



Individualism and Universalism in Pound's Poetics

PENG Shuixiang^{[a],*}

^[a]College of International Studies, Postdoctoral Research Center of Foreign Language and Literature, Southwest University, Chongqing, China.

*Corresponding author.

Supported by the Fundamental Research Funds for the Central Universities of China (SWU1409167); Teaching Reform Research Project of Southwest University of China (2014JY021); Postdoctoral Research Center of Foreign Language and Literature.

Received 10 December 2014; accepted 8 March 2015

Published online 26 May 2015

Abstract

Ezra Pound has long pursued individualism in his poetics, both in his translation and creation of poems. Yet he has also been interpreted as a universalist. As an individual, Pound's strategy is to attain an identity of the best poet through accomplishment that is personal, visible and measurable. Universalism is realized by merging his social responsibility and world humanities into his art conception of poems based on the interaction of different cultural traditions aesthetically and socially. The accommodation and confrontation between individualism and universalism in the interpretation of his work reflects the consistency and the conflict both within his thought and more significantly, within the vision of world-humanity. Pound's struggle for his pursuit of poetics reveals a picture of a solemn and stirring attempt to balance the totalism of a poet and the actualization of an ideal society. Such concern with Pound's pursuit will be explored in this essay from the local luminous details of his poems to a pan-cultural push of his work for realizing an individual's dream and realizing its relevant social values.

Key words: Individualism; Universalism; Humanities

Peng S. X. (2015). Individualism and Universalism in Pound's Poetics. *Studies in Literature and Language*, 10(5), 22-28. Available from: <http://www.cscanada.net/index.php/sll/article/view/6964> DOI: <http://dx.doi.org/10.3968/6964>

INTRODUCTION

The untenable relationship between the individualism and universalism is one of the knottiest and the most controversial problems in Pound's poetics, which reflects the conflict both within his thought and social reality. As for individualism, for instance, since it's possible for one to go to the extremity, which is true to Pound, his commitment to the "rights of the individual" is criticized as "radical individualism" by both Michael Levenson and Cary Wolf, who attribute its contradictions and alienation to "the limits of American literary ideology" (Lan, 2005, pp.91-92). As for universalism, some scholars blame him for his ethnocentric hegemony that is complicit with provincialism (Daniel, 2007, p.74). These latter critics partially capture the dimension and tendency of Pound's care and the former ones seem to yield his individualism to the real side of the American literary ideology.

Ezra Pound endeavors to achieve his dream as an identity of an excellent poet and meanwhile ideally takes his social responsibility of helping others to make their dreams come true. For example, he helped to shape the works of T. S. Eliot, James Joyce, Robert Frost and Ernst Hemingway. However, he was disappointed and outraged after the two World Wars and was sad and retrospective after he was arrested by American forces on charges of treason. He progressively paid his attention to politics and economy, started his journey of being highly idiosyncratic in Ideology, and at last dreamed to build a paradise with peace, harmony and Confucian ethics as the ideal society as a compromise between radical individualism and universalism. The battling relationship between the individualism and universalism has been a thought-provoking issue in Ezra Pound's poetics.

Actually, the conflict with which Pound has been grappling between individualism and universalism is not just his problem. It is so pervasive especially in poetics in the nineteenth-and-twentieth-century. Its contradiction is so obvious, which contributes to defining the Victorian

poetics. The problem is as follows. On the one hand, the Victorian poetry understands itself to be the elevation of taste and the pursuit of beauty as “the art for art’s sake” by emphasizing the poet’s subjective feelings, the flowery words, the rhythm, rules and forms of the poems. On the other hand, the Victorian poetry regards itself as the historically dominated nineteenth-century thought, in pursuit of what seems sound to reveal the essence of poetry. How can the Victorian poetry express the poet’s real emotion? How does the poetry serve as a sort of inspired equation of human emotions? Such questions involve the issue of how to uncover individualism and universalism in general and in specific historical background. When the two World Wars broke out, the poetry was hungrily anticipated to probe into the crucial remedy of soul suffering resulted from the evilness and deterioration of the society. How can the Victorian poetry work? Does Pound’s strategy for resolving the individualism and universalism work?

