CORRELATIVE MYTHS IN THE CANTOS OF EZRA POUND: A TENTATIVE EXAMINATION OF THE POUNDIAN UNIVERSE

by

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ABSTRACT

The Cantos is first and foremost a record of a search for knowledge of synthesis: "To have gathered from the air / a live tradition." The poem is a continuing record of a quest for origins, which Pound characterises as a return to nature and reason: "to behave naturally, intuitively. Not pedagogy but harmony, the fitting thing." In the return to origins, historical figures, history, myths and even reality cease to exist as separable entities, but drift together and coalesce: "history is the continuum which man is, and if a man does not live in the thought that he is history, he is not capable of himself." The return to origins, to the place where one was born, gives rise to a sacramental vision of a world peopled with divinities.

The return to origins, then, is transformation, both of the voyager and of the world through which he moves; and the world of everyday reality, where men pass time, the world cluttered by "the bane of men moving", the world of paradoxes and contradictions, metamorphoses into the ordered universe of the psyche, the unified world of divine harmony, the world whose great Mystery is accessible to the initiate.

The order within the psyche is absolute; the psychic experience destroys or transforms the externalised and systematic order which is in society. The psychic experience utters itself as myth (for "the serious artist" presents "the image of his own desire, hate, or indifference. The more precise the record the more lasting . . .

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the work of art). And the myth itself, alive, a moving image, is, as the psychic expericener knows, a camouflage, behind which lies meaning. Myth embodies and enacts that moment when the world is seen as significant. Myth is the Image qualifying the perceiver's experience; myth is the touchstone for the transformation of seemingly particular, isolated and subjective data into universal, living and significant design. It is not an abstract of experience, for to abstract is to destroy, and myth vitalises: it is the perceived affinity of one thing for another. In a universe of process, myth is attuned to the absolute, evolving, energizing "fragments". In the mythic view, the world is experienced as a latent energy, ready to transform itself instantaneously into another form. The world becomes, then, a world of metamorphoses, and the Image is the signature of myth. As a "vortex", the Image is experience; as a signature of myth, the Image acts as a medium in which "historical" figures are metamorphosed into universals transcending time, recurring, ever present.

The thesis delineates the central myths of the poem, and shows how these are used in conjunction with personae and Pound's Imagistic technique in a search for knowledge, a search for origins. Part I examines the central operating factors of Pound's technique and links them to Pound's attraction to myth, especially those central to the structure of The Cantos. Drawing especially on "Psychology and Troubadours" it shows how mood, myth, persona, are all part of a grander scheme that originates in Pound's view of the world he lives in. Part II examines how myths play a central role in the poem, focussing on Canto 39 and the central correlative myth-complexes of
the poem: Aphrodite-Artemis (Diana) and Demeter-Persephone. These myths are the foundation of a unifying construct which reveals *The Cantos* as a search for origins. **Part III** extends the discussion to the quasi-mystical features of the image of "the great ball of crystal": we share with Pound in the creation of the poem. The poem becomes a voyage into "the great acorn of light", a voyage analogous to the voyage of the soul as rendered in the Egyptian myths of Ra-Set. We become initiates of a final lasting pervasive Mystery, *The Cantos* itself. In the Great Ball of Crystal resides the elusive Lady of Pound's first love, the Troubadours. So the nature of poetry is affirmed as ritual, that real act in which the transitory Human meets and merges with the everlasting *Forma*, the divinely beautiful. Man is an order, whose mind gives shape to the ineffable.
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INTRODUCTION

The difficulty of discovery (in the close world which the human is because it is ourselves and nothing outside us, like the other) is, that definition is as much a part of the act as is sensation itself, in this sense, that conjecture about it is as much of it as its coming at us, its going on. In other words, we are ourselves both the instrument of discovery and the instrument of definition.¹

In the light of this statement, what does one do? What directions of exploration, what means of exegesis are available to the man who comes to grips with the latent implications of Olson's statement? For Ezra Pound, the directions of exploration led him into self-discovery, and into himself. There he found the means of exegesis:

But to have done instead of not doing
this is not vanity
To have with decency, knocked
That a blunt should open
To have gathered from the air
a live tradition
or from a fine old eye the unconquered flame
This is not vanity.
Here error is all in the not done
all in the diffidence that faltered.²

"Knock", he did, and out of his knocking on the doors of consciousness, there is left a census of the "households" he visited, The Cantos. In "the close world" of The Cantos, we return to origins, to the places of our birth:

Gods float in the azure air,
Bright gods and Tuscan, back before
dew
was shed.
Light: and the first light, before
ever dew was fallen.
Panisks, and from the oaks, dryas,
And from the apple, maelid,
Through all the wood, and the
leaves are full of voices,
A-whisper, and the clouds bowe
over the lake,
And there are gods upon them,
And in the water, the almond-white
swimmers,
The silvery water glazes the upturned
nipple  (Canto 3, p. 11)

It is there, in unison with the poet, that we discover "est deus
in nobis" (Canto 98); a hitherto untapped "force" lives within us
awaiting the moment of transcendence. Pound takes us into ourselves and
into that extension of the Self we call the world in which we live. He
prods us through his poetry, through his prose, to participate in the
process which is life; he elicits from us that response to a world in
which no space is fixed and no time measured:

It is dawn at Jerusalem while midnight hovers
over the Pillars of Hercules. All ages are
contemporaneous. It is B.C. let us say in Morrocco.
The middle Ages are in Russia. The future stirs
already in the minds of the few. This is especially
true of literature, where the real time is independent
of the apparent, and where many dead men are our
grandchildren's contemporaries, while many of our
contemporaries have been gathered into Abraham's
bosom, or some more fitting receptacle. 3

He induces us to extend our boundaries and partake in an experience that
includes the feats of heroes, the villainies of men, the acts of gods.
In so doing, our pedestrian, commonsense standards are transformed into
values whose roots tap the living, transforming essense of life 4: a
sacramental vision of a world peopled with divinities.
Since transformation, however, is not easy, the return to origins demands struggle. For the path is filled with pitfalls, with dangers that are the products of a subtle conditioning process about which the ordinary traveller knows very little. As an artist, Pound feels bound to tell us of the dangers that will beset us on the road to discovery of our "human universe". He feels obliged as a poet, and at times is evangelical in tone, to indicate those things which will harm:

If poets don't make certain horrors appear horrible who will? All values ultimately come from our judicial sentences. (This arrogance is not mine but Shelley's, and is absolutely true.) Humanity is malleable mud, and the arts set the moulds it is later cast into. Until the cells of humanity recognize certain things as excrement, they will stay in human colon and poison it.5

The poet, then, has a mission. And it was as a poet that Pound discovered there was a certain permanent, residual memory-bank that held a record of origins, and that there lay the key to man's progress. He states in "The Tradition":

A return to origins invigorates because it is a return to nature and reason. The man who returns to origins does so because he wishes to behave in the eternally sensible manner. That is to say, naturally, intuitively. He does not wish to do the right thing in the wrong place, to "hang an ox with trappings," as Dante puts it. He wishes no pedagogy but harmony, the fitting thing.6

The harmony he speaks of demands that we accept, or what is more exacting on the human psyche, that we surrender to the "force" that is recognized by artists as arrested in a work of art. Artists are "the antennae of the race", for they herald the dawning of a new age, or change an existing one. They perceive currents that lie hidden from ordinary man. They are linked by virtue of their special talent to a collectively conscious creative continuum, and as Pound points out in his essay on
Cavalcanti, "The Tuscan demands harmony in something more than the plastic. He declines to limit his aesthetic to the impact of light on the eye.... There is a residue of perception, perception of something which requires a human being to produce it" (LE, p. 151). The artist is able to transcend the ordinary as Erich Neumann states, "in his own suffering the creative man experiences the profound wounds of his collectivity and his time, he carries deep within him a regenerative force capable of bringing forth a cure not only for himself, but also for the community." From harmony comes the balancing of conflicting forces, the "stillness" that is the secret of transformation; Eliot captures the moment thus:

Words move, music moves
Only in time; but that which is
only living
Can only die. Words, after speech reach
Into the silence. Only by the form,
the pattern,
Can words or music reach
The stillness, as a Chinese jar
still
Moves perpetually in its stillness.8

The artist imbibes the accuracy of the harmony for he is, as Eliot hints, at once creator and destroyer. As creator, he creates something in time whose birth, because it is in time, is its death. Yet, he is also a seer who is able to utter as Silenus is said to have uttered to King Midas, "Oh wretched ephemeral race, children of chance and misery, why do you compel me to tell you what it would be most expedient for you not to hear? What is best of all is utterly beyond your reach: not to be born, not to be, to be nothing. But second best for you—to die soon."9 As creator and seer, the artist can arrive at some idea of what forms the basis of the creative continuum, with which he is inextricably linked, and in the existential predicament he finds himself having,
in some way, to elucidate what Silenus has said. He must reconcile himself to the awful realization that he can only create the transitory, yet in the ecstacy of his created form lies "the pattern" that points to the "stillness" that "lives". For Pound, myths became the living embodiments of the paradoxes which demanded his acceptance if he was to discover the origins of his "Human Universe".

Myths provide the clues to the unity of existence that is inherent in what a poet experiences. Pound records the particularity of myth in The Spirit of Romance when he affirms: "I believe in a sort of permanent basis in humanity, that is to say, I believe the Greek myth arose when someone having passed through the delightful psychic experience tried to communicate it to others and found it necessary to screen himself from persecution."¹⁰ Pound saw that the attempt to express a vital, human desire resulted in the formulation of something which could be interpreted in as many ways as possible. Pound fully realized that each psychic experience destroys all systematic order that is in society. It is the order within the psyche which is found to be absolute, and thus the substantiation of this natural order, "the Kosmos inside a human being—the order harmony universe which we call our individual or personal experience",¹¹ may cause a person to be ostracized. Thus, Pound also saw myth as having been brought on by fear of rejection by a society whose boundaries are set. It is a fear, engendered by the actual process of living the experience, of finding the truth, and I do not think I am too far wrong in drawing a correlation to Neitzsche, who states:

Now no comfort avails any more; longing transcend a world after death, even the gods; existence is negated along with the glittering reflection in the gods or in an immortal beyond.
Conscious of the truth he has once seen, man now sees everywhere only the horror and absurdity of existence; now he understands what is symbolic of Ophelia's fate; now he understands the wisdom of the sylvan god, Silenus: he is nauseated.12

This feeling of nausea too must somehow be subjected to dampers or else it leads to madness. Pound did not wish to enter into the psychology of the psychic experience as deeply as Nietzsche, yet, in his own way, he found a means of solving the dilemma. In his essay "How to Read", Pound states, "It appears to me quite tenable that the function of literature as a generated prize-worthy force is precisely that it does incite humanity to continue living; that eases the mind of strain, and feeds it, I mean definitely as nutrition of impulse" (LE, p. 20). It is through literature that he himself produces a "cure" for the malaise of the individual.

Pound's various thoughts on the role of the artist in society are presented in an essay entitled "The Serious Artist". There he presented what was and always would be at the basis of any artistic endeavor he attempted. The basis was the precision of the thing presented, as he says, in making a comparison between the artist and a scientist: "The results of each observation must in itself be taken as determining a general law, although after experiment, certain observations may be held as typical or normal. The serious artist is scientific in that he presents the image of his desire, of his hate as precisely that, as precisely the image of his own desire, hate or indifference. The more precise his record the more lasting and unassailable his work of art" (LE, p. 46). The phrase which I have underlined leads us to another statement of his aesthetics
in Gaudier-Brzeska, "The point of Imagisme is that it does not use images as ornaments. The image is itself the speech. The image is the word beyond formulated speech."\(^{13}\)

Pound's role as artist, in the light of these statements, is a role that is lived in the poetry of The Cantos. It is brought to life from the coordinating factors of a poetics whose genesis rests in a commitment to "truth". "Truth" is in the actuality of the experience, its precision is its singular focus—the artist's creation. The role is formed from a special knowledge: "The same applies with cheques against knowledge. If Marconi says something about ultra-short waves it MEANS something. Its meaning can only be properly estimated by someone who knows."\(^{14}\) To try to abstract is fatal to the precision of expression that Pound seeks. He must present his image in its most auspicious existential light. It cannot be otherwise because all images are life, are alive with living. They do not come from living, but are living.

Myths are a fundamental actuality of life for they themselves are "cheques against knowledge". The experiencer of the psychic experience knows in the same sense as a Marconi, that what he had camouflaged "MEANS something". To this extent, Pound employs myths as images qualifying his actual experience. Myths act as touchstones for the transformation of seemingly particular and subjective data into universal, living designs. Whatever significance is drawn from the designs is dependent upon the presentation of the myths to be sure, but it also depends upon the receptivity of an audience to the myths. It is because of the latter condition that myths, as I truly believe Pound experienced them, in The Cantos, are tied to a search
for order. The order is felt to exist in times of extraordinary perception and these times are real, "For our basis in nature we rest on the indisputable and very scientific fact that there are in the 'normal course of things' certain times, a certain sort of moment more than another, when man feels his immortality upon him!" (Spirit of Romance, p. 94). In some fundamental way, whatever tension there may be between the presentation of the myths and the receptivity of the audience to them is resolved in the form of The Cantos, the actual images which present the myths.

Pound recognized that things are seen ultimately in process. They are a continuum. What to the ears and eyes is separate is, in reality, a relationship between two things, a relationship that never resolves itself completely, but is demonstrable in and through poetry:

Le paradis n'est pas artificiel
but sepezzato apparently
it exists only in fragments unexpected
excellent sausage,
the smell of mint, for example. (Canto 74, p. 438)

"Fragments" indicate, in some fundamental way, an affinity of one thing for another, and a pervasiveness of this affinity. It is in myths that the affinity is seen and felt most readily.

Myths are born out of the minds and experience of man. Out of his mind a "sexual" union of "fragments" occurs and "something real and valid is brought into the world." One may also add without any hesititation, "It is with EROS that mythology is concerned. Which amounts to saying that as a psyche man is only an order comparable to Kosmos when he or she is love—that only love is order in the vertical of the self." Myths change the conception of man for man becomes progenitor along with every other
energy order that exists. There is no man then reality. It is all
one and it is all the same. Man is no longer seen, as Erich Neumann
points out, "in an historical or horizontal perspective, embedded in
his group, his time, and his cultural canon," but is begun to be seen
"in a new perspective—vertically in relation to the absolute".16
Myths become the currency of the new conception of man. They are in
tune with the Absolute evolving, energizing "fragments".

Everything is the Absolute and the difficulty in attempting any
elucidation of the absolute resides in discerning its essence, its
basic characteristics. For Pound, the solution was technical, namely
the ideogrammic presentation of the imagistic sequence. Such technique,
reflecting a mode of perception, produced a view of actual experience
stripped to its essential details: an approach to the Absolute, as it
patterns the physical and experiential world. The technique is used
with metamorphosis, and the various transformations generate a poetry
whose essence elucidates the absolute.

Metamorphosis allows for any multitude of transformations to occur
simultaneously. Pound sees in metamorphosis a dynamic force which
emulated what is experienced as "change" in the universe. In Guide to
Kulchur, he unequivocally states his belief in metamorphosis when he
says "a great treasury of verity exists for mankind in Ovid and in the
subject matter of Ovid's long poem and that only in this form could it
be registered".17 His emphasis clearly shows that in Ovid's Metamorphoses,
the whole world is experienced as a latent energy ready to transform
itself instantaneously into another form. Nothing is ever in stasis.
Even the images with which Pound works become "dynamic". His view of the image is seen as "a radiant mode or cluster; it is what I can, and must perforce call a VORTEX, from which, and through which and into which, ideas are constantly rushing" (Brzeska, p. 92). The image acts as a signature for the metamorphosis, and from the image associations expand in ever widening circles to become the absolute. In addition, the image is formed out of what Pound has himself experienced. Thus in his *Cantos*, the image is the experience, and as a "signature" of myth acts as the medium in which "historical" figures become metamorphosized into universals whose example withstands the ravages of time and who foster a human spirit that Pound wishes to see established in modern society. We have a taste of Chinese history, economics and philosophy; monetary systems and political theories are expounded; the personal suffering of the poet is visibly seen; yet all is one image, all is a synergy.

Nothing remains constant except the idea that "All is a flux". All things evolve according to an order of occurrence that is rendered in the Confucian analogy, "That axis in the center is the great root of the universe; that harmony is the universe's outspread process (of existence). From this root and in this harmony, heaven and earth are established in their precise modalities, and the multitudes of creatures persist, nourished on their meridians." Man is an order, and as such, is nourished on a "meridian", an axis of reference of the absolute. Pound sought to reestablish man's axis of reference by pointing out that "history is the continuum which man is, and if a man does not live in the thought that he is a history, he is not capable of himself". Pound points to a
return to origins, to birthplaces of the individual.

In the return to origins, historical figures, history, myths and even reality cease to exist as fragmented entities, but drift together and coalesce. Man learns from the process of synthesis. I contend it is central to an understanding of The Cantos to realize that it is first and foremost a record of a search for knowledge of synthesis. It can be traced as a fil d'etre through The Cantos. It recurs again and again in the myths employed in the poem and it is this search for order that makes one aware of the fact:

Certaint it is that these myths are only intelligible in a vivid and glittering sense to whom they occur. I know, I mean one man who understands the Laurel, and another who has, I should say met Artemis. These things are for them real. (The Spirit of Romance, p. 92)

And the magic of The Cantos is that through metamorphosis the experiences happen to the reader. The Cantos become for the reader real and lead the reader ultimately to "the source part, in which the stream emerges from the darkness and enters the light, and is both at once, darkness and light, is the turning point of transition and transformation."

In this brief introduction, I have attempted to outline what I believe is the basis of The Cantos. Out of Pound's erudition came a vast poem whose boundaries boggle the mind. Yet within The Cantos lie vast areas of correlation that bear great rewards if explored. In the subsequent pages, I will attempt to delineate what I have found--are the central correlative myths of the poem to show how these myths were used in combination with persona and Pound's imagistic technique in a search for knowledge, a search for "origins" that has lasted now over sixty years.
and appears to be terminable, at least for the poet himself, only in his death.

In Part I, I will set down what I see as the central operating factors of Pound's technique and link these with his attraction for myths especially those central to the structure of The Cantos. I will discuss mainly those very complex ideas introduced in The Spirit of Romance entitled "Psychology and Troubadours". I will show how mood, myth (mythos), persona are all part of a grander scheme that originates in Pound's view of the world in which he lives.

In Part II, I will examine with the aid of a discussion of Pound's ideas concerning the nexus of a poet's involvement in creating poetry, how myths play a central role in the poem. In this discussion I will point out through dealing with Canto 39 in particular the central correlative myth-complexes of the poem: Aphrodite-Artemis (Diana), and Demeter-Persephone. I will extrapolate from these complex-myths a unifying construct which supports my contention that The Cantos are a search for origins in a Poundian "Human Universe".

Part III will summarize my ideas on the correlative myths presented in the rest of thesis through a further extrapolation on the quasi-mystical features of the image of the "great ball of crystal". This section should thus establish a final perspective in which The Cantos as a whole may be regarded.
And I worship
I have seen what I have seen.

Canto II
Chapter One

As readers and experiencers of the images a poet presents, we tend to connect reality and myth. Ernst Cassirer says, "... man lives with objects only in so far as he lives with these forms; he reveals reality to himself, and himself to reality, in that he lets himself and the environment enter into this plastic medium, in which the two do not merely make contact, but fuse with each other ...." For the poet, the connection and contact is supersensorial. Myth is not something that exists as a distinct entity separated and apart from his life, but it is life just as much as breathing. As Cassirer has pointed out, there is no arbitrary distinction nor division imposed upon the "object" and the "forms". They are really one and the same to the poet.

