

## Yone Noguchi in W. B. Yeats's Japan (2)

### — Hokku —

Edward Marx

In the first part of this essay I argued that Yone Noguchi played a profound role in William Butler Yeats's conception of the Nō drama by advising the Irish poet to study Nō as early as 1907.<sup>1)</sup> Yeats never publicly acknowledged the influence of Noguchi, whose name appears nowhere in Yeats's published writings, and Noguchi's critical involvement in the cultural export of Nō to the West has been all but forgotten. But Noguchi's association with Yeats did not end there. It was their friendship that nearly brought Yeats to Japan in 1920. And while Yeats never publicly acknowledged Noguchi, he did leave, near the end of his life and at the height of his fame, a profound if enigmatic clue to Noguchi's importance in his poem, "Imitated from the Japanese," a conspicuously placed poem that was in fact a reworking of a translation by Noguchi. But even this gesture has gone unnoticed by generations of literary historians.

Although Noguchi's understanding of Nō was not profound, he had excellent help. In 1918, he had started a new academic journal with two former students of Ernest Fenollosa, Kenzō Wadagaki (和田垣謙三 1860-1919) and Kiichi "Tokuboku" Hirata (平田禿木 1873-1943); they were joined by another Tokyo University graduate, Chōkō Ikuta (生田長江 1882-1936). Hirata, Fenollosa's junior colleague at the Tokyo Higher Normal School, had been Fenollosa's Nō

translator. The elder Wadagaki—one of Fenollosa’s first students at Tokyo University and now a distinguished professor of law, economics, and literature there—was also an amateur Nō practitioner and Chinese scholar of considerable ability, who undoubtedly contributed much to Noguchi’s translations.<sup>2)</sup> Although Chōkō Ikuta had entered Tokyo University too late to study with Fenollosa or Hearn he had also felt their influence in various ways. As a youth he had been profoundly affected by the writings of Fenollosa-trained reformist Buddhist philosopher Manshi Kiyozawa (清沢満之 1863-1903), and he had been encouraged in his studies by Bin Ueda, who had given him the pen-name, Chōkō. In addition to editing and teaching (at an elite Tokyo girl’s school), Ikuta was translating the complete works of Nietzsche. The magazine produced by this remarkable group, *Eigo bungaku* (English Literature) was aimed at Japanese scholars of English and included in its pages a number of Noguchi’s articles and Nō translations.

It was almost certainly the *Eigo bungaku* group that cooked up the 1919 invitation that very nearly brought Yeats to Japan in 1920 for a two-year joint visiting appointment at Tokyo and Keiō universities. In the summer of 1919, Yeats responded favorably to the invitation, thinking he would undertake the trip following his upcoming American lecture tour. “I have just been invited to lecture for two years in Japan at a university there but have not had time to decide anything,” he wrote John Quinn on July 11, 1919. “It would be pleasant to go away until the tumult of war had died down, and perhaps Home Rule established, and even the price of coal settled on. But would one ever come back?—would one find some grass-grown city, scarce inhabited since the tenth century, where one seemed surpassing rich on a few hundred a year?”<sup>3)</sup> He was still writing enthusiastically to friends about the plan as late as November 15, but there was opposition, appropriately enough, from the spirit world—in the name of a certain “Ameritus” who spoke to Yeats through his wife’s automatic writing. “I said before no Japan next year,” Ameritus decreed in mid-November, reminding Yeats that he was to

write a book of philosophy (presumably the book that became *A Vision*), and urging him to send a telegram rejecting the invitation.<sup>4)</sup> But Yeats was apparently not persuaded by this spectral directive. When Noguchi met him in New York in late January of 1920—both were there on lecture tours arranged by the J. B. Pond Lyceum Bureau—and asked whether he intended to come to Japan, he answered, “Yes !” Hirata included a note on “Mr. Yeats who is coming to Japan” in the January 1920 issue of *Eigo bungaku*.<sup>5)</sup> Yeats also seems to have introduced Noguchi to his Japanese dancer Michio Itow (then running a Madison Avenue dance school) in early February.<sup>6)</sup>