Pound’s strategy for resolving this conflict involves, among other things, revealing the organism of the whole poem and the luminous detail in his creation and translation of poems. He applies the method of poetics, with which each word is made to contribute to the effect of the whole. His dream of the transhistorical divine and eternal world and his pursuit of poetics as self-realization may be supposed to achieve a balance in the vein of the intrinsic social being and the compositional principle of his poetry:

When I bring into play what my late pastors and masters would term, in classic sweetness my ‘unmitigated gall’, and by virtue of it venture to speak of a ‘New Method in Scholarship’, I do not imagine that I am speaking of a method by me discovered. I mean, merely, a method not of common practice, a method not yet clearly or consciously formulated, a method which has been intermittently used by all good scholars since the beginning of scholarship, the method of Luminous Detail, a method most vigorously hostile to the prevailing mode of today - that is, the method of multitudinous detail, and to the method of yesterday, the method of sentiment and generalization. The latter is too inexact and the former too cumbersome to be of much use to the normal man wishing to live mentally active. (Pound, 1973, p.21)

As a model of individualism, Pound sought to achieve the genuine goal of poetics (even when sentenced to prison) beyond the saturated cliché world. As an American image of the individual, Pound has the recurrent motivation to prove himself and attain an identity in Poetics. To be exact, with his first publication of the poem at the age of 11, when he is 15, he was so ambitious that he made up his mind to be a poet and surpass all the contemporaries till he was thirties. In *How I Began*, he wrote:

I resolved that at thirty I would know more about poetry than any Man living...that I would know what was accounted poetry everywhere, 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. (Pound, 1964, p.6)

The sailing journey of Pound from America to Europe reminds us of his career path of individual self-actualization. With expatriation and exile (Born in Idaho Territory, he received education and conducted teaching in America as his early life from 1885-1908), he went to work in London (1908-1920) as a foreign editor and among other things, helped to shape the work of contemporaries, T.S.Eliot, James Joyce, Robert Frost and Ernest Hemingway. During this period of time, his best known works came into being, including *Ripostes*, *Hugh Selwyn Mauberley* and part of his epic, *The Cantos*. *The Spirit of Romance*, his first book of literary criticism was published in 1910. Two years later, He began his move to Imagism, a “movement” in poetry. Later, the collection of translated Chinese poems *Cathay* was published. Out of the desperate rage of the First World War, He lost faith in England and settled in Paris (1921-1924). His main work was to apply Vorticism to music and managed to write two operas, including *Le Testament de Villon*. He moved to live in Italy (1924-1945). Even in custody in Italy, he went on his epic *The Cantos*, *The Pisan Cantos*, which became known. He was transferred to the United States in 1945, stayed in St. Elizabeths Hospital (1945-1958) and continued his translation and *The Cantos*. After released, he went back to Italy and worked on *The Cantos* until the last minute of his life (1958-1972).

His poetry reveals the spirit of aesthetic individualism. But it should be ignored that his poem also contributes to conveying the equation of human emotions, for instance, with emphasis on “what was accounted poetry everywhere, what part of poetry was ‘indestructible’, what part could not be lost by translation”, thus determining that it embodies the specific artistic conception which gives rise to the world humanity of humanities. Pound’s poetics concerning these two dimensions is consistent after all, at least, to some extent, compatible.

Specifically speaking, Pound’s individualism may be attributed to the willing egoism of the European tradition, the inventive spirit of his American roots, and the humanism of Italian tradition. As early as the inception of his career, Pound’s identification of poetics is to capture the essence of the poetics that is individual, convincingly uncovered by what he said in the poem of “Rendondillas”:

I sing of the special case,
The truth is the individual.
...
The core in the heart of man
Is tougher than any system.
(Pound, 1976, p.219)

He founded Imagism, a movement derived from classical Chinese and Japanese poetry. Later, he turned to the drafting of manifestos of Vorticism, which signifies the culmination of his aesthetic individualism.