Robert Duncan has explained the experience of the poet as "the chiaroscuro in which forces and aversions mingle". Following from Cassirer, one can readily see that the poet's world is not a compact, "reasoned" world. His world is a world of shades and shadows, a world where nothing is stable but is in continual movement, a mixing where "forms" partake in a creative fusing. Reason is superseded by an awareness of the ineffable, the unstructured element of life, the process through which creation occurs and which is only seen as the "chiaroscuro". Eliot in "East Coker" sees this process as:
Wait without thought, for you are not ready for thought:
So the darkness shall be light, and the stillness, the dancing.22

The awareness is a total experience, an experience that can be called "enlightenment". As Cassirer hinted in his statement, such enlightenment is both spiritual and corporeal for "forms" and "objects" are in the reality of the creation interrelated and a whole. What Cassirer points to and what Pound reveals in The Cantos is that an awareness of myth, the "living" part (the revelation of the myth by the poet to himself) is an active not a passive endeavor. Because it is an active struggle it involves the poet in an immediacy, a present where present is defined as a boundary-free experience, i.e. lacking a horizontal direction with past and future as limits. To the poet, the myth becomes as real as the "objects" which he uses to express the experience of living the myth. Reason in such a process is an irrelevant and ludicrous tool. It falsifies rather than reveals the "origins" of the poet which lie in his relationship with the Cosmos.

Duncan focuses attention on the experience that reason creates in justifying its inclusion in the "living" process when he says that experience "haunts all reasonable men today, surrounding them with, and then protecting them from, the shadows cast by the enlightenment, the darkness of possibilities that control cannot manage the world of thought and feeling in which we participate but do not dominate, where we are used by things even as we use them."23 Unlike the poet, the reasoned man cannot come to question his origins directly, nor can he face the confrontation between his own special ordering of reality with an ordering
(and the poet is totally immersed in it) that treats all equally, and most importantly, with indifference. The poet unlike the reasoned man cannot discard anything that does not fit "a system". All is equally important.

The poet is forced to become adaptive rather than structured in his creation. The poet has no other recourse because his poetry must be. He cannot rely on any predetermined system that lies outside of what his poetry is in relation to the living reality of the myth he deals with in that poetry. Thus the poet utilizes a special kind of knowing, a kind that Pound speaks of in referring to Leo Frobenius in Guide to Kulchur:

He has in especial seen and marked out a kind of knowing, the difference between knowledge that has been acquired by particular effort and the knowing that is in people, "in the air"... His archeology is not retrospective it is immediate. (p. 57)

The "kind of knowing" that Pound saw in the work of Frobenius was a view of the reality in which civilization exists as devoid of any "past", and which instead regards civilization as a series of experiences all relevant, but determined by a particular people's awareness of their "present". What Pound saw in Frobenius was the man's uncanny ability to perceive the "radical" of a people's operational milieu in their dealings with their origins. Frobenius discovered how a people dealt with their reality and what was the organic base upon which their whole cosmic awareness rested. Pound makes it quite clear in his references to Frobenius that it is not his discovery of lost tribes that is important, but that it is his method of discovery that is important. His method is adaptive and not structured.

Thus Pound's attitude towards the material presented in The Cantos
is built upon the same type of awareness of relationships that Frobenius linked himself to in order to "discover" a people's origins. It is this same relationship that fashions the treatment of myth in The Cantos. The relationship is a symbiotic, organic one in which Pound and myth are not separate entities, but in a continual process of interchange. One cannot separate Pound from the myth with which he deals. The structure of the relationship is dependent on the interchange of reality that Cassirer has pointed out in the statement I quoted above. Just as the experience of life is an immediate, present one, so too is The Cantos. The Cantos occur "now", in the immediacy of the interchange, the tension, that occurs between what constitutes reality to Pound at any given moment and what constitutes reality in the framework of The Cantos. Yet The Cantos exist in the "now" only as Pound's method of dealing with reality. The means are to be identified with the end, and the end itself is activity rather than destination.

Before leaving this idea, I wish to add one more comment that I feel is relevant to seeing the distinction that Frobenius makes between the "known" and the "knowing", one that Pound misinterpreted in his usual missionary enthusiasm. Carl Jung stated in his The Structure and Dynamics of the Psyche a fact about what Frobenius had uncovered:

"...Many of those mythological motifs, in collecting which Frobenius, in particular has rendered such signal service, one also found in dreams, often with precisely the same significance....The comparison of typical dream motifs with those of mythology suggests the idea--already put forth by Neitzsche--that dream-thinking should be regarded as a phylogenetic older mode of thought... Just as the body bears the traces of its phylogenetic development, so also does the human mind. Hence there is nothing surprising about the possibility that the figurative language of dreams is a survival from an archaic mode of thought."
Jung's comment hints at the radical of the belief of the poet especially where he speaks about an "archaic mode of thought". The return to "origins" seems to be a representation of the fundamental union between man and the cosmos, a union that Charles Olson has so brilliantly epitomized in the concrete physical terminology of today's science in "Equal, That is, To the Real Self":

The inertial structure of the world is a real thing which not only exerts effects upon matter but in turn suffers such effects. ... that matter offers perils wider than man if he doesn't do what seems the hardest thing for him to do, outside of some art and science: to believe that things, and the present ones, are the absolute conditions; but they are so because the structures of the real are flexible, [my italics] quanta dissolve into vibrations, all does flow, and yet is there, to be made permanent, if the means are equal. 26

Jane Harrison in *Themis: A Study of the Social Origins of Greek Religion* points out that, "A mythos to the Greek was primarily just a thing spoken, uttered by the mouth. Its antithesis or rather correlative is the thing done, enacted, the ergon or work." 27 Harrison's statement indicated that myth may be regarded as a self-generating factor. In that sense it makes itself new each time it comes into contact with a human element for:

Always there is the same antithesis of speech and action which are but two ways of expressing emotion, two forms of reaction; the mythos the tale told, the action recounted, is contrasted with the action actually done. It is from this antithesis that the sense of unreality, nonexistence gradually arises. 28

I feel that Pound has also seen that the actualization of a mythology takes place in its telling, and, in doing so, takes man back to his origins. "From sounds made by the mouth, to words spoken and thence to tale or story told the transition is easy." Pound traces back through this set
and registers his reaction in a statement in *The Spirit of Romance*:

I believe the 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. Speaking aesthetically, the myths are explications of mood. (p. 92)

Pound sees the Greek myth as formulated in reaction to the attempt by the experiencer of "delightful psychic phenomena" to explain what is indefinable and unexplainable in words. It is also important to notice that Pound sees this reaction as based on a fear of persecution. Taken in the context of what Duncan says about "reasoned man" above, Pound's particular use of myth in *The Cantos* indicates his own view of cosmic reality. In Pound's emphasis, the experiencer of psychic phenomena was bound by the existing circumstances of the Greek sensibility to present what he experienced as the pantheon of gods we now associate with ancient Greece.

Masked therefore in the guise of a pantheon of gods, goddesses and other beings is the essential, primordial Greek experience of the ineffable. In the individual experience itself there is present the "dance" with the cosmos, the sharing in creation where individual and cosmos use one another symbiotically. Since myths, as Pound explains, are the "screens" set up by an individual to by-pass persecution, they are the "signatures" of a deeper experienced reality. Because myths are "explications of mood", mood is therefore a primordial factor of cosmic consciousness. Mood in Pound's reality is the touchstone of genuine experience. It is a factor that is a key to the structure of a man's "origins". Mood is the register atemporally of the individual response to psychic phenomena which are in themselves experiences of the process of creation which the cosmos is.
Specifically, mood is the energy that generates myth for it is the interrelationship between act and word. It is the energizer of an "Incarnation" of space and time in material and that material is words. Because myth is the explication of mood, myth can be used to elicit mood, or more saliently, a mood is implicit in myth. Because mood, as I have explained, is a primordial factor of an individual's experience of reality, mood can be used to elicit the "delightful psychic experience", as witnessed in the individual case. Charles Olson has seen how Pound has employed myth and mood in the ways I just described and has shown how this is done in writing to Robert Creeley in "The Mayan Letters". He says to Creeley:

[Pound] thus creates the methodology of the Cantos, viz., a space-field where by inversion, though the material is all time material he has driven through it so sharply by the beak of his ego, that, he has turned time into what we must now have, space and its live air.29

If we take Olson's statement and apply it in tandem with Pound's regarding the Greek myth and psychic experience therein, we find three factors in operation as Pound's myth derives from mood.

First of all "the space-field" is the actual experience at the primordial level of the cosmos complete with its undifferentiated experiences. Within that spacefield are particular nodes ("time material"): the Greek myth dominant significantly in The Cantos until Rock-Drill; the Egyptian myth of the later Cantos; the Poundian myth concretized in the image "the acorn of light" of Canto 116. Secondly, Olson's use of the image "the beak of his ego" points to the method through which mood and myth are concretized in The Cantos. Myths are the "time material"
which the "ego", in its individual experience of mood through myth, unites all myths as one—the Poundian myth which is *The Cantos*. Thirdly, as the ego "smashes" through, time disappears and what we have is a "delightful psychic experience" as myth has come full circle to become "the acorn of light", a myth of Pound's experience of all myths as the experience of the Cosmos as flux.

Pound states in the same essay ("Psychology and Troubadours"—from which I derive the idea of the Greek myth) that regarding Ovid, Browning and Apuleius:

> The mood, the play is everything; facts are nothing. Ovid, before Browning, raises the dead and dissects their mental processes; he walks with the people of myth; Apuleius, in real life, is confused with the fictitious hero... (p. 92)

In the light of what I have just discussed, Pound's emphasis on the idea "facts are nothing" is important. Facts for Pound, as he indicates in this quotation, entertain reasons for something, and reason because of its structuring categorizing function of reason, it is the destroyer of mood. Reason amputates the connection between the "delightful psychic experience" and the experiencer of that phenomenon. By stating that Ovid "walks with the people of myth", Pounds re-emphasizes the fact that Ovid shares in a dance of creation with the Cosmos; there is an immediacy of presence, a functioning in and with mood. There is no difference in kind between the psychological reality of Ovid's *Metamorphoses* as he experienced it, and the actual tale; there is a fundamental unity, for the words used in *The Cantos* (Ovid experienced) and in the writing of the tale, are the same. The tale is his universe and his ego has concretized the experience in "space and its live air". There is a total abandonment of reason and a totally existential dance is enacted with the cosmos.
The psychic experience seen in the light of this idea allows the individual for the duration of his experience to be part of the atemporal consciousness that is represented in myths. It allows the individual to view the system in which he has his base with the same indifference as he views creation as it occurs in the cosmos. In terms of The Cantos, this participation of the individual in a collectively renewing process generated by mood allows the poem to define its own limits because experience is first and foremost an individual thing. The mood of The Cantos is the activating field in which the individual partakes in "a delightful psychic experience" and thus returns to his origins which is really Pound's origins which is the collectively conscious enactment of creation of the Cosmos.

At the same time, through the numerous interchanging myths that float in and out of the poem simultaneously, Pound points out that mood is omnipresent and, as he formulates in The Cantos, "The fact of the matter is that one of the qualities proper to reality is that of possessing perspective, that is of organizing itself in different ways so as to be visible from points". Since reality, as Pound has shown in The Cantos, has perspective, and since Pound stresses the psychic nature of experience, and since, in "Psychology and Troubadours" especially, that experience is relative in an Einsteinian sense, what the individual experiences is an apperception of the Absolute. The individual experience, as Ortega has pointed out, becomes the measure of reality, the "ego as eye". Ortega observes:

... this reality is what the observer perceives from the place he occupies; it is therefore a relative reality. But as this relative reality ... is the only one there is, it must be, as well as being, relative, be true or, what comes to the same thing, absolute reality.
Myth functions as the medium in which the Absolute is placed in the larger collectively-conscious societal experience. It is at this level that I see *The Cantos* functioning as an ever-changing contact point between the "ego" as I and the ego as "eye". The individual's observation of his role in myth is taken to a fuller realization through the directing of energy from the experience of the existential "I" to the experience of that "I" as the perceiver of the whole range of "delightful psychic experiences" which make up that "I". It is the realization by the individual of the fact that, like *The Cantos*, he too is merely flux and nothing else. He is a continuum not a past, present, and future; he is an immediacy, a "now".

If we look at *The Cantos*, we find a passage which is indicative of the meaning of mood and its connection with myth. In Canto 79, we read:

O Lynx guard this orchard  
Keep from Demeter's furrow  
This fruit has a fire in it,  
    Pomona, Pomona  
No glass is clearer than the globes  
of this flame  
what sea is clearer than the pomegranate body  
    holding the flame?  
    Pomona, Pomona,  

Lynx, keep watch on this orchard  
This is named Melagrana  
or the Pomegranate field  
The sea is not clearer in azure  
Nor the Heliads bringing light  
Here are lynxes Here are lynxes,  
Is there a sound in the forest  
of pard or of bassarid  
or crotale or of leaves moving? (p. 490)

Looking at the passage we see an immediacy of involvement. There exists a reality that is at one and the same time an extrapoetical
extension of the Poundian universe and an extension of the imago-associative references of myths that are united with the distinct and perceived presence of the poet as speaker. We have focused here in the symbiotic contraction of poetic experience the constructs of The Cantos. We begin with a reference to the lynx, an animal sacred to Dionysius; we have the name of Demeter introduced and juxtaposed to her is the Dionysian rite of which I will speak more completely shortly. Presented with Demeter and Dionysius we have the Persephone myth and the idea of sex. We also have presented to us the idea of light-imagery as it operates within The Cantos. The emphasis is definitely mythological, but inseparable from the myths is the idea of sex.

Sex is presented in its ordinary sense as the relationships between what is male and what is female, yet it offers also a means of describing myth, and more especially, of presenting mood. The passage vibrates with a tense expectancy, a highly-charged distillation of emotion waiting to burst out into creation. Pound wishes to emphasize the fact that the discovery of sex at the physical level is at the same time, in some fundamental way, the discovery of Creation. With the discovery of sex, the realization of polarities in the physical universe, and aptly exemplified in the myths presented, there is the discovery of Life and Death. The inclusion of the light-imagery emphasizes the fact that sex operates as a perspective from which reality is seen to exist in its multi-dimensional aspect. The pomegranate seed is at one and the same time the source of creation: Demeter's benevolence and the subsequent rejuvenation of a dead earth, and the source of death, Persephone's seasonal return to Hades and the death of Earth.
It is also expressive of the death of childhood and the immediate birth into adulthood, from which discovery (of sex on the human level) one learns the secret of life and death which is transformation.

Mood operant here in Canto 79 initiates then sustains the continual discovery and presentation of experiences on all levels of the "human universe". Mood is seen here as the energy which sustains and nourishes the discoveries made in the experience of the poem, as it establishes for the duration of a thought, all the causal adaptations of a singular image. It is impossible to speak of the Lynx passage in univalent terms because the passage is not composed of a singly, definable image, but is composed of collectively-composite images whose singular reality is not a static node but a continuum. The Lynx passage turns upon itself again and again in ever expanding spheres of reference, so that one image is not dominant. The result is a synergy of sorts generated by and through mood, and enacted in myth.

Because Pound has referred to Ovid as "walking with the people of myth, I wish to elucidate Pound's point further and point out in the light of the discussion of the Lynx passage how Ovid's version possesses the same immediacy of presentation that pervades the Lynx passage.

In Ovid, the perspective can be said to be more structured, and therefore consisting of a singular emphasis. Yet it is impossible to miss the same sense of immediacy, of "nowness" that pervades Pound's version:

Here looking on these holie rites with lewde prophaned eyes,
King Pentheys moother first of all hir foresaid sonne espies.
And like a Beldam first of all she doth upon him runne,  
And with hir Javeling furiously she first doth wound hir sonne.  
Come hither sisters come she cries, here is that mighty Bore,  
Here is that Bore that strotes our fieldes, him will I stike therefore.  

He now condemnes his own default, and sayes he was too bolde,  
And wounded as he was he cries helpe Aunt Autonoe,  
Now for Acteons blessed soule some mercie show to me.  
She wist not who Acteon was, but rent without delay  
His right hand off: and Ino tare his tother hand away.  
To lift unto his mother tho the wretch had nere an arme:  
But shewing hir his maimed corse, and woundes yet bleeding warme,  
O mother, see, he sayes: with that Agave howleth out:  
And writhed with hir necke awrie, and shooke hir haire about.  
And holding from his bodie torne his heade in bloodie handes,  
She cries: O fellowes in this deed our noble conquest stands.32

The punishment that falls upon Pentheus for his defamation and refusal to worship Dionysius is horrible and the monstrosity of the act can actually be felt in the imagery and the dialogue. With a keen sense of objectivity, Ovid sensually enacts the orgiastic pleasure with which the women rip apart the humbled Pentheus. He is careful to camouflage the real intent of the attack until the end when in a single line the awesome significance of the Dionysian revel comes to the fore: "O fellowes in this deed our noble conquest stands". The meaning of her words are devastating in their impact for they immediately acknowledge the presence of an exterior force which works through the women and over which they have no real control, yet feel contrite in having followed. Here we see the Dionysian and the Apollinian clash with urgent fury. Pentheus, the disbeliever, is killed, or rather transformed, in an act of orgiastic frenzy.
His reasoned, wanton, and structured disbelief is transformed by an equally unreasoned, wanton, and unstructured belief to a balance where the reality of the Dionysian revel is recognized as a salient part of nature.

Mood plays its part by establishing the polarity within which the transformation from death to life will occur. We see the causal connections between Pentheus' act of irreverence and his death at the hands of his mother. It also re-establishes the balance between dream and reality for we see that the victim is recognized as being a victim and the slayer accepts her role in the drama of transformation that has been enacted.

If we look at the Ovid passage from another perspective, persona functions as a meta-presence. Ovid is there in the passage as author, yet he is not. There is a "separateness" between the feeling of the poem as something written and the actuality of its presentation. The author is only there because his name is associated with the poem. The paradox is explained by George Wright in *The Poet in the Poem*:

But while the words of the poem are spoken by a persona, they are also in some sense spoken by the poet. They issue from two different mouths simultaneously—-from the mouth of the mask and from the mouth of the man who wears the mask.

You can feel the presence of the poet, but cannot specifically point to it. He is there as the coordinating force giving the words a field in which they arrange themselves in the reader's mind of their own accord. The poetry we experience in Ovid and in *The Cantos* is a reciprocal proposition. The poem itself does not remain in stasis on the page, but becomes part of the experience of the reader as it is part of the experience of the poet. The poetry truly is as Olson states: "energy transferred from
where the poet got it (he will have several causations), by way of the poem itself to, all the way over to, the reader". 34

In the light of this definition, the persona becomes a "vector" as it is used in physics. Its magnitude is the extent of its contemporaneity in relation to the mood, and its direction is omnidirectional within the frame of reference—the poem.

Still on a technical level, mood is linked with the poet's use of persona. It can be said that mood facilitates the actualization of the energy that creates the personae that operate within the poem. There is subtle yet noticeable link among the voices of the poem. The voices do not belong solely to Pound nor to the created personae nor to the reader. Instead they are part of a collectively-conscious enactment of images that arises because of the fact that certain elements in the poem are presented in a certain order. When an image is created, there is immediately set up a causal connection between the image as presented in the poem and the collectively-conscious images within which the poet operates. I have defined this connection as I see it operating in The Cantos a polyvalent persona radical.

The causal connection that I find in The Cantos between the image as it is seen in the poem and the collectively-conscious images within whose framework the poet operates is simply a more technical description of my previous idea of the ego as "I" and the ego as "eye". Within the poem, the image presented by the poet is a creation of facts. It operates dependent on the poet's view of reality for it is the verbalization of the poet's reality as he sees it. At the same time, however, I have shown how mood pervades mythos and thus determines categorically the range
of perspective that the poet will use. Thus as "I" the poet will experience reality on a one to one basis which he verbalizes. But because that judgment to verbalize in a certain way is contingent on mood (the primordial root) the verbalization is not totally an individual response. It is tempered to a very great extent by the poet's immersion in a larger mythos. The apparently reaction of the ego as "I", the one to one verbalization, is not so, but is a synthesis engendered by the ego as "eye". The individual consciousness is using the cosmos as it is being used by it in the verbalization of the image.