There was, however, a financial obstacle to the plan for Yeats's visit, which Noguchi confronted when he returned to Japan in mid-March. Keiō was prepared to handle its end of the bargain, and Keiō's present visiting lecturer, Irish Theosophist-poet James Cousins, was shipped back to India on March 22.<sup>7)</sup> But the Keiō salary was not really sufficient for a poet of Yeats's stature, one reason for the intended joint appointment with Tokyo University. But Kenzō Wadagaki had died in July 1919, shortly after the invitation to Yeats had been made. Wadagaki, in addition to professorial chair, had held various high-ranking administrative positions (Secretary of the University and member of the Board of Councillors, among others) ; without him, arrangements evidently proved difficult. Some other source of funding had to be found.

Noguchi somehow communicated the news to Yeats, then in Oregon. “We are not going to Japan. At least not for the present,” Yeats explained to Edmund Dulac on March 22. “The offer from there grew vaguer and the expense of living is immense. We should be bankrupt before we reached Tokyo.”<sup>8)</sup> In the same letter, Yeats told Dulac of “a rather wonderful thing” that had happened two days earlier. “A very distinguished looking Japanese came to see us. He had read my poetry when in Japan and had now just heard me lecture. He had something in his hand wrapped up in embroidered silk.” His name was Junzō Satō, and he was in

Oregon researching canned food for the Ministry of Agriculture and Commerce. The object in his hand was a 13th-century sword handed down in his family through many generations. In his published accounts, Satō always said he acted on his impulse, never suggesting any connection between his gift and the problem concerning the 1920 lecture invitation. But he did acknowledge his connection to Hōjin Yano, a close friend of his cousin. Yano, star pupil of the late Bin Ueda and Hakuson Kuriyagawa, had graduated from Kyoto University in 1918. It was Yano who later visited Yeats in Ireland in 1926, carrying Noguchi's letter of introduction, and subsequently urged Yeats to lecture at Taihoku Imperial University in Taiwan. If his friend Satō's extraordinary gift was merely a coincidence, the timing was remarkable indeed.<sup>9)</sup>

Not long after his return, Noguchi found a solution to the economic difficulty. A newspaper in Osaka—apparently the *Asahi Shinbun*—was willing to sponsor Yeats's visit, covering the remainder of his expenses. But arrangements between the university administration and the newspaper proved complicated, and before they could be resolved, Yeats wrote, saying he was obliged to return to Ireland for certain reasons. He and his wife departed for London at the end of May.<sup>10)</sup>

In 1920 and 1921 Noguchi published half a dozen books in English and one book of poems in Japanese (his first)—but his book of Nō translations was not among them. “It is only through accurate scholarship that the ‘soul of Noh’ can be known to the West,” Arthur Waley insisted on the first page of *The Noh Plays of Japan*, published in March of 1921. “Accurate scholarship” more or less excluded anything written by Yone Noguchi, and this was probably intentional. That Waley had a great antipathy for Noguchi was demonstrated the following year when he published an anonymous attack in the *Times Literary Supplement*, accusing Noguchi of trying “to gallop before he can trot, to be decorative and epigrammatic before he is even securely intelligible,” among a host of other crimes, including excessive use of first-person pronouns. *Japanese Hokkus* (1920), which Noguchi dedicated to

Yeats, was a critical failure : it was compared unfavorably to Waley's *Japanese Poetry* in the *Dial*, criticized for its "cacophonous lines, often in positively bad grammar" in the *Freeman*, and politely skewered by Jun Fujita in *Poetry* magazine. The 1920 republication of Noguchi's first book of verse, *Seen and Unseen*, by Orientalia (Ananda Coomaraswamy's New York bookshop) was questioned by a reviewer in the usually sympathetic London *Bookman*, who thought it a "senseless" collection of "platitudes and posturings."<sup>11</sup> A volume of *Selected Poems* (1921) and Noguchi's collection of American lectures, *Japan and America* (1921), received a few favorable reviews from friends like Richard LeGalliënne and Padraic Colum, and Van Wyck Brooks became rather fond of quoting Noguchi's comment, in the latter book, that America seemed to be "floating comfortably on the ocean all by itself, as if a well-fed seal or lazy iceberg."<sup>12</sup> But it was Noguchi's illustrated *Hiroshige* (1921), brought out by Elkin Mathews and Orientalia, that received the most praise. It was this book that Yeats discussed in his one known letter to Noguchi on 27 June 1921 :