His individualism does not simply deconstruct universalism. On the contrary, it advanced contradictory depictions of his universalism. Discontented with the

Victorian poetry that emphasized the poet's subjective feelings or the aestheticism of "art for art's sake", Pound intended to convey the truth in poetry by means of intuitive grasp of the shape and the affective essence of the subject, that is, austere, direct and free from emotional slither, which is contradictorily dialectic with the general human characteristics. In the above lines, his ambition of individual self-actualization was dialectally associated with the sort of universalism, the general and transhistorical values of poetry with emphasis on its quality of "indestructible", "*not be lost*". Universally, Pound committed to serve a grounding for world-humanities.

In effect, Pound first takes the aesthetic individualism up into the universal consciousness of the twentieth century poetry. His poetry does neither ignore its inductive knowledge of the humanities as humanly meaningful nor cut apart the essence of its beauty:

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. (Pound, 2004, p.256)

Different from the Victorian poetry that emphasizes the expression of the poet's subjective feelings, Pound prefers to probe into the general sensibility of human beings, which lies in its "truth" as is mentioned above. In both the creation and translation of poems, he makes great effort to produce the beauty in the sense, sound and form to achieve aesthetic effect with the aesthetic reproduction of human spirit as the core, the essential literary spirit.

When Pound carried on the research into Medieval literature, the Chinese and Japanese poetics, he intended to discover perdurable qualities, which contribute to his shaping of "transhistorical" or universal view that emphasizes the significance of humanism for modern society. From the perspective of human spirit, it is appropriate to say that the literary figures are well motivated to accomplish through externals of performance and attainment, who are taken by Pound as heroes who are brave enough to make their dream come true. Their willingness to take risk and their persevering efforts to achieve targeted goals are carved into the figures as model for Pound. From the perspective of poetic methods, among his discoveries, the connotation of individualism is specified as "exactness", "fragments", "details," "particulars," the "true" and the "real", politics, economics and so on, which makes his accomplishment personal, visible and measurable. In this dimension, even in the poetics, the achievement should embody a material meaning. Just like what his poem presents, he got down

all the colors and elements and brought them together into some sort of design and architecture. These little items of proclaiming the individual are pasted and piled up to demonstrate the "the eternal truth" of human character, which works with inherent disposition to mobilize action and nurture cultivation. Consequently, articulation of the feelings, desires and aspiration of human individuals will naturalize and camouflage in general statement to demonstrate the general humanities. In a sense, Pound underwent a journey of formulating an epistemological norm in comparative literature, which serves as a stimulus to his pursuit of poetics and underlies his cosmopolitan mode:

- A.A. Live man goes down into world of Dead
- C.B. The repeat in history
- B.C. The magic moment or moment of metamorphosis, bust thru from quotation into divine or permanent world. Gods, etc.. (Surrete, 1979, p.298)

The admiration for the achievements of alternative universalism can be conceived of as Pound's belongings in his lifelong devotion to the articulation of the cultural nationalism and transnationalism, even a universally inclusive utopia, which has shaped his "transhistorical" vision of poetry. Essentially, individual realities and "the exactness of poetic presentation" contain an inherent, universal vision, which is formed through the dialectic relationship between the aesthetic particularity and liberal universalism:

While prepared to extol the positive law-giver—be it the legislature or the individual ruler or judge—whose law are just, Pound, consistently with his naturalist inclinations, tends to see law as already given (it is "written not outside [the] natural color" of "[h]eaven, man, earth" [Canto 99]), or as arising organically from the interactions of people within a culture. Hence, his apparent celebration of "folcright" (Canto 67) —or customary law, "consuetudines" (Canto 105) —and his interest in the preeminence, in the English tradition, of "common law," which, following Coke, he characterizes as the subject's "birthright" (Cantos 64 and 66). This latter focus on the cultural genesis of law tends to qualify the universalism of natural law: Good customs vary, may be "local" or "diverse" (Canto 105), although they must embody the same deeper principles and are therefore not radically divergent. (Tryphonopoulos & Adams, 2005, p.178)

