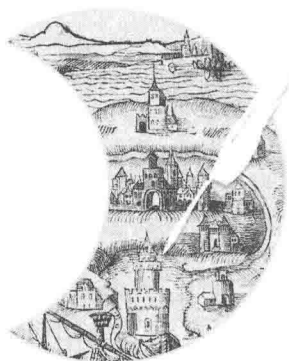


庞德 乌托邦思想 研究

李春长 著



武汉大学出版社
WUHAN UNIVERSITY PRESS



庞德 乌托邦思想 研究

李春长 著



WUHAN UNIVERSITY PRESS
武汉大学出版社

图书在版编目(CIP)数据

庞德乌托邦思想研究/李春长著. —武汉: 武汉大学出版社, 2015. 12
ISBN 978-7-307-17408-5

I. 庞… II. 李… III. 庞德, E. (1885 ~ 1972) — 诗歌创作 — 诗歌研究 IV. I712.072

中国版本图书馆 CIP 数据核字(2015)第 310870 号

责任编辑: 胡程立

责任校对: 李孟潇

版式设计: 马 佳

出版发行: **武汉大学出版社** (430072 武昌 珞珈山)

(电子邮件: cbs22@whu.edu.cn 网址: www.wdp.com.cn)

印刷: 虎彩印艺股份有限公司

开本: 720 × 1000 1/16 印张: 13.25 字数: 188 千字 插页: 1

版次: 2015 年 12 月第 1 版 2015 年 12 月第 1 次印刷

ISBN 978-7-307-17408-5 定价: 58.00 元

版权所有, 不得翻印; 凡购我社的图书, 如有质量问题, 请与当地图书销售部门联系调换。

Preface

Art is a product both of the moment and of historical tradition. It was on the basis of the American moment and the Western utopian tradition that this book studied Ezra Pound's *Cathay* and *The Cantos*, the former being collected translations of classical Chinese poems, and the latter, a modern epic. It was concluded that *Cathay* was the foundation for Pound's thoughts of a utopian empire, while *The Cantos* was specific measures leading to such a utopian empire, and that both the tentative thoughts and specific measures derived from the American culture.

The history from Plato's *Republic* to H. G. Well's *Modern Utopia* was a history of learned men's exploration of ways of building a perfect world or pantisocracy from the perspectives of politics, history, religion, ethics, science, economy, gender, ecology, etc. with some having been put into practice. Whatever the perspective, all the thoughts or practices were impressed with their moment and tradition. The progress from *Cathay* to *The Cantos* was from Pound's tentative thoughts of utopian empire to their realization and completion and was closely related to the then American national sense of racial superiority, national expansionism and unstable society.

Pound grew up at the turn from the 19th century to the 20th century when the imperialistic territorial and commercial expansion was the driving force of American. Such thoughts as Manifest Destiny, Social Darwinism, and White Supremacy furthered the driving force while the various internal conflicts intensified. At that moment, the

American leaders were chiefly concerned with how to keep the nation stable and build an empire as powerful as the Roman Empire. In such a situation, Pound attempted to put forward his own ideas of a utopian empire from both the positive and negative sides.

In the history before Pound and in Pound's times, "Cathay" had been a symbol of glory, power and prosperity that Pound constantly pursued. However, the booklet *Cathay* told a China of desolation. This contrast, constructed elaborately out of a diverse wealth of Ernest Fenollosa's manuscripts, presented the fall of China from her past paradise into the present wasteland. In the eyes of the Western powers, especially America, this degenerate status of China needed their attention and provided an excuse for their invasions into China in the name of saving China. The booklet draws an image of an Anglo-Saxon seafarer of strength, will and aggression, meanwhile presents group images of enfeebled Chinese who always looked backward and indulged in illusions. This contrast, produced by a deliberate emasculating translation, coincided with the Anglo-Saxon ethnocentrism popular in America at that time, and rid American invaders of the mental fear of the Yellow Peril or savage boxers. In the women poems, the construction of men without sexuality and the beautiful women with nothing else but sexuality was the practice of orientalists. The sexless men developed further the ethnocentrism in the translations. The Beautiful women were both the inspiring sources and the objects to be coveted (either poetically or physically) for the Americans. The tension between sexlessness and strong sexuality revealed by Pound's gaze into the harems of Chinese women satisfied the possessive desires of the Americans on the one hand, and provided another excuse for the American invasion on the other, for the domestic trouble implied by this tension "called for" intervention from an outsider.