Though I have been so long in writing your "Hiroshige" has given me the greatest pleasure. I take more and more pleasure from oriental art ; find more and more that it accords with what I aim at in my own work. The European painter of the last two or three hundred years grows strange to me as I grow older, begins to speak as with a foreign tongue. When a Japanese, or Mogul, or Chinese painter seems to say, "Have I not drawn a beautiful scene", one agrees at once, but when a modern European painter says so one does not agree so quickly, if at all.<sup>13</sup>

What Yeats admired about Asian art was its simplicity, so different from the modern styles of the Irish artists Augustus John and Sir William Orpen : "All your painters are simple," he told Noguchi, "like the writers of Scottish ballads or the inventors of Irish stories, but one feels that Orpen and John have relatives in the patent office who are conscious of being at the fore-front of time." He found the same attractive

quality in a few literary works : “The old French poets were simple as the modern are not, & I find in Francois Villon the same thoughts with more intellectual power, that I find in the Gaelic poet [Anthony] Raftery.” He continued,

I would be simple myself but I do not know how. I am always turning over pages like those you have sent me, hoping that in my old age I may discover how. I wish how some Japanese would tell us all about the lives . . . their talk, their loves, their religion, their friends . . . of these painters. I would like to know these things minutely and to know too what their houses looked like, and if they still stand, to know all those things that are known about Blake, and about Turner, and about Rossetti. It might make it more easy to understand their simplicity. A form of beauty scarcely lasts a generation with us, but it lasts with you for centuries. You no more want to change it than a pious man wants to change the Lord’s Prayer, or the Crucifix on the wall—at least not unless we have infected you with our egotism.

He closed with his regret over his missed opportunity to visit Japan : “I wish I had found my way to your country a year ago & were still there, for my own remains uncomfortable as I dreaded that it would. I have not seen Galway for a long time now for I am warned that it is no place for wife and child.”

It was true that Noguchi’s book of Nō translations and the Yeats visit had both ended in failure. Noguchi would not have been much troubled ; “I am a worshipper of failure,” he had once declared.<sup>14)</sup> When in July of 1927, he and Kōnosuke Hinatsu gathered the Japanese Yeatsians together at Nanushi (Hiroshige’s favorite public park in Tokyo) they had much to celebrate. Although they had not brought Yeats to Japan, they had certainly brought Japan to Yeats. Noguchi, recently turned fifty, had just completed the publication of his own collected scholarly works in thirty-five volumes. The second generation of Japanese Yeatsians, all of them Noguchi protégés, had come of age. Hinatsu (日夏耿之介 1890-1971), a poet whose Japanese translations of Yeats were widely respected,

had been appointed to the Waseda faculty in 1922. Makoto Sangū (山宮允 1892-1967), Tokyo University graduate and translator of Yeats's *Ideas of Good and Evil*, had visited Yeats in Dublin the previous August. Hōjin Yano had visited Yeats the previous October and struck up a warm friendship. The new member of the group, Waseda graduate (and later professor) Shōtarō Oshima (尾島庄太郎 1899-1980), whose newly published first book, *Jeitsu kenkyū* (A Study of Yeats), provided the official occasion for the gathering, would not visit Yeats until 1938, but he had already begun a lively correspondence with the Irish poet. It was Oshima, of course, who later compiled the impressive chronicle of Yeats's Japanese connections, *W. B. Yeats and Japan*, on the occasion of the 1965 Yeats centenary. Oshima clearly had close ties with Noguchi (who wrote the preface to his *Study of Yeats*), but even he never knew of Noguchi's early efforts to advise Yeats about Nō.<sup>15</sup> Nor did he suspect, when Yeats handed him a copy of his *New Poems* in July of 1938, that the volume contained a poem Yeats had plagiarized from Noguchi.

