



On Ezra Pound's Aesthetic Identity With Classical Chinese Poetry

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Abstract

This article analyzes and presents Ezra Pound's ideal of aesthetic actualization in the process of creation and translation of poems, which is associated with his approach to Classical Chinese Poetry and culture. This article next shows how Classical Chinese Poetry meets Pound's aesthetic pursuit in light of common elements in poetic creation and appreciation, particularly in his practicing Imagism. Finally, I have generalized three specific viewpoints: equation of human emotion, aesthetic images, and individual cultivation in Pound's aesthetic identity with Classical Chinese Poetry, which gives rise to our vision of aesthetic realization as world-rooted, and so indicates further how it can serve as common grounds of transcending cultural barriers and individual discrepancy.

Key words: Aesthetic identity; Classical Chinese Poetry; Human emotion; Image; Cultivation

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INTRODUCTION

As one of the most influential figures in the English literary circle of the twentieth century, Ezra Pound is

known as a poet, critic, translator, dramatist, editor, librettist, as well as one of the most important innovative leaders of literary modernism, and the pioneer of the poetic movement of "Imagism"; meanwhile, in the Western cultural history, he occupies a pivotal space as a "preacher" or disseminator of Chinese culture, and is even awarded an unwelcome title "Cultural Hegemonist". To explore the relationship between Ezra Pound and China is to address one of the knottiest issues. Many scholars think highly of his contribution to the dissemination of Chinese culture and have hot debates on the mutual influence between Chinese culture and his poetry. For instance, Robert Kern's book *Orientalism, Modernism, and the American Poem* is to articulate that China works as an important catalyst for some American poets, Pound among them; in the book *Blossoms from the East: the China Cantos of Ezra Pound*, John J. Nolde holds Pound is to achieve a lasting and steady social order by introducing Chinese sages' thought on politics to Western readers. On the contrary, some scholars are struck negatively by his arbitrary translation of Classical Chinese Poetry and Confucian works. Edward Gentler considers Pound as one of "the most influential" but perhaps "the least understand". Some criticize Pound advocates cultural hegemony and some hold he distorts and betrays the essence and spirit of Classical Chinese Poetry and Chinese culture.

Not only is it true that there are numerous mistakes in Pound's translation of Chinese classics because of his arbitrary reinterpretation, but also it might seem unreasonable to support the identification of Pound as the "preacher" of Confucianism. Such spheres of study could be very disturbing to some people, and they may also be superficial responses. In recent years, more and more people probe into "Pound and China" from the perspective of aesthetics, but the far-reaching aspects of his aesthetic identity with Classical Chinese Poetry seem untouched and unidentified, which is related to some world-rooted elements, such as individuals' aesthetic actualization, equations of human emotions and the cultivation of a person.

The early 20th century has witnessed the loss in spirit along with the great damage to the materials in the First and Second World Wars in the Western World. Many philosophers and writers turn to China, among whom, Pound is an outstanding one. On the one hand, Classical Chinese Poetry resonates with his aesthetic pursuit; on the other hand, the Confucian emphasis on the connection between self-cultivation and good order in the family, the country and finally the world, the essence of Confucianism, attaches great importance to his dream of saving “the deterioration of the Western civilization”. That is, the Confucian doctrine contributes to the preserving, cultivating and bettering of human life, which echoes with Pound’s (1973) belief: “A man acquires knowledge in order that he may be a more complete man, a finer individual, a fuller, more able, more interesting companion of others”.(p.191) On the basis of this recognition, we will propose that it would be possible to regard Pound’s approach to Classical Chinese Poetry as the signal of his aesthetic identity and there is something universally significant beyond his aesthetic pursuit to stimulate the people for the optimization of humanity.

Pound, a talented poet, publishes his poem when he is 11. At the age of 15, he is determined to be a poet and surpass his contemporaries till he is 30 in the area of knowledge of poetry. It means when he is very young, he desires to excel in poetry and to attain an important identity through success and achievements in the area of poetry. Pound’s defining his goal serves as a guide to more effective actions. On the one hand, clarity is preferable to ambiguity and contemplation should lead to action. On the other hand, his determination will contribute to the accomplishment that is personal, visible and measurable. In order to reach his goal, Pound takes initiative in the research of European Comparative literature and tries to work out the elements that are peculiar to poetry in both his creation and translation of poems. He writes in imitation of the medieval poems and takes to rend some ballads into his English versions. For him, the experience of a poet, the condensation of his feelings and the artistic conception should be melted into creation and translation of poems to acquire an ideal effect. Pound considers “Poetry as a sort of inspired mathematics, which gives...the equations of human emotions.” (2005, p.264) Ezra Pound sets out to define poetic translation not so much as the literal and verbal equivalent of the text translated, but as the equation of the emotion behind it. From these words we can see that what Pound aims to achieve is the transmission of some “indestructible” part of the poem, such as the beauty of the thing, the expression of the emotion and the spirit of the art.