The causal connection is therefore the link of consciousness between the poet's ego as "eye" and the reader's ego as "eye". One sees through the experience of the other. The personae cannot be said to be the poet's own because they are operative only in relation with a larger mythos of which the reader is a part. The poem therefore becomes the field in which the energy generated by mood is transferred from poet all the way over to the reader.

Returning to the device I see Pound using in the poem, I have used the term poly-valent because the persona, like a molecule possessing a high valence, has a possibility of forming many compounds dependent on the contingent conditions of the field in which it finds itself. If one looks at Canto 4, for example, the number of different, yet singularly unified masks that arise are great in comparison say with Canto 9. One point I wish to stress is that the polyvalent persona radical is not a single, isolatable entity, but is an everchanging continuum. I chose the word "radical" because I wished to emphasis the organic nature of a dominant emphasis within each image cluster that employs personae.
Perhaps an even more lucid explanation of what is the basic mechanism in the use of masks in *The Cantos* is to say the *polyvalent persona radical* functions as a matrix. It is a *form* which gives to mythological or historically real persons an order, a fixed, identifiable "image". This "image" is only fleeting while the radical itself is being changed as mood energizes it. The "image" is a polarized "object" that remains stable only long enough to act as a contact point for a glimpse of a more pervasive, more "real" image that is a compound not an element. The real image is what mood directs attention to. It is like a "delightful psychic experience". You experience the reality of the cosmos through its parts, but only by seeing those parts change, not remaining stable. In each image cluster where the radical is employed, we discover Pound's central emphasis throughout the poem, namely that change is real, and nothing else is; that man must realize himself as a continuum, a "vibration" not a solid stable organism.

Thus in summarization, the *polyvalent persona radical* is a central stabilizing persona matrix which transforms itself into any mask, dependent upon the images presented.

It appears to operate as a positive feed-back system: what is used reinforces the images and the mask which is formed by those images. Another quality that the *polyvalent persona radical* demonstrates is that of polarization. It defines the aspects of the mask which the particular images evoke, creating a poetic "field", in which there is an associative interplay between the mask and its substantive parallel in history or in myth. At the same time, however, a curious synthesis takes place. The contrast between the mask and the conscious realization of the mask as existing in
poetry, and not in 'reality', disappears and what we have is a synergy. One can note the separate entities within the poetry, but it is the functioning of the whole, the images and the mask together that forms the poetry. The dissection of the poetry produces only "pieces" of the whole. The poem itself remains a block moving according to the energy it itself, as a whole, produces. I find Buckminster Fuller's definition of synergy to be most appropriate in shedding light on what I have just stated. He says, "Synergy is the only word in our language that means the behavior of whole systems unpredicated by the separately observed behaviors of the system's separate parts or any subassembly of the system's parts." 

The persona radical is a combining element which creates the poetry we experience as the combination of many voices, yet seeming consisting of a singular core voice.

If we look at the Lynx passage again, the central stabilizing matrix consists of a polarized complex of Demeter-Persephone and Dionysius. The affinity of each partner of the complex for its opposite is seen in the associative properties of the images within the stabilizing matrix. The Lynx image establishes the Dionysian pole, while the Demeter image establishes the Apollinean pole. The passage is set into motion by the Pomona image, which begins the movement towards the establishing of the singular "core" voice.

Pomona was a Roman goddess who did not love the wild woodland, but preferred to prune and tend the orchard. She shut herself away from men, tending her orchard instead. Only one man persisted in his courtship of her and he was Vertumnus. He disguised himself each time he came to the orchard and so raised no fear in the Pomona. Finally he realized that his
disguises were leading him nowhere and he fell upon a new plan. He came to the orchard dressed as an old lady and after admiring Pomona's handiwork, he kissed her. Pomona was not taken aback by the gesture at first because it was an old woman who kissed her. But, she became alarmed when the old woman persisted in kissing her. Vertumnus noted the alarm and stopped. He went and sat opposite an elm tree over which grew a grape vine loaded with grapes. He said to Pomona:

"How lovely they are together, and how different they would be apart, the tree useless and the vine flat on the ground unable to bear fruit. Are you not like such a vine? You turn from all who desire you. You will try to stand alone. And yet there is one—listen to an old woman who loves you more than you know—you would do well not to reject, Vertumnus. You are his first love and will be his last. And he too cares for the orchard and the garden. He would work by your side."36

He then told her of the sad story of the maiden Anaxarete and her lover Iphis. Venus turned her into a stone image after the suitor hung himself on her gatepost because of the maiden's disdain. Vertumnus then took off his disguise and Pomona accepted the youth and his love. In the light of this myth, it becomes apparent that the Pomona image is a "seed crystal" which causes the polarities of the passage to precipitate the masks used in their presentation.

The mask which utters the invocation to Dionysius is succeeded by another mask which presents an invocation to Pomona. These two in turn coincide and are represented by a third mask who heightens the experience by tying together then disassembling the themes which the masks present. Pomona becomes Persephone, who is mourned by Demeter, who is the guardian of earth. Dionysius is invoked to keep alive the spirit of dream, of spontaneity that brings about transformation. The voices together mesh
in a plea for succour as the passage moves within the canto as a whole. An equilibrium is wrought from the interaction of the voices and a third dominant voice emerges, that of Pound as prisoner in Pisa. The passage forms a block with the rest of the canto as Albert Cook says:

Each individual canto is made up of blocks of statement, and each block tends to center in a visual perception (ideogram) or an event from someone's life (persona), or occasionally in something that possesses the dual character of ideogram and persona. Ideogram exists then, "parataxically", or on an absolute level with persona, so that one cannot be signifier and the other signified. Beyond the smaller blocks within cantos, each canto itself constitutes a larger block, usually a persona, which is set off against other blocks.

The mythical involvement provides the "living" background into which we can enter to share the experience of the Poundian universe at Pisa. The interplay of voices, especially that invoking Pomona, produces a "harmony" which speaks of love and the ordeals which must be passed in order to attain it. The immediacy of the Pisan experience is felt in the mood fashioned by the interplay of the voices. The images involve us in the experience of the cold nights at Pisa when the only thing Pound had to keep his body warm was a small fire, and the only thing he had to keep his mind "warm" was his dreams. His dreams, his revels, the Dionysian aspect of reality, provide, as we readily see, keep alive the poetic sensibility with which he had tried to build his "paradiso terrestre". We experience through the masks the same ecstasy as Pound, an ecstasy which Nietzsche has outlined in his The Birth of Tragedy: "Under the charm of the Dionysian not only is the union between man and man reaffirmed, but nature which has become alienated, hostile, subjugated, celebrates once
more her reconciliation with her lost son man. Freely earth proffers her gifts, and peacefully the beasts of prey of the rocks and deserts approach." We, in one voice with Pound, voice our gratitude: "Thou wilt give thanks when night is spent" (Canto 84). The play of opposites produces a lingering tension, an anxiety that drives to the center of the psyche. The anxiety is relieved only in the acceptance of the situation so that:

Now the slave is a free man; now all the rigid, hostile barriers that necessity, caprice, or "impudent convention" have fixed between man and man are broken. Now, with the gospel of universal harmony, each one feels himself not only united, reconciled, and fused with his neighbour, but as one with him, as if the veil of maya had been torn aside and were now merely fluttering in tatters before the mysterious primordial unity.39

J. Krishnamurdi offers, in different terms, an accurate description of this process:

But at the moment they began to chant, their faces were transformed and became radiant, ageless, and they created, with the sound of their words and their powerful intonation that atmosphere of a very ancient language. They were the words, the sound and the meaning.... It wasn't the sound of a singer on the stage, but there was the silence that exists between two movements of sound.40

The reader and poet become the masks just as in Krishnamurdi's insight the singers were the words. Mood can be likened to "the silence between the two movements of sound". Mood aids in the establishing of the equilibrium of voices as the polarization of the internal elements of the complex merges into a synergy. Any attempt to pinpoint and isolate the poly-valent radical results in the disturbance and de-energizing of the mood. The immediacy of the passage becomes lost in the tell-tale search for a way to tie together disjointed material. The method of the poem is
the message for "The person of the Cantos is both multiple and moving; the motion of the face and its masks, instead of governing the shifts from short poem to short poem, has become the organizing principle of a very long one."41

Persona is the actuality of the involvement of the poet within his universe, while mood is created simultaneously as soon as that actuality enters the poetry. Persona functions at the technical level of the poem as a poly-valent radical to which attach all the images necessary to complete a transfer of energy between poet and reader. The result is a synergy, a combination of energies generated by the meeting of the poet and reader in persona.

Returning to the passages I have been describing, we see in the following excerpt from Browning's "Fra Lippo Lippi", the transfer of energy from poet to reader through persona and the presence of mood as created by the use of a mask. Browning's poem is immediate. It occurs "now". The fact that it is a dramatic monologue is important to the immediacy of the presentation, but a comparison with Browning's "Andrea Del Sarto" shows how it is the mask, not the form that creates the immediacy of the experience. Lippo loses his substance and becomes Browning and then becomes the reader. There is a controlling intelligence to be sure, but its existence is peripherally important to the poem. What is important is the transfer of the energy from the poet through the mask to the reader. The passionate outcry of Lippo aids in the poetic interaction, but it does not become overbearing:
However, you're my man, you've seen the world
The beauty and the wonder and the power,
The shape of things, their colors, lights
and shades,
Changes and surprizes and God made it all!
For what" Do you feel thankful, aye or no,
For this fair town's face, yonder river's line,
The mountain round it and the sky above.
Much more the figures of man, woman, and child,
These are frame to? What's it all about?
To be passed over, despised? or dwelt upon,
Wondered at? oh, this last of course! you say,
But why not do as well as say--paint these
Just as they are, careless of what comes of it?
God's works--paint anyone, and count it crime
To let a truth slip. Don't object, "His works
Are here already; nature is complete:
Suppose you reproduce her--(which you can't)
There's no advantage! You must beat her then."
For don't you mark? we're made so that we love
First when we see them painted, things we have passed
Perhaps a hundred times not cared to see;
And so they are better, painted--better to us.
Which is the same thing. Art was given for that;
God uses us to help each other so,
Leading our minds out.42

Browning is there in the persona, but so are we as readers. We are taken into the poem by Lippi and there manipulated by him. We are forced to recognize, as Robert Langbaum so aptly puts it, "an original dis-equilibrium between the object in its conventional or understood aspect and the object as perceived by the observer, and the observer's business is to right the balance by understanding in the course of the poem his own perception".43 We are forced to accept Lippi's statements for the duration of the poem. We sympathize with him, yet do not judge him. We share with him the perspective from which he rants against the strictures of his day. We are there with him as he speaks to the watchmen; we are there as he argues with himself because we have assumed the mask along with him. We share in the poetic contract inherent in the monologue.
Though one may be hard put to say Browning has an actual, "psychic" contact with Lippi, we still share in the collective experience of Browning as he assumes the mask of Lippi. There is a symbiotic relationship established. We become Lippi through Browning's ability to take the actual historical circumstance and project himself into it. We accomplish the symbiotic relationship by sympathizing with Lippi which in reality means we have assumed that what Browning has felt is similar to what we as readers have felt in our own life circumstances. In other words, we tend to expand the experience of the poem and the involvement in the immediacy of the poem to include our experience. In so doing, we establish a synergy so that we combine the elements in the poem so they fit into a whole in which there is no real difference between the reality of the poem and our involvement in that reality.  

In *Metamorphoses* Ovid is seen to be totally involved in *mythos* as he speaks from within the poem as the actual observer and celebrant of the reality in which Acteon is sacrificed. There is no separation between Ovid and the myth. There is no past in which the myth occurred and to which Ovid is calling attention in *his* *Metamorphoses*. All is a "now". Ovid's method of presentation enables the reader to realize the actuality of the myth in an atemporal perspective. There is no separation between the catagories of reality that reason delineates. There is only one reality and that reality is the poem.

Browning does the same and Pound recognizes this fact in the two poets. Browning's Lippi is not the "real" Lippi granted, nor is Ovid's Acteon the "real" Acteon, but each presentation is a total, involved persona. Through sympathy as Langbaum has described, righting "the
balance" of one's "perception", we as readers come to partake in a poetic contract that is "dynamic" as opposed to "static". Because of the involvement in mythos that each poet displays, we become part of the poem as much as any of the personae presented therein. In Pound's passage, we see a use of images and personae that takes us one step beyond the dynamism of Ovid and Browning. With Pound, the realization on the part of the reader that he is entering a poetic contract does not exist. What is before the reader is all there is. As Pound presents his images, the reader discovers that what he had believed was past reality being retold in a new way is not the case. What he assumed was past reality is a point in a perspective from which he can determine how his own individual life "experience" is part of mythos. The reader realizes he is, as the poet is also, a participant in a collectively-conscious creative endeavor called poetry.

Poetry, when seen in this light, becomes a living, dynamic force in which at the moment of transformation or metamorphosis all becomes one and the "individual existence is resolved in a mystical experience in which present exists out of time and all being reveals itself as one continuous blood stream coursing through the arteries of reality". In The Cantos as exemplified in the Lynx passage, we see that in the complex that images and personae are, an experience does not become an isolated, fragmented perception, but becomes an aggregate of all experiences and perceptions that have occurred. Knowledge is seen as a whole not as parts which add up to form a whole, a total. Man is seen as a whole also and there is an attempt on Pound's part, as he states in Patria Mia, "to find out what sort of things are transient; what sort of things recur... to
learn upon what forces, constructive and dispersive, of social order, move.  

To become human for Pound is to begin to have some sort of curiosity, a desire to break with the safety of social and moral conditioning and become part of the human universe experiencing for oneself intimately what "endures" and what is "transient". To become human is to realize, "It all coheres" and that to be born anew is to pass through "a delightful psychic experience" and in the realization to pass "beyond your bonds and borders". ("The Flame").

The actual process of acquiring knowledge is slow and arduous. "Real knowledge does NOT fall off the page into one's stomach" (Kul. p. 107). It requires perseverance to gain real knowledge for "it goes into natural man in tidbits. A scrap here, a scrap there; always pertinent, linked to safety, or nutrition or pleasure" (Kul. p. 99). Pound's method is that of a man who searches for knowledge; his means are his end as they should be. For him the knowledge of something lay in its origins in the "basis of renewals: for there "In the gloom the gold / gathers in the light about it": (Canto 17, p. 78): there "as of waves taking, form, / As the sea, hard, a glitter of crystal / And the waves rising but formed, holding their form. / No light reaching through them" (Canto 23, p. 109). He seeks knowledge of:

The forma, the immortal concetto, the concept, the dynamic form which is like the rose pattern driven into the dead iron-filings by the magnet, not by the material conduct with the magnet itself, but separate from the magnet cut-off by the layer of glass, the dust and the filings rise and spring into order. Thus the forma, the concept rises from death. (Kul. p. 152)
Yet, the knowledge must be tested against a criteria of human worth. The new knowledge must be weighted against the old. Such a process seems mechanical but, as Eva Hesse points out, it allows Pound "to include within his range various territories that have not hitherto been touched on in literature and which science is only now beginning to consider."48 The various masks that emerge in each canto are a living embodiment of the "mental" check, the return to origins. The multivoiced masks aid in the recognition of the cultural heritage deemed by Pound to be fundamental to humanity. The individual realizes that he is part of synergy and his relevance is only useful as a tool in the return to origins, not as a point of reference.

Out of the search for knowledge comes a poetry in which transformation constantly occurs:

The god is inside the stone, **vacuos exercet aera morsus.** The force is arrested, but there is never any question about its latency, about the force being the essential, and the rest "accidental" in the philosophic technical sense. The shape occurs. (LE, p. 152)

The poetry is literally "charged" so that the "Self feels steeped, as it were, in a mythico-religious atmosphere, which ever enfolds it, and in which it now lives and moves; it takes only a spark, a touch, to create the god or daemon out of this charged atmosphere."49 It is a poetry in which there is no way, no possibility of dealing with any idea in a reality that does not recognize the existence of a collectively conscious continuum. One cannot deal with the actual reality of a war without taking into account its origins:
There died a myriad
And the best among them,
For an old bitch gone in the teeth,
For a botched civilization,

Charm, smiling at the good mouth,
Quick eyes gone under earth's lid,

For two gross of broken statues,
For a thousand battered books.50

In the horror of World War I, Pound realized that "Britannia" was an "old bitch gone in the teeth" and the terrible human carnage that was tolled was an injustice beyond belief. The terrible irony of the depression and the outcry that came of that depression is rendered pointedly in Pound's assessment of Western civilization: "For two gross of broken statues, / For a thousand battered books". Set against the thousands who died on all sides, the price was beyond tragedy, beyond human belief. From contemplation of such madness, Pound in "Hugh Selwyn Mauberley" sets a new course and as the Cantos of that period indicate, the course was back to the origins of the human universe.

Once origins have been discovered, the poet is able to lead the reader back to the source of fragmentation of the society; its dispersal into castes, classes which resulted in the alienation of the individual. Pound wishes to make humanity aware of its latency, its godly regenerative force and the sense of community of all things. His whole emphasis drives at this idea in The Cantos. A new awareness discoverable in the return to origins is tied to a recognition of the cycles of the "discoverable" human universe, in the Olsonian sense. These cycles have been maintained in myth and through myth one "discovers" the paths to one's origins. Involvement in myth creates the vista of the immediate moment, the past is present, the present future:
The long flank, the firm breast
and to know beauty and
dead and despair
and to think that what has been shall be,
flowing, ever unstill.
No man can see his own end.
The Gods have not returned. "They have
never left us"
They have not returned.
Cloud's processional and the air moves with
their living. (Canto 113, p. 787)

The immediacy of living necessitates that relationships be established
between things that would have otherwise been passed over. Pound's poetry
issues an invitation to become a "living" creature by shedding the
conditioning of society and morality and seeking in the confrontation with
age-old myths one's own answers to the riddles that are part of that "living".
In Eliot's portrait of "J. Alfred Prufrock", we have epitomized the
conditioning which Pound wishes to penetrate through his poetry:

And indeed there will be time
To wonder, "Do I dare?" and "Do I dare?"
Time to turn back and descend the stair,
With a bald spot in the middle of my hair—
(They will say: "How his hair is growing thin!")
My morning coat, my collar mounted firmly the chin,
My necktie rich and modest, but asserted by a simple pin—
(They will say: "But how his arms and legs are thin!")
Do I dare
Disturb the universe?51

Pound seeks to awaken in humanity the seed of "force" which will lead
man through the intelligent use of his "latent" creativity to create the
Arcanum: "The City of Light, Dioce" (Canto 74, p. 425). His poetry harkens
to the call of the natural cycles of life which he knows to exist and which
demand of the individual a total, immediate involvement.

Gary Snyder in Earth House:Hold elaborates on this idea towards which
Pound works when he says:
To live in the "mythological present" in close relation with nature and in basic but disciplined body/mind states suggests a wider-ranging imagination and a closer subjective knowledge of one's own physical properties than is usually available to men living (as they describe it) impotently and inadequately in "history"—their mind-content programmed and their caressing of nature complicated by the extensions and abstractions which elaborate tools are. A hand pushing a button may yield great power, but that hand will never learn what a hand can do. Unused capacities go sour.52

A poetry that is written with the focus on the "mythological present" creates for the reader a different set of co-ordinates than he is used to employing. It forces the reader to realign his thought processes because the necessity of exact temporal-spatial identity is gone. There is no need to use a structure other than that which the images employed formulate. Lines and rhythms become the guideposts as Olson has indicated in "Projective Verse". and

The Cantos:

Lines, however, are exactly what we do have: the movement of the line is the one ambiguous feature of the design in this poem, as in most free verse: this stable feature permits all the other permutations of design and instance to take place. The "terms" seem to be suspended in an equilibrium of two or three gravities, two or three possible designs, all at once, and the rhythmic movement of the poem can be "slow" without losing any of its improvisatory freedom...53

The poet is freed of discontinuous involvement with images and is "free" to employ himself totally and directly in his poetry:

Est deus in nobis. and

They still offer sacrifice to that sea-gull

est deus in nobis
She being of Cadmus line,
the snow's lace is spread there like
sea foam
But the lot of 'em Yeats, Possum and
Wyndham
had no ground beneath 'em

Orage had
Per ragionale vale
Black shawls" for Demeter.&Cantos. 98,p. 685

One receives immediately on reading this passage "impulse associations";
the "exact" meaning, if this is ever the case, seems removed, "foreign"
because of the Greek, and especially the Chinese. Each part can be
separated and translated, but the passage is not formulated on the pars
pro toto principle. Each part means nothing except in the order in
which they occur. The associating process in the mind is the formulating
construct of the passage. There is no meaning in the literal sense of
the word; what we have is an interplay between image and persona that
informs through ever-expanding associations. One image melts into another
which creates another image. At one fell swoop, the whole vista of the
Canto sweeps before the reader. The changing images all mesh, yet seem
separate and a persona-radical voices cryptically a judgment that seems
only to hinge on the Chinese character appearing beside it.