### The Shrinking Noguchi

After his flurry of publications around the time of his American lecture tour, Noguchi had turned his attention to writing in Japanese, and had virtually ceased to publish in English, except for a series of books on Japanese artists for the firm of the late Elkin Mathews. The fifth and last of these, *Harunobu*, came out in 1927. The following year, he was ready to take the plunge again. He sent the essay from *Harunobu* to the *Dial*, explaining, "I was so busy for some years, writing in Japanese and lecturing to my university students, — so my contributions to American papers and magazines had been put off. But now I want to renew my acquaintance with them." If the *Dial* didn't care for it, he added, he would like the essay returned, "because there is no other magazine fit for this article in America."<sup>16</sup> Two weeks later, he sent along some recent poems and two more essays,

“Koyetsu” and “Insect Musicians.” Fortunately, they found a sympathetic reader : Marianne Moore, eager to print all three of the essays in consecutive issues from May through July. Unfortunately, the *Dial* ceased publication after the July issue, due to the illness of its owner, Scofield Thayer.

But Moore had taken an interest in Noguchi, and after the *Dial's* demise, she did her best to find publications willing to publish other essays Noguchi continued to send her. One of these was an amusing piece entitled “Hobby,” in which Noguchi divulged his embarrassing lack of hobbies and explained the causes and effects of his decision to give “walking” as his hobby when queried by *Who's Who* fifteen years earlier. Moore sent some of the Noguchi essays to William Rose Benét at the *Saturday Review of Literature*, explaining, “He wants me to get the Viking Press to sponsor for England and America, a set of essays he is having published in Tokyo and I thought it would help if I offered one or two to magazines.” But American sentiments against Japan had been critical since Japan had embarked on the conquest of Manchuria following the so-called Manchurian Incident in September 1931. “I was born pro-Chinese and bombs busting in air from Japan have not reversed my allegiance,” Moore explained, “but I feel that the shrinking Noguchi was a song-bird nurtured by Cuckoos.”<sup>17)</sup> Evidently Benét did not share her taste in strange birds. The following month, she tried sending “Hobby” to Lincoln Kirstein at *Hound and Horn*. Kirstein was “terribly sorry.”<sup>18)</sup> It took another two years before “Hobby” finally found a sympathetic editor in London, John Middleton Murry, who printed the essay in his *Adelphi* magazine in November 1935. A year later, it was reprinted in the *Visva-Bharati Quarterly*, the magazine associated with Tagore’s school at Shantiniketan, which Noguchi had visited during his recent tour of the Indian subcontinent.<sup>19)</sup>

Yeats had turned 70 in the summer of 1935 and his health was precarious, so he had been obliged to content himself with spending the winter in Majorca translating Upanishads with Shri Purohit Swami. He had been bedridden from late



January to early April, and then there had been a messy situation with his psychologically-unstable actress-poet-lover, Margot Ruddock, who, having run off from her husband, turned up one May morning, luggage in hand, with a “great mass” of poems for Yeats to evaluate, then slipped out with the apparent intention of drowning herself. After dancing in the rain, she somehow ended up with a broken kneecap in Barcelona, and Yeats and George were obliged to rescue her from the Spanish authorities, at the request of the British consul, and ship her back to England in the care of a nurse. In July, recovering from his adventure at Dorothy Wellesley's Sussex estate, he wrote his famous poem, “Lapis Lazuli,” inspired by the Chinese carving given to him the previous summer by Harry Clifton. The poem, in which Yeats portrays the three carved Chinamen gaily contemplating the tragic world from their lofty slope, would appear as the second poem of *New Poems* (1938). In December and January, back in Riversdale, near Dublin, he wrote the third poem entitled “Imitated from the Japanese,” and the fourth, a poem about the Margot Ruddock incident, entitled “Sweet Dancer.”

