

## TABLE OF CONTENTS

0.	Introduction	15
0.1	Ezra Pound and Fenollosa's Noh Legacy	15
0.2	Ezra Pound's Ideas about Literature and Language and the Role of Foreign Literatures	22
1.	Ezra Pound's Perception of Japanese Literature as Reflected in Scholarly Writings	27
1.1	Ezra Pound's Perception of Japanese Literature as Mirrored in Publications from the 1920s until the 1960s	29
1.1.1	Publications from the 1920s until World War II	29
1.1.2	Publications in English from the Post-War Period through the 1960s	31
1.1.3	Publications in German in the 1960s	36
1.2	Publications from the 1970s until the Early 1990s	37
1.2.1	A Turning Point in Pound Scholarship	37
1.2.2	Publications Dealing with Pound's Work on the Fenollosa Manuscripts	41
1.2.3	Publications Dealing with Pound's Noh Versions as Translations	43
1.2.4	Publications Dealing with Pound's Noh Versions as Re-Creations	46
1.2.5	Publications Dealing with Pound's Incorporation of Noh Elements into His Poetry	50
1.3	Summary, Questions, and Problems	58
2.	The Noh Stratum: Material Intertextuality in the <i>Pisan Cantos</i>	61
2.1	The Critical Approach	61
2.1.1	The Ideogrammic Method	61

2.1.2	The Ideogrammic Method and Intertextual Concepts	68
2.1.3	Analytical Procedures and Terminology	74
2.1.3.1	The Frame of Reference	74
2.1.3.2	The Identification of Infracontexts	81
2.1.3.3	Analytical Procedures: Location of Surface Contexts and Infracontexts and their Analysis on the Vertical and Horizontal Axes of the Poem	85
2.2	The Vertical Context Systems of Noh and their Function in the <i>Pisan Cantos</i>	89
2.2.1	The Vertical Context Systems of Noh	89
2.2.2	Frequency and Distribution of the Noh Contexts	111
2.2.3	The Formal Manifestations of Intertextual Relations between the Noh and the <i>Pisan Cantos</i> : Description of Transposition Patterns and Their Semantic Impact	119
2.2.3.1	Proper Names	120
2.2.3.2	Quotations	123
2.2.3.3	Elaborated Noh Themes	131
2.2.3.4	Brief Echoes of Noh Themes	137
2.2.3.5	Condensation	148
2.2.3.6	Haikaisation	157
2.2.4	The Semantic 'Weight' of the Noh Infracontexts within the Vertical Context Systems	167
2.2.4.1	Infracontexts Enhancing the Meaning of the Surface Contexts	170
2.2.4.2	Infracontexts Indispensable to the Constitution of Meaning Generated in the Surface Contexts	175
2.2.5	Interrelations between the Surface Contexts of Vertical Context Systems of Noh: The Noh Sequence	185

2.2.6	Relations between Surface Contexts of Vertical Context Systems of Noh and Non-Noh Elements in the Linear Sequence of the <i>Pisan Cantos</i>	198
3.	The Noh Stratum: Structural Intertextuality in the <i>Pisan Cantos</i>	223
3.1	Structural and Material Intertextual Relations between the Noh and the <i>Pisan Cantos</i>	223
3.2	The 'Unifying Image' and Its Related Terms-- 'image,' 'Image,' 'Vortex,' and 'Ideogram'	225
3.2.1	The 'image'	226
3.2.2	The 'Image'/'Vortex'	228
3.2.3	The 'Ideogram'/'Vortex'	234
3.2.4	The 'Unifying Image'	243
3.2.4.1	The Concept of the 'Unifying Image' in Pound's Prose Writings and Its Realization in His Noh Versions	243
3.2.4.2	Unifying Imagery in Japanese Noh Plays	251
3.2.4.2.1	Unifying Imagery in <i>Nishikigi</i>	252
3.2.4.2.2	Unifying Imagery in <i>Waka</i> Poetry	256
3.3	Unifying Imagery in the <i>Pisan Cantos</i>	261
3.3.1	The Landscape of the <i>Pisan Cantos</i>	261
3.3.1.1	Constitutive Elements of the Landscape Evoked in the <i>Pisan Cantos</i> and Their Representation	262
3.3.1.1.1	The 'Objective Image' of the Pisan Landscape	262
3.3.1.1.2	The 'Subjective Image' of the Pisan Landscape	264
3.3.1.1.2.1	Non-Noh Elements	264
3.3.1.1.2.2	Noh Elements	267
3.3.2	Nature Imagery and the Expression of Emotion	275
3.3.2.1	'Unity in Emotion'	275
3.3.2.1.1	Nature Imagery in Japanese Poetry	275
3.3.2.1.2	Romantic Elements, Japanese Poetry, and Pound	278

3.3.2.1.3	Nature Imagery in the <i>Pisan Cantos</i>	281
3.3.2.2	'Unity of Image'	289
4.	Conclusion	299
List of Works Cited		303