The "natural color" of heaven, man, and earth here best symbolizes the agricultural society of ancient China, striking a balance between an individual and a universal human being. In such kind of cultural society (maybe, just an imaginary Utopian without considering the sufferings, poverty and the reality of ancient China), the concept of time is cyclic; heaven, man, and nature are in a harmonious unity; the poetics is immortal with a view of everlasting humanity, embodying the transhuman stance in aesthetics and cultures. Such a culture and society stands for a hidden and silent wisdom of nature, the poetic wisdom; with the poetic language of poetic kingdom of ancient China, the poetic wisdom can be transformed into

transhuman insight, a new perspective carving into the past, the present and the future; the infinite and living soul world with the universal law uplifts the restricted homo-ego- and anthropocentric view of poetry. Pound's *Cantos* in these contexts here discloses his preference of the universality of Nature and his sense of the natural order of pan-cultural civilization that is expected to pervade the human history. Such universality of Nature will also articulate the position of transcending the individual voice and exploring the true inner self and his communication with nature.

The modern life was taken to be corrupted and meaningless like rags or an abyss of evils by Pound, so he was intrinsically seeking wisdom in various cultural traditions on the basis of dialectal relation between individualism and universalism, which can be drawn from the following lines, the opening ones of "Canto one", emphasized again in the foreword to *Selected Cantos* by him:

Hang it all, there can be but one "sordello"!
But say I want to, say I take your whole bag of tricks,
Let in your quirks and tweeks, and say the thing's an art-form,
Your Sordello, and that the modern world
Needs such a rag-bag to stuff all its thoughts in;
Say that I dump my catch, shiny and silvery
As fresh sarding slapping and slipping on the marginal cobbles?
(I stand before the booth, the speech; but the truth
Is inside this discourse—this booth is full of the marrow of
wisdom.

(Surrete, 1979, p.174)

Pound turned to Confucianism to seek wisdom and world-humanities. He was fascinated by the pleasure of benevolence of the ethical structure and the poetic wisdom of Confucius in both classic poems and everyday life to qualify the universalism of natural law and the everlasting persevering efforts of individual pursuit of ambitions. It is well known that Confucius compared Mountains-Waters to virtues, which have great impact on the Mountains-Waters art in China and Chinese people's attitude towards everyday life. The wise is pleasant with mountains while the benevolent is pleasant with waters. The wisdom of analogizing mountains and waters with the virtues of morality plays an important role in the formulation of Chinese tradition: The harmony between heaven, man and nature is an aesthetic realm as well as an ethic realm. By moralizing nature and analogizing the things of it with benevolence, Confucius's wisdom has converted into a profound poetic thinking. Human beings enjoy themselves in aesthetically appreciation of the great nature, which vice versa fosters the human virtue. This way of thinking has great impact on Chinese aesthetic attitude to contemplate things with emotions. In this way, the humanities have been treated both as means and ends, which has far reaching effect on Pound's poetics. In a general reflection and approach, the humanistic knowledge of feelings has been molded into

the moralities, which may properly contribute to Pound's destination to ethic stance in Confucianism by pinpointing the benevolence "仁":

Even I can remember
At 18 Woburn Buildings
Said Mr Tancred
Of the Jerusalem and Sicily Tancreds, to Yeats,
"If you would read us one of your own choice
and
perfect
lyrics"
and more's the pity that Dickens died twice
with the disappearance of Tancred
and for all that old Ford's conversation was better,
consisting in *res non verba*
despite William's anecdotes, in that Fordie
never dented an idea for a phrase's sake
and had more humanitas 仁 yen.