“Imitated from the Japanese” was written in December 1936 during a period of self-described “emotional crisis” brought about by attacks on his quirky editing of *The Oxford Book of Modern Verse* and more generally, “the present state of Europe”: “I have been in bed unable to do anything but sleep, yesterday I got up for the first time,” he told Wellesley. “I made this poem out of a prose translation of a Japanese Hokku in praise of Spring.”<sup>20)</sup> The source of the poem—whose title clearly begs for explanation—has always been a mystery to Yeats scholars. Some decades ago an enterprising scholar managed to find a haiku about spring in the voluminous *Anthology of Haiku* published in 1932 by Noguchi's Keiō colleague Asatarō Miyamori; although spring subjects make up a substantial proportion of Japanese haiku, the improbable attribution has been repeated by respectable Yeats scholars ever since.<sup>21)</sup> More usefully, scholars have pointed out that “Imitated from the Japanese” is linked to “Lapis Lazuli,” which precedes it in *New Poems*, by Far

Eastern subject matter, and to “Sweet Dancer,” which follows it, by the motif of dancing. Biographical readings have linked the dancing motif of “Imitated from the Japanese” to Yeats’s septuagenarian sexual revitalization, while more thematic or tactful readings have preferred “old age ‘astonishing’ discovery of tragic joy.”<sup>22)</sup>

### **In Praise of Spring**

Yeats’s description, “A prose translation of a Japanese Hokku in praise of Spring,” is inaccurate in two respects : first, the source in Noguchi’s “Hobby” essay was not a prose translation but a verse translation, which Yeats reworked only slightly ; secondly, it was not one but three separate haiku, a point implied, if not exactly spelled out, by Noguchi.

How strange it is	A most astonishing thing—
That I should have lived fifty years !	Seventy years have I lived ;
Hallelujah to flower’s spring !	
	(Hurrah for the flowers of Spring,
First day of spring at last !	For Spring is here again.)
Fifty years I’ve lived, . . .	
Not a beggar in rush-clothes !	Seventy years have I lived
	No ragged beggar-man,
Alas, fifty years have passed,	Seventy years have I lived,
Having no night	Seventy years man and boy,
When I danced in joy.	And never have I danced for joy.

The linear divisions and sequence of Noguchi’s version (left) are followed closely by Yeats, who regularizes the rhythm, imposing an *aba cbc b dd* rhyme scheme, tinkering with a few phrases, and adding twenty years to the speaker’s age, to approximate his own.

The hokku, as Noguchi explains in “Hobby,” were written by the well-known poet Issa Kobayashi (小林一茶 1763-1827) :

... I feel sometimes terribly lonesome from very reason that I have no hobby. In the book of Issa's *hokku* poems which I opened not long ago, I found the following :

“Alas, thirty-six years have passed since the 6th of Anei (1772-1780) when I left my country home for life's vagabonding over ten thousand miles ; thirty-six years are fifteen thousand nine hundred sixty days. How bitterly have I been subjected to application ! There has not been even one day when I felt ease in my mind. But before I knew it I became a white-haired old man.

How strange it is  
That I should have lived fifty years !  
Hallelujah to flower's spring !

First day of spring at last !  
Fifty years I've lived, ...  
Not a beggar in rush-clothes !

Alas, fifty years have passed,  
Having no night  
When I danced in joy.”<sup>23)</sup>

How strongly I was impressed by the last *hokku* poem, since I myself, like Issa, had spent long fifty years with no night in dancing ! Issa must have been a poor fellow like myself, who, if he was asked about his hobby, had no other way to answer but with the word of walking. I have had no opportunity to suffer Issa's intense application ; even though I had no chance to feel a

mother's great love for the blood's knot was not so strong, — I had no experience like Issa's, to suffer under step-mother's tyranny. Issa, it is said, was turned out from home when he was a boy ; but from my own free will, in elated spirit, I left home toward the western country, where I spent more than ten years. Now having already passed fifty years, I look back upon the past and often think what a hard life I experienced. Indeed my fifty years were a painful series of fight in loss or gain, having no favourite pursuit in leisure to please myself. I was a miserable creature, like Issa, who "passed fifty years having no night when he danced in joy."