By way of manipulative translation, Pound, on the one hand, showed a corrupt, feeble and invadable China, and on the other,

created a paradigm of a utopian empire imagined by the Westerners, that is, the ancient glorious and wealthy Cathay where men were courageous and upright, women were moral, and all people lived in harmony.

Progressively and esoterically, *The Cantos* outlined Pound's political ideal. The work built a utopian empire in different aspects in the form of national epic. In religion, Manifest Destiny was popularized at the turn of the century as a self-evident truth that Americans, especially the Anglo-Saxons, were God's chosen people destined to dominate other nations, thus shouldering greater responsibility for the world. Nekuia (going into the underworld), gods or goddesses, and prophets or prophetesses, adopted by Pound into his work, were new versions of this belief. Pound also transplanted some key themes or episodes or figures from the epics of Homer, Virgil and Dante into his own tome to achieve in a certain sense the effects of Manifest Destiny. All those literary devices contributed to a predetermined utopian empire led by a chosen and blessed hero followed with a chosen people.

The violent military episodes in *The Cantos* address Pound's military means for empire construction. The emphases were given to military courage, strategy, mighty power and naval build-up which met the demands of American overseas expansion. A militarily strong America was destined to take over the world from the decrepit European powers. Ezra Pound adopted "subject rhyme" to parallel the journey and voyage of John Adams, one of founders of America, with the expansionistic or military expedition of Odysseus, Aeneas, Hanno II, showing that John Adams was as great as the ancient empire founders, and navy was a key element in building a utopian empire. Emphases were given to courage and military strategies of the leaders, a strong military force, and naval building. All these answered the call of America for expansion.

Pound's utopian empire did not merely stand on military forces and leaders' wisdom. It was also supported by morality to keep peace. In *The Cantos*, Pound proposed his Confucian concept of "humanity" by contrasts. The European countries, especially Britain, were cursed, and their leaders were considered corrupt, stupid and indifferent to the hard life of the common people. America, especially New York, was similar to the pagan Rome full of vigor, and its leaders were strong and wise, showing respect for the people. Pound found his moral concept of humanity in de Mailla's history of China and endowed it upon the founding fathers of America. Therefore, Pound always turned to the elite for his construction of a utopian empire, which might explain why he surrendered himself to Italian fascism. Americans always assumed themselves to be morally superior. *The Cantos* not only provides evidence to show this but also records part of American history and the Chinese history of almost 5,000 years to find a moral system suitable for an empire.

Economy has been a key topic in most of the utopian works. *The Cantos* is not an exception. Pound followed C. H. Douglas to practice the Social Credit System based on fair distribution against banks' usury as the only economics to guide a nation toward a utopian empire. The system was concerned with the establishment of national social credit department, calculation of capital for development, balancing of the price and the purchasing power, etc.

Pound also argued that sound poetics concerning literature and art, especially language, determined partially the rise and fall of an empire. According to him, language and writing must be precise and concise because inexact language did more than to a nation than moral defect. Pound could not tolerate any sloppy or sentimental writings because they caused the decay of the British Empire. In order to ensure peace and order in the utopian empire he was to build, names must be rectified and terms must be precise.

In Pound's era, America was pushing forward worldwide to establish an empire. This era and the Western utopian tradition to which Pound was exposed shaped his *Cathay* and *The Cantos* thematically. Pound aimed to build a utopian empire on America. *Cathay* offered the ancient China as a model while *The Cantos* presented specific religious, military, moral, economic and literary strategies to arrive at such a model. Therefore, there was a logical progress from *Cathay* to *The Cantos*.