As William Van O’Conner (1963) puts: “His (Ezra Pound’s) translation has the same basic virtue as his other poetry: intuitive grasp of the shape and the emotional essence of his subject.” “Ezra Pound is the new beginning of poem or release energies, of vast curiosity cutting across cultural barriers.” (p.28) Accordingly, the

values derived from Pound’s creation and translation of poems will be probed into mainly from the following two aspects in this paper. First, what he looks for in his creation and translation of poems and the way he does it plays an important role in his own career; second, what he advocates and tries to accomplish should lead us to achieve the genuine goal of literature beyond the closed and saturated cliché world of poems. Pound’s founding imagism and turning to Classical Chinese Poetry is beyond renovating the erosive Victorian style of poetry writing and adds fresh blood to the life of Western poetry.

In the late 19th century and the early 20th century, the still influential Victorian poetry was becoming the human pale that was restricted by its writing style and techniques: Victorian style of poetry writing overemphasizes the poet’s subjective feelings, too subjective for the readers to sense the beauty and attractiveness of the thing in itself; the flowery words and verbose adjectives result in the confusion instead of adding elegance to the poem; rhythm, rules and forms of the poems hinder the poet from expressing his real emotion... About the Victorian poems, Pound (2004) shows his discontent with the poems in the nineteenth century and his expectation in the twentieth century: “As for the nineteenth century, with all respect to its achievements, I think we shall look back upon it as a rather blurry, messy sort of period, a rather sentimentalistic, mannerish sort of a period. I say this without any righteousness, with no self-satisfaction.” “As to twentieth century poetry, and the poetry which I expect to see written during the next decade or so, I will, I think, move against poppy-cock. It will be harder and saner. It will be what Mr. Hewlett calls ‘near the bone’... as much like granite as it can be, its force will lie in its truth, its interpretative power (of course, poetic force does always rest there); I mean I will not try to seem forcible by rhetorical din, and luxurious riot. We will have fewer painted adjectives impeding the shock and stroke of it. At least for myself, I want it so, austere, direct, free from emotional slither.” (p.256) Under the circumstances, Pound advocates a new style of poem writing and regards poetry as the expression of truth, the interpretive power of which does not lie in the emotional slither but comes from the sane and direct treatment of the things.

Pound intends to change Victorian style of poetry writing and makes great efforts to reach his literary goal. It can be inferred that Pound stands some point of view that poets should not mainly concern themselves with their purely personal tastes or spiritual questions. Pound’s intention will be implied that the poets should see objects aesthetically and treat them with a sense of appreciation and care to make the humanistic knowledge of objects possible universally. Imagism was founded by Pound in 1912, which reveals his consciousness of his poetics. Coincidentally, Fenollosa’s manuscript *The Chinese Written Character as a Medium for Poetry* was brought in hands of Pound the next year, which inspires

him profoundly. Fenollosa highly evaluates the ancient Chinese culture and the written Chinese character itself. For the former, he considers the ancient Chinese as idealists and experimenters in the making of great principles, whose history opens a world of lofty aim and achievement. He even declares that the Western people need the ancient sages' best ideas to supplement their ideas enshrined in Chinese art, literature and the tragedies of Chinese people's lives. Fenollosa considers it worthwhile to approach the Chinese poetry. For the latter, his introduction to the written Chinese character, especially the ideogram, conforms to Pound's poetics. Ideogram means a sign or symbol that represents a particular idea or thing, which serves as a medium for poem writing in a direct and vivid way. For Pound, Chinese written characters are pictographs that are perfect and concrete mixture of image and conception, which is considered central to Pound's general understanding of his poetics and the ideograms. Therefore, Chinese written characters are the proper vehicle for the austere and direct treatment of poems, which resonates well with Pound's Imagism. Furthermore, the artistic conception of Classical Chinese Poetry, head of a work, composes the spirit of a poem, which fascinates Pound. The integration of such elements meets the need of the poetic movement of his Imagism. In Fenollosa's manuscript, Pound sees a kind of poetry that that he dreams of.