It is easy enough to see why Yeats's own feelings resonated with Noguchi's, which in turn resonated with Issa's. But the passage quoted by Noguchi was not a simple quotation ; it was actually assembled from several separated passages. Two of the three quoted haiku can be found, as one might expect, among the poems Issa wrote in the early spring of 1812, when he turned fifty.<sup>24)</sup> The first one reads :

五十年あるも不思議ぞ花の春

*Gojūnen aru mo fushigi zo hana no haru*

Even fifty years : how extraordinary ! Spring for the flowers !

And the second :

春立や菰もかぶらず五十年

*Haru tatsu ya komo mo kaburazu gojūnen*

Spring is coming ! Still not covered in rush mats . . . fifty years.

"Covered in rush mats" was a conventional phrase for the condition of a beggar — anyone familiar with the variety of rain-gear worn by travelers in the prints of Issa's contemporary, Hiroshige, can infer the reason. Noguchi's translations are fairly

straightforward, though some may doubt whether the ecclesiastic “hallelujah!” (or Yeats’s substituted “hurrah”) is the best phrase to capture the spirit of the Japanese flower in spring. These two poems appear in Issa’s haiku diary of this period, *Shichiban nikki* (Number Seven Diary); unlike some of his famous *haibun* diaries intended for publication, which mix haiku with substantial sections of prose, the *Number Seven Diary* consists almost entirely of haiku, arranged in single, vertical lines, like pickets of a five-hundred page haiku fence—with brief notations squeezed into the small space above the poems. The quoted prose passage does not appear with the quoted haiku, but, rather, as part of a short preface that precedes the diary. The two poems appear side-by-side (written on the 23rd and 25th days of the first month of the year Bunka 9). The third poem—in which Issa ostensibly complains about having no night when he danced in joy—the one that “strongly impressed” Noguchi, and that links Yeats’s version to his other poems about dancing—is nowhere to be found in the *Number Seven Diary*.

Had Noguchi simply invented the poem himself—as he was quite capable of doing—or had he found it elsewhere among Issa’s tens of thousands of haiku? Katsuyuki Terao managed, after a weekend sequestered with the nine-volume *Collected Works*, to locate the relevant needle in the haiku stack:

六十年踊る夜もなく過しけり

*Rokujūnen odoru yo mo naku sugoshikeri*

Sixty years—not even a night of dancing—have passed!<sup>25)</sup>

Noguchi had altered the poet’s age so as to link the poem to the other two, in a move that curiously prefigured Yeats’s own. As may be surmised, this poem was written ten years after the other two—on the seventh day of the seventh month of Bunsei 5 (1822) to be precise; it appears in Issa’s diary of that period, the *Bunsei kuchō* (Bunsei-era haiku notebook). Aside from the change of age, Noguchi’s

translation is fairly straightforward, with the exception of the phrase “danced in joy.” Issa merely refers to dancing, and, given the poem’s early autumn composition, some scholars have suggested that Issa had in mind the *bon odori*, the dance welcoming the annual return of the ancestral spirits to the world of the living—a dance that has more serious meanings in addition to its joyful aspects.

One must make allowances for the enthusiasms of old men. Issa, as it happens, had written the first two poems shortly before marrying a twenty-seven-year-old hometown girl named Kiku and fathering four children with her. His running notes in *Shichiban nikki* record the frequency of their lovemaking, sometimes four or five times in one night, data which have intrigued Japanese scholars and would no doubt have interested Yeats—whose late-in-life surge of sexual interest has also received much scholarly comment. Spring dancing was certainly a sexual metaphor for Yeats; he had undergone a questionable gland operation to restore his virility in 1933, and it seems to have given him the willpower to pursue his own twenty-seven-year-old, Margot Ruddock, with such unanticipated consequences as have been already described. As for Noguchi, it is not clear whether the erotic Indian poems he wrote around this time were inspired by a sexual affair during his India trip or merely an encounter with well-endowed Ajanta cave painting. At this age, as the song says, the thought is as good as the thrill.