"There is a god in us" is linked to the cult of the sea-gull who is
seen to contain a god and who is worshipped because of it. The quantum
leap to the "there" where "snow's lace" and "sea foam" coincide
reverberates with the echo of metamorphosis of "est deus in nobis". The
fecundive images of snowflake and sea foam suggest a link with the birth
of Aphrodite from the sea, and the "latency" which Pound suggests exists
in all things. The presence of Demeter elicits the associations of the
corn ritual, fertility and the Cornucopia on the one hand, and the rape of
Persephone, sterility and barrenness on the other. Yet all the images intermiggle, look together into a single presentation creating a highly charged atmosphere. Each image is not only something concrete, but is something that is multilateral. Each acts as a triggering device for the precipitation of further images and further associations.

Take for example the Chinese character pu:4 It acts as a signal for the Confucian element, "block" in the canto. It refers us back to Canto 55 in which it is the last character. The characters read in translation: "virtuous men use wealth (to) develop themselves unvirtuous men themselves become prosperous." This leads us to Pound's translation of Confucius which reads: "The humane man uses his wealth as a means to distinction, the inhumane becomes ammere harness to his takings."55

The meaning of the character as it stands beside the men whom Pound had known indicates the referral to an already existent hierarchy because the passage contains an explicit value judgment. Orage is tied in with the ethics from which the value judgment gains its authority because of his benevolent use of "wealth". Pound speaks of Orage in a letter written to John Drummond in 1934 in very grateful terms:

At any rate, he did more to feed me than anyone else in England, and I wish anyone who esteems my existence wd, pay back whatever they feel is due to its stalvarrt sustainer. My gate receipts Nov 1, 1914-15 were 42 quid 10s and Orage's 4 guineas a month thereafter wuz the SINEWS, by gob the sinooz.56

Orage had attained stature in Pound's books as an humanitarian because he used wealth to aid others who needed help without gaining recognition for himself. Though wealthy and distinguished as editor of *The New Age*, his
humanitarian ideals dictated that he, at an age when most men retire, begin a new magazine called The New English Weekly. Pound links this new adventure with sincerity in the Confucian sense. Orage recognizes that as "a man of action", he has responsibilities to others, and places his worldly recognition aside. Orage is malleable, he submits to transformation and achieves his goal. He has fertile "ground" beneath him, "ground" that has been carefully tilled and nurtured.

It is apparent, I feel, that even in this short exegesis a sense of the unity of The Cantos can be seen. All knowledge in the poem is at once prior and immediate, for the method of presentation—the ideogrammic technique—forces the reader to face instantaneously the product of symbiotic connections. All images, all knowledge in The Cantos, is new and vibrant with the latent energy of its being ready to transmute it to another image. As such, there is only one experience, an existing in and with the poem. What we take to the poem as readers is only an extension of what is elicited from us in our interaction within the poem. Nothing about the poem therefore seems fragmented, and nothing can be examined as a separate entity from the poem without the sense of the irrelevancy of the action. There is a sense that what is being examined in isolation is in some way altered; its "meaning" changed and alien to the synergy in which it operates. At no time can a passage, an image, a mask be examined without sensing its absolute involvement in the poem as a whole.

The only idea that I find satisfactorily deals with the sense of the alteration of an image through examination of it is found in physics:
Heisenburg's principle of 'indeterminism' which recognized the experimental discovery that "the act of measuring always alters that which was being measured, turns experience into a continuous and never-repeatable evolutionary scenario." The actual examination of a poem is tacit agreement, for the duration of the examination at least, with the poet that what he says is truth. Whether or not there is truth in the poem, is recognizable only in the means with which we share with the poet the experience he has seen fit to transcribe. We accept the status quo of the poem while at the same time harken to another criterion that Pound expresses in a critique on Brancusi's sculpture in the Paris Museum:

But the contemplation of form or of formal-beauty leading into the infinite must be disassociated from the dazzle of crystal; there is a sort of relation, but there is the more important divergence; with the crystal it is an hypnosis, or a contemplative fixation of thought, or an excitement of the "sub-conscious" or unconscious (whatever the devil that may be), and with the ideal form in marble it is an approach to the infinite by form, by precisely the highest possible degree of consciousness of formal perfection; as free of accident as any of the philosophical demands of a "Paradiso" can make it.

(LE, p. 444)

Critics who attempt to examine The Cantos as a work which has a predetermined end and overall discernable plan that can be looked to as a guide need only to look at what The Cantos themselves record. Pound has there recorded a very apt statement of the futility of plans:

I have brought the great ball of crystal who can lift it? Can you enter the great acorn of light? But the beauty is not the madness Tho my errors and wrecks lie about me. And I am not a demigod,
Tho' my errors and wrecks lie about me
And I am not a demigod,
I cannot make it cohere.
If love be not in the house there is
nothing
The voice of famine unheard.
How came beauty against this blackness,
Twice beauty under the elms--
To be saved by squirrels and bluejays?

(Canto 116, p. 796)

Pound realizes that there is no end to the poem. What ends is the search for an "arcanum", for a "paradiso terrestre". The questioning despair indicates the further realization that the universe is a human one discoverable in and around the factor "Tho' my errors and wrecks lie about me". The surrender to the despair, "I cannot make it cohere" and "I have brought the great ball of crystal / who can lift it?" suggests, along with the central statement "If love be not in the house there is nothing", the "Paradiso" is attainable, has been reached, in fact has always been there. Pound finds that the poem cannot be terminated through a conscious act of the will. Nothing is possible, he discovers, unless there is love, and love necessitates the abandonment of will in the awareness of the other, in whatever sense: corporeally or spiritually. The total realization of the open-endedness of the poem is seen in the terminating image in the passage, "To be saved by squirrels and bluejays?" It is an "epiphany" of sorts for it indicates the "paradiso" is to be found in the experience of the moment of living.

It is of no use to speak of The Cantos as disjointed, as parts loosely held together because of a common title. The Cantos is a synergy and all criticism which fails to take this fact into account is rubbish. Much criticism of The Cantos is irrelevant in as much as it fails to realize
that it is a record of a search for knowledge and that it is by its own design open-ended:

And the bull by the force that is in him
not lord of it,
mastered  (Cantos 113, p. 789)

The "force" to which Pound refers is the unifying energy of life,
and as Eva Hesse remarks:

Pound sees the universe as being sustained by an Ovidian continuity which is manifest in the principle of metamorphosis, where graduated transitions are possible from inorganic rock to organic vegetation, from vegetable to animal, from animal to man, and from man to gods (plural) or "divine states of mind", and from gods back to inorganic or organic hypostases. And it is this universal cyclical movement that he would record in the perpetuum carmen or permanent metaphor" of his Cantos.

One could also call it "harmony", or to make it substantive, we could write chung—"the unwobbling pivot". The force is the mean but it is also much more. It is the central idea contained in the meaning of the character wong. All "coheres" if the emperor carries out his duties. The relationship between the emperor and the universe is the central factor in the oracle of the I Ching, and the "emperor" assumes many guises dependent upon the "moment".

The empire is at peace and there exists an earthly paradise when the "force" finds its mean. All "coheres" when earth, man, and sky partake in the unitary existence of the moment. In the "close universe" that is The Cantos, Pound illustrates through the participation of his poetry in a life-death system, the unity of all things. All is in order when there is no resistance to change, to metamorphosis.
For the blue flash and the moments 
  benedetta 
the young for the old 
  that is tragedy 
And for one beautiful day there was peace.

Canto 117
In his masterful trilogy entitled *The Masks of God*, Joseph Campbell makes an interesting statement that is pertinent to what I will discuss in this part of the paper. Campbell points out that Teiresias plays a central role in the pantheon of classic gods, a role that I think most critics of *The Cantos* have failed to see the significance of. Campbell states:

In this tale the mating serpents like those of the caduceus, are the sign of a world-generating force that plays through all pairs of opposites, male and female, birth and death... His impulsive stroke placed him between the two, like the middle staff (axis mundi); and he was thereupon flashed to the other side for seven years... the side of which he formerly had had no knowledge.... again touched the living symbol of the two that are in nature one... was thereafter one who was in knowledge of both.59

Campbell's intent illustrates that Teiresias alone of all the gods has total and complete knowledge of the cycles of life. He carries within him a knowledge of the sexual impulses of the universe. The affinity of what is male for what is female is understood. The latent force that seeks fulfillment in unison with a partner is seen in its total perspective.

Most importantly, Teiresias' act of twice striking the copulating serpents demonstrates that he has learned from his experience. He has learned what
power, what force the universe consists of, and that the force is a
unity partaking of what is male and female.

Pound's logic in *The Cantos* drives toward the achievement of the
same end, the attainment of unity based upon the participation of
opposites in a synergy. This attainment of unity is possible only when
the will towards unity, the force of amalgamation moves toward a
balance that Pound has rendered in his translation of Confucius:

> That axis in the center is the great root of
> the universe; that harmony is the universe's
> outspread process (of existence). From this
> root and in this harmony, heaven and earth
> are established in their precise modalities,
> and the multitudes of creatures persist,
> nourished on their meridians.  

Pound's content in *The Cantos* is set up so this "balance" can be experienced,
and something learned from it. The arrangement of material that is
undergoing metamorphosis helps in the unity of all things within the poem
to be accomplished. The movement of the images that are presented is
outwards in ever expanding associations that seek to encompass the whole
body of knowledge that is man.

Returning to Teiresias again, we see the importance of the knowledge
of sexuality as exemplified in this figure as a coordinate, in a design
that outlines what the act of creation entails. To understand sexuality
in Pound's universe is to understand the origins of man. He says in
*The Spirit of Romance* that about man is "the universe of fluid force, and
below us the germinal universe of wood alive, of stone alive. Man is--
the sensitive part of him--a mechanism." (p. 92). Because of Pound's
view, man appears analyzable, or at least he is open to being analyzed.
Yet the act of creation precludes any attempt to present a view of the
"vital universe" of man in any way except a wholistic one.

In an essay entitled "Psychology and Troubadours", Pound theorized about the nature of the creative impulse that gave rise to the age of romance. In his essay, he makes several points that are worth noting because they throw light upon the role of sexuality in The Cantos, and the manner in which man is linked to the universe through sexuality.

The most relevant statement he makes regarding sexuality is one concerning Humanism. He says that with the age of Humanism "Man is concerned with man and forgets the whole and the flowing" (Spirit of Romance, p. 93). Man's sense of perspective is lost. The contemplation of the individual fragments the wholistic view, destroys the participation mystique and renders man "impotent". Man is no longer able to share his being with the universe and so become part of it.

Pound distinguished two kinds of consciousness that are found in man. Basing his concept on one adapted from Greek psychologists, he says some men have their minds "circumvolved around them like soap-bubbles reflecting sundry patches of the macrocosmos" (p. 92). Others he says have a "germinal" consciousness and have thoughts "as the thought of the tree is in the seed, or in the grass, or the grain, or the blossom" (p. 92). Pound's emphasis rests with this latter type of mind. To Pound such a mind is more useful because it is alive, it awakens at every moment to the fact that metamorphosis is a reality, a constructive force of its own. Because such minds are one with the universe, they are "the more poetic, and they affect mind about them, and transmute it as the seed the earth" (p. 93). If we harken back to his thoughts in "The Serious
Artist" and ABC of Reading, such minds are "the antennae of the race". They create a living nexus between man and his universe.

Pound observed that the expression of the living nexus was usually manifested through sex after the rise of Humanism. Pound qualifies the idea of sex and has us look at the concept without the narrow boundaries that twentieth-century usage has placed on it. He says, "At any rate, when we do get into the contemplation of the flowing we find sex, or some correspondence to it, "positive or negative", "North and South", "sun and moon", or whatever cult or science you prefer to substitute" (p. 92). Sexuality, in Pound's sense, expresses the universe's acts of creation; it is a symbol of the bonding, cohesive forces that come together at every moment in much the same manner as he illustrates in the example of the telegraph. He says: "In the telegraph we have a charged surface--produced in a cognate manner--attracting to it, or registering movements in the invisible aether" (p. 93). The method of the telegraph is instantaneous, and as he relates this to the troubadours, the "attracting" or "registering" is produced "between the predominant natural poles of two human mechanisms" (p. 94). The troubadour found himself at his origins when he created songs for his lady. Through the songs he discovered the subtle links of sexuality with "the realm of fluid force", and as we see "in the realm of fluid force", one sort of vibration produces at different intensities, heat and light" (p. 94).

"The realm of fluid force" is not tridimensional, but multidimensional. The troubadour saw in his lady, a three-dimensional reality, "some vestige of heavenly splendor". As Pound states, any such view of "heavenly
splendor" is naturally inaccurate for such splendors "are ineffable and innumerable and no man having beheld them can fittingly narrate them or remember them exactly" (p. 96). It is even more important to see sexuality, in the Poundian sense, led the troubadour: "from correlating all these details (of paradise) for purposes of comparison" to collecting "all the details into a single energy, this lady." Pound finally correlates all these ideas into a single statement which is loaded with meaning, "The Lady contains the catalogue, is more complete. She serves as a sort of mantram" (p. 97).

The lady is more complete because she is a representation, very carefully composed, of the ineffable. Pound's use of the concept of mantram makes even more sense when it is realized that the concept entails the idea of mantra, which is a means of reaching a singular unity with oneself. The Lady as a mantram becomes a central consideration of what is presented in The Cantos if we take into consideration what Mircea Eliade says about a mantra:

A mantra is a "symbol" in the archaic sense of the term—it is simultaneously the symbolized "reality" and the symbolizing "sign". There is an occult correspondence between the mantra's mystical letters and syllable's (the matrkas, "mothers", and the bijas, "seeds") and the subtle organs of the human body on the one hand and on the other, between those organs and the divine forces asleep or manifested in the cosmos. By working on the "symbol", one awakens all the forces that correspond to it, on all levels of being.61

I doubt that such a use of the word mantram by Pound is an accident. Somehow Pound recognized in the Indian construct what constituted for the troubadour, in the poems to his Lady, a construct of meditation, in the same way that the letters and syllables of a mantra did for an Indian mystic. Furthermore, the whole business of the mystery of the
"troubar clus" and its affinities with the Indian idea throws open a whole vista from which Pound's quasi-mysticism becomes more and more interesting. In any case, my reasoning may be taken "cum grano" as Pound said of his ideas about the troubadours, but the relationships to Eastern mysticism are there and are somewhat difficult to pass over lightly. The relationships become even more interesting if we add what Pound found as "Clause 30 of a chivalric code in Latin purporting to have been brought to the court of Arthur". The Cláuse stated: "The lover stands in unintermittent imagination of his lady (co-amantis)" (p. 97).62

The relationship between the Lady "as a sort of mantram" and sexuality as represented in the creative impulse of a "germinal consciousness" is carried into _The Cantos_, to which is added the additional construct of metamorphosis. The addition of metamorphosis as an element provides a vehicle with which the "fluid realm" may be explored. Metamorphosis makes clear the union of man and "the vital universe" for it is the power in metamorphosis, as it is seen in _The Cantos_, that generates the energy which takes man to his origins. Pound employs all these features when he desires an image representative of "the fluid universe", that will be at once "educational" to those with twentieth-century sensibilities.

Using _The Odyssey_ as a motif in a highly charged image, he presents snatches of the epic poem in which we see the protagonist, Odysseus, facing trials in his attempt to _return_ home. These highly charged images usually have Odysseus coming to terms with his place in the "fluid" universe in one manner or another, discovering what sexuality in its broadest sense means. It is also obvious from the opening canto that
the Odysseus of The Cantos is a "reincarnated" Odysseus:

A second time? why? man of ill
star,
Facing the sunless dead and this
joyless region? (Canto 1, p. 4)

He is a mask in whom the poet and reader unite; he is a voice through which the hard-won knowledge of Homer's man is retold in a new timeless and spaceless dialogue.

Carl Jung marked the use of such figures as symbols. It is his psychological insight about "symbol" that elucidates to a great extent Pound's theorizing in "Psychology and Troubadours" and his use of the persona Odysseus. Jung says:

The sign is always less than the concept it represents, while a symbol always stands for something more than its obvious and immediate meaning. Symbols, moreover, are natural and spontaneous products.

To Pound Odysseus is a symbol and at the same a mantram, whose invocation is a sign that there is need for leadership of an explorer of worth, a proven man. In addition, Boris de Rachewiltz says, "Eytomologically the word symbol implies an act of throwing together, a dynamic process which is, by definition, almost opposite to that of analysis, which implies the act of resolving a complex whole into its component elements."

Using the new Odysseus as helmsman, The Cantos a record of a voyage conducted "by periplus rather than by Acquinias map", and as Forrest Read points out, "was to be a poem written not from within modern civilization, but a poem about a break from modern civilization and a search for a new basis."

The new Odysseus steers by craft and ingenuity. Logic does not work on unchartered seas for it is unwieldly, as it is based on already established
and seemingly proven results. Like the old Odysseus, the new is protected by Hermes, shrewdest and most cunning of the gods, and Divine Herald, the solemn guide of the dead to their last home. The significance of the opening canto can be seen in greater depth when it is known that the new Odysseus has returned to Hades through the help of Hermes. It is also useful to know that it was Hermes who presented to Odysseus some moly with which he gained mastery of Circe.

Only a reincarnation of Odysseus in a role of a "germinal consciousness" could undertake to steer man away from the twentieth century and out into the sea of the "fluid" universe. It is in his consciousness that we reside and partake in the discovery of our own phantastikon. Unlike the troubadours, however, we lack a chivalric code from which a concept such as the Lady may be derived. We are left, as was Odysseus, to our own devices and it is the influence of Odysseus that "affects" our minds and transmutes it "as the seed the earth". We are caught up in a vast creative vortex. Odysseus is alive as well as all the gods. All is understood in "a glittering sense"; we as individuals register or attract "movement in the invisible aether".

Thus myth in the poem is a means of communication. Mythopoeia, or "the habit of thinking or of expressing thought in terms of myth", as Boris de Rachewiltz puts it, is "more readily understood when we call to mind that "to live a myth" means to participate in an experience outside of historical time by means of a symbolic process in which imponderable forces become effective in the human sphere". In addition, myth appears in The Cantos to act as a parameter in the relationship between "the natural poles of two human mechanisms". The images of
the poetry in which a myth operates vary according to its characteristics. Vast correlation is possible as each individual image is linked to the myth in one way or another.

My idea of the poly-valent persona radical is useful as a means of explication. The radical is the highly charged element to which images attach themselves so that a complex of images results. This complex moves and presents itself through a single "consciousness" which cannot be isolated. This single "consciousness can only be related with an outward expanding series of image complexes which are themselves infused with an energy of correlated myths.

As an introduction to an exegesis of some cantos whose content is useful in illustrating points that I have made, it may be advantageous to indicate the remarks of at least one critic who has failed to grasp the ideas behind Pound's use of myths. In doing this, I hope to demonstrate a critical modus operandi that is of no value to a worthwhile discussion of The Cantos, in fact, is useless in a discussion of any work of art.