(Canto LXXXII)

In the ancient China, man belongs to the world of Supreme Kami or the law, whose thirst is for a realm on spiritual and living aspects found in the whole universe. Pound's conversion to Confucianism may be understood to find a homeland to fulfill his literary ambition and secure him as his ideal society of ethics, at least a utopia paradise, which is embodied in the social order:

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. (Pound, 2003, p.618)

The above words are considered by Pound as the most significant paragraph of *The Great Digest*. As an individual, only when he has order, his family can act with due order; only the family has order, the society can be stable. Only the society has order, the dynamic and transformative harmony and peace can be conducted universally. In this case, a classic representational ideology of balancing individualism and universalism has been taken for granted.

DISCUSSION

The way Pound explored Poetry seemingly tends to be overly subjective and problematizing. In the early inception of his career, Pound's conduction of individualism, an indispensable part of his American roots, to a large extent, can be considered as sort of aesthetic one. Such a notion made him enjoy taking the initiative in making decisions with high achievement motivations to be envisioned as the best poet in his thirty. As a result, he asserts man's learning of knowledge to be a more complete man, a finer individual and even claims that the truth is the individual. What's more, the European tradition of egoism is another factor to accelerate his

poetry, which admits the willing ego as the only truth and art as the apotheosis to reveal the individuality. Such a radical orientation involves his early pursuit of aesthetic individualism in the movement of Imagism and Vorticism, the conflict of which is hardly accommodated.

It should also be recognized that his individualism can be attributed to still another origin, the tradition of Italian humanism, which seeks to create the citizenry distinguished from the utilitarian approach. Consequently, Pound's general understanding and appreciation of individualism reveals a systematic and consistent perspective for the sake of two primary dialectical virtues: a strong respect for the natural integrity of the individual who can take social responsibility and the confidence in achieving targeted goals of poetry based on the recognition of essential human aesthetic autonomy. Corresponding to this perspective was his modified attitude towards aestheticism. Rather than follow the Victorian poetry, Pound creates poetry with the intention to contain the truth, what Mr. Hewlett calls "near the bone", in aesthetic experience, which belongs to the common realization of emotional and sensible responses in human beings towards man, nature and environment. We can conceive of his aesthetic conception of poetry as what Kant holds for beauty: beauty is objective but to be experienced as subjective. In the view of the notion that "wisdom" of individualism is thus conveyed by the implications that cater to the demand of human beings in the way of subjective-spiritual direction, his literal orientation can be appreciated as the stimulation of individualism for the optimization of humanity, which contributes to evaluating and knowing his identity of a poet through externals of performance and attainment:

He...later became a leading figure in the modernist movement of poetry, developing the notions of "Imagism" and "Vorticism" derived from Chinese and Japanese verse and emphasizing clarity, precision and economy of language... Pound "renewed the language of poetry for his time. Parataxis and fragmentation became the new 'formula'" (Ian Freckelton, 2014).

Through the everlasting forging ahead of the American voice, the willing ego of the German philosopher Max Stirner, and the glory of the Italian Renaissance, Pound's individual ideology has taken a share of the tenets of the 'eternal truths' of human character. After the two World Wars, he more and more self-consciously identifies individualism as the social responsibility. His poetry uncovers his self-identification even as a social reformer in the arena of politics and economy, which in this regard may either lead to the compatibility of individualism and universalism or contrarily intensify their contradictions and alienation. On the one hand, he continues to battle for what he considers to be the rights of individuals, which is more suitable to be understood in the context of politics. On the other hand, what overwhelms him is the most powerful counter-productive forces of going to the extremity of individualism, in favor of the state.

After the World War I, Mussolini established the Fascism dictatorship by deceiving the Italian people into trusting in his attempting to restore the splendor of ancient Roman Empire. Pound expected Mussolini to build an earthly paradise for Italy, even for the whole human world. His self-contradictory conception of unbalancing relationship between radical individualism and universalism discloses the disruptive nature of individual's rights with no restriction. For one thing, he was a deeply optimistic supporter of Hitler's Fascism government, which goes against his commitment to the flourishing of human civilization. For another, he considered Jews as the enemies of Europe and America, which indicate his indifference to the equality of any people whose potential can find its way to accomplishment. In this regard, the source of Pound's orientation may partially go back to the root of his American ideology.