Contents

I . Introduction	1
II . Utopia and Its Opposite	13
2.1 Utopia, Past and Present	19
2.2 Such a Race	44
2.3 Such Chinese Women	69
Summary I	90
III. Utopia Construction	94
3.1 Theological Construction	99
3.2 Military Utopia	124
3.3 Moral Education	138
3.4 Sound Economics and Poetics	159
Summary II	178
IV. Conclusion	184
Appendix I	191
Appendix II	192
Bibliography	197

I . Introduction

Since the very beginning of human history, men have desired an orderly and peaceful world of happiness flowing with milk and honey. Great thinkers and writers such as Plato, Jesus, Thomas More, Francis Bacon, and Karl Marx proposed their own theories of utopia one after another. Some strived to put their theories into practice. Samuel Taylor Coleridge and Karl Marx, for example, were regarded as practitioners of their own thoughts of utopia. Some theories are more religious, others more secular; some are economic, others more technological. Still, some involve one or two problems while others may be inclusive. Whatever they are, they are undoubtedly defined by the time and society producing them and keep certain ideas of its time; still, they also provide solutions to the problems or suggest how to achieve a better society, either religious or secular. Ezra Pound's utopian thoughts in *Cathay* and *The Cantos* are almost inclusive because they cover political ideology, leadership, religion, economics, military, poetics, and moral education. They are secular because Pound aimed to build a utopia in this world. As with other utopian thinkers, Pound based his own ideas on his time and his motherland, America. Therefore, his theory reflects American features and problems of that time.

In various kinds of utopian theories, there are indeed oppressions and prejudices though a universal harmony is aimed at. A rigid class structure is maintained in Plato's ideal polis with the guardians (rulers) at the top and the laborers at the bottom, the latter being totally

excluded from political life since they are considered by Plato to be governed by passions rather than wisdom. In *The New Atlantis*, Bacon held bold racial prejudice against the Chinese, who, he said, were “a curious, ignorant, fearful, foolish nation”.^① On the one hand, the thinkers took for granted the inequalities and prejudices since these ideas were deeply rooted in the mind of the people of that time. On the other, they considered the ideas to be a necessary part of a utopia though they are quite offensive and forbidden today. Pound followed the same track in translating *Cathay*.

Among American writers, critics and translators of the first half of the 20th century, no one was more influential, more controversial and more notorious than Ezra Pound (1885-1972). He was influential because his experiments with literary techniques quite different from the traditional ones started Imagism, the three principles of which were followed by most modern poets. As a critic, he tried every means at his disposal to encourage and promote T. S. Eliot, Robert Frost, James Joyce and many other writers. His employment of free verse in translating Chinese poems in *Cathay* was accepted by later translators or even Pound's contemporaries as a better form in rendering Chinese classical poetry into English. He was disputable because, on the one hand, his works were quite uneven with some being among the excellent and some others among the mediocre, and on the other, he devoted so much energy to economic and political matters. *The Cantos*, for example, has been taken by some critics as a literary masterpiece, and by others as an unreadable and obscure pastiche. Pound was notorious because he turned to the Italian dictator Benito Mussolini in the late 1920s and the whole 1930s, writing and broadcasting for Fascism with anti-Semitic elements. He never

^① Francis Bacon. *Ideal Commonwealths*. New York; the Colonial Press, 1901, p. 118.

apologized openly for his misconduct in his life, even when facing the trial of treason though slight regret and repentance can be seen from the later cantos and other miscellanies.

The researches on Pound and his works are so tremendous that there is a subject called Pound studies and a journal called *Paideuma* is devoted solely to this subject. As one of them, this book is to examine thematically Pound's well-known work *Cathay*, a collection of translations of Chinese poems, and his magnum opus *The Cantos*. Few scholars have done this except for Hugh Kenner, a Pound specialist or authority, and some other introducers (see the literature review in the introductions to the two parts). Rather than study them separately, this book tries to parallel the two productions, trying to find a central thematic clue that unifies them. Since Pound himself said that "literature does not exist in a vacuum",^① this detailed research is to put the works back into the American background where Pound grew up and was exposed, revealing that as an echo to the times, they aimed at an utopian empire, an empire of orientalism, Manifest Destiny, military strength, good morality, and sound economics and poetics.