Noel Stock says of Canto 39 that it is "beautiful certainly, but disjointed, and there is once again the problem of overall meaning and the author's refusal to explain himself or give directions.... Once again we may suspect he may be trying to imply more than he knows or more than he is able to turn into poetry." Stock's view is a totally myopic one, a view based on a narrow concept of what myth is and what Pound is able to fashion from myth by means of techniques. Stock is immoveable in his opinions of what poetry should be and as a result he views the canto as something analyzable. His view of what poetry should be is given on the
opening page of his introduction to *Reading The Cantos: A Study of Meaning in Ezra Pound:*

But until we are able to see some, at least, of the relations between the parts such as it is possible to hold in the mind for logical analysis and development, we cannot speak of the work as coherent. Not that we must of necessity submit the relationships to such treatments, only they must be of a kind open to it. Not wholly so, necessarily, but enough to be able to communicate with the ground of realism which is naturally present in the working of the human mind.69

His hesitancy in stating what is the basis of his criticism marks the extent of his boundaries. They do not extend past "the ground of realism which is naturally present in the working of the human mind."

The "ground of realism" that Stock adheres to is the horizontal, two-dimensional reality of a static world. Man is not dynamic in the sense of metamorphosis because such a concept has need of multidimensional awareness. Poetry is a system of on-off mechanics in which elements are plugged in that "fit" or fare "fitting". In any case, the emphasis is on the ability of the mind to "grasp" and understand logically. Things fit because they are accepted as being so.

What Stock's mind emanates is fear, existential fear of the unknown, that which is non-conventional operating by means of its own law. With logic there is no fear because everything has its place "naturally" as defined by the mind. *The Cantos* fails to adhere to Stock's conventions because it is a law unto itself, as Eva Hesse says: "Unlike Dante, who embarks upon a conducted tour of first hell, then purgatory, and finally paradise, and has only to follow the schema, Odysseus-Pound strikes out into the unknown in the mere hope of reaching Ithaca and paradise, but with the possibility of shipwreck and ultimate failure remaining with him.
all the time as an essential element of the whole venture." Unfortunately, the "schema" that Stock desires is not present in the poem in the sense that he wishes. He himself must become involved in the voyage towards knowledge as we all must once we begin to read the poem. The Cantos is open to all "consciousness" and its ultimate lesson is a knowledge of Heraclitus' statement "All things are a flux".

For Stock, the poem is something that exists out there; it in no way corresponds to himself, to his life experience. It is not a viable energy system of its own. He cannot accept the idea that he makes the poem in the same way that it makes him, or as Robert Duncan expresses, "Disease, death, terror and the ruin of cities are not experienced but dealt with, where rational theory wages its war." The poem fulfills itself only in its relationship with us and this is the key to the poetry of The Cantos, for only then is "the charged surface" produced. We share with Pound, experiencially, the energy transfer "between the predominant natural poles of two human mechanisms". Robert Duncan pinpoints the existential experience of "living" poetry when he says:

But I can have no recourse to taste. The work of Denise Levertov or Robert Creeley or Larry Eigner belongs not my appreciations but to my immediate concern in living. That I might "like" or "dislike" a poem of Zukovsky's or Charles Olson's means nothing where I turn to their work as evidence of the real. Movement and association here are not arbitrary, but arise as an inner need. I can no more rest with my impressions of Maximus than I can indulge my impressions at any vital point: I must study thru, deepen my experience, search out the challenge and salvation of the work.72

Seen in the light of Duncan's "experiencial" view of poetry, Stock's demands that The Cantos fit his own pattern seem trivial. The reality of literature, at least "great" literature, is that it adheres to its own
pattern, and thus what the poetry implies, as in Pound's case, is only what its images imply. Unlike the poet who created the poetry, Stock can only begrudgingly admit that the poetry is "beautiful" or some other such statement. Stock is suspended in a logic that accepts only one side of a duality, and his statement: "if one of the intentions of the first two pages (Canto 39) is to give off an aura of sex as physical pleasure, a blind need and a release, then it probably succeeds," indicates the one-sidedness of his opinion. Stock fails to grasp the synergetic view of sexuality as it operates so beautifully within the canto. Though his view is "correct" and "valid", it is only so superficially. It lacks the total insight that sets against sexuality as "blind need and a release", sexuality as control and will. Before leaving Stock, I wish to add one more comment that is particularly useful to what I have said about him as a critic. Christine Brook-Rose in A ZBC of Ezra Pound cryptically summarizes Stock's criticism in a footnote. She says of his Poet in Exile, "I must add that Mr. Stock's combination of admiration and disappointment has produced an immensely honest book, more useful however on the earlier poetry than on The Cantos." Of his Reading The Cantos from which I took the quotations used above, she says it "suffers from a lack of critical demonstration, falling too often into personal opinions that this or that is pointless as far as he can see, etc." Having dealt as politely as I can with Stock let me turn to Canto 39 and present a critique.

The features of Canto 39 are brought to life by the interaction of myth and persona if one takes the time to read the canto. The opening ranks with the best poetry that Pound writes and its precision and beauty
become obvious when seen in the light of the associations that emanate from it. It may be truly said of the initial lines of the canto that "the forma rises from death":

Desolate is the roof where the cat sat,  
Desolate is the iron rail that he walked  
And the corner post whence he greeted the sunrise.  
In the hill path: "thkk, thgk"  
"Thkk, thgk" and the sharp sound of a song  
under olives  
When I lay in theingle of Circe.  
I heard a song of that kind.  
Fat panther lay by me  
Girls talked there of fucking, beasts  
talked there of eating,  
All heavy with sleep, fucked girls and fat leopards,  
Lions loggy with Circe's tisane,  
Girls leery with Circe's tisane  

(Canto 39, p. 193)

With the opening word "desolate" and its repetition at the beginning of the second line, a stream of images begins to flow and we are caught in a creative vortex whose initial out-pouring indicates a mood of loneliness and sadness, and implies a sense of loss. The image whirls us farther and farther into itself and the substantive element "cat" focuses the movement. It suggests correlative associations with the mood that has been created. One could even go so far as say that it implicates Pound personally in that the choice of a cat is in keeping with a trait that W.B. Yeats has outlined in A Vision.

He relates an anecdote in which Pound would go out into the alley near his home and feed all the stray cats. He knew each by name and they knew him. Yeats says for each cat Pound had a tale and that he
expressed a deep sadness for the plight of these cats. Yeats highlights this anecdote by adding, "Was this pity a characteristic of his generation that has survived the Romantic Movement, and of mine and hers that saw it die—I too a revolutionist—some drop of hysteria still at the bottom of the cup."  

The canto is permeated with a sense of loss for an unlocalized, unspecified entity. Yeats statement acts as a point of reference from which the organizing design in the canto may be deduced. It indicates the existence of a coordinating "consciousness" operative within the canto, a "consciousness" through which we experience the sense of loss directly. The consciousness" is not only a mask of the poet represented in the epic figure Odysseus, but it is also an amalgam of several interrelated figures. In addition Yeats statement provides an insight into the meaning of the canto in relation to the whole poem.

Returning to the opening lines again, they appear incongruous to what follows. I say "appears" because in fact they imply an association with a totally unrelated set of experiences. The associations that are derived from the word "Desolate" in correlation with The Odyssey construct illuminate a parallel with Ithaca. They point to Penelope, and the world in which she functions, filled with the same sense of loss that the opening lines engender. The parallel becomes more apparent when we consider the image of the loom. This image creates a resonance between the initial sense of loss that characterizes Penelope's world and the sense of discovery that is characteristic of Circe's world whose description follows. We have contrasted two ways of life; Penelope's of will and control with Circe's of laxity and abandonment of the will.
The sound of the loom concretizes the image of Penelope spinning a shroud for Odysseus' father Laertes as a sham to keep from marrying one of the many suitors who wreak havoc on her household. The belief in the return of Odysseus generates a steadfastness that results in control of external circumstances. Her will triumphs over loneliness and despair. Will is seen as inwardly formulated as a response to an attempt to lay the past aside. Through will Penelope is strengthened and maintained and thus is able to control her destiny.

On the other hand, the sound of the loom vibrates with the energy of the goddess Circe. With the loom, Circe is said to weave snares to entrap unsuspecting men, to take away from them their humanity and change them to animals. Coupled with the sound of the loom is her song which is, I feel, a flash of the song of the Sirens who would have led Odysseus and his crew to their deaths. More importantly, the sound of the loom and the sound of a song induce through their meaning in *The Odyssey* a sense of security. It is a sense of security that originates from a memory of the past. Travel-weary men come upon a house with a beautiful woman who is spinning and singing a song. There is no possible doubt of the ideas they think. They think of the comfort and the physical pleasure associated with lying with the woman who is a symbol of the women they yearn to be with in their homeland.

Moreover, the presence of "predators" which are tame, and the apparent air of peace and contentment increase the sense of security that Odysseus' crew seeks. Yet, the presence of "fat" panthers, lions and leopards is unnatural. Where their ferociousness should be aroused, there is languor.
Where once they might be considered active and aggressive, the predators lie in passive laziness. All in Circe's "ingle" is permeated with an abandonment of will, a lassitude that seems to react against all sense of activity. The contrast with the will-energized world of Ithaca highlights Circe's world even more pronouncedly. Where there is action in Penelope's world, we find only talk of "eating", of "fucking". There is no action; all wait to be fed or sexually gratified.

The physical images employed created a world in which all energy is localized in the visceral and genital areas. These areas are symbolic of the immediate satisfaction gotten in indulgence. They represent the satisfaction of the "moment" as opposed to the satisfaction that is attained through discipline and moderation. The pleasures of the moment give way to sorrow and despair as they are as fleeting as the substances which produce the momentary satisfaction. The abandonment of control leads to a genuine sorrow as seen in the cries of Odysseus' crew as they wallow in the sty after being bewitched by Circe.

The self-indulgent world of Circe's ingle is based on a belief in an ideal world, a world where the wants of the body are satiated. But such an ideal is never possible because memory creates an ideal that is never quite attained and thus the immediate physical pleasure is as fleeting as the thought from which it sprung. As Pound presents the canto, one begins to see that true satisfaction does not reside in the satisfaction of bodily needs, but resides in using the mind to control the body.

Circe is evil, or thought to be so, because she changes men into animals. If seen in its true light, Circe merely completes a cycle already begun in the minds of men. The thought of the earthly paradise of bodily
pleasure is the impetus which leads to the total abandonment of the will to bodily satisfaction at the expense of the will. What is forgotten is the necessity of responsibility for one's acts. Total abandonment to the senses leads only to sorrow as Homer so poignantly registers: "They were like pigs—head, hair and all, and they grunted just as pigs do; but their senses were the same as before, and they remembered everything" (11. 229-241, p. 238). Because they had failed to take heed of their senses, they pay for the loss of control.

As the canto unfolds, the syntax becomes more and more disjointed as it registers the points of entry and departure of the central "consciousness" in the canto. At the same time, the breaks in syntax allow for the associations of the whole poem to enter the canto and energize each image with a greater power. There is at once created a unity of expression that needs no words to complete an energy transfer, only the presence of another association. The syntax is like a psychedelic scenario, a pulsating, expanding contradicting explosion of images:

--- born to Helios and Perseis
that had Pasiphae for twin
Venter venustus, cunni cultrix of
the velvet marge
ver novuum, canorum,
ver novuum
Spring overborne into summer
late spring in the leafy autumn

KALON AOIDIAEI

First honey and cheese
honey at first then acorns
Honey at the start then acorns
honey and wine then acorns
Song sharp at the edge, her crotch
like a young sapling

(p. 192-193)
Each proper noun reverberates with associations which fold and infold on one another. "Helios", "Perseis", and "Pasiphae" present Circe's family. In terms of the canto and the associations which are elicited, Circe's family is very important. Apollo is her father and Pasiphae is her twin sister, both of whom figure prominently in myths that augment the meaning Pound wishes to show through his images.

Pasiphae was wife of King Minos and figures in the myth of the Minotaur as she bore the monster as a punishment for her husband's insult of Neptune. King Minos refused to sacrifice a beautiful bull which Neptune had given him to sacrifice. Neptune discovered he had been tricked and as a punishment he had Pasiphae fall madly in love with the bull and finally copulate with it. The parallel scenes of lust that pervade this myth and that which Pound presents as a part of the "ingle" of Circe represent the results of the loss of control. More significantly, the myth illustrates how all myths in the canto become one.

We know from a knowledge of The Odyssey that in order to continue on his journey towards Ithaca, Odysseus must gain knowledge from Circe. We see that in the myth of the Minotaur it is Apollo's daughter who copulates with a bull. The divergent threads of meaning come together when it is realized that it is through the slaughter of Apollo's bulls on Sicily that Odysseus and his crew are shipwrecked and only Odysseus survives. Digging even deeper, the presence of Neptune as the initiator of the awful consequences that lead to the birth of the Minotaur focuses attention on his role as avenger of the insult done at Troy by the Greeks. In retaliation for the Greek's lack of proper sacrifice to the gods who aided their victory, Neptune is called on to punish them. His fury led
to Odysseus's ten year journey and the ultimate destruction of his men. In each case, it was a loss of control that led to sorrow through the vengeance of the gods. At Troy, it was the happiness and joy of victory and the claiming of the spoils of war; on Crete, it was the covetousness of King Minos; will giving way to desire; on Circe's isle, it was once again desire, but a desire coupled with the false joy associated with an indulgence of the senses. In each case there was a relinquishing of responsibility for the pleasure of the moment, for the pleasure of the transitory.

While maintaining a focus on the necessity of responsibility in the search for knowledge, Pound also sets in motion another block of images which interweave with the responsibility theme and link the canto with other parts of the poem. The cry "ver novuum" not only awakens the presence of eternal spring on the isle of Circe, but also points to a theme that is marked by the snatches of a colloquy. The cry notes the joy of a travel-weary crew on discovering a supposed haven from the trials of a menacing fate. Captured in the simplest images is a joy of men accustomed to hard labor and pain in a world in which time is arrested. Spring, in its sexual exuberance of new life, remains arrested at the peak of its freshness at that exquisite moment before it begins to lose that freshness in the summer's sun.

With the shout "KALON AOIDIAEI", Pound makes the poem come alive to the response of man to man. Circe is a woman or a goddess and thus the shout of joy. She sings and spins. She is something that Odysseus' men can identify with, someone with whom they can share their sorrow and someone who possibly offers succour after many hardships. The crew react
to Circe in a human way. After the terror of the giant Polyphemus, Circe's features are accepted without thought, without fear.

Against this human reaction, Pound plays the control and will of Odysseus and his singular mission to return to Ithaca. To Odysseus, "always with your mind on the past", Circe represents another obstacle over which he must triumph and so continue on his way. There is no respite for him. All must be order and control. His "destiny" can only be fulfilled when he reaches Ithaca. In the light of this destiny, everything and everyone, including his men, are therefore delegated to secondary consideration. Nothing can stand in the way of the achievement of this goal. Pound emphasizes this unyielding side of Odysseus in order to express a tension that is only released when Odysseus learns to accept that part of himself that is compassionate, is yielding.

For his men, the bitterness of their destiny is magnificently rendered in the repetition of the words "First honey and cheese" in different combinations. The stress falling on the word "first" and upon the word "then" in each line emphasizes the miserable predicament their human appetites have placed them in despite their former hardships. Pound plays upon the fate of the crew in that at no time in The Odyssey do they ever come out on top of anything. The whole spectrum of hope turning to despair is flashed again and again, and the senselessness of their existence is recorded. One feels the joy "Song sharp at the edge, her crotch like a young sapling" vanish to be replaced with an abysmal despair: "then acorns". The combination of the disrupted syntax with a meter consisting of the anapest enclosed between trochees produces a passage that is truly meaningful in sense and sound.
The oracle that Odysseus receives from Circe drives the tension to a greater intensity for it is a prophecy that in its ultimate extension foretells the death of the crew. Circe's words are translated, "But first you must accomplish another journey, and come to the house of Hades and awesome Persephone, to consult with the soul of Theban Teiresias, the blind prophet of steadfast mind; though he is dead, Persephone has granted him alone possession of his faculties, while the other shades are witness." (ll. 487-496, p. 291) Odysseus must accept the responsibility for the death of his men as is rendered in the beautifully imaged passage:

Eurilochus, Macer, better there with good acorns
Than with a crab for an eye,
and 30 fathom of fish
Green swish in the socket

It is the Odysseus of The Cantos who speaks these words and not the Odysseus of Homer. The "new" Odysseus has learned from the mistakes of the past. Eurilochus acts as the central figure in a telescoping of images that represent the plight of the crew.

Eurilochus represents both constructive and destructive elements within the canto. On the one hand, he alone recognized in the unnatural setting of Circe's ingle a danger and returned to tell Odysseus of fellows' fate. On the other hand he represents the destructive element of Odysseus' singular destiny. It is Eurilochus who carries off the cattle of Apollo and leads to the death of everyone except Odysseus. It is through Odysseus' control that his men go hungry as they are forced to continue onward at all costs. In recognizing the sensibilities of his crewmen, the new Odysseus frees himself from a role that is rigid and
devoid of human compassion. The Homeric Odysseus becomes human accepting without qualification those qualities which are not considered heroic in the classic sense.

The Eurilochus passage points to another canto that registers in much more direct way the rigidity of the Odyssian destiny and its destructiveness. In Canto 20, the Lotus-Eaters criticize Odysseus for his monomania:

Lotophagoi of the suave nails, quiet, scornful,
Voce-profondo:
"Feared neither dead nor pain for this beauty;
If harm harm to ourselves."
And beneath: the clear bones, far down, Thousand on thousand.
"What gain with Odysseus,
"They that died in the whirlpool
"And after many vain labors,
"Living by stolen meat, chained to the rowing bench,
"That they should have great fame
"And lie by night with the goddess?
"Their names are not written in bronze
"Nor their rowing sticks set with Elpenor's;
"Nor have they mound by sea-bord.
"That saw never the olives under Sparta
"With the leaves green then not green,
"The click of the light among the branches;
"That saw not the bronze hall
nor the ingle
"Nor lay there with the queen's waiting maids,
"Nor had they meats of Kalupso
"Or her silk skirts brushing their thighs.
"Give! What were they given?
Ear-wax.
"Poison and ear-wax, and a salt-grave by the bull-field
"neson amumona, their heads like sea-crows in the foam,
"Black splotches, sea-weed under lightning; 
"Canned beef of Apollo, ten cans for a boat load."

(Canto 20, pp. 93-94)

In the scornful, mocking tone of a "consciousness" that has seen the outcome of singular manias, the poetry takes us into the realm of The Odyssey and into the depths of ancient Greece. We see the regard for human life by gods as well as leaders to be minimal. Lives are deployed as a means of displaying whims of power. The devastation of Troy with the single live child who is thrown from the walls while his now enslaved mother watches helplessly, is a spectacle beyond belief. Odysseus' heroics are seen from a different perspective. They are witnessed as a sort of monomania based on a psychological need to conquer and control, a reassurance to the self of one's power before the indifference of the gods. The carnage of Troy, the hardship, loneliness and ultimate death of the crewmen belittle whatever glory the achievement of Ithaca brings to Odysseus. More importantly, the questioning tone of the lotophagi undermines the socio-religious structure on which The Odyssey is built.

They question a part of Greek life that has not been regarded as destructive, but taken to be a way of life. Pound attempts to point out a lesson for twentieth-century man. Inherent in the scornful diatribe is a sense of waste, a mis-application of creative energy. As E.R. Dodds points out in The Greeks and the Irrational, the heroes of Homer were immersed in a "shame culture" and for them to lose public esteem was a fate worse than death. Thus, it is easy to see that underlying Odysseus' trek is the social structures which drive him ever onward
in fear of "losing" his name. Elpenor's epitaph from Canto I strikes a note of salience here: "A man of no fortune, and with a name to come."