In poetry creation, Ezra Pound (1968) summarizes his ideas about three famous Imagist principles: "1. Direct treatment of the thing, whether subjective or objective. 2. To use absolutely no word that did not contribute to the presentation. 3. As regarding rhythm: to compose in the sequence of the musical phrase, not in sequence of a metronome." (p.3)

As we explore how Pound realizes his aesthetic identity, we discover the correspondence between Pound's Imagism and the essence of Chinese classical poems. Chinese poets are good at using the techniques of juxtaposition of images and montages, which lead to the acting out of visual objects and events in themselves for explanation. Besides, the ideograms of the written Chinese characters vividly represent a thing or an idea. Both of the abundant images and ideograms serve as "the picture of a thing", which echoes with Pound's proposal of directing treating the thing. In Pound's *Cathay*, the translated anthology of the Chinese classical poems, every original poem has several images or at least an obvious image; in his version of the translated Chinese poems, juxtaposition of images and montages are applied here and there, which can be seen as the particular techniques signifying his poetics. Besides, one obvious feature of Chinese poems is to perfect a poem by means of creating the atmosphere of presenting "image beyond image, realm beyond realm" (xiang wai zhi xiang, jing wai zhi jing), and precise and concise rendering of words and phrases that will be immersed in the ideal image of the very wording, whose wonderfulness will be desired to extend to the extremity of "It does not seem to need

in here any single word, yet the utmost flair is obtained" (bu zhuo yi zi, jin de feng liu). No doubt, the rendering of words and phrases in Chinese poems is consistent with Pound's pursuit of word presentation. Moreover, as regarding rhythm, Pound proposes to compose in sequence of the musical, not in sequence of the metronome. Chinese classical poems are rich in musical traits with the far-reaching tradition of emphasizing particularly on the sound and rhythm appealing to the ears. As for why he translates Chinese poetry, Pound once explains that Chinese poetry has certain qualities of vivid presentation and certain Chinese Poets are content to set forth their matter without being wordy and without commenting. Is it not plain from this that Classical Chinese Poetry perfectly meets Pound's poetic principles of Imagism in a high accordance with his imagistic ideal and aspiration?

In order to practice his translation strategies and realize his principles of poetry, Pound adopts three dogmas: Melopoeia, Phanopoeia and Logopoeia in the translation process of *Cathay*. From these dogmas, we can find that, driven by his imagistic ideal and aspiration, rather than fidelity to the whole poetry, Pound seeks to probe into the musical properties, visual imagination and the meaning of the words, which lies not only in his persistence on his Imagist principles, but also in his resolution of the issue of untranslatability. Evidently, his three dogmas are similar to the theory of "Three beauties" in the translation theory of Chinese scholars, that is, appealing to the ears in sound, appealing to eyes in vision, and appealing to the heart in sense. Actually, the "Three Beauties" are highly approved features of Classical Chinese Poetry. Consequently, Pound's translation of *Cathay* exerts lots of positive influences on the current poets and innovation of the Western poetry. A lot of factors may contribute to the classic status of *Cathay* and its canonization, but the essential elements may refer to Pound's aesthetic identity with Classical Chinese Poetry and his transcendence. Homberger (1972) asserts: "The thing in *Cathay* are things of supreme beauty. What poems should be, that they are. And if a new breath of imagery and of handling can do anything for our poetry, that new breath those poems bring (p.108)." Betsy Erkkila (2011) exclaims: "For me the most beautiful volume of poems in the world is Ezra's *Cathay*—Poems supposedly from the Chinese (p.156)." Spiller et Al (1963) regard *Cathay* as "the most ever-lasting contribution" (p.133).

Although *Cathay* has obtained a lot of compliments, negative criticisms do exist. Some scholars accuse Pound of his evident deviation from the original; some are dissatisfied with Pound's ignorance of Chinese language. Some critics even maintain that Pound arbitrarily distorts and betrays the essence of the Chinese classical poetic aesthetics and the spirit of traditional Chinese culture. Anyway, *Cathay* is popular. Its canonization is sure to have excellent literary and humanistic qualities, worth exploration and identification.