It is widely acknowledged that Pound, dedicated to an American Renaissance, directed all his works to Americans. Pound himself believed that writers, being "antennae of the race", were expected to "have a definite social function".^② His literary criticism, poetry, prose and economic writings were all practical, aiming to achieve instant impact and effects in America. According to Eliot, what he said was "peculiarly pertinent to the needs of the time at which it was

① Ezra Pound. *ABC of Reading*. New Haven: Yale University, 1934, p. 18.

② Ezra Pound. *ABC of Reading*. New Haven: Yale University, 1934, pp. 59, 18.

written”.^① It will be improper to see that Pound’s efforts stopped at an American poetry on which the nation built its glory on, because Pound, in addition to poetry creation and literary criticism, wrote an enormous amount of essays on economics, politics, and culture, and his poetry even neglected the traditionally defined boundaries of poetry and marched boldly into economics. Therefore, there must be a unifying motive behind all these writings that responded to the needs of the time.

It would be helpful to have some understanding of what the needs were during the time when Pound lived and their relation to Pound. At the turn of the 20th century, geographical expansion and commercial aggression were the thematic concerns of an American citizen, “eager to encourage his nation to burst its continental boundaries and to vie with the European rivals in the race for the militarily strategic and commercially profitable footholds abroad.”^② Expansion was the driving force of America, and it peaked just in this era of imperialism when Pound stayed in the United States and was exposed to various imperialistic discourses and actions. The rapid growth of economy, the closing of the frontier on the continent, the new theory of Manifest Destiny, Social Darwinism, and Anglo-Saxon ethnocentrism all contributed to the frequent imperialistic wars and invasions of that time. As a result, the militant United States seized the Philippines, Cuba, Puerto Rico, Hawaii, and other colonies. It not only established its hegemony over North and South America, but also sped up its influences on Asia, and conspired with other big powers to impose “the Open Door Policy” on China.

① T. S. Eliot. *Literary Essays of Ezra Pound*. London: Faber and Faber, 1985, p. x.

② Rod W. Horton and Herbert W. Edwards. *Backgrounds of American Literary Thought*. Englewood Cliffs: Prentice-Hall, Inc., 1974, p. 270.

The late 19th century and early 20th century witnessed an economic boom of the United States and the completion of the second Industrial Revolution due to the unity of North and South after the Civil War, the enormous investment in industry, the streaming in of a tremendous number of immigrants bringing in enough labor forces, advanced techniques, and rich natural resources. The nationwide industrialization and modernization led to the soaring of the economy so that the industrial output of the United States numbered the first in the world, and topped the total output of the Great Britain, France, Germany, and Japan in 1913. This new country took the place of Britain as the factory of the world. Overproduction began to appear, and fierce domestic competitions led to a chaotic and unstable economy. At the same time, the glaring income discrepancy between the common laborers and upper-class people produced such a social inequity that a crisis was threatening. The surplus production, the chaotic economy and the relative poverty of the common people demanded that the United States seek and expand its overseas market and compete with other powers for the world hegemony so that the producers might have access to more markets, the poor might make fortunes, and the crisis might be solved. The resistance from natives forced the US to take any possible measures, including military actions, to achieve its goal. One of the effects of the rapid economic development was that important historians of that time all agreed to interpret history from the economic perspective in some degree.^①

Social Darwinism is a social theory that applies the law of natural selection drawn by Charles Darwin from his study of the plants and animals to both the biological development, and to human social institutions. Social Darwinism, with the principle of the survival of the

① [美]H. S. 康马杰著, 杨静予等译:《美国精神》, 光明日报出版社 1988 年版, 第 423 页。

fittest at the core, holds that the weak people together with their culture will be eliminated by the strong that will grow more powerful. The theory enjoyed great popularity in the West in the late 19th and early 20th centuries, especially in the United States where Social Darwinism was employed for imperialist, colonialist, and racist policies, sustaining the belief in Anglo-Saxon cultural and biological superiority.