It was Elpenor's fate to fall from Circe's roof in a drunken stupor and so lose all chance of fame. The epitaph implies a frustration with life with the gods for having allowed such a fate to befall a man. Homeric man was a man of control and will. For him "the highest good is not the enjoyment of a quiet conscience, but the enjoyment of time, public esteem... And the strongest moral force which Homeric man knows is not the fear of god, but respect for human opinion, aidos..." Odysseus' statement of the effect of Circe's drug on his men pays particular attention to his men's abandonment of their thought of home: "When she had got them into her house, she sat them upon benches and seats and mixed them a mess with cheese, honey, meal, and Parmnian wine, but she drugged it with wicked poisons to make them forget their homes, and when she had drunk she turned them into pigs with a stroke of her wand..." Without the thought of home i.e. social-conditioning, they have no shame and thus are free to do what they please.

It is not without purpose that along with the sense of loss that is part of the mood of Canto 39, there can now be recognized, an ubiquitous fear. Seen in the light of Canto 20 and Elpenor's ironic epitaph, this fear is an existential fear derived from a loss of a basis. The Homeric Odysseus has been driven into a corner by the scorn and shame levelled at him by the lotophagoi. They have forced a metamorphosis to occur; they have forced him to sleep with Circe and thus to combine control with abandonment and form a synthesis that is truly syncretic. No longer necessary is a cult of heroism based on noble deeds and noble combat.
Totally masculine strength is unnecessary. What is necessary is love. With love is allayed all fear of shame for love surpasses shame. It is no longer necessary for Odysseus to "control" the situation, to "conquer" in order to gain knowledge of something. It is no longer necessary for him to possess moly to protect himself from the rhapsody of Circe. With Circe he shares in the dissolution of boundaries between what is "male" and what is "female". He has learned to surrender to the forces which are at once creative and destructive.

Odysseus has undergone a transformation and has become "modern" and the change in his structure is registered in a change in Canto 39. Beginning with the Latin "Sumus in fide", the emphasis is upon the metamorphic power in nature. The song of spring which was presented earlier in the canto now proclaims with vigor the advent of a new awareness. There has been a "marriage" performed, two elements have been joined together, and the mood points to the jubilation of the onlookers, as they too have shared in the marriage. The jubilation is exhibited in the rhythm that marks the "new" awareness of life's energies. In contrast to the cynical air that marked the diatribe of Canto 20, we have a tone that informs Canto 39 with a determination rendered visible in the movement of the poetry:

Fifty and forty together
ERI MEN AI DE KUDONIAI
Betuene April and Marche
with sap new in the bough
With plum flowers above them
with almond on the black bough
With jasmine and olive leaf
To the beat of the measure
Flank by flank on the headland
with the goddess' eyes to seaward
By Circeo, by Terracina, with the stone eyes
white toward the sea (p. 195)
The "new" crew move without hesitation, without fear. They are alive to the rhythm of life, the cyclic birth and death of all things. Their determination is grounded in the seminal idea that each birth is a rebirth from death; they are a part of the "vital universe":

With one measure unceasing:
"Fac deum!" "Est factus."
Ver novum!
ver novum!
Thus made the spring

Beaten from flesh into light
Hath swallowed the fireball
A traverso le foglie
His rod hath made god in my belly

Sic loquitur nupta
Cantat sic nupta (pp. 195-196)

A new age has dawned, a new life has begun. Man is no longer horizontally bound as a maker of history, he is history. His power resides in his ability to swallow "The fire-ball", to become light, to become energy through the translation of experience into Eros. Odysseus of old has surrendered to Circe and in doing so has surrendered to the female aspect and has become whole. Odysseus has partaken in a "creative" act and now radiates, "Beaten from flesh into light", a unity of being. He has found a name and a purpose.

We have seen in Canto 39 the myth of The Odyssey used as the informing element of a perspective that acts as a "cheque" against knowledge. The myth allows Pound to deal with the life of the twentieth century in terms of a symbology that is still valid although the world which fostered it has long since passed away. Through the myth the past lives again and the cyclic pattern of life is illustrated. Nothing dies or passes away. All the past is an informing construct for the present. In the figure
of Eurilochus, we see the fusion of many lines of action within the construct of *The Odyssey* forming a single unity. This symbolizes, throughout *The Cantos* the casual connection between all life. Circe indicates a position on a living continuum which has Penelope as its opposite. Each compliments the other and each figure acts in its own right as a pole about which corresponding images can gather. Yet, what Canto 39 shows us is myth as the most basic "cheque" against knowledge. As we have seen in *The Spirit of Romance*, myth springs from the psyche of the individual and presents a glimpse of the vast correlations that operate simultaneously in the "human" and "vital" universes. Myth, then, as seen in Canto 39, is a means of transcending all ages, all time, without losing the elemental correspondence to the human condition.

In the treatment of the Circian motif in Canto 39, we notice a particular emphasis placed upon the role of beauty. When one looks at something beautiful as a source of pleasure, beauty is revealed as destructive, as a source of pain and evil. Circe's beauty enslaves men, usurps their wills. Pasiphae spawns the Minotaur in punishment for her husband's attempt to possess a bull whose beauty surpassed all animals. Pound plays up the fact that beauty resists any attempt to possess it. To attempt to possess beauty results in an awesome price. As early as Canto II, we see beauty regarded in this way.

In Canto II, we hear the old men of Troy voice their dissent over Helen's presence in their city:
"Let her go back to the ships,
Back among Grecian faces, lest
evil come on our own,
Evil and further evil, and a
curse cursed on our children,
Moves, yes she moves like a goddess
And has the face of a god
and the voice of Schoeney's
daughters,
And doom goes with her in walking,
Let her go back to the ships
back among Grecian voices."
(Canto II, p. 6)

Helen represents the epitome of earthly beauty and somehow in her beauty resides a seed of destruction that germinates into sorrow. Pound's emphasis rests in the impermanence of the type of beauty found in the possession of a beautiful thing such as Helen. Timeless beauty resides in the quality of experience present in the "living" moment:

"as the sculptor sees the form
in the air
"as the glass seen under water,
"King Otreus, my father...
and the waves taking form as crystal
notes as facets of the air,
and the mind there, before them, moving,
so the notes needed not move.
(Canto 25, p. 119)

Beauty comes unawares to the beholder like "a tin flash in the sun-dazzle" (Canto II, p. 7), or as seen in the passage above, attracted to that which is beautiful. Aphrodite came to look on the countenance of Anchises because it was very beautiful. Out of the lust for beauty springs horrors such as the Minotaur, while in the "natural" union of beauty with an appointed receptor a harmony is wrought and life is created:
or Anchises that lay hold of
her flanks of air
drawing her to him
Cythera potens
no cloud, but the crystal body
the tangent formed in the
hand's cup
as live wind in the beech grove
as strong air amid cypress.
(Canto 76, p. 456-457)

Beauty resides in the movement of energy, it is not static. It is
forever involved in the process of creation. The image of the ethereal
goddess grasped by mortal hands symbolizes the artistic impulse which
agonizingly awaits the moment when the eternal is visualized, when the
human is "beaten from flesh into light". It is the moment when the
ineffable "submits" to being concretized, without force, naturally:

Lay there, the long soft grass,
and the flute lay there
by her thigh
Sulpicia, the fauns, twig-strong,
gathered about her;
The fluid, over the grass
Zephyrus, passing through her
"deus nec laedit amantes".
(Canto 25, p. 118)

Out of fear can come no union, no beauty, no love. Only in the
"surrender" to the "force" which drives towards creation and is so
beautifully rendered, "The fluid, over the grass / Zephyreus passing
through her", does beauty and love result. Lest her passion for Cerinthus
turn to lust, a wanton "force", the desire to possess rather than to
unite with the creative force, the eternal semen, visible only in the
"sign" of the wind as a "force" bending tall grass, transforms her love
into beauty.

Sulpicia becomes part of the fecundive universe. She is Aphrodite
submitting to Anchises, she is Circe submitting to Odysseus, she is "stone
knowing the form which the carver imparts" (Canto 74, p. 430). Her love becomes a generating force reverberating the dictum: "Pone metum;/Metum, nec deus laedit (amantes)" which translates "Lay aside fear,/Fear, god does not harm (lovers)," (Canto 25, p. 117), throughout the universe. Only when fear is allayed does true creation result, for in lacking fear "surrender" comes without qualification. In his choice of the Sulpicia-Cerinthus motif, Pound illustrates how the "surrender" of Sulpicia to her "passion" for Cerinthus, the losing of herself totally and completely in her love (not lust), results in a transformation of that passion into a divine quality.

Fear of the total immersion in the creative process of the universe, the fear of the loss of the "ego" which defines and protects by definition the limits of the Self, clouds the mind in Pound's analysis of the human predicament. Fear of becoming "lost", of losing the identity the ego has so diligently created and maintained, holds the individual from recognizing "est deus in nobis". Fear freezes the mind, it prevents movement:

And from the stone pits, the heavy voices, heavy sound:
"Sero, sero...
"Nothing we made, we set nothing in order,
"Neither house nor carving,
"And what we thought had been thought too long;
"Our opinion not opinion in evil'
"But our opinion borne for too long.
"We have gathered a sieve full of water."

(Canto 25, p. 118)
We read in Homer of Odysseus' fear of losing himself in Circe. It is only through the intercession of the all-cunning Hermes that Odysseus is saved from disaster and provided with a "protection": "As he spoke he pulled the herb out of the ground and showed me what it was like. The root was black, while the flower was as white as milk; the gods call it Moly, and mortal man cannot uproot it, but the gods can do whatever they like." ([l. 302-307, p. 239] It is appropriate to the meaning of surrender as seen in the passages involving Aphrodite and Sulpicia, that Odysseus is shown the herb Moly. It is also significant that the herb can only be uprooted by the gods, or perhaps only by Hermes himself.

As I have already pointed out in an earlier discussion of Canto 39, Odysseus plays out a role of an aggressor as he is portrayed by Pound in the first movement of the Canto. He acts as a masculine force in the Circean motif; he must supposedly "conquer" Circe in order to gain knowledge from her. At any cost he must not submit to her:

"But I rushed at her with my sword drawn as though I would kill her, whereon she fell with a loud scream, clasped my knees, and spoke piteously, saying, "Who and whence are you? from what place and people have you come? How can it be that my drugs have no power to charm you? ... you must be spell-proof; surely you can be none other than the bold hero Ulysses ... so be it then; sheathe your sword and let us go to bed, that we may make friends and learn to trust each other." ([l. 321-335, p. 239]

In his unprepared state as a mortal before Hermes' intercession and the protection of the Moly, Odysseus would have been as "profane" to the goddess as were his men. Before meeting Hermes, he was "Uninitiated" to the Mystery of Eros, to the Arcanum of Love. In his monomania, he knew no other experience except that of the masculine, the over-powering,
the conquering, the destroying. He had no knowledge of the experience of the feminine, the submitting, the surrendering, the creative. In reality, he was "No Man"; he was "A man of no fortune, with a name to come".

Hermes initiated him into the rites of Eros, of Creation. Hermes' brief visit opened to Odysseus the world of constructive unity. In the ritual enacted with the Moly, and in certainty it is a rite of passage, we have the god revealing to the "initiate" the symbol of the Mystery in which he will partake and share; we have the instructions given as to his conduct in the Mystery; and we have the reward fortold if the "initiate" is successful in his venture. The Moly is of particular significance as it throws light on what emerges in the latter part of Canto 39.

The black roots not only symbolize the darkness of Hades, but also the presence of "dread Proserpine", taken by force from a world of light to Hades, a daughter mourned by Demeter whose sorrow caused all life to wither and die away. At the same time, we see symbolized in the milk-white flowers the presence of Aphrodite, born of "waves taking form as crystal", the goddess of Beauty. The Moly also signifies the cyclic pattern of regeneration from death. Persephone rises each spring triumphantly to proclaim the germination of life again, and each fall must return to Hades. At the same time, the symbol of the Moly points to the creative energy that Persephone's return draws out of her mother Demeter. It is her love that germinates life again. Into the pattern steps Aphrodite, as stressed by Pound in The Cantos. She is the living force of beauty that marks the presence of Eros. Circe is
aligned with Persephone as it is from Circe that Odysseus must gain entry into Hades, the realm of Proserpine.

The mystery which Pound sees Odysseus take part in has as its chief celebrant, Hermes. Joseph Campbell's elaboration on Hermes role in classic mythology is valuable at this point as a means of summarizing the basics of the Mystery. He says:

Death in the plane of vision of that work [Iliad], is the end; there is nothing awesome, wondrous, or of power beyond the veil of death, but only twittering, helpless shapes... In The Odyssey, on the other hand, the patron god of Odysseus' voyage is the trickster, Hermes, guide of the souls to the underworld, the patron, also, of rebirth and land of knowledges beyond death, which may be known to his initiates even in life. He is the god associated with the symbol of the caduceus, the two serpents intertwined; and he is the male traditionally associated with the triad of those goddesses of destiny--Aphrodite, Hera, and Athene--who, in the great legend, caused the Trojan war.80

In order to descend and share in the awesome Mystery of Life and Death, Odysseus must be prepared. He must be able to interpret what the seer Teiresias says to him; he must be ready to come alive to the Mystery, to share in its continual celebration. Teiresias, as Campbell's earlier statement has shown, is the only one of the deities who truly knows what the Mystery entails; he, alone, has partaken truly in the male (aggressive) and female (receptive) aspects of Eros, the energizing element of the Mystery. He alone, in the light of the new knowledge which the poem is, can point the way to Ithaca, to the origins
of the "paradiso terrestre".

In "Persephone's Ezra", Guy Davenport makes a good point regarding the male-female aspect of the creative process which is found in The Cantos by pointing out Frobenius' view of culture. In the structure of Frobenius' design, it becomes apparent that Pound must have been quite taken with it as it seems to highlight most of what I have been speaking. He states, in a discussion of Canto 97;:

A culture in the sense that Leo Frobenius understood it (and hence Pound), had two dominant symbols, the male one of action, the female one of stillness and place (Ruhe and Raum). The male symbol is of direction, expansion, intensity, considering space a distance to traverse and measure, and is therefore volatile, unstable, destiny ridden .... The female is on the other hand a mountain, a cave, the fecund earth, considering space as a room. Woman for Pound is the stillness at the heart of the culture. (my italics)81

If Davenport is correct in his assumption, and he most certainly must be judging by the way in which the various elements of Canto 39 fall into place in the light of the statement of woman as stillness, the whole Circean motif aligns with the Aphrodite motif begun in Canto 2 with the old men wary of Helen's beauty. In addition, Persephone becomes intricately linked with both these motifs. A vast schema unfolds in which the goddesses of Light and Darkness are paired, representative of the Mystery of Life and Death. Pound emphasis in Canto 39 on the state to which Odysseus' men were changed points to another goddess who can be added to this duality of Persephone and Aphrodite.

Returning to The Odyssey for a moment, we read of the encounter between Circe and the crew of Odysseus:
Presently they reached the gates of the goddess's house, and as they stood there they could hear Circe within, singing most beautifully as she worked at her loom, making a web so fine, so soft, and of such dazzling colours as no one but a goddess could weave. On this Polites, whom I trusted more than any other of my men, said, "There is someone inside working at a loom and singing most beautifully; the whole place resounds with it, let us call her and see whether she is woman or goddess." (11. 210-229, p. 238)

Turning now to Canto IV we read:

Beneath it, beneath it
Not a ray, not a sliver, not
a spare disc of sunlight
Flaking the black, soft water;
Bathing the body of nymphs, of nymphs, and Diana,
Nymphs, white-gathered about her,
and the air, air,
Shaking, air alight with the goddess.

Then Acteon: Vidal
Vidal. It is old Vidal speaking,
stumbling along in the wood.
(Canto IV, p. 14)

Parallelled in this way, we see, in the images of each myth, a similarity of meaning. In each case, an interpretation may be derived which speaks of the violation of "sacred ground" by profane mortals. In the case of The Odyssey, the men choose to call out to the goddess within, to violate her sacred space. There is a further hint along these lines in the way in which Homer has described Circe's house, "When they had reached Circe's house they found it built of cut stones, on a site that could be seen from afar, in the middle of the forest."

My italics point out the fact that such an edifice in the middle of the
forest should have been left alone, or approached with caution. One
could argue that the house acts as a lure to men, bringing them through
nascent curiosity within Circe's sphere of power, but Polites' statement seems to indicate a deliberate act of will. Ovid's presentation of the discovery of Circe's abode does not play up the fact of a purposeful violation of a sacred space. We read:

Now while she keeps this wont,
behold,
by wandring in the frith
He wist not wither (having staid
his pastime till the morrow)
Come Cadmus Nephew to this thicke;
and entring in with sorrow
(Such was his cursed creull fate)
saw Phebe where she washt. (Meta, III, 11. 205-208)

Yet, Acteon's wandering in a forest sacred to Diana seems, like Polites' bold act, to be tempting fate, an unwise action, especially when the gods are involved.

Circe's punishment is transformation into pigs, while Diana's, a much more deadly act, yet fitting in a way, has Acteon prance away as a stag to be chased and killed by his own hunting dogs. In each case, the makings of a sacrilege lie at the basis of the punishments meted out. The theme of beauty as destructive is seen more clearly in view of the sacrilege emphasis in each myth. Because of the parallel situations in terms of Circe and Artemis, I feel Artemis is the third member of a goddess triumvirate that dominates *The Cantos* throughout.

Artemis plays a key role within the dynamics of the triumvirate. Her classic representation as goddess of chastity, purity, and clear heart places her in a central position in *The Cantos*. She stands
between the heavenly Aphrodite, representing light and beauty, and the hell-bound Persephone, who represents darkness and death. She is the protectress of the Sacred Space, of the "stillness" that is representative of the Triumvirate of Goddesses. She is the active and earthly quality in the "stillness".

Before leaving the ideas of violation and punishment, I wish to point out another theme linked to these ideas. It appears, either by design or by accident, that within the poem, Pound feels the violation of sacred space is necessary as a means of gaining knowledge. Rather than employ the word "necessary", the word should be "natural". The violation brings the revelation of the Mystery to the violater in a direct and sensual manner. In an earlier quotation from *The Odyssey*, I italicized the words "with my sword drawn". Hermes, in instructing Odysseus in the ritual he is to enact, tells him to draw his sword and rush on Circe, and only then will she recognize that she cannot control him. The phallic symbolism is obvious, especially if we add to it the idea of the Sacred Space. Hermes says that once Odysseus has drawn his sword, Circe will want to go to bed with him. Symbolically, the act which Odysseus performs is a primitive rite that has its origins in fertility cults. In any case, Circe succumbs to the power which complements her own. The con-joining of Circe and Odysseus in bed signifies the celebration of the Mystery, the actual ritual is performed. The sexual union of man and woman reveals the mystery of life which is the ultimate goal in a search for knowledge.

These contrasting features enhance rather than nullify the quality of the poetry. The poetry remains alive in the same way as the myths,
from which and with which Pound formulates that poetry, are alive "in a glittering sense". There is no separation between act, action, and actor. They are all one: the image, the poetry, and the poet. They are all intrinsically united through their participation in a process which can by now, I hope, be simply stated as Living.

In his discussion of myth and metamorphosis in The Cantos, George Dekker makes a statement about Aphrodite that is particularly useful to my postulation of the goddess triumverate. Referring to Canto 90, and to the passage:

Kuthera
Kuthera sempiterna
   Ubi amor, ibi oculus
Vae qui cogitatis inutile
   quam in nobis simulitudine
divaneae
   reperetur imago
(Canto 90, p. 606)

he says:

The goddess of Love has as one of her epithets, "eternal"; and this is not quite the same thing as saying that "Love is eternal".... This is the permanent element in Pound's universe, and it is typical that he prefers the goddess Kuthereia to the abstraction Amor.... It is not the soul (or "Kuthera") that delights, but the love that flows from it; and love in flowing, manifests itself in actions, through concrete particulars. We respond to this love worshipfully by observing its manifestations, i.e. by directing our attention outside of ourselves.83

He also goes on to point out that the last two lines of the passage represent a corollary of the medieval "Doctrine of Signatures", which holds that all created things contain the "signatures" of divine forms and, as such, should be respected.84 A good example of the way in which the "Doctrine of Signatures" is employed by Pound in The Cantos is the Sulpicia passage that I have already spoken of previously. The
passage indicates the presence of the ineffable in the physical representation of Sulpicia.

