is skilled in fire, the element of heaven.
- 59 The original Japanese text says that the palace of the moon-god is so well made that it does not need any jewelled axe.
- 60 Ezra Pound. *Ta Hio: The Great Learning* (Seattle: U of Washington Book Store, 1928) 7.
- 61 新 "From hatchet, to erect, and wood." Robert Morrison, *A Dictionary of the Chinese Language*, 1815. Pound used the ideogram for this sense of renewing woods with hatchets in Canto 53/265.
- 62 See Fenollosa's description of the Mandalas of Esoteric Buddhism, *Epochs of Chinese and Japanese Art*, 1913 (New York: Dover Publications, 1963) 1: 138-139.

List of Abbreviations

- BD* Sir E. A. Wallis Budge, trans. *The Book of the Dead*. London: Routledge & Kegan Paul, 1947.
- CEP* Michael King, ed. *Collected Early Poems of Ezra Pound*. New York: New Directions, 1976.
- CNTJ* Ezra Pound and Ernest Fenollosa. *The Classical Noh Theatre of Japan*. New York: New Directions, 1959. A New Direction edition of 'Noh' or *Accomplishment*.
- EPDS* Omar Pound and A. Walton Litz, ed. *Ezra Pound and Dorothy Shakespear, Their Letters: 1909-1914*. New York: New Directions, 1984.
- EPJ* Sanehide Kodama, ed. *Ezra Pound & Japan*. Redding Ridge, CT: Black Swan, 1987.
- GB* Ezra Pound. *Gaudier-Brzeska: A Memoir*. New York: New Directions, 1960.
- L* Ezra Pound. *The Letters of Ezra Pound 1907-1941*. Ed. D. D. Paige. New York: Harcourt, Brace, 1950.
- LE* T. S. Eliot, ed. *Literary Essays of Ezra Pound*. London: Faber and Faber, 1954.
- MAP* Gabriele Rossetti. *Il mistero dell' amor platonico del medio evo*. London: Riccardo e Giovanni Taylor, 1840.
- NA* Ernest Fenollosa and Ezra Pound. 'Noh' or *Accomplishment*. London: Macmillan, 1916.
- P* Ezra Pound. *Personae*. 1926. New York: New Directions, 1971.
- PMN* Donald Gallup, ed. *Ezra Pound: Plays Modelled on the Noh (1916)*. Toledo: The Friends of the U of Toledo Libraies, 1987.
- SP* Ezra Pound, *Selected Prose 1909-1965*. Ed. William Cookson. London: Faber and Faber, 1973.
- SR* Ezra Pound. *The Spirit of Romance*. 1911. New York: New Direction, 1968.
- UTN* Tateki Ōwada. *Utai to Nō (Noh Chanting and Noh Plays)*. Tokyo: Hakubunkan, 1900.
- WT* Ezra Pound, trans. *Sophokles: Women of Trachis*. New York: New Directions, 1957.

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