All three poets also had ample opportunity, after writing their respective poems, to test the doctrine of tragic joy. A year after Issa wrote his dancing haiku, his wife, Kiku, died; the last of their four children died seven months later. A second marriage, at age 62, to a samurai’s daughter ended in a quick divorce. A year after his third marriage, in 1826, his house burned down; he died a few months later. Yeats, who continued his philandering ways to the very end, died a year after the publication of *New Poems*. Noguchi survived to see the results of Yeats’s predictions: “Old civilisations put to the sword. / Then they and their wisdom went

to rack : ” —first China at the hands of Japan, then Japan at the hands of the Allies. He eventually fled Tokyo and, like Yeats's Chinamen, found a place of refuge— but not before watching Tokyo bombed to rubble, and his own house, full of mementos of Yeats and other enemy writers, go up in flames. No doubt Yeats would have been pleased with the way he maintained his poetic sensibility through it all, stopping to admire the beauty of an incendiary shell that reminded him of tulips blooming when it crashed through his roof and landed in the hallway. In spite of it all, he would have held to the belief that “All things fall and are built again, / And those that build them again are gay.” Echoes of Yeats can be heard in the poems Noguchi wrote after the war :

Thrown all selves in a furnace,  
The things quake and thrill in joy of rebirth . . .  
List to a vibration of their calling voice!  
We reply to them,  
And never feel sad for too great joy of the world.<sup>26)</sup>

A year later, he, too, was dead.

## Notes

Grateful acknowledgment is made to the Beinecke Library, Yale University, for permission to quote from the letters of Marianne Moore.

- 1) Edward Marx, “Yone Noguchi in W. B. Yeats's Japan<sup>(1)</sup>—The Nō,” *Bulletin of the Faculty of Law and Letters : Humanities* [愛媛大学法文学部論集 人文学科編] 18 (2005) : 109-34.
- 2) It is clear that Noguchi used Wadagaki's superior but archaic-sounding translation of *Ikkaku Sennin* (“Monoceros, the Rishi” in Wadagaki's *Gleanings from Japanese Literature* [Tokyo : Nampokusha, 1919] : 234-45) as the basis for his own translation, “The Delusion of a Human Cup,” *Yōkyōkukai* 5 : 5 (Nov. 1916) : 6-9 ; reprinted in *Poet Lore* 33 (Spring 1922) : 152-55.

It seems likely that some, if not all, of Noguchi's other translations were also produced collaboratively.