DISCUSSION

In his essay *Dynamic Process of Beauty in Chinese Aesthetics: Creative Harmonization as Interpretation of Poetry and Painting*, Chung-ying Cheng (2006), editor of the *Journal of Chinese Philosophy*, assumes: "When I describe beauty as harmonizing experience of a creative interactive process between the subject and the object, our experience can be intuitively direct and immediate and thus appears to be a simple and spontaneous event of reality. In this sense, beauty implies truth as truth is a quality of our experience of reality which we experience as real (p.72)." It means beauty can be taken as a medium to disclose truth. Beauty has some common qualities that can transcend the cultural barriers. It implies that the aesthetic identification with an object has some universal quality, which will contribute to the improvement of both individuals and the society. The idea "Beauty implies truth" echoes with Pound's poetics. Pound once says the force of twentieth century's poetry lies in its truth, which signifies that poetry suggests truth. What's more, he states the only way to get rid of the rhetoric and flowery language is to resort to beauty, the original beauty of the thing, which plays a significant role in revealing truth.

As for the consistence and the controversial transcendence in Pound's position on his aesthetic identity with Classical Chinese Poetry, we should come to see the specific qualities of what he pursues in the process of interaction between his literary creation and Classical Chinese Poetry. Pound's poetic ground seems to have something in common with Classical Chinese Poetry in the following themes, which needs to be recognized and identified.

First, images serve as a crucial means of poetics to reveal truth. From the above analysis, we know that Pound founds Imagism to renovate the Victorian style of poetry writing and the Western tradition of poetics. Correspondingly, Classical Chinese Poetry has a far-reaching history of poetry writing rich in images. Classical Chinese Poetry emphasizes on "Three Beauties": appealing to the ears in sound, appealing to the eyes in forms and appealing to the heart in sense. These three aesthetic dimensions are melted into Pound's aesthetics in the dogmas of Melopoeia, Phanopoeia, and Logopoeia in his translation of *Cathay*, which are consistent with his principles of Imagism: direct treatment of the thing, presentation with concise and precise words and rules of musical rhythm. From a more practical point of view, however, we should not disregard some of the particular aspects of Classical Chinese Poetry and culture. For example, the Chinese poets have a spectacular sense of regular patterns and particular ways of dealing intertextuality as means of indirect and oblique expressions, which are inconsistent with Pound's version of translation. Pound intends to transfer the essence and the spirit of Chinese classical poems from the standpoints of western readers without confining to the specific features of Classical Chinese Poetry and culture. Take Pound's poem of *Separation on the River Kiang* by Li Bai as an example.

Pound's version:

Separation on the River Kiang
Ko-jin goes west from ko-kaku-ro,
The smoke-flowers are blurred over the river.
His lone sail blots the far sky.
And now I see only the river,
The long Kiang, reaching heaven.

From the implicature to the rules and regularities of the poem, Pound did not make every effort to retain faithful. Many rules of the original poem are betrayed. The original poem follows the rules and regularities of four sentences, seven characters per line, the end rhyme /ou/... Instead, the strange spelling of the person's name, ko-jin and the name of the place, ko-kaku-ro, appears in Pound's version. What's more, lots of features peculiar to Classical Chinese Poetry and Chinese culture disappear. Intentionally, a sequence of images, juxtaposition of images and Montage are creatively presented here to catch the general theme "separation". To readers, Pound's version is not fragmentary, obscure and erosive but vivid, fresh and pure. The juxtaposition of lively and rich images resembles a spotlighted Montage. It seems that the poet shows a moving picture to readers by producing a series of striking pictures. The integration of the specific Eastern images and creative writing techniques bring out strong artistic enchantment when it is read appreciatively. We can gain not only the aesthetic pleasure, the emotional resonance, but also the reflection of our life. What Pound concerns in the presentation of images is not what is peculiar to Chinese culture but what is general common awareness a man has, just like the sun, air, sea, rain to the health of all human beings.

Besides, we can further draw the second feature of Pound's care in his aesthetic identity with Classical Chinese Poetry, that is, the transmission of general human emotions. After the First and Second World Wars, the disorder, the decay, the depression... the struggle to get out of the modern hell in the West is an immediate need of the disturbed people. Pound is involved in the hopeless struggle, too. Pound finds the sustenance of life ideal might echo with the ancient Chinese people's pursuit of the Utopian paradise despite their life tragedy. He attempts to descend into the Eastern beauty to obtain historic instruction and the artistic conception with his creative artistic inspiration, which may be supposed to make readers gain the aesthetic experience, the emotional sympathy and the insight into life. From the above poem, we know the original poem expresses the poet's sincere affection to his intimate friend and his sentimental mood to his separation, a long journey to go, a long time to wait. In Pound's translation, the poetic sound and exotic spelling of kon-jin is intended to remind the Western readers of a far-Eastern man. The foreignizing words "kon-jin", "ko-kaku-ro" and "kiang" are created to arouse the readers' curiosity and a wonderful enjoyment of vision or hearing, and stimulate their emotional response. From Pound's translation, the target language readers will experience the beautiful scene of the friends' trip