In fact, the conflict of individualism and universalism precipitated an identity crisis in both Pound's life and his poetry. In 1940s, when the people of the whole world were criticizing the Viciousness of Mussolini and his Fascism, and Pound himself underwent the tragedy of his life, he still stubbornly supported Mussolini, which would even change the way of the basic connotation of his individualism and universalism:

And they said: If a man commits murder,
Should his father protect him, and hide him?
And Kung said:
He should hide him. (Canto XIII)

These lines may demonstrate Pound's ideological conflict and confrontation. Mussolini sided with Germany to carry out the offensive war, which would deprive people of the lives. Disguised by the expectation of Mussolini to build an ideal society, Pound even supported Mussolini's dictatorship and the war, which went against the general understanding of individualism and universalism. Maybe, due to the extremity of his ideological conflict and confrontation, Pound still tortured to support Mussolini but had to turn to Confucianism and took it as his last spiritual support. These lines are excerpted from Canto XIII, which reveals Pound's attitude towards some basic tenets of traditional Chinese ethics: Fathers should cover up for their sons or vice versa. According to individualism, every body enjoys the equality of human rights, beneath which is the justice. Therefore, every one should prosecute the injustice to uphold the "divine rights of the individual" whoever it may be.

It is known that when he was arrested, Pound put the Confucius into his pocket and picked up a Chinese dictionary. It should be said that Pound turned to Confucianism due to both the dominant ethics of Confucians and his aesthetic identity with classical Chinese poetry. In the Confucian cantos, he mainly writes the lines, among other things, in the ideographic method. By this method, Confucian ideas and ideographic images

are merged together. At last, he had to adopt the doctrine of the mean to coordinate the extremity of individualism and universalism. Any way, he had to admit, it is hard to handle one essential doctrine of Confucian philosophy by keeping in the right position proper.

Certainly, Pound may consider the Doctrine of the Mean as an immortal truth, which is translated as “the Unwobbling Pivot” by him. Anyway, it is not easy to conduct it.

CONCLUSION

It is ironic that at a moment when the Chinese modernism was breaking from Confucianism in their search for a modern nation, Pound as their Anglo-American counterpart was moving in a contrary direction, reclaiming the humanist values of the Confucian tradition. For nearly as long as the past century lasted, Confucianism in China and in the West neglected to emphasize these virtues. This situation is being changed. In defending Confucianism’s universal and permanent merits, surprisingly, the contemporary New Confucians have identified the consciousness of human dignity as a driving force for modernity (Qian, 2006, p.172).

These words demonstrate that Pound is sensitive to see freshly back to the traditional wisdom in the accumulated history of cultures, which contribute to the shared vision of humanity as the particular connection between the Sino-Western confronting civilizations. Chinese agricultural civilization makes the people easily satisfied with the nature and the existing conditions. Self-sufficient natural economy for thousands of years makes the Chinese people be used not to go out and seeking more benefits. In the course of industrial civilization, the Western Nation needs to extend markets, reform and seek more benefits, so they expand, conquest, and usurp. Obviously, the agricultural civilization is more liable to ignore man’s potential but beneficial to construct Pound’s ideal paradise with peace, harmony and Confucian ethics, which is consistent with his naturalist inclinations of unity between heaven, man, and earth in both individual and universal dimensions. The industrial civilization is more likely to result in the radical individualism and biased universalism if a balance cannot be stricken. In our current course of globalization, the latter one is easy to be put in the center of modernity and the former one ignored. Pound’s poetry contains a view of rediscovering new light for today’s humanity.

In the search of the Chinese modernists for China’s modernism, the essence of Chinese civilization has been denied, separate from its history itself; when the people in the West lost their hopes due to the Two World Wars, Pound tried to pursue an ideal world in reality; when such a society proved to be impossible, he turned to China for building a paradise he dreamed, a society with harmony, peace and poetic wisdom, at the price of ignoring the reality in the actual China in the real history. For example, Pound (1973) believes the fulfillment of a person is vital:

“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). As for Confucianism, “The most important teaching of the sages is that a man should minimize and suppress his desires and appetites.” “To nourish a heart nothing is better than to restrict one’s desire” (Sung, 1914, p.106). The difference signifies the different orientations of various civilizations between American culture and Chinese culture. The former one propels individuals to attain their accomplishment through success and achievement while the latter tends to restrict one’s desire and appetites to attain sort of fulfillment. They are in the opposite direction. It’s indispensable to bridge the two on the basis of the humanist values as an organic system individually and universally.