- 3) Yeats to Quinn, 11 July 1919, *The Letters of W. B. Yeats*, ed. Allan Wade (New York : Macmillan, 1955) : 659.
- 4) Brenda Maddox, *Yeats's Ghosts* (New York : Harper Collins, 1999), 153.
- 5) Oshima, *Yeats and Japan*, 128 ; Tokuboku Hirata, "Raichō sento suru ieitsu no fūkaku" [profile of Yeats who is coming to Japan], *Eigo bungaku* 4 : 1 (Jan. 1920) : 2-3.
- 6) Noguchi wrote two letters on Itow's school stationary on February 7, 1920.
- 7) See Oshima 5, n. 2. James Cousins visit to Japan is discussed at length in his book, *The New Japan : Impressions and Reflections* (Madras : Ganesh, 1923), and in passing in James H. Cousins and Margaret E. Cousins, *We Two Together* (Madras, Ganesh, 1950).
- 8) Yeats to Dulac, 22 Mar.1920, *Letters*, 622.
- 9) Satō's account is given in Oshima, *Yeats and Japan*, 119-33.
- 10) Oshima (p. 5 n. 2 and p. 18, n. 1) seems to suggest that Ken Yanagisawa (1889-1953) was the driving force behind the *Asahi Shinbun* plan. Yanagisawa, later a distinguished diplomat, had taken a job on the *Asahi's* editorial committee after his graduation from Tokyo University.
- 11) [Arthur Waley], "Japanese Essays and Poems," *TLS*, 6 Apr. 1922, p. 227. Babette Deutsch, "The Soul of Wit," *Dial* 70 (Feb. 1921) : 204-06 ; Jun Fujita, "A Japanese Cosmopolite," *Poetry* 23 (June 1922) : 162-64 ; D. J. E., "Poesy and Posturing," *Bookman* (London) 60 (Aug. 1921) : 218.
- 12) [Van Wyck Brooks], "A Reviewer's Notebook," *Freeman* 3 (22 June 1921) : 358 ; *Sketches in Criticism* (New York, E. P. Dutton & Co., 1932), 20.
- 13) Yeats to Noguchi, 27 June 1921, Oshima, *Yeats and Japan*, 20. The letter itself was destroyed in the great Tokyo earthquake of 1923, but a transcript was retained in connection with an exhibition of Noguchi's letters from famous foreigners at Tokyo University.
- 14) Yone Noguchi, *Through the Torii* (London : Elkin Mathews, 1914) : 185-86.
- 15) "It was [the Fenollosa] manuscript that aroused Yeats's interest in Japanese Noh plays," he stated in *W. B. Yeats and Japan*, 42.
- 16) Noguchi to *Dial*, 28 Nov. 1828, Dial-Scotfield Thayer Papers, Beinecke.
- 17) Moore to Benét, 21 Aug. 1933, in *The Selected Letters of Marianne Moore*, ed. Bonnie Costello (New York : Knopf, 1997) : 313.
- 18) Kirstein to Moore, 11 Sept. 1933, Rosenbach Library. Kirstein had recently been sculpted by Noguchi's son, Isamu Noguchi.
- 19) "Hobby," *Adelphi* (Ser.2) 11 : 2 (Nov. 1935) : 106-11 ; rpt. in *Visva-Bharati Quarterly* n. s.2 (Nov.1936) : 35-40.



- 20) *Letters on Poetry from W. B. Yeats to Dorothy Wellesley* (London : Oxford University Press, 1964) : 127.
- 21) A. Norman Jeffares, *A New Commentary on the Poems of W. B. Yeats* (Stanford, Calif. : Stanford University Press, 1984) : 366 ; W. B. Yeats, *The Poems*, ed. Richard J. Finneran, 2. ed. (New York : Scribner, 1997) : 506. The attribution has been repeated so often that even Japanese scholars seem to take it for granted. See, for example, Hiroyuki Yamasaki, *leitsu to Orientalizumu : kaishakugakuteki tachiba kara* [Yeats and Orientalism : From a Hermeneutical Standpoint] (Tokyo : Kindai bungeisha, 1996) : 258-61.
- 22) John Unterecker, *A Reader's Guide to W. B. Yeats* (London : Thames and Hudson, 1955), 262-2.
- 23) "Hobby," 35-36.
- 24) Issa Kobayashi, *Issa zenshū* [Collected writings of Issa], ed. Keiichirō Kobayashi, 9 v. (Nagano : Shinano Mainichi Shinbunsha, 1976-80) : 3 : 143.
- 25) *Issa Zenshū*, v. 4, 383. At the time Noguchi wrote "Hobby," Issa was undergoing a revival of sorts, and many of his works were becoming available for the first time. The *Bunsei Notebook* was one of these : it was published for the first time in May of 1928, as vol. 8 of a nine-volume *Issa Library* produced by an educational group in Issa's hometown of Shinano. *Issa sōsho*, Shinano kyōikukai, 9 v. (Tokyo : Kokon shoin, 1926-28). The *Number Seven Diary* had appeared as volume 4 of the same series in 1927, although an earlier edition (Nagano : Issa dōkōkai) had been available since 1910.
- 26) Yone Noguchi, "Life in Full Bloom," *Japan Times*, 3 Feb. 1946.