that transcends the barriers between the Eastern and Western cultures. The major theme he attempts to achieve is “sadness with separation”, a theme that is similar in different cultures rather than the specific implicature of “friendship” peculiar to the ancient Chinese intellects. In this way, poetry serves as the medium to convey emotion, that is, poetry plays the part of a sort of inspired mathematics to equip readers with equations of human emotions, one indestructible part across different cultures.

Pound points out clearly: “I resolved...that I would know the dynamic content from the shell what part of poetry was ‘indestructible’, what part could not be lost by translation, and scarcely less important—what effects were obtainable in one language only and were utterly incapable of being translated.” (1964, p.6) Actually, emotion is one “indestructible” part Pound pursues to transfer, which goes along with the aesthetic experience: “I (referring to Pound) think one should write vers libre when one ‘must’, that is to say, only when the ‘thing’ build up a rhythm more beautiful than that of set meters, or more real, more a part of the emotion of the ‘thing’, more germane, intimate, interpretive than the measure of regular accentual verse; a rhythm discontents one with set iambic or set anapestic (2004, p.257).” From the above quotation, we can see that emotion is an important factor that Pound tends to transfer, which can enter the aesthetic field of the poet. To transfer the emotion of the thing with emphasis on the original beauty will endow the words with energy, a kind of power and vitality. This part of poetry is considered as the “indestructible” part, which is obtainable both in the target language and the original language, closely related to the beauty of poems.

Additionally, Pound’s aesthetic identity with Chinese classical poems is ultimately concerning about individual’s cultivation. Pound is fascinated by Confucian emphasis on self-cultivation and believes it is an immediate need for the individual integrity: “Confucius’ constant emphasis is on the value of personality, on the outline of personality, on the man’s right to preserve the outlines of his personality, and of his duty not to interfere with the personalities of others (1973, p.193).”

Actually, it is *Da Xue* that first arouses Pound’s fascination. He says once and again that he believes in the *Ta Hio (Da Xue)*, and declares he finds in it formulations of ideas that are useful for civilizing America. He turns to Confucius, especially the *Da Xue* in hope that it could save the decline of the Western civilization. Pound thinks highly of *Da Xue* as an article that is inspiring in teachings, logic in argument and beautiful in language. Pound translates *The Great Digest (Da Xue)* three times, of which, the most nuclear paragraph attaches the greatest importance: “The man of old wanting to clarify and diffuse throughout the empire that light comes from looking straight into the heart and then acting, first set up good government in their own states, wanting good government in their states, they first established order in their own families; wanting order in the homes, they first disciplined

themselves; desiring self-discipline, they rectified their own heart... (2003, p.618)” His focus of *Da Xue* is on the basis of self-cultivation for the social order. “Cultivation of a person” is fundamental for the integrity of family, the society and finally the state, because self-cultivation will extend to the regulation of a family, the ordering of a state and consequently a tranquil and happy world.

Despite Pound’s belief in *Da Xue*, we should recognize his interpretation of Classical Chinese Poetry is quite different from its ultimate tenet. For example, he clarifies Confucius’ emphasis on the man’s duty not to interfere with the personalities of others. Pound subconsciously stresses the self-cultivation on basis of individualism. But in Chinese culture, Confucians are aiming to cultivate a person of true gentlemanship on basis of collectivism.

Pound’s emphasis on self-cultivation is mingled with his aesthetic identity with Classical Chinese Poetry. Let’s see the translated version from Chinese classical poem “The River-Merchant’s Wife: A Letter”:

At fifteen I stopped scowling,
I desired my dust to be mingled with yours
For ever and for ever, and for ever.
Why should I climb the look out?