The United States grew with expansion. It focused on expansion on the American continent before the end of 19th century. In 1783 when its independence was finally recognized by Britain, the territory of the United States was only limited to thirteen colonies along the Atlantic Ocean. But one hundred years later, the country expanded to the Pacific Ocean in the west, the lake area in the north and the Gulf of Mexico in the south. The shaping history of the United States was in fact its continuous push forward to the west. As long as there was enough free land, poor people could hope for opportunities to get rich and producers could hope for more markets to sell their products. However, in 1890, the Superintendent of the Census of the United States declared, “[u]p to and including 1880 the country had a frontier of settlement, but at present the unsettled area has been so broken into by isolated bodies of settlement that there can hardly be said to be a frontier line. In the discussion of its extent, its westward movement, etc. , it cannot, therefore, any longer have a place in the census reports.”^① The closing of frontier on the west led to more or less a panic among Americans who doubted if they could adapt themselves to immovable living, if they could keep their present living standard, if the troublemakers could be brought under control since the government had made use of the frontier as a safety valve for those

① Frederick J. Turner. *The Frontier in American History*. New York: Henry Holt and Company, 1931, p. 1.

radicals, and if the economic could be sustained as before. ① To solve these problems, Americans turned their attention to foreign lands:

Having colonized the Far West, having mastered its internal resources, the nation turned at the conclusion of the nineteenth and the beginning of the twentieth century to deal with the Far East, to engage in the world politics of the Pacific Ocean... It was indeed in some respects the logical outcome of the nation's march to the Pacific, the sequence to the era in which it was engaged in occupying the free lands and exploiting the resources of the West. ②

The turn of the 20th century was a period of foreign expansion to become a dominating power supported by strong economy, powerful armed forces, and sense of American superiority. But internally, the US had to bring the chaotic booming economy into order, to solve the moral degeneracy brought about by economic progress, and to prepare militarily and ideologically for aggression. Internationally, the nation, modeling it after the Roman Empire and the British Empire, spared no efforts to fight for and seize any available profits against the natives and other big powers so as to become an empire as great as, or even greater than, the former ones.

Pound breathed this national expansive spirit, practiced it, and wrote it into his works. In the first imperialist war of 1898, Pound was exulted to hear the victory won by America over Spain. Most of

① [美]雷·艾伦·比林顿:《向西部扩张》(下册),商务印书馆1991年版,第436-437页。

② Frederick J. Turner. *The Frontier in American History*, p. 315. Quoted from *Creation of the American Empire* (Vol. 2) by Lloyd C. Gardner, etc., Chicago: Rand McNally College Publishing Company, p. 225.

American writers including Mark Twain, William Dean Howells and Hamlin Garland opposed strongly American imperialistic conducts and annexations of territories. The author examined most of Pound's important works and found no evidence that showed his open and strong dissatisfaction with American imperialism though he was against American intervention in World War II. On the contrary, Pound canonized two notable politically expansionistic poets: Richard Hovey and Bliss Carman^①, exponents of "Manifest Destiny" and "White Man's Burden" who supported America to fight against and take over Spain's colonial empire.^② Hovey wrote a lot of poems in support of the Spanish-American War, such as "Unmanifest Destiny" and "The Word of the Lord from Havana", and "Spring". As a quite promising and successful poet in his time, Hovey lived to see Ezra Pound grow up under his influence. In 1909 Pound considered Whitman to be "[t]he only poet before the Carman-Hovey Period, or better, the only one of the conventionally recognized 'American Poets' who is worth reading", paralleling Carman and Hovey with Whitman and labeling them as "a period", which implies that Pound thought highly of Hovey and most probably learned from him. In 1915, Pound again put Whitman and Hovey almost on the same peaks, "[s]ince the death of Whitman there has been no literary figure, save possibly the suggested sketch (Hovey). The rest are blurred into the Century Magazine." Leon Surette, listing some exemplar poems from Pound and Hovey, forcefully showed that they both shared some ideas in spirit and poetic

① Bliss Carman (1861-1929) is a Canadian poet, collaborating with Richard Hovey on *Songs from Vagabondia* (1894), *More Songs from Vagabondia* (1896), and *Last Songs from Vagabondia* (1900).

② Fred H. Harrington. *Literary Aspects of American Anti-Imperialism 1898-1902*. *New England Quarterly*, Vol. 10, No. 4 (Dec., 1937), p. 650.