Pound emphasizes the benefit of exploring poetry to solve the individualism/universalism conflict by integrating the world humanities with self-reflection of humanity, that is, he melts the connotations specifying the individualism, such as “exactness”, “details,” “particulars,” the “true” and the “real”, into the embodiment of the universalism, such as the aesthetic experience, the equation of human emotions, and recurring pan-cultural wisdom of civilizations. Few items are piled up and pasted together to construct a vision of poetry for circulating and exchanging meanings across cultures. Maybe, just because Pound’s individualism/universalism is vulnerable when it goes to extremity or has no strict restraints, some scholars consider him as the hegemonic Orientalist; some may maintain that he was too melodramatic and offensive; some may hold his approach to Confucianism is to cure the Western ills. Anyway, his poetry has already been marked by history, concerning the following perspectives: Human thirst for knowledge and for aesthetic enjoyment is the intrinsic humanity itself; the individual and his sense of social responsibility, to some extent, are compatible; when the Western countries were in degradation, he made the Western contact with the East, or to be exact, he is always seeking truth rich in wisdom in the accumulated history of cultures in a humanistic way in the poetry.

Whether individualism and universalism are compatible or contradictory, it’s hard to keep the doctrine of the mean; it is certainly not a restriction but an inspiring humanism on poetry. The sacrifice is too great for us to go too far to the radical point, and it would also be self-defeating to break away from the individualism or universalism. The torch we should carry on is to absorb the precious spirit of continuous improvement and innovation from the essence of the tenable balance between individualism and universalism in what Pound offers in his poetry. Ultimately, the torch, perhaps, is his later literary and political slogan of *MAKE IT NEW*.

REFERENCES

- Daniel, K. (2007). *American modernism's expatriate scene: The labour of translation*. Edinburgh University Press.
- Freckelton, Q. C. I. (2014). Fitness to stand trial: Learning from the Ezra Pound Saga. *Psychiatry, Psychology and Law*, 21, 625-644.
- Lan, F. (2005). *Ezra Pound and confucianism: Remaking humanism in the face of modernity*. University of Toronto Press.
- Pound, E. (1964). How I begin. In N. Stock (Ed.), *Poet in exile: Ezra Pound*. Manchester University Press.
- Pound, E. (1973). Provincialism the Enemy. In W. Cookson (Ed.), *Selected prose, 1909-1965*. New York, NY: New Directions.
- Pound, E. (1973). *Selected Prose 1909-1965*. In W. Cookson (Ed.). London: Faber and Faber.
- Pound, E. (1976). *Collected early poems of Ezra Pound*. In M. J. King (Ed.). New York: New Directions.
- Pound, E. (2003). Confucius: The Great Digest & Unwobbling Pivot. In R. Sieburth (Ed.), *Pound: Poems & Translations*. New York: NY Library Classics of the United States, Inc.
- Pound, E. (2004). A retrospect. In M. Kwasny (Ed.), *Toward the open field: Poets on the art of poetry 1800-1950*. Wesleyan University Press.
- Qian, Z. M. (2006). Ezra Pound and his first Chinese contact for and against confucianism. *Paideuma*, 35(1&2), 157-177.
- Song, F. T. (1914). The cause and remedy of the poverty of China. *Egoist*, 16, 105-107.
- Surrete, L. (1979). *A light from Eleusis: A study of Ezra Pound's Cantos*. Oxford: Clarendon Press.
- Tryphonopoulos, P. D., & Adams, J. S. (2005). *The Ezra Pound encyclopedia*. Connecticut: Greenwood Press.