To reproduce the hidden meaning of the allusions, Pound grasps the spirit of the virtue, faith to be together. He chooses not to represent the Chinese legends “bao zhu xin” and “wang fu tai” with the specific Chinese characteristics, which are beyond Western readers’ approval and appreciation. It’s impossible to retain the suggestive flavor and preserve all the connotation of the whole original legends. Therefore, he translates the Chinese classical poem into beautiful lines within readers’ psychological acceptability and appreciation. In the third line, he translates the folk legend with three “for ever” to emphasize the strong emotion, which is aroused to achieve the readers’ sympathy with the characters in the poem. By this way, the virtue of “being faithful” will be imbedded in the aesthetic imagery and the energy of the strong emotion, through which, the integrity of one’s personality is expected to be established in this aspect. Pound endeavored to abstract the key elements to represent the beautiful images and reproduce instructive artistic conception, which is supposed to contribute to the cultivation of a person. Although the suggested intention of keeping Chinese cultural virtue of “being absolutely faithful to husband for ever” is lost in Pound’s translation, the general virtue of “being faithful” remains.

CONCLUSION

The Two World Wars result in the degeneration of the society, the crisis of conviction and the decadence of culture in the Western society. In the literary circle, the Victorian style of poetry writing is still influential. Most poets are proud of imitating Victorian poetry, which overemphasizes the poet’s subjective feeling without

considering the impersonal presentation. It seems that those poets prefer “art for art’s sake.” Pound tries every attempt to renovate the erosive style of Victorian poetry writing and even founds Imagism to add fresh blood to the English literature. He approaches to Classical Chinese Poetry to pursue his ideal in poetry and turned to Confucius to save the degeneration of the Western society, which embodies the principles of his translation and helps him to realize this poetry creed. Chinese classical poems correspond Pound’s ideal of new poetry.

We can attribute Pound’s approach to Classical Chinese Poetry lies in his aesthetic identity. His creative thoughts in poetry, especially the principles of Imagism, are highly according with Classical Chinese Poetry. What’s more, he regards the written Chinese character, the ideogram, as perfect medium to represent the beauty of the poem. What he concerns most in his approach is not to transfer the original poems faithfully, but to stimulate the man’s cultivation, which can be derived from his translation of Chinese classics.

Comparatively, as for the translations of Chinese classics, Herbert Allen Giles, Arthur D. Waley, James Legge, and Lin Yutang are more faithful to the original text and the cultural connotation. Pound’s version of Chinese poetry and Confucian works seem to be more arbitrary. For example, in almost all of Pound’s Confucian translation, the character “仁” (ren) is reinterpreted as “human qualities”, “humanitas”, “human”, or “the full contents of man” to reflect his “humanistic interpretation of Confucianism”, which suggests his consciousness of individual’s cultivation. Instead, the character “仁” (ren) is generally translated as “benevolence” to refer to “the policy of benevolence”, which is more faithful to the original texts in ideas and cultural implicature. However, Pound’s work seemed to be much easier to disseminate the essence, the beauty and the unique points of Classical Chinese Poetry. The canonization of *Cathay* signifies that it has been one of the well-known received works of excellence, because the key elements in poetry such as emotion, aesthetic image and self-cultivation can serve as common grounds.

For Pound, poetry is a kind of mathematics that endows equation of human emotion. The equation of human emotion means something universal among people across different cultures, which is the “indestructible” part of poetry, obtainable in both the target language and the source language. Pound’s creation and translation of poems are to embody lines with some particular emotion, which will enrich the aesthetic experience in aesthetic appreciation of the beautiful images of the poems. Such “indestructible” parts will be integrated to promote man’s cultivation. Therefore, care for individual’s well-being is the ultimate aim for him to accomplish, which is the most important part of the essence of “indestructible” parts in Pound’s poems. Pound shows great interest in Confucian emphasis on the respect of individuals and the doctrine of self-cultivation,

which is the basis of social order. It’s logically clear that self-cultivation and the order of the society form a circling route. Individual is the basic unit of family and the society. Self-cultivation serves as the basis of social order. Only to keep each particular field of individuals in good order, the ideal of society of human beings can be realized, because the harmonious relationship of family members and stable society depend on the cultivation of individuals in the society. Pound’s care of individual’s cultivation is immersed in his creation and translation of Chinese classical poems. Such “indestructible” parts contribute to overcoming the barriers between different cultures and the discrepancy between individuals.

The blossoms of the apricot
 Blow from the East to West
 And I have tried to keep them from falling. (p.60)

Pound (1975) demonstrates the above lines to reveal his artistic conception in the Confucian Cantos, enlightening his aesthetic identity with Classical Chinese Poetry and culture.

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