We recognize in Sulpicia the markings of a more basic, a more elemental and informing matrix. She is an archetype for the receptive, fecund female element, a "signature" of the ultimate female form which in myth is represented by Aphrodite, Persephone, Leda, Europa and Circe to name the most obvious. There is also a slight adaptation of the doctrine, if it would be called such, in that Sulpicia is a "signature" for not only a forma, but also a process. She is visible extension of the creative urge that gives birth to all things. Pound seeks to recreate through the use of such archetypes as Sulpicia, as Donald Davie points out, "not the concept, any or all of them, but rather the forma, the things behind and common to them all." If we combine this observation with the one made by Davenport as to the "flowing" aspect of Eros as presented by Pound in the figure of Aphrodite, we begin to see how Pound has adapted the "doctrine of Signatures" for twentieth-century sensibilities.

What better way to accomplish the task of driving back to the "thing" behind all phenomena than through the use of myths. Myths such as that of Circe and Odysseus, Artemis and Acteon, Aphrodite and Anchises provide a richly profuse source of associations that can be employed by Pound to direct the attention of the reader to the forma. The myths provide the means by which he can employ images to register on the senses a multiversal awareness of an involved and interdependent principal which appears to govern all phenomena. Each image is involved in a process, a flowing in which and out of which it defines a perspective.
Each image is sensory-bounded i.e. Anchises reaches for Aphrodite's "airy flanks", Zephyrus, as a "fluid over the grass", yet the images make one aware of the form which energizes the images. Donald Davie remarks: "By arranging sensory impressions, he aims to state, not ideas, but the form behind and in ideas, the moment before that "fine thing held in the mind' has precipitated out now this idea, now that."86

Myths lend themselves to adaptation because the images with which they are given a "physical" for pictorially, plastically, or verbally are all, in themselves, an adaptation of the flowing forma. They are physical expressions, and here Jane Harrison's idea of mythos spoken of earlier, is enlightening for it points to the idea of rite (Opuimeror), of what is not verbal.95 Equally important, myths are, as Jung states, "original revelations of the preconscious psyche, involuntary statements about unconscious psychic happenings, and anything but allegories of physical processes..."87 Jane Harrison, in less technical language, amplifies what Jung has said elsewhere, when she says "a myth is not merely a word spoken; it is a re-utterance or a pre-utterance, it is a focus of emotion, and uttered as we have seen collectively or at least with collective sanction."88 In both statements one can see myth is not considered as fantasy, but as a real and true enactment of something that has occurred or is occurring in the individual or the community in which he resides. Myths, therefore, amplify in their actualizations, both in rite and verbalization, a more elemental source whose nature appears to lie behind all reality.

The idea of "signatures" enables Pound to employ myths in a less structured manner in the poem than his purpose would otherwise allow. He
can built around a myth a whole complex of seemingly disassociated images. These images are, however, precisely chosen to provide a field of reference for the myth in its "signature" function. In addition each image within the complex is precisely articulated to provide as many associations with other myths as possible, thereby creating a series of linked myths all with a primary origin. In accomplishing this feature within the poem, the reader begins to realize the unity of all phenomena in the same way that he realizes all myths originate from a single, primordial source. Pound's intention in The Cantos, as I now repeat again, is to bring modern man into a new awareness of himself by establishing a knowledge that is based in the roots of an awareness of his origins. It goes without saying that the new awareness includes the poet also. Pound provides the impetus for a "quantum" leap to the realization of the ultimate forma through his perceptual awareness as a poet, keen to the phenomenal manifestations of the form in the world about him and through the arrangement of these manifestations in an "activating" poetry. We, the readers, complete the leap by recognizing in our own world the phenomenal manifestations of forma and linking this awareness with the "activating" poetry.

In Canto 76, we have the introduction into the poem of an element marking a climax of a cycle within the poem. Pound utters:

la scalza: Io son' la luna
and they have broken my house

the huntress in broken plaster
keeps watch no longer (p. 453)

The reference to "la luna" (the moon) and to "the huntress" culminate a movement towards a "paradiso" and a movement towards a "paradiso" and emphasize the state of affairs the
poet finds himself in the DTC at Pisa. It marks the end of an era for
the poet, a "punctuation" point in the life of the poet, and The Cantos
obviously: "The enormous tragedy in the peasant's bent shoulders"
(Canto 74, p. 425). The moon reference establishes, at one and the
same time, the coordinates of the poem at the present time (the predicament of Pisa), and the origins of a "re-constructed" design visible in
Rock/Drill, Thrones, and Drafts and Fragments. The "huntress"
reference completes a design begun early in the poem.

If we trace the movement of the poem towards this climax, we find
that from Canto IV, where the living protectorship of Artemis was first
invoked, the poet has attempted to establish, as best he could, an
earthly equilibrium atune to the cyclic order of the universe. In
theory, this equilibrium was founded in the idea of a just society wherein
a man paid a "presso giusto" for whatever he undertook. This idea
of the "just price" is defined as a pivotal construct of education in
its broadest sense:

    Keep 'em off the market four years
    and leave 'em without understanding,
    No classics,
    no American history,
    no center, no general root,
    No presso giusto as core.    (Canto 85, p. 549)

Each individual lives according to a dictum based on a primordial
union with the earth (from which all "wealth" comes) and
heaven (from which the intimate union with the ultimate
forma is actualized). One can readily see the implications of
a socio-economic system involved in this theory. Pound's basis is
Confucian and is rendered in an image that symbolizes the harmony the
Confucian order brings. That image is the City.

The image of the City stands as the focal point of all Pound's images. It is in the association with the actual, not theoretical, creative power necessary in the making of the City that the goddess triumvirate is seen at work. It is imbued with the energy of all figures within the poem who have, in their diverse ways, striven to establish the earthly equilibrium on their own. Odysseus, whom we first encounter at the outset of the poem, is a "builder" of sorts. He is the figure from myth who builds the bridge over which we, as twentieth-century readers, must pass in order to attain the harmony of opposites. Most important, Sigismundo Malatesta, whose Promethean fortitude is viewed by Pound as a symbol of the quality necessary if the City is to be built and if it is to endure, stands as a visible monument, as the Temple at Timini (Malatesta), of the undying desire that is inherent in the man with a Confucian sensibility.

In *The Pisan Cantos*, Pound dons the Odyssean mask and speaks:

"I am noman, my name is no man"
but Wanjina is, shall we say, Ouan Jin
or the man with an education
and whose mouth was removed by his
father because he made too many
things
whereby cluttered the bushman's baggage
........................................
Ouan Jin spoke and thereby created the
named
thereby making clutter
the bane of men moving
and so his mouth was removed.

(Canto 74, p. 427)

It is during his interment in Pisa that the sun became associated with the Chinese character for mouth: "mouth, is the sun that is god's
mouth"/or in another connection (periplum)" (Canto 87, p. 466). It is symbolic, as de Rachewiltz remarks, of "the creative word, the Paraclete and Logos, rising from consciousness". He is a man on whom "the sun has set" and who must face the darkness of the existential hell of the DTC alone. As a modern Odysseus, he must find his own way out of Hades. He has only the mad Cassandra as seer and not Tiresias Theban. He has realized that he has tarried too long in "the clutter", "the bane of men moving". He has somehow lost contact with the flowing represented in the image of nomadic Bushmen of Australia.

Artemis is evoked through a focusing of images. Represented in the "moving" Bushmen who are at all time attune to the rhythm of nature, we find the archetype of the Hunter, ultimately represented in Artemis. Pound has chosen the Ouan Jin myth well, for it precipitates the associations of creative sensibility which link the artist with the Hunter. In the artist's case, he must be attune to the rhythm of nature in the same way that the nomadic Bushmen must be awake to nature's signs at all times if they are to survive. Pound renders the rhythm of nature, to which all artists must somehow attune themselves, in the term "the Great Bass". In speaking of the ideas connected with the term, he says in Guide to Kulchur:

> Up till Leibniz you can find men who really struggle with thought. After thought ceased to lead men. Before we had much material science, or during the two thousand years' lapse between the mislaying of what Greek science there had been and the new science of Galileo and of the renaissance, the defining of terms, speculation, the measuring and testing of one thought on another and the attempt to lock
thought in words HAD led men, it even conduced to material science. Afterwards it was the result of one "scientific discovery" or another.... Philo­sophic argument was flooded with a new batch of similes. (pp. 72-74)

As an artist Pound felt that his arrest and imprisonment indicated a loss of touch with the harmony of the universe all "moving" men possess. He has lost the protection of the Goddess of the Hunt, Artemis, and must find his mythos and rejoin the "dance" with nature which mythos entails.

While Artemis was guardian of The Cantos up to his internment at Pisa, she is transformed into "la luna": Fortuna assumed the protectorship of the poet and the City whose construction has faltered greatly and must await the genesis of a better plan. The transition from Artemis to Fortuna points out the extent of Pound's descent into Hades. He is faced with revaluing his whole system of thought, of getting in tune with the world again:

J'ai eu pitie des autress
problement pas assez, and at
moments that
suited my own convenience (Canto 76, p. 460)

Under the sign of Fortuna, who is represented by the moon, especially the phases, he is buffeted by a sense of failure that his chance to build the eternal City may be over. He also is alone without light, as during the period of no moon. He is in a twilight zone with no seer to guide him to harmony and therefore to enlightenment:

Cassandra, your eyes are like tigers,
with no word written in them
You also have I carried to nowhere
to an ill house and there is
no end to the journey.
(Canto 78, p. 477)
The Odysseus evocation is present as always during the Pisan sequel, here), telescoping the Hades journey and prophecy that brought Odysseus to Ithaca while at the same time sounding the death knell for his wretched crew. What is significant in this passage is Pound's predicament; he does not have a seer, but must await the dealings of Fortuna, whatever they may be.

Going back to the opening of Canto II, we find a complex of images that oppose this despair, yet highlight the despair by placing it in a perspective with its opposite but complimentary aspect. In Canto II we read:

So-shu churned in the sea
Seal sports in the spray-white
circles of cliff wash
Sleek head, daughter of Lir,
eyes of Picasso
Under black fur-hood, lithe
daughter of Ocean;
And the wave runs in the
beach-groove:
Eleanor, . . .

(p. 6)

We begin with a reference to Li Po, who attempted to envelope the moon's reflection in the sea. In Li Po's action, we have an attempt to achieve atasan, "union with god", suddenly. We see such an attempt as a vain endeavor for Li Po was not attuned to nature and the "simile" i.e. the reflection in the sea, is only a trap to catch the unwary. Because of the moon image associated with Li Po's act, such a reference illuminates Pound's state of mind at Pisa. It is significant because in another aspect of her divinity as viewed by classical man, Artemis, as the twin sister of Apollo (Phoebus), is given the epithet Phoebe and is Goddess of the Moon.
The image of Li Po takes us forward to Canto IV and aligns itself as a mythological parallel with Acteon and Vidal, both of whom partake in a metamorphosis involving Artemis in her aspect as Goddess of the Hunt. Acteon perished for his "sudden" attempt at atasal, and poor Vidal, in his attempt at "Union with god" through an immersion in his "Lady", donned the skins of a wolf and was attacked by his Lady's dogs. Somehow Pound feels himself in a similar situation as Li Po, Artemis, and Vidal. Like them he has sought for atasal, and like them seemed to be punished for his effort.

The subsequent images in the passage point out a reason that Pound came to terms with as he contemplated his situation. Li-Po, through "sea-change", becomes "daughter of Lir" and, with the reference to the wave, the sea-nymph becomes a shade of Aphrodite. The image cluster is metamorphosized into the figure of Eleanor-Helen and the whole spectrum of The Trojan War arises. Most importantly, this image complex speaks of quick change and the mutability of the physical beauty and the danger that lies in placing emphasis on such beauty witnessed by Li Po and Helen, and by a telescoping of images, Artemis.

In the attempt for atasal, "beauty is difficult" (Canto 74, p. 444) to grasping because of "the clutter", the "similes" man himself creates, thus making himself unprepared for the mergence with god when the opportunity arises. He loses the feeling for the realization "in the "normal" course of things certain times, a certain sort of a moment more than another, when a man feels his immortality upon him" (Spirit of Romance, p. 94).

Pound, in invoking the protection of Artemis in the early Cantos, invoked an aspect of her role as Huntress: that of protector of the young
and the fledgeling. Yet, like Acteon and Li Po, he forgot her other aspects, especially that of Fortuna and as the feared Hecate goddess of spells and enchantments. He had forgotten that Artemis protects only those creatures which cannot fend for themselves, those which have not learned to "move" according to ever-changing Nature. He realizes, and signifies his realization of his résistance to the other aspects of his protectoress, in Canto 80:

respos donnez a cils
senza termine fuge Immaculata
Regina
Les larmes que j'ai crees:
m'innodent
Tard, tres tard je t'ai connue la
Tristesse,
I have been hard as youth sixty years.
(p. 513)

He realizes his parallel to Acteon and Li Po wandering about "the green world" thinking one was aware of the forma, (the goddess) only to be struck down because of the limits of one's understanding of the forma in its brutish aspect. In addition, "la Tristesse" is as much part of the flowing as is happiness and the "precise" understanding of these opposites is an understanding of "the green world":

Pull down thy vanity, I say pull down.
Learn of the green world
what can be thy place
In scaled invention or true artistry,
Pull down thy vanity,
Paquin pull down!
The green casque has outdone your elegance.

(Canto 81, p. 521)
The edifice of nature has "outdone" the raising of the City. The
magic with which the City was protected is gone as the harmony which
keeps the magic wall around the eternal City has been lost in the
"clutter" of "similes".

Tied in with Artemis, in her role as Fortuna, The Pisan Cantos
bring to the fore Persephone and Demeter in their respective aspects
as divinities. Persephone, whose "myth" is of "the kinesis of growth
and germination, of loss and return" is coupled with her mother Demeter,
whose own role in The Cantos "has been from the beginning the sign of
the process's maturity, the harvest". In her role as the sign of
germination and rebirth, she becomes "the living tree", which can be
associated, I believe, with Artemis' role within the goddess Trium-
virate as the "active" element in the creative stillness. Demeter is
"the tree carved, shaped, painted, capitalled with acanthus, translated
into marble, even turned upside down (as at Knossus)." Demeter is
the outward sign of the inward creative energy generated within the
Triumvirate. It is also relevant to the idea of the Triumvirate that
in fulfilling their respective roles Persephone and Demeter maintain
one another through the hypostasis of their unified roles within the
Triumvirate. Each of the goddesses within the Triumvirate partakes of
the other's energy, yet are evoked separately when the need arises, as
is the case with The Pisan Cantos. With the Pisan material, each
goddess is seen in her "precise modality", opposite in function from the
next, yet intricately connected through their common, shared divinity.

Guy Davenport points out an interesting facet of Demeter's role in
mythology: that of her dual capacity as protectoress of field and city.
The field emphasis is an ancient one, thoroughly discussed if one cares
to take the time to read in Jane Harrison. Her other aspect as
protectress of the City is particularly interesting. Davenport points out that it was "Cybele, the Phyrgian Demeter, who as far as we know, first wore a crown of battlements, for she was not only goddess of mountains, forests, and the wealth of nations, but was also giver of towers and city walls to mankind." He also goes on to show that the goddess Triumvirate is a salient construct within the poem. He illustrates how Demeter enters the poem in Canto I synthesized in Aphrodite who "appears disguised as a Phrygian princess, to beget with Anchises, the city-builder Aeneas, transplanter of a culture to which in time, an oracle will cause Cybele's turret-crowned image to be brought." In Rome Cybele was already present as the Etruscan Goddess Vortumma, "Goddess of the Turning Year, an indigenous Demeter whose name would get changed to Fortuna, and was to be fused with the allegorical Roma."

It is obvious that Demeter is as much a part of The Cantos as is any other goddess, and more importantly, is perhaps the primordial basis, The Great Mother, of all the myths in The Cantos. Persephone follows in similar suit. Her role becomes increasingly important in The Cantos during and after the Pisan experience. She becomes symbol of the "living" city which will rise again from the "dreams" that "clash and are shattered" (Canto 117, p. 802). Because she is so much a part of the process involving metamorphosis, to see her "in a glittering sense" is to see death as rebirth, and to live in harmony with the universe.

I wish for a moment to draw attention to the change of attitude that has visibly taken place in Pound and registered in the content of
the latest published work, Drafts and Fragments. We notice in these Cantos the re-emergence of Artemis as the visible coordination figure of the Triumvirate of the poem. Her re-emergence serves as a most beautiful culmination of a cycle began in The Pisan Cantos. There one notices the introduction of the idea of forsitan which Pound made manifest out of his experience at Pisa. Connected to this idea of forsitan was "luna" or "Fortuna", which I explained was none other than Artemis in another guise. Most importantly the Pisan sequel and the latest sequel are correlated for each was produced in an atmosphere of despair.

The despair of The Pisan Cantos was brought on through Pound's detention and the subsequent mental and physical breakdown. It is perhaps advantageous to point out that the despair of the latest Cantos is just as real, but stems from a much different, and for what I have been saying above, very significant cause. James Laughlin, Pound's North American publisher, indicated its very real existence in answer to correspondence of mine concerning the possibility of having a complete and errata-free text of The Cantos made available. He stated:

The difficulty for actually making corrections in the book is that it is impossible to get Pound himself to go over them and approve them. In recent years, I have visited him several times and have shown him the corrections, but he simply cannot or will not concentrate to the point of deciding which ones he wants made. As you probably heard, he is in a very depressed state of mind, and about all he will say about the Cantos is "Why not abolish them".96

In the Pisan sequel Pound came to accept the limitations of his
monomania as the outside world impinged its reality on him. However the core of his monomania was not totally driven out as the evidence of parts of Rock-Drill and Thrones demonstrated. At the same time, his acceptance of forsitan and the implications of that acceptance led Pound to a greater understanding of his monomania in terms of his human universe. In other words, his diatribes on usuary gained a truer more focused perspective.

One thing that Pound was forced to do in focusing his perspective was to accept his anti-semitic bigotry as a reality: "But the worst mistake I made was the stupid, suburban prejudice of anti-Semitism". This statement was made to Allan Ginsberg in Italy in 1967. What Ginsberg replied highlights through allusion the cause of the despair which seems to have embittered Pound. Ginsberg stated:

It's lovely to hear you say that. Well, no because anyone with any sense can see it as a humor, in that sense part of the drama, a model of your consciousness. Anti-Semitism is your fuck-up, like not liking Buddhists, but it's part of the model and the great accomplishment was to make a working model of your mind. Nobody cares if it's Ezra Pound's mind, but it's a mind like everybody's mind.97

What Ginsberg sees in his usually perceptive manner is the reality of the situation in which Pound, he and all other poets work. He reasserts the value of the poetic endeavour for Pound's benefit by pointing out that all experience that is poetry is most surely a "model" of the poet's consciousness. For Pound that "consciousness" is aware that the "air is alive with gods". To actually realize the particular "consciousness" is to enter into a most intense, totally-absorbing struggle, and that
struggle is an existential one. Pound has struggled and his is the despair of all men who have sought to find their origins. Pound has come to see that man is limited in so far as he possesses a physical substance such as a body. The exquisite beauty of that realization of living is that it is part of a whole. It is a collectively-conscious impression of what creation entails.

That a world under Fortuna is ruled by *forsitan* as a total answer to existence is an unreality. The despair that comes over a man when he realizes the mutability of the world (and for a poet like Pound the mutability of *The Cantos*) is a reality. But the cause of the despair when seriously regarded (as Ginsberg does, pointing out, "... it's part of the model") in the light of Pound's idea of *forsitan* takes man out the despair and puts him on a higher plane of understanding. Pound is directed to see his place, i.e. his "working model", in relation to the whole to which it contributes. Pound I feel recognized this relationship and if we turn to Canto 113 we see how he employs Artemis to demonstrate his understanding.

In Canto 113 he writes:

That body is inside the soul--
the lifting and folding brightness
the darkness shattered
the fragment.

And the bull by the force that is in him
not lord of it mastered.

And in thy mind beauty, O, Artemis.
As to sin they invented it--eh?
to implement domination
eh? largely.

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And in every woman, somewhere in the
snarl is a tenderness,
A blue light under the stars
The ruined orchards, trees rotting. Empty
Frames at Limone
And for a little magnanimity somewhere
And to know the share from the charge
(scala altrui)
God's eye art'ou, do not surrender
perception.
And in thy mind beauty, O Artemis
Daphne afoot in vain speed.
When the Syrian onyx is broken,
Out of the dark, thou, Father
Helios, leadest,
But the mind as Ixion, unstill, ever
turning.

(Canto 113, pp. 788-790)

Here in Canto 113, myth truly does come alive, and we experience
first hand Pound's personal involvement with Artemis as \textit{mythos} without
the aid of a mask. Out of his despair, he "sees" connections between
all things and expresses his understanding in a poetry that is immediate
and moving. Artemis is for Pound "here" as witnessed by the inter-
jection "eh". She is "real" in the "glittering" sense of a "delightful
psychic experience". We observe "a process of osmosis", as de Rachewiltz
states, "between the divine and human world". Myth for Pound has
become "the act of living a myth", as in Ovid, and this is "a dynamic
process quite unrelated to his reading and involving complex multiple
identifications."\textsuperscript{98} To gain knowledge through Artemis is to bring to
completion Ginsberg's insight of "a working model of your mind". Through
Artemis, through the act of \textit{living} a myth, the Poundian myth, he is able
to bring into creation, actually share in the creation of Ecbatana,
Wagadu, Roma. The "City eternal" comes into creation at every moment
because as de Rachewiltz illustrates, "As a corollary it might be added
that in hermetic philosophy, 'to know' or 'be aware' of a god means to break through to and unite with the creative state". (p. 186)

We see in this Canto how phenomena (facts) become "nothing"; they are not important in themselves, but are merely useful as tools. Through phenomena the eternal *forma* reveals itself not as an actual "something", but as a process "unstill, ever turning". Yet they are also a hindrance since as Pound is forced to confront phenomena on a one to one basis, a symbiotic relationship necessitated by each's existence. In defining the model, all phenomena are defined ultimately in terms of the mind perceiving ("do not surrender perception") and in so doing Pound is unable to "separate" himself totally from material things. He may be able to "perceive" the *forma*, the eternal aspect of phenomena, but because he must use phenomena to "perceive", he is trapped in his own model.

De Rachewiltz elaborates on this paradox in a discussion of Plutarch's *De facie in orbe lunae*. Plutarch, he says, postulated two distinct deaths for man: the death of the body on earth where body is separated from mind and soul, and a second where soul is separated from mind "on the moon when man's individual existence is reabsorbed into the cosmic cycle". Plutarch, he explains, says only "conquerors" ascend beyond the moon i.e. attain *atasal*. He concludes alluding to Pound's ideas on *forma*, that Plutarch's emphasis seems to indicate an "active 'conquest'" of the lunar sphere, beneath which all remains unstable, in order to attain a higher order. Pound since Pisa has accepted *forsitan* as the ruling force in the world of phenomena. Such an acceptance is, if not fatalistic, at least "passive" and thus the
poet tied to concrete sensory perception must "forever remain under the
spell of the moon". (p. 186) Thus in terms of the ideas of Plutarch,
in which Pound places much stock, a poet is bound like the "mad"
Cassandra, trapped by the virtue of his own perception. The poet by
"the force that is him", over which he has apparently no control, is
"mastered". The "body in the soul" asserts itself only to provide the
"substance" with which Pound can involve himself in the "creative
state". He accomplishes:

Yet de Rachewiltz fails to see what Pound has done and which per­
haps only Ginsberg has brought to light. Pound is able to escape from
the "circle" of perception through perception itself. By creating
his "own" working model, his own human universe, through the constant
input of images, he is able to create a state made manifest in his
poetry, that is in total creative change at all moments. Artemis be­
comes in Drafts and Cantos a "signature" of the creative force she has
embodied throughout time. She is a "signature" of the forma of polar­
ity, life and death, creation and destruction, sex -- male and female.
Her evocation is a means of telescoping the factors that make The
Cantos what it truly is. What it truly is is a model of the creative
state of atsal which is at one and the same time Pound's life and
Pound's death or more exactly his "origins". For the readers of the
poem it becomes a "signature" that points to the same fact but with a
different emphasis. We experience our origins in sympathy with Pound
and thus come share all that is collectively-conscious in the "Human
Universe".

In the cryptic line, "a gnomon / Our science is from the watching
of shadows" (Canto 85, p. 543), the poet involves himself, so it appears, in "a constant search for the centre, the point where, on the day of the summer solstice, the imaginary line stretching from the gnomon to the sun forms the cosmic axis". The poet defines the human universe, in the words of Confucius, "in its precise modalities", everything placed in the perspective of a "living" presso giusto. The poet aedificans is a purveyor of the fruits of order and harmony. He lays out "according to a time-honored canon... sacred space and time from secular space and time". Yet he points out and lives the fact that "the place of being created in the world, even the happiest part of it, is built upon a parting, a departure from the eternity of the perfect circle into limitation and into the historical reality of past, present, and future--of generations." 

Myth, as in mythos, is the "music", in the Poundian sense of the word ("The Great Bass"), by which the ineffable enters existence; it is an incantation which evokes the creative energy to formulate itself in a sign of the unity which the singer shares. Myth, like music, is an instantaneous flash of energy. It persists as a melody, a succession of notes, a succession of flashes of supreme order, but is "nothing" only a mouthful of air", an "immortal concetto":

"We have", said Mencius, "but phenomena."
monumenta. In nature are signatures needing no verbal tradition, oak leaf never plane leaf. John Heydon.

(Canto 87, p. 573)
The "monumenta", in the poet's hands, become the building blocks of "a city in the mind indestructible". The poet's work and Pound in The Cantos has imbued us with the reality of it, provides us with energy to make a quantum leap to the acceptance of the fact "that truth is a character of reality, and the consequence of truth is anything any one of us manages to do, in shooting on the target."
Tempus tacendi, tempus loquendi

(Canto 74)
In the short span of this paper, I have shown how Pound has managed The Cantos through the use of myth. I have also demonstrated how he has used his idea of the image as a means of rendering the myths in a living present. In this regard I introduced and explained the use of a construct I named the polyvalent persona radical in connection with Pound's use of persona within myth. Most importantly I have shown how myths and especially the interplay and the interconnection of three dominant recurring myths form a basis upon which Pound's diverse yet relevant erudition took shape. To the end the various myths have shaped and reshaped themselves being called by Pound various names. The most appropriate addendum that I feel he has given the ever-changing complex of myths, personae and images is rendered so beautifully in Canto 116:

I have brought the great ball of crystal who can lift it? Can you enter the great acorn of light? (p. 795)

This is where and when the poem comes together and becomes more than just poetry. It becomes "religion", it becomes "myth". For Pound, and for us (as we have shared in the "creation of the poem as much as he) the voyage into "the great acorn of light" is similar to the voyage of the soul as rendered in Egyptian mythology. We enter in the same way as he first had envisioned it, in the barge of his own making, that of Ra-Set. Pound's own creation, the combination of two male deities into a single "female" divinity as seen in Canto 91:
The Princess Ra-Set has climbed
to the great knees of stone
She enters protection,
the great cloud is about her,
She has entered the protection of crystal   (p. 611)

Telescoped in the image of Ra-Set is the union of the Triumvirate
the positive with the negative, male with female and in that union we
have posed the question in Canto 116, the manner of entrance. We are
initiates of a final lasting, pervasive Mystery, that of the poem The
Cantos. There is not one energy, but a collective group of energies
that create the poem. Once we assume our place on the sun-barge of
Ra-Set we move according to a totally new set of laws. As I have attemp­
ted to show, these laws are formed in Eros (the union of what is
positive with what is negative) with the resulting universe created
and destroyed in Eros. We are set adrift in a "charged" air where there
is the syncretic combination and dissolution of opposites whirling
together "ever unstill":

The golden sun boat
by oar, not by sail
Love moving the stars.
by the altar slope
Tamuz ! Tamuz !

(Canto 91, p. 612)

With a single oar, yet under the protection of many gods (Isis, The
Lady of the Boat, Horus the Suppliant, The Bull of Truth, the Prudent
One, Will and the Oarsman), 103 we enter the "arcanum of light", knowing
full well that we are at the same time entering the "darkness of Hades".

Thus the actual hieroglyph can be likened to what is termed a
yantra and only known in its true meaning, like the ear of corn in the
Demeter-Persephone rite, to an initiate of the Mystery of The Cantos.
A yantra is a yogic instrument for centering the mind, and John Senior in *The Way Down and Out* explains it is "an image or geometric design which acts as a lens for the concentration of psychic energy", and is constructed "so that sets of opposites will be contained and yet remain opposite.... a simultaneity of antagonistic aspects in the one and only essence". 104

Throughout the later part of *The Cantos*, we have such devices employed. Poetry tends toward ritual and I have shown where the tendencies are most prevalent in both Pound's poetry and his prose. Imbued with a quasi-mysticism of Neo-Platonic origins, from the outset of the "marvellous" in *The Spirit of Romance*, Pound has been on the trail of the elusive Lady of his first love, the Troubadours. He has tracked her down and she now resides in the "Great Ball of Crystal".

The movement of the poem, from the outset, has taken Pound through many changes, many "lifes and deaths", so to speak. From the experience of Pisa, we have gained a most revealing glimpse of the inner mechanisms of the poem through an insight into the creator of the poem. The significance of Pisa for Pound was his direct confrontation with his origins. It is out of this confrontation that we get some of the most beautiful poetry of the modern age, rich in the energy Pound expended to keep himself from suicide:

When the mind swings by a grass-blade
    an ant's forefoot shall save you
the clover leaf smells and tastes as its flower
The infant has descended
from the mud on the tent root to Tellus
like to like color he goes amid
grass-blades
greeting them that dwell under XTHONOS
to carry our news
to them that dwell
under the earth,
begotten of air, that shall sing
in the bower
of Kore,
and have speech with Tiresias Thebae

Cristo Re, Dio sole
(Canto 83, p. 533)

From this experience with death, Pound has come to realize the intimate relationship between the "vital" universe and the "human" universe. He has seen how "beauty is difficult" to achieve in its "divine" sense (*forma*) and how the transitory aspect of phenomena (man included) is one of suffering:

Time is not, Time is the evil,
beloved
Beloved the hours
as against the half-light of the window
with the sea making horizon
le contre-jour the line of the cameo
profile "to carve Achala"
a dream passing over the face in the half-light
Venere, Cytherea "aut Rhodon"
vento ligure, veni (Canto 74, p. 444)

I view *The Cantos* as the register of a "spiritual" journey as well as a poem. Poetry, such as seen in the passage above, and the theories and ideas Pound has employed indicate drive toward the center of the human experience. For sixty years, Pound has maintained a germinal sensibility that only in the past few years has been emerging among the populace. He has maintained for sixty years a perserverence to truth that has marked him as a founding father of modern verse:
To act on one's definition?
What concretely do I myself mean to do? I mean to say that one measure of civilization, either of an age or of a single individual, is what that age or person really wishes to do. A man's hope measures his civilization. The attainability of the hope measures, or may measure, the civilization of his nation and time.

(Guide to Kulchur, p. 144)

It was Pound's profound hope at the time of writing this type of assessment of himself and his milieu that the "Paradiso Terrestre" was in the offing. Unfortunately, the events after 1938 proved that his qualification of man's ability to hope and thereby "civilize", was not the norm. It was to be his fate to live through a time when the hysteria of war swept all aside, tumbling the great City about his feet in ruins.

Pound has lived through his peak of hope and his nadir of despair. He has always returned to the center. Now in his old age, Pound is given to silence. His visitors note, as did Michael Reck, "Since about 1960, however, Ezra Pound is a changed person. He talks very little, is often depressed, and declares that his own writing is worthless." 105 The same sentiment was expressed by Laughlin in his letter to me. It is Ginsberg, I truly believe, more than anyone else who has seen to the heart of Pound's "despair". His cryptic statement to Pound as he was about to part from him epitomizes that insight. He said "No harm". Taken from the I Ching, it is a symbol which reiterates the maxim there is no harm or fault in making a mistake. Couples with this statement, Ginsburg also added that Pound's own admission of failure was in reality
a sign of wisdom, according to Buddist teaching, a beginning of the movement toward what Pound would refer to as atasal. It is fascinating to consider that it may the reader's desire, his audience in other words, to see the great work completed that is the "hang-up" for Pound. After all, he has repeatedly made reference to "the clutter" of things as "the bane of men moving", pointed instead to the silence in "the acorn of light" as the bliss of atasal. I may have strayed somewhat from the summary of the paper, but I think not because Ginsberg's insights pull together many of the threads of myth's use I have spoken about in this essay.

Each time a myth is evoked in The Cantos an instantaneous telescoping of personae and images occurs and the reader becomes caught in a creative vortex that spirals to the center of the being of the poem. To read The Cantos is to be in the process of metamorphosis at every moment, to be caught up in a constant re-discovery of the "eternal", the "flowing". This active involvement or constant residence in the realm of forma that I have demonstrated pervades The Cantos is fundamentally meditation, in it profondest sense. To be constantly involved with forma as Pound is, is to be constantly at the center of life involved in "active" creativity. The mind gives shape to the ineffable through mythos, through "passive" resistance to phenomena, acting as a pole so that an opposite may produce an energy leap, a creation. We have seen in Pound's experience at Pisa how closely related ants, spiders, birds on wires, clouds, mountains (the "real" world) are to the divine. Pound's adoption in Rock-Drill of the theory of "signatures", and its subsequent
involvement in all that came after it, is another reminder of what The Cantos ultimately are and where they lead if read with an open mind. The dynamic of The Cantos is meditation in its most pervasive sense and as illustration of my point I wish to refer to a short Zen classic:

Subhuti was Buddha's disciple. He was able to understand the potency of emptiness, the viewpoint that nothing exists except in the relationship of subjectivity and objectivity.

One day Subhuti, in a mood of sublime emptiness, was sitting under a tree. Flowers began to fall on him.

"We are praising you for your discourse on emptiness," the gods whispered to him.

"But I have not spoken of emptiness," said Subhuti.
"You have not spoken of emptiness, we have not heard emptiness," responded the gods.
This is the true emptiness. And the blossoms showered down on Subhuti as rain. 107

The Cantos is Pound's "yoga", his "zen", his "trobar clus"; any such terminology will fit. What they illustrate is Life, as flowing, and it is to Pound's credit that he has defined the flowing in terms of the Human Universe:

Two mice and a moth my guides—
To have heard the farfalla gasping
as toward a bridge over worlds.
That the kings meet in their island,
where no food is after flight
from the pole.
Milkweed the sustenance
as to enter arcanum.
To be men not destroyers.

(Canto 117, p. 802)
FOOTNOTES


2 Ezra Pound, *The Cantos* (New York: New Directions, 1971), p. 522. All subsequent quotations from *The Cantos* will originate from this text and the references will follow the quotation.


4 See Carl Jung, *The Spirit in Man, Art and Literature* (New York, 1971), pp. 95-96. There we see Jung express the idea of the special awareness the creative individual has of "catching sight of the figures that people the nightworld - spirits, demons and gods. In short he catches a glimpse of the psychic world."


10 Ezra Pound, *The Spirit of Romance*, p. 92. All subsequent quotations will be taken from this text and the references will follow the quotation.

12 Neitzsche, *The Birth of Tragedy*, p. 60.


15 Olson, *The Special View of History*, p. 54.


18 I employ the idea of "signature" as a construct to show that image and myth are intricately united, for, as I will show later in the thesis, the image is the "concrete" visible sign of the ineffable.


Duncan, "Ideas of the Meaning of Form", p. 62.

See Paul Valery, The Art of Poetry, trans. Denise Folliot (New York: Random House, 1961), p. 67 ff. Valery points out, especially on page 68, the cogent fact of the closeness and immediacy of poetry. Employing a metaphor, the "musical universe", he points out that what the poem is, is "in" the person hearing the poem: "The musical universe, therefore, was within you, with all its associations and proportions - as in a saturated salt solution a crystalline universe awaits the molecular shock of minute crystal in order to declare itself." See also Olson, Selected Writings, p. 69.


Olson, Human Universe, p. 122.


Ibid., p. 328.


See Ortega, p. 149.


34 Olson, Selected Writings, p. 52.

35 R. Buckminster Fuller, Operating Manual for Spaceship Earth (Carbondale and Edwardsville: University of Southern Illinois Press, 1968), p. 71. It is also worth noting that his discussion of Einstein's and related scientists' experience re phenomena postulates some unusually complex, yet brilliant ideas whose relevance sheds light on the dynamics of the poem. (See pp. 62-67 especially.)


38 Nietzsche, The Birth of Tragedy, p. 37.

39 Ibid., p. 37.


41 Cook, "Rhythm and Person", p. 354.


My emphasis here is related to mood and it makes it imperative that there is no separation between "the play as everything" and the "facts are nothing". "Play" and "facts" become one in my mythos if we look at mythos as Jane Harrison has defined it above.


Hesse, New Approaches to Ezra Pound, p. 41.

Ibid., p. 43.


Cook, "Rhythm and Person", p. 352.

My meaning is the whole is greater than the sum of its parts. This is to be related with in the context of the actual fabric that the experience is a part of. You see a "design" in the fabric; you cannot say the fabric is the design nor the design the fabric. One shares in the other's "reality".

Pound, Confucius, p. 83. See Appendix B of The Annotated Index for a translation of what the Chinese script presents.


58  Hesse ed. *New Approaches to Ezra Pound*, p. 41.


60  Pound, *Confucius*, p. 103.


62  Here Pound's ideas on *forma*, the image, and the Vortex may be seen in greater depth if we examine Jung's observations about *mandala*. His discussion in *Psychology and Alchemy* in Chapter 3, "The Symbolism of the Mandala", pp. 91-98 especially, provides some interesting material that throws some light on the idea of the "trobar clus". He says on p. 92, "The true mandala is always an inner image which is gradually built up through (active) imagination, at such times when psychic equilibrium is disturbed or when thought cannot be found and must be sought for, because not contained in holy doctrine."


65  Hesse, in her introduction to *New Approaches to Ezra Pound*, p. 127.

67 de Rachewiltz, p. 186.


69 Ibid., p. 1

70 Hesse, p. 17.

71 Duncan, "Ideas of the Meaning of Form", p. 71.

72 Ibid., p. 73.

73 Stock, Reading The Cantos, p. 30.


77 Dodds, p. 18.


79 A rite of passage is an ancient ritual in which a boy passes to manhood by undertaking an initiation prescribed by his tribe or society.
Campbell, *Occidental Mythology*, p. 162.


See Jane Harrison, *Themis*, pp. 1-29, especially 24-29.


Ibid., p. 296.


Davie, p. 220.


The word is said to come from the writings of Avicenna, a Mohammedan physician and philosopher, and means "union with god". See *Annotated Index to the Cantos of Ezra Pound I-LXXIV* (Berkeley: University of California Press, 1971), p. 12.

Davenport, pp. 161-162.

Ibid., p. 162.

Davenport, p. 162.

Ibid., p. 163.

Ibid., pp. 163-164.

Personal Correspondence with James Laughlin, April 6, 1970.


de Rachewiltz, p. 186.

Ibid., p. 186.

Ibid., p. 190.

Neumann, *Art and the Creative Unconscious*, p. 204.

Olson, *The Special View of History*, p. 57.

See de Rachewiltz, p. 184. The hiéroglyph is found in Canto 91, p. 612.


Ibid., p